Sony's DAT Recorder Intro Raises Ire Of European MPs

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

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

The Liberal Party's Gija de Vries, in a letter to EEC Commissioner Lord Cockfield, says that the launch of DAT would be another aspect of the "Japanese onslaught on the European consumer electronics market." He calls for the commission to (Continued on page 100)

ASCAP, Local TV Station Talks Stall

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

The All-Industry TV Music License Committee, which represents 900 local TV stations nationwide, announced its "deep regret at the failure of ASCAP to agree to a reasonable negotiated solution on the terms and conditions" of licensing. (Continued on page 101)

Sponsorship: Tours Are Just The Beginning

This story was prepared by Steve Gett and Charlene Orr.

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

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

Many speakers at the seminar (Continued on page 101)

Dealers: Cut CD Prices On Hits

NARMites See Growth Stymied

This story was prepared by Chris Morris and Geoff Magfield.

SAN FRANCISCO Members of the National Assn. of Recording Merchandisers Retail Advisory Committee contend that compact disk sales have "hit the wall" in the last six months, and that the configuration's growth will be stifled by a combination of younger, price-sensitive CD consumers; the slowdown of hardware penetration; and high software prices.

These findings, presented at a joint meeting of the NARM Retail Advisory Committee at the Hyatt Regency on Sept. 29, sparked a sometimes raucous confrontation on CD pricing between retailers and record company representatives.

Relying in part on findings in its recently concluded consumer survey (see story, page 3), the retail contingent held that only a drop in pricing on current hit CD titles would lure (Continued on page 100)

Virgin Opens CD Plant In U.K. Outlet

BY PETER JONES
LONDON The Virgin Group has opened what it claims is the world's first manufacturing plant inside a record-and-tape store. The operation, in the basement of the group's London, megastore, is capable of producing 5,000 compact disks a day, for an annual capacity of about 1.5 million.

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

With no organized advance publicity or promotion, the unit was unveiled Sept. 29 by Virgin chief Rich (Continued on page 100)
Tracks so good, they’ll stop you dead in yours.

Perfect Timing is the dynamic debut album from the new MSG featuring legendary guitar player Michael Schenker formerly of The Scorpions and UFO; plus well-respected, powerful songwriter and vocalist Robin McAuley. Perfect Timing. Guaranteed to stop your ears from wandering.

McAuley • Schenker • Group

Includes GMME YOUR LOVE

Produced by Andy Johns.

Management: Olaf Schroeter, David Krebs and Steve Leber for Rocksound Mgt. C.C.C.

ON HIGH QUALITY XDR® CASSETTES, RECORDS AND COMPACT DISCS.
Survey Paints Consumer As ‘Active’ Buyer
NARM Meet Tells Consumer Tales

This story was prepared by Chris Morris and Geoff Mayfield.

SAN FRANCISCO The National Assn. of Recording Merchandisers Retail Advisory Committee met here Sept. 26-Oct. 1 with a revamped agenda designed to bring music-industry executives closer to the realities of the store environment.

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

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

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

Now that the industry is considering the configuration’s dominant share of overall sales—the cassette section was the first stop for 36.5% of those surveyed, LPs (39.8%) came next, followed by CDs (16.5%) and singles (8.3%).

Purchases made by consumers during one day were polled broke down similarly: cassettes, 40%; LPs, nearly 19%; CDs, almost 15%; and singles, 11.5%.

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

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

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

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

Among the respondents, 57 were male and 43 female. Almost 90% were between 15 and 34 years old. Every frequency of color among the black customers making up the biggest minority (9%). The average

(Continued on page 100)

NARM Promo To Bolster American Music Awards

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

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

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

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

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

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

In an interview following the two-day meeting, Grossi indicated that the RITC talks with U.S. record company majors has been encouraging overall: The RITC has been told that the majors will not allow import material into the U.S. that is not available on the catalog of any U.S. record company—what the RITC calls “consumption-available product.”

Round-table participants agreed that harm had been done by considering all material imported into the U.S. as being the same. RITC members are being selective about foreign imports, they decided, and also cannot be compared with low-quality material entering the U.S. from various areas as Brazil, East, Mexico, and the Caribbean.

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

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

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

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

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

(Continued on page 100)

(Continued from page 6)

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(Continued on page 100)
 Merger Collapse Triggers Sellout
Danjay Forced To Liquidate After 17 Years

BY EARL PAIGE

LOS ANGELES Danjay Music & Video, the 17-year-old, privately held record store franchiser that serviced 88 Budget Tapes & Records stores out of Denver, is liquidating following the sudden collapse of a planned merger.

The SEC lawsuit alleges fraud by Ex-Video Station Execs

The SEC wants to rule that the Atkinsons did, indeed, commit the alleged violations and is seeking injunctions against them. Additionally, the SEC wants Edward Atkinson to “disgorge the losses avoided directly or indirectly as a result of his sales of Video Station common stock” between Jan. 18 and March 24, 1983.

The Video Station was a pioneer video rental store franchiser formed in 1977. At one time, it boasted a web of 550 stores. Video Station declared bankruptcy in 1984, subsequent to the departure of the three top officers of the company, and has been operating since then under a court-approved reorganization plan.

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

The complaint alleges that the Atkinsons filed a false registration statement in connection with the sale of some of their stock in an initial public offering in 1982.

The data, according to the complaint, understated expenses having to do with the company’s state tax liability.$3.7 million; shareholders’ equity was said to be 0.5%.

In those same two years, Danjay had dual revenues in excess of $12 million. In an Aug. 18 statement announcing the impending merger, Danjay put its assets as of May 31, 1987, at $4.6 million and said that the company’s annual revenues for 1987 were $28 million.

The case became known on the eve of NARM’s annual Retail Advisory/Manufacturer Advisory meeting in San Francisco Sept. 28-30, which Lasky strongly participated in. He chaired a similar gathering in 1988.

“Perhaps there were more calls than when my father died,” says Lasky. But, according to his wife, "Lasky, describing the industry reaction to the liquidation. The family firm was founded in 1970 by Philip Lasky—who died four years ago—and was named after two brothers, Dan and Jay, who did not stay on with the firm. Dan, Lasky, who joined the firm 12 years ago. Although the liquidation came as a shock to many of Lasky’s more casual NARM acquaintances, the number of industry sources knowledgeable about Jayan says problems seemed to be growing when Danjay “took a $1 million hit on the video games business,” as Lasky himself described it.

“That’s a lot for a small, family firm. We never got back on solid ground.”

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

Danjay had been consulting for months to prepare for a merger with Videoseek Inc., a publicly held Colorado firm organized to market videotapes, but the talks were inactive for the past two years.

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Ex-Greenbriar executive is named director of Arista

The SEC lawsuit alleges fraud at Arista and Ex-Greenbriar executive is named director of Arista

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

‘Dirty Dancing’ Excites RCA Vestron Soundtrack, Film Are Surprise Smashes

BY DAVE DIMITRKO

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

In only its fourth week on the chart, the RCA soundtrack from “Dirty Dancing” is bulleted at No. 7; its first single, “(I’ve Had) The Time Of My Life” by Bill Medley & Jennifer Warnes, is No. 3 on this week’s Hot 100 after only three weeks and is also the Power Pick/Airplay.

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

Rick Dobris, executive vice president at RCA, acknowledges that the company had high hopes for the album but had no way of knowing how it would be received.

“Expectations were high because we felt the elements were right,” he says. But realistically, we didn’t budget for a million units in five weeks. That would have been foolish. Are we surprised as a company? We’re delighted.”

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

‘Are we surprised? We’re delighted’

Because of the Jan. 6 video release date, adds Dobris, Vestron “needs to make a splash before the film’s release, so we are doing whatever we can to support the film, and the album, perfectly for us—it’s Christmas.”

An unusual aspect of the soundtrack album is that it is being released with a new talent lineup; classic tracks by the Ronettes, Maurice Williams & the Zodiacs, Bruce Channel, Mick Moore & Sylvia, and the Five Satins are interspersed with newly recorded performances by Eric Carmen, Merry Clayton, the Blow Monkeys, Zappacosta, and others.

Shipping next week is the album’s second single, “Hungry Eyes” by Carmen. Being serviced simultaneously to AC and black radio says Dobris, will be Mickey & Sylvia’s “Love Is Strange.” “Should it be more than a track that gets more than some recognition—some play, any play—then we’ll pursue it even further.”

After the Carmen single, a track by the film’s star Patrick Swayze, “She’s Like The Wind,” will follow to top 40 and AC outlets.

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

Jenner ultimately attributes the film’s success and soundtrack’s success to their dual audiences. “I believed that it would be as interesting to women and children as it would be for their friends to see it, says Jenner. ‘RCA, in its initial stages, saw it [aimed] a little bit toward the Big Chill, while Vestron felt it aimed a little bit toward the kids. And I believed that both of those audiences would be hit differently, but with the same impact.”

He was with the Group Public Relations. Capitol Records in Los Angeles appoints Byron Hontas West Coast director of media and artist relations. He was West Coast artist relations manager for Elektra.

Ex-Qui Annoi is named director of Elektra Records in New York as national director of a&k, black music division. He was assistant manager of creative services for Quincy Jones Productions.

Robert Wiegner is promoted to West Coast director of artist development and publicity at Arista Records in Los Angeles. He was manager of that area. Larry Jenkins becomes director of West Coast publicity for the label.
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Whitney, Barry Share Multiplatinum
Platinum Bow For The Dead In Sept.

BY PAUL GREEN

LOS ANGELES - Arista Records' current best-selling artist, Whitney Houston, and its top-seller from the '70s, Barry Manilow (who recently re-entered the charts), have received multiplatinum awards in September from the Recording Industry Assn. of America. Houston's second album, "Whitney," was certified for U.S. sales of 4 million copies on Sept. 30 — just four months after its release. This matches the brisk sales pace of Bon Jovi's "Slippery When Wet," which sold 5 million copies in its first five months.

Five of Manilow's '70s albums were certified multiplatinum, including three consecutive releases from 1977-81: "I'm In Love Now," and "Greatest Hits" — that went triple platinum. Manilow also landed on his 14th gold album with a "Twenty Classic Hits" compilation that Arista released after his 1985 departure for RCA.

Arista also multiplated platinum with the Grateful Dead, whose current release, "In The Dark," became the first platinum album of the band's stellar career. The group has already sold four times its first two Arista releases: "Terrapin Station" (Continued on page 88)

WEA’s Roadshow Takes Route ’88 On European Tour

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

Traveling with the roadshow, dubbed “Route ’88,” were Steven Shrimpston, senior vice president Europe, WEA Europe marketing director; Michael Cohen, senior vice president product development, Cheryl Mitchell, Atlantic vice president; David Bithér, Elektra vice president, Phil Stratnum, Warner Brothers international director; and Danny Heaps of Geffen International represented Warner Communications U.S. labels. WEA International chairman Ramon Lopez was unable to attend, however.

Limits Placed On Program Name Usage
Opry Suit Consent Decree

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

According to a press release issued by Opryland, the original material alluded to in the suit was shot in 1984 and 1985 by Flamingo Films of New York for a series of syndicated television shows. The suit contended that advertisements for the videos of these shows “prominently and improperly displayed the Grand Ole Opry name.”

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

New Faces At Discovery

NEW YORK — Record and tape manufacturing veterans Dick Meixner and Cliff Tant have acquired a minority interest in Discov- ery Communications, a direct marketing communications company which will continue to serve these market segments, says Jeffrey M. Wilkins, Discov- ery president. Wilkins says the company’s indie clients will benefit from the music industry background of Meixner and Tant. Meixner served with custom disk and tape duplicator Electro- Sonic’s “Sixth Sense” since being in tape duplicating since 1972. They are both involved in BQC Inc., a cassette duplicating business in Council Bluffs, Iowa.

Whitesnake 45 Slithers Into No. 1 Spot
“We Document” R.E.M.’s Breakthrough

“Here I Go Again” jumps to No. 1 on this week’s Hot 100, becoming the second smash by a metal-based band to top the chart so far this year, following Bon Jovi’s “Still The One.” Whitesnake’s “The Love Game” jumped four weeks at No. 1 in February.

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

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

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

“Here I Go Again” was produced by Keith Olsen, who first topped the chart in 1981 with Rick Springfield’s “Jess."

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

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

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

We still get letters suggesting that Jackson’s streak of consecutive top 10 hits broke in 1984 when “Farewell My Summer Love” peaked at No. 38. (Mom! It was an old track released by a former label and not associated with Michael Jackson) 

Prince’s “U Got The Look” jumps to No. 5 on this week’s Hot 100. The tradski disk patch worked on the first single “Sign ‘O The Times” peaked at No. 3. This makes “Sign ‘O The Times” Prince’s first album since his 1984 blockbuster, “Purple Rain,” to yield two or more top five hits. It’s odd that the success of “U Got The Look” hasn’t done more to help revive Prince’s album, which spent just four weeks in the top 10 in the spring. This week, it moves up one notch to No. 42.

Phillip最新的Mills lands his third No. 1 hit in less than 18 months, as “You’re Puttin’ It” Rush On Me” jumps to No. 1. Mills topped the chart in 1986 with “I Have Learned To Respect The Power Of Love” and again in July with “I Feel Good All Over.” Amazingly, before last year, she had never topped the black chart.

Remakes of two old Tommy James & the Shondells hits crack into the top 20 this week. Tiffany’s “I Think We’re Alone Now” jumps six notches to No. 15, and Billy Idol’s “Mony Mony” surges seven spots to No. 17. George Tobin, who produced the Tiffany smash, first cracked the top 15 in late 1988 with Derek’s “Cinnamon.”

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

“Michael Brecker” logs its 17th week at No. 1 on the Top Jazz Album chart. That’s the longest any ti-able title has stayed No. 1 since the jazz chart was divided into traditional and contemporary charts in February.

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

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

Michael Ritz of Rochester, N.Y., notes that Fleet- wood Mac has been dressing Bryan Adams all year long. Or is it the other way around? The two acts have each released at least one album this year and each time their singles have entered the top 40 in pairs. It all began on April 11 with “Big Love” and “Heat Of The Night,” continued on July 27 with “When The Wonders” and “Hearts On Fire,” and resumed on Sept. 12 with “Little Lies” and “Victim Of Love.” Wait — this could have something to do with fate. Like, snow, man.

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

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Take The Hardline with Terence Trent D'Arby. On Columbia Records, Cassettes and Compact Discs.
Editor's note: The writer was the central figure in a recent Los Angeles case. All charges against him were eventually dropped.

By JELLO BIAFRA

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

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

A well-organized hill is still on against our right to express ourselves. The Federal Communications Commission (FCC) and the National Association for Public Radio and Nationalization Service, the Ed Meeseektangic, the religious right and their Stepford children—the Parents Music Resource Center—continue to play the role of cultural vigilante, and the music industry still allows itself to be used as an arm.

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

Why were the Dead Kennedys ping-ponged? Our political views had made us a perfect target in Los Angeles for some time. For some reason which remains unclear, we were the most widely known, high-powered, legal help money could buy. Assistant City Attorney Michael Guarino told the press that the city’s filing of a dangerous rock prosecution because it was a "cost-effective way of sending a message." As it turned out, we had been a damned good legal team that was willing to lower its fees in order to help on this case. The PMRC and other censors paid $30,000 for a single day of trial. We did it strictly for expenses—just because he wanted to be involved in a First Amendment issue and felt this one was important. And again, we thank you.

Letters to the Editor

SUN CITY AND APARTHEID

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

No one from the South African Musicians Alliance was quoted; no one from the United Democratic Front cultural desk; no one from the Umkhonto We Sizwe movement. The fact that Sun City is a part of the brutal “homelands policy” is not explained. Instead, we are told that Sun City is now accepting local bands.

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

New York

COUNTRY CROSSTOWN

As a record producer whose career works the lines between country and pop all the time, I was interested in the article on Steve Earle by Andrew Robinson (Billboard, Sept. 19).

I must point out, however, that Bruce Hinton is mistaken when he suggests that “there’s never been one song on “Licensed To III” and pull another from the album entirely. "Three Centenial Records" to make Bill Noll-"son change the cover art and title of his latest album on the grounds that the version available in other countries would be “too offensive to the religious right.”

The Ice-T 12-inch on Sire/Warner Bros, was a star-studded "Exploited Lyr-" Parody Advisory" cover, and under its cover. The serial number below it reads “PMRC-1. Change 1 to “won,”

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

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

We knew from the very beginning that we’d be fighting for the entire music industry, which put us in the uncomfortable position of having to defend content and lyrics by people I don’t necessarily agree with. But there was nothing we had a right to do but what they did, just as we have a right to counter them.

Even as the case grew more widely known, our petition was very little main-stream industry support, except for Frank Zappa, Steve Van Zandt, Dan Goldberg, and Music In Action. We also would like to thank everybody who sent in contributions to the No More Censorship Defense Fund, because the people who supported us were mainly members of under-ground bands putting on benefits of their own.

Back to the future: Is the recording industry really on the hot seat with censors like the Parents Music Resource Center? Only as long as we continue to put ourselves there. As long as the industry continues to play footsie with the PMRC and other censors and is willing to censor its product and even blackball its own artists in exchange for getting a DAB ban or a tax on tape decks passed, we’re going to have to continue to demand charges by isolated crackpots who have a much larger agenda in store and are merely using us as dominos No. 1. Are the major labels already being affected by the sentiment of the PMRC and other pro-censorship groups? The Beastie Boys had to rewrite and have even Warner Bros.—controlled by MCA—begging to add to our case. The major labels—including those down to the demands of a few wealthy people in Washington, D.C. is where the industry is sifting its own threat.

Consider this: Many record stores are located in chain shopping malls. According to Rock And Roll Confidential, some owners of these shopping malls have threatened to evict record stores that continue to carry records even after they have been tagged with warning stickers. What about those record chains that are located only in these chain shop-11ing malls? Can they be a choice of purging their shelves of Ice-T, Prince, Dead Kennedys, and others in order to go on the right side of humanity?

Now what is the industry do when it can’t get its new artists into these stores—especially in Middle America, where they only store in some smaller towns may be one of these chain outlets? Radio? Forget it. Once the Federal Communication Commission’s crack-down becomes more entrenched, touring will likely be out of the question, thanks to the Immigration and Naturalization Service. And we can’t submit the labels with the choice of either tuning down an artist’s work or dropping him altogether. Any time artists have to so much as think twice about what they say in their songs out of fear of legal or career consequences, the music industry is ready for its ugliest form: muzzling of the mind.

I would hope our dismissal will help slam the door on future cheap-shot prosecutions like this. The prosecutor in our case told our lawyer after the verdict that he plans to bust other musicians in the very near future, regardless of the outcome. I hope that our trial has made it a little more politically unpopular to bend the law like this for one’s own personal gain. Please keep in mind that the people who file these charges are our own elected officials and can always be voted out in the future.

The more feisty the music industry becomes, individually and collectively, the less likely is the industry to be able to come up with a无
case. The national world are to even think of using as a convenient stepping stone to further censorship of the news media and books, which is what they really want.

More industry officials and artists should speak out instead of just condemning the people like me and Frank Zappa over the phone. People need to know where the real major stands. The ones who don’t have their finger far out are known to be the ones who do.

Why not let the buyers and fans know that we stand behind them? A continued lack of backbone plays right into the hands of those who say making love on record in the movies is more popular than murder. The only cops who kill suspects on TV shows. Any compromise to cultural vigilantes just en-11reases the battle of the bands. This will ultimately hurt even the major la-11bel rights where it stings the most— in the pocketbook.

We will continue to allow ourselves to be used as stepping stones by people who are out to cen-11aor our freedom to read and our free-11dom to gather information. The time to fight for our right to know is now.

THERE’S ELIOT

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

Eliot is a one-of-a-kind dude, just like you said, who ain’t got nothin’ to do with this piece, just chillin’. No sir, you can’t A.B. him to nobody.

American Top 40

New York

THAT’S ELIOT

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American Top 40

New York

Articles and letters appearing on pages 9-10 are from Billboard, Viewpoint, or for the most part, are articles that are relevant to the discussion. Contributions should be submitted to Is Horowitz, Commentary Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.
WASHINGTON ROUNDUP

BY BILL HOLLAND

CONGRESS HAS A LONG memory, part one: Remember last year when many in Congress were in- censed that the Mark Fowler-led Federal Communications Commis- sion wanted to repeal its policies on minority and women’s prefer- ences in station license renewal proceedings? Well, the Senate Ap- propriations Committee didn’t for- get. The committee recently ap- proved the FCC annual budget—$1.04 billion—but with the proviso that it cannot repeal the commission’s policies on minority and female radio station license renewal proceedings.

CONGRESS HAS A LONG memory, part two: The National Assn. of Broadcasters has launched a strong grass-roots lobbying action to gain support for bills in both the Senate and House aimed at repealing the FCC’s policies on minority and female radio station license renewal proceedings.

TAKING THEIR TIME... That’s the latest word on Florida’s state lawmakers, who may decide to re- peal the state’s controversial ad tax. Recently, Florida Gov. Bob Marti- nez, bowing to pressure, changed his mind and called for a repeal of the 10% tax on advertising, which will cost broadcasters millions an- nually in lost ad revenues. The Legis- lature could repeal the tax, call for a Marcy Freedman, or decide to retain the tax as part of the larger- scale tax bill.

NAB BRIEFS: Ten radio stations were selected by judges as repre- sentative of the best in community radio in NAB’s 1986 Community Awards For Excellence In Local Achieve- ment. Eight of the 10 are AM stations and the remaining two are AM/FM combos. More and more, AM stations have become the source: for community news and in- volvement among young listeners. The two awards went to stations in ma- jor markets. The winners, picked from among the following, are: KNOM Nome, Alaska; KPAL Little Rock, Ark.; WMAL Washington, D.C.; WBQA-AM/FM Miami; WPRI Providence; WJAZ-Md.; KOMS/KMOX St. Louis; KHAS Hastings, Neb.; KGFW Kearney, Neb.; and WVMT Burlington/Colchester, Vt.

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NAB Panelists Differ Over ‘Acid-Tongued’ DJs

Shock-Jocks: Pros And Cons

BY TERRY WOOD

ANAHEIM, Calif. The art of sub- tle humor has virtually dis- appeared from radio, and the medium is suffering because of it, accord- ing to Red Miller, afternoon drive personality at the morning man at WCZY Detroit.

“I think the whole ‘shock-jock’ thing got started in Detroit on WMRGBX and WXIR,’ Miller said. ‘I think Dahl was smoother, more of a class act than what we’re hear- ing today,’ said Puritan, speaking at the Tradition Vs. Hot Jocks pan- el during the recent National Assn. of Broadcasters convention here.

“What has become popular to- day is a cheap way to get a thrill, a lowbrow humor, driven home by kind of thing. Jocks are coming down to the basest levels of their audi- ence. It’s a last resort. But hey, it works; it’s the U.S.A., the First Amendment and all that,’ Puritan added with a shrug. ‘Why not?’

Puritan, 46, made references to WXRK, New York morning hosts Van Howard Stern and the host of acid- tongued imitators his confronta- tional shock-jock style has seasoned across the country. Stern was not on the panel.

Carolyn Fox of WHJY Prov- ence, R.I., did attend, though she insisted her style of verbal spar- ring and repeated double-en- tendres is not in the same league as Stern’s. ‘I’m just not that kind of thing. Jocks are coming down to the basest levels of their audience. It’s a last resort. But hey, it works; it’s the U.S.A., the First Amendment and all that,’ Puritan added with a shrug. ‘Why not?’

“My vocabulary is very casual,” Fox said. “I have no intention of lifting my audience from whatever level they’re at. We [she and partner Rudy Cheeks—get it?] get down and dirty and talk like people talk to their friends. We’ll call up the mayor and ask who he’s sleep- ing with. We have a dating game on Fridays, and that’s about as shocking—let’s say highest—segment of the whole week. We have the tasteless joke of the day. We are not real anything else on the dial.”

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

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ANGELA WINBUSH
SHARP

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

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

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

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

John Kay & Steppenwolf
- AOR radio's "comeback album of the year," 'Rock 'N' Roll Rebels', licensed from Qwill Records

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

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

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

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

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

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

Perun officially arrives Oct. 12 and will most likely be keeping a close eye on another Miami newcomer—Jeff Tyson, the new PD at EZ's Hot 105. Tyson had been PD at EZ's soon-to-be sold AC outlet KYFY Fresno, Calif., and has his work cut out for him at Hot 105, which is in that dazed third seat in Miami's three-way top 40 race.

"We actually hired Jeff to work at WBMW 'B-106' Washington (D.C.)," says EZ VP/programming Dan Vaille. "When we sold B-106, we wanted to keep him in the company, and Fresno was open at the time. He's a top 40 guy all the way, and we've been transitioning Hot 105 back towards a straight-ahead top 40 for the last three months or so."

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

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

WAVE LENGTHS: As predicted, Gannett took KSDO-FM "KS-103" San Diego from hits to "the Wave" last week under the calls KSW. And hit outlet KTKS "Kiss" Dallas became known as KQ1! On Sept. 30, Yeah, that Oasis handle threw us, too. Although Gannett group PD Jay Cook was not reachable at press time, we believe that Dallas and Seattle are not actually taking the direct Wave feed from Satellite Music Network. San Diego is the Dallas and Seattle—KNUA—new age/jazz/AC programs appear to be local productions, and it seems that Gannett formed a deal with SMS to prevent others in the market from catching the Wave. The San Diego and Dallas developments put a slew of top 40 talent on the street. It was also calculated that Gannett would be making a major announcement concerning WUSA Tampa, Fla., currently an AC station that ranked No. 6 in overall, 12-plus numbers this spring.

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

Rich Stevens lands a long-sought gig at WHWT "Z-107" New York doing weekend work. He was last heard at WTHZ Tallahassee, where he was also MD ... KIFS Los Angeles Hollywood Hamilton type a pilot piece for a new television show called "Flip." KITS "Live 105" San Francisco MD/personality Steve Masters signs on as host of "Cool Five At Six" for the syndicated Five, a new show for the California Music Channel (KTSP-TV). The show will feature the modern rock Masters and Live 105 are famous for, and you can read more about it by glancing at the new Eye column (page 66).

Also making upcoming TV appearances are WHTZ New York's Scott Shannon, KKBQ Houston's John Lander, KPWR Los Angeles Power 106's Jay Thomas, and KKDA Dallas/WGCI-FM Chicago's Tom Joyner, all scheduled to appear on Geraldo Rivera's new TV talk show.

KURT KELLY crops up at Transtar to program its new baby, Niche 25, the soft rockin' satellite fare that debuts on KMPF-FM (formerly KUTE) Los Angeles Monday (9). Kelly left his assistant PD gig at KLOS Los Angeles last week, and Transtar exec Gary Taylor says other affiliates are close to signing up. At KMPF-CM, Panqualetty and Cynthis Fox will host the morning show locally, under the direction of PD Sam Ballamy. As for the rest of the lineup on the Niche 29 bird, Rich Brian is doing middays, Kelly the afternoons, and Mike Wells the overnights.

BUZZARD FLIGHTS: Something's changing at the ever-consistent WMMS Cleveland. Longtime morning zoo cohort Ruby Cheeks moved to solo the 6-10 p.m. shift Sept. 30. Promoted on air as "Ruby's been promoted to prime time," the move is designed to create some great cross-promotion opportunities and is being backed by a massive public relations campaign, says WMMS PD Brian Phillips. Former evening talent Dia will move into WMMS' special music projects division, where she'll cover the rock beat and host special features and deejay the occasional WZYG "Z-104" Frederick, Md., PD/morning man Remosabi Joe can be reached at 214-790-5684. He was last heard doing afternoons at KHYI "Y-95" Dallas before being shook out. PD Mark Driscoll relocated company with Y-95 and its owner, Heftel & Ginsburg Broadcasting. In the same shakeout, company executive Scott Ginsburg confirms that legendary programmer Buzz Bennett is still with Y-95 and H&G, and that the perennial rumor about H&G taking Spanish outlet KLVE/KQTN Los Angeles is still as untrue as it was when it started.

HAPPY THIRD anniversary to WCKX "Miracle Power-106.6" London, Ohio, which is celebrating its third annual community awards presentation on Oct. 15. Gary, Ind., Mayor Gordon Hatcher will speak, and Teen Dream will perform at the ceremonies ... If your audience is into this football strike, you might want to get your hands on a copy of Felix Pappalardi's "The Day That Football Died," set to the tune of Don McLean's "American Pie." It was recorded during the 1982 football strike and can be had by raying Ken Franklin, Radiotaxion Talent Inc., 212-315-1919.

Already on ... 52 Billboard Reporting Stations including TOP 40 REPORTERS ALBUM ROCK REPORTERS KMEK WANS WKTU WINK-W WBBM KATD-FM WNEF KROQ-FM WANS WWDM WHTZ KONE-FM KBCO-FM WHCN Billboard Hot 100 Singles ...
NASHVILLE  Effective this issue, the panel of stations reporting to Billboard's Hot Country Singles chart has been revised and expanded.

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

GOLD
(250,000 plus weekly cume)
KXII-FM Houston, Texas
KXLT-FM San Francisco, Calif.
KLLM-FM Phoenix, Ariz.
KPLX-FM Dallas/Fort Worth, Texas
KUSA-AM St. Louis, Mo.
KXIT-AM Oklahoma City, Okla.
KZLA-FM Los Angeles, Calif.

Op
-ENTRY
WASHINGTON - WITH "STARR"ERICA VII "TRASHTOKE" 
WASHINGTON - WITH "STARR"ERICA VII "TRASHTOKE"

FOR WEEK ENDING OCTOBER 10, 1987

BILLY JOEL

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

"'Scars Of Love' is a first-rate pop record."
- Brian Chin, Billboard

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

"Adding a TKA record has been like putting money in the bank."
- Steve Ellis, WQHT/New York (HOT 103)
### Current Playlists of the Nation's Largest and Most Influential Top 40 Radio Stations

#### PLATINUM

<table>
<thead>
<tr>
<th>Station</th>
<th>City</th>
<th>Program Director</th>
<th>Format</th>
<th>Music</th>
<th>Audience</th>
</tr>
</thead>
<tbody>
<tr>
<td>WPJL-FM</td>
<td>Boston</td>
<td>P.D. Larry Berger</td>
<td>Power 98</td>
<td>Grateful Dead, Queen, Aerosmith</td>
<td>Large</td>
</tr>
<tr>
<td>KSFM-FM</td>
<td>Minneapolis</td>
<td>P.D. Greg Santberg</td>
<td>Z-Rock 99</td>
<td>ZZ Top, Van Halen, Journey</td>
<td>Small</td>
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#### GOLD

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<tr>
<th>Station</th>
<th>City</th>
<th>Program Director</th>
<th>Format</th>
<th>Music</th>
<th>Audience</th>
</tr>
</thead>
<tbody>
<tr>
<td>WOR-FM</td>
<td>New York</td>
<td>P.D. Sunday Best</td>
<td>Mix 107.5</td>
<td>Madonna, Whitney Houston, Boyz II Men</td>
<td>Large</td>
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<tr>
<td>WRIF-FM</td>
<td>Detroit</td>
<td>P.D. Brian Patrick</td>
<td>Power 96</td>
<td>Smashing Pumpkins, Radiohead, Oasis</td>
<td>Medium</td>
</tr>
<tr>
<td>WRQX-FM</td>
<td>Washington</td>
<td>P.D. Mark St. John</td>
<td>Q100</td>
<td>U2, The Police, Bon Jovi</td>
<td>Small</td>
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#### POWER PLAYLISTS

<table>
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<tr>
<th>City</th>
<th>Program Director</th>
<th>Format</th>
<th>Music</th>
<th>Audience</th>
</tr>
</thead>
<tbody>
<tr>
<td>Boston</td>
<td>P.D. Dave Chow</td>
<td>96.1 The Talk</td>
<td>The Rolling Stones, Bob Dylan, The Who</td>
<td>Large</td>
</tr>
<tr>
<td>Atlanta</td>
<td>P.D. John Doe</td>
<td>99.5 The Point</td>
<td>Michael Jackson, Whitney Houston, Salt-N-Pepa</td>
<td>Medium</td>
</tr>
<tr>
<td>Chicago</td>
<td>P.D. Joe White</td>
<td>106.3 The Beat</td>
<td>Prince, The Pointer Sisters, Aerosmith</td>
<td>Small</td>
</tr>
</tbody>
</table>

#### Billboard

For the week ending October 10, 1987, the Power Playlists feature a variety of artists and genres, reflecting the popular music landscape of the time.
At WBLS, Kirkland Looks For New Black Talent

**BY KIM FREEMAN**

WBLS program director B.K. Kirkland has a slow but sure approach to programming that’s in a class by itself in the frenzied New York City market. At the helm of the market’s heritage urban contemporary outlet, Kirkland’s patient approach paid off in the spring with Arbitron ratings, when WBLS regained leadership from WKRK for the first time in Kirkland’s three-year tenure at the Inner City Broadcasting outlet.

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

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

"Part of that was getting away from playing the superstar black artists, because top 40 was playing so many groups we'd started that we began to sound like a top 40 clone," the key, and then how Kirkland says, is in discovering and developing new black artists.

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

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

WBLS' COMEBACK against direct format competitor WKRK 'Knick' has been slow, but sure. "There were a lot of people—including myself—that would have loved to see me return the station to a book, or one year, but that wasn't realistic," says Kirkland. "I'm lucky that Inner City's management agreed with my long-range plan.

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

WBLS' broadbase is reflected in its music mix. While several urban stations have jumped back in rap music for fear of offending adults, WBLS plays healthy doses of it during the day and offers "Mr. Magic's Rap Attack" on Friday and Saturday nights, when teens are controlling the dial. "During the day, our emphasis is on 18-49," says Kirkland. "Rap is 12 or 18 years old in this market, so the kid who was 12 yesterday is now 25, and they can easily tolerate it if it comes down to a toleration level.

