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VOLUME 99 NO. 37

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

September 12, 1987/\$3.95 (U.S.), \$5 (CAN.)

CBS Gift-Wraps Boss Box In Rebates, Extra Dating

This story was prepared by Earl Paige in Los Angeles and Geoff Mayfield in New York.

NEW YORK Five bucks a box: That's the latest relief CBS has extended to its accounts to alleviate gluts on "Bruce Springsteen & The E-Street Band Live/1975-85."

Large quantities of the boxed set—which hit No. 1 in its first week of release amid a wave of media attention (Billboard, Nov. 22, 1986)—still sit at some customers' warehouses. To re-

vive sales and to avoid huge piles of returns, CBS has issued a \$5 discount for album and cassette units that are on hand and a \$10 discount for compact disk editions. The title has also been excluded from the 3% per-unit returns fee that the label began charging in August (see separate story, page 93).

Further, the distributor has again rolled back billing on the Springsteen box, this time extending terms until Feb. 10. This represents a continuation of a policy that CBS initiated last March, when it placed a moratorium on purchases and returns of the title, issued credit for all units on hand, and set September as the billing date for that inventory (Billboard, March 28). The freeze on orders and returns remains in place.

(Continued on page 93)

HBO Vid Vows Protection On 'Platoon'

BY AL STEWART

NEW YORK The ongoing controversy over the home video rights to "Platoon" and "Hoosiers" took a new twist last week as HBO Video vowed to protect distributors and retailers from legal action brought by Vestron. Meanwhile, Vestron's motion for an injunction to prevent HBO from releasing either movie was rejected Sept. 1 by the 9th Circuit Court in San Francisco.

In a letter from HBO Video CEO Frank O'Connell, the company assures distributors that they will be indemnified for any action brought by Vestron regarding the two films. Vestron, which claims to hold the video rights to the two titles, had previously threatened to bring legal action against distributors and retailers who purchase either movie from HBO Video (Billboard, Aug. 29).

"It's our way of giving comfort to those who were worried about pur-

(Continued on page 86)

Sony To Bow DAT In Europe Stunned Rivals May Follow Suit

BY NICK ROBERTSHAW

LONDON In a surprise move, Sony says it plans to launch consumer digital audiotape hardware in Europe this fall. Word came at the Aug. 28 opening of the Berlin Audio Fair, stunning rival manufacturers like Aiwa, Sanyo, Thomson, and Grundig, which now say they may revise their own DAT launch plans.

Although several major Japanese and European electronics companies had DAT equipment on display in Europe for the first time at the Berlin event, it was considered unlikely that any would confirm launch dates, due to continuing controversy with the European music industry over proposed anticopying

legislation.

Now it appears the DAT floodgates may soon open. Burckhardt Schwabe, audio director of Grundig, which recently backed off from a go-it-alone European launch, says his company "may have to change

[its] position once again."

Adds Albrecht Gasteiner, Sanyo's European marketing manager, "Once one of the leading Japanese companies stands up and announces it, everyone else will follow immedi-

(Continued on page 92)

Sony Offering Breakthrough System DAT Duping Goes Hi Speed

BY STEVEN DUPLER

NEW YORK The ability to mass-produce prerecorded DAT software is one step closer to reality. The lack of such technology has been cited as a stumbling block to major labels'

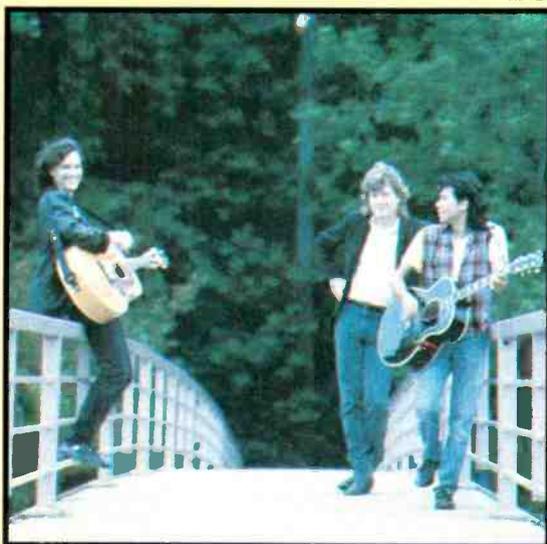
acceptance of the new digital format.

At the end of September, a Sony Corp. subsidiary begins taking orders for a high-speed DAT duplication system, capable of cranking out an 80-minute tape in 15 seconds. Its price will be about \$600,000.

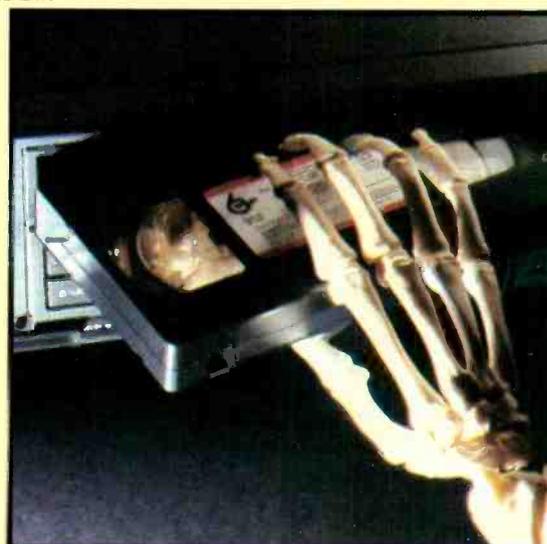
Delivery of the new system, however, could take as long as five months after the order is placed. That fact coupled with the high price tag will likely limit the market for the new system.

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THE ONLY GOOD VIDEO IS A DEAD VIDEO. See page 71 for more information.

Politics Focus Of NAB Confab

BY BILL HOLLAND

ANAHEIM, Calif. Close to 6,000 radio broadcasters, a record number, are making their way to this city—home of Disneyland—to attend Radio '87, the annual National Assn. of Broadcasters-sponsored radio management, programming, sales, and engineering convention.

Also setting a record at the convention, scheduled for Wednesday-Saturday (9-12), will be the 147 ex-

(Continued on page 86)



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Billboard CONTENTS

VOLUME 99 NO. 37

SEPTEMBER 12, 1987

JACKSON'S 'BAD' MAKES A BIG SPLASH

Michael Jackson's "Bad" got off to a dazzling start: Reorders of the Epic album had reached half a million by the album's third day on the market. Retail editor Geoff Mayfield tells the story. **Page 4**

MCA Beaming Over 'Exit O'

Steve Earle's success on both country and album radio is good news for MCA, which has launched an all-out marketing campaign for the music and videos from Earle's "Exit O" album. Andrew Roblin reports. **Page 30**

VIDEOCASSETTE-DUPING GOES HIGH SPEED

The Otari Corp. has announced plans to begin selling the world's fastest high-speed videocassette duplicating system in early 1988. Pro editor Steven Dupler reports. **Page 48**

Charges Against Biafra Dropped

All charges were dropped against former Dead Kennedys singer Jello Biafra, who was tried in a well-publicized obscenity case connected with a poster in the band's "Frankenchrist" album. West Coast bureau chief Dave DiMartino tells the story. **Page 93**

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BMG Chiefs Map Expansion Plans Seek Broader Repertoire In U.S., U.K.

BY MIKE HENNESSEY

LONDON The Bertelsmann Music Group is planning a major expansion coupled with a drive for greater profitability over the next two years.

"We have a lot of building to do over the next 24 months," says Michael Dornemann, joint chairman with Monti Lueftner of the Bertelsmann Music Group, with special responsibility for worldwide operations (except German-speaking countries, which Lueftner handles).

The BMG program is based on a seven-point strategy:

- Increased talent acquisition and application of the traditional Bertelsmann policy of long-term support for contract artists.

- Improved efficiency in the group infrastructure, particularly in the U.S., involving some staff reductions.

- Greater concentration on direct marketing via television merchandising and newspaper advertising.

- Strengthening of the group's classical repertoire.

- Development of the music publishing division through catalog acquisition and the breaking of new songwriters.

- Greater participation in top management and more freedom to exercise artistic judgment.

- Creation of new affiliates in countries where there are, as yet, no BMG operations.

Says Dornemann: "We are in an industry which is dominated by Anglo-American product, so we have to strengthen and expand our repertoire bases in the U.S. and U.K. This

means signing new artists with high potential to long-term deals. It also means creation of new BMG affiliates, because we are behind the other majors in this respect. CBS has 34 foreign affiliates, PolyGram 30, EMI 27, and Warners 20, but we have only 18 at present."

Lueftner, whose special concern and worldwide responsibility is with a&r and who has been with the Bertelsmann group for 30 years, is a staunch advocate of ownership by a music company of the repertoire it

markets and of long-term commitment to artists under contract.

Lueftner underlines Dornemann's assessment that the U.S. and U.K. must be the major product sources, but adds, "we must also preserve and develop national repertoire in other major markets, such as Spain, France, and Germany. We cannot afford to forget that Spain has enormous potential and that Germany has produced much international repertoire of late."

(Continued on page 83)

BMI Defends Bonus Plan

BY EDWARD MORRIS

NASHVILLE BMI has struck back at ASCAP for its public and financial support of a number of songwriters who are protesting BMI's new bonus payment policy.

The affected songwriters have defected from BMI and thus face the loss of bonus payments for the songs they have left behind (Billboard, Sept. 5).

BMI's action came in the form of a letter to all its affiliated writers. In the letter, BMI blasts ASCAP for its refusal to accept only the songwriter's performance-right share for songs unless the publisher's share comes with it.

The BMI letter, dated Aug. 25, also points out that the society's decision not to pay bonuses to defect-

ing writers leaves more money for writers who stay at BMI.

In reply, ASCAP says the interpretation of its policy in the BMI letter is "too simple" and is merely BMI's attempt to divert attention from the current arbitration of the bonus issue.

Under ASCAP policy, songwriters who come to the society from other performance-rights organizations must have their songs published by an ASCAP affiliate before ASCAP will handle the songs. If a writer is his or her own publisher, this policy creates no particular problem. But if the publisher is separate from the writer, then the publisher has to consent to moving the songs from one performance-rights group to another.

(Continued on page 83)

Import Units Already Finding Way Into U.S. Studios Sony To Take Orders On Pro DAT Units

BY STEVEN DUPLER

NEW YORK While the controversy over consumer use of digital audiotape recorders drags on in Washington, professional audio engineers are already using DAT consumer model decks—purchased either in Japan or on the U.S. gray market—in broadcast and recording studios.

And this fall, both recording and broadcast facilities will be able to purchase professional-model DAT recorders for the first time: Sony's Pro Audio division says it will bow two models at the Audio Engineering Society show here in October, regardless of the status of the DAT legislation now in committee before Congress.

Although the wording of the DAT Copycode bill is vague regarding commercial uses of all types of digital recording, not just DAT, pro users claim the Copycode controversy has no relevance when applied to professional DAT decks.

"We're not using these machines to copy somebody's compact disk," says one engineer. "We're using them as just another recording tool in the studio."

Some engineers have found the consumer decks make good, workable, high-quality 2-track digital recording systems, particularly because of their low cost.

But the consumer units lack certain abilities professionals require,

such as reading time code (crucial in film and video work); interfacing with CD mastering units like the industry standard Sony PCM-1610 and 1630; and operating under field conditions.

These features are offered by the two Sony pro units, the full-size PCM-2550, and the portable PCM-2000. The full-size unit, intended for studio and radio station installation, will sell for about \$5,000; the smaller, battery-operable PCM-2000 will retail in the neighborhood of \$7,000.

According to Peter Dare, vice president of product management for Sony Communications Products Co., the narrow track width of DAT tape means neither of the units is now capable of electronic editing, a factor that limits their uses to field recording, broadcasting, and studio operations not requiring insert editing.

However, he says, more expensive units with editing capabilities are forthcoming, although no release date has been set for these.

Radio stations have not yet begun broadcasting with DAT consumer decks, although Chicago classical outlet WFMT did a one-shot broadcast of DAT with prerecorded DAT software from Telarc using a Sony consumer model in June.

Still, Dare says, the Sony PCM-2550 is designed with radio station usage in mind, particularly with regard to music storage.

"In addition to providing the [lis-

tener] with a clearer signal, the pro DAT machine could also be used to replace existing cart machines, as it gives stations a much wider access to music while using less floor space," says Dare.