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

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

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

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

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

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

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

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

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

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

As for the move by Sally Jessy Raphael to the ABC Radio Network, ABC Talk Radio VP/director Maurice Tunick says simply, "It was a long and complex negotiation." Tunick was at NBC in 1981 and is directly involved in creating the original format for Raphael on NBC's Talknet. ABC will be building a new network broadcasting from the new "Tom Snyder Show" to allow the more network flexibility in affiliation. ABC is betting that some stations that carried Raphael before are anxious to continue.

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

**FAN-TASTIC HEAT WAVE**

Top 40 KPSI Palm Springs "Power 101" Calif., has scaled the chart for looking that truly unique ugly. After enduring the swelling months of summer with its listeners, the station staff was willing to try anything to break the heat.

That's when the station decided to ask listeners to join in the Power 101 Higher Elevation Heat Elimination Celebration.

Invoking an old tribal custom, KPSI began by giving away tickets for the Palm Springs Aerial Tramway. Twenty listeners who claimed the prize for the top of the 10,000-foot San Jacinto mountain. Once all the participants were in place, they began to chant and feel the cool mountain air down to the desert below.

KPSI promised listeners that the ritual is powerful enough to bring summer to an end with a full six to 10 days early. For the skeptical listeners, KPSI preceded the celebration by airing a series of equally daffy radio documentaries attesting to the ritual's historic validity.

**HOT COUNTRY SINGLES PANEL UP TO 150 STATIONS**

(Continued from page 16)

KWMN-M Columbus, Ohio  
KWWN-FM Coldwater, Mich.  
WOKX-FM Meridian, Miss.  
WWOM-FM Pensacola, Fla.  
WPAP-FM Panama City, Fla.  
WCGM-FM Burlington, N.C.  
WPCV-FM Lakeland, Fla.  
WSLC-AM Roanoke, Va.  
WTHF-FM Terre Haute, Ind.  
WGAS-AM Mt. Vernon, Ill.  
WTVI-FM Dohota, Ala.  
WWVA-AM Wheeling, W.Va.  
WXCL-AM Peoria, Ill.

**SECONDARY**

(20,000 - 49,999 weekly cume)  
KCAL-FM Red Bluff, Calif. *  
KCbI-AM Minit, N.D.

**YesterHits**

**STATIONS—10 Years Age**

2. Nobody Does It Better, Carly Simon, Columbia  
4. Cars Go By, Lucy & Lulu, Epic  
5. Little Old Lady, Foreigner, Atlantic  
6. The House, Commodores, Motown  
7. Feel Like Falling, Donna Summer, Atlantic  
8. Star Wars Title Theme, Meco, ABC  
9. Swany 'To The Music (Slow Dancin'), Johnny Rivers, Big Tree

**SINGLES—10 Years Age**

1. The Letter, Box Tops, Polydor  
3. Tender, With Love, Lulu, Epic  
4. Little Ole Man (Everything's Alright), Bill Cosby, Warner Bros.  
5. I Can't Make It, Bobbie Gentry, Capitol  
6. Gimme Little Sign, Brentwood, MCI  
7. Penny Lane, Beatles, Capitol  
8. How Can I Be Sure, Young Rascals, Atlantic  
9. Gimme Little Sign, Brentwood, MCI  
10. Soul Man, Sam & Dave, Stax

**TOP ALBUMS—10 Years Age**

1. Rumours, Fleetwood Mac, Warner Bros.  
3. Aja, Steely Dan, ARC  
4. Foreigner, Atlantic  
6. Anytime ... Anywhere, Rita Coolidge, Capitol  
7. You Love Me, Rolling Stones, Decca  
8. Moody Blues, Elvis Presley, RCA  
9. (Robbie) Alan Parsons Project, Arista  

**TOP ALBUMS—10 Years Age**

1. Ode To Billie Joe, Boffee Gentry, Capitol  
2. Sgt. Pepper's Lonely Hearts Club Band, Apple, Parlophone  
3. Diana Ross & the Supremes Greatest Hits, Diana Ross & the Supremes, Motown  
4. The Doors, Elektra  
5. Arista Aritha Franklin, Arista  
6. Byrds Greatest Hits, Byrds, Elektra  
7. Headquarters, Monkees, Colgems  
8. Groovin', Young Rascals, Atlantic  
9. The Isley Brothers, ARC  
10. You Are Experienced, Jimi Hendrix Experience, Reprise

**COUNTRY SINGLES—10 Years Age**

1. Heaven's Just a Sin Away, Ricky Nelson, Capitol  
2. East Bound And Down (I'm Just A) Country Boy, Don Williams, ABC/RT  
3. I Feel Alive, Charlie Rich, RCA  
4. The Hoss, Mel Tillis, MCA  
5. Once In A Lifetime Thing, John Wesley Rhyds, ABC/RT  
6. Medora, Melba Montgomery, RCA  
7. Love Is Just A Game, Larry Gatlin, Columbia  
8. We Can't Go On Living Like This, Rickie Lee, Elektra  
9. Let Me Down Easy, Crissy Lane, LS  
10. I Need You Mama, C.W. McCall, Horizon
Bob Pfeifer

BY STEVE GETT

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

On July 25, The Shake The Cage tour, scheduled to run from Oct. 1 through Dec. 18, the veteran group is only performing three songs from the “Tango” album. “It’s just a little bit too close,” says vocalist/key- boardist Christine McVie. “The album was really Lindsey Buckingham’s baby, so it doesn’t sound right or necessary to go out and do ‘Big Love’ or something like that.”

All of this may be a little confusing to those unaware of the latest development in the Mac camp, which has endured almost as many behind-the-scenes changes as the Ewok clan. In a nutshell, the decision not to focus on “Tango” material during the tour was really wanted by the other Buckingham’s recent departure from the group.

It’s no secret that Buckingham, now the group’s de facto lead guitarist, was very much the driving force behind the latest Mac album, which he produced at his own home studio. As the band geared up to hit the road, though, he decided he didn’t want to play live concerts, according to McVie.

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

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

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

ic—so I’m very excited.”

Burnette says he has not spoken to Buckingham since joining the band. “I guess it’s a little uncomfortable, and we would have proba- bly talked about why it’s a bit of a bad idea,” says Burnette. “It’s just one of those things. But Lindsey’s interpreter, and I’m sure things will be fine in the end.”

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

If there were no problems be- tween McVie and Buckingham, who was the guitarist who took three guesses and you’ll probably be right,” she says.

Upon completion of the North American shows, plans call for Fleetwood Mac to perform in Eu- rope, Australia, and New Zealand. “We’re thinking of it as possibly selling ourselves as a worldwide act,” says McVie. She adds that the band hopes to start work on a new studio album next fall, and that the tour will be going long on the strength of the past.”
bin and Roger Clay were busy drooging—also credits fans at college radio stations for moral support. “I know they’re still considered the farm leagues to a lot of people, but it’s just nice to get that kind of feedback.”

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

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

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OZZY UPDATE

Drummer Bill Ward rose to fame with Black Sabbath in the early ’70s, pouncing the beat behind lead singer Ozzy Osborne—but when Osborne departed the metal outfit, few expected the pair ever to play together again. In Los Angeles, however, Osborne has recently been laying down vocals on two tracks for Ward’s first solo album. “Much to my surprise,” says Osborne, “it’s very, very good. I’m very pleased with it.”

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

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

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

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

Talent INCORPORATED
DALLAS
Houston-based PACE Entertainment Inc. has won approval for a zoning application to build a $20 million arena in the city of Carrollton, Texas, a community just north of Dallas. The venue will be part of the Huffman Road development, a 1.1-square-mile multipurpose project located on a fork of the Trinity River.

The new complex will accommodate 7,000 people in reserved, covered seating, and 15,000 on the grounds. It will serve as the permanent home for the Dallas Symphony Orchestra and the well-attended StarFest summer concert series, which has attracted such acts as John Denver, Chuck Mangione, the Monkees, and Texas natives like Stevie Ray Vaughan and the Fabulous Thunderbirds.

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

“Dee, the new, natural setting, state-of-the-art design, and inclusion of the already successful and well-known StarFest set the stage for this amphitheater to become one of the most successful in the country,” says PACE vice president Rodney Ecker.

The arena will be created by the expansive landscaped plazas and tree-lined slopes of the Trinity River in an exciting natural environment.”

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

Meanwhile, PACE’s enthusiasm has been somewhat dampened by a controversy the contract approval has sparked between city of Dallas officials and the Dallas Symphony. The Dallas City Council, worried about the loss of revenue produced by the symphony and StarFest in the past, asked a last-ditch effort to persuade the symphony to build the amphitheater in the hail South Dallas Park area. The facility, city officials argue, would be a giant step forward in the revitalization of the neglected section.

Symphony administrator manager Fred Hoster says his organization “has done everything in its power to keep the project in the area, but we’re more apt to go where we need a summer home bad.”

Hoster says the symphony and PACE spent five years and $1.5 million trying to find a site in Dallas.

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

No Tour: Pet Shop Boys—The British duo of Neil Tennant and Chris Lowe—will not be hitting the road in support of their latest EMI-Manhattan album, “Actually.” The band was originally scheduled to play its first-ever live concerts last fall, following the top 10 success of its debut album, “Please,” but decided that the venture would be far too expensive.

“We were all set to go ahead with the tour,” says Tennant. “The idea was to have a big theatrical production and to work closely with a couple of guys from Nashville.”

“We went over all the figures, we realized that we would stand to lose an unbelievable amount of money—I think it was something like $500,000. To be quite honest, I’m glad we didn’t go out because if we had then we’d only just be starting the new album”

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

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

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

Springfield recently connected with Pet Shop Boys in England to appear in a video for the song, which was recently released in the U.K. as a single. Other standout cuts on “Actually” include the highly contagious dance track “Rent” and “Kings of House.”

The album may never be fully appreciated, according to Tennant, “It’s been a $1 million spark between EMI’s executive and us. It just doesn’t make sense, but that’s the way it is.”

Metal Crew: Motley Crue and Whitesnake made plenty of noise during their Sept. 25-26 visit to Dallas for two sell-out concerts at the city’s Reunion Arena. After the first night’s show, the Crue partied hard and fast at the local Hard Rock Cafe. Meanwhile, Whitesnake attended an in-store reception at a Sound Wearhouse outlet that lasted until 4 a.m. in the morning.

“It was ridiculous,” says lead singer David Coverdale. “We just couldn’t get out of the place.” Coverdale says his band will embark on a three-week run of headline dates in November, to be followed by a European tour featuring Michael Schenker’s MSG as opening act.

This week, into a number of celebs backstage at the second Dallas show, including Ratt vocalist Stephen Pearcy and a couple of Cinderella members.

Plans call for Cinderella to start recording the follow-up to their platinum debut album, “Night Songs,” in November, with Andy Johns producing once again. As for Ratt, Pearcy says the Dallas show has been laying low for a while and will not be active until next summer. Also spotted in the Crue’s dressing room were Heather Locklear (Mrs. Tommy Lee) and Vanity, Nikki Sixx’s main squeeze.

Incidentally, Sixx and Lee were truly appalled to see the Beat opting for a soft drink, rather than the hard stuff. “Fear the cowards, dude,” said Sixx, with Lee adding, “We only keep that stuff for the women.” OK guys, guess it’s wimp-out time, but naturally we won’t say anything about certain musicians’ penchants for teddy bears and toys.

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

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

BY LINDA MOLENSKI

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

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

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

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

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

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

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

BEOCAH BACK?: New York-area promoters may get keep using the Beacon Theatre as a concert hall after all, thanks to an injunction issued recently by State Supreme Court Justice Jacqueline Silberman prohibiting extensive renovation work inside the midsize venue.

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

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

The lack of midsize venues in the New York area has been of growing concern to the touring community in recent years. In the spring, heavy-weights Ron Delneri started promoting a series of Beacon shows, which kicked off with a soldout date. Since then, both he and fellow promoter John Scher, among others, have held a number of successful concerts there. Among the most recent were shows with Warren Zevon and X, Europe, Duran Duran, and Kansas.

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

SHOPTAKES: Suzanne Vega travels to Europe in November for a series of dates to end her world tour ... Upon completion of their U.S. shows Oct. 17, L.L. Cool J, Public Enemy, and Whodini will take their highly successful Def Jam '87 tour overseas to the U.K. and Scandinavia. Dates include Nov. 1 and 2 at London's Hammer- smith Odeon.
Developing Imagination. RCA's imagination has been working on a new album in studios throughout the U.S. Group members, from left, Errol Kennedy, Lee John, and Ashley Ingram pose here with producer Preston Glass, wearing a cap, in Glass' San Francisco studio.

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

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

Yet, happily, Barber is now vice president of black music marketing for WEA. She is responsible for coordinating the efforts of Atlantic, Elektra, and Warner Bros. in pushing the likes of Prince, Levert, and Anita Baker. Says WEA president Henry Droz, "[Barber] has not only carried out our mission, she has earned the admiration and respect of our labels, customers, her co-workers, the media, and many individuals in the public-service sector." Her promotion is based on merit. Barber has done the same job in the director position for more than a year, and she has distinguished herself in the eyes of Burbank, Calif.'s bottom-line boys. In addition, Barber has found time to continue the public-service activities she has been involved with throughout her nine-year tenure at WEA. Says Droz, "Barber is a multifaceted woman with a social conscience. She has been actively involved as a motivational speaker in civic and community affairs, as a 'stay-in-school' lecturer in elementary schools, and as a career-planning adviser to college students." Barber, like Atlantic vice president Sylvia Rhone, is an alumna of Elektra Records. She worked her way up through the WEA ranks and is now earning major dividends for the corporation. Without question, more women like Barber and Rhone, once given the chance, are going to keep the brothers on their toes.

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

Production Deals Cover Three Acts
King Jay, RCA Ink Pact

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

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

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

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

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

FOR WEEK ENDING OCTOBER 10, 1987

HOT BLACK SINGLES ACTION

Radio Most Added

Platinum/ Gold
Radio
Silver
Additions
64
Radio
Secondary
Additions
34
Total
Additions
98

My Forever Love
LEVERT (ATLANTIC)
3
5
25
33
38
I Live For Your Love
NATURE COLE (FREEMARKET)
3
4
13
20
53
I Want To Be Your Man
ROGER HARRIS
4
4
11
19
43
I Couldn't Believe It
EDDIE KENDRICKS (RCA)
3
3
13
19
20
CRITICIZE
ALFiefer (.present)
2
5
10
17
66
OVERNIGHT SUCCESS
ANTA (JEFF BERGER)
0
7
9
16
34
Dance Day
GEORGE MICHAEL (COLUMBIA)
1
3
12
16
23
LUV'S PASSION AND YOU
NIGHT LEVINS (MCDK)
3
7
5
15
69
RESERVATIONS FOR TWO
DONNIE & KASHIF (RCA)
0
4
10
14
24
I Wanna Get Close To You
VALENEE (GAYSON)
1
5
8
14
23

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

NASHVILLE MCA Records’ Nashville division has organized a marketing committee for its country-into-a-profits-fall-market-campaign (Billboard, Aug. 8). MCA’s responsibilities include working for maximum placement and prominence of records at retail, monitoring album chart action and retail reports, handling institutional advertising for the label. Russell will be the marketing group’s liaison with the label’s other departments in Nashville and will also coordinate in-store appearances for the artists.

The Green Stax turned Mississippi. The BLACK ENTERPRISE report by Mark Maynard, Aug. 11, 1987

NASHVILLE Country Music Assn. will hold its annual awards and elect new members to its board of directors at its annual membership meeting Oct. 13. Scheduled to speak are: the Country Barroom of the Stouffer Nashville Hotel, the meeting will begin at 1 p.m., will be open to the public, and will be called to order for remaining business at 2 p.m.

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

CMA To Present Annual Awards Group Will Also Elect Board Members

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

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

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

Record company—Barrie Bergman, Record Bar; Steve Mar- maduke, Western Merchandisers; and Jim Sinclair, Lieberman Enterprises

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

Television/video—Paul Corbin, The Nashville Network; Jimmy Guercio, Country Music Televisi- tion; Kimmy Moon, Scene Three; and Dick Shuhl, Multimedia Entertainment

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

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

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

Board members, by name and category are:

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

HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

FOR WEEK ENDING OCTOBER 10, 1987

** Billboard **

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

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

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

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

Record World Meet: Panels, Awards, And Guest Stars

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

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

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

Business As Usual. An executive panel—from left, Bruce Imber, vice president of planning and operations, Rich Imber, vice president of merchandising, and Mike Collins, vice president of retail stores—conducts one of the meet's many business sessions.
We are presenting new High-Technology Compact Disc Manufacturing for CD-Audio, ROM, Video and Interactive.

* Fully processed production line from mastering to final product – everything in one hand.
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Telex 0 23/17 81 66 81
Telefax 0 (11) 49/81 66/3 C2 97
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<th>TITLE</th>
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<td>(YOU'RE PUTTING) A RUSH ON ME</td>
<td>STEPHANIE MILLS</td>
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<td>2</td>
<td>WE'VE ONLY JUST BEGUN</td>
<td>GLENN JONES</td>
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<td>3</td>
<td>DON'T WE ALMOST HAVE IT ALL</td>
<td>WHITNEY HOUSTON</td>
<td>3</td>
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<td>4</td>
<td>JUST THAT TYPE OF GIRL</td>
<td>MADADIAN/X</td>
<td>4</td>
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<tr>
<td>5</td>
<td>BAD</td>
<td>MICHAEL JACKSON</td>
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<tr>
<td>6</td>
<td>DON'T YOU WANT ME</td>
<td>JODY WATLEY</td>
<td>6</td>
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<td>7</td>
<td>I DON'T THINK THAT MAN SHOULD SLEEP ALONE</td>
<td>RAY PARKER JR.</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>JUST CALL</td>
<td>SHERRID</td>
<td>8</td>
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<td>9</td>
<td>COME OVER</td>
<td>4 BY 4</td>
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<td>10</td>
<td>LOVE</td>
<td>THE OJAYS</td>
<td>10</td>
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<tr>
<td>11</td>
<td>COME OVER</td>
<td>ANGEL</td>
<td>11</td>
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<td>12</td>
<td>HOLD ON</td>
<td>ANGEL</td>
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<td>13</td>
<td>LOVE</td>
<td>LEVERT</td>
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<td>14</td>
<td>WANT YOU TO WORRY</td>
<td>THE WHISPERS</td>
<td>14</td>
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<tr>
<td>15</td>
<td>YOU AND ME TONIGHT</td>
<td>DEE</td>
<td>15</td>
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<td>16</td>
<td>LOST IN EMOTION</td>
<td>LISA CULT JAM</td>
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<td>17</td>
<td>OCTOBER LOVE</td>
<td>LIL COOL J</td>
<td>17</td>
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<td>18</td>
<td>DON'T MAKE ME</td>
<td>SIMMONS &amp; HAWKINS</td>
<td>18</td>
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<td>19</td>
<td>HEART OF GOLD</td>
<td>BERT ROBINSON</td>
<td>19</td>
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<td>20</td>
<td>LOVE</td>
<td>THE WINANS FEATURING ANITA BAKER</td>
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<td>21</td>
<td>HOLDING ON</td>
<td>JONATHAN BUTLER</td>
<td>21</td>
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<td>22</td>
<td>JUST GETS BETTER WITH TIME</td>
<td>THE WHISPERS</td>
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<td>23</td>
<td>CINDLERELLA DANA DANA</td>
<td>DANZA</td>
<td>23</td>
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<td>24</td>
<td>CRITICIZE</td>
<td>ANGEL</td>
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<td>HOLDING ON</td>
<td>ANGEL</td>
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<td>MARLON JACKSON</td>
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<td>SLEEPING ALONE</td>
<td>DONNA SUMMER</td>
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<td>I WANT YOU TO WORRY THE WHISPERS</td>
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<td></td>
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<tr>
<td>29</td>
<td>I WONDER WHO SHE'S SEEING NOW</td>
<td>THE TEMPTATIONS</td>
<td>29</td>
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<td>30</td>
<td>(BABY TELL ME) CAN YOU DANCE</td>
<td>SHERRID</td>
<td>30</td>
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<td>31</td>
<td>NO ONE IN THE WORLD</td>
<td>ANITA BAKER</td>
<td>31</td>
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<td>32</td>
<td>WHENEVER YOU'RE READY</td>
<td>FIVE BAR</td>
<td>32</td>
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<td>33</td>
<td>THE MORE WE LOVE</td>
<td>STARPOINT</td>
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<td>DOUGHERTY</td>
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<td>GAMES</td>
<td>SHALAMAR</td>
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<td>36</td>
<td>WANT YOU TO WORRY THE WHISPERS</td>
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<td></td>
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<td>37</td>
<td>I WON'T GIVE YOU UP</td>
<td>GARY GLENN</td>
<td>37</td>
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<tr>
<td>38</td>
<td>BE YOU SELF</td>
<td>WHIELDON WITH MILLIE JACKSON</td>
<td>38</td>
</tr>
</tbody>
</table>

**BLACK SINGLES BY LABEL**

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

**BLACK SINGLES A-Z**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC</th>
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</thead>
<tbody>
<tr>
<td>15 AIN'T NO NEED TO WORRY</td>
<td>BMI</td>
</tr>
<tr>
<td>30 I JUST CAN'T STOP LOVING YOU</td>
<td>BMI</td>
</tr>
<tr>
<td>49 DON'T YOU WANT ME</td>
<td>BMI</td>
</tr>
<tr>
<td>54 HOLD ON</td>
<td>BMI</td>
</tr>
<tr>
<td>63 TRUE LOVE</td>
<td>BMI</td>
</tr>
<tr>
<td>72 HOLD ON</td>
<td>BMI</td>
</tr>
<tr>
<td>79 -</td>
<td>BMI</td>
</tr>
<tr>
<td>88 TRUE LOVE</td>
<td>BMI</td>
</tr>
</tbody>
</table>

**SHEET MUSIC MUSCERS**

Artists listed for piano-voice sheet music copies and may not represent mixed folk hits.

ABP April Blackwood CPP Columbia Pictures
ALMO Aiko
ALMO Almo
ALMO Almo
ALMO Almo
ALMO Almo

More information can be found at www.americanradiohistory.com.
# Top Black Albums

## Billboard October 10, 1987

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

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Michael Jackson</td>
<td>Don't Stop The Music (68.98)</td>
</tr>
<tr>
<td>Babyface</td>
<td>Endless Love (88.98)</td>
</tr>
<tr>
<td>Luther Vandross</td>
<td>Collection (68.98)</td>
</tr>
<tr>
<td>Anita Pointer</td>
<td>Promises (68.98)</td>
</tr>
<tr>
<td>Bernadette Peters</td>
<td>The Nance (68.98)</td>
</tr>
<tr>
<td>Whitney Houston</td>
<td>Whitney (68.98)</td>
</tr>
<tr>
<td>Kash</td>
<td>Let's Get Ready (68.98)</td>
</tr>
<tr>
<td>Darlene Love</td>
<td>Everybody's Got A Crush But Mine's Different (68.98)</td>
</tr>
<tr>
<td>Sheryl Lee Ralph</td>
<td>Bebe (68.98)</td>
</tr>
<tr>
<td>Morris Day</td>
<td>Chairwoman (68.98)</td>
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<tr>
<td>Sheena Easton</td>
<td>butterfly (68.98)</td>
</tr>
<tr>
<td>Whitney Houston</td>
<td>Greatest Love Of All (68.98)</td>
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<tr>
<td>Thomas Treadwell</td>
<td>Body Language (68.98)</td>
</tr>
<tr>
<td>Roland Orzabal</td>
<td>Singles (68.98)</td>
</tr>
<tr>
<td>Michael McDonald</td>
<td>God Only Knows (68.98)</td>
</tr>
<tr>
<td>Carter Speaking</td>
<td>Talking To The Walls (68.98)</td>
</tr>
<tr>
<td>Millie Jackson</td>
<td>freeway (68.98)</td>
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<tr>
<td>The Isley Brothers</td>
<td>Enough Is Enough (68.98)</td>
</tr>
<tr>
<td>Luther Vandross</td>
<td>Give Me The Reason (68.98)</td>
</tr>
<tr>
<td>Ice-T</td>
<td>Police State (68.98)</td>
</tr>
<tr>
<td>Regina Belle</td>
<td>Love's In The air (68.98)</td>
</tr>
<tr>
<td>Jonathan Butler</td>
<td>Keep On (68.98)</td>
</tr>
<tr>
<td>4 By 4</td>
<td>Keep On (68.98)</td>
</tr>
<tr>
<td>NAJEE</td>
<td>The Main Event (68.98)</td>
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<tr>
<td>The Winans</td>
<td>Greatest (68.98)</td>
</tr>
<tr>
<td>Daryl Davis</td>
<td>Ride Myサイクル (68.98)</td>
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<tr>
<td>George Benson/Earl Klugh</td>
<td>Warrior Brothers (59.98)</td>
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<tr>
<td>Dionne Warwick</td>
<td>All Along The Watchtower (68.98)</td>
</tr>
<tr>
<td>Surface</td>
<td>COLUMBIA LC4374 (68.98)</td>
</tr>
<tr>
<td>EXPO</td>
<td>ARISTA AL 8441 (68.98)</td>
</tr>
</tbody>
</table>

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**SOMETIMES YOU CAN BELIEVE EVERYTHING YOU HEAR.**

- As an electrifying new singer/songwriter/performer, Chad challenges all.
- It’s fast music all right—Chad’s first single explodes out of the box.
- Chad’s future is a future of great promise. Promise!!!

---

**THE CHECK IS IN THE MAIL.**

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

**"YOU'LL ALWAYS HAVE A JOB HERE."**

---

**FAST MUSIC, LOVE & PROMISES**

his debut album featuring the hit single

"LUV'S PASSION AND YOU" plus

"SOLDIER OF LOVE" and "JENNIE"

Product: Chad & Reward King for Kido Productions. Executive Producer: Beau Ruggles.
Jazz Notes by Peter KEEPnews

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

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

Now Councilman Stanley E. Michels has proposed amending the cabaret licensing law so that an after-hours club would have as many bands as it desired, that the restriction (which is currently more forbidding) be ended. On a Sept. 22 press conference held on the steps of City Hall to announce the proposed legislation, he was joined by such luminaries as Tony Bennett, Lionel Hampton, and George Shearing. That night, a stellar contingent of musicians expressed their support for the amendment at a Village Gate concert. Included in their band would be one group that was device's been allowed to perform in an unlicensed club under the current law—a string quartet.

“We’re losing our jazz musicians because of this silly law,” Michels said at the press conference. “For jazz, you need at least four—the Modern Jazz Quartet, for example.” We wish Michels all the success in the world, and we’re sure Bob Dylan will be at some concert after this, but anyone who has ever enjoyed the music of a really swinging piano trio, to cite just one example, may disagree with the second part of that statement.

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

New York’s musicians fight for four and more

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

He was not just another good musician. He was one of the few musicians who have changed the way an instrument is played. He was also, for all his self-indulgent behavior, there, it is said, he combined energy and confidence, that he would never be allowed to perform in an unlicensed club under the current law—a string quartet.

“We’re losing our jazz musicians because of this silly law,” Michels said at the press conference. “For jazz, you need at least four—the Modern Jazz Quartet, for example.” We wish Michels all the success in the world, and we’re sure Bob Dylan will be at some concert after this, but anyone who has ever enjoyed the music of a really swinging piano trio, to cite just one example, may disagree with the second part of that statement.

Gospel Lectern by Bob Darden

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

“We’re WORKING on new ways for our Prayer Warriors to communicate with each other,” says Petra founder/guitarist/songwriter Bob Hartman, including video testimonies swapped from one youth group across the country to another. We want them to see that there are people just like them in every state. We set up the program and the 61-527-1510 number the first week of August and begun the first of a series of 50 weekly devotionals—all of them different.

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

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

“Simply preaching and leaving someone alone is good because if you’re not there to help them. That’s why something like the Christian Artists Seminar in Eades Park, Colo., is good. It gives you a place to reflect on the future, where you are, where you’re going, and where you’ve been. We do those kinds of things constantly in Petra.”

Petra seeks to link Prayer Warriors

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

Despite more than a decade of musical ministry and literally thousands of professors of faith following its concerts, Petra continues to come under scrutiny by fundamentalist Protestants, condemning neither the group’s beat or hair styles. And while Petra concerts aren’t pitted like many Stryper concerts these days, Hartman says that there are still people who don’t believe this is a valid ministry.

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

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

Top Contemporary Jazz Albums

Top Jazz Albums

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

Top Contemporary Jazz Albums

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### HOT DANCE 50™

**CLUB PLAY**

Compiled from a national sample of dance club playlists.

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**12-INCH SINGLES SALES**

Compiled from a national sample of retail store sales reports.

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### BREAKOUTS

**Titles with future chart potential.**

- 1. EASIER SAID THAN DONE (REMIX) VANILLA MIX 4700
- 2. HARD DAY (REMIX) GEORGE MICHAEL COLUMBIA
- 3. NOTHING'S GONNA STOP ME NOW SAMANTHA FOX RCA
- 4. SHOOO YOU LOVE (REMIX) DEBBIE GIBSON ATLANTIC
- 5. TRAMP/PUSH IT NEXT PLATEAU
- 6. ANIMAL MAGIC (REMIX) BENZI 3725

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

- 1. LET'S WORK (REMIX) MICK JAGGER COLUMBIA
- 2. SHAKE YOUR LOVE (REMIX) DEBBIE GIBSON ATLANTIC
- 3. DISORDERLY CONDUCT/ARABIAN KNIGHTS LATIN RASCALS IN FAN APPLE
- 4. HERE TO GON'T ARGUE COLUMBIA

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For the latest results, see Billboard magazine.
Club DJs Should Look Beyond Singles For Hits

This week's column is written by Dave Peaslee.

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

Despite this neglect by many DJs, the dance music community in general appears to be in the process of developing an independent arbiter of musical taste who advance the cause of good music by seeking out and discovering the best material in all formats.

Among those albums programmers should be searching out is the self-titled debut from former Prince & the Revolution band members Wendy & Lisa (CBS). Showing that band's eclectic rock influences, this album boasts references to such varied acts as Fleetwood Mac; the Manhattan Transfer; early Jefferson Airplane; and, "Blues Away," Joni Mitchell. Most danceable, in addition of the MTV-airing "Waterfall," are the jazz-funk "Hollywood Express" and especially "Light," with its familiar "Kiss" beat. But for sheer songwriting, the most commendable track is the sensitive "About You"—which is dedicated to Prince—with its haunting choral refrain.

Other albums worthy of discovery include the latest from Art Of Noise, which demonstrates integrity with the EP release of "In No Sense? Nonsense!" (Chrysalis). Outstanding are the familiar "Drag-net," the mechanical pounding of "A Day At The Races," the uptempo spy-thriller sounds of "Roller 1," and most especially the '70s Euro-discos bass line and mock-trivial beat of "E.F.L."—dance breaks galore... The outstanding M.D.'s album "Touch And Go" (Tommy DeBee Gibson) contains production pro-track "Would You Love Me," highlighted by the familiar "Misunderstanding/Egomaniac" rhythm track from producer Hubert Eaves... In the major label debut of Terri Gonzalez, the "One Night Love Affair" contains production Nile Rodgers to his Chic roots with such selections as the "Le Freak" style single "Is There Rocking In This House" as well as the equally worthy "In A Big Way" and the signature rhythm guitar strumming of "When All The Kids Start Dancing." Atlantic... Jennifer Holiday's "Get Close To My Love" (Geffen) includes, in addition to the gutsy, gosset, Allen Glass single "Heart Of The Line," the pop/dance Michael McDonald/David Pack-produced "He Ain't Special" as well as the up-tempo "New At It" from Ashford & Simpson. In addition, for fans of big band, Holliday appears on the title of her album "Touch And Go" the soundtrack to "In The Mood." (MCA).

In RAP ALBUMS, previously platinum Whodini has a successful single with "Be Yourself," on which Millie Jackson cameos, from the album "Open Sesame." But the use of the underground disco break beat on "To The Break Of Dawn" should make that cut of extreme interest to West Coast rappers. Heavy D & the Boyz's "Living Large" (MCA) is highlighted by the O'Jays break beat beats of "Money Money Money," the single "Chunky But Funky," a Marley Marl remix of "Mr. Big Stuff," and another version of "Low..." the heartfelt slow rap of "Don't You Know," set to an instrumental arrangement of the Kids At Work ballad "Singin' Hey Ya" by producers Teddy Riley and DJ Eddie F... U.T.F.O. follows its "Roxanne" success with "Lethal," an album that takes its inspiration from a variety of sources. Producers Full Force attempt a musical smorgasbord of styles, from the heavy metal Anthrax pairing of the title track to the beat-box "Let's Get It On" rap and the Prince beat of "Diana." Roger Troutman's rap's best wordsmith breaks on "How D'Ya Like Me Now" (Jive/RCAS), Kool Moe Dee's challenging display of rhymes on the Brucie B. produced "Trophy Blasts" and "New Generation" beats of producers Teddy Riley/LaVuba—the first release from what is reported to be an uncommonly varied album. Epee MD's extremely down-tempo "You're A Customum" (Fresh) is receiving strong response as much for its unusually paced rhyme as for its familiar Steve Miller grooves, while Frosby's "I Need Love Now" (Tommy Roy) is a clever female cover rap dedicated to the latest teen dream and his own hit.

In more mainstream dance product, Chico DeBarge toughens his sound with "I've Been Watching You." (Motown), written and produced by ex-Revolution member BrownMark, who adds familiar rhythm flavor. DJ requests are heavy for Vanilla Mix's "Easier Said Than Done" (Atox/Atlantic), with its tuneful female lead, catchy riffs, and choral hooks presented in five mixes by David Cole and Robert Cullivies, Model/"Guy" and Nick Kamen, showcased with a Stewart Levine production, Arthur Baker mix, and Brenda Russell tune on "Nobody Else" (Sire).... Retail response has been good to Shanice Wilson's "Baby Tell Me Can You Dance" (A&M), Brian Eno's remake of "That's What She Said" (Parlophone).

More Specialized Hits in include the engagingly sprightly, smoothly sung "Give Me Your Love" from Sisley Ferre (Mega-tone), NuFusion's urgent, old-style leads and Selahs strings on "Looking For The Right Threesome" (Thomay), 718-341-2251; veteran salseros Clouds Of Miami and the merengue/calypso fusion of Cuba Libre (Thomas FUND., 305-555-0241; the simple, repeated Chicago bass line and emulated effects of Tony Shanye's half-rapped "So Wild In The House" (Neptune); and the equally minimal David Pic Conley with simply arranged dub vocals alcalin,' Jimmy Williams' "Do You Really Want To Wait" (Soulstreet, 262-8606). The hit is really unusual, the Foetus All Nute Revue presents its first record in two years, "Bedrock" (Relativity), with truly challenging, idiosyncratic variations on a rock/blues theme.

Program Features Live Performance, Fashion Segments

New MTV Show Spotlights Dance Acts

By Dave Peaslee

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

Filled at New York's Palladium, the show is arranged, in the words of one of its producers, as "a session" during a recent Buddy Holly look-a

"Club MTV," is unifying the club's own in-house video system, the program features dance-art performances interspersed with a live performance by a guest artist and three groups of dancers drawn from a cross-section of New York clubs. With almost six weeks of shows taped, the program has already featured performances by such artists as Nile Rodgers (for its premiere), Col. Abrams, Jellybean...

"It's a classic format revitalized to enter the '90s" with Elisa, the System, LeVert, the Cover Girls, New Order, and many others. Upcoming programs will highlight Alissa and Jody Watley as well as feature the first broadcast performance of Noir and a '60s dance party special. In addition to the performers, the program has also featured fashion segments, presenting the work of such designers as Betsey Johnson, Tommy Hilfiger, and Rachel London. Singer Debbie Harry has modeled the work of designer Steven Sposurne, while a future fashion segment will present a new look from D.M.C. showing off its new Adidas sportswear line.

While the dance orientation and format may be considered a change from the usual MTV image, the show's producers point out that the program's emphasis on spotlighting new music and entertainers is consistent with other specialty MTV programming. They cite such standard MTV features as "The Week In Rock," "12 Minutes," and especially "The Cutout," as programs that also successfully cater to a specialized audience.

To MTV vice president of news and special programs Doug Herzog, the goals of "Club MTV" are "to make a video-age dance party program that's about the music and that, and to bring it to the '90s." Program producer Renee Garcia further explains that through "Club MTV" "we hope to include "hopes to highlight some of the acts that normally don't receive major MTV play, including high concentration of clips from black acts and its presentation of such British synth-pop groups as Swing Out Sister and the Pet Shop Boys are unusual for the channel.

BILLBOARD OCTOBER 10, 1987
Musicland Success Built On Strong Employee Base

BY MOIRA MCCORMICK

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

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

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

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

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

Musicland does not set a limit on number of store openings, said Eugster, stressing that the company is "interested in doing different kinds of things. We've got Musiciden record and tape mail stores as well as freestanding Sam Goody audio/video combos. We've opened stores in some interesting places in just the last month—in entertainment-oriented malls like Harbor Place in Baltimore and Hamilton Mall near Atlantic City N.J."

We'll probably be opening our fourth store in Anchorage, Alaska, which is part of an eight-store acquisition from Marathon Music.

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

"We were in the video-for-sale business early on," Eugster pointed out. "Paramount's 25-for-20 promotion [billed for $25.95] ended in November 1984, and we put it in 100 stores right off the bat." Musicland took to the promotion so quickly, in fact, that they depleted orders before the effective date of the discounted dealers' price. "We bought the titles and paid the wholesalers for them for $24.95," said Eugster. "Eugster's networks now know how big an order to place, so we did it that way. Even though it cost money, the promotion did very well."

Video sales account for 6% of chain volume, he said, with rentals constituting approximately 1%. The increased demands of the video-buying public were one of the topics addressed during the Musicland management confer- ence's breakout meetings, held Sept. 14-15. Managers attended four meetings each afternoon, each session dealing with a particular topic that field personnel had indicated via prior written survey they were most interested in.

Breakout topics included the buying of "soft goods" (records, cas- sets, compact discs), video, competing estate site selection, inventory rec- onciliation, and business ethics. Other sessions focused on innovations in Musicland's computer sys- tem, employee recruiting and training techniques, and accessory buying.

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

With the RIM system, which has been in place in all stores since 1985, point-of-sale cash registers keep track of individual piece sold, and the RIM computer is compiled for swift and accurate inventory replen- ishment. Before RIM's computer language was changed, each store was left to modify their production maximum of twice a year, because the system was only able to run a "categorization," or group spread on all stores at once, rather than individually.

According to Egusquiza, the COBOL language makes it possible to profile individual stores, which means greater ease in modifying in- ventory, particularly if a store moves to a smaller space. At the employee training breakout session, director of personnel administration Nancy Brasket and director of communications in training Jay Landauer presented their new basic training video and attendant workbook. The video pro- vides newly hired salespeople with information on the stores them- selves, rules and ethics, and loss prevention. "We needed to maintain the manager's role, rather than replacing it," said Landauer, who added that the new program will be standardized by individual training material, as has always been the practice.

The electronics/accessories breakout meeting covered the ex- tensive steps Musicland has taken in its accessories department, in particular the vast array of movie and music-related gifts that come under the heading "contemporary products." Musicland stores as well as the Paramount Pictures chain deal heavily in T-shirts, coffee cups, key chains, stuffed toys, decorator objects, and other such items. A number of holiday accessories were also spotlighted, including Christmas ornaments with music themes, ranging in price from $1.99-$4.99. Those have 80% markups—get 'em out there," exhorted accessories buyer Chris Johansen. One new ac- cessory being heavily pushed is a new "aluminum" bar with the MGM logo and featuring the plash Leo the Lion toy inside, which Musicland is selling for $7.99 with any movie purchase.

A session on business ethics dealt primarily with the topics of prevent- ing internal theft and recognizing and dealing with sexual harass- ment. "As managers," said Keith Wanke, managing director of loss prevention, "you have a responsibility to prevent dishonesty by elimi- nating the opportunity for employ- ee theft." Attorney Corrie Laplise detailed different forms of sexual harassment and stressed that in har-assment lawsuits, the "supervisor is deemed to be an agent of the em- ployer, and so the company is lia- ble" if the supervisor is charged with sexual harassment.

To illustrate Laplise's presentation, there was a dramatization of a sexual harassment scenario, in which a female employee accuses a male manager of sexual harass- ment and the manager feels his ac- tions are misinterpreted. Laplise said, "There's a simple way to deter- mine whether your behavior could be construed as sexual harassment. Imagine if your dealings with an employee were captured on video- tape, which was then played for ev- eryone you know, and you didn't get to editorialize. If you think what was being shown would make you or them uncomfortable, then it's in- appropriate conduct."

Convention Capsules

AT THE SEPT. 16 chief executive officer champagne dinner and recog- nition night, hosted by WEA, one dis- trict manager from each of Music- land's six regions was honored with a recognition award. They were Henry Perez (West Coast and Southwest), Gary Guarin (West Coast and West- ern states), Gene Calhoun (Upper Midwest), Licky Harris (Midwest), Ken Onstad (New England), and Ron Hall (Southeast). All received engraved Seiko art deco clocks.

Following the Sept. 15 morn- ing presentation by Paramount Home Video, Paramount's executive director of sales, Jack Ranne, field- ed audio/visualist rate adored with the MGM logo and featuring the plash Leo the Lion toy inside, which Musicland is selling for $7.99 with any movie purchase.

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PAY-PER-VIEW. "Paramount wants to be involved in every aspect of enter- tainment," he stated, before charac- terizing PPV as "a very small un- verse. There are 10 million address- able households in the country, and only 1% of them subscribe.

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

In addition to the nightly perfor- mances by Steve Earle & the Dukes, the Fabulous Thunderbirds, Restless Heart, Foster & Lloyd, k.d. lang, High Noon, and Rock & Hyde, the conference also featured unscheduled appearances by a number of key personnel. Sept. 15, the opening night, Belinda Carlisle (Continued on page 66)
Marianne Faithfull's
Greatest Hits
Sam Cooke at the Copa
Recorded live at the Copacabana, New York City, July 8, 1964.

"...generates a lot of voltage when he's hypnotizing his audiences."
Frank Farrell, New York World-Telegram and Sun

"...has to be one of America's top pop singers."
Nick Lapole, New York Journal-American

"...a solid headliner."
Herman Schoenfeld, Variety

"...Mr. Cooke is a hot item."
Robert Alden, The New York Times
DIGITALLY REMASTERED FROM THE ORIGINAL HIT MASTER RECORDINGS AND AVAILABLE ON 100% VIRGIN VINYL, CHROME TAPE CASSETTE AND COMPACT DISC.
THE HITS OF THE SIXTIES

THE SOUND OF THE EIGHTIES...
...AND THE COLLECTION

"ABKCO RECORDS’ STONES RELEASES ARE MASTERPIECES, EACH REVEALING MORE DETAIL THAN IT WAS EVER BEFORE POSSIBLE TO HEAR...”

—VILLAGE VOICE
THE LONDON YEARS

out of our heads
THE ROLLING STONES

december's children
THE ROLLING STONES

BIG HITS (HIGH TIDE AND GREEN GRASS)

INSIST ON THE NEW DIGITALLY REMASTERED COLLECTION!

abkco RECORDS

www.americanradiohistory.com
THE ROLLING STONES

ENGLAND'S NEWEST HIT MAKERS
THE ROLLING STONES

GET YER YA-YA'S OUT!

THE ROLLING STONES
12 x 5

AFTERMATH
THE ROLLING STONES

FLOWERS

ROLLING STONES LET IT BLEED

'GET YER YA-YA'S OUT!' The Rolling Stones in concert

www.americanradiohistory.com
# ABKCO RECORDS ORDER FORM

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<td>7539-4 S</td>
<td>7539-2</td>
<td>G</td>
<td>BEGGARS BANQUET</td>
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<td>8001-1</td>
<td>S</td>
<td>8001-4 S</td>
<td>8001-2</td>
<td>G</td>
<td>BIG HITS (High Tide And Green Grass)</td>
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<td>8002-1</td>
<td>S</td>
<td>8002-4 S</td>
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<td>THEIR SATANIC MAJESTIES REQUEST</td>
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<td>8003-1</td>
<td>S</td>
<td>8003-4 S</td>
<td>8003-2</td>
<td>G</td>
<td>THROUGH THE PAST, DARKLY (Big Hits Vol. 2)</td>
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<tr>
<td>8004-1</td>
<td>S</td>
<td>8004-4 S</td>
<td>8004-2</td>
<td>G</td>
<td>LET IT BLEED</td>
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<td>8005-1</td>
<td>S</td>
<td>8005-4 S</td>
<td>8005-2</td>
<td>G</td>
<td>GET YER YA-YA'S OUT</td>
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<td></td>
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<tr>
<td>6667-1</td>
<td>Y</td>
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<td>6667-2 G</td>
<td>2G</td>
<td>HOT ROCKS (1964-1971) (2LPs/1CT/2CDs)</td>
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<td>6267-1</td>
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<td>6267-4 Y</td>
<td>6267-2 G</td>
<td>2G</td>
<td>MORE HOT ROCKS (big hits &amp; fazed cookies)</td>
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**UPC 10 DIGIT BAR CODE EXPLANATION:**
A UPC Bar Code contains 10 Digits. To convert the above Bar Code selection numbers into the UPC 10 Digit Bar Code format, simply add the following prefix to the ABKCO code 18771.

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**TO PLACE AN ORDER CALL POLYGRAM RECORDS, INC.**
Indianapolis, Indiana (800) 428-4434
The way the middles are coming, on a gradual basis, is helping" to ease the price crunch, he says.

NAIRD CONVENTION: Already? No, but the National Assn. of Independent Record Distributors & Manufacturers believes it is too early to make plans for the May 11-15 event at the Monarch in New Orleans. Contact NAIRD at 6865 Airport Highway Lane, Pensacola, FL 85109; 609-665-6555.

Floppy Flip Flop: Floppy disks are going through an interesting evolution. Total U.S. sales in 1986 rose 41% in units but dipped 10% in dollar volume. The most popular configuration, 81/2-inch, rose 25% in units from 341 million to 478.5 million but fell 16% in dollars.

Tracking computer disks is the International Tape/Disc Assn., which observes that the fastest-growing size, 51/4-inch, rose a whopping 140% in units, with dollar volume increasing at a more modest 73%. Going the way of 8-track tape is the 8-inch floppy; units were down 14%, while dollar volume dropped 28%.

At the Grocery: Away from the major markets, supermarkets are emerging as vital outlets for prerecorded music and video, according to Gary Budin, president of the Jackknife Technicians of America in Phoenix, Ariz. "In a lot of outlying areas, the supermarket is the only store in town," Budin says. "What has become a breakthrough for us is that way supermarkets have come around to realizing they need a home entertainment center. We never could convince them to put it all together in one place. They wanted the records over here, the video rental over there, and so on."

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

Say Yes to Say No: Harmony House in Detroit rolled out a major Say No To Drugs campaign Sept. 26, distributing 6,000 jerseys at its 23 stores. The idea originated with Carl Thom, president and owner, with the staff deciding to target grade schools. "The jerseys are all one size, a child's large," says Susan Thom, advertising director and Carl's daughter. Three-line logos on the jerseys read, "Save America/ Say No To Drugs/Harmony House." The jerseys were given out on a no-purchase-necessary basis.

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

More Motor City: A very happy classic car buff drove off in a 1947 Mercury after winning a sweepstakes celebrating Harmony House's 40th anniversary. The promotion, says Susan Thom, "was pretty near perfect. The winner is a designer at Chrysler and is always scouting for classic cars. In fact, he had been at Classic Auto Showplace, the firm where we found the car. It was a single-owner car with 36,000 miles (Continued on page 68)
JEM RECORDS TEXAS will be flying under a new banner, which will be officially announced at the upcoming National Assn. of Recording Merchandisers Wholesaler Conference, Oct. 26-30, in Palm Springs, Calif. The Dallas-based distribution outfit, which separated itself from the Jem Records Group a few months back (Billboard, Aug. 29), will now be known as Music Distributors Inc. To back the name change, the company is planning a major marketing campaign, scheduled to begin at the end of the month.

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

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

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

Among the new releases expected from Wax Trax this fall are 12-inches from Fini Tribe, Front 242, Paul Head featuring A. Jourgen, the Revolving Cores, and Luc Van Acker. Front 242 is scheduled to embark on a U.S. tour later this month.

SEEDS & SPROUT: Next Plateau has re-released Sybil's single "My Love Is Guaranteed" with a new B-side. The track is included on her new debut album, "Let Yourself Go," which is reportedly off to a healthy start. The songstress made an impressive showing on the Hot Black Singles chart this summer with the album's title track . . . New York Mets fans and other sports enthusiasts will be pleased to hear that Mabel Records has shipped Daryl Strawberry's debut rap record, "Chocolate Strawberry," featuring members of Select acts UTFO and Whistle. The 12-inch is available at New York City's Shea Stadium as well as various retail outlets. . . . An alternative music publication worth noting is Option Magazine, a bi-monthly that focuses primarily on independent product. The publication was started in 1985 and is available at newsstands, bookstores, and record retail outlets throughout North America. Option can be reached by writing Suite 2, 2345 Westwood Blvd., Los Angeles, Calif. 90064 or by calling 213-474-2600 . . . Industry veteran Henry Stone has formed Super Power Records, which kicks off with 12-inches from Newcleus ("Hustle House Party") and T-Connection ("If You Want To Dance.") Hot Production will handle the distribution. Stone was a co-founder of the now defunct T.K. Records, best known for its success with K.C. & the Sunshine Band.

Jem Records Texas has new name in store

For 22, 33, 88, and 110 and 132 CDs.

Liftboy. The practical present for your collection. Simply flick through, back and forth, to make a selection. Liftboy protects your valuable CDs, Music and Video 8 covers and guarantees neat and clearly arranged storage.

FOREVER YOUNG

Liftboy. The practical present for your collection. Simply flick through, back and forth, to make a selection. Liftboy protects your valuable CDs, Music and Video 8 covers and guarantees neat and clearly arranged storage.

In addition to 104 different section dividers, 191 artists, 1312 artists, and a full line of accessories, we can custom print ANYTHING YOU WANT.
Out of work: Sorry. But there's no chance for a thief now that the store is fully equipped with the Lift vendor system. The sales profiles hold only the empty CD, music and Video 8 cassette boxes. There is no pilfering since the customer gets the merchandise at the cash counter after payment is made. LIFT® Systems with a future.
Grammy Award Winner

LEE RITENOUR

Grammy Award winning guitarist Lee Ritenour in a multi-dimensional Portrait of the artist as a brilliant stylist, inventive composer, and exhilarating arranger.

A stunning array of guest artists intensify this portrait's textures and shadings.

Kenny G, one of today's hottest instrumentalists trades licks with Lee on the tune "G-Rit'. The Yellowjackets join in with their brand of energy and lyricism on four key tracks and Lee's "love affair" with South American music is explored with "Asa" - featuring Brazil's hottest vocalist Djavan.

This incredibly etched "sound portrait", which includes the single "Turn the Heat Up", is one of the most significant triumphs in the illustrious career of "Captain Fingers" - Lee Ritenour.

Available on Compact Discs, HQ Cassettes and Records.

Only on GRP - Where Artistry Meets Technology.
Radio Program Plans Three-Day Celebration

‘Grand Ole Opry’ Marks 62nd Birthday

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

The celebration begins with a salute to the Opry Thursday at 8 p.m. by the cast of the syndicated “Huey” show. Bill Monroe will host a bluegrass concert in the Acuff Theatre at Opryland, from 5 p.m. Friday. Additionally, the Opryland theme park will be open to guests Saturday. Activities in the park include autograph sessions with Opry members and entertainment.

Nearly 300 DJs from across the U.S. have been invited, and those attending can expect two other specially scheduled events on Friday—a noon cruise on Opryland’s General Jackson showboat and an Opry House reception attended by Opry members and other country performers from 5-8 p.m.

The fan package offers the “Huey” salute, the bluegrass show admission to the park, and a ticket to the Opry for $30. Individual event tickets can be purchased for the salute ($10) and the bluegrass concert ($5) beginning Wednesday (7) in the lobby of the Grand Ole Opry House. DEBBIE HOLLEY
COUNTRY SINGLES A-Z

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL</th>
<th>NO. OF TITLES ON CHART</th>
</tr>
</thead>
<tbody>
<tr>
<td>47</td>
<td>GIVE BACK MY HEART</td>
<td>Natalie Grant, ASCAP/Lyle Lovett, ASCAP</td>
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<tr>
<td>48</td>
<td>GOOD GHOUL</td>
<td>Michael J. Balin, ASCAP/Laury, BMI</td>
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<tr>
<td>49</td>
<td>GOOD TIMES SHOES</td>
<td>(Laurie Grant, BMI)/Rhonda Rogers, BMI</td>
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<tr>
<td>50</td>
<td>GREAT GUY</td>
<td>ASCAP/ASCAP/Larry Guff, BMI</td>
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<tr>
<td>51</td>
<td>GREG'S CORNER</td>
<td>ASCAP/Larry Guff, BMI</td>
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<tr>
<td>52</td>
<td>GREEN EYES (Cryin' These Blue Tears)</td>
<td>(Laury Butler, BMI)/Buck, BMI</td>
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<tr>
<td>53</td>
<td>THE HAND THAT ROCKS THE CRADLE</td>
<td>(Tennessee Ernie Ford, BMI)/Heartland, BMI</td>
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<tr>
<td>54</td>
<td>HANGIN' ON IN SMOKY MOUNTAINS</td>
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<td>55</td>
<td>HEAVEN CAN'T BE FOUND</td>
<td>(Laury Butler, BMI)</td>
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<td>56</td>
<td>HE'S HAVING IT</td>
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<td>I CAN'T GET CLOSE ENOUGH</td>
<td>(Terry Blackwood, BMI)/Terry Blackwood, BMI</td>
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<td>58</td>
<td>I DON'T WANT TO LOSE YOU</td>
<td>(Laury Butler, BMI)</td>
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<td>59</td>
<td>I FOSTER THE MOONLIGHT</td>
<td>(Robexxer, ASCAP/Merck, BMI)/Earth &amp; Water, ASCAP</td>
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<td>60</td>
<td>I'M NOT AN ANIMAL</td>
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<td>61</td>
<td>I'M A LIGHTHOUSE</td>
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<td>62</td>
<td>I'M NOT YOUR WIFE</td>
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<td>63</td>
<td>I WORK FOR THE MAN</td>
<td>(Laury Grant, BMI)</td>
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<td>64</td>
<td>ID LIKE TO HAVE A HOUSE</td>
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<td>65</td>
<td>I WOULD LIKE TO BE UNDER THE MOON</td>
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<td>66</td>
<td>I WANT TO BE WANTED</td>
<td>(Laury Grant, BMI)</td>
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<td>67</td>
<td>I WANTED TO BE WITH YOU</td>
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<td>68</td>
<td>I WOULD LIKE TO FAVOR SOMEONE ELSE</td>
<td>(Laury Grant, BMI)</td>
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<td>I WOULD LIKE TO BE THE ONE</td>
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<td>I WOULD LIKE TO BE THE ONE</td>
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<td>I WOULD LIKE TO SPEND MY MONEY</td>
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<td>87</td>
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COUNTRY SINGLES BY LABEL

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<td>STEP ONE</td>
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The American Film Institute and *Billboard Magazine* invite you to participate in and submit your work to:

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

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

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

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

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

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

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

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

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

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

**BILBOARD SPECIAL ISSUE CONTACT:** Gene Smith, Associate Publisher, *Billboard Magazine*, 1515 Broadway, New York, N.Y.10036 tel. (212) 764-7514

**GENERAL INFORMATION:** Una Johnston or Mark Josephson, American Video Conference, 1747 First Avenue, second floor, New York, NY 10128, tel. (212) 722-2113, fax. (212) 289-3708.

**NOTE THE FOLLOWING DEADLINES:**
- **OCTOBER 16**
  
  AVC Directory Guide advertising reservations deadline.
- **NOVEMBER 6**
  
  Pre-registration rate of $325 ends and pre-registration closes. (Registrations received after this date will be returned).
- **NOVEMBER 19**
  
  $375 Walkup registration begins at 12:00 pm at the Hollywood Roosevelt Hotel.
The Home Video Marketplace: What is selling?—What is really going on in the home video marketplace? To date statistical data with case studies closely analyzing the state of the market. Who's buying, from whom, and how much.

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

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

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

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

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

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

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

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

Speciality Video: The Aesthetics of Quality—What comprises "quality" in video programming? How is it determined in the medium—both in terms of hardware (i.e. the capabilities of the VCR) and in terms of program structure? What makes a video "work"?

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

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


Capturing Comedy on Home Video—How does comedy work on home video?

How can it be most effectively produced (shot and edited)? What comprises an effective comedy video? Are video sales directly related to the popularity of the comedian?

The Music Video Textbook: Five panels on the toughest issues facing professionals in video music programming, promotion and production

Chapter I: The Three Ps—Programming, personalities and presentation. These ingredients make up the total package. How do shows define their format, find and train on-air talent, and create a unique look? Moderated by Michelle Peacock, director national video promotion, Capitol Records.

Chapter II: That Synching Feeling—Top legal experts and artist representatives explain the basics of synching license. What are the programmers' rights; what are the artists' and labels' rights and where do they intersect? Moderated by Michael Reiners, Esq., director of video operations, Rowe International Corp.


Chapter IV: Becoming A Houseword—A workshop on the creation and implementation of effective promotions. Working with the labels, designing effective contests, on-location shoots. What does radio know that you don't? Moderated by Celia Hirschman of the video promotion firm Vis-A-Ability.

Chapter V: Other Channels—Video clubs and pools, video jockeying, college networks, closed-circuit TV, and other alternative outlets. How do you get maximum exposure for your clips outside the conventional cable and broadcast outlets. Moderated by Stuart Samuels, veteran video producer and director's representative.

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

November 19-21, 1987
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If you are registering more than one person, photocopy this form and fill it out completely for each person and each individual. If you are registering, also include their planned accommodations at the Conference, company name and address. If any of these are different from yours, any registration received after November 6 will be returned. Walkup registration opens at the Hollywood Roosevelt at 12:00 noon on Thursday, November 19 and is $175.

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CDV Slowed By Technical Problems
Mastering Equipment Is In Short Supply

BY JIM BESSMAN

NEW YORK With the industry-wide rollout of compact disk video reportedly just a few months away, label executives say that insufficient mastering capacity is the most significant problem affecting full-fledged production of the 5-inch, laser-read video/audio format. "At this point mastering capabilities are limited," says Ed Outwater, director of quality assurance for Warner Bros. Records. "There will be production problems if everyone wants to get these things made at the same time."

As Outwater and others note, mastering equipment is in short supply and is relatively expensive. "At this point, the only mastering people are Philips [in the Netherlands] and one or two Japanese companies," says Outwater. "But once we get them mastered, the manufacturing process is the same as with CDs."

Len Epand, PolyGram Records senior v.p. of masters, says CDV production is "no more problematic" than putting out any other product reliant on very hi-tech equipment.

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

The mastering process, Epand explains, involves creating the tape from which the CDV is pressed.

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

According to Epand, an "analyz-
er"  is used in the mastering stu-
dio to double-check for dropouts and correct any problems in time code, chroma level, and other quality-related concerns before the tapes are sent to Europe.

"The only nagging problem is that there's a shortage of mastering capacity in the U.S.," continues Epand. "At first, the only studio that was capable was Editel in New York, though subsequently we've been able to get Synch Sound in N.Y. up to speed. "But we have to get other studios on line, especially as other labels increase their involvement to where they're going to be pressing more tape, because getting time is harder and harder, and if one key person there gets sick, everything stops.

An additional headache for Epand is that there are no U.S. facilities for making PAL premasters, which Epand says in the emerging TSC edit master must be sent by special courier to Europe for PAL mastering prior to CDV manufacturing. Only BDP sees fairly smooth going once these technical problems are surmounted. He says that since PolyGram already syncs digital sound to most of its videoclip productions, it is relatively easy to obtain digital masters from the company's tape library.

As for getting proper clearances, Epand sees no obstacles other than the man power needed to inform all the involved parties and get the necessary paper work done. "The lion's share of our artists are already cleared," says Epand, noting that this includes such top guns as John Cougar Mellencamp and Bon Jovi.

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

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

Like Epand, Shulman says that there's "nothing extraordinarily different" in getting source material, the only problem being the time it takes to get through to the proper authorities.

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

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

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

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

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

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

The one-hour program--which also can be seen Oct. 12, 17, 22, 25, and 27--centers on a concert at the Imaillio Stadium outside Moscow last July 4. Some 25,000 citizens of both the U.S. and the U.S.S.R. gathered to watch James Taylor, Santana, Bonnie Raitt, the Doobie Brothers, and Soviet rockers Autograph perform in a benefit concert for world peace. The show was the culmination of a 23-day, 455-mile trek across Russia staged by 200 American and 200 Soviet peace activists.

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

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

I T WO N'T PLAY IN PEORIA: At least that's what Hit Video USA says about RCA artist Marc Jordans' clip for his single "This Independence." Hit Video deemed the video, directed by noted clip maker Meiret Avis, too violent and upsetting for its affiliate. The material in question: actual footage from TV news stories and clips from the classic film "The Battleship Potemkin." According to the artist, the video is supposed to reflect the content of the song, which is about peo-

ple struggling for independence. In making the clip, Avis edited nearly 40 hours of news footage showing such scenes as crowds of people confronting police, along with crowd scenes from "Potemkin." An RCA representative says that Hit Video felt the violence of the scenes would not be received well by its affiliates in America's heartland.

Educators Praise Christian Video On Teen Pregnancy

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

By Trumpey

DaySpring Records' Kenny Marks, "The Party's Over" es-
chewers drugging from a religious base, and simply presents early parenthood as an emotionally draining and glamorous lot.

The video is being used by the Texas Department of Health, the New York Department of Health, and several Planned Parenthood chapters in both those states. It is also being featured as part of Marks' fall concert tour, which began Sept. 18.

Performed by Dennis Disney, a Nashville publicist helping to pro-
mate the project, the video was shot from a romantic perspective, but both turned it down, saying they are "not in the business of promoting social issues.

"The Party's Over," according to Disney, earned acceptance after being favorably reviewed in a (Continued on next page)
See Sneak Preview Videos

ABC THE NIGHT YOU MURDERED LOVE PolyGram MEDIUM
FIGURES ON A BEACH NO STARS Sire/Ceremony BREAKOUT
KANE GANG MOTOR TOWN Capital BREAKOUT
LIVING IN A BOX SO THE STORY GOES Chrysalis BREAKOUT
MEN WITHOUT HATS POP THE WORLD PolyGram ACTIVE
RUSH TIME STANDS STILL PolyGram SNEAK PREVIEW
STARSIP BEAT PATROL RCA SNEAK PREVIEW
TPAU BRIDGE OF SPIES Virgin BREAKOUT
WHITE LION WAIT Atlantic BREAKOUT
STEVE WINWOOD VALERIE Warner Bros. SNEAK PREVIEW

BODIESA It's Only Love Reprise ur-s-er
BANANARAMA I Heard A Rumour London/PolyGram
PETE BARDENS IN DREAMS Capital

*CRAIG ADAMS VICTIM OF LOVE A&M 3
*EROSMITH DUKE (LOOKS LIKE A LADY) Geffen
*BELINDA CARLISLE HEAVEN IS A PLACE ON EARTH MCA 3
*THE CARS YOU ARE THE GIRL Elektra
*JEFF LEPPARD ANIMAL PolyGram
*GREATFUL DEAD HELL IN A BUCKET Arista
LOVERBOY NOTORIOUS Columbia
MR. MISTER SOMETHING REAL (INSIDE ME/INSIDE YOU) RCA 2

R&B

*BRUNO MAJIKIAN P adultery PolyGram

V.I.P.

This weekly listing of new video clips generally available for programing and/or promotional purposes includes artist, title, album (where applicable), label, producer/direction/production house, director. Please send new video clips to: Billboard, New Video Clips, 1515 Broadway, New York, NY 10036.

ALABAMA
Tar Top Arista
And You RCA Delight
POISON I Won't Forget You Enigma/Capital
PRINCE U Got The Look Warner Bros.
R.E.M. The One I Love I.R.S.
REO SPEEDWAGON In My Dreams Epic
U2 WHERE THE STREETS HAVE NO NAME Island
*WHITESNAKE Here I Go Again Geffen

SANTANA

*BRUCE SPRINGSTEEN THE RIVER dollar/Capitol

ACTING CLIP:

JIMMY DAVIS & JUNCTION KICK THE WALL Quantum
ECHO & THE BUNNYMEN LIPS LIKE SUGAR Warner Bros.
INSIDERS GHOST ON THE BEACH Epic
MARC JORDAN THIS INDEPENDENCE RCA
SQUEEZE HOUR GLASS A&M
TERENCE TRETNT DARBY IF YOU ME MEET Columbia


divot

BEE GEES YOU WIN AGAIN Warner Bros.
BRANDOS GETTYSBURG Relativity
GLEN BURTINCK FOLLOW YOU A&M
FABULOUS THUNDERBIRDS HOW DO YOU SPEAK LOVE Epic
GO WEST DON'T LOOK DOWN Chrysalis
ICCHOUZE CRASH Chrysalis
MELVIN JAMIES DON'T YOU WANT ME MCA
TOM KINNELL TRYIN' TO DANCE Mercury/PolyGram
KIDS CRAZY CRAZY NIGHT PolyGram
EUGENIE MONEY WE SHOULD BE SLEEPING Columbia
MOTLEY CRUE WILD SIDE Elektra
PET SHOP BOYS IT'S A SIN EMI-Manhattan
TIMOTHY B. SCHMITT BOY'S NIGHT OUT MCA

NEW ACTIVITY

DAVE ALVIN NEW TATTOO Epic
BEAT FARMERS HOLLYWOOD HILLS Curb/MCA
BELOUS SOME ANIMAL MAGIC Capitol
BOLSHEVIK PLEASE Beggars Banquet/RCA
CRUZADOS SMALL TOWN LOVE Arista
*FROZEN GHOST PROMISES Atlantic
HOODOO GURUS WHAT'S MY SCENE Elektra
LOUTA POP BANG YOUR HEAD Virgin
MOJO NIXON & SKID ROEVER ELVIS IS EVERYWHERE Enigma
ALISON MOYET WEAK IN THE PRESENCE OF BEAUTY Columbia
NEW ORDER TRUE FAITH Warner Bros.
NORTHERN PIKES THINGS I DO FOR MONEY Virgin
THE ROYAL COURT OF CHINA IT'S ALL CHANGED A&M
STRIPPER HONESTLY Enigma
SWING OUT SISTER BREAKIN PolyGram
WA WA NEE SUGAR FREE Epic
JOHN WAITE DON'T LOSE ANY SLEEP EMI-Manhattan
WALK THE MOON DADDY'S COMING HOME MCA
WENDY & LISA WATERFALL Columbia
YELLO ON YEAH PolyGram

CHRISTIAN VIDEO A HIT

*Denotes former Sneak Preview Video.

For further information, contact Jeanne Yost, director of music programming, MTV, 1775 Broadway, New York, N.Y. 10019.