He also cites archival storage uses for pro DAT machines in radio stations. "The average FM station has enough storage space for about eight hours of music before it has to repeat itself," says Dare. "DAT lets you shrink your space requirements and allows you to store 30-40 hours of music in the same amount of space."

At least one television station is taking advantage of DAT's storage capabilities. SuperStation WTBS in Atlanta has had two digital music DAT packages mastered for use in its headquarters.

The tapes were recorded in multi-track digital at Nashville's Masterfones and New York's Power Station and then mastered to 2-track DAT. Bill Tullis, director of music for WTBS, says he's pleased with the results.

"Where once we stored music materials on 3/4-inch videotape, we now use DAT almost exclusively," he says.

On the music studio side, several all-DAT projects have been completed by some cutting-edge engineers. For instance, Ed Rak of New York-based Clinton Recorders says he recorded a jazz project for Freddie

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Jackson Reorders Reach Half A Million In 3 Days

'Bad' Album Sales Thrill Retailers

BY GEOFF MAYFIELD

NEW YORK Michael Jackson's "Bad" enjoyed a robust sales debut, according to record dealers, many of whom say the album has outperformed even their brightest expectations.

By Sept. 2—the title's third day on the market—Epic's reorders had reached half a million, says Bob Altschuler, vice president of press and public affairs for CBS. Preorders on the title, 2.25 million units, were the largest in the distributor's history (Billboard, Sept. 5).

To no one's surprise, dealers are speaking in glowing terms about the album's initial showing. "It was the best first two days we've had for any album this year," says Gary Ross, vice president of marketing and merchandising for the 554-store Minneapolis-based Musicland Group (which includes the Musicland, Sam Goody, and Discount Records banners). "It's definitely beating expectations."

"No doubt, Michael has brought people through our doors and to our cash register," says George Balicky, vice president of marketing and advertising for the 76-store National Record Mart chain, based in Pittsburgh.

Cindy Barr, director of purchasing and product management at the 36-store Miami-based Spec's Music

chain, adds that store managers noticed the title "brought people in who normally don't shop record stores."

Ross credits Jackson's CBS-TV special on the album's release date, Aug. 31, with driving second-day movement at Musicland outlets close to first-day sales.

The nationally televised program scored impressive ratings (see story, this page). Still, some chains say

the added exposure wasn't able to push second-day sales past the opening-day action. "Most everybody in the record-buying public was aware that the album was coming out on Monday," says David Blaine, vice president of the 25-store Waxie Maxie's web in Washington, D.C.

At press time, David Roy, buyer for the 238-store Albany, N.Y.-based

(Continued on page 82)

Jackson Rates On Tube

NEW YORK Sometimes life is good when you're bad. At least, that's how it works for Michael Jackson.

The Epic superstar's half-hour "Bad" television special—which included the 18-minute video version of the album's title track—was broadcast nationally Aug. 31 on the CBS-TV network. It pulled strong ratings and audience shares in both the overnight 15-market and the national reports.

Jackson's "Bad" pulled an 18.8 rating and a 30 share in the 15-market overnight reports, signifying that 30% of the television audience in the 15 major broadcast markets in the U.S. were in front

of their sets for the show.

On the national front, Jackson garnered a 17.6 rating and also a 30 share, showing that 30% of the roughly 85 million TV households in the country were tuned to CBS at 8 p.m. EST.

By comparison, "Bad" pulled a far bigger audience than "Kate & Allie," the CBS show normally in the 8 p.m. slot, which the previous week scored a 13 rating and a 23 share, making it the sixth-highest-rated program in the U.S. that week.

CBS officials at the label and the network were "delighted" with the ratings. STEVEN DUPLER



Sherrick's Crew. Top Warner Bros. executives meet in chairman Mo Ostin's office with new signee Sherrick to kick off his debut single, "Just Call." Standing, from left, are Michael Ostin, Warners vice president of a&r; Ron Ellison, vice president of black music promotion; Benny Medina, vice president of black music a&r; Marylou Badeaux, director of black music marketing; Oscar Fields, vice president of black music sales; Ray Singleton, Sherrick's manager; and Warners president Lenny Waronker. Seated are Sherrick and Ostin.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Epic/Portrait/CBS Associated promotes Larry Stessel to vice president of product marketing, West Coast, and Donald Eason to vice president of black music promotion. Stessel was director of merchandising, West Coast. Eason was director of black music promotion. Additionally, Andrew Fuhrmann joins the label as East Coast director of a&r. He was director of a&r for Arista.

Ron Urban is named vice president of finance and administration for EMI Manhattan in New York. He was vice president of finance and treasurer at Arista.

In a restructuring of its marketing department, Chrysalis Records in New York makes the following appointments: Chris Tobey, senior director of mar-



STESSEL



EASON



FUHRMANN



URBAN

keting; Peter Corrison, creative director; Libby Fried, national marketing coordinator; and Miriam Cohen, marketing/video assistant. Tobey was director of marketing development for the label. Corrison is a Grammy-winning art director.

Arista Records in New York names Leana Wild associate director of production. She was production manager for the label. Wild will be succeeded by Gerry Kuster, who served in a similar capacity for Prelude/Savoy Records.

Relativity Records in Jamaica, N.Y., names Theresa Chambers to the newly created post of a&r director and Cari Gengo national publicity director.



TOBEY



WILD



KUSTER



RUMSEY

Chambers coordinated all major showcases for the New Music Seminar. Gengo was an account executive for Jacksina Co., a New York-based public relations firm.

Howard Alston is named director of national jazz promotion for Passport Records, based in Glendale, Calif. He was national r&b and jazz buyer for the Warehouse Records retail chain.

GRP Records in New York makes the following appointments: Erica Linderholm, national promotion coordinator; Deborah Lewow, manager of national radio promotion; and Caren Schuerlein, director of advertising. Linderholm was with RCA Records. Lewow was with the Passport Jazz/P.A.R.A.S. Group. Schuerlein was with PolyGram Records.

The Chameleon Music Group in Hawthorne, Calif., names Jeff Evans marketing coordinator and Robert Vodicka production manager. Evans was with the label's college radio promotion staff. Vodicka was with KSPC in Claremont, Calif.

DISTRIBUTION/RETAILING. Record World/Elroy Enterprises in Roslyn, N.Y., appoints Mike Collins vice president of retail stores. He was executive vice president and general manager of Tech High-Fi in Boston. Additionally, Patrick

(Continued on page 82)

Benel Tightens Belt Under Chapter 11

Vendor Continues To Operate At Crazy Eddie's

BY MARK MEHLER

NEW YORK Benel Distributors Ltd., which operates record/video shops at 39 Crazy Eddie's stores, has made several moves to trim expenses as part of a reorganization under Chapter 11 of the Federal Bankruptcy Act.

Burt Goldstein, executive vice president of privately held Benel, says the purchasing function, formerly broken out as music and video departments, has been consolidated

under Daniel Miron, previously the video buyer. Recorded music buyer Jay Rosenberg resigned to take a post at The Wiz.

In addition, Benel plans a move from Edison, N.J., into new warehouse space in South Plainfield, N.J., which Goldstein says will represent a savings of 30%.

Finally, principal shareholder Ben Kuszer has taken a salary cut, according to Goldstein.

Goldstein says the moves will add \$250,000 to Benel's bottom line. In its

Chapter 11 filing, Benel listed secured and unsecured trade debt at about \$7.5 million. Major secured creditors include CBS Records, which is owed approximately \$855,000; WEA Corp., owed about \$800,000; RCA, about \$1.2 million; and Capitol Records, about \$500,000. Secured trade debt amounts to about \$5.5 million, and unsecured trade debt is about \$2 million.

In a related development, a hearing on a suit by Crazy Eddie to terminate Benel's license to operate the 39 shops, originally scheduled for Wednesday (9), has been pushed back to October, Goldstein says. Benel has continued operating the business, which trades as the Music and Movies Place, after obtaining a restraining order in July.

"Business is good," says Goldstein. "We've had no interruption in operations. Our only problem was that we overexpanded, opening up a unit a month. We still see the arrangement with Crazy Eddie's as mutually beneficial, and we believe any responsible management there will see that."

Meanwhile, Benel has opened discussions with banks on financing two or three planned freestanding stores. Goldstein declines to elaborate on the planned openings, except to say the new stores will be inner-city outlets. "It's a business opportunity we have to seize," he says. "Banks are still talking to us, so there's reason to believe we'll continue in business."

The fate of Crazy Eddie Inc., which operates 41 stores, is also in doubt (Billboard, Aug. 29). Entertainment Marketing Inc., which has threatened a proxy fight for control of the chain, filed suit in Delaware Aug. 27, asking

(Continued on page 86)

VSDA Picks Schwartz

NEW YORK Jim Schwartz, president of Lanham, Md.-based Schwartz Bros. Inc. and SBI Video, has been appointed to fill the unexpired term on the Video Software Dealers Assn. board left vacant by the resignation of Noel Gimbel.

Russ Solomon, president of the National Assn. of Recording Merchandisers, named Schwartz to the VSDA seat.

The video trade group's bylaws call for three NARM members to sit on its board. Solomon, president of the Tower Records chain, and Lou Fogelman, president of wholesale/retail operation Show Industries, are the other NARM appointees who sit on the VSDA board.

Gimbel had to relinquish his VSDA seat as a result of his recent move from distributor Baker & Taylor to manufacturer Lori-

mar Home Video (Billboard, Aug. 15). When he first joined the VSDA board, he was the principal officer of Chicago-based wholesaler Sound Video Unlimited, which has since been bought out by Baker & Taylor's growing distribution network.

Schwartz is past president of two other trade groups, NARM (1970-71) and the National Assn. of Video Distributors (1985). He and re-elected VSDA president Arthur Morowitz, head of Hasbrouck Heights, N.J.-based Metro Video, are the only distributors on the trade group's national board. However, all major distributors are regular members of VSDA.

The VSDA board's next scheduled meeting is set for Oct. 13-14 at the United Nations Plaza Hotel in New York City.

GEOFF MAYFIELD

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Streisand's 30th Gold Sets Record

Barbra, Madonna Pace RIAA Certs

BY PAUL GREIN

LOS ANGELES Barbra Streisand, the top female vocalist of her generation, and Madonna, the hottest distaff singer of the '80s, both added to their gold and platinum caches in August.

The Recording Industry Assn. of America also certified Bon Jovi's "Slippery When Wet" at the 8 million level.

Streisand earned her 30th gold album with "One Voice," which was cut at a benefit concert in her Malibu, Calif., backyard. Streisand is the first act to cross the 30-gold-album threshold. Elvis Presley and the Rolling Stones have tallied 28 gold albums each; the Beatles have earned 25.

Madonna set a record of her own, becoming the first female vocalist to top the 5 million sales mark with more than one album. Her 1986 release, "True Blue," was certified for U.S. sales of 5 million copies. Her previous album, "Like A Vir-

gin," sold more than 7 million units domestically.

Only four other acts have had back-to-back albums certified for sales of 5 million units: Simon & Garfunkel ("Bridge Over Troubled Water," "Greatest Hits"), Fleetwood Mac ("Fleetwood Mac," "Rumours"), Billy Joel ("The Stranger," "52nd Street," "Glass Houses"), and Michael Jackson ("Off The Wall," "Thriller").

By topping the 8 million sales mark, Bon Jovi's "Slippery When Wet" ties with "Whitney Houston" as the best-selling album since Prince & the New Power Generation's "The Love Symbol Album," which has sold more than 9 million copies.

Three albums were certified gold and platinum in August, including the latest by two acts that only reached gold last time at bat—L.L. Cool J and Lisa Lisa & Cult Jam.

The "Beverly Hills Cop II" soundtrack also reached both certification levels simultaneously last month. This improves on the fortunes of the

original "Beverly Hills Cop" soundtrack, which took seven weeks to climb to platinum after it was certified gold.

Two female singers in the midst of successful comebacks landed their first gold albums in years. Carly Simon earned her first gold album since 1978's "Boys In The Trees" with "Coming Around Again," and Stephanie Mills landed her first gold album since 1981's "Stephanie" with "If I Were Your Woman."

Three catalog titles went platinum in August, including two by Anne Murray: 1979's "New Kind Of Feeling" and 1981's "Christmas Wishes." Eddie Money's 1982 re-

(Continued on page 92)



From Russia With Jazz Grover Washington takes a postset break with U.S.-Soviet Cultural Exchange musicians at a recent jazz concert at New York state's Chautauqua Institute. Pictured, from left, are Latvian saxophonist Raimonds Raubisko, Latvian trumpeter Gunar Rozenberg, Washington, Soviet saxophonist Igor Butman, and American pianist Henry Butler.