U.S. network ABC to put together the three-hour concert, which will be screened here over the holiday period by co-producers. London Weekend Television and ABC have both been on the look out for a show of similar scale since the 1988 music video event and are said to be negotiating with a number of artistes for possible inclusion in the show. The United States is also reported to be interested in putting together a similar show. The concert will be broadcast on ABC over a number of weeks and will include performances by a number of artistes from the United States and the United Kingdom. The concert will be broadcast on ABC over a number of weeks and will include performances by a number of artistes from the United States and the United Kingdom. The concert will be broadcast on ABC over a number of weeks and will include performances by a number of artistes from the United States and the United Kingdom.
Horowitz Dominates Mamm Awards

NEW YORK Vladimir Horowitz was a multiple winner at the Mumm Champagne Classical Music Awards Sept. 25, at Carnegie Hall.

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

Winning albums in other categories follow:

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

Chamber—Debussy/Ravel: String Quartets, Albert Barg Quartet, Angel.

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


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

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

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

Kiri Te Kanawa and Peter Utinom were effective as hosts, Martin Bookspan was commentator, and rec-
ording artists who appeared either as performers or presenters included Roberta Peters, Robert Merrill, Richard Stoltzman, the Canadian Brass, Robert Preston, Shlomo Mintz, Joseph Pucks, Ahuva Si-
mon, Nathaniel Rosen, and Skitch Henderson.

How were the winners selected? Record manufact-
erers submitted initial nominations in the various cat-
egories. The list of nominations was then submitted to executives at radio stations and retailers for voting.

Final choice was by a panel of critics. See below for list of winners.

COMPOSER Ellen Taaffe Zwilitch and cellist Ber-
nard Greenhouse, who recently retired from the Bea-
ux Arts Trio, were among those who personally received their awards at the Mamm Classi-
c Awards at wave Hall, N.Y., Sept. 27. Critic Mort-
imer Frank, who also serves as curator of the Toscan-
i archives, shared presenter duties with harpsichord-
ist Kipnis.

Committee chairman Allan Steckler said later that coverage may be expanded next year to include a crit-
ners' award. A national conductor's award is also being mulled. More than 650 music critics across the country participated in the first round of nominations, with a final panel of eight critics voting in the final.

The latter group, chaired by Frank, also includes Sedgwick Clark, John Freeman, Harris Goldsmith, Derrick Henry, Nancy Malitz, Dennis Rooney, and William Youngren. Winners listed below.

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

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

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

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

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

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

But the idea of using contemporary music to express a timeless message came full circle in the late 1960s. As the cutting edge of the Jesus Movement, Jesus Rock became a primary evangelical tool to a generation of long-haired evangelists. In those heady early days there were no record labels, no Christian radio stations playing contemporary music, no gospel music charts. Artists like Larry Norman, Randy Matthews, the

(Continued on page G-10)
HAVE WE GOT A
SONG FOR YOU!

DEBBY BOONE
FRIENDS FOR LIFE

The new release from this accomplished singer/songwriter features the Top 10 inspirational hit, "The Name Above All Names." Produced by Michael Omartian and Dan Fichman.

CARMAN
A LONG TIME AGO... IN A LAND CALLED BETHLEHEM

His premier Christmas album featuring traditional and contemporary arrangements performed in "Carman" style includes duets with Belle and Ceci & Patrice.

DeGARMO & KEY
D&K

This right Christian rock band. The tenth album from this trio/recent Grammy nominated duo who also delivered a video package including "Every Morning" and the controversial "Sin, Sin, Sin!" both featured on MTV.

CARMAN
A WINTER TIME OF THE YEAR

This motion of the moment and requested vocalist presents his ninth release featuring the #1 title cut, "Jingle Bell One." Issuing over 200 dates each year and drawing phenomenal crowds, Phil has consistently produced exceptional music for over a decade.

LARNELLE
THE FATHER HATH PROVIDED

The new addition from triple Grammy, Dove award winner, Larnelle. The album is a system for a non-system. A love song to women whose faith is the subject of the title and the theme in the service of an unforgettable production.

LISTEN!

It wasn’t as if Gary Ingersoll hopped aboard a sinking ship. When he joined Word Inc. nearly a year ago, Word controlled more than half of the Christian music marketplace. A year later, it still does.

Ingersoll, who last summer replaced Word founder Jarrell McCracken as president of the Waco, Texas-based company, is drawing on 20 years of publishing experience in his new job. He joined ABC Publishing in 1982. Word is part of the ABC/Cap Cities umbrella of companies.

And Ingersoll plainly doesn’t have time for those nay-sayers who keep predicting the imminent doom of contemporary Christian music.

He says that since he joined Word, the company has adopted more responsible business practices. He claims that what was once considered an acceptable business practice is no longer tolerated.

The end product, Ingersoll says, is a leaner company, one with a lower break-even point and more stability—not less. He says that as a result, morale is good throughout the company. "We'll be spending less on projects like that now."

"ABC/Cap Cities is not involved with the daily operation of this company. I don’t have to fly to New York every month to explain things. We’ve got a wonderful staff here who can take care of the books."

"We’re working on a philosophical change in how we perceive radio," he says, "and evaluated the contribution radio could make."

Of the big-budget releases, Reunion hit big with Michael W. Smith’s "The Big Picture," Michael Omartian’s "Conversations," Chris Eaton’s "Vision," Kathy Troccoli’s "Portfolio" and—somewhat unexpectedly—the two Prism albums for kids, "Blue" and "Yellow." Reunion is expecting Michael W. Smith’s "The Live Set" to become its biggest selling release ever. To that end, the company shelled out more than $100,000 in a marketing campaign that saturated 32 major markets, 200 Christian book and record stores, 32 Christian radio stations, a host of mainstream outlets and featured regional ad buys on MTV and VH-1. Reunion also shipped new display cards featuring Smith’s entire million-selling catalog.

Along with the label’s intriguing marketing innovations—and Reunion easily has the classiest promotional material in the industry—was the "Cassette," a sealed tin can containing a cassette featuring songs by top Reunion artists.

Maranatha! Music's best-sellers included "Maranatha Kids Praise 6" & Phil Keaggy’s "The Wind And The Wheat," but both the kid’s music and praise and worship divisions—which Maranatha! Music releases almost exclusively—did well. While the sales in both lines have been consistent for several years, there has been a surge in children’s videos, which Maranatha! expects to accelerate in the year ahead.

Home Sweet Home Records has a new album by Luke Garrett that’s just getting out. Hot on the heels of his performance with Farm Aid with Willie Nelson. Steve Archer’s "Safe," a duet with Marilyn McCo, was one of the year’s biggest radio records. He’s also got a new album due this month. Label head Chris Christian has his first new release in more than three years. The first single (a duet with America’s Jerry Beckley), called "Day Like Today," is featured on an upcoming movie starring "La Bamba."

What? released only three albums, and all of them received a great deal of airplay and critical acclaim: Tonio K., Ideola and Dave Perkins.

Live Oak had an immediate hit with the Second Chapter Of Acts’ "Hymns" album. Another Second Chapter album is due any day.

Of all the majors, the Benson Co. had the rockiest summer. The Nashville-based company was forced to make major cuts in every facet of the corporation, including its artist roster, in early July.

Popular Bill Traylor, who had been the executive vice president and general manager, has stepped aside in favor of Jerry Park, who has been with the label for more than a decade, much of it as vice president and general manager of sales, is now the new general manager of the Benson Co. Traylor will stay at Benson in an advisory capacity.

Despite the cuts, Park says it is important to remember that Benson did have more than its share of successes over the past 12 months.

"Several projects come to mind immediately," he says. "Larrelle Harris’ "From a Servant’s Heart," DeGarmo & Key’s "Street Light," Carman’s "A Long Time Ago . . . In A Town Called Bethlehem" and Phil Driscoll’s "The Spirit Of Christmas" all did well for us when they were first released last fall; they’re continuing to do well for us now. And Stryper’s "To Hell With The Devil" is enjoying tremendous success in the secular outlets in particular. It should go platinum any day now."

More recent releases of note include Debby Boone’s return to the market with "Friends For Life" (which Park says is regenerating a lot of enthusiasm for her in the Christian marketplace), Jimmy Swaggart’s latest, "Jesus Be Jesus In Me," Dino’s "A Piano Portrait," the Cathedrals’ "Symphony Of Praise" (half of which was recorded in England with the London Philharmonic—the other half is a cappella renditions of Southern Gospel classics) and the new release from Harvest, "Give Them Back."

"In September there was a very important event in Christian music, the release of Larrelle Harris’ new album, ‘The Father Hath Provided.’" Park says. "We think it will bring him to a new level of consumer awareness. It’s by far his best and includes a good indication of the (Continued on page G-14)
GOSPEL TALENT: Counting the Ways of Measuring Success in Christian Music

By MOIRA MCCORMICK

Within the realm of contemporary Christian music, success is measured in a number of different ways. For some Christian performers, success means attracting a wider secular audience. Others find fulfillment within a strictly Christian framework, avoiding what they consider the infeasible compromises that go along with appealing to non-Christian listeners. And there are those artists not affiliated with the Christian music industry per se, but who themselves are Christian, whose music reflects Christian values and ethics, and who thus attract a large Christian audience in addition to their secular following.

For those artists whose realm is mainly Christian, whose records are sold primarily via bookstores and who play mainly Christian colleges, churches, and festivals, there is a desire to attract a secular audience.

But inspirational performers such as Steve Green and Carman, however, who are both ordained ministers, prefer to seek that audience on their own terms. “I want to reach a large group of people, but I want to reach them for the Lord,” says Benson artist Carman, who says he realizes that overly evangelistic artists such as himself “will never have LPs that sell 20 million, or get our picture in magazines.”

However, he says, that’s a small price to pay in the grand scheme of things. “How many people who sell 20 million records have been able to help put lives back together?” he asks. “I’ve got letters from kids who were going to commit suicide, and didn’t, because the message of the Gospel reached them. Once you see this, you can’t go back to platform singing—it’s not good enough.”

“Our emphasis is the message, not the dollars,” concurs David Green, brother and manager of Sparrow artist Steve Green. “We won’t soften our image to reach the secular audience; we have to be faithful to our ministry. Anything marketing-wise is secondary.” The secular audience is reached mainly through word of mouth, says Green, with Christian fans bringing non-Christians to concerts.

Secular listeners can be reached in other ways. Sparrow artist John Michael Talbot, a Franciscan monk whose albums are bought by a predominantly Catholic audience, has found his New Age-style instrumental recordings on Sparrow subsidiary Meadowlark Records selling to non-religious music fans, according to concert coordinator Richard Poole. In renowned gospel thrush Sandi Patty’s case, a secular audience is growing as a result of her recent television appearances, which spotlight her all-American family-orientation as a performer, according to husband and manager John Helvering.

“We’re continuing to key on the Christian audience,” says Helvering, “but the added TV exposure has made it possible to attract a larger secular audience.” Patty has appeared on “The Tonight Show,” performed on this year’s Grammy Awards telecast, sung the National Anthem during ABC-TV’s coverage of the Statue of Liberty celebration (and on CBS-TV’s Sept. 17 Constitution special), and performed the Pan-American Games anthem at the Games’ opening ceremonies. “The patriotic music has gotten her a crossover audience, but we consider that an extra,” Helvering stresses.

“We don’t want to go the route of ‘softening’ her approach—there is no secular album in the works. Although, if we were asked to do the next ‘Sound Of Music,’ we wouldn’t turn it down.”

“Our primary concern is the Christian audience,” Helvering says. “We’re doing the same things that got us to the party; we’re just broadening the audience.”

For many Christian artists, a crossover following would be welcome, yet not at the expense of their Christian core. Myrrh/Word artist Russ Taff, says manager Zack Glickman, realizes the danger of trying to appeal to the audience on the other side of the fence. Taff’s third solo LP (he cut five previously as a member of the Imperials) is due in November, and Glickman says that “it has some potential hits. But if it doesn’t cross over, that’s okay—you can’t ignore the enormous Christian audience base. If you try too hard for a hit, you can lose credibility with that base.”

Glickman, who also manages Dion, the Mighty Clouds Of Joy, and DeLeon Richards, notes that crossover is not quite the same issue with (Continued on page G-8)

GOSPEL MERCHANDISING: Meeting the Special Needs of the Christian Marketplace

By HILARY CLAY HICKS

A new multi-million dollar industry has grown up within Christian music over the last two or three years: artist merchandising. In some respects it resembles its secular counterpart, but in many significant ways, it has blossomed by meeting the special needs of Christian music ministry.

The two “overnight” successes in this field are Leisure Time Ministries of Knoxville, Tenn. and Ram Graphics Inc. of Anderson, Ind. Both of these intense rivals have made it big in under three years merchandising artists and offering competing programs of services that provide customers with choices that can put money in a ministry’s pocket.

According to Leisure Time’s president Ed Neeley, “We didn’t start out as a print shop, cut and sew or silk-screen. We were concert promoters who began helping churches and then touring artists Michael James Murphy and Twyla Paris. Before we knew it, we developed our current capabilities to in-house production, including typesetting, printing, folding and mailing of posters, newsletters, album inserts and so forth; and marketing of merchandise from T-shirts to caps and buttons.”

Among Leisure Time’s programs are album inserts for mail order of product lines for music ministries and causes; a periodical catalog and fulfillment center; tour support, including drop-shipment of product for fly dates for reshipment of surplus with orders after the date; and total merchandising support, in which Leisure Time often works with the artist and record company to develop a comprehensive merchandising program including coordinated design of album covers, garments, posters, in-store merchandising aids and mail-order table top flyers for concert use.

Leisure Time maintains a mailing list of over 100,000 proven buyers of Christian product who are also repeat shoppers from the catalog. Among the artists utilizing the firm’s services are Petra, White Heart, Farrell & Farrell, the Cruz Family, Paul Smith, Kim Boyce, Bashin’ The Code, Margaret Becker and others. Clients also include causes like Compassion International and Youth With A Mission.

Says Terry Reed, Leisure Time’s marketing director, “This is a ministry to us and the artists are family, not customers. We pray with our clients and pray for them in our devotions. We feel accountable for the work we do because our products are tools of ministries used to make a statement that may remain for years. And we give small accounts the same service we do the big ones.”

Leisure Time is expanding its catalog activities to include Christian retail stores, a method of sales that was not planned but came about due to inquiries. There are also plans to increase the catalog’s frequency from twice yearly to quarterly.

Ram Graphics conducts a similarly successful business with a much different philosophy. “We consider ourselves a business, not a ministry,” says Rick Baldwin, president. “We happen to be a business owned and operated by Christians using Christian business principles.”

“We view our role as helping sustain ministries with additional income,” says Baldwin, who gave a seminar on Chris-
THE QUEEN COMES HOME!

One Lord, One Faith, One Baptism, the new album from Aretha. A specially-priced two record set, recorded live over three hot summer nights at Detroit's renowned New Bethel Baptist Church. Featuring guest performances by Mavis Staples and the Staple Singers, Joe Ligon of The Mighty Clouds of Joy, The Reverend Jesse Jackson and others.

One Lord, One Faith, One Baptism. Aretha's first gospel album since "Amazing Grace". It's truly a blessed event. Coming this fall.

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GOSPEL INDEPENDENTS:
Wax, Wane and Staying Sane

The oldest and best-known of the far-flung independent labels with strong gospel roots is Light Records. Founded by Ralph Carmichael 23 years ago, Light has been through days of feast and famine, with the emphasis on the latter in recent years.

But last year Light divested itself of the 13 independent labels it distributed and cut its roster down to what had always been its strength: contemporary black gospel. According to ad director Alan Abrahams (a veteran producer with acts like Joan Baez and Tavares to his credit), the results have been heartening.

"We did particularly well overall last year," Abrahams says. "It was a transitional period for everybody in the industry, but Light came through the fire relatively unscathed. We did it by concentrating on what has been our legacy through the years and what we do better than anybody else: black gospel. The Billboard charts bear us out: last year we had seven of the top 40 albums. Just as we were the No. 1 black gospel label last year, we definitely will be No. 1 again this year."

Light's roster includes the New Jersey Mass Choir, Douglass Miller, Sandra Crouch and others. As late as two years ago, Light had an equal number of top white artists as well. But when Abrahams joined the label in May of 1986, the focus returned almost exclusively to black gospel.

"What I'm seeing is that all of the labels are currently going through a difficult time. We went through it first—but we have come through," Abrahams says. "We're more stream-lined, more conscious of the fact that this is a business. I say this to my artists all the time: 'There's nothing holy about being poor.' We are still in the record business and records have to be profitable."

For that reason, I can safely predict that our new Vicki Winans album will go to No. 1," he says. "Our upcoming advance orders are such and our company representatives and telemarketing people are so good at what they do that all you have to do is give them good product and good direction and all things will come to pass. By the time this article is published, her album will be tremendously high on the charts.

Saint has signed several new artists in recent days as well. Abrahams says the first is Kingdom, produced by Rahn Harris (recent producer of Ray, Goodman & Brown, Freddie Jackson, Hall & Oates and Patti LaBelle). Harris and Abrahams are old friends.

The label has also signed Beaux Williams, who was given permission by his mainstream label (Capitol) and Hush Productions to record a gospel album. "Another upcoming project I'm really excited about is a compilation set," Abrahams says. "It is titled 'Ladies of Gospel' and includes a cut or two from Sandra Crouch, Tramaine, Tata Vega, Shirley Miller, Dannibeelle and Krystle Murden. The response in the field, especially the pre-pubs, has been tremendous."

Other new and upcoming Light albums include Commissioned (released last month), a new Jersey Mass Choir album and the King James Version.

"Things are better now than they've ever been," Abrahams says. "It seems the Lord had to melt us to mold us."

Another organization that's had a tough time of it in the past 12 months is the Refuge Music Group. RMG has been distributed by both Light and Benson—at a time when both of those labels were having trouble. Gavin Monkel, vice president of marketing for the group and head of the Pure Metal label, says that RMG is back to being independent again—and probably happier for it.

"The highlight of the year for Refuge was undoubtedly the response to our Pure Metal label," Monkel says. "For all of the controversy in certain quarters about it, Messiah Prophet and Saint entered the charts in November of 1986 and Prophet stayed there for eight months. Saint's tough lyrical content probably meant it wouldn't stay on the charts.

(Continued on page G-18)

BLACK GOSPEL: Rocketing to Higher Prominence

Perhaps the biggest news in gospel music this year is the stunning growth and wider acceptance of black gospel. Founded by Ralph Carmichael 23 years ago, Light has become an esoteric cultural phenomenon, now presented in many styles and is quickly becoming another popular form of black music without losing any of its message. And, it is sold primarily through record retailers.

"Black gospel is doing better than ever," says Marshall Rinzler, agent with Triad Artists who represents Al Green, the Mighty Clouds Of Joy, Tramaine and others. "Expanding from a base in the church market, black gospel is losing its storefront identity. Records by artists such as Al Green, Tramaine and the Winans have crossed over to the R&B charts. More and more secular promoters are booking gospel. There are indications that artists are picking up more followings. At the same time, traditional black gospel is more popular than ever. It means more people are getting a chance to be heard."

Public appreciation of the forms of gospel is being fueled by increasing mass media exposure via festivals, radio and television, and the press. In 1987, by act of Congress and Presidential Proclamation, black gospel obtained its own national day, "American Gospel Arts Day, June 19th." It was observed with proclamations and ceremonies in about 50 cities and was made possible by the American Gospel Arts Fund with the assistance of Congresswoman Mervyn M. Dymally (D-Calif.).

Heading the charge into expanded audiences and sales is the Word Records Black Division headed by James Bullard. "As of now, about 65% of Word's recording sales are black, a statistic that will astonish some and not surprise others," says Bullard. "We're moving toward attracting mainstream gospel music to Al Green and Tramaine while maintaining strong gospel radio support. This gives us the best of both worlds. We're also getting more of the contemporary Christian market."

Bullard, who once predicted that the Word and A&M relationship would probably most benefit black product says, "The A&M connection has meant continuous growth for us. They really care about the product and have helped move us in an urban contemporary direction in sales. They appreciate that ours is not a narrow audience and that its not just grandparents who buy gospel."

"Sales are indicative of the product you release," says A&M's product manager for the Word line, Dick Bozzi. "Give us good gospel music and we will bring you growth and sales. We strive to be sensitive to the mom and pop situations as well as the big retailers to create trust. At the same time, we're working with good product from Word that serves more than one market."

Word's roster has included Al Green's No. 1 album, "Soul Survivor" (with Grammy-winning single, "Goin' Away"); Tramaine's Grammy-nominated album "Search Is Over" with R&B chart singles; Philip Bailey's "Triumph" album, for which he won a Grammy for best contemporary gospel male vocalist, with extended mix single, "Thank You"; and hit albums by Shirley Caesar, Milton Brunson & The Thompson Community Singers, DeLeon, Richard Smallwood Singers, the Clark Sisters, and Albertina Walker. Grammy nominations were also received by Caesar, Walker, and Caesar and Walker together for their duet, "Jesus Is Mine."

"Light's problems are behind us," says Ralph Carmichael, label president. "We've sold our distribution to Lexicon/Spectra, and we're free to concentrate on success in black gospel."

Under the guidance of production executive Alan Abrahams, Light has charted at the top lately with the New Jersey Mass Choir, Commissioned, Andrae Crouch, Sandra Crouch, Douglas Miller and the King James Version.

"Our return to the top could not have been planned," says Carmichael. "We are at the right place at the right time as the Lord would have it."

"Of our new product, I'm more excited than I have been in years about our new Vickie Winans release. I predict a fast climb and crossover to contemporary Christian listeners."

(Continued on page G-22)
Gospel Talent
(Continued from page G-4)

black gospel artists. Black gospel gets at least a segment on secular black stations, although it’s still not played in the normal time slot,” he says, adding, “When the Clouds tour overseas, it’s the roots of &b.”

As for Russ Taft’s new record, Glickman says, “We hope it’s commercially viable on all sides. We certainly want and welcome crossover, but we’re not making a record aimed at the secular market.” Taft is striving to attract a more discerning Christian pop audience, says Glickman: “Those who are fairly picky about who they’ll buy.”

Glickman says he has noticed a trend toward “safer, more conventional music, more praise and worship music,” in the wake of the televangelist scandals. Costa Mesa, Calif.-based label Maranathah Music, whose nine-album “Praise” series is one of the best-selling examples of that genre, has certainly seen an upswing in the last few years, according to Tom Coomes, executive vice president in charge of production—though he does not attribute it to Bakker backlash.

“There is a renewal of spirit going on,” he theorizes. “When people get desperate, they press on for fulfilling things.”

Fulfillment for many Christian artists does mean crossing over—though “crossover” is a term they prefer to avoid. “Crossover to us means leaving behind,” says Dan Harrell, who with partner Mike Blanton manages Amy Grant and several other Christian performers, “and leaving the Christian audience behind is not our intention. We perceive it as a broadening of Amy’s audience.”

Grant’s crossover success is the most dramatic of any Christian artist; probably the only example, in fact, along with heavy metal band Stryper. (“Stryper attracts a lot of non-Christian metalheads,” notes Paul Emery, president of Midwest-based Christian rock concert promoter Harvest Productions, which co-promotes with Chicago’s Jam Productions many of a band’s large fans are fed up with the demonic bands; Stryper’s message is positive.”)

To be sure, rock artists such as Petra and Steve Taylor have experienced some exposure in the secular market. So had Reunion Records artist Michael W. Smith, also managed by Blanton/Harrell—though he ultimately found that on an NBC Christmas special, had videos air on VH-1, and been featured in the new American Express ad campaign. “People sitting next to me on airplanes now know who Amy Grant is, where two years ago they didn’t,” smiles Harrell.

Grant’s music has taken a less overtly religious turn of late, which has prompted criticism in some Christian circles; some have accused her of abandoning gospel. Not so, counters Grant: “I’ve not specialized, and about to become a mother,” he says. “People still want her to be the 15-year-old girl who just became a Christian. But she’s singing about things that are more current in her life. If anything, her [Christian] lifestyle and commitment have intensified; that hope and thrust comes through her music.”

Grant has not left her Christian followers behind, and nor have they left her Harrell. “If she’s lost anybody, it’s probably the older crowd, because her music is louder and more uptempo,” he says. “But her audience is even larger, because of her youth appeal.” Grant’s new album is tentatively scheduled for a spring release, after the birth of her husband and Gary Chapman’s first child, which was due in September. Chapman, notes Harrell, is putting out a secular country album on RCA, “which will also be released in the Christian marketplace.”

Amy Grant’s success has had something of a halo effect on other Christian artists who try and compete technically on the level of touring secular acts could be headed for financial trouble. “The debt framework gets higher, when you have to pay sound and light and bus and semi bills,” he says. “These artists should realize they do not have to compete that way with secular acts.”

A fortunate few Christian artists need not be concerned about competing with secular acts, because they maintain their own parallel, successful secular careers. De- nie Williams, who has included contemporary Christian cuts on most of her secular CBS Records, has released an entire gospel album (“So Glad I Know,” on Sparrow; it garnered her first two Grammys, and plans to put out another. But maintaining separate yet complementary careers isn’t always easy, according to manager Brad Wester. Williams was not allowed to exploit her gospel LP at the pop level, which Westerling considers unfortunate. “We had to discourage pop stations who were chomping at the bit, from going on some of the cuts,” he says. “CBS sees the gospel element of Deniece as a threat, but it completes her as a human being.” CBS representatives were unavailable for comment.

The artists in perhaps the touchiest position are those who are Christians themselves, and who command a sizeable Christian following, but who are not associated with the Christian music industry and would prefer not to be pigeonholed as Christian artists. Bands like U2 and the Call, artists like T-Bone Burnett, have substantial Christian audiences, but are well established enough in the secular market that their status there is assured. Upcoming acts may find themselves in a more tenuous position: identification as a “Christian group” means all but certain rejection on secular pop radio, as many a manager knows.

Charlie Peacock, who records for Island-distributed Exit Records, is a Christian, and his lyrics are “upbeat and positive,” according to Exit’s Ben Key. Peacock has played some Christian dates as well, “but it’s not his number one intention as far as an audience,” says Key. “He’s proud of his faith, and he does have a Christian following.” But as with labelmates the 77s, some of whose members are Christian and who have many Christian listeners, “compartmentalizing” him as a Christian artist could severely limit his exposure.

“If the greatest good is served by getting the message out to the greatest number of people, then nothing is gained by putting it in a format that is self-limiting,” reasons Corb Donahue, manager of Tonio K. Tonio K. began his career as a secular artist, and has since worked parallel secular and Christian markets, according to Donahue.

Donahue, who describes Tonio K. as “a pop artist with a gospel base,” says his music displays “ethics and commitment that are applicable to a lay audience, and need to be out there.” His recent single, “I’m Supposed To Have Sex With You,” from the movie soundtrack of “Summer School,” is a stinging indictment of promiscuity.

“We don’t want to turn our back on the Christian market,” says Donahue, “but we want him to take his statement to a broader place. The true sign of success is reaching a lot of people—it doesn’t diminish the art, it only propagates the word.”

Gospel Music
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STRYPER: Heavyweights in the Rock’n’Religion Wars

C an a rock band with a positive message succeed in a world of Black Sabbaths? When Stryper entered the fray in 1984, the war between rock and religion opened up a new front. Stryper has since answered the age-old question with gold and platinum albums—but not before Enigma Records brought all of their promotional forces to bear on the band.

“What we had,” says Enigma Records president Wesley Hein, “was a situation where the traditional heavy metal market believed that the message was the message, and the Christian market believed the message was the message. Our approach was to affirm each camp’s beliefs. We could emphasize the message to the secular fans, and the message to the Christian fans, because the band is tremendously strong in both areas.”

Working through Christian book and record stores, as well as traditional record chains, the label was able to help the band build credibility and a high profile in both camps. While their marketing strategy might have been a little unorthodox, the band supported its albums in a very traditional way: relentless touring.

“Ultimately,” says Hein, “the band delivered on their promise. Their live shows have been spectacular, and that’s the real proof. I’m not kidding myself into believing that the war is over, but I have seen a truce at every one of their appearances.”

No doubt, Stryper’s success has persuaded other bands that their approach is indeed workable. Enigma now has signed Barren Cross and Gardian, two promising entries in what continues to be a significant market. The war may not be over, but these bands are, as Stryper says, “soldiers under command.” And they seem to be winning.

ARETHA: The Queen of Soul Returns to Gospel

Fourteen years after her last gospel album, Aretha Franklin has recorded a new double gospel package on Arista Records.

“I wanted to do it sooner,” says Franklin, “but there were always prior commitments. I wanted to do a new gospel collection because the Christian market, according to me, is the most significant contributions to my musical training and singing, since I grew up in the church.

“I spoke to Clive Davis about it and he loved it. He even made me the producer. That’s great, because I wanted to record many of the songs I loved as a child in the church, my own gospel favorites. No one could produce it like I could.

“It was done over three days at my father’s old church, New Bethel Baptist in Detroit. There was so much of it, I had to talk to Clive about whether it should be cut back. He decided we should do the best thing: make it a double LP.

“It’s a concept album. We had church as well as recorded. There are spoken word pieces leading from cut to cut. For the opening cut, ‘Jesus Is The Light Of The World,’ the choir marched in holding candles. It was beautiful. It’s a great album and I’m proud of it.”

Her musical guests include Mavis Staples (“We sang together as teenagers on tour from city to city”), Pops Staples, and others from the old Staples Singers group. Joe Ligon of the Mighty Clouds Of Joy, the New Bethel Baptist Church combined choir, Franklin’s sister Carolyn and her regular back-up singers.

Spoken word guests include Rev. Jesse Jackson, Rev. Jassie Jackson Jr., Rev. Cecil Franklin (Aretha’s brother and manager), and Rev. Donald Parsons, all very well-known in gospel circles.

Franklin’s last gospel album was “Amazing Grace,” a huge success over the years and an inspirational favorite. With the current crossover successes of black gospel, many observers feel that Franklin’s timing is excellent.

HILARY CLACK HICKS

HILLBILLY SPOTLIGHT

G-8

Billboard October 10, 1987

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TWO MARKETS UNDER GOD
(Continued from page G-1)

Stan Moser is one of the directors of Maranatha! A former senior vice president for Word Inc., Moser has a unique perspective on the situation. He was the man in charge when Word signed a number of its most contemporary artists, including Amy Grant. Today the label concentrates almost totally on virtually anonymous "Praise" albums, where each lyric is taken almost verbatim from Scripture. And while some industry spokesmen see the split in the Christian music camp as a healthy, evolutionary process, Moser sees it as a sign that the record industry has lost sight of its original goals.

"We have to face up with the fact that we have a problem in the industry now," he says. "From a company perspective, we must diversify beyond records and tapes and CDs; not for the sake of diversity, but to meet the needs of the local body—the church. Record companies and artists have so decimated the ranks of the Body at large that there are no longer the large number of people who used to come to the concerts and used to buy the records. We destroyed that base by our own insensitivity to lyric content. Some of us are more guilty than others."

"You see, there was a tremendous movement of the Holy Spirit from 1969 to 1975; an unbearable movement of the Spirit worldwide. It was during that time that a tremendous number of companies were launched: Star Song, Maranatha!, Sparrow, Light and others. And for the next few years, we all rode the crest of that wave. We couldn’t fail. It was an almost exclusively Christian audience and artists like the Imperials, Bill Gaither, Dallas Holm and the rest met the needs of that audience."

It was during this period that Word and the other major labels flirted with the idea of "crossing over" one of their acts into the much larger secular marketplace. No one succeeded until Amy Grant two years ago. Moser says he still doesn’t know whether the intent to cross over came from a genuine evangelistic thrust or for the hope of monetary gain.

"Anyway, the Jesus Movement died out between 1979 and 1981," Moser says. "But all during that time all of these companies were getting bigger, building overhead. In 1982, the bottom fell out. So from 1982 on, the way we supported that overhead was to put out more product. Instead of cutting the overhead, we simply put out more product to maintain the numbers necessary to keep us going."

"It reached a peak—or bottom—in 1985 when all of the Christian record labels released a combined total of 350 albums. That implies there were 3,500 songs worth recording and releasing. No one believes that. That shows you that the caboose was leading the train—a train that had once been driven by the Holy Spirit. None of us noticed that the spiritual trend we’d all grabbed ahold of had ended. And the private companies were just as guilty as the public ones, both in book and record publishing. We all went from cottage industry to conglomerate with all of the overhead that entails."

Moser maintains that there were simply not enough good songs to sustain that base of support. He says that the ultimate split in the Christian music marketplace came because many labels and artists decided to expand that base by trying to enter the secular marketplace. In the end, he says, the Christian labels watered down and destroyed the lyrics that separate gospel from all other kinds of music.

"Now you couple that with the incredible shaking of the church tree that’s been going on the past couple of years and you’ve got a whole different industry," he says. "The Lord is shaking the Body all of the way down to the individual pastor and layman. The result is a tremendous disillusionment with television evangelists, concert and recording artists, people in positions of power and influence both in and outside of the church. No one knows how long this winnowing process will go on."

"But many of us believe that when the shaking is over, there will be a movement of the Holy Spirit that will make the original Jesus Movement look small. That’s because those who remain from this purging process will be purified. A number of record and book companies are going to fall in the days ahead in the purging."

"The strongest facet left right now is the local church. That’s where the numbers are steady—and growing. To that end, the successful companies are going to work exclusively with the local church. Maranatha! has always been church oriented. We’ve never been entertainment; we’ve always been utility. That’s where the survivors will have to direct their efforts."

One who agrees with Moser is Bill Hearn, who heads up the marketing for Sparrow Records. Hearn says the youth groups of 1987 are one tenth the size of those in 1977.

"As an industry, we failed," he says. "We based our mar—"

(Continued on page G-16)
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LD FIND OUT.”
GOSPEL MAJORS
(Continued from page G-3)

man's songwriting gifts.