Gershwin Still 'S Wonderful As Labels Set New Albums

BY IRV LIGHTMAN

NEW YORK George Gershwin's music on recordings, it's very clear, is here to stay.

But music industry recognition of 1987 as the 50th anniversary of Gershwin's death is adding even more listings to the already vast catalog of his albums.

Although July 11, the day he died in 1937 at the age of 38, is past, labels are still rolling out new releases and, in some cases, reissues of historic performances of Gershwin works.

In some instances, the recordings reflect recent discoveries of manuscripts containing original orchestrations of Gershwin music at the Warner Bros. Music warehouse in Secaucus, N.J.

Angel Records has just marketed two significant Gershwin-themed albums in this vein, including "Kiri Te Kanawa Sings Gershwin." The operatic superstar sings Gershwin favorites with the backing of an orchestra conducted by John McGlynn, whose scholarly pursuit of authentic scoring of musical the-

(Continued on page 90)

Jackson Just Can't Top 'La Bamba'; Soundtrack Is At No. 1, Too

LOS LOBOS' "La Bamba" hangs tough at No. 1 on the Hot 100 for the third straight week, holding Michael Jackson & Seidah Garrett's "I Just Can't Stop Loving You" to the runner-up spot for the second week in a row. Also, the "La Bamba" soundtrack hits No. 1 on the Top Pop Albums chart. This is the first time that a movie soundtrack and its title song have been No. 1 simultaneously since "Flashdance" four years ago.

"I Just Can't Stop Loving You" may still make No. 1 next week. But just for making the biggest star in pop music sweat out whether he'll make No. 1 with the first single from his first album in five years, Los Lobos earn this year's Little Band That Could Award. The East Los Angeles quintet had never before climbed above No. 78—the position it reached in 1985 with "Will The Wolf Survive?"

"La Bamba" is the first song from a movie to log three weeks at No. 1 on the Hot 100 since Lionel Richie's "Say You, Say Me" from "White Nights" had four weeks on top in late 1985. Weekly readers already know that Taylor Hackford was involved in both of these films. He directed "White Nights" and co-produced "La Bamba."

Six other movie soundtracks have been listed at No. 1 at the same time that their title song was No. 1 on the Hot 100. In chronological order: "A Hard Day's Night," "Help!," "Saturday Night Fever," "Grease," "Chariots Of Fire," and the aforementioned "Flashdance."

TEEN IDOLS are back! Teen-age pop stars are enjoying their greatest popularity since the '70s, when such singers as Donny Osmond, Tony DeFranco, and Leif Garrett ruled the charts.

Robert T. Durkee of Altoona, Wis., notes that five teen-aged solo acts have landed top 40 pop hits in the past 18 months. The roster includes Janet Jackson (who was 19 when she scored her first hit), Charlie Sexton, Glenn Medeiros, Debbie Gibson, and L.L. Cool J. By contrast, in the early '80s, Stacy Lattisaw was the only teen-ager to crack the top 40.

One difference between the current roster of teen hitmakers and the '70s teen idols we mentioned is that the music from the current teensters isn't bubble-gum. For the most part, it isn't substantially different from most contemporary pop. Gibson's bouncy "Only In My Dreams" is very much in the vein of Madonna's hits; Medeiros' "Nothing's Gonna Change My Love For You" is a ballad in the Peabo Bryson/Lionel Richie tradition. And the music of

Jackson and Cool J is at the heart of contemporary black pop—and thus of pop music in general.

FAST FACTS: This week marks the first time that two rap albums have appeared in the top 10 on the Top Pop Albums chart at the same time. L.L. Cool J's "Bigger And Deffer" (his salute to Def Leopard?) holds at No. 6 after peaking at No. 3, and the Fat Boys' "Crushin'" jumps four notches to No. 8.

Madonna's "Causing A Commotion" is the top new entry on this week's Hot 100, at No. 41. This is Madonna's 13th consecutive single to be the week's highest-debuting single. Is she hot or what?

ABC's "When Smokey Sings" jumps three notches to No. 8 on this week's Hot 100, becoming the group's highest-charting hit to date. Its

previous biggest hit was "Be Near Me," which reached No. 9 in November 1985. This unabashed valentine to Smokey Robinson cracks the top 10 just 10 weeks after Robinson scored a top 10 hit with "Just To See Her."

While Michael Jackson may still reach No. 1 on the Hot 100, he appears to be peaking at No. 2 on the Hot Black Singles chart behind the Force M.D.'s, with "Love Is A House." This is the group's first No. 1 black hit.

Kenny Rogers & Ronnie Milsap's "Make No Mistake, She's Mine" hits No. 1 on this week's Hot Country Singles chart, three years after the original version, by Barbra Streisand & Kim Carnes, peaked at No. 8 on the Hot Adult Contemporary Singles chart. The original was considered a commercial disappointment (okay, a stiff), so the fact that this remake has reached No. 1 must be especially gratifying for Carnes, who wrote the song.

WE GET LETTERS: Adam Hammond of Bay City, Mich., notes that Lisa Lisa & Cult Jam's last four singles have all logged 20 or more weeks on the Hot 100. He adds that only two other acts in the rock era—the Bee Gees and Daryl Hall & John Oates—have spent 20 or more weeks on the chart with four consecutive releases. The difference is that the other acts were already established hitmakers when they did it, while Lisa Lisa was—at least initially—relatively unknown. Lisa Lisa's current hit, "Lost In Emotion," is in its seventh week on the chart; we're betting that it will hit 20 weeks, too.

Chris M. Day of New York notes that Los Lobos' "La Bamba" bumped Madonna's "Who's That Girl" out of the No. 1 spot in both the U.S. and the U.K. Don't take it personally, Madonna. It's a tough biz.

CHART BEAT



by Paul Grein

New Midline CDs Planned RCA, Arista Mine Pop Catalogs

NEW YORK All three label namesakes of RCA-A&M-Arista Distribution are now represented in the midline compact disk pop market.

Following A&M's lead, RCA and Arista are now taking orders for about two dozen introductory titles each, with delivery earmarked for late September or early October.

Accounts will pay \$6.86 for titles from either label; that's low enough to encourage pricing of less than \$10 to consumers.

Arista is making its first foray into

CD midlines, but RCA began selling a CD midline series in its classical Erato line from France a short time ago, and the company is launching Red Seal midlines this month, too.

RCA's talent lineup for midline CDs includes Elvis Presley, John Denver, Hall & Oates, Jefferson Starship, Kenny Rogers, and the Judds, among others.

Arista launches its midline catalog with such acts as Barry Manilow, Alan Parsons, Melissa Manchester, and Aretha Franklin.

Jerry Nathan Dead At 67

BUFFALO, N.Y. Jerry Nathan, a founding father of the rock concert business, died here Aug. 25 after a brief illness. He was 67.

At the height of his career, Nathan booked 200 concerts annually in his native Buffalo; nearby Rochester and Syracuse, N.Y.; Pennsylvania; and southern Ontario. He promoted more than 2,500 headliners and opening acts as president of Festival East Concerts Inc.

The promoter staged 17 of the 19 concerts ever produced at the 80,000-seat Rich Stadium; in 1974, he was the first to book the suburban Buffalo venue with Eric Clapton and the Band.

Nathan was the first in his market to book such superstars as Bob Dylan, Pink Floyd, Jimi Hendrix, the Rolling Stones, Aretha Franklin, Led Zeppelin, and Bruce Spring-

(Continued on page 86)

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Run-D.M.C., Beasties Together ON TOUR: A DISPATCH FROM THE FRONT LINES

BY LYOR COHEN

Thirty years ago, denunciations of rock'n'roll were easy to laugh off. People understood that they were listening to the ravings of the lunatic fringe when the White Citizens Council of Alabama gravely predicted that "rock'n'roll music will bring the white man down to the level of the negro."

Today, the denunciations are just as fierce, but they are coming from the pillars of society—elected officials, the police, and the media.

Knowing this, all of our friends and associates in the music business advised us not to put Run-D.M.C. and the Beastie Boys on the road this summer. We were told we could make double the money with half the problems by putting them out on separate tours.

The two acts had gone out during the summer of 1986 in the company of L.L. Cool J and Whodini on the Raising Hell tour, and, though 73 out of our 74 dates had been uneventful, our gig at the Long Beach Arena was disrupted by gang violence, a spectacular occurrence that made national news. Our friends were sure this would be held against us this time around.

I was sure they were wrong. Having produced literally hundreds of arena-level teen-age events during the past three years, I was convinced that no one knew the scene better than we did. And I'd prove it, too.

Instead of shying away from the source of our bad reputation, and leaving Los Angeles for last, we would play there first. If we were able to produce a safe event there early in the tour, the rest of it would be easy.

Nothing less than the future of these acts, of our firm, and of rap music in general was riding on this gamble. One more incident like Long Beach, and we were all finished.

It turned out that my friends were right in an odd way. The Together Forever tour played four nights in a row at the Greek Theater in Los Angeles and one night in Costa Mesa. All of the concerts were peaceful, drawing 33,000 fans, but it was as if they never happened.

The riot at Long Beach remained the dominant image.

Consider some of the weirdness

we encountered:
• In Portland, Ore., the police claimed they'd heard that black gangs from Oakland, Calif., and Los Angeles planned to travel all the way up to Portland to wreak havoc on our show.

Having thus single-handedly created a climate of fear, the police then proceeded to assign many more officers than necessary to deal with this imaginary menace and took \$4,500 directly out of the gross

the front page of its arts section.

One was a reprint of a Los Angeles Times piece about "The Neo-Nasty Era," subheadlined "Life Assaults Our Senses: Why Must Fine Arts Do The Same?" The second was a Gannett News Service piece headlined "Beastie Boys' Reputation Just Beastly," which disdained reporting altogether in favor of repeating rumors to the effect that a "whirlwind of hype . . . depicts the Beasties' shows as Sodom and Go-

age about 14.

"The so-called threat of violence that caused all the uproar could have been handled with a little common sense and some respect and understanding, rather than with an obscene public display of fear and prejudice."

What made all of this unjustified hysteria especially bitter for us was that this tour was conceived with a positive social purpose. A top white act and a top black act went out on the road together in a deliberate effort to attract a racially mixed crowd at a time when such mixing almost never occurs at rock shows.

And we succeeded! The Los Angeles Times' Robert Hilburn praised "the real, liberating message of these shows: the racial reintegration of rock'n'roll." Newsweek's Bill Barol said that "the best part of the show was out in the audience. Black kids and white kids stood together, rapped along, waved their hands in the air, had a great time."

Ironically, the source of our problems have been in our success. Or, as Hilburn noted, "There is no reason to suspect that the shows are being so closely monitored around the country by the media and the police [because] this biracial bill is attracting a mixed audience."

The result was that one great news story—the realization of Martin Luther King Jr.'s dream, nearly 20 years after his death, at a series of rock concerts—was scandalously underreported in favor of the story that never happened—the destruction and decay wrought by the Together Forever tour.

So there you have it—a dispatch from the front on some of the latest battles between rock and its enemies. Publicity-seeking politicians and police, along with their friends in the local press, are combining to attack our free speech and attempting to restrain us at our trade.

But in spite of everything, we won. And our fans won with us. The tour was not only a financial success, it was virtually trouble-free.

We won through persistence and by taking care of business; we advise all our friends in the business to do the same.

After all, eternal vigilance is the price of peace.



'Black kids and white kids stood together, rapped along, and had a great time'

Lyor Cohen is chief operating officer of Rush Artist Mgt.

box-office receipts to pay for the extra manpower.

In a letter protesting these developments to Portland mayor Bud Clark, local promoter David Leiken said, "In my estimation, the police's hysteria cost the show approximately \$35,000 in ticket sales and caused tension and paranoia that should have not entered the picture."

• In Jacksonville, Fla., the city—enforcing for the first time an ordinance that had been on the books since April—insisted that tickets to our Aug. 9 show carry a printed message warning that it contained "adult subject matter" and was only "for mature audiences."

Run-D.M.C., the Beastie Boys, and Rush Artist Management sued the city of Jacksonville for violation of their constitutional right to free speech and won a temporary restraining order in federal court. Afterward, one of the local politicians shrugged off the defeat, saying that because the show sold far fewer tickets than expected the council had achieved what it wanted.

Today, the Jacksonville City Council is begging us to settle this matter out of court.

• The Cincinnati Enquirer, four days before our show was due to hit town, ran two stories side by side on

morrah on wheels."

The whirlwind of hype generated by these two pieces succeeded in scaring away thousands of ticket buyers. By the time the same paper's review ran—headlined "Beasties, Run Provide Good-Time Rap'n' Roll," and noting that "the Coliseum was not destroyed by sex-and-violence-crazed youths"—it was too late to save the show from financial loss.

• In Seattle, the director of a city-operated venue canceled a scheduled show on the basis of "intelligence" from the police department that predicted "potential rumbles after the concert involving teenagers from different races."

We rescheduled the show with a privately owned venue and had no problems of any kind.

"What is all the fuss about?" wondered Patrick McDonald in the following day's Seattle Times. "The hysteria that preceded last night's rap concert was a lot more bizarre than anything that happened on stage. Blocking off the streets, bringing out the mounted police, and deploying half the force—not to mention all the media excess with TV news choppers overhead—looked mighty silly because it was all over a bunch of children, average

sues; it reports the name-calling, the back-stabbing, and the stupid remarks made by people who are well-meaning but unprepared.

Tipper Gore is wise not to show up. She gets no bad press; that's more than can be said for the music industry.

I don't have an answer, but a step in the right direction would be to organize better. And some of our most vocal advocates need to stay at home.

Kids loved hearing Dee Snider and Frank Zappa on TV, but the voters and those who donate big money to good causes did not.

The music industry needs to get

its act together. At best, the battle is difficult. With a bad press, even winning may be losing.

Bob Stephenson
White House, Tenn.

A FAIR PRICE

I would like to commend Motown for bringing the price of compact disk catalog material down to a level of affordability. Its 9000 series, in my opinion, is an exceptional value.

While most of the other labels are gouging the consumer for rehashed titles, many of Motown's contain 20 selections or more of solid material for under \$10.

I'd like to buy compilations of other labels, too, but I refuse to pay the current asking price. Heck, I've already got their songs on good-quality vinyl. A fair price is all the reason I would need to replace them.

Tom Buck
West Sacramento, Calif.



FIGHTING CENSORSHIP

While I am against censorship in any form, I am concerned with the way the music industry is fighting such groups as the Parents Music Resource Center.

The way the debates have gone lately is, to be honest, embarrassing. Members of panels are divided, audiences are allowed to be rude, and celebrities make fun of other celebrities.

The press does not report the is-

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KKCY San Francisco Fans Unite To Stop Sale

BY TERRY WOOD

LOS ANGELES Calling their favorite station a "precious resource" and an "endangered species," devoted fans of KKCY-FM "the City" San Francisco have filed a petition with the Federal Communications Commission to block the station's \$11 million sale from Olympic Broadcasting to Bay area media mogul James Gabert.

Fans fear—and industry insiders confirm—that Gabert plans to scrap KKCY's extremely diverse programming mix, which regularly exposes listeners to such unlikely pairings of artists as Dizzy Gillespie and the Doors or Pat Metheny and Jim Croce, often in

the same quarter hour.

Gabert, who also owns KFOY-TV (a UHF outlet) and KFOY-AM San Francisco, has never publicly stated his programming intentions regarding the FM outlet since striking a deal with Olympic in early July. Yet, the friction he has encountered clearly has not endeared him to the existing format.

"I really don't know what I'm going to do with it," Gabert says. "But with all the static I'm getting from these people, I'm starting to feel like someone on a Los Angeles freeway who has been flipped off too many times."

Gabert's target would be a group of money-demo young professionals that have formed the

Coalition To Save The City. The group's petition contends that Gabert is forming a media monopoly in the market and that abandoning the format would jeopardize the economic well-being of local artists, record companies, retail outlets, and nightclubs—especially those with a blues orientation—that have flourished as a result of exposure and support from KKCY.

Since adopting its freewheeling format in June 1985, the station has yet to break a 2 share in 12-plus Arbitrons.

Barbara Borowitz, an independent publicist who is executive director of the coalition, argues passionately that the City has attracted a faithful following without the benefit of consistent marketing.

"This is a slow-growth format that has succeeded in Denver with KBCO and in Chicago with WXRT," Borowitz says. "Patience and marketing are what this station needs, and I hope [our efforts] get them that. Nothing comparable exists in this market, where you have musicologists for DJs and wonderful folk and blues shows. It would diminish the quality of life here without having the City."

Bruce Blevins, KKCY's GM, says the station's staff is flattered by the public show of support, but emphasizes that the coalition is strictly independent of the station.

He says KKCY is in its best-ever position to fully test the format's appeal as a result of recent signal improvements. "We very well could have a good summer book," Blevins says. But, it may have an unhappy ending for KKCY loyalists. Several Bay area radio observers expect Gabert to switch to

an adult contemporary format.

"There's no question there's problems," with KKCY's eclectic fare, Gabert adds. "At 7:30 at night, they'll invite someone in to talk for a half-hour about how it feels to be the woman president of Redwood Records. It won't work."

"To succeed in a market like this that has crazy topography, you can't bring in a format that requires a high cume. You've got to be able instead to maintain four-hour listening blocks."

On the other hand, Gabert criticizes formats that have been "plasticized into tiny little bins." He says he endorses programming that features a local flavor and personable announcers—both current KKCY trademarks. "I've never said I'm going to junk it, but the more these people aggravate me, the less I want to stick with it," Gabert says.

"I think these people are very naive," he continues. "They're approaching this with a religious zeal, but they're going beyond trying to simply preserve a format.

They're trying to stall my purchase and find an alternative owner. I expect the FCC to dismiss this whole petition, but if it gets sticky, this coalition could find itself smack in the middle of a multi-million-dollar lawsuit."

Eric Schenk, a 36-year-old lawyer and a KKCY fan, drew up the coalition's petition. The group contends that Gabert no longer qualifies for the "UHF exemption" (to multimedia ownership regulations) that allowed him to own more than two broadcast outlets in the market.

The FCC's UHF exemption exists in order to enhance owner profits through other outlets because UHF's rarely turn big profits. Schenk points to a \$400,000 profit in May to indicate that Gabert's holdings have achieved profitability, thus disqualifying him from the exemption.

Gabert counters that May's profit falls within an annual report that reveals a loss of \$1.2 million for the combined operation of the AM and TV stations.

Will Broadcast Saturdays On WNYG Pirates Have Their Day

NEW YORK The pirate radio operators who broadcast from the ship Sarah have run into more riches. Their brand of free-form rock programming will be heard every Saturday starting Sept. 5 on WNYG Babylon, N.Y., a full-service AC station during the rest of the week.

In July, the radio pirates came to instant fame beaming into the New York area while Sarah had a brief run off the southern coast of Long Island. The operators were taken into custody by the Coast Guard, and the Federal Communications Commission investigated whether or not the team violated any FCC regulations with the stunt. They have since been cleared of all charges.

The pirate's message was that

New York radio is too boring. WNYG was listening—as were most New York residents and much of the country via press reports—and the station gave over its airwaves to the pirates for a day, Aug. 5 (see Billboard, Aug. 15).

Positive response from that experiment was strong enough to prompt WNYG's owner/GM Muriel Horenstein to offer up her airwaves to the pirates every Saturday from noon to sign-off. WNYG is a 1,000-watt AM daytimer.

"Because of the calls we got from local listeners as well as people from New Jersey, Connecticut, and Pennsylvania, we wanted to fill that black hole in the market," says Horenstein.

KIM FREEMAN

WASHINGTON ROUNDUP

BY BILL HOLLAND

COURT CHALLENGE . . . Five groups, including the NAB and the Florida Assn. of Broadcasters, have filed suit in Florida's Leon County circuit court seeking a declaratory judgment and an injunction barring the state from collecting a 5% tax on advertising. The tax has supporters

outside the state, and broadcasters have responded to the law by canceling conventions in Florida—with millions lost in revenues. Now, Gov. Bob Martinez says he'll call for a state referendum on the matter.

PETITION FOR REPEAL . . . NAB and five other organizations have filed a joint petition at the FCC to repeal the personal-attack and political-editorial rules, calling them "adjuncts" of the fairness doctrine, which the commission axed in August. The personal-attack rule requires broadcasters to offer response time to any individual whose character has been attacked on the air. The political-editorial rule requires them to offer individuals the opportunity to respond to editorials opposing them. The groups call the rules unconstitutional; the FCC, which says it will address the petition soon, has already said the rules inhibit editorial discretion.

REORGANIZE . . . At NAB's executive committee meeting in late August, plans were hatched to reorganize the structure of the All-Industry Radio Music Licensing Committee. NAB has been asked to take a more active role in choosing All-Industry members but also to remain autono-

mous. The committee decided to hold off on a request to pony up \$300,000 to pay off debts incurred by the All-Industry committee in 1986's legal go-rounds with ASCAP and BMI over rates.

GIVE IT TO DAYTIMERS . . . The NAB has asked the FCC to grant daytime AM stations "the highest 6 a.m.-until-sunrise power that can be utilized without causing interference" to the ground-wave contour of other stations. While the FCC continues its study and review of AM interference rules, the opportunity for many daytimers to use power levels upward of 50 watts "will significantly counterbalance" the FCC's determination of a 10-watt power hike during those hours. It would also serve as a responsible "interim step" toward updated AM rules.

(Continued on page 12)

For a list of the '87 Billboard Radio Award nominees . . . see page 79



Programmers reveal why they have jumped on certain new releases.

TOP 40

WAPE "Power 95" Jacksonville, Fla., PD/operations manager Bill Cahill says Billy Idol's "Mony, Mony" (Chrysalis) is drawing a lot of response in clubs and especially among high school students. "It seems that kids up and down the East Coast have created their own words to this song—which I won't mention—which has made it sort of a cultish thing." Not surprisingly, Cahill says all the cuts off Michael Jackson's "Bad" album (Epic) are doing well, "but 'Bad' is doing far and away the best." Finally, Cahill observes that many programmers are paying little heed to single priorities from labels. He includes himself in that statement and says Bon Jovi's "On The Edge Of A Broken Heart" (PolyGram—from the "Disorderlies" soundtrack) has been the most successful nonsingle at WAPE of late.

BLACK/URBAN

WGCI-FM Chicago MD Barbara Prieto says male vocalists are fighting their way back in a season of supersuccess for female singers. First from that camp is Howard Hewett's "Say Amen" (Elektra). "Howard's really singing here," Prieto says. "All of our demos are into this album cut." The La La-penned "My Night For Love" (MCA) by George Pettus features "superstrong vocals with a midtempo that flows anywhere," the MD says. Last in the trio is the Temptations with "I Wonder Who She's Seeing Now" (Motown). "All I can say is that this a nice welcome-back record for Dennis Edwards," she says, adding, "It's a No. 1 hit." Finally, Regina Belle's "So Many Tears" (Columbia) fares fabulously in the current overflow of female product. "Her voice is so versatile, and here it's the smoothest thing I've ever heard," Prieto says.

COUNTRY

Kevin O'Neal is crafting a blend of modern country for **WBIG-FM Greensboro/Winston-Salem, N.C.**, and Holly Dunn's "Only When I Love" (MTM/Capitol) fits that groove well. "This is the best thing she's done, and it's drawing great phones from all of our demos." Other hot WBIG tunes include Ricky Van Shelton's "Somebody Lied" (Epic). "This has a traditional flavor to it, and it's probably the hottest record on our air right now," says O'Neal. His personal favorite is "Those Memories Of You" (Warner Bros.) from the "Trio" album featuring Dolly Parton, Linda Ronstadt, and Emmylou Harris. Becoming an equal O'Neal fave is Billy Montana & the Longshots' "Baby, I Was Leaving Anyhow" (Warner Bros.).

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» **W O N D E R F U L L I F E** «



Additional Stations To Report To Hot 100 Panel

NEW YORK Billboard has revised and updated its Hot 100 radio panel effective with this issue, using the recently released spring 1987 Arbitron ratings. The panel has been increased to 233 stations, divided into five weighted categories based on each station's weekly cume audience—Monday-Sunday, 6 a.m.-midnight—in the Arbitron total survey area. An asterisk indicates that the station is a new reporter. The categories are as follows: platinum, weekly cume of more than 1 million; gold, 500,000-999,999; silver, 250,000-499,999; bronze, 100,000-249,999; and secondary, weekly cume under 100,000.