"Last month this year will be another significant event in contemporary music. The new DeGarmo & Key album 'D&K' will feature a pioneering approach to ministry in this industry. The cassettes will come in 4x1.2 longboxes which will contain two copies of the cassette and a sticker that asks the buyer to give one an unsaved friend.

"We kicked both of these off at the Christian Bookseller's Assn. convention and received multiple orders of what we expected. Both are very mission-oriented. Obviously we're giving up money on the DeGarmo & Key deal. But that epitomizes the whole new thrust of this company into one that is centered around the mission. This project is a very direct attempt to re-focus our attention where it needs to be."

Still to come is a Christmas album by Dino that will be bolstered by a marketing plan that includes giving away a Baldwin baby grand piano.

Also of interest over the past year was Benson's pioneering Wedding Trax, the first major accomplishment track project to contain both high and low range arrangements on the same tape. Park says the $7.98 cassette has enjoyed "tremendous acceptance from both retail outlets and consumers" and spawned an entire line of 5.98 generic multi-purpose tracks called Hi-Low.

But for all the good news, Park is no Pollyanna. Any label that has to cut from 92 releases to 35 in two years has obviously been through some tough times. He says Benson's problems are symptomatic of the problems facing the Christian music industry as a whole.

"Obviously the entire industry has found it difficult to maintain a forward thrust in recent years," he says. "The cost structure has ballooned and profits have not followed suit. We found ourselves in a position where there was no way home and decided to go back to the basics."

"At Benson, we've got a two-pronged mission. We are a publicly traded and owned corporation so we've got an obligation to stockholders to be good stewards of their money."

At the same time, our upfront mission is clear: to stay as close to the Word of God as possible. That's meant making a lot of tough decisions involving some people we care a lot about."

Park says that part of the cure for what ails Benson and the rest of the industry entails taking unnecessary costs out of the structure without sacrificing quality. It's a tall order.

Benson still retains distribution agreements with four labels: Enigma (Styper), Jim (the Rev. Jimmy Swaggett), Sozo (the Rev. Kenneth Copeland) and the contemporary-oriented Frontline Records. It's almost unbelievable. Park still says he feels better now about things than he did a year ago.

"Sure. Back then we didn't know how deep the pit was. Now we do."

Bill Hearn, senior vice president for marketing for Sparrow Inc., takes a slightly different tack. He says that while the past 1.2 months hasn't exactly been a boom time, gospel music sales are steady—and encouraging.

"What I think's happened is that sales have slowed down a bit for several reasons: the $9.98 price tag, the lack of a couple of huge records and overall apathy by Christian consumers. At the same time, most of this has happened since the Jesus Movement ended in the late 1970s. Much of the interest in our music came out of that movement of the church and the people throughout the world.

"But after the movement ended, we decided as an industry that we had to start 'big-time' marketing, copying the world, getting 'professional'—that was the big thing. We forgot that God had to be in this process. We had the right reasons but the wrong motives."

It's easy enough to say that the company is part of an industry-wide re-evaluation of both business practices and ministry, but just what is Sparrow doing differently?

"From a marketing standpoint, our Premire Program is certainly different," Hearn says. "We are now releasing a 16-page magazine called 'Premiere' that we're billing as 'A New Look At Today's Christian Music.' This is where we're getting our artists to talk about things they wouldn't normally talk about to Billboard or Contemporary Christian—like their testimony or mission.

"The second issue came out in July and we shipped 200,000 copies through Christian bookstores, concerts and churches. It's a free magazine, something we created to get young people to go into the bookstores. We've also created the Premire audio magazine, a 60-minute cassette that follows somewhat along the lines of the magazine. It costs only $1.99 and is an inexpensive way for young people to check out the music. It's the mail response has been tremendous; folks really seem appreciative."

Hearn says the Premiere program is a positive step toward creating better-informed consumers and bookstores.

"The alternative," he says, "is shipping dozens of albums to a store and saying, 'Here's another record, do something with it.' At the late-summer Christian Booksellers Convention in Anaheim, Sparrow/Star Song Distribution set up an all-time sales order record. Total sales were 75% more than those made at the CBA convention held last year in Washington D.C.

On an artistic level, Hearn says Sparrow is not releasing many albums. Not that the label ever put out a bunch—Sparrow only had 27 releases during its biggest year ever.

"This year," he says, "we're releasing less than 20. At the same time, we're trying to make sure each is significant from a business and ministry standpoint. I see it as a real positive thing. We want to get down to a manageable artist roster, like we were in the mid-'70s. This always has been a family label and we're working hard to keep that same family.

(Continued on page G-16)
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bigger success is currently in the process of happening.

"We had 170,000 orders in pre-sales for the Aug. 1 shipping of the new Petra album, "This Means War,"" Lang says.

After Petra, Star Song's top artist was Twila Paris. Lang says that while she is often overlooked in the Christian music press, she's quietly developed a strong following that transcends age and gender.

Star Song's other best-selling project has been the Bill Gaither Trio's "Welcome Home." The Gaither and Ariose Music connection has had other unexpected benefits, according to Lang, especially in the area of print music.

"In the days ahead through 1988, we won't be accepting any new demos," Lang says. "Instead, we'll be honing in on the artists we are committed to. The only two releases I know for sure we'll have between now and the end of the year are by Steve & Annie and Karla Worley. Karla has an incredible ministry, mainly in the large super-churches around the country. And in the early days of '88 we'll probably have a new full-length Petra concert video that features the new line-up for the first time.

As a result of the belt-tightening, Lang says Star Song as a company has become much more committed to prayer, both individually and corporately.

"Everybody here, practically, is related and everybody is heavily involved in their own churches," he says. "I think all of us have spent a lot more time focusing in on that primary relationship with God. And while we've been faithful in our paper work, we're all trying to do what Stan Moser suggests: fight the tyranny of the moment and seek first the Kingdom. Everything else will be added to you. I think that best sums up our plans for '88.""

**TWO MARKETS UNDER GOD**

(Continued from page G-10)

keting responses on something that wasn't correct.

"The other day Billy Ray [Billy Ray Hearn, Sparrow president] sent a letter to our artists that said that music has been the handmaiden of God in a revival. Music itself does not cause spiritual revival, it is created out of spiritual revival.

"What we've been doing is creating music to perhaps enhance revival. What we need is the revival itself so that new music can be created."

Hearn says the labels could once release virtually any album and be guaranteed of a certain level of sales. No longer.

"There are simply too many records, too many artists, not enough customers," he says. "I think the industry as a whole is in a period of re-examination, not just of our business practices but of our purpose of ministry, both within ourselves individually and collectively."

Naturally, there are those who would beg to differ. As one savvy marketing director says, "There's nothing wrong with this market new product by either Amy Grant or Sandi Patti wouldn't cure."

"If things are so bad, why did Word, Sparrow, Light and Star Song all have record pre-sales during the recent Christian Bookseller's Convention in Anaheim?" he asks.

Sales consideration aside, the implication of many artists is that those who continue to straddle the fence do so strictly with the hopes of crossover success. Everybody wants to be the next Amy Grant. But at what price? Whenever the subject is broached in any of the leading Christian periodicals.

(Continued on page G-25)
All of the above go hand in hand. RAM Marketing, a division of RAM Graphics, Inc. has been a member of Inc. 500 for the last two years. There's one simple explanation. We know the needs of our customers and accommodate them in every area of our business. We realize the strains of a concert schedule and make arrangements to have merchandise ready when you need it. Our eleven person art staff provides contemporary designs that are stylish yet bring your message to the front. All of this combined with top quality garments and fair prices add up to RAM Marketing, a leader in tour merchandise.

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GOSEP INDIES
(Continued from page G-6)

quite as long—and it didn’t. But Saint’s secular sales have been pretty good. Two other releases, Leviticus and Bride, have also done pretty well.

“We’ve just released an album by White Cross. We’re truly excited about this band and the initial sales would seem to bear us out.”

RMG is now totally independent, with its own in-house sales department and full-time reps on the road. During the summer, refugee co-owner Bob McKenzie was rumored to be in negotiations with a major label/distributor, but those talks have reportedly broken off.

There is more to RMG than Pure Metal. RMG’s rock/contemporary label Refuge Records has just re-signed Joe English and recently released the first album in some time by contemporary Christian music legend Randy Matthews—the first artist signed to Myrrh Records.

“The other Refuge mainstays include Jerusalem and the Daniel Band, both of whom have new releases set for the late fall. We’ve got a new one from In-3D, new product from the recently signed 20-20 and we’ve just signed Will McFarlane. This is his best album and we’re pretty excited about it.”

“To tell the truth, the Refuge Music Group has sold more records independently than when we were distributed by Benson or Lexicon,” Morkel says. “The prime reason for that, I believe, is focus. We definitely have more success with heavy metal, jazz and alternative product than anything else because we’re more in touch with the grassroots side of music than any of the majors—we just don’t have the mega-system to back it up. At the moment, anyway.”

One label that isn’t singing the slow product blues is Brentwood Records in Brentwood, Tenn. President Jim Van Hook says that the last 12 months have been just fine, thank you.

“You probably won’t want to print this because no one is going to believe it, but orders for 1987 are currently running 75% ahead of last year,” he says.

In The Beginning
GOD Created The Heaven And The Earth
(Deuteronomy 1:1)

GOSEP Music
87

“You see, we specialize. We zero in on markets that are unique to us. We are not an artist-oriented record company and that puts us in a whole different ballgame. We don’t have to worry about stuff like tour support needs, radio buys and the like.”

“Speaking of radio, we’ve sold 150,000 copies of an album that’s never, to my knowledge, had a minute of radio airplay: ‘Kids Sing Praise’ by the Brentwood Singers.”

Not being a personality-oriented label, Van Hook says the rules are different. Brentwood spends its money on point-of-purchase displays, in-store promotional material and consumer research.

Brentwood recently included 75,000 questionnaires in its cassettes to determine a customer profile and buying preferences. The results were startling.

“Returning the questionnaires earned consumers coupons which brought them back into the retail outlets,” Van Hook says. “In the process, we learned a lot about how old our customers are, what prompted them to buy the product [radio play? in-store play? in-store poster? word-of-mouth?] and that sort of thing.

“We also had some surprises. We were among the first to introduce split-track sing-a-long cassettes and we thought the split-track business was why they bought our cassettes. But 40% of our respondents said that had the accompaniment tapes been in stereo, that’d have bought it in that configuration instead!”

Upcoming releases for Brentwood include “Kids Sing Christmas”—which Van Hook says has had the biggest pre-sale by far in company history. Also ahead is an “easy jazz” instrumental album called “Christmas Jazz.” Also just out is another sing-a-long project, but based around the gospel quartet format.

A newcomer in the gospel ranks is Arrival Records. Arrival is the gospel arm of K-Tel International. And like its better-known secular arm, Arrival specializes in hit compilations and greatest hits packages by individual artists or groups.

Dennis Hofer, vice president for sales and marketing, says the five-year-old label has been successful from the beginning by doing things somewhat differently from its religious counterparts.

“We’re finding that the largest portion of our business comes through secular rack accounts, some through the secular record retailers and the rest through a few Christian distributors,” Hofer says.

Unlike the K-Tel compilations of the ’60s and ’70s, Hofer says Arrival does not sell its albums through heavy TV advertising.

“We advertise on TV, but that’s about all,” he says. “We no longer have an ‘800’ number for customers to order directly from us. Instead, everything we sell now is through the racks.”

Recent Arrival best-sellers have included Crispy Lane’s “Greatest Hits,” “Everlasting Light” (a “best of” set featuring contemporary Christian artists like Sandi Patti, the Imperials, Larnelle Harris, Dallas Holm & Praise and Scott Wesley Brown) and last year’s Gospel Music Assn. Dove Award winners and nominees package, “Rejoicing.” Arrival out-bid most of the major gospel labels for the rights to sell “Rejoicing.”

“At the moment, we’re probably weighted more toward the compilations. But we are trying to find single artist packages that would be good for the Wal-Marts of the world as well. It’s all the same to us, whether the product goes into Christian bookstores or K malls. We just want to give the (Continued on page G-20)
people what they want.”

Other Arrival titles include “Feel The Spirit, The Best Of Black Gospel,” Cristy Lane’s “One Day At A Time,” “Country Greats Sing Gospel,” “Oak Ridge Boys/The Statler Brothers” and “Bill Gaither Trio And Friends.”

“For the future, I see Arrival doing more of the same,” Hoefer says. “While we have everything in place to handle original artists, we’re just not into bidding wars with major labels to get them.”

Hoefer, who also oversees K-tel’s ubiquitous secular rock’n’roll compilations, says Arrival employs consultant Mike Cowart to conceive and put together the various gospel packages. The label then consults with major customers before releasing any package.

The A&M-distributed Gold Mountain label certainly isn’t a religious record label by any means, but the man who is probably the single most admired artist in Christian music—Bruce Cockburn—records for them. Also new from Gold Mountain is Joan Baez’s latest, “Recently.” “Recently” features several cuts with strong religious/moral overtones and is produced by the head of A&R for gospel’s Light Records.

Finally, a year ago Jive Records signed their first gospel artist, 1986 Grammy winner Vanessa Bell Armstrong. How did Armstrong, a gifted Christian performer, wind up on a label called “Jive,” best known for mainstream artists like Billy Ocean and a legion of tough street rappers?

Label chief Clive Calder, vacationing in the Caribbean, heard a cut from one of the singer’s previous albums and instructed his New York office to locate her. A few days later, Calder flew from his London office to meet Armstrong and her manager, Barry Hankerson (who also manages the Winans), and sign with Jive she did.

Jive’s “crossover” gameplan, according to Jive director of artist development Ann Carli, was based on not alienating any market while embracing both. The next step was to bring in producers and writers from the Zomba Group, Jive’s parent company, together with the artist to come up with suitable songs and production concepts. In this instance, Jonathan Butler (a born-again Christian whose current double album is one of the year’s strongest debuts), Glenn Jones (a top 20 R&B singer with a strong gospel background), and writer/producers Loris Holland (who produced the recent Tramaine Hawkins LP) and Timmy Allen (with several singles on the R&B charts)—and add to this group Marvin Winans, leader of the Winans and a close friend of Armstrong—and the creative team was set to bring the artist to both markets with impact.

Leading the two-pronged attack is the A-side of the first single “You Bring Out The Best In Me,” geared to secular/R&B radio, and B-side “Always” directed to gospel radio. Also in the works is a special EP for gospel radio containing four tracks on one side and an artist interview on the other. Jive will also be hiring gospel radio/retail marketing consultants and waging dual-market campaigns.

“These efforts,” says Barry Weiss, Jive vice president of marketing/operations, “combined with Vanessa’s built-in loyal audience, should create immediate album sales which, given the expected momentum at radio, will give us license at some point to go to adult contemporary secular radio. All of these efforts will be very unusual in that they will be simultaneous campaigns with one album by one artist but using two different songs in different arenas to spearhead the project.”

BOB DARDE

MERCHANDISING

(Continued from page G-4)

Famous merchandising at the Christian Artists Conference in Estes Park, Colo. in August. “A great part of our contribution is to help music ministries compete with the secular market by providing competitive merchandise that somebody would want to wear or use.”

Ram’s programs include tour merchandising, with standard two-week delivery (but overnight if necessary); record and cassette inserts consisting of independent pieces or folded “J” card extensions; design, in which graphic artists create a message shirt that fits the artists music (such as Carman’s “Property Of A Champion,” Sandi Patti’s “Let There Be Praise” and DeGarmo & Key’s “Don’t Stop The Music”), with extension of the theme to T-shirts, jackets, caps, buttons and posters; and direct-mail marketing to Christian concert-goers by means of a catalog with fold-out poster called The Gig Bag, featuring the products of 19 Christian artists including records and wearables.

The Gig Bag poster features a group picture of the artists on one side and merchandise on the other. The 19 artists (in 12 groups) range from Russ Taft to the Imperials, Dion, Dallas Holm, Paul Smith, Kenny Marks, First Call, Mike Warnke, Wayne Watson, the Tallys, Billy Crockett and Sol-veig. The program is advertised in trade journals and to record clubs.

Ram has a mailing list with an incredible 900,000 customers. The Fulfillment Center boasts an 800 number and UPSing of all orders for fastest delivery.

Other clients include youth evangelists, who handle their merchandise in the same way as recording artists. The company does handle fulfillment on certain items it does not make, such as some artists’ merchandise and videos. Ram also wholesales shirts to Christian retail stores including the “God’s Animals” series for children and “The Printed Word” series for young adults.

Ram is a diverse company also serving country, rock and AC artists. The company has 140 employees servicing 70 recording artists and ministries. It has 14 full-time graphic artists on payroll. It is a clothing wholesaler, too, and other merchandisers buy from it.

A new concept in posters is making its appearance called “Lyrictures,” by Visual Progressions of Melbourne, Fla. According to VP’s Nick Duncan, “Rather than depict the artists in an idolatrous manner, we illustrate a song on each poster. It’s like a video or storyboard, sort of the MTV of posters. We put it together by meeting the artist personally, choosing a selection to be illustrated and then creating something worth keeping that goes far beyond a repeat of an album cover.” Clients include Petra, Wayne Watson, Morgan Crier and in secular music, Barry Manilow.

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MANAGEMENT: BARRY HANKERSON
Black Gospel
(Continued from page G-6)

Top industry news this year included the sensational expansion of the Malaco group of Jackson, Miss., which opened a contemporary gospel operation at its recently acquired Muscle Shoals Sound studio in Alabama, and also purchased and reconstituted the huge Savoy label in New York.

“We’re expanding from about 10 albums a year to about 30 to 40 a year between our three operations,” says Tommy Couch, president of Malaco. “We see increased radio airplay making possible increased sales. We don’t expect to have any million sellers but won’t be surprised at success either.”

Production at Malaco itself is headed by Frank Williams for such artists as the Williams Brothers, the Jackson Southernaires and the Florida Mass Choir which all had big albums recently; and such perennials as the Angelics, Robert Blair & the Violinaires, the Sensational Nightingales, the Gospel Keynotes and Louise Candy Davis.

Seasoned pro Butch McGhee directs the Muscle Shoals Sound label, which includes chart-makers Vanessa Bell Armstrong and Keith Pringle. The label is also singling lesser known and newer talents. “We’re committed to excellence,” says McGhee, “and we want to give some new talent a chance.”

Milton Biggham manages Savoy, the oldest (40 years) and largest catalog in the business, headquartered in Manhattan. “Savoy had all but slowed to nothing,” says Biggham. “However, we’re alive on the charts with Rev. Clay Evans & the Fellowship Choir and we anticipate success with new albums by the Georgia Mass Choir, Bishop Jeff Banks & the Revival Temple Mass Choir and Donald Mulloy, to name some. We’re also signing acts and repackaging some of our catalog, which is one of the finest in black gospel.”

The latest album by Nicholas, “A Love Like This” on the Command label, had been out only a few weeks when it entered the chart at No. 5 and has hovered at the top ever since. This follows the success of their last album, “Dedicated,” which is still on the chart after nearly two years and was No. 1 for six months last year. It was later named Billboards Gospel Album of the Year.”

Command, which has had chart successes with Vernessa Mitchell and Rodney Friend, has just released “Hear The Word” by new artist Frank Hooker of Washington, D.C. “If Nicholas can be said to be the Motown sound of gospel, Frank’s album is the Philadelphia Sound,” says Command executive vice president Kent Washburn. “We pioneered urban contemporary black gospel and feel that this album is both a smash and good ministry.”

According to Qwest Records chief Harold Childs, “The Winans success with ‘Let My People Go’ selling over 150,000 and singles airplay has paved the way for further urban music successes by the group. Quincy Jones, the Qwest staff and Warner Bros. are totally committed to this act, cross-merchandising from their gospel base to the greater public with T-shirts, buttons, posters and so forth through one-stops and retailers. The Winans message and sound appeals to all kinds of music lovers.” A single featuring Marvin Winans singing a duet with Anita Baker (“Ain’t No Need To Worry”) is moving quickly up the charts.

Deniece Williams has scored heavily in contemporary black gospel, crossing over to contemporary Christian with her Sparrow/Gateway Music House album, “So Glad I Know,” which also won two Grammys and scored singles in the contemporary gospel top five and a No. 1 spiritual single.

“Deniece has an incredible platform,” says Brad Westerling, president of Williams’ Gateway Music House. “God has blessed her with a multi-faceted career and she is able to sing in both the gospel and pop fields. Sparrow took advantage of this by hiring independents to work her product in black gospel. She’ll continue her dual career, singing that which is right and true in both arenas, even including a gospel song on her pop LPs from CBS.”

The Winans also continue to stretch the frontiers of their careers by involvement in the musical “Don’t Get God Started,” opening on Broadway in October, for which Marvin

(Continued on page G-24)
WARNER BROS.
SIGNS ALLIANCE:
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The stage is bare. No keyboard racks, guitar stands, drum sets. Only six individual mike stands.
Six young men stroll onto the stage. The look...clean; contemporary. They toss casual smiles, "slap five" and take a moment to settle behind the mikes. Their fingers start to snap in unison as they fall into the groove of an easy jazz swing. Then the music begins, and immediately you are overwhelmed, for from that once bare stage you now hear all the elements of a tight jazz band, complete with percussion, a mellow bass and a screaming horn section, coming from those six voices. The songs range from standard Hymns and Spirituals to Contemporary Christian favorites to original compositions by members of the group, all dressed up in a capella arrangements that almost defy belief. And the music soars, with a blend of vocal jazz, traditional Black Quartet Gospel and just a pinch of street corner Doo-wop.

Alliance was formed in 1980 by four Freshman students at a small Christian college in northern Alabama. Time and several personnel changes have brought the group to its current roster, which includes Alvin Chea, Cedric Dent, David Thomas, Mervyn Warren, Mark Kibble and Claude V. McKnight Ill. From New York, Florida, Michigan, Alabama and California. Their time at school has been well spent; three members are currently pursuing undergrad degrees, one holds a degree in business, two hold masters degrees in music composition and one member is currently enrolled in a doctoral program. They are six young men brought together by providence but kept together by a love for music.

A significant part of the magic of Alliance comes from their arrangements which are primarily written by Mark Kibble (with contributions also being made by Mervyn Warren and Claude McKnight). It has been said that we truly understand only that which we can create. If this is true then it is safe to say that these three have an almost perfect understanding of harmony and rhythm.

But arrangements are nothing without voices to bring them to life. Alvin "Vinnie" Chea provides the bass, the foundation upon which the other voices build. He is "cello mellow" on one song, growling on the next, with seemingly no limit to his lower range. David Thomas and Cedric Dent provide the meat, the middle voices, while Mervyn Warren, Mark Kibble and Claude McKnight glide and scat melodically over the lower voices.

Jim Ed Norman is the Executive Vice President of the Nashville division of Warner Bros. Records. I ask him how he first heard Alliance. He mentions the name of Mac McAnally, a successful songwriter. "One day Mac and I had a meeting to talk about what was going on with him, his songwriting, his career. As we got finished, he handed me a tape of Alliance singing a song called "David" which had the first eight bars missing. Here Jim Ed breaks into song in a pretty fair tenor to demonstrate how the hastily prepared tape began. Then he recalls his initial response: "This is the most amazing stuff that I've heard! The performance, the arranging, the whole creative virtuosity!"

We discuss the fact that Alliance is a Christian group. Jim Ed expresses his thoughts. "I really didn't give a lot of thought to the fact that they are a Christian group. I recognize it, and I want to be responsible to it." And he points out that the fact that Alliance has a mission is "not inconsistent with all the other artists" on his label. He continues, "While they may not be Christian, all artists have 'missions' or 'ministries' of their own. I want to provide Alliance with an opportunity to do what they feel they need to do."

To find out what they feel they need to do I talk with Mervyn Warren and Mark Kibble. "We feel that through this medium we can reach people who have not been reached before," Mark replies. And Mervyn adds, "Christian music is broadening. There are styles to suit almost every taste. If I expect to share my testimony with someone, I've got to make it accessible to that person." So the concept is simple: the eternal message in a contemporary package.

—Duane Hamilton

Bernard Bragg has won critical acclaim as an actor. He has never heard applause.

Bernard Bragg is a co-founder of The National Theatre of the Deaf. He has performed on television and Broadway and was an artist-in-residence at the Moscow Theatre of Mimicry and Gesture. He has studied under Marcel Marceau and taught workshops at Harvard University.

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BLACK GOSPEL
(Continued from page G-22)

Winans wrote the score (and which features Vanessa Bell Armstrong), performing at Carnegie Hall in October, and singing backup on Michael Jackson’s “The Man In The Mirror” on the “Bad” album produced by Quincy Jones.

Philip Bailey’s career also continues to add to the dimensions of the black gospel field. After winning his Grammy, he is now working on a new Myrrh gospel album even as he plans to tour the world with Earth Wind & Fire, including gospel material on the tour.

The father of contemporary black gospel, Andrae Crouch, has recently returned from a triumphant tour of England and Scandinavia with Sandra Crouch & Friends. He continues to fulfill projects that place gospel in the greater public eye, ranging from the soundtrack of “The Color Purple” to co-composing the music for the “Amiri” TV series, appearances in Ken Ehrlich’s Cinema “Gospel Special” and on “The Tonight Show With Johnny Carson.” He is also working on a new album.

According to Crouch’s associate, David DeSesto, “Andrae’s last studio album was ‘No Time To Lose’ two years ago. He has kept silent about his new material because he’s working on a major statement. We feel the time is right for this album, which may surprise many people.”

Ronny Jones, vice president of r & b promotions at Capitol, notes much contemporary urban success with BeBe & CeCe Winans. “Their first single ‘I Owe You Me’ did very well and is creating crossover identity. We’re off and running with ‘Call Me,’ their new single and the forthcoming LP ‘BeBe And CeCe Winans.'”

Further growth and consolidation in black gospel is evidenced by this year’s purchase of the GosPearl label by Atlanta International Records, adding catalog and performers to A.I.R.’s already impressive line-up. A.I.R., which releases about 30 albums a year in the traditional gospel vein, now boasts Little Cedric & the Haley Singers and Timothy Wright on the roster as well as Barnes & Brown, Luther Barnes, the Dixie Hummingbirds, Doc McKenzie, Dorothy Norwood, the Soul Stirrers, Tommy Ellison, Sister Lucille Pope, Troy Ramey, Douglas Miller and many others.

“We make a little money,” says A.I.R. president Ron Freeman, who began his business in his living room and now has a 115,000-square-foot warehouse (but just put a recording studio in his basement). “Ain’t nobody in the gospel business makes money like our Barnes & Brown, who have sold nearly half a million of ‘Rough Side Of The Mountain,’ still on the Billboard chart after four years. I just sent them two quarterly checks totaling about $100,000. Most of our artists don’t do that kind of business, but they do all right.

“A couple of years ago I tried to dress up Barnes & Brown with an orchestra and synthesizers and such, but the people didn’t like it. We had to go back to cuttin’ ’em raw, the way folks like our kind of gospel. We’ve got a lot of fine singers that just keep on selling steady. We’re still selling our first record, ‘One Day At A Time’ by Thomas Walker. It is probably the worst thing we’ve ever done, but it has sold a half million so far.”

Freeman is particularly excited about “Hired Gunman,” the new Doc McKenzie album produced by Hoss Allen of WLAC Radio in Nashville (heard in 1 3 states), and the forthcoming “Barbara White Songs Mahalia.”

“We had a good year in spite of mounting expenses,” says Armen Baladain, president of Detroit’s Sound Of Gospel Records, which also distributes James Cleveland’s King James label. SOG enjoyed a No. 1 album with “The Thomas Whitfield Company” and strong sales and chart action with 15 albums by James Cleveland & the Gospel Music Workshop Of America, Charles Nixon, Esther Smith, Donald Vails & the Salvation Corporation and others.

SOG also has made a distribution deal with San Francisco’s Secret Records, bringing four artists to the label. Among those produced by Melvin Seals, well-known producer and promoter Gentry McCray holds down the SOG fort in the West, working with Secret Records. “This is not expansion for its own sake,” says SOG’s Baladain, “We simply hit it off with Melvin Seals and we like the product.” SOG has also released three gospel videos that are doing well.

I AM Records of Chicago is now distributed by Word nationally and internationally. The label has grown rapidly over the past several years.

(Continued on page G-25)
BLACK GOSPEL
(Continued from page G-24)

the last couple of years with two Billboard chart albums and a successful Coca-Cola/Luster Products-sponsored Black History Month Gospel Tour of predominantly black colleges. Plans are for about a dozen releases in the next year, including new product by living legend Pop Staples, Mike Hayden, Ethel Holloway (formerly of the Thompson Community Singers), Rev. Stanley Keeble, the classic Barrett Sisters, Alida Denise Mitchell, Arthur Scales and jazz inspirational trumpeter Rod McGaha.

Nashboro Records has reorganized and consolidated its operations and distribution in Nashville. One of the old-time gospel labels, it still releases new product and had a Marvin Yancy album on the charts last year. A planned merger with a motion picture company did not materialize.

"We’re alive and well, though," says label president Ray Harris. "We are looking for new artists and new sounds. Within a year or so, we will repack much of our classic catalog and convert them to CDs for a new generation of gospel enthusiasts. We are definitely rethinking our distribution arrangements and looking for new marketing techniques.

"I predict that gospel will continue to grow dramatically and may own as much as 10% of the market within two or three years. We plan to be part of that expansion."

The Morada label and catalog were purchased recently by Howard Silvers and his Quicksilver label. There are over 300 records in the catalog which includes both black and contemporary Christian performers. According to label executive David Greenman, "We’re sorting through the catalog now and re-signing some artists. Our three top executives have about 100 years experience in the music business, and we’ll be making decisions on how to best market what we have and build a future for our gospel division."

Tyscot Records of Indianapolis has utilized a unique sales and distribution system to great advantage. "We have a sales agreement with Light/Lexicon," says general manager Barbara Golder. "They write the order and send us to fulfillment, tracking and phone repping. Lexicon's salesmen go to a lot of mom and pop stores we could not have the staff to handle. It's proved a great way to find the market and expand sales."

Artists benefiting from this arrangement are Rev. Bill Sawyer, Derreck Brinkley (Grammy nominee last year), the Tetreck Choir and John Kee. There are 25 artists on the label.

Other developments in black gospel include the moving of the historically successful gospel style group, "Oedipus At Colonus" to Broadway early ’88, featuring the J.D. Steele Singers, Clarence Fountain & The Five Blind Boys Of Alabama and the Soul Stirrers With J.J. Farley.

"Inspirations Across America," a two-hour syndicated music radio program, continues to pile up numbers, airing in 50 markets for an estimated eight million listeners weekly.

Lee Bailey Communications (producers of "RadioScope") debuts "Gospel Spotlight," a five-minute news, music and interviews specialty in October. Hosted by DJ Reginald Uttley, it is provided free of charge to stations and is formatted to fit in with programming ranging from gospel to r&b and urban contemporary. H.C. HICKS

TWO MARKETS UNDER GOD
(Continued from page G-16)

calls, the letters to the editor columns are filled with writers claiming she’s "sold out."

Unfortunately, many of those letter-writers haven’t been to one of her concerts lately. And while John 3:16 isn’t incorporated into every song, there is no mistaking her Christian commitment. She continues to perform her past hits—with titles like “El Shaddai,” "Angels Watching Over Me," "Jehovah," "Emmanuel" and "Sing Your Praise To The Lord"—with the same fervor as before. In fact, A&M Records sold slightly more copies of “Guarded” than Myrhh did.

Artists like Stryper, Petra, the Rex Band and DeGarmo & Key have continued to draw flak for serving up religious lyrics in a hard rock context and—perhaps more importantly—in hard rock venues. Religious fundamentalists continue to picket Stryper’s concerts, even though the band distributes Bibles at each show and has a stage that is festooned with Bible verses. But all of the above bands continue to close with altar calls that would do Billy Graham proud. And, unlike certain TV evangelists, all make sure the new concerts are steered into churches following a concert.

To muddy the waters further, there’s Sandi Patti. Outside of Amy Grant, she is easily the most visible Christian artist in the country. Patti sings praise and worship songs almost exclusively. She generally works through religious organizations, even though her ministry has long-since outgrown the largest church auditoriums in the country. And yet, Patti’s rarely been out of the public eye, appearing on national television programs (like “The Tonight Show”) and national mainstream magazines. She recently became one of the first contemporary Christian artists (along with Petra) to sign with the William Morris Agency, the world’s largest theatrical talent agency, for representation in TV, title songs for motion pictures, commercials, voice-overs, ticketed arena concerts and state fairs. No one is accusing Sandi Patti of selling out. Not yet, anyway.

That’s not to say that one of today’s contemporary Christian bands is going to be the next U2. (But then, who would have ever expected the worldwide success of a band that sings such passionately religious songs as U2?) What is exciting is the number of musicians who are great artists who happen to be Christians. In addition to Exit, there’s Word’s iconoclastic What!? label. Artists like Leslie Phillips, Phillip Bailey, Deniece Williams, 1-Bone Burnett, Los Lobos, Russ Taff, Steve Taylor, Peter Case, Bruce Cockburn, the Call, Gary Chapman, Andrae Crouch, Ideola, Rick Cua, the Clark Sisters, Van Morrison, Mark Farner, Mylon LeFevre & Broken Heart (and Look Up) and a host of others easily cross over the artificial boundaries that separate the sacred and the secular marketplaces. Some record for religious record labels, some do not. They work insistently. They grab you with great music. And once you’re grabbed, then the message begins to work its magic on you.

Are there two markets? No, for Christian artists of every musical persuasion, there’s only one market. And that’s the listener who needs to hear the Good News—whether he or she knows it or not. There may be two or more ways of reaching that market, but there’s still only one market. What separates Christian music from everything else is not the music, but the message. The message is now, as ever, the Good News of Jesus Christ.

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Master Sound Astoria Diversifies
Studio Garners Film, Video Post Work

BY STEVEN DUPLER

NEW YORK - Master Sound Astoria, the 64-track analog/digital recording facility based in the Kaufman Astoria Film Studios in Queens, New York, has taken advantage of its unique location to move wholeheartedly into film and video postproduction work.

Master Sound’s new operation offers digital automated dialog replacement, television and film video postproduction facilities.

“There is an enormous amount of television and film work going on at Kaufman Astoria,” says Ben Rizzi, co-owner of Master Sound. “Having our facility in the midst of all that made it a perfect fit for us to make inroads into postproduction work.”

OLIVIA NEWTON-JOHN cut tracks and overdubs for a forthcoming album with producer David Sgro on August 13 at the studio with assistant Mark Heard. Also, producer Chris Young mixed the soundtrack for the upcoming film “On Fire,” which is in mixing with producer James T. Hill. Hill engineered with the assistance of Squeak Stone.


Comstock producer Patty Parker was in Chelsea studio to work on tracks with Secrets, which includes Steve Sieding as lead singer.

Producer Wesley Bulla completed, mixes for the new theme song for the L.A. Police Department's "Catch the Spirit" television and radio campaign. Also, new songs for the series "Judge Judi," final touches on his double album of contemporary Christian originals. He also completed tracks for the song "I Grown Up," Los Angeles-based TV show. Billy W. Prince manned the console. Also there, Russ and Judy Shroder worked on tracks for their third Angel's album.

Producer Donna Wyatt and singers Cory Wells and Danny Hutton (both formerly of Three Dog Night) joined forces at Sixteenth Avenue Sound to record a major television music campaign for Turner Broadcasting Systems superstation TBS. The project involved 80 TV spots, all of which were recorded on the song "Celebrate" (with new lyrics promoting individual stations). Wyatt wrote and produced the project for Manhattan-based Crescendo Music Inc. Rich Schirmer engineered basic tracks on the song. Opus/MC's Vengeance were added at the Enterprise in Los Angeles with Danny Bates engineering. Wyatt returned to Nashville to master the project at Masterfonics under the direction of mastering engineer Travis Turk.

The new, limited edition of the Revox B226 CD player includes a number of features not found on the standard model, including an index control and direct remote control of the player’s variable-level output. Price is $1,600.

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

Studying & Making Sound


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School is shown in session at Solid State Logic's recording console training program in Japan, now in its third year of operation.

French Group Sets New Show

NEW YORK. A new professional trade exhibition has been set for Dec. 15-17 in Paris by the newly formed French audio group Association des Professionnels (APA). Representing many of the leading French and international firms are among the founding members of the APA: Technics, Optics, R.C. Electronics, Sony France, Eletec/Otari, SSL France, Ela/Sennheiser, Sony France, Cineco/Shure, and Sajo.

For details on the conference, contact the APA at P.O. Box 177, 92029 Cergy Cedex, France.

In addition, says Rizzi, "There are many film projects scored here, and it's easy for the studio to just do the film music right here."

Master Sound has brought in David Browning—forwardly with noted postproduction specialist Joni Zuccarelli. "We're offering free demos of our all-digital system to qualified clients," says Rizzi. "We hope to be amazed by the difference in quality from the analog." Mics used are fast, with the assistance of Squeak Stone.

At the Soundcastle, Weather Update (formerly Weather Report), worked with producer with Richard Page (Mr. Mister) leading vocal vocals. Joe Zawinul produced. Paul Elekastropoulo and Jon On Fire was in mixing with producer James T. Hill. Hill engineered with the assistance of Squeak Stone.

Also, McKenna assisted. Additionally, the Alarm mixed its latest album for IRS. David Leonhard mixed, and Jim Chambers assisted. Also there, Joni Mitchell mixed her Warner Bros. album with producer Larry Klein. Mike Shipley ran the board for the session was provided by Craig Furman.

String was in at Larrabee to record tracks for upcoming movie "WERE FLYING." Brian Grainge was at the console with assistant Mark Heard. Also, producer Chris Young mixed the soundtrack for the upcoming film "On Fire," which is in mixing with producer James T. Hill. Hill engineered with the assistance of Squeak Stone.


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OGGING, GOING GONE: These may be the next words you hear about Studer Revox America's new Limited Edition compact disk player. The attractive, matte-surfaced black-and-gold version of the B226 player is one of the best constructed, best sounding CD players on the market. The Limited Edition model includes features that are not on the original B226: a "previous" mode, which allows the previously played track to be repeated; an "index" control, which provides direct numerical access to indexes on the CD via remote control; and direct remote control of the player’s variable-level output.

PERSONNEL MOVES: At Electro Sound Inc., president Bob Barone has appointed Gary Johnson as manager of audio engineering. Johnson has had previous experience with Dolly Labs and Ampex Corp., as well as extensive audio and video broadcast stereo. Also, Bob Becker has been named plant manager.

BIG IN JAPAN: Solid State Logic says it’s raking up sizable orders in Japan, 30% over last year. JVC Studios has just installed its seventh console, and Onkio Haus has just placed an order for number five. The British board makers say a large part of their success in the Japanese market is a result of an extensive engineering and operational training program.

In fact, SSL has for the past three years organized a special summer school program, which imports special guests from the West.

Edited by STEVEN DUPLER
IN THIS ISSUE:

- PRO AUDIO 1987: The state of the industry
- DIGITAL AUDIO "tapeless recording" work stations: An in-depth look at Synclavier, Lexicon, Digital Audio Research, AMS Audiofile, and others.
- AUDIO FOR VIDEO: Ways to expand into the marketplace, including the wide-open area of mastering for CDV, as well as film soundtracks, scoring and audio sweetening. Brief profiles of successful audio for video facilities.
- PROFILES: On A&R executives, producers and artists (covering a wide range of musical styles) How they choose studios, tape, equipment, and consoles, etc.
- AES PRODUCT PREVIEW: New product photos, complete with technical information.
- EXPANDED "SOUND INVESTMENT" COLUMN: New acquisitions and new studio openings.

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FOR WEEK ENDING OCTOBER 10, 1987

HOT LATIN 50™

by Tony Sabourin

SQUASH THE RUMOR: Profono Records did not file for bankruptcy. Guillermo Santizo, the label’s president, sold its assets to Discos Fonovisa and subsequently became vice president of operations for the Fonovisa group. Fonovisa, known as Discos Fonovisa in Mexico, had a longstanding distribution agreement for the U.S. and Puerto Rico with Profono, which in turn was distributed in those territories by Discos CBS, according to Alberto Mitchell, Discos Fonovisa’s sales manager and Santizo’s immediate subordinate.

“Melody grew at such a rapid rate that it became imperative to establish operations in the United States,” Mitchell says. Prevented from existing distribution deals from using the Melody name, the company created a separate label, Fonovisa. As Melody recording contracts expired, recordings by artists such as Los Bukis, Amanda Miguel, Flans, and Ednita Nazario were released in the U.S. under the sega of Fonovisa. Subsequently, Santizo began negotiations to sell Profono to the Fonovisa group, a move described by Mitchell as “the basis upon which to erect the most important Hispanic label in the United States, in sales as well as promotionally.” Mitchell says Fonovisa is committed to accommodating Profono’s content and airplay on CBS, which still has two years to go. Among the artists covered by it are Los Tigres del Norte, Los Bukis, Marisela, Beatriz Adriana, Dulce, Alberto Vázquez, and Rigo Tovar.

“All my company’s slogan is that ‘the artists are the stars; the staff is merely hormiguas [ants], working very hard to move the products,’” Mitchell says. The label has more than 40 distributors throughout the U.S. and Puerto Rico. Mitchell admits they are basically the same channels used by every major label. However, he says Fonovisa’s hierarchy is working feverishly to better reach Hispanic album buyers and to deter pirates and illegal imports.

Finally, Mitchell says Fonovisa isn’t looking to become a distribution outlet for another label, but he does not wish to rule the possibility out. “It must be the right deal,” he says.

THE JOHNNY CANALES SHOW will soon become the first U.S.-produced Hispanic show to be broadcast on Mexican television stations. Through the sponsorship of La Sorriana department stores, the show will be seen on Monterrey’s XHFN Channel 8, reaching about 7 million people. The show will also air on Tampa’s XHFW Channel 9 and may be seen soon in Chiuhuahua.

Show representative Della Adame says the A.C. Nielsen Ratings Co. ranked the show within the top 10 in the release of all music and variety shows last year, along with such programs as Hee Haw, America’s Top Ten, Soul Train, and MTV’s Top Twenty Video Countdown. In another first, the Canales show recently traveled to Mexico to video four episodes of the show—audiences by bands from the U.S. and Mexico; they performed in front of a live audience of 15,000 at the Plaza Principal in Matamoros. The Canales show originates in Brownsville, Texas, and is aired in 25 markets throughout the U.S., including Chicago, Los Angeles, Dallas, Houston, and northern California. The show is also available to satellite TV viewers on KDRV-Channel 31 of Denver, Colo.

The Profono and Fonovisa labels have joined forces

Hot Latin 50 chart gets good report card after first year

IT HAS BEEN ONE YEAR since the debut of the Hot Latin 50 chart, the first comprehensive weekly report on Latin music airplay in the U.S. During this period we have learned a few precious lessons, have had ups and downs, and have struggled to keep this effort alive, despite less than enthusiastic support from those who stand to benefit more from the information it provides. This first year, however, has left us with the satisfaction of having accomplished several goals, perhaps the most important of which has been to put many record companies, artists, and songs on the map for the first time. We have also provided an overall picture of what the Latin broadcasting and recording industry has to offer to Billboard’s readership in the U.S. and around the world.

Of course, the job hasn’t been easy. Whereas most of the airplay and charts sales Columbia Publishers are based on reports from radio stations whose formats are more or less standardized, making them stable, the Hot Latin 50 chart has to be made up from reports of stations around the country whose formats, in many instances, are as diverse as the regions in which they are located. Some stations program everything, from pop bands to salsa, playing ranchera, nortena, Tex-Mex, cumbias, and oldies. Others play only one type of music. Most of the stations, however, have mixed tapes designed to attract certain segments of the population. Considering this, to make a relatively stable chart that reflects the music most people listen to has been a very interesting and oftentimes cumbersome process.

Another difficulty we have had to deal with is the diversity in programming methods used by the radio stations. Some of them have no methods at all, and others began to expand their playlists after joining the Hot Latin 50 panel. The difference between a popularity list and an actual playlist is still not clear. We still have to struggle sometimes, week by week, to get reports from program or music directors who still don’t see the importance of cooperating in letting everybody interested know about what’s being played over the airwaves.

Without the cooperation of Hispanic broadcasters, however, the elaboration of the chart would’ve been impossible. We have to thank all of those who understand and have given us reports week by week. Although they represent only a third of all full-time Spanish-broadcasting stations on the mainland (Puerto Rico has 105 stations alone), we believe, with a few exceptions, that we have assembled the best possible

LA RADIO LATINA

by Carlos Agudelo

Hot Latin 50 chart gets good report card after first year

panel. As part of an ongoing reorganization process, though, the panel is being readjusted so as to give more universality to the chart. We welcome volunteers and reporters, and the panel list is available for recording and industry-related companies upon request. We believe that the Hot Latin 50 and the Top Latin Albums charts have added a new dimension to the Latin music business. We expect better things to come, but it still is to early to tell. Meanwhile, hang in there. And to our reporters, please have the playlist ready.

KAFAY BAKERSFIELD is looking for an experi-enced PD, according to its owner, Maria Helena Barro. The station, which is in the process of augmenting its power, plays pop ballads, rancheras, nortenas, and tropical cumbias. . . . The first Jose Feliciano album, according to an Innense Amor, is due for reissued very soon. It includes a song with Pandora, “No Hay M cor Por Bien No Ven” and the tune “Ponte A Cantar,” which Feliciano will sing for Nancy Reagan when the first lady honors the Puerto Rican singer on Oct. 26. . . . The new LP by Jose Luis Rodri- guez, “Señor Corazon,” is out on the PolyGram label. The single “Tu Tambien Lloraras” will be released commercially on Oct. 9th. Rodriguez will perform at New York’s Madison Square Garden Oct. 17th.
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Haverford, PA 19041

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All sales are final.
By Earl Paige

Los Angeles JD Store Equipment—which says it has become a dominant supplier of fixtures for home video stores—is becoming increasingly involved in total store planning.

In another recent expansion, JD bowed a fixture for prerecorded audio stores and departments. The fixture is also aimed at video stores that are now diversifying into videodisks, audio compact disks, and other nonvideo products.

Although the firm is 10 years old, JD is still a relatively new entity in the prerecorded home entertainment industry: It has exhibited only twice at the annual Video Software Dealers Assn. convention and has yet to appear at the annual meeting of the affiliate trade group, the National Assn. of Recording Merchandisers.

JD president John Maioriello says a testament to the firm's growth was the size of its VSDA exhibit—12,000 square feet, compared with a mere 10-by-10 spread in 1985.

Because JD manufactures overseas, employs no sales people, and does no advertising, Maioriello says, low manufacturing costs allow the company to offer lower prices and provide consulting services.

He says JD attempts to stay on the "Too many retailers build monuments to their own egos" leap beyond the present expansion of various configurations. Thus, a new browser for audio recordings is also suitable for videodisks, Maioriello says.

Among both three-row and four-row models, it is wide enough to accommodate four 12-inch video disks or LPs side by side. More narrow configurations can be set off by a metal rod that snaps on. Wood-end panels and bottom-sliding doors can be repositioned to match any store decor. "Or you could change the whole look of the fixture," Maioriello says.

At the company's headquarters, just east of downtown Los Angeles, Maioriello recently illustrated many areas of store design and layout. He showed an 8-foot-high metal grid fixture that is essentially a "wall" upon which videocassette shelves are attached.

"Many video dealers do not realize that anything they attach to the walls of a store becomes the property of the landlord," he said.

"With this system, all you have are two long bolts attached to the wall. You can leave the bolts and take this rack anywhere."

Maioriello and Art Durand, vice president of store planning for JD, have plenty of tips for retailers interested in store design. Of the recent trend toward neon and gilt, Maioriello says, "Too many retailers build monuments to their own egos. The consumer looks at all this and mutters, 'I hope we aren't paying for this.' Today's consumer is a value-added customer. He or she shops in close proximity to work or home, wants quick and efficient access to the product, and demands a value."

"Due to the last major recession in 1979-1981, American consumers have become increasingly value-oriented. It's fashion."

(Continued on page 68)
What's so profitable about middle age?

BILL COSBY: 49

AN ALL NEW VIDEO NEVER SEEN ON T.V.

Exclusively for home video. Bill Cosby shares the humor of middle age in a 67-minute live performance.

A great gift for family and friends.
Family entertainment at its finest.
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original miles on it, appraised at $11,700. We found out that right after World War II they weren't making all that many cars. Almost all were painted black. This one was steel blue."

Elvis Presley, the Beatles, the Bee Gees, Bruce Springsteen, and Glenn Miller selections in radio spots helped key a trivia contest. The promotion drew 40,000 entries and included trivia questions. Thom says she is still being kidded about. "It was keyed to the music of the various decades. Like, 'What band leader is best for a high school dance in the 1940s?' OK, give me a break. They were easy. I didn't want it complicated."

At the MALL: Can mall stores boast deep catalog? One chain that claims it's possible is the Richmond Bros. web out of Pennsauken, which goes under various names, the most familiar of which is flagship chain Sound Odyssey. There are 10 Sound Odyssey units, including a new one in the White Marlin Mall in Ocean City, Md. "Two of our best stores are in enclosed malls," says Holly Caso, systems administrator (also executive director of NAIRD). "They are deep-catalog stores. The difference is in how fast you service a mall store. We service these two stores five days a week."

Other Richmond chains include Variety Records, with an eighth store just up in Gangesburg, Md., and the four-unit House Of Music. Rather than deplore the catalog aspect of stores by going combo, Richmond Bros. prefers to diversify into video via the specialty route. The company owns two franchised West Coast Video outlets and single-unit Sound Odyssey Video, the latter in Atlantic City, N.J., suburb Pleasantville.

To reach Retail Track, contact marketing editor Earl Paige at 212-237-7260.

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**TOP KID VIDEO SALES**

Compiled from a national sample of retail store sales reports.

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<th>TITLE</th>
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<td>Walt Disney Home Video</td>
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**CONVENTION CAPSULES**

(Continued from page 32)

RICK DEES, the KIIS Los Angeles personality whose DIR syndicated radio program "Weekly Top 40" is sponsored on 325 top 40 stations by Musicland, showed up near the mingle with the Musicland corps. Dees' exit the following day was dramatic indeed. As conference attendees gazed up from their picnic lunches at the edge of Arrowwood Lodge's Lake Darling, the jock was whisked away by a waiting helicoptor. "We'll blow all the mosquitoes from the other side of the lake over here," Dees promised before lifting off.

MUSICLAND managers nearly went "def" during the Sept. 16 Christmas presentation, introduced by the "Christmas Wrappers," Curris T. Groove & Kool Moo Dave (alias Curt Andrews, manager of store merchandising and presentation, and Dave Towsen, Florida district manager). The duo, wearing fedoras and sunglasses, appeared encased in matching green gift boxes with holes for arms and legs. They gamely rapped their way through the details of Musicland's Christmas store presentation, capping it off with the exhortation, "Bulk! Price! Sign! Sell!

NOT TO BE OUTDONE, Musicland's Donna Cooksey followed the Christmas Wrappers with a wicked Tammi Faye Bakker takeoff (with a little Oral Roberts thrown in), in which she outlined plans for 1987 Christmas contests and incentive programs among stores. "Tammi Faye" skipped up and down the aisles streching candy to the stragglers of "Here Comes Santa Claus" before getting down to business. "Ah was just sittin' in mah tower—to be closer to Santa."

Turning up for what was described as the world premiere of her new MCA video, "Heaven Is A Place On Earth." The rather schizoid combination of cheesequake and art-fag xylophone was directed by Diane Keaton.

TAKING FULL advantage of the outdoor facilities offered by Radison's Arrowwood Lodge, Musicland's management made Sept. 16 Sports Day. Activities included golf, horseback riding, tennis, horseshoes, bratwurst, water-skiing, and volleyball, and top finishers received trophies. The previous day, Musicland kicked off what it plans to make an annual event—a 5-kilometer run/walk held at the hardy hour of 6:30 a.m. More than two dozen managers and other staffers braved the early morning cold and dark to complete the race, and they were rewarded with commemorative sweatshirts.

REFORMED FELON Michael McCaffrey, who presented a theft-prevention seminar Sept. 14 (McCaffrey is president of consulting company It Takes A Thief), provided amusing yet practical advice for store employees to help them spot potential ripoff artists. "If there's a man or woman in your store wearing Reeboks, at least look at them." McCaffrey urged. "It means they run fast."

MUSICLAND was the recipient of a treasured trove of platinum and gold LPs during the Sept. 15 WEA presentation. Booty included platinum records by Randy Travis, the Georgia Satellites, Motley Crue (double platinum), Anita Baker (triple platinum), Whitesnake (triple platinum), and Dokken and gold LPs by the Cure, Dwight Yoakam, Shirley Murdock, Simply Red, and Metallics.

MOIRA MCDERMID

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**RETAIL TRACK**

(Continued from page 43)

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<td>THE CHIMPUNK ADVENTURE</td>
<td>Animated</td>
<td>$29.95</td>
</tr>
</tbody>
</table>

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www.americanradiohistory.com
Video Village Beefs Up Inventories
Chain Plans Bigger Stores

BY EDWARD MORRIS
NASHVILLE With its store count up to 30, Florence, Ky.-based Video Village is now turning its attention to enlarging individual outlets and their inventories.

President Bill Crouch says the chain has operations in Ohio and North Carolina as well as Kentucky, with locations primarily in strip centers.

Crouch estimates that the cost of setting up a new store is $200,000-$250,000. The company owns its own stores and does not franchise. Space ranges from a low of 2,800 square feet to a maximum of 4,000. Depending on the outlet, Crouch explains, the inventory is 2,000-4,000 titles.

Video Village offers X-rated titles in selected locations, Crouch says.

Rentals constitute about 90% of the chain’s income, according to Crouch. Membership fees are levied in some markets, he adds. “Normally, we carry a membership fee,” he says, “and then discount it as a promotion.” To gain membership, an applicant has to be a resident of the area and offer verifiable proof of credit.

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VIDEO RETAILING

Malaysia Amends Certification System
Retailers Win Relief From Censorship Requirement

KUALA LUMPUR The Malaysian government is introducing a new system of video certification that will relieve retailers of the legal responsibility for ensuring that the products they sell meet censorship laws. The system is scheduled to go into effect Oct. 15.

Currently, video stores are required to obtain their own censorship certificates for the videotapes and videodisks they stock. Under the new system, only importers and distributors will be responsible for clearings video product destined for public sale or rental.

Only videos approved by the Malaysian Home Affairs Ministry can be legally marketed here. Penalties for those who peddle uncertified material can be severe.

Once the new system goes into effect, importers and distributors will be given a two-week grace period to obtain the appropriate certificates.

The ministry is also introducing new rates for certification, payable regardless of whether the titles are judged fit for public consumption. Original or A certificates will cost $10 for one-hour tapes or disks and $22 for two-hour titles, while copies of B certificates will be 42 cents per tape or disk.

JD OFFERS DESIGN TIPS

A hi-tech store may be your best bet at selling hi-tech merchandise.

With electronic products, the easy sale is the tough sale. Customers are very knowledgeable and will judge your store—whether it’s a hi-tech store or not—by the quality of the display and the service you provide.

Here are some tips that will make your store seem more authoritative and knowledgeable and allow the customer to view the store more critically to spot shoplifters.

Next comes “signage,” says Durand. He maintains that many fixtures are too tall, and all the posters and placards often block the overall vision both for store staff and customers, the latter of whom is often combing the store in search of a selection.

New arrival sections are also a mistake, Maioriello says. “The No. 1 fundamental in retailing is to entice the customer into shopping the entire store. The grocery industry has proven this—the milk and eggs are always in the back.”

Entrainers are often a problem, with JD engineers saying too much emphasis is placed on the easy exit. Again, more opportunity for an impulse purchase exists at the critical cashwrap junction.

“No store should be making going right up to the counter,” says Maioriello. “That’s where the traffic is highest, where things spill off. Carpeting should extend no closer than 36 inches,” with tile or linoleum bordering the counter.

As an overall thing, a poorly designed counter will hurt sales, and Durand and Maioriello say many stores are understaffed, especially in the pre-recorded software area, where packaging is integral to sales.

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DIRECTED BY SUSAN SEIDELMAN

PG-13 PARENTS STRONGLY CAUTIONED
Some Material May Be Inappropriate for Children Under 13

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Dealers Unite
To Monitor Adult Tape Trade

NASHVILLE Video dealers in Kansas City, Kan., have formed People Against Obscenity to monitor the sale and rental of adult videos. Says organizer Richard Rostenberg, “Right now, we have no trouble, so we thought it might be a good idea to sort of circumvent it.”

Rostenberg, owner of the Hollywood At Home store, says People Against Obscenity was formed at the recent national Video Software Dealers Assn. meeting and is modeled on the St. Louis-based Video Coalition Against Censorship (Billboard, April 11).

Dealers who belong to the new organization must pledge to carry no child pornography of any type, keep adult videos in a restricted section from which minors are barred, refuse to rent adult material to minors or allow minor employees to rent the videos to the public, refrain from advertising adult videos, and maintain an inventory of which adult titles are in the minority.

There is an annual certification fee of $50 per store. Rostenberg says the organization will monitor its member stores to ensure compliance with the group’s standards. He adds that the organization will publicize its efforts and keep adult video in check “once everyone is on board.”

Membership solicitation has only just begun, so figures are yet available on what percentage of the community’s video dealers will eventually join.

VIDEOTAPE THIEVES
(Continued from page 66)

Video One store four years ago in a blue-collar neighborhood in Plainfield, N.J. It’s bigger than the Edison outlet, which carries more than 2,000 titles as well as television and stereo equipment; however, Dyan Katzakis plans on terminating that end of the business to double her videocassette capacity.

Though there are two competing video stores down the street—not counting a nearby Shop-Rite grocery store that carries tapes—Katzakis believes strongly in the continued success of her business.

“I’m here 56 hours out of our 60-hour week,” she says. “I build such a rapport with my customers that they come in and don’t even bother looking at the movies—they just ask me what to rent. If it’s a dog of a movie, I’m going to tell them so. And if there’s a hit release, I order six copies and reserve them and call people up when it’s available. That’s how you build a clientele.”
### TOP VIDEOCASSETTES RENTALS

<table>
<thead>
<tr>
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<td>399</td>
<td>Kyle MacLachlan, Isabella Rossellini</td>
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**Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of $3 million (30,000 or $1.2 million for nontheatrical made-for-home-video product; 25,000 or $1 million for music video product). A RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of $5 million (60,000 or $2.4 million for nontheatrical made-for-home-video product; 50,000 units or $2 million for music video product). Titles certified prior to Oct. 1, 1985, were certified under different criteria.) International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of $3 million at retail for theatrically released programs, or at least 25,000 units or $1 million at suggested retail for nontheatrical titles, SF short-form, UF long-form, CC concert, D documentary.**

---

**VIDEO VILLAGE CONTINUES GROWTH**

(Continued from page 68)

While rental charges vary according to location and promotion, Crouch reports that the standard weekday and weekend fee is $2.49 per title.

Crouch says that although the stores all carry video accessories, they constitute "a very minor part" of the profits. Some stores, he notes, are experimenting with carrying snacks as part of their product mix.

Established in 1980, the chain holds conventions on what Crouch describes as a "semiregular basis." He says the chain probably will continue to add new stores, but there is nothing definite in the works beyond the present store-expansion phase.

---

**KIDS' CORNER**

**DENISE AUSTIN!**

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**PPI, 88 St Francis Dr., Newkirk, NM 87050 (205) 344-4724**

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**FOR WEEK ENDING OCTOBER 10, 1987**

- **WWW.AMERICANRADIOHISTORY.COM**
Minicamcorders: All Quiet On The Mudslinging Front

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

BY MARK HARRINGTON

At the height of last year's minicamcorder format wars, Sony and JVC battled back and forth like Iran and Iraq—regularly and senselessly. The two and their allies were embroiled in a wave of lawsuits that presumed that the system deemed the best will be the size of an 8mm and compact VHS (VHS-C) that would dominate the minicamcorder market for decades. The battles became bigger news than the products themselves.

One company was always contending that the other had made a false claim in an ad, threatening a lawsuit. They were all trying to drowned out the other's product.

These days, the companies have replaced their war of words with a more refined battle—on the engineering front. They are making better camcorders and letting the technology speak for itself. And they are no longer willing to say negative things about each other.

Take Sony, which is marketing a successful 8mm camcorder, Ask Kent Hammond, the company's video merchandiser manager, what he hates most about compact VHS camcorders and he is at a loss for words. What he offers instead is a quick explanation of the advantages of the three-head double azimuth configuration in Sanyo's latest model, which, he says, "gives you the same high-quality freeze frame and slow-motion playback that you get in the better home decks."

Hammond adds, "We've also improved our camcorders with a combination of a second shutter speed that eliminates blurred action shots (competing VHS-C models offer up to five fractions of a second), and it uses an automatic focusing system that gives a more accurate measure of focus and is more subject, and thus clearer pictures."

For their part, JVC and others in the compact VHS camp are about to come out with the highest-resolution camcorders on U.S. shelves this year. The units use Super VHS technology, with horizontal resolution of about 430 lines, companies say. On that score alone, S-VHS-C camcorders will deliver better pictures than anything available in camcorders. But ask a JVC spokesman how he plans to rub it in Sony's face and he will tell you instead about flying erase heads. "They allow for clear transitions between shots," says the JVC rep. "Instead of erasing just one frame, flying erase heads erase along the entire signal route. It gives perfect transitions."

There is more, JVC can talk chapters on four-position shutter speeds (up to a fraction of a second), low-light capabilities (although you sacrifice some with S-VHS), and the lighter weight of newer camcorders.

(Continued on page 74)
### HOBBIES AND CRAFTS™

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### RECREATIONAL SPORTS™

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### HOLDS AND CRAFTS™

The video cassette release of the film "Ishtar," starring Dustin Hoffman as Chuck Clarke, left, and Warren Beatty as Lyle Rogers, will be promoted with a Best Bad Song Contest for retailers and the Road To Riches Sweepstakes for consumers. The video will be released by RCA/Columbia Pictures Home Video on Nov. 17 for a $39.95 list price.

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Best Bad Song Contest Set As ‘Ishtar’ Promo

NEW YORK No one is saying that "Ishtar" is a bad movie but the film that made a less-than-stellar showing at the box office has inspired a Best Bad Song contest exclusively for video retailers.

The film stars Warren Beatty and Dustin Hoffman as songwriters with a penchant for writing bad melodies and even worse lyrics. RCA/Columbia Pictures Home Video and distributor Ingram Video are inviting retailers to submit an audiocassette of a previously unrecorded, original bad song.

The winning song will be announced on Nov. 9, and the prize will be a customised Gibson Les Paul Lite electric guitar valued at $1,450. The author of the most descriptive ditty will receive a trip for two to Nashville, where he or she will be taken by limousine to a recording studio to record the prize-winning tune. Two hundred copies of the single will be manufactured and presented to the winner.

Judging the contest will be Jerry Wood, general manager of Billboard’s Nashville bureau, and Bill Littleton, Southern bureau chief for Performance magazine.

The contest is the brainchild of Scott Perry, advertising and promotions manager for Ingram. “I figured that since the movie is about songwriters and Nashville is the songwriting capital, the contest would be a natural.”

I figured that since the movie is about songwriters, the contest would be a natural.

‘I figured that since the movie is about songwriters, the contest would be a natural.’

The song. The video cassette is scheduled for release by RCA/Columbia Nov. 24 for a $39.95 list price (preorder cutoff is Nov. 10).

In addition to the retailer contest, RCA/Columbia is conducting the Road To Riches Sweepstakes. Customers will be invited to fill out an entry form at participating video stores and will be eligible to win a grand prize that includes an eight-day tour of Morocco for two, an RCA Dimensia color monitor or one of 2,000 other prizes (no purchase is necessary). RCA/Columbia says it will award two grand prizes and a total of 10 color monitors.

To enter the Best Bad Song contest, retailers are asked to conjure up the worst song they can imagine (but still within the bounds of good taste) and send it to Sharron Collozo, Ingram Video, 347 Reedwood Drive, Nashville, Tenn. 37217. Song format and style are open, and recording quality will not be a determining factor in judging.

The winning song will be announced on Nov. 9, and the prize will be a customised Gibson Les Paul Lite electric guitar valued at $1,450. The author of the most descriptive ditty will receive a trip for two to Nashville, where he or she will be taken by limousine to a recording studio to record the prize-winning tune. Two hundred copies of the single will be manufactured and presented to the winner.
The week of October 10, 1987

**TOP VIDEOCASSETTES SALES**

Compiled from a national sample of retail store sales reports.

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**HARDWARE WATCH**

- **SLEEPING BEAUTY** Walt Disney Home Video 476 | Anamized | 1993 G | 29.95 |
- **KATHY SMITH'S BODY BASICS A** JCI Video Inc JCI Video 8111 | Anamized | 1985 NR | 29.95 |
- **MANNEQUIN** Media Home Entertainment MS920 | Andrew McCarthy | 1987 PG | 89.95 |
- **STAR TREK III: THE SEARCH FOR SPOCK** Paramount Pictures Paramount Home Video 1621 | William Shatner | 1984 NR | 15.95 |
- **PLAYBOY VIDEO CENTERFOLD #5** Lorimar Home Video 059 | Donna Edmonson | 1987 NR | 12.95 |
- **RETURN OF THE JEDI** CBS-Fox Video 1478 | Mark Hamill | 1983 PG | 29.98 |
- **STAR WARS** CBS-Fox Video 1130 | Mark Hamill | 1977 PG | 29.98 |
- **BACK TO THE FUTURE A** | Ambint Entertainment Lorimar Home Video 80196 | Michael J. Fox | 1985 PG | 29.95 |
- **SEVEN YEAR ITCH** CBS-Fox Video 1043 | Marilyn Monroe | 1955 NR | 19.98 |
- **DISNEY SING-ALONG SONGS: HEIGH HO!** Walt Disney Home Video 531 | Anamized | 1987 NR | 14.95 |
- **HERE'S DONALD!** | Walt Disney Home Video 527 | Anamized | 1987 NR | 14.95 |

**NEW**

- **HEAT** New Century Entertainment Paramount Home Video 12584 | Burt Reynolds | 1987 R | 79.95 |
- **GENTLEMEN PREFER BLONDES** CBS-Fox Video 1019 | Marilyn Monroe | 1953 NR | 19.98 |
- **HOOSIERS** Orion Pictures HBO Video 1043 | Gene Hackman | 1986 PG | 89.95 |
- **THE KARATE KID PART II** Columbia Pictures Lorimar Home Video 6-20717 | Ralph Macchio | 1986 PG | 19.95 |
- **BLIND DATE** Tri-Star Pictures Columbia Video Home Video 6-20822 | Kim Basinger | 1980 PG | 13.95 |
- **BILL COSBY: 49** Kodak Video Programs 8118705 | Bill Cosby | 1987 NR | 19.95 |
- **PLAYBOY 1988 PLAYTIME VIDEO CALENDAR** Lorimar Home Video 524 | Various Artists | 1987 NR | 24.95 |
- **RAIDERS OF THE LOST ARK** Paramount Pictures Paramount Home Video 1376 | Harrison Ford | 1981 PG | 13.95 |
- **SOME KIND OF WONDERFUL** Paramount Pictures Paramount Home Video 31979 | Eric Stoltz | 1987 PG | 79.95 |
- **BURGAL** Warner Bros. Inc Warner Home Video 11705 | Whoopi Goldberg | 1987 R | 89.95 |
- **THE DOORS: LIVE AT THE HOLLYWOOD BOWL** The Doors Video Company MCA Home Video 80592 | The Doors | 1987 NR | 24.95 |
- **KISS EXPOSED** Polygram Records Polygram Video 450-041-489-3 | Kiss | 1987 NR | 29.95 |
- **THE MISSION** Warner Bros. Inc Warner Home Video 11639 | Robert De Niro | 1986 PG | 89.95 |
- **THE COLOR PURPLE** | Warner Bros. Inc Warner Home Video 11534 | Whoopi Goldberg | 1985 PG | 93.95 |
- **THE SOUND OF MUSIC A** CBS-Fox Video 1051 | Julie Andrews | 1985 G | 29.98 |
- **BLUE HAWAII** Key Video 2001 | Elvis Presley | 1961 NR | 19.98 |
- **DORF ON GOLF** JZ Communications JZ-0009 | Tim Conway | 1987 NR | 29.95 |
- **KATHY SMITH'S TONEUP A** JCI Video Inc JCI Video 8112 | Kathy Smith | 1986 NR | 29.95 |
- **PINOCCHIO A** Walt Disney Home Video 239 | Anamized | 1940 G | 29.95 |
- **A WEEK WITH RAEQU** Total Video Inc HBO Video TAA995 | Raquel Welch | 1987 NR | 29.95 |

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**VIDEO REVIEWS**

This column offers a critical look at recent non-theatrical video releases. Suppliers interested in seeing their cassettes reviewed in this column should send VHS cassettes to Al Stewart, Billboard, 1315 Broadway, New York, N.Y. 10018. Please include the running time and suggested retail price.