PLATINUM

KHS-FM Los Angeles, Calif.
WHTZ-FM New York, N.Y.
WPLJ-FM New York, N.Y.

GOLD

KEGL-FM Dallas, Texas
KKBQ-FM Houston, Texas
KMEL-FM San Francisco, Calif.
KRBE-FM Houston, Texas
WAVA-FM Washington, D.C.
WBBM-FM Chicago, Ill.
WBZZ-FM Pittsburgh, Pa.
WCAU-FM Philadelphia, Pa.
WCZY-FM Detroit, Mich.
WEGX-FM Philadelphia, Pa.
WHYI-FM Miami, Fla.
WHYT-FM Detroit, Mich.
WLWL-FM Minneapolis, Minn.
WMMS-FM Cleveland, Ohio
WRBQ-FM Tampa, Fla.
WRQX-FM Washington, D.C.
WTFM-FM Hartford, Conn.
WXKS-FM Boston, Mass.
WYZZ-FM Chicago, Ill.
WZGC-FM Atlanta, Ga.
WZOU-FM Boston, Mass.

SILVER

KBEQ-FM Kansas City, Mo.
KCPW-FM Kansas City, Mo.

KDWB-FM Minneapolis-St. Paul, Minn.
KHTR-FM St. Louis, Mo.
KHYI-FM Dallas, Texas
KISN-FM Salt Lake City, Utah*
KITS-FM San Francisco, Calif.
KJYO-FM Oklahoma City, Okla.
KKRZ-FM Portland, Ore.
KPLZ-FM Seattle, Wash.
KSFY-FM Denver, Colo.
KSFM-FM Sacramento, Calif.
KTFM-FM San Antonio, Texas
KTKS-FM Dallas, Texas
KUBE-FM Seattle, Wash.
KWK-FM St. Louis, Mo.
KWOD-FM Sacramento, Calif.
KWSS-FM San Jose, Calif.
KZZP-FM Phoenix, Ariz.
WAPE-FM Jacksonville, Fla.
WAPI-FM Birmingham, Ala.
WARM-FM Atlanta, Ga.
WBCY-FM Charlotte, N.C.
WBJW-FM Orlando, Fla.
WBLI-FM Long Island, N.Y.
WBSB-FM Baltimore, Md.
WDCG-FM Durham, N.C.
WDJX-FM Louisville, Ky.
WDTX-FM Detroit, Mich.
WEZB-FM New Orleans, La.
WGFN-FM Schenectady, N.Y.
WGTZ-FM Dayton, Ohio
WHLY-FM Orlando, Fla.
WHOT-FM Youngstown, Ohio
WHQT-FM Miami, Fla.*
WIOG-FM Saginaw, Mich.
WKDD-FM Akron, Ohio
WKRC-FM Cincinnati, Ohio
WKSI-FM Greensboro, N.C.
WKSS-FM Hartford, Conn.
WKTI-FM Milwaukee, Wisc.
WKXX-FM Birmingham, Ala.
WMC-FM Memphis, Tenn.
WMJQ-FM Buffalo, N.Y.
WNCI-FM Columbus, Ohio
WNVZ-FM Virginia Beach, Va.
WOKI-FM Knoxville, Tenn.
WPOW-FM Miami, Fla.
WPRO-FM Providence, R.I.
WQXI-FM Atlanta, Ga.
WROQ-FM Charlotte, N.C.
WXGT-FM Columbus, Ohio

WXLK-FM Roanoke, Va.
WZPL-FM Indianapolis, Ind.

BRONZE

KAMZ-FM El Paso, Texas
KATD-FM San Jose, Calif.
KAYI-FM Tulsa, Okla.
KBFM-FM McAllen, Texas
KBOS-FM Fresno, Calif.
KBTS-FM Austin, Texas
KCPX-FM Salt Lake City, Utah.
KDON-FM Sausalito-Monterey, Calif.
KEZB-FM El Paso, Texas
KEZY-FM Anaheim, Calif.
KFMY-FM Provo-Salt Lake City, Utah
KFYR-FM Bismarck, N.D.
KGGI-FM San Bernardino, Calif.
KHFI-FM Austin, Texas
KHIT-FM Seattle, Wash.
KHOP-FM Modesto, Calif.
KIHK-FM Davenport, Iowa
KIKX-FM Colorado Springs, Colo.
KITY-FM San Antonio, Texas
KKFR-FM Phoenix, Ariz.
KKLQ-FM San Diego, Calif.*
KKRD-FM Wichita, Kan.
KKXX-FM Bakersfield, Calif.
KKYK-FM Little Rock, Ark.
KLUC-FM Las Vegas, Nev.
KMAI-FM Honolulu, Hawaii
KMGX-FM Fresno, Calif.
KNMQ-FM Santa Fe-Albuquerque, N.M.
KNOE-FM Monroe, La.
KOY-FM Phoenix, Ariz.*
KQKQ-FM Omaha, Neb.
KQM-Q-FM Honolulu, Hawaii
KROY-FM Sacramento, Calif.
KRQ-FM Tucson, Ariz.
KSAQ-FM San Antonio, Texas
KSDO-FM San Diego, Calif.
KWTO-FM Springfield, Mo.
KXPW-FM Honolulu, Hawaii*
KXYQ-FM Portland, Ore.
KYNO-FM Fresno, Calif.
KZOU-FM Little Rock, Ark.
KZZU-FM Spokane, Wash.
WAAL-FM Binghamton, N.Y.
WABB-FM Mobile, Ala.
WANS-FM Anderson-Greenville, S.C.
WBBQ-FM Augusta, Ga.
WCCK-FM Erie, Pa.
WCGQ-FM Columbus, Ga.
WCKN-FM Anderson-Greenville, S.C.
WDLX-FM Washington, N.C.
WFLY-FM Albany, N.Y.
WFMF-FM Baton Rouge, La.
WGGZ-FM Baton Rouge, La.
WGH-FM Norfolk, Va.
WGRD-FM Grand Rapids, Mich.
WHFM-FM Springfield, Mass.
WHHY-FM Montgomery, Ala.
WINK-FM Fort Meyers, Fla.
WIXX-FM Green Bay, Wis.
WJET-FM Erie, Pa.
WKCI-FM New Haven, Conn.
WKEE-FM Huntington, W.Va.
WKLQ-FM Grand Rapids, Mich.
WKQB-FM Charleston, S.C.
WKRZ-FM Wilkes-Barre, Pa.
WKSE-FM Buffalo, N.Y.
WKSF-FM Asheville, N.C.
WKZL-FM Winston-Salem, N.C.

WKZW-FM Peoria, Ill.
WLAN-FM Lancaster, Pa.
WLRS-FM Louisville, Ky.
WNDU-FM South Bend, Ind.
WNNK-FM Harrisburg, Pa.
WNOK-FM Columbia, S.C.
WNTQ-FM Syracuse, N.Y.
WOMP-FM Wheeling, W.Va.
WPHR-FM Cleveland, Ohio
WPST-FM Trenton, N.J.
WPXY-FM Rochester, N.Y.
WQEN-FM Gadsden-Birmingham, Ala.
WQID-FM Biloxi, Miss.
WQQQ-FM Allentown, Pa.
WQSM-FM Fayetteville, N.C.
WQUT-FM Johnson City, Tenn.
WQXA-FM York, Pa.
WRNO-FM New Orleans, La.*
WRQC-FM Cleveland, Ohio
WRQN-FM Toledo, Ohio
WRVQ-FM Richmond, Va.
WSKZ-FM Chattanooga, Tenn.
WSPK-FM Poughkeepsie, N.Y.
WSTW-FM Wilmington, Del.
WTHT-FM Portland, Maine
WTYX-FM Jackson, Miss.
WVIC-FM Lansing, Mich.
WXIL-FM Parkersburg, W.Va.
WYDD-FM Pittsburgh, Pa.
WYHY-FM Nashville, Tenn.
WZAT-FM Savannah, Ga.
WZEE-FM Madison, Wis.
WZOK-FM Rockford, Ill.
WZYP-FM Huntsville, Ala.
WZZU-FM Raleigh, N.C.

SECONDARY

KBIU-FM Lake Charles, La.
KCAQ-FM Oxnard, Calif.
KEYN-FM Wichita, Kan.
KFIV-FM Modesto, Calif.
KFMW-FM Waterloo, Iowa
KFRX-FM Lincoln, Neb.
KHTY-FM Santa Barbara, Calif.
KHTZ-FM Reno, Nev.
KHYT-FM Tuscon, Ariz.
KIOK-FM Tri-Cities, Wash.
KISR-FM Fort Smith, Ark.
KITE-FM Corpus Christi, Texas
KIVA-FM Albuquerque, N.M.*
KIYS-FM Boise, Idaho
KKRQ-FM Iowa City, Iowa
KMYZ-FM Tulsa, Okla.*
KOKZ-FM Waterloo, Iowa
KQCR-FM Cedar Rapids, Iowa
KQKS-FM Denver, Colo.*
KRGV-FM McAllen, Texas
KTRS-FM Casper, Wyo.
KWES-FM Odessa, Texas
KYRK-FM Las Vegas, Nev.
KYFA-FM Billings, Mont.
KZZB-FM Beaumont, Texas
WAEB-FM Allentown, Pa.*
WCIL-FM Carbondale, Ill.
WDAY-FM Fargo, N.D.
WERZ-FM Exeter, N.H.
WFBG-FM Altoona, Pa.
WFFX-FM Tuscaloosa, Ala.*
WGLF-FM Tallahassee, Fla.
WIGY-FM Portland, Maine
WILK-FM Wilkes-Barre, Pa.
WJDQ-FM Meridian, Miss.
WJLK-FM Asbury Park, N.J.
WKFR-FM Battle Creek, Mich.
WKFX-FM Green Bay, Wis.
WKHI-FM Ocean City, Md.
WMMC-FM Columbia, S.C.
WNFI-FM Daytona Beach, Fla.
WNKS-FM Columbus, S.C.
WNYZ-FM Utica-Rome, N.Y.
WPFM-FM Panama City, Fla.
WRCK-FM Utica, N.Y.
WSSX-FM Charleston, S.C.
WTHZ-FM Tallahassee, Fla.
WTLQ-FM Scranton, Pa.
WVBS-FM Wilmington, N.C.
WVSR-FM Charleston, S.C.
WXXX-FM Burlington, Vt.
WYKS-FM Gainesville, Fla.

WASHINGTON ROUNDUP

(Continued from page 10)

WE WANT NEWS... A new study from the Associated Press shows that 67% of music-format radio listeners are more likely to listen to a station with news programming than one without. This news comes as AM stations are increasingly turning to information and news and FMs are drifting away, some to "softer" lifestyle features and others—often, recently bought stations—to a stripped-down news operation.

newsline...

JACOR COMMUNICATIONS, Cincinnati, is set to buy Eastman Radio, the independent sales rep firm based in New York. The price tag is said to exceed \$8 million, and Eastman is expected to represent most of Jacor's 14 outlets once the sale is closed.

EZ COMMUNICATIONS names Tommy Vasocu general manager of KAMJ-AM-FM Phoenix. The former VP/GM at KDKB-FM Phoenix, Vasocu once served as senior VP of Sandusky's radio division. Other news from EZ includes the sale of KFYE Fresno, Calif., for \$6 million to Ralph Guild or a partnership headed by him.

MARK KAYE is named VP/GM of Gannett hit outlet KHIT Seattle. Kaye joined Gannett two years ago as GM for KKBQ Houston and was appointed station manager there last year.

MALRITE appoints Frank Foti to the newly created post of field supervisor/corporate engineering. He was chief engineer at Malrite's WHTZ "Z-100" New York and will remain headquartered there.

WMRE Boston will be bought by Noble Broadcasting of Boston for \$3.7 million. The seller is Mariner Communications.

WJYL Louisville, Ky., is set to be bought by Media Capital Inc. for \$1.7 million. The seller is Inter Urban Broadcasting of Louisville.

TOM LAUHER is named GM of classical outlet KFOU-FM St. Louis. He was VP of Winfield Advertising there.

GERRY BOEHME is appointed to Arbitron's radio advisory council as research representative. He is VP/director of research at Katz Radio.