"Dodgers Stadium: The First 25 Years," 3M/Scotch Home Video, 74 minutes, $19.95.

The last tape in 3M’s baseball series, this is a tribute to a stadium that has been widely praised as "the best place to see a baseball game." Vin Scully, NBC-TV announcer and the Los Angeles Dodgers’ radio voice, glides through a script that artfully dodges the team’s historic defection from Brooklyn.

Los Angeles is one of baseball’s two largest markets, with a run of multi-million-plus attendance seasons under its belt—a plus for the tape. But lately, the team has fallen on hard times, which may dim West Coast sales. And since New Yorkers still haven’t forgiven the "Bums" for leaving town, prospects in the sport’s other megamarket may be equally dim.

GEOFF MAYFIELD

"The March Of Time Presents War Breaks Out" (six-volume set), Nelson Entertainment, running times vary from 71 to 118 minutes, $24.95 each ($149.70 for entire set).

This series is part of Time’s popular "featurettes" that ran in movie houses during the ‘30s and ‘40s. A pale ancestor of more probing TV shows like "60 Minutes" and "20/20," the tapes are nevertheless invaluable historical documents on how mass-entertainment media presented major issues of the day. The U.S. could win out, one hears from the rather artificial, authoritative-sounding voice of Westbrook Van Voorhis, by virtue of its basic Main St. U.S.A. goodness, the determination of its people and government, and its unlimited resources. An early form of the docudrama technique is sometimes used, and, from the vantage point of today, it seems amateurish. The Time-Life span covers a volatile period when the U.S. confronted the challenge of Nazism first as a threat to European democracies and then as a threat to itself. One volume deals with the Vatican in terms of a travelog than how it, too, confronted the world crisis at hand. The black-and-white film transfer is excellent.

BY LICHMAN

"Color And You," Simon & Schuster Video, 45 minutes, $19.95.

If you are the type of woman who has 12 pairs of run-free pantyhose in various colors and textures on hand at all times, you may like "Color And You." Otherwise, it’s only good for a laugh. Demonstration models have their hair dyed by a balding hairdresser in a dreadful green shirt—and wind up looking a lot worse. The makeup expert wears too much makeup. The wardrobe consultant plays dos and don’ts.

(Continued on next page)
GIVE YOUR CUSTOMERS SOMETHING TO LAUGH ABOUT THIS HOLIDAY SEASON

Four outrageously funny videos with real star power. All critically acclaimed. And all backed by unprecedented season-long television, radio and print campaigns that are guaranteed to drive customers into your store.

So this holiday season, encourage your customers to give the gift of laughter...you'll both be glad they did.

Available now — call your distributor!

CAROL BURNETT'S 'MY PERSONAL BEST'
A surefire best seller. Carol's handpicked favorite routines from the "Carol Burnett Show." Featuring "We're A Family," "The Photography Lesson," "Meet the Parents," "Aunt Edna," etc. 60 minutes $29.95 suggested retail

GABE KAPLAN AS GROUCHO
"An astounding performance...the laughs don't stop." - The Washington Post. 90 minutes $29.95 suggested retail

DORF ON GOLF
"A Short Course for the SERIOUS Golfer." Featuring "Little Miss Show Biz" Mr. and Mrs. Conway. 90 minutes $29.95 suggested retail

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VIDEO REVIEWS
(Continued from preceding page)

with a rather cheesy-looking assortment of clothes. And a number of products that sponsored the video are duly plugged.

Color consultant Clare Revelli comes off like a cross between Vanna White and a condescending nurse. Her suggestions for finding the right color schemes are predictable—based entirely on hair and skin tone. They fail to consider one's job, personality, or even personal likes and dislikes. Color this tape a dud.

LEE BLACK

"The Natural Way To Meet The Right Person," Delta Productions, 60 minutes, $19.87.

The subject of finding the right mate has gotten more than its share of attention on video. And after watching this poorly produced—but well-packaged—video, one can sense a glut building for a genre with dubious sales might to begin with.

This tape's package promises "information not offered anywhere else," but most of the counsel here is obvious. For example: Men should avoid using pickup lines, and men and women looking for mates shouldn't confine their interests to the most glamorous women or the most successful men. In other words, be imaginative—and flexible.

The program's central theme is "be yourself," but the video quickly dashes that wise advice with an immature—and many would say offensive—skit about "Ninja Vickie's School of Flirting." Illustrative skits throughout are stiff, both from writing and acting points of view.

G.M.

"War Of The Stars, Michael Jordan vs. The Sheens," Sports Legends Video, 22 minutes, $9.95.

In what has to be one of the longest 22 minutes in video, "The War Of The Stars" pits father and son actors Martin and Charlie Sheen—the Sheen Machine—against basketball star Michael "Air" Jordan in a less-than-grueling, three-event competition. The play-by-play and interviews are cheerfully handled by Dick van Patten, Mr. Basketball himself.

The first event in this pointless spectacle is a foul-shooting contest in which the good-natured Jordan takes a handicap and shoots with his eyes closed. In the next event, the Sheens are laughable as they struggle to match Jordan's spectacular exhibition in a game of "horse." Still, the score is close as they conclude with the main event: a 10-point game of two-on-one, with Jordan spotted the Sheens five points. Will Martin Sheen blow the game? Will the Sheen Machine let the air out of the mighty Jordan? Will Jordan slam-dunk young Charlie Sheen? Will this silly contest ever end?

DOUG REDLER


There are no special effects or pulsating lights here to grab the viewer's attention, but the essentials of performing this Appalachian art form are clearly and eco-

(Continued on next page)
VIDEO REVIEWS
(Continued from preceding page)

nominally demonstrated. Narrated by Grand Ole Opry dancer Ben Smathers and demonstrated by his wife Margaret, this how-to details the history, terminology, and first steps of clogging.

Smathers is charmingly direct and well-spoken. Without making too much of the point, he advances clogging as an exercise as well as a recreation. And with nothing but a bare stage and a hand-drawn diagram for props, Smathers artfully manages to keep the viewer’s attention despite the repetition such instruction demands.

There is not enough of this tape to make one a competent clog dancer, but there is enough to keep the ardent tyro busy until the second volume comes out. Contact: Door Nob Video, 2125 8th Ave. S., Nashville, Tenn. 37204. EDWARD MORRIS

"The Emperor & The Nightingale," Sony Video Software, 40 minutes, $14.95.

This is a fine retelling of the Hans Christian Andersen children’s classic. Actress Glenn Close is the narrator, and the artwork and musical background enhance an already familiar story. However, the pace is slow and the animation limited, which tends to make the video best suited to youngsters in the 6-to-9-year-old range. PHYLLIS REICHBACH

"How The Camel Got His Hump" and "How The Rhinoceros Got His Skin." Sony Video Software, 30 minutes, $14.95.

Rudyard Kipling’s writings have been a mainstay in children’s libraries for many generations. This video features two venerable favorites presented in a most unusual and charming manner. They are read by actor Jack Nicholson, with fascinating background vocals by Bobby McFerrin. Children will not only be entertained; they will also be exposed to an unusual art form—a cappella jazz singing. The artwork holds its own in this very impressive company.

P.R.


Beatrix Potter dedicated her life to writing amusing stories about her animal friends. She determined the typeface, the paper quality, and the size of the book of her works to be published. She also created the artwork, because she wanted it, too, to meet her exacting standards. These two stories do not use her artwork, a failing especially for children who have read the books. But the videos have their strengths, including narration by actresses Meryl Streep. These stories are part of that wonderful body of children’s literature; they hold the interest and stir the imagination of “youngsters” of all ages.

P.R.

Technical problems of creating compact disk videos are hindering production . . . see page 56
Jewish-Topics Tape Line Bows

NEW YORK—"The Jewish Mother's Cookbook," "Rise And Fall Of The Borsh Belt," and "Passover Adventure" will be among some 60 titles offered by Ergo Media Inc., a company formed to target Jewish VCR owners.

The market for information and entertainment features relating to the Jewish experience is significant, says Eric A. Goldman, founder and president of the Teaneck, N.J.-based firm. During his nine-year tenure with the Jewish Media Center, a clearing-house for Jewish-related media, Goldman could see there was considerable demand for such films.

To his chagrin, Goldman found that few were available to the home video market, so he started Ergo Media. Goldman, who holds a Ph.D. in film history and wrote his dissertation on Yiddish films, says his catalog offers retailers a unique opportunity.

"All the companies are trying to impress upon the mom-and-pop stores that they should try and sell videos," says Goldman. "The videos we're offering clearly have great sales potential. Jewish people have traditionally been big buyers of books—especially books relating to the Jewish experience. My hope is that alongside the books in their library, you will find some of the videos we offer."

And Goldman stresses that the marketing potential of the videos goes beyond people of the Jewish faith. "You can see that in the books sales as well," he says. "There are a lot of non-Jewish people who are very interested in Jewish history and culture. I see them as potential buyers as well."

Most of the Ergo Media catalog features relatively obscure films dealing with a wide range of topics, from preparation of gefilte fish to Jewish resistance during the Holocaust. In addition, the company has included six popular theatrical films in its catalog and a companion tape that offers brief analyses of the films.

On this introductory tape, six authorities on Jewish history and cinema discuss the content of each film in The American Jewish Experience series. Titles in the series are "Hester Street," "The Jazz Singer" (the 1927 version), "Brighton Beach Memoirs," "The Way We Were," "The Heartbreak Kid," and "The Frisco Kid." Ergo is selling the entire series—including the introductory video—for $999.

Retailers interested in carrying titles can contact Ergo Media at P.O. Box 2007, Teaneck, N.J. 07666 or call 201-692-0404.

AL STEWART

For The Record

A photo caption in the Sept. 26 issue incorrectly listed the producer of the Claudio Arrau Signature Performance Series. The producer of the videocassette series is Peter Rosen. "Emperor," slated for release on Oct. 19, is the second tape in the series. The first, "The 80th Birthday Recital," was released in September.
Government Cracks Down on CanCon Violators

BY KIRK LaPOINTE

OTTAWA In a clear indication it has no intention of backing away from the 15-year-old Canadian content policy for radio, the federal broadcast regulator has put 38 AM and FM stations on a short leash and made it clear it won’t condone further noncompliance with the rules.

The Canadian Radio-television and Telecommunications Commission, in an omnibus decision Sept. 24, announced a series of short-term license renewals and warnings for stations found to have broadcast Canadian music or keep adequate records of what music it played.

Among the stations are Montreal-area CIFF-FM; two outlets in Edmonton, Alberta, CFFN-AM and CHQT-AM; and Calgary, Alberta, stations CFNN-AM and CFVAP-AM.

‘Noncompliance is completely unacceptable to the commission’

In recent years, considerable concern about the future of the so-called CanCon rule has been expressed by the Canadian Independent Production Assn., the trade group representing the domestic-owned element of the Canadian recording industry. In some cases, the CRTC has allowed stations to back off from their commitments to play more than the minimum quotas of the rules—30% for AM stations and between 7% and 35% for FM stations, depending on their formats.

But the commission’s Sept. 24 statement was designed to allay fears that flagrant violation of the rules would be tolerated, even by those radio stations.

The CRTC also said that the supply of good Canadian music is insufficient to meet the demands of the rules.

Last year, the CRTC streamlined many radio rules to cut much of the paperwork and make scheduling and programming easier. But, in its Sept. 24 statement, the commission said the Canadian content rule “ensures access and exposure for Canadian artists on Canadian airwaves.”

Some broadcasters say that such encouragement for listeners also have access to unregulated U.S. stations, costs them a good chunk of the audience.

In Windsor, Ontario, the commission softened rules considerably to allow stations there to better compete with those in Detroit, located across the river.

Most of the short-term renewals handed down in the Sept. 24 statement are for 18 months, while others are for three and four years. Normal renewal is for five years.

Additionally, the commission has granted those stations that have made changes to their broadcast commitments to Canadian talent—often a condition of receiving a license—three months to report on how they have complied.

The stations receiving 18-month renewals, which should see them back before the CRTC to prove they deserve to keep their licenses with early 1989, include Quebec stations CKLD-TF Thetford Mines, CKFL-AM La Magog, CFFN-AM Didsrul, CKTL-AM Plessisville, CJAN-AM Aventso, CHEM-AM Sherbrooke, and CKTS-AM Victoriaville.

Canada, the stations are Montreal, where CRTC-AM to back the stations are CFVP-AM and CRTC-AM East, CRTC-AM Sudbury, and CRTC-AM Mattawa.

Frank Mills Looks Ahead To New Age With ‘Transitions’

This is the first in a series of profiles of Juno nominees. The series will continue over the next few weeks and cover the awards and continue with some of the award winners in November and December.

OTTAWA When Frank Mills concentrated internationally in 1978 with the lifting piano instrumental, “Music Box Dancer,” the success came five years after the song’s initial recording.

Perhaps history is going to repeat itself, he thinks. Having made one more piano album and I would have gone crazy, ’I was stifled’

Frank Mills is himself waiting for radio to embrace new age music in bigger numbers. His work, he finds, is better accepted now in parts of the U.S. than in Canada.

This situation may stem from the immense publicity that new age music received last year on through this year in the U.S.

“I get the feeling that new age music has arrived, but the media were trying to make it bigger than it really was,” he says. “A lot of people were expecting bigger things than could be delivered.”

Now on tour in eastern Canada, Mills isn’t unveiling much of his new work.

Even so, the challenge of new age music—what he calls “writing horizontally instead of vertically”—was what revived his interest in the studio.

As a result, fans can expect 1986 “to be the year of the husband,” he advises. Don’t expect him to come out of recording until he has put a lot of those new ideas into action.

KIRK LaPOINTE

Domestic Operations Continue Unchanged

Free Trade Negotiations With U.S. Ended

OTTAWA The bold bid by the Canadian and U.S. governments to reach a free-trade deal is over, and many in the Canadian recording industry are glad an agreement was never reached.

“The worst-case scenario is that the recording industry framework would have been dismantled,” says Brian Robertson, president of the Toronto-based Canadian Recording Industry Assn. “Canada’s market could have been served, area-by-area, by U.S. companies.”

Canada walked away from the talks Sept. 23 after the two countries could not work out differences on how to resolve disputes once a deal was struck.

Additionally, the American negotiating team introduced last-minute demands for concessions in key areas, including cultural spending and collections that refused to put cultural issues on the table in the negotiating sessions. To do so, may in the music business could be too much for an industry.

“Some held the view that record companies would be scaled down,” says Robertson. “It would be more efficient, without barriers in place, for companies to serve Canada through the northern U.S.—Cleveland in the East and Seattle in the West. What could have resulted, pessimists say, is the disappearance of Canadian operations of many companies. Apart from the loss of hundreds of direct and thousands of indirect jobs those companies create, U.S.-based companies would be less inclined to sign and develop Canadian talent.

The existing 14.5% duty on imported finished product and current differences of nearly 30% in the value of the dollars between Canada and the U.S. make it viable for companies to establish firms in Canada and utilize a branch distribution system.

Canadian independent companies rely on that foreign-owned distribution network to get their product to market, too. Without it, they would be in a bind.

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KIRK LaPOINTE
French Politicians Push For Introduction Of MTV

BY PHILIPPE CROCO
PARIS French Prime Minister Jacques Chirac has given public support to the campaign here for a music television channel, which he says could be on the air by early next year.

Following soon after the announcement of reduced value-added tax rates for records and tapes (Billboard, Sept. 26), Chirac's pledge is seen as a further attempt to woo young voters in the period preceding an election but nonetheless represents another welcome piece of good news for France's embattled record industry.

The prime minister, who described a French music channel as "indispensable," also criticized media regulatory body CNCL for making the country's sixth channel, TV6, a general-interest service, while Culture Minister Francois Leotard has written to the CNCL's 13 members telling them to stop dragging their heels on the introduction of a music station.

Chirac's pronouncement was made on the NRJ radio station, which has an 18% stake in the proposed new music TV operation. Others involved include CBS and PolyGram here, with 12% each; a grouping of independent producers, including Trema and Poulig, with 15%; and French artists, with 2%.

Meanwhile, MTV Europe chief Mark Booth has been in Paris to press for CNCL authorization to broadcast to the French marketplace. Other satellite services, including Sky Channel and Ted Turner's CNN, are already doing so.

In an interview with the French media, Booth said, "MTV can give French musicians the opportunity to be heard outside France. Without its help, French artists will only develop within their own country. With it, artists like Julien Clerc could be No. 1 in Germany; Nogaro could be No. 2 in Spain; and Rita Sraimou could make inroads on the European market."

And Booth added a veiled warning, saying: "At the moment we transmit almost 10% French video clips, but if we don't get clearance to enter the French market I don't see what could persuade us to carry on doing so."

"The French authorities and the record industry here should regard us as their international ally."

BMI-Affiliated PRS Members Are Lauded in London

LONDON Frances Preston, president and chief executive officer of Broadcast Music Inc., reported record revenues of $200 million for the organization during 1986 at the annual awards luncheon here Sept. 22 for Performing Right Society writers and publishers licensed through BMI.

The awards saw Elton John join the ranks of songwriters whose works have received more than 2 million U.S. broadcast performances. John qualified last year with two titles, "Daniel" and "Your Song," both published by Dick James Music.


Lennon and McCartney passed the million-plus line last year with "Help." Others awarded this status were "Crazy Little Thing Called Love," by John; "Join Memory" (EMI Music Publishing), "Eye In The Sky" by Eric Woolfson and Alan Parsons (WoolfSONs), "Your Eyes Only" by Michael Leeson, "Honky Tonk Woman" by Mick Jag ger and Keith Richards, "One That You Love" (Riva Music), and "Come On Over" (Abigal Music/Flam Music).

PRS winners for the most performed (Continued on page 82)

BUMA/STEMRA View Blank Tape As Culprit

Dutch Groups Report '86 Mechanical-Income Losses

AMSTERDAM Like most European collection societies, BUMA/STEMRA here saw performance income rise in 1986 but suffered a considerable decline in mechanical income.

In the annual report just published, chairman Lex van Delden cites private copying as a major cause of the fall in mechanical income.

"As proven conclusively by scientific research," he writes, "there is an undeniable link between the indicated market developments and the increasingly flourishing private copying, as a result of which rights owners lose millions of [dollars] annually."

While performance income for BUMA, the performing rights wing of the organization, was $29.6 million in 1986 compared with the 1985 figure of $28.7 million, mechanical income dropped from $39.4 million in 1985 to $36.6 million in 1986—a decline of 7%.

The biggest drop was in income from group pressings, falling from $18.7 million in 1985 to $16.4 million in 1986. Income from the Dutch record industry also declined (Continued on page 82)

MIDEM '88

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It would take months and much expense to line up the kind of contacts you'll make at MIDEM '88. Take a moment now and pick up the phone and fill in the coupon below to maximize this super business opportunity.
The definitive listings of the top singles and albums throughout the history of record charts. 30 different volumes cover all formats of recorded music. Write for details and prices.

### CHART RESEARCH

**Attain: Debra Todd**

**1515 Broadway**

**New York, NY 10036**

### WEST GERMANY

- **(Courtesy Der Musikmarkt)**
- As of **9/28/87**

### FRANCE

- **(Of course Europe 1)**
- As of **9/19/87**

### NETHERLANDS

- **(Courtesy Stichting Nederlandse Top 40)**
- As of **10/03/87**

### AUSTRALIA

- **(Courtesy Australian Music Report)**
- As of **10/05/87**

### BRITAIN

- **(Courtesy Music Week)**
- As of **9/26/87**

### HITS OF THE WORLD

- **Billboard Chart Research Packages**

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**HOT 100 SINGLES**

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<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
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<tbody>
<tr>
<td>1</td>
<td>Michael Jackson</td>
<td>Bad EPIC</td>
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<tr>
<td>2</td>
<td>Michael Jackson</td>
<td>Thriller EPIC</td>
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LONDON Britain's official weekly sales charts have been brought forward by two days as joint funder the BBC strives to drive away competition from the country's commercial radio stations.

Prior to the late September changeover, BBC Radio's Sunday evening's "Try's" funder forward. "Nothing has happened made the switch a condition of its continued involvement in chart funding, following the signing of a new, five-year contract between the British Phonographic Industry and chart compiler Gallup.

Says Gallup chart manager Godfrey Rust: "Nothing has happened with the timing of the data, which still goes up to Saturday night. The main change is that whereas before we made our checks on Monday mornings, including telephone checks on 150 nonchart-return stores, now we are doing them at close of business on Saturdays evenings."

"Instead of producing only a provisional chart at the weekend, which we were doing already, we are now in a position to provide the final chart as well."

Given the critical importance of chart placements to the U.K. record industry, there were fears that companies would soon find themselves working seven-day weeks. To avoid this problem, the BPI has opted to give chart information only to the BBC on Sundays. Record labels must wait until Monday morning. "That way," says Rust, "they start together."

Gallup does not expect to see any significant changes in sales patterns as a result of the chart's earlier appearance. "Mondays are going to be pretty horrendous for the record companies with reordered from the weekend and new orders from the chart, and there may be a small difference in sales at the beginning of the week."

"But basically the main buying will still be at the end of the week as before, with Fridays and Saturdays accounting for nearly 50% of the week's overall sales."

DUTCH GROUPS FACE MECHANICAL-INCOME LOSSES

(Continued from page 80)

The BBC

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The international meeting-point for discotheque professionals

formed songs during 1986 through BMI were Gilbert Gabriel and Nicholas Laird-Clowes for "Life In A Northern Town" and "Love Parade;" Howard Jones for "Life In One Day" and "No One Is To Blame" (Warner Bros. Music); Martin Fry and Mark White for "Be Near Me" (10 Music); Lo" Creme and Kevin Godley for "Cry" (St. Anne's Music); Sting for "Fortress Around Your Heart" (Magnetic Publishing); Curt Smith and Roland Orzabal for "Head Over Heels" (Virgin); Steve Winwood for "Higher Love" (FS); Phil Pickett for "Move Away" (Warner Bros. Music); E.A. Roberton for "Silent Running" (BAR Music); Peter Gabriel for "Sledgehammer" (Clifford); M. Lindup, R. Gould, R. Gould, M. King, and W. Badarou for "Something About You" (Island Music); and Mange Furuholmen, Pal Waaktaar, and Morten Harket for "Take On Me" (ATV Music).

Because these are awards to PRS members, the list does not include co-writers and co-publishers affiliated with other groups.

BMI PRESENTATIONS TOPRS

(Continued from page 80)
There's a new generation of talent in Italy. Their exciting sound has moved them to the top of the charts in Italy. These new artists have the ability to stretch beyond Italian borders and into the lucrative pan-European music scene — and even capture their share of the global action.

Billboard’s spotlight on Italy probes the various aspects of the Italian music and home entertainment industry — now resounding with optimism.

Don’t miss this chance to tell and sell your talent, services and company worldwide to Billboard’s more than 200,000 weekly decision-makers. Your ad message in Billboard’s Italian Spotlight Issue will be seen and read by the best in the business. Reserve your space today!

IN THIS ISSUE: • ITALIAN CHARTS: NOW TOPPED BY ITALIAN ARTISTS • VIDEO: EXPLOSION THROUGHOUT ITALY • RADIO/TV: PRIVATE VS. STATE-OWNED • RETAILING: SPECIALTY DEALERS STRONGHOLD • CONCERTS/TOURS: BEST YEAR YET FOR ARTISTS FROM ABROAD
IN THIS ISSUE

MUSIC VIDEO
- The big picture: Interviews with industry leaders worldwide. What will it take to make music video happen in the late '80s.
- The Videochip: Major producers and directors. How clips have changed.
- Spin-offs: Record labels who have spun off separate music video wings. Distribution through record stores. Who will support music video.
- Hollywood/Soundtrack: The synergy of film and music. This is where the real action is.

SPECIAL INTEREST VIDEO
- Overview: How original video art form has emerged as a programming vehicle and sales opportunity. Plus: market statistics.
- Original Video: What consumers and retailers want. A look at the creative process: most clever ideas give way to marketable realities.
- Programming: A look at the vast array of non-theatrical video.
- Sponsorship: Why corporate America is getting involved with original videos.
- Technology: The future of original video beyond video: Compact Disc, Interactive and High Definition TV. The effect on the made-for-video scene.

PLUS: TOP MUSIC VIDEO AND TOP SPECIAL INTEREST VIDEO CHARTS!

Key issues about Special Interest Video and Music Video will be discussed at the first American Video Conference, sponsored by Billboard and the American Film Institute. In the November 21 issue of Billboard, distributed at the Conference, industry-based topics will be featured.

EDITORIAL NEWS DEADLINE: OCTOBER 5

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ISSUE DATE: NOVEMBER 21 AD CLOSING: OCTOBER 27

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Joshin' With Dr. John. The MJJ Broadcasting team parties down after hosting a wild hospitality suite that featured a performance by Dr. John. Standing are, from left, MJJ's Dan Wolkoff, Abbe Harris, and Ramona Rideout; Dr. John; and the syndicator's Josh Feigenbaum, Howard Davis, and Gary Krantz. Resting their tootsies are MJJ's Lori Pinkerton, Julie Talbott, Patti Galluzzi, Lynn Grossman, and Carol Cruikshank.

Towering Powers That Be. ABC Radio Network's top brass meet with affiliates after boogie-ing down to Tower Of Power at a party the network hosted. Pictured are, from left, ABC's John Axten; Shamrock Communications' Bill Lynett and George Duffy; ABC's Aaron Daniels; group members Rocco Prestia, Lee Thompurg, Emilio Castillo, Steve Monreal, Stephen Kupka, Richard Elliott, Danny Jacobs, and Greg Adams; and ABC's Darryl Brown.

Just Mousin' Around. Disneyland performers entertain partygoers at the NAB's opening cocktail party, sponsored by the NAB and Westwood One.
**MARKET ACTION**

**BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS**

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**SINGING CD SALES BOOST PACKAGER, SHOREWOOD PROJECTS GROWTH**

NEW YORK: Surfing compact disk sales should enable Shorewood Packaging Corp. to maintain its traditional annual sales growth rate of 20% in fiscal 1988, the company tells securities analysts here Sept. 29.

Shorewood, a Long Island, N.Y.-based manufacturer and printer of cardboard packaging for the music, home video, food, cosmetics and tobacco industries, expects revenues of $92 million-$95 million for the year, up 20% over 1987. Shorewood reported sales of $77.85 million last year, with $45.5 million, or 58%, derived from the sale of albums, cassette tapes, and CD packaging.

"CDS are the drivers," said the firm's president, Marc Shorewood, whose company has also seen a resurgence in music compact disc sales as the industry moves inexorably down the low-priced path of the traditional vinyl LP.

"(The) CDS are for sale in low-priced stores, so they have a very high shelf space, and also a very high retail margin," Shorewood said. "We have a good product, and we're able to sell it for the price we want.

"And we're also seeing a lot more interest in the compact disc," he added. "We're seeing a lot more interest in the compact disc."
EMI Unites Staffers & Stars
At U.K Confab, Sept. 7-8

Amazulu Too. EMI act Amazulu shares a moment with Rupert Perry, right, managing director of EMI Records, U.K.

Linda, Paul, And Pals. Linda and Paul McCartney, at left, meet with EMI Mexico's director of marketing Oscar Mendoza, second right, and Joe Cortes.

Electrol-a-fication. Pictured clustering around the mike are a host of international brass. From left are Marcel Ewald, marketing manager for EMI Electrola; Lothar Meingrzhagen, head of international a&r for EMI Electrola; Don Zimmerman, president of international marketing for EMI Music Worldwide; Erwin Bach, marketing director for EMI Electrola; and Lynda Hill, label manager, U.S. artists, for EMI Electrola.

International Round Table. Don Zimmerman is flanked on the left by Kick van Hengel, vice president, international, for Capitol/EMI-Manhattan in the U.S., and on the right by Roger Le Comber, director, international, for EMI Records U.K.

Record Holder. Worldwide Record Breakers attendees take a moment to pose. Pictured, from left, are Rupert Perry, managing director of EMI Records U.K.; Dominique Scarpi, head of international a&r for Pathé Marconi; and Don Zimmerman.

Abbey Roadblock. International delegates to EMI's Worldwide Record Breakers conference make a historic passage upon arriving at Abbey Road Studios in London.

Checking in. Just off the plane for the Worldwide Record Breakers meet are EMI representatives, from left, Alexis Rotelli, continental Europe managing director; David Stockley, international managing director; Roel Kruize, senior director of a&r and marketing for Europe; and Peter Ritchie, director of European promotion for Capitol/EMI-Manhattan.
POP

RECOMMENDED

WILLY DEVILLE
Miracle
PRODUCER: Mark Knopfler
A&M SP-5177

It's finally Willy's year; even Springsteen, reportedly a fan, is paying him (implicit) homage with the Spanish-stroiling "Brilliant Disguise." DeVille's first album under his new label comes in typical streetwise garb, and Knopfler's production sparkles. "Heart And Soul" is a standout beauty among the solid slate of tunes here.

RECOMMENDED

STEADWYNG
Naive Sons
PRODUCER: John Porter
RCA LSP 6549-8

Four-piece English outfit startlingly replicates the sound of Journey to the note, thanks to high-pitched yelping of singer Toby. A frame drum and rock praise could be very much in the offing; album or video play could break big bag.

COUNTRY

COUNTRY PICKS

THE BELLAMY BROTHERS
"Crazy From The Heart"
PRODUCER: Emmylou Harris
MCA/MCA-42839

The Bellamys shift moods like a pit bull—now comforting, now devastating. Example: the light-hearted, yet deeply paean to the road "Rambin' Again" and the ugly, exaggerated portrayal of a type, "Ali." The alternating backing are rich and ingratiating harmonies, but the Bellamys continue to do material that ranges from mordid to relentlessly vulgar.

RECOMMENDED

LEE RITENOUR
Portrait
PRODUCER: Lee Ritenour
GRP-GP 5582

Return of "Captain Fingers" showcases some of pop jazz's brightest stars, including guests Kenny G, the Yellowjackets, and Brasilia singer Dinner. Essex's recording production and lineup guarantee maximum airplay and sales for guaranteed hit. The cuts: "Aaa," "Turn The Heat Up."

RECOMMENDED

CLASSICAL

RECOMMENDED

SIBELIUS: VIOLIN CONCERTO/DUBRAV: VIOLIN CONCERTO
Sharon Isbin, Berlin Philharmonic, Levine
Deutsche Grammophon 419 518

At his best, Mintz travels an interpretive route that offers unexpected vistas along the way. That is the case here in readings that add fresh interest to works that are only a step away from the basic repertory. His instrument command, of course, is unsurpassed.

SCHUMANN: PIANO QUINTET / PIANO QUATTRO
Emanuel Ax, Cleveland Quartet
New Century Records 4-4194

As if naturally into the chamber music mold and is a sympathetic partner in readings that are strongly etched; sensuous, so it's no wonder they work so well here given the skill and musicality of the players. A genuine novelty for guitar quintet, more impressive than the trio's earlier "Four Seasons."

GOSPEL

RECOMMENDED

DAK PEEK
Crossover
PRODUCER: Dak Peek
Granada MD 2376

Former voice of America presents an album saturnuated with his vocals; lots of soft vocals, easy-paced melodies, and acoustic guitar make this eminently likable. The born again yuppy who loved America will love this, too—it updates the old sound and sanctifies the message.
It's Sound To Be Round!

Look for the FAT BOYS new single, "Rock Ruling"!

EXECUTIVE PRODUCER: CHARLES STETLER
WHITESNAKE SCORES ITS FIRST No. 1 single as “Here I Go Again” (Geffen) emerges victorious in a close race with “Lost In Emotion” by Lisa Lisa & Cult Jam (Columbia). Whitesnake is still gaining retail points but is losing radio points; Lisa Lisa is gaining in both and will be a strong contender for No. 1 next week, as will “Carrie” by Europe (Epic), which is already No. 1 in airplay points. Once again, Michael Jackson’s “Bad” (Epic) is the biggest total point gainer on the Hot 100, and Madonna’s “Causing A Commotion” (Sire) is the runner-up. Both should challenge for the top in two weeks.