YesterHits®

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. **Best Of My Love**, Emotions, COLUMBIA
2. **Float On**, Floaters, ABC
3. **Don't Stop**, Fleetwood Mac, WARNER BROS.
4. **Keep It Comin' Love**, K.C. & the Sunshine Band, TK
5. **Strawberry Letter 23**, Brothers Johnson, A&M
6. **I Just Want To Be Your Everything**, Andy Gibb, RSO
7. **Telephone Line**, Electric Light Orchestra, UNITED ARTISTS
8. **Star Wars Title Theme**, Meco, MILLENNIUM
9. **That's Rock 'N' Roll**, Shaun Cassidy, WARNER/CURB
10. **Cold As Ice**, Foreigner, ATLANTIC

POP SINGLES—20 Years Ago

1. **Ode To Billie Joe**, Bobbie Gentry, CAPITOL
2. **Reflections**, Diana Ross & the Supremes, MOTOWN
3. **Come Back When You Grow Up**, Bobby Vee & the Strangers, LIBERTY
4. **The Letter**, Box Tops, MALO
5. **Baby I Love You**, Aretha Franklin, ATLANTIC
6. **You're My Everything**, Temptations, GORDY
7. **Apples, Peaches, Pumpkin Pie**, Jay & the Techniques, SMASH
8. **All You Need Is Love**, Beatles, CAPITOL
9. **San Franciscan Nights**, Eric Burdon & the Animals, MGM
10. **Funky Broadway**, Wilson Pickett, ATLANTIC

TOP ALBUMS—10 Years Ago

1. **Rumours**, Fleetwood Mac, WARNER BROS.
2. **Star Wars Soundtrack**, 20th CENTURY
3. **Moody Blue**, Elvis Presley, RCA
4. **J.T.**, James Taylor, COLUMBIA
5. **Shaun Cassidy**, WARNER/CURB
6. **Commodores**, MOTOWN
7. **CSN Crosby, Stills & Nash**, ATLANTIC
8. **Foreigner**, ATLANTIC
9. **Going For The One**, Yes, ATLANTIC
10. **Floaters**, ABC

TOP ALBUMS—20 Years Ago

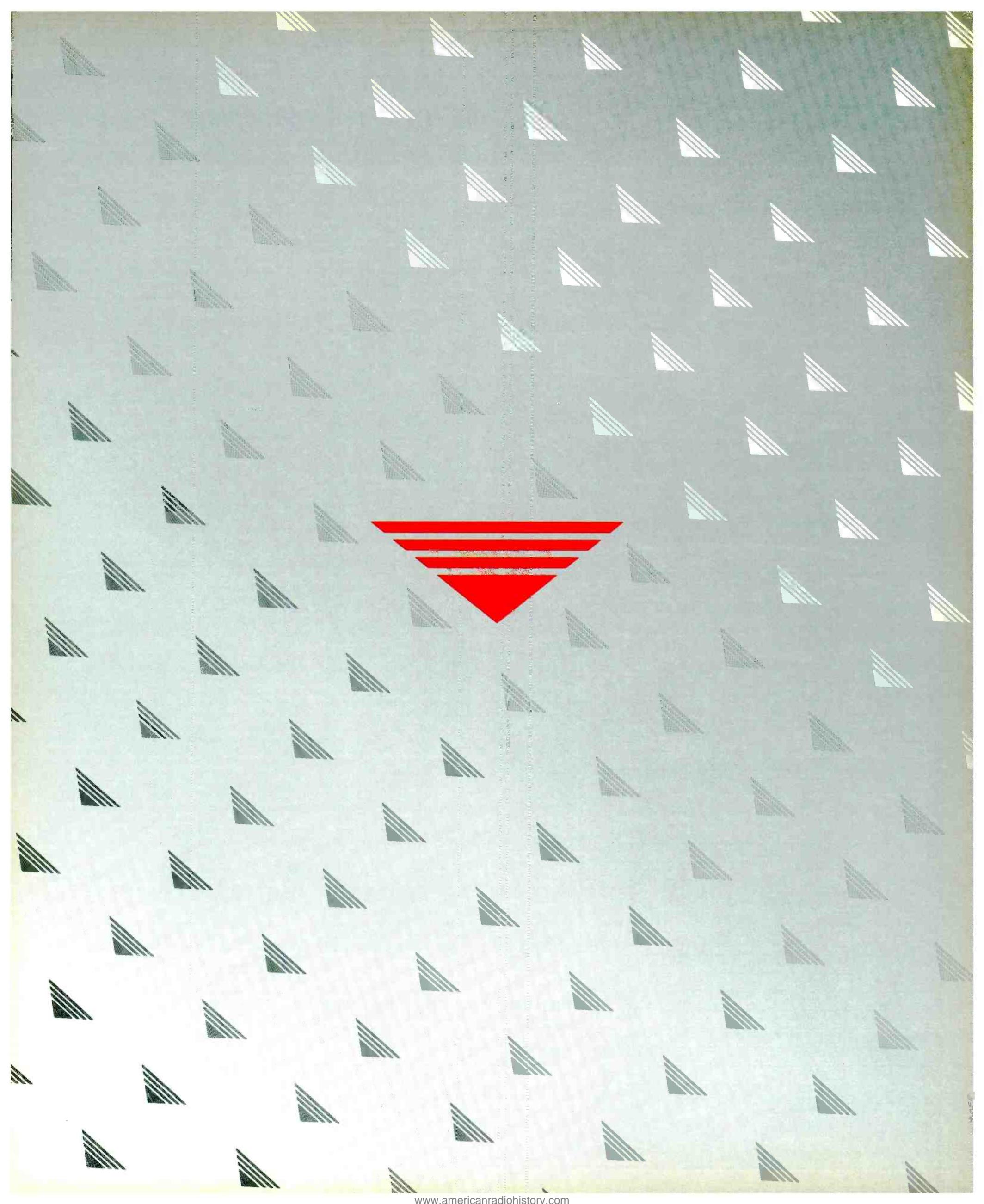
1. **Sgt. Pepper's Lonely Hearts Club Band**, Beatles, CAPITOL
2. **The Doors**, ELEKTRA
3. **Headquarters**, Monkees, COLGEMS
4. **Flowers**, Rolling Stones, LONDON
5. **Surrealistic Pillow**, Jefferson Airplane, RCA VICTOR
6. **Groovin'**, Young Rascals, ATLANTIC
7. **Release Me**, Engelbert Humperdinck, PARROT
8. **With A Lot O' Soul**, Temptations, GORDY
9. **Aretha Arrives** Aretha Franklin, ATLANTIC
10. **Insight Out**, Association, WARNER BROS.

COUNTRY SINGLES—10 Years Ago

1. **I've Already Loved You In My Mind**, Conway Twitty, MCA
2. **Daytime Friends**, Kenny Rogers, UNITED ARTISTS
3. **Don't It Make My Brown Eyes Blue**, Crystal Gayle, UNITED ARTISTS
4. **Y'all Come Back Saloon**, Oak Ridge Boys, ABC/DOT
5. **Heaven's Just A Sin Away**, Kendalls, OVATION
6. **I Got The Hoss**, Mel Tillis, MCA
7. **Why Can't He Be You**, Loretta Lynn, MCA
8. **East Bound And Down (I'm Just A) Redneck In A Rock And Roll Bar**, Jerry Reed, RCA
9. **I Love You A Thousand Ways**, Willie Nelson, COLUMBIA
10. **We Can't Go On Living Like This**, Eddie Rabbitt, ELEKTRA

SOUL SINGLES—10 Years Ago

1. **Keep It Comin' Love**, K.C. & the Sunshine Band, TK
2. **Float On**, Floaters, ABC
3. **It's Ecstasy When You Lay Down Next To Me**, Barry White, 20th CENTURY
4. **The Greatest Love Of All**, George Benson, ARISTA
5. **Boogie Nights**, Heatwave, EPIC
6. **Strawberry Letter 23**, Brothers Johnson, A&M
7. **Let's Clean Up The Ghetto**, Philadelphia International All Stars, EPIC
8. **Brick House**, Commodores, MOTOWN
9. **I Believe You**, Dorothy Moore, MALACO
10. **Do Ya Wanna Get Funky With Me**, Peter Brown, DRIVE



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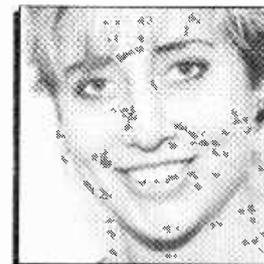
ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
				★★ NO. 1 ★★	
1	1	1	5	JOHN COUGAR MELLENCAMP MERCURY	PAPER IN FIRE 4 weeks at No. One
2	2	5	3	THE CARS ELEKTRA	YOU ARE THE GIRL
3	5	—	2	PINK FLOYD COLUMBIA	LEARNING TO FLY
4	4	13	3	AEROSMITH Geffen	DUDE (LOOKS LIKE A LADY)
5	3	4	8	GRATEFUL DEAD ARISTA	HELL IN A BUCKET
6	11	—	2	RUSH MERCURY	FORCE 10
7	9	16	5	DEF LEPPARD MERCURY	ANIMAL
8	15	19	5	INSIDERS EPIC	GHOST ON THE BEACH
9	8	12	4	LOVERBOY COLUMBIA	NOTORIOUS
10	7	8	6	RICHARD MARX EMI-MANHATTAN	SHOULD'VE KNOWN BETTER
11	26	—	2	R.E.M. I.R.S.	THE ONE I LOVE
12	13	11	20	U2 ISLAND	WHERE THE STREETS HAVE NO NAME
				★★★ FLASHMAKER ★★★	
13	NEW ▶		1	MICK JAGGER COLUMBIA	LET'S WORK
14	22	29	4	FLEETWOOD MAC WARNER BROS.	LITTLE LIES
15	10	14	6	BRYAN ADAMS A&M	VICTIM OF LOVE
16	18	20	6	DAVID BOWIE EMI-MANHATTAN	NEVER LET ME DOWN
17	29	40	3	WHITESNAKE Geffen	IS THIS LOVE
18	6	2	11	GRATEFUL DEAD ARISTA	TOUCH OF GREY
19	28	39	3	MELVIN JAMES MCA	WHY WON'T YOU STAY
20	19	21	6	PAUL KELLY & THE MESSENGERS A&M	DARLING IT HURTS
				★★★ POWER TRACK ★★★	
21	32	37	4	HOOTERS COLUMBIA	SATELLITE
22	24	28	5	THE FABULOUS THUNDERBIRDS CBS ASSOCIATED	HOW DO YOU SPELL LOVE
23	12	9	11	GREAT WHITE CAPITOL	ROCK ME
24	14	6	16	WHITESNAKE Geffen	HERE I GO AGAIN
25	23	25	7	THE SILENCERS RCA	PAINTED MOON
26	30	35	4	GLEN BURTNICK A&M	FOLLOW YOU
27	35	41	3	SAMMY HAGAR Geffen	RETURNING HOME
28	33	34	4	MR. MISTER RCA	SOMETHING REAL (INSIDE ME, INSIDE YOU)
29	NEW ▶		1	THE CARS ELEKTRA	STRAP ME IN
30	20	17	9	ROGER WATERS COLUMBIA	SUNSET STRIP
31	45	—	2	J. C. MELLENCAMP MERCURY	HARD TIMES FOR AN HONEST MAN
32	39	—	2	BILLY IDOL CHRYSALIS	MONY MONY
33	25	18	15	HEART CAPITOL	WHO WILL YOU RUN TO
34	43	—	2	SQUEEZE A&M	HOURLASS
35	37	38	7	EUROPE EPIC	CARRIE
36	17	7	10	JON ASTLEY ATLANTIC	JANE'S GETTING SERIOUS
37	16	3	10	HOOTERS COLUMBIA	JOHNNY B.
38	31	27	6	THE BEAT FARMERS MCA	DARK LIGHT
39	46	—	2	THE CULT BEGGAR'S BANQUET/SIRE	WILD FLOWER
40	49	—	2	JOHN COUGAR MELLENCAMP MERCURY	CHERRY BOMB
41	NEW ▶		1	AEROSMITH Geffen	RAG DOLL
42	44	47	5	JON BUTCHER CAPITOL	WISHES
43	47	49	3	PETE BARDENS CAPITOL	IN DREAMS
44	21	10	7	DEF LEPPARD MERCURY	WOMEN
45	NEW ▶		1	JOHN COUGAR MELLENCAMP MERCURY	THE REAL LIFE
46	NEW ▶		1	LOS LOBOS SLASH	COME ON, LET'S GO
47	27	15	12	CRUZADOS ARISTA	BED OF LIES
48	38	24	8	JOE WALSH FULL MOON/WARNER BROS.	IN MY CAR
49	NEW ▶		1	DEF LEPPARD MERCURY	HYSTERIA
50	50	—	3	GRATEFUL DEAD ARISTA	WHEN PUSH COMES TO SHOVE

Tracks with the greatest airplay gains this week. The Flashmaker is the highest-debuting track of the week. The Power Track is the track on the chart that shows the largest increase in airplay over the week before.