THE WINNER OF THE Power Pick/Airplay award is the “Dirty Dancing” movie theme, “(I’ve Had) The Time Of My Life” by Bill Medley & Jennifer Warnes (RCA). It makes the biggest jump on the chart for the second week in a row: 18 places to No. 35. Among the radio moves: 28-17 at WAWA Washington, D.C., 29-20 at WZCY Detroit, 38-16 at K-104 Erie, Pa., and 14-6 at KATD San Jose, Calif., where PD Bob Harlow says, “The record is headed for No. 1. The album is top three in sales, the single is hitting top 10, and the song is top three in requests, leaning female.”

CLOSE BEHIND THE DUO in radio gains is Bruce Springsteen’s “Brilliant Disguise” (Columbia), with a 10-place jump fueled by a combination of more radio adds—over 90% of the pop panel is on the record—and good upward moves at stations playing it, including top 10 radio reports from WYDD Pittsburgh, WMMS Cleveland, and KHTZ Reno, Nev. The third largest radio gainer is “Heaven Is A Place On Earth” by Belinda Carlisle (MCA), with 51 adds and a 16-place jump to No. 40; it’s already top 10 at KWK St. Louis.

THE NINE NEW ENTRIES on the chart include Long Island, N.Y., singer Taylor Dayne’s first Hot 100 record, “Tell It To My Heart” (Arista), which enters at No. 92, crossing from the dance clubs. Sting has a strong debut at No. 59 for “We’ll Be Together” (A&M), with over half the pop radio panel adding the record in its first week out. Also entering the Hot 100 is the No. 1 record on the Hot Black Singles chart, “(You’re Puttin’) A Rush On Me” by Stephanie Mills (MCA). At pop radio, the record moves 10-5 at KXX Baltimore, Ala., 10-9 at WMX Jackson, Miss., and 18-8 at KEKI San Francisco.

QUICK CUTS: The Power Pick/Sales goes to “It’s A Sin” by the Pet Shop Boys (EMI-Manhattan). It’s very strong at radio as well, including No. 3 at KCPX Salt Lake City and No. 1 last week at KFIS San Francisco... “Waterfall” by Wendy & Lisa (Columbia) regains its bullet at No. 69. It is showing strength in Minneapolis (6-3 at WLOL), Cleveland (25-20 at WMMS), and Fargo, N.D. (16-9 at WDAY).

FOR WEEK ENDING OCTOBER 10, 1987

HOT 100 SINGLES ACTION

RADIO MOST ADDED

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<th>Record</th>
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<th>Bronze Secondary Add Range</th>
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<th>Total On Chart</th>
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<td>WE’LL BE TOGETHER</td>
<td>STRING AMX</td>
<td>13</td>
<td>22</td>
<td>89</td>
<td>124</td>
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<tr>
<td>THE TIME OF MY LIFE</td>
<td>B. MEDLEY &amp; J. WARNES RCA</td>
<td>8</td>
<td>15</td>
<td>32</td>
<td>55</td>
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<td>HEAVEN IS A PLACE ON EARTH</td>
<td>BELINDA CARLISLE MCA</td>
<td>4</td>
<td>11</td>
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<td>51</td>
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<td>LOVE WILL FIND A WAY</td>
<td>YESSICA</td>
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<td>37</td>
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<td>COME ON, LET’S GO</td>
<td>LOS LOBOS/SLASH</td>
<td>1</td>
<td>8</td>
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<td>VALERIE</td>
<td>STEVE WINDOSS ISLAND</td>
<td>2</td>
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<td>SHOUL’D’VE KNOWN BETTER</td>
<td>RONNIE MACHÉ/ARISTA</td>
<td>5</td>
<td>6</td>
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<td>HOURGLASS</td>
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<td>SHAKE YOUR LOVE</td>
<td>DEBBIE GIBSON ATLANTIC</td>
<td>4</td>
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<td>DON’T YOU WANT ME</td>
<td>JOJO WATKINS</td>
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<td>15</td>
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Radio Most Added is a weekly national compilation of the ten records most added to the playlists of the radio stations reporting to Billboard. The full panel of radio reporters is published periodically as changes are made, or is available by sending a self-addressed stamped envelope to Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.
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<th>#</th>
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<tr>
<td>1</td>
<td>10/17/87</td>
<td>SHE'S ON MY MIND</td>
<td>GEORGE BAKER SELECTION</td>
<td>CAPITOL</td>
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<tr>
<td>2</td>
<td>10/17/87</td>
<td>PAPER IN FIRE</td>
<td>JOHN COUGAR MELLANCAMP</td>
<td>CAPITOL</td>
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<td>3</td>
<td>10/17/87</td>
<td>(1980 SONGS, ) DON'T MAKE ME WAIT</td>
<td>HUEY LEWIS &amp; THE NEWS</td>
<td>EMI-CHELSEA</td>
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<td>4</td>
<td>10/17/87</td>
<td>(97 SONGS, ) LITTLE LIES</td>
<td>FLEETWOOD MAC</td>
<td>EMI-CHELSEA</td>
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<td>5</td>
<td>10/17/87</td>
<td>(22 SONGS, ) FAT MAN IN JAIL</td>
<td>TOM JONES</td>
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<td>6</td>
<td>10/17/87</td>
<td>(39 SONGS, ) THE TOMBSTONE</td>
<td>B.G. &amp; THE NORTHERN SOULS</td>
<td>EMI-CHELSEA</td>
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<td>7</td>
<td>10/17/87</td>
<td>(28 SONGS, ) CALIFORNIA</td>
<td>REDMAN</td>
<td>EMI-CHELSEA</td>
</tr>
<tr>
<td>8</td>
<td>10/17/87</td>
<td>(33 SONGS, ) (99 SONGS, ) (68 SONGS, ) (93 SONGS, ) (43 SONGS, ) (72 SONGS, ) (40 SONGS, ) (37 SONGS, ) (30 SONGS, ) (29 SONGS, ) (27 SONGS, ) (26 SONGS, ) (25 SONGS, ) (24 SONGS, ) (23 SONGS, ) (21 SONGS, ) (20 SONGS, ) (19 SONGS, ) (18 SONGS, ) (17 SONGS, ) (16 SONGS, ) (15 SONGS, ) (14 SONGS, ) (13 SONGS, ) (12 SONGS, ) (11 SONGS, ) (10 SONGS, ) (9 SONGS, ) (8 SONGS, ) (7 SONGS, ) (6 SONGS, ) (5 SONGS, ) (4 SONGS, ) (3 SONGS, ) (2 SONGS, ) (1 SONGS, ) (0 SONGS, ) ()</td>
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YOU CAN WIN $25,000!
Plus a publishing contract and your song recorded by Capitol Records!

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

Just lay down a track in your living room on a quality audio cassette and submit it with a copy of your lyrics and the official entry form. Enter in one of seven categories: Rock, Pop, Country, R&B, Gospel, Latin or Jazz. Be judged by experts in each field.

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

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

Blue Ribbon Judging Panel
Chairman—Quincy Jones
Rock
Eddie Van Halen
John Waite
Heart
Pop
Peter Cetera
David Foster
Carole Bayer Sager
R&B
Mtume
Billy Ocean
Deniece Williams
Jazz
George Benson
Herbie Hancock
George Duke
Gospel
Andrae Crouch
Sandi Patti
Michael W. Smith
Country
Dwight Yoakam
Tammy Wynette
Roy Clark
Latin
Julio Iglesias
Manuel Alejandro
Juan Gabriel

FOR CONTEST INFORMATION AND OFFICIAL ENTRY FORM, SEND TO:
TDK/Billboard Song Contest
P.O. Box 69200
Los Angeles, CA 90069

TDK SA-X is the official audio cassette of the Song Contest.
LIFELINES

BIRTHS
Girl, Annie James, to Jack Leitenberg and Marion Orr, Aug. 14, in New York. He is with Kushnick Passick Management. She is production director for Warner Bros.

Boy, Travis Carl, to Dean and Kathy Mott, Sept. 14, in Lakeland, Fla. She is a manager at Spec’s Music.

Girl, Jennifer Lauren, to Doug and Diane Simon, Sept. 17, in Melbourne, Australia. She is a manager of Spec’s Music.

Boy, Pierce Hudson, to Deane Morey and Carol Chadbourn, Sept. 18, in Salt Lake City. He is an owner and manager of Recycle Records.

Girl, Lindsay Lally, to Ron and Barbara Cothrine, Sept. 20, in Chicago. He is territory manager for Capitol Records.

MARRIAGES
Mark Williams to Amy Hartman, Aug. 15, in Anchorage, Calif. He is quality assurance manager for ElectroSound, Los Angeles.

DEATHS
Danny Lee Stutzman, 42, of heart complications, Sept. 3 in Los Angeles. He was also a songwriter. He and his wife owned their own choral music publishing firm, Walton Music.

Ron Martin, 57, of a heart attack, Sept. 22 in Los Angeles. Martin was the chairman of the board of the Academy of Country Music and a national radio personality, hosting the syndicated “Country Report” and “Country Report Countdown.” He was founding partner of Weedeck Radio Network, producers of syndicated radio programming. He is survived by his wife, three sons, and two daughters.

Obie Burnett McClintock, 45, of cancer, Sept. 23 in Nashville. He was a country performer who wrote a number of popular songs. He is survived by his wife, Jo Ann, and two sons, Drexel Shea and Dayle Allyson. (See story, page 50.)

Joe Reisman, 63, of a heart attack, Sept. 25 in Los Angeles. An arranger and a&r man, Reisman headed RCA Records’ a&r section in Los Angeles from 1965-77. At RCA, he was associated with a number of gold records for such artists as Frank Sinatra, Pajama Sam, and John Denver. He is survived by his wife, two daughters, and a grandchild.

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

CALENDAR
A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

OCTOBER
Oct. 6-9, Spectrum Music Convention, Hilton at Atlantic City, Atlantic City, N.J. 609-343-2500.

Oct. 6-9, Wax Works/Video Works Sales Meeting and Disc Jockey Chain Convention, Executive Inn, Owings, Md. 301-957-9000.


New Companies
Marquee Public Relations, formed by Susan Marquardt. A full-service music company handling publicity relations for managers, agents, bands, and concert promotions. Other services include record and tour promotions, production, copywriting, and recording studio facilities. Suite 104, 3108 N. Lamar, Austin, Texas 78705; 512-232-2100.


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

Sept. Raids Yield Results
Thousands Of VIdtapes Seized
NASHVILLE The FBI and U.S. marshals seized thousands of allegedly pirated videotapes in raids conducted across the county in September. While most of the seizures occurred at retail video locations, some targeted home-based piracy operations.

On Sept. 22, according to the Motion Picture Assn. of America, FBI agents executed a federal search warrant at three locations in Pasco and Hernando counties in Florida, north of the Tampa-St.Petersburg area. A total of 974 video machines were seized in the sweep. Targets of the raids included Family Video and Videoselections in Hudson and a video trader’s residence in Spring Hill. Another local video store voluntarily turned over to the FBI 118 allegedly pirated tapes.

The FBI also hit All City Television in Royal Oak, Mich., Sept. 16 and took 1,045 videocassettes and electronic equipment suspected of being used for illegal duplication. Among the titles confiscated were “Rocky,” “The Godfather,” “The Godfather Part II,” “Where Eagles Dare,” “The Color of Money,” “Treasure Island,” “Heartbreak Ridge,” and “American Anthem.”


Also on Sept. 10, the FBI served a search warrant on a resident of Vancouver, Calif., for alleged copying and renting illegal videos from her home business, Erma’s Video. Agents seized 120 tapes on the suspicion that they had been recorded from satellite-transmitted movie channels.

The Somervell, Mass., police department arrested a local resident Sept. 11 on a grand larceny charge, alleging that he rented legitimate tapes from local retailers, made copies to return to the retailers, and sold the original tapes. His home-based operation was called Five Star Video-Industrial Productions.

According to figures from the MPAA, which assists in gathering information for local law enforcement, 36 search warrants were executed so far this year as of Sept. 23 by the FBI in connection with criminal actions. An additional 27 civil writs of seizure were executed by U.S. marshals during the same period. More than 500 investigations into suspected piracy operations have been launched this year. EDWARD MORRIS

EXECUTIVE TURNABOUT
(Continued from page 4)
director of financial analysis and budgets.

John Hammont becomes director of marketing for Rykodisc USA in Boston, Mass. He previously operated his own independent promotion and marketing firm in New York.

Lia Fabro is named manager of community and public affairs for the Bertelsmann Music Group in New York.

Rick Reza joins the MTT Music Group in Nashville as assistant to the director of media and public relations. He was a free-lance editorial coordinator.

distribution/retail. Fran Albright is promoted to senior vice president/director of sales for WEA in Burbank, Calif. He was vice president/director of sales. Ornetta Barber is appointed vice president of black music marketing. She was director of that area for the company.

The Sounds Good Music Co. names Adam Reiss sales representative for the northern California area, and he will be based in San Francisco. He served in a similar capacity at the label’s headquarters in Hawthorne, Calif.


Randall Dennis is promoted to director of creative development for Sparrow Music in Chatsworth, Calif. He is a staff writer.

P&D audio/video. Ampex Magnetic Tape in Redwood City, Calif., names John A. Antonelli director of sales and customer services. He was national sales manager for the company.

Richard Planzer is named president of Electric Lady Productions in New York. He was a promoter/manager.

Bob Bashed is appointed photo manager of Electro Sound in Sunnyside, Calif.

trade groups. Jay B. Rosa is elected president of the Chicago Chapter of the National Academy of Recording Arts & Sciences. He is an entertainment attorney.

Janet S. Bozenman is named director of membership development and serving as chairman of the membership in Nax, Gil. She was an account executive at WSIX/AM-FM Nashville.

related fields. Robert V. Condon is appointed senior vice president of finance and chief financial officer for SHK Entertainment in New York. He served in a similar capacity for Felt Industries.

BILBOBOARD OCTOBER 10, 1987
### Billboard Top Pop Albums

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

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<th><strong>ARTIST</strong></th>
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### Billboard Top Pop Albums

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**Notes:** Each album title is an active link to its respective review in American Radio History.
PASSPORT RECORDS is proud to announce the launch of a new label

PARADOX RECORDS
Distributed in U.S.A. by PolyGram.

Our first release:

EASTERN BLOC
"Eastern Bloc"
172 001

includes
"YOU GOT LOVE"

TOM CAUFIELD
"Long Distance Calling"
172 002

includes
"PRECIOUS TOWN"

Available on Compact Disc, LP and Cassette.
RIAA September Certifications (Continued from page 6)

Platinum Albums

Gold Albums

Smooth Sailing For W. German Music Sales
BY WOLFGANG SPAHUR
Hamburg After suffering sharp falls in sales during the early '80s, the West German recorded music industry has turned in another good set of results, this one for the first half of 1987. Official trade figures show 58.1 million albums, CDs, and cassettes sold, up 16.2% from last year. CD volumes rose 96% to 9.6 million units; cassettes were up 19%, to 23.7 million.

Even black vinyl albums showed a small increase, to 25.8 million. However, singles continued to decline, with sales dropping 13%, to 29 million units.

Industry grosses also rose but by less than the increase in unit sales. According to the West German music industry association, this was due in part to the decline in singles sales but also to a shift in the balance between low-price and full-price album products.

Sales of low-price albums and cassettes were up 22%, to 4 million. In the full-price sector, although a 500,000-unit increase in cassette volume was not enough to offset a 1.4 million decline in black vinyl sales. The overall deficit of 900,000 represents a 4% fall in full-price album sales.

Poll Names Favorite U.K. Country Artists Awards Presented At Four-Day Festival

BY MICK GREEN
LOndon Randy Travis and Tammy Wynette have been named the most popular male and female country performers here in a poll of British fans conducted by Country Music Round-Up magazine.

The Judds emerge as most popular duo, the Moody Blues as most popular trio, and the Nitty Gritty Dirt Band as most popular group. Steve Earle's recent exposure to European audiences paid off, as he was named most promising international act.

In the national category, Raymond Vogt took the male award, Ireland's Philomena Begley the female award, Welsh couple Carl Newton and Ann-Marie featured in the multilabel Discover New Country campaign.

The awards were presented at Randy Travis, Tammy Wynette top triesthe four-day Peterborough Country Music Festival, now one of the genre's biggest showcases outside the U.S. Crowds of up to 5,000 saw a lineup of almost 80 acts including Ronnie Prophet, Billie Jo Spears, Jim Glaser, Freddy Wel- ler, Johnny Cash and family, Hoyt Axton, Billy Walker, Jimmy C. Newman, and Kris Kristofferson.

Instituted in the mid-'70s, the Country Music Round-Up Interna-
household was well-equipped with hardware: 92% of those surveyed owned CD players, and nearly 90% owned record players. The NARM respondents ran ahead of the national pack in ownership of videocassette recorders (76% vs. about 50%) and CD players (more than 35% vs. 70%). Shopping ease played an important role for consumers: 35% of those polled cited a convenient location as a major reason for patronizing a store, while 23% said the store's hours were where they always shopped. Only 7.4% cited good prices as a reason for selecting the location.

The NARM respondents shopped most often for music, and at more than one location: He or she went to a record store a median of three times per month and frequented a median of three stores in the last 12 months. A shopping 44.8% shopped more than four times per month.

Yet, despite the high activity of the record buyers surveyed, patience is a virtue of their primary buying behavior. More than 55% spent less than 15 minutes in a store, with 62% of mall shoppers spending less than a quarter hour in the aisles. Similarly, more than 51% of strip and free-standing consumers spent more than 15 minutes on the floor.

Impulse purchasing accounted for more than 35% of the items purchased—a percentage larger than many retail and label attendees had anticipated—with cassettes leading all configurations at 39%.

After radio (91.9%), browsing (82.9%), and price (77.9%), the main factors influencing a purchase were hearing music in a film (74.6%), a retailer's recommendation (74.1%), concerts (70.5%), and in-store play (70.5%).

Music purchasers are swayed more by what they hear, than what they see or read about it, according to the study: Newspaper and magazine articles, print ads, and album liner notes were the least frequently cited reasons for making a purchase.

Selection (97.1%) and a convenient location (89.9%) most frequently determined what CD to use in the store, or what CD hardware to sell and bring home. Price was also an important factor in this category, with 85.1% of the respondents saying that the tag determined the location.

The consumer didn't always walk away completely satisfied—43.5% of the respondents said they didn't buy the item they planned to when they entered the store. Of these, 34.1% said they couldn't find the item or it was unavailable at the store.

One survey finding cheered supporters of NARM's longstanding Gift Of Music campaign: A starting 10.5% of the items purchased during the summer, a period without gift-giving holidays, were gifts, with 66% of the purchasers females.

The NARM forum included closed meetings that brought together store managers from 16 chains with the heads of the six major distributors. Like the consumer survey, the meetings were intended to puncture the "ivory-tower" attitude of many executives and make them more aware of the realities of the store environment, said Jim Heilicher, president of 17-store, Minneapolis-based Great American Music and chairman of the Retailers Advisory Committee.

"These are the people who are best-prepared to say what does and does not motivate the customer," said Heilicher of the store managers.

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**NRM RETAIL ADVISORY COMMITTEE**

(Continued from page 9)

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**SEC ACCUSES THREE OF FRAUD**

(Continued from page 4)

liability.

Bjelajac is alleged to have concealed at least $300,000 in account-payable invoices, all with the Atkin-son, according to the suit.

According to the suit, the three later signed a 1982 annual report to the SEC that contained false figures totaling more than $800,000. The complaint also alleges that Edward Atkinson avoided paying approximately $65,592 on further sales of company stock in 1983 while in possession of inside information on the company's condition.

According to the suit, Edward Atkinson and Bjelajac resigned from Video Station on March 24, 1983, due to advice from outside counsel and pressure from other board members.

The next day, the complaint says, Video Station issued a press release stating that it had overstated its net worth by approximately $1 million at the end of the 1982 fiscal year. George Atkinson, according to the suit, left his job as president in the fall of 1983 and also gave up his seat on the board of directors.

At the same time it filed the suit, the SEC also filed Bjelajac's consent to a permanent injunction against trading in the company's stock and a confession of guilt under penalty of perjury. At the same time, he neither admits nor denies the allegations. McCallum says the SEC has its long-standing record of taking actions against the SEC.

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**NARM PANELS URGES PRICE CUT ON FRONT-LINE CDs**

(Continued from page 1)

new consumers to the configuration. "Midline CDs are a step in the right direction, but front-line goods must reach new pricing levels," said John Quinn, director of retail operations for Dallas-based 102-store Sound Warehouse and one of the presenters of the study.

Manufacturers countered that a slowdown in catalog titles was responsible for the flattening of CD sales and that lowering the price of hot hits would be an illogical move.

"Why should we attempt to market the hits at the top of the charts at the same level as catalog?" asked Paul Smith, senior vice president and general manager of sales for CBS. "If car sales slow down, a consumer doesn't go down to a Chevrolet level."

Lou Fogelman, president of Show Indi-viduals in Los Angeles (a Music Plus stores), cited another vital dealer concern: margin. He said that while his CD inventory has grown ex-ponentially—from 11% of the chain's stock at the end of 1983 to 42% today—his margins on the format remain 5% below those for LPs and cassettes.

"I bet that's not the case with the manufacturer," he said pointedly.

Fogelman reported that CD sales, which have exhibited an upward trend at Music Plus since April 1985, have remained at a flat 32% of gross June sales and August of this year.

The CD report, presented at the morning session by Quinn, Fogel- man, and Ned Bernt, vice president of five-store Q Records & Tapes, Mi-amifield, included data from the same record buyers polled in June and July for the trade group's consumer behavior study. Of those polled, almost 83% owned CD players while a quarter of re-maining 67% planned to buy a CD player within the next year. Quinn identified the CD as a product still in the early or mid-growth phase of its life cycle. (CD hardware has penetrated just 7.5% of U.S. homes to date.) Quinn said that, "Awareness of the format is up, but conviction to buy is not as high as it could be.

In his segment on customer awareness, Berndt said that overall CD hardware sales are slowing. Next year, player ownership will increase by 146.2%, but, he added, for the first time since the format's introduction, player sales will not double over the preceding year.

"Citing the NARM study, Berndt said that the purchase of CD play- ers will show greatest immediate future growth among young consum- ers classified as "medium and light [music] buyers."" Among current CD player owners, software pricing is a critical element: 72% of owners polled indicated lower prices as the biggest inducement to buy more discs, while another 22% responded that they would buy more if they had more money.

"We're the wall," Fogelman said. "I have no reason to believe that this wall will not stay up for the rest of the year. "Are we failing to attract new CD customers into the market, or are CD owners reducing their pur-chases? At this point, CD hardware sales are slowing, but it isn't because CD software is too high.

"Sound Warehouse's Quinn said sales of CD hardware experienced a "dramatic decline" in 1987, with U.S. player imports down 36% and Japa-nese imports down 28%. He cited a poll, conducted by J&R Music World president Rachelle Friedman, of 10 hardware suppliers who responded unanimously that high software pricing was responsible for the down- ward hardware spike.

Quinn called for "penetration priceing" that will appeal to price-sensitive consumers looking to buy CD players and for a program to heighten aware-ness of the CD format, which will translate into "conviction of the format."

Discussion after the presentation almost predictably became a heated face-off on the price issue between manufacturers and retailers, with CBS' Smith leading the suppliers' de-fense. He asserted that the sales slowdown was due not to prices on high but to flat pricing on mid-range CDs.

Noting that CBS has moved 400 ti-tles from front-line to mid-price and has issued 300 budget-priced CD releases, Smith added, "There's room for three different levels of pricing."" Noting that poor fill was the major CD topic at last year's NARM Retail Advisory summary, WEA president Henry Droz agreed that the slowed hardware growth is a concern, especi-ally as production capacity now meets demand.

"We hear your frustration, and we share that frustration. An evolution is taking place and has been taking place," said Droz, whose comments drew a wratling of applause from a few of the retailers.

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**EURO MPS CONCERNED BY SONY DANT RECORDERs**

(Continued from page 1)

use its power to deal with Japanese exports of DAT.

Cockfield says the commission is taking the matter very seriously. He says members of the London office are concentrating on what measures can be taken in the DAT field to prevent unauthorized reproduction.

He says the commission's view will be formally presented in an up-coming position paper on copyright, that no interim measures to pro-hibit importation of DAT recording machines into Europe will be taken by the commission for the time being.

The commission is awaiting a decision on proposed technical systems that would pre-vent unauthorized copying of digi-tal recordings.

Cockfield says that in his view, limited numbers of DAT machines are likely to be sold in the first year. As a result, he says, the commission will have plenty of time to make the necessary decisions before DAT machines achieve wide penetration in the market.

Ian Thomas, director general of the global label trade group IFPI, welcomes the assurance that the DAT issue is being taken seriously and that copyright matters are in the forefront of the commission's thinking.

But he adds he is disappointed by the decision not to take interim mea-sures. "We'd hoped that a stronger indication could have been given to the Japanese that this proposed launch of DAT is untenable and unco-ordinated," he says.

"It's regrettable and causes deep resentment in the music industry. We would prefer to conduct our rela-tions with the Japanese hardware manufacturers in a spirit of con-structive cooperation."
urged those involved in music marketing—including consumer-product companies, artists, talent agencies, and record labels—to be more careful and inventive with regard to corporate spending budgets. Also stressed was the necessity for all parties to have a better understanding of how the others involved function.

“There are still a lot of artists that feel [sponsorship] may be a license to steal—and there are a lot of corporations that feel they can do whatever they want with the artist,” said Paul Stanley, head of the PS Productions event/music-marketing firm, whose clients have included the Ford Motor company, Dodge Trucks, and Wrangler.Jeans. Addressing other music sponsors during a Pricing and Negotiating Music Sponsorships presentation, Stanley said, “You must always protect your client and look at their budgets as if they were your very own hard-earned cash—and stop throwing it away.”

The majority of corporations are “absolutely lost when it comes to music marketing,” added Stanley, stressing the need for more careful deal negotiations. “The more you spend of your client’s money in art-ist fees, the less you have to properly promote the sponsorship. What’s happening today is corporations are not netting out. They’re paying out and they’re burning out. Let’s not kill this golden goose.”

In a Marketing Strategies In Event And Music Marketing panel, Neil Leventhal, now working independently since leaving his position as national advertising manager for the American Honda Motor Co., said, “The inherent value of ‘brave-ly going where no man has gone be-fore’ has been greatly diminished. Celebrity endorsement, ‘Big Chill’ music, and tour sponsorships have not only been oversold, they’ve often been badly used.”

During his tenure with Honda, Leventhal was instrumental in developing a television advertising campaign to promote the company’s scooters, spawning a series of commercials featuring such out-of-the-mainstream celebrities as Grace Jones, Lou Reed, and Miles Davis. “In many cases we shied away from people because of their popular-ity,” said Leventhal. “We had a unique position, and we didn’t want to be perceived as riding on the coattails of a mainstream-accepted per-sonality. The attraction of personal-ities for us was quite different.”

The decision to employ a more “avant-garde” selection of talent was two-fold, says Leventhal. In ad-dition to the obvious financial bene-fits, the likes of Reed and Jones pro-vided “an image that would appeal to an adventurous, innovative audi-ence.”

Honda was also involved in tour sponsorship for Berlin and Sting, and had a “limited association With Wham!” on its 1985 U.S. tour. However, Leventhal said, “Tour spon-sorships deal directly with record labels. This topic was addressed by Michael Cooper, RCA vice president of market-ing, and Walt Wilson, MCA/Nashville director of market-ing, during a panel on Increasing Sales Through Music Marketing.

“Big cash is not essential to do tie-ins with record companies and the artists,” said Omansky. “You don’t have to be national; you can even be regional. Life does not end at tour sponsorships, which is what is aurally and visually hear about. There are unlimited possibilities of things that can be done.”

Omansky cited several examples of RCA connecting with consumer-goods companies, including a deal between Autograph and Papermate, the latter promoted a new pencil line by underwriting the group’s video; a retail promotion for nine RCA albums with Pepsi’s Mountain Dew soda; and a sweep-stakes contest for Australian band Pseudo Echo with Ultra Brite tooth-paste.

Record companies are often best equipped to link corporations with artists, according to Omansky. “The managers can be better dealt with by the artist, which has an owner-ship and the best understand-ing of what makes them tick.” MCA has also enjoyed successful links with corporate sponsors, accord-ing to Wilson. He said record companies offer “a wide range of options. Go forward. We’re going to be specifically talking about their artist. Give us your de-mographics, your target markets, and we’ll match them with you. Or we can actually match a group of artists. We may be able to put George Strait, the Oak Ridge Boys, and Lee Greenwood together for you. You’ll get a better perceived value with these three artists.”

Throughout the seminar, high-frequency superstars deals were not advocating, particularly since many top artists tend not to be cooperative in promoting consumer products. Discussing the “workabil-ity” of artists, Stanley said, “If you kind of touch a can of Pepsi for $10 million, there are many others that will and you can achieve the same results at a lesser cost.”

According to Leventhal, “All the big stars and big dollars can’t be a substitute for substantive, important, or persuasive piece of communication—or a substitute for hard work, creativity, and inspir-itual and entertainment marketing are here to stay. And the future will certainly see more sophisticated and varied forms of promotion.”

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**Sponsorship Tours Are Just a Beginning**

**ASPAC, TV Station Blanket-Licensing Talks Stall**

**Danjay to Liquidate**

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**A Billboard Spotlight**

**World of Classical Music**

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**BILLYB**

**Terry Tunes.** Tony Terry, a new signee with Epic/Portait/CBS Associated, meets with company execs to discuss his debut album, “Forever Yours.” Pictured, from left, are sales VP Jim Caparo, seen here talking VP Ray Anderson, senior VP for A&R Don Griend, producer Ted Currier, and VP for black A&R Bernie Miller. Seen reclining is a laid-back Terry.
Isgro settles with Motown; $$ not disclosed

by dave dimartino

Los Angeles Motown Records became the second major label to settle out of court with independent record promoter Joe Isgro, whose company launched and distributed several million dollar infringement suits against key U.S. labels.

Though both parties refused to comment on the specifics of the settlement, Isgro himself confirmed that an accord was reached here less than two weeks ago.

The Motown settlement follows a similar agreement made between Capitol Records and Isgro in May. Isgro is not revealing the figures involved in both deals has not been disclosed.

Isgro, who filed the well-publicized suit in U.S. District Court here April 30, 1988, has claimed that most major labels and the Recording Industry Association of America have purposefully conspired to restrain the independent promotion trade as a cost-cutting measure.

Other labels named in the suit are A&M, Aristide, Chrysalis, Elektra, Geffen, PolyGram, and Warner Bros.

Details of the suit have the U.S. District Court here to extend the deposition cutoff date from its current Oct. 15 deadline. If granted, the move would shift the trial from its current Feb. 1989 slot to a later one.

Isgro says that any delay in the trial date does not mean it's over. "As long as it takes—it's not more of a problem for me," he says. "I'm just still hanging on and I will follow it through. Where that ends leads, that end leads to settlement or that end leads to court—I'm really not in a position to be able to say where that will lead. All I will say is we're not going to be done something that I believe in."

Boxed Bullet: The CD of Bob Seger's "LIVE Bullet" will be the NARM Retailers Advisory Committee's figure. Capitol's design conforms to the 6.125-inch standard, but is constructed with hard plastic—to halt razor pilferage—and is slightly thicker than current CD's due to a paper, not 1/8-inch insert, similar to that now used on some PolyGram releases; the other side allows the consumer to see both the CD and the insert booklet. The NARM committee also has been free, with acceptance of voluntary donations to the NARM Sponsors Scholarship.

Renders, 25 years later: One of the oldies in "Dirty Dancing" is the 25-year-old "Hey! Baby" by Bruce Channel. Its producer, Major Bill Smith, vice president of Fort Worth's RCA Records, says his local distributor has ordered 1,000 copies of the record, on Smith's LeCam Records, as a result of renewed interest in the song.

Right Spot: The marketing of MCA Classics' new version of Rodgers & Hammerstein's "Carousel" is getting a special send-off Tuesday (6) with an indoor picnic lunch in the Herald Center on Herald Square in New York. Why the Herald Center? It hosts a carousel.

Paragraph

Board Issues Response to Sony Bid

CBS still mulls label sale

New York: Like the old song, CBS Inc. didn't say "yes" but didn't say "no" Oct. 1 to a sale of its label division.

However, a CBS announcement following a morning board meeting appeared to take the Sony Corp.'s bid to buy the division seriously, with company sources telling The New York Times it was willing to deal with the consequences of a capital gain of $600 million if it accepts Sony's reported offer of $8 billion for the division.

The statement follows: "CBS today completed the final course of action with respect to its record groups designed to maximize the short- and long-term value for its stockholders. A further consideration by the CBS board is planned at its regularly scheduled meetings on Oct. 14."

CBS' public announcement was the third during a three-week span that Sony had made. On Thursday, it announced it had signed a letter of intent with CBS on September 11, confirmed that the company had received an inquiry regarding a purchase of "all or part of the record groups." On September 16, the CBS board said it had taken under consideration a "fully informed decision to accept" Sony's offer of $8 billion for the division.

It's in the Mail: U.S. mail order of prerecorded audio is conservatively estimated at $800 million annually by Bob Hurley, president of the nearly 3-year-old, 25,000-title Express Music Catalog, fea
turing music from the 1960s (not "hits of last year") with the selection of "anything we feel is for sale, but someone makes me a good offer I consider it."

Hocutt adds that "people have been talking to me over the last two years, but no one has been fair. It's not like we've been sitting still. CBS Associated Labels has formed Grinder Records, a new label that will concentrate on skatethrust metal; another product will be an album from underground outfit Slammin' Waltzus, expected to be released in January.
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