KUTE Los Angeles Experiences Shake-up; Duff Lindsay Exits PD Position At WHQT

KUTE Los Angeles gave all its on-air staffers notice last week. The quiet-storm outlet is expected to change formats toward the end of this month, although KUTE president/general manager Bill Ward will not give specifics. Speculation runs in favor of album rock fare, given the fact that Los Angeles has only progressive rocker KROQ, mainstream rocker KLOS, and pure-rocking, weak-signaled KNAC in that arena. The ironic twist to that speculation is that the quiet storm's ratings may have been rained on by KTWV "the Wave," which took KUTE's smooth, mood-music approach to a more intense level and has won big so far in the ratings. Country is also rumored to be a possibility, but it would seem that Malrite's KLAC/KZLA stations have that corner pretty well covered.



MIAMI MOVEMENTS:

Duff Lindsay is no longer programming EZ's WHQT "Hot 105" Miami. The decision appears to have been a mutual one and may have something to do with Hot 105's increased emphasis on mainstream top 40. In the face of stiff competition from WPOW and WHYI, Hot 105 has been on a 12-plus downturn for the last year. Lindsay, of course, previously worked at urban leader XHRM San Diego, where he had a strong track record.

by Kim Freeman

New to Hot 105 is general manager Bill Gilreath, who was last at AC outlet KIOI San Francisco. He replaces Chuck Goldmark, who is planning to buy a station in the market.

Across town at WPOW "Power 96," PD Bill Tanner lost two longtime colleagues who have often been referred to as his right arms. Power 96 MD Coleen Cassidy and assistant PD Mark Shands left for Tuscaloosa, Ala. A Miami radio veteran, Shands is going to program hit outlet WHKW there. Word is that Cassidy is going back to school.

Joey Reynolds is the new morning man at rocker WSHE, replacing a variety of guest hosts after Herman & McBean left for WGTR Miami for a new set of, uh, challenges.

DALLAS DOINGS: In a nice piece of truth in advertising, Bill Evans and Trey Matthews are "the new morning guys" at KHYI "Y-95" Dallas. The team is from WABB Mobile, Ala., and replaces "Sonny In The Morning," aka Pete Thompson. New to middays is Wendy Westbrook, and Billy Burke just started in afternoons. The whereabouts of former Y-95 afternoon driver Kemosabi Joe are unknown at present. P.S.: Did we tell you that former KVIL Dallas-er Dave Spence is consulting Y-95?

Randy Brown, the newly appointed PD at Gannett hit outlet KTKS Dallas, has done quick work on re-vamping the station's image with the new slogan "Kiss, the fresh one." Just arrived in afternoons is John Frost, who comes from sister hit outlet KHIT Seattle. Scott LeTourneau will take over middays. Brown had been doing middays as Christopher Hayes, and KTKS night man Don Crockett is now calling himself Rick Hayes on air. Neither the names nor the shifts for morning team Walton & Johnson and overnight man John Roberts have been changed.

KIPPER MCGEE leaves WHBT "Heartbeat" Milwaukee to assume the operations manager post at WMIL/WOKY Milwaukee. Rumor has it that several staffers were let go from WHBT and that a format change may be in the works.

If you're going to go through the mechanics of an on-air wedding, wouldn't be nice if you were well-versed in the radio medium? Well, that is the situation at Genesis hit outlet KBTS Austin, Texas, where PD Lisa Tonacci and morning man Mike Butts are planning to tie the knot on air some Thursday morning—in honor of the almighty Arbitron—in the not-too-distant future.

A welcome to the boomtown goes to Dave Morrell, who is dressed for success and guerilla warfare with new duties covering top 40 promotion in the New York area for Capitol. Our heartfelt best wishes to ya!

DAN DANIEL is the new afternoon guy at WYNY New York. Daniel's voice is familiar to Gotham country fans. He had driven the same shift for the old WHN (now all-sports WFAN) and worked at WYNY in its AC days from 1979 to 1985... We made some goofs in our update on WBIG-FM Greensboro/Winston-Salem, N.C., last week. Former WBIG afternoon man Steve Norris is now production engineer and a part of the morning show, which is hosted by Billy Buck. PD Kevin O'Neal slides into afternoons. Additionally, new midday talent Kerry Wolfe is a *he*. Sorry!... Last week, we told you WMYK

"K-98" Norfolk, Va., PD Dave Allan was let go. Here's his number: 804-420-1543.

Kevin Mason segues from MD at WCMS Norfolk to the client services post at country outlet WLVK Charlotte, N.C. Word is that WCMS PD Russ Cassidy may have left, too. More next week.

KWIN Stockton/Lodi, Calif., loses PD Jim Williard to top 40 WQXI-FM Atlanta, where he has landed a production spot. Also, KWIN morning man Bill Foley moved to the same shift at KKOS Carlsbad, Calif. That means that Jack Armstrong steps into the assistant PD duties and the morning shift. Johnny Milford moves from nights to afternoons; Greg Fox goes to middays; and Mike McKnight moves out of part-time status into nights. Also new is Jill Fasoli, KWIN's morning news person.

GREG ROLLING leaves KSDO-FM "KS-103" San Diego to take his first PD gig at KKYK Little Rock, Ark. Rolling had been MD at KS-103 for the past year, and before that he was MD at WEZB New Orleans... Here's some changes from WENS Indianapolis: Mark Patrick left his morning show duties, and now Dennis Jon Bailey operates solo in that shift. Jerry Curtis joins as midday man and assistant PD, and Alan Cook arrives from KLYF Des Moines, Iowa, as evening talent and production whiz.

Chris Edmonds returns to mornings at top 40/AC station WDTX "99 DTX" Detroit. He comes out of afternoons to do so and replaces former WDTX morning man/PD/part-owner Jim Harper, who gave all that up to return to AC outlet WNIC Detroit. Newly appointed to afternoons is Rich Anton, who is fresh from WHTX Pittsburgh.

MICHAEL JACKSON MINUTIA of the week is that it appears KMJQ "Magic 102" Houston was the first station to get its hands on the album Aug. 27. Across town at hit leader KKBQ "93Q," PD John Lander coped by whipping up a morning promo promising, "If you missed the new Michael Jackson record earlier, stay tuned," which cleverly covered up the situation until the album arrived that afternoon.

Gotham album rock veteran Marc Miller joins the Brooklyn, N.Y.-based Digital Radio Network as director of affiliate relations. That's the company that has the CD Hotline off to a flying start thanks to strong interest from rock outlets nationwide. By dialing DRN's 800 number, callers get questions about CDs and their availability answered.

SPANISH OUTLET KTNQ Los Angeles concluded its five-month Win A Million giveaway Aug. 29, setting a new record for the greatest amount of cash awarded to a single listener. KTNQ president/GM Ken Wolt rightly calls the campaign a sign of Hispanic radio's coming of age and says that if Los Angeles' Hispanic population was a city unto itself, it would be the fifth-largest city in the country.

BERTELSMANN MUSIC GROUP



BMG

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RCA Records International Label
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ARISTA

Arista Records
6 West Home Video



ARISTA

PROMOTIONS

THE JAZZ MOUNT

WNEW-AM New York's "Jazz-beaux" Collins has a four-legged namesake keeping the peace in Gotham. Collins has always loved New York's mounted police, who patrol the city's streets on horseback. When he found out that New Yorkers can donate horses to the police department and then name them, he asked listeners to send in donations of less than \$5, so he could pool the money and buy a horse. After two months, Collins raised all he needed, bought a horse and donated it to the mounted police. The horse's name? Jazzbeaux, of course.

DROUGHT RELIEF

WLVQ Columbus, Ohio, found another way to sprinkle a little green around to listeners recently. Because of exceptionally hot weather, the Columbus suburb of Dublin has

had a lawn-watering ban in effect. **WLVQ** morning men **Lee Randall** and **J.J. Jeffries** asked listeners to call in and explain why they felt their lawns, gardens, or flower beds needed watering. Those listeners judged most needy, or most inventive, won visits from the "Q-FM-96" water wagon—a water-filled tanker truck rented by the station. According to the station, the tanker "watered the winners' withered what-ers."

HOLE-HEARTED EFFORT

WCUZ Grand Rapids, Mich., morning show co-host and sports director **Dennis Sutton** set out to break the world record for the number of holes golfed in a 24-hour period. Sutton asked listeners to call in pledges for each putt sunk, to benefit the Make-A-Wish Foundation in the Grand Rapids area. The foundation fulfills wishes for terminally ill children.

Sutton spent a week gathering

pledges and practicing his golf before taking to the course to break the record of 702 holes, set in 1985. To prepare, he ordered special glow-in-the-dark golf balls and a souped-up golf cart capable of reaching 22 mph. Sutton also assigned volunteers the task of teeing up balls at every hole, and two carts chased his drives down the fairways, acting as ball spotters and saving him valuable time.

To increase the promotional impact, Sutton began and ended the 24-hour ordeal on the **WCUZ** morning show. He gave listeners hourly reports and performed his usual morning show duties via a wireless microphone. But after 24 hours and as many blisters, Sutton managed just 376 holes. Regardless, his efforts meant thousands of dollars for the charity.

There's a postscript to this story: Soon after Sutton announced he would try to break the record, the professional golfer who set it broke it himself, playing 780 holes consecutively. But unlike Sutton, he played on a lighted golf course, and he didn't have to deliver morning newscasts from a speeding golf cart.

FOR WEEK ENDING SEPTEMBER 12, 1987

Billboard.

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HOT CROSSOVER 30™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
1	4	5	7	LISA LISA & CULT JAM COLUMBIA	★★ NO. 1 ★★ LOST IN EMOTION 1 week at No. One
2	2	3	6	MICHAEL JACKSON EPIC	I JUST CAN'T STOP LOVING YOU
3	3	2	7	LOS LOBOS WARNER BROS.	LA BAMBA
4	6	7	6	WHITNEY HOUSTON ARISTA	DIDN'T WE ALMOST HAVE IT ALL
5	5	4	7	L.L. COOL J DEF JAM	I NEED LOVE
6	7	6	7	FAT BOYS & THE BEACH BOYS TIN PAN APPLE	WIPE OUT
7	1	1	9	MADONNA SIRE	WHO'S THAT GIRL
8	9	9	8	JELLYBEAN CHRYSALIS	WHO FOUND WHO
9	8	11	12	WILL TO POWER EPIC	DREAMIN'
10	13	16	4	PRINCE PAISLEY PARK	U GOT THE LOOK
11	12	21	3	EXPOSE ARISTA	LET ME BE THE ONE
12	10	8	6	LEVERT ATLANTIC	CASANOVA
13	11	12	6	FORCE M.D.'S TOMMY BOY	LOVE IS A HOUSE
14	17	24	3	NOEL 4TH & B'WAY	SILENT MORNING
15	16	15	7	ABC MERCURY	WHEN SMOKEY SINGS
16	18	23	4	BANANARAMA LONDON	I HEARD A RUMOUR
17	15	20	5	HERB ALPERT A&M	MAKING LOVE IN THE RAIN
18	NEW	1		MADONNA SIRE	CAUSING A COMMOTION
19	21	27	3	PEPSI & SHIRLIE POLYDOR	HEARTACHE
20	25	17	8	NATALIE COLE EMI-MANHATTAN	JUMP START
21	14	14	15	GEORGE MICHAEL COLUMBIA	I WANT YOUR SEX
22	22	—	17	DEBBIE GIBSON ATLANTIC	ONLY IN MY DREAMS
23	NEW	1		PRETTY POISON VIRGIN	CATCH ME I'M FALLING
24	26	—	4	T'PAU VIRGIN	HEART AND SOUL
25	23	26	12	ALEXANDER O'NEAL TABU	FAKE
26	20	13	7	DIONNE WARWICK & JEFFREY OSBORNE ARISTA	LOVE POWER
27	19	10	8	SMOKEY ROBINSON MOTOWN	ONE HEARTBEAT
28	NEW	1		ANITA BAKER ELEKTRA	NO ONE IN THE WORLD
29	30	—	2	SWING OUT SISTER MERCURY	BREAKOUT
30	NEW	1		JODY WATLEY MCA	DON'T YOU WANT ME

FEATURED PROGRAMMING

THE NETWORK RADIO CO. is one of the first visible signs of **Westwood One's** acquisition of the **NBC Radio Network**. **Westwood One**, **Mutual Broadcasting**, and the **NBC Radio Network** will now all be under the **Network Radio Co.** umbrella.

BOTH THE MCA Radio Network and **James Paul Brown Entertainment** will be introducing live call-in shows for country formats in the coming weeks. "Nashville Live," MCA's first foray into "line shows," bows Sept. 27, marking MCA's first country offering. The 90-minute show will air at 8:30 p.m. EST on Sundays, with country notable **Lon Helton** hosting live from Nashville. The premiere will feature Alabama and the network radio debut of the group's new album, "Just Us." Initially, MCA is programming 12 tracks per show.

"Countryline U.S.A." is **James Paul Brown Entertainment's** country follow-up to the top 40 "Hitline U.S.A." The one-hour "Countryline" will be hosted by **Gerry House** in Nashville, but will include live hook-ups with weekly guests anywhere in the country. House will remain in Nashville, where he took over the **WSIX** morning show on Sept. 1.

"Countryline" debuts at 8 p.m. Oct. 18 EST with guest **Kenny Rogers**, live from New York. Executive producer **Dana Miller** says an average of six tracks and 20 calls are planned per show. Miller predicts that both of the new shows will get off to healthy starts, adding that "Countryline" is starting out with a three-year commitment from advertisers. Both MCA and JPB plan heavy promotions for the shows.

(Continued on next page)

FOR WEEK ENDING SEPTEMBER 12, 1987

Billboard.

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HOT ADULT CONTEMPORARY™

Compiled from a national sample of radio playlists.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	6	★★ NO. 1 ★★ I JUST CAN'T STOP LOVING YOU EPIC 34-07253/E.P.A.	MICHAEL JACKSON WITH SIEDAH GARRETT
2	3	4	7	DIDN'T WE ALMOST HAVE IT ALL ARISTA 1-9616	WHITNEY HOUSTON
3	2	3	8	ONE HEARTBEAT MOTOWN 1897	◆ SMOKEY ROBINSON
4	5	7	7	LA BAMBA SLASH 7-28336/WARNER BROS.	◆ LOS LOBOS
5	6	9	8	DOING IT ALL FOR MY BABY CHRYSALIS 43143	◆ HUEY LEWIS & THE NEWS
6	4	2	11	LOVE POWER ARISTA 1-9567	DIONNE WARWICK & JEFFREY OSBORNE
7	10	12	8	LONELY IN LOVE FULL MOON/EPIC 34-07275/E.P.A.	◆ DAN FOGELBERG
8	7	5	9	WHO'S THAT GIRL SIRE 7-28341/WARNER BROS.	◆ MADONNA
9	12	15	5	WHEN SMOKEY SINGS MERCURY 888 604-7/POLYGRAM	◆ ABC
10	8	6	12	MARY'S PRAYER VIRGIN 7-99465	◆ DANNY WILSON
11	9	8	14	BACK IN THE HIGHLIFE AGAIN ISLAND 7-28472/WARNER BROS.	◆ STEVE WINWOOD
12	14	17	8	NO ONE IN THE WORLD ELEKTRA 7-69456	◆ ANITA BAKER
13	17	24	4	THE STUFF THAT DREAMS ARE MADE OF ARISTA 1-9619	◆ CARLY SIMON
14	13	11	16	ALONE CAPITOL 44002	◆ HEART
15	15	13	21	CAN'T WE TRY COLUMBIA 38-07050	◆ DAN HILL (DUET WITH VONDA SHEPARD)
16	16	16	8	I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR ISLAND 7-99430/ATLANTIC	◆ U2
17	19	25	4	WHY DOES IT HAVE TO BE (WRONG OR RIGHT) RCA 5132	◆ RESTLESS HEART
18	18	32	4	HAPPY TOGETHER OPEN AIR 0024/A&M	THE NYLONS
19	11	10	12	LUKA A&M 2937	◆ SUZANNE VEGA
20	29	—	2	LITTLE LIES WARNER BROS. 7-28291	◆ FLEETWOOD MAC
21	30	—	2	DON'T MAKE ME WAIT FOR LOVE ARISTA 1-9625	◆ KENNY G.
22	21	26	5	MAKING LOVE IN THE RAIN A&M 2949	HERB ALPERT
23	31	36	3	TOUCH OF GREY ARISTA 1-9606	◆ GRATEFUL DEAD
24	28	35	5	IN MY DREAMS EPIC 34-07255/E.P.A.	◆ REO SPEEDWAGON
25	34	—	2	I'VE BEEN IN LOVE BEFORE VIRGIN 7-99425	◆ CUTTING CREW
26	23	18	18	I WANNA DANCE WITH SOMEBODY (WHO LOVES ME) ARISTA 1-9598	◆ WHITNEY HOUSTON
27	24	21	15	MOONLIGHTING (THEME) MCA 53124	◆ AL JARREAU
28	20	14	11	SEVEN WONDERS WARNER BROS. 7-28317	◆ FLEETWOOD MAC
29	22	20	13	SOMETHING SO STRONG CAPITOL 5695	◆ CROWDED HOUSE
30	25	19	18	I'D STILL SAY YES CONSTELLATION 53028/MCA	KLYMAXX
31	26	23	24	SONGBIRD ARISTA 1-9588	◆ KENNY G.
32	NEW	1		I.O.U. ME CAPITOL 44009	BE BE & CE CE WINANS
33	38	—	2	ONLY IN MY DREAMS ATLANTIC 7-89322	◆ DEBBIE GIBSON
34	32	22	10	FATAL HESITATION A&M 2942	CHRIS DE BURGH
35	NEW	1		MAYBE SOMEDAY ELEKTRA 7-69448	◆ SIMPLY RED
36	27	28	6	SHATTERED GLASS ATLANTIC 7-89245	◆ LAURA BRANIGAN
37	37	29	19	EVERY LITTLE KISS RCA 14361	◆ BRUCE HORNSBY & THE RANGE
38	NEW	1		BREAKOUT MERCURY 888 016-7/POLYGRAM	◆ SWING OUT SISTER
39	33	33	5	THIN LINE MTM 72087	◆ IN PURSUIT
40	36	30	21	IN TOO DEEP ATLANTIC 7-89316	◆ GENESIS

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

FEATURED PROGRAMMING

(Continued from preceding page)

THE GRANDDADDY of recorded live-rock programming, "The King Biscuit Flower Hour" from DIR Broadcasting in New York, is being delivered to affiliates on compact disk starting this month. The CD version of the program debuts with the Eric Clapton show on Sunday (6).

The switch to CD should boost the 14-year-old show's promotional value for DIR affiliates. The CD distribution will improve the audio quality, which was already good, and give DIR affiliates an edge in the battle for ratings supremacy. DIR is recording more than half of its "Biscuits" on 48-track digital equipment. It will continue starting each month with a "Best Of The Biscuit" and following up with recent recordings for weeks two, three, and four.

"The King Biscuit Flower Hour" bowed in February 1973 in quadraphonic sound, with Blood, Sweat & Tears, the Mahavishnu Orchestra and an unknown named Bruce Springsteen. The show's live-audio quality has always ranked high. "Biscuits" have been used as live albums for several performers, including the Rolling Stones, Billy Idol, and Rod Stewart.

Aging hippies have debated the origin of the show's title for years. The name actually comes from several sources; it's a tribute to the late, great, blues-oriented radio

show of the '40s, "King Biscuit Time," which was sponsored by the King Biscuit Flower Co. And it also invokes the term "flower power" from the '60s and '70s.

DIR is also readying its new "Gary Owens' Music Weekend" for an October bow. The new, four-hour, weekly AC offering quickly fills the void left by DIR's recent cancellation of the album rocker, "Rock Clock."

"Gary Owens' Music Weekend" will be a music magazine, combining current chart toppers with classic AC fare. Also slated are lifestyle features, including television and movie reviews and celebrity interviews, all hosted by well-known veteran Gary Owens. The show is being produced by **Wally Clark Productions**, which also produces "Rick Dees' Weekly Top 40" for DIR. The program will track eight to 10 songs per hour.

NEW YORK Gov. Mario Cuomo has accepted an invitation from **United Stations Radio Network** to speak before a select group of broadcasters at the National Assn. of Broadcasters convention in Anaheim, Calif. Cuomo's 45-minute speech, scheduled for Friday (11) at the Anaheim Hilton, will be followed by a question and answer session.

The United States invitations



Bon Appetit. DIR Broadcasting staffers sat down with Bon Jovi for a press luncheon while the network broadcast the event live. Segments from the broadcast conference will be incorporated into a two-hour "Bon Jovi Special" to be aired in November. Standing, from left, are PolyGram's Bob Jamieson, Bon Jovi's Richie Sambora, DIR executive VP Peter Kauff, Bon Jovi's Tico Torres, and PolyGram president and CEO Dick Asher. Seated, from left, are Bon Jovi's David Bryan, Alec John Such, and Jon Bon Jovi and press conference moderator Lisa Robinson.

went out to approximately 200 group owners, NAB board members, and USRN affiliate general managers and program directors. The governor is expected to appraise the 1988 presidential elections.

PETER J. LUDWIG

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

Sept. 11-12, Miami Sound Machine, On The Radio, On The Radio Broadcasting, one hour.

Sept. 11-13, Kiss, Metalshop, MJI Broadcasting, one hour.

Sept. 11-13, Annette Funicello/Roger Daltrey, Cruisin' America, CBS RadioRadio, three hours.

Sept. 11-13, Nitty Gritty Dirt Band, Country Today, MJI Broadcasting, one hour.

Sept. 11-13, Huey Lewis & the News, Hot Rocks, United Stations, 90 minutes.

Sept. 12-13, Ricky Skaggs/Judy Rodman, Country Close-Up, ProMedia, one hour.

Sept. 12-13, Pet Shop Boys/Replacements, Rock Trends, MCA Radio Network, two hours.

Sept. 13, The Second Annual Prince's Trust All-Star Rock Concert, Westwood One simulcast with HBO, 90 minutes.

Sept. 13, Mick Jagger/R.E.M., Powercuts, Global Satellite/ABC Radio Network, two hours.

Sept. 13, Pete Townshend/Roger Daltrey/the Who, King Biscuit Flower Hour, DIR Broadcasting, one hour.

Sept. 13, Go West/Pet Shop Boys, Hitline U.S.A., James Paul Brown Entertainment, one hour.

Sept. 13-19, Paul King, Rock Over London, Radio International, one hour.

Sept. 14, Def Leppard, Line One, Westwood One, one hour.

Sept. 14, Aerosmith, Rockline, Global Satellite/ABC Radio Networks, 90 minutes.

Sept. 14-20, Brian Wilson, Classic Cuts, MJI Broadcasting, one hour.

Sept. 14-20, The Beatles: "Rubber Soul" to "Sgt. Pepper," Westwood One Special, three hours.

Sept. 14-20, Tom Petty & the Heartbreakers, Rock Today, MJI Broadcasting, one hour.

Sept. 14-20, Hooters, Off The Record with Mary Turner, Westwood One, one hour.

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

PLATINUM

New York P.D.: Larry Berger

- 1 Los Lobos, La Bamba
- 2 Madonna, Who's That Girl
- 3 Michael Jackson With Siedah Garrett, "The Pointer Sisters, Be There (From "The Pointer Sisters, Be There")
- 4 Whitney Houston, Didn't We Almost Have Fun?
- 5 The Whispers, Rock Steady
- 6 Suzanne Vega, Luka
- 7 T'Pau, Heart And Soul
- 8 Oan Hill (Duet With Vonda Shepard), C
- 9 Noel, Silent Morning
- 10 George Michael, I Want Your Sex (From "The Pointers Sisters, Be There")
- 11 U2, I Still Haven't Found What I'm Looking For
- 12 Lisa Lisa & Cult Jam, Lost In Emotion
- 13 ABC, When Smokey Sings
- 14 Gloria Estefan & Miami Sound Machine, "Don't Leave This This World Behind"
- 15 Richard Marx, Don't Mean Nothing
- 16 Fat Boys & The Beach Boys, Wipeout
- 17 Will To Power, Dreamin'
- 18 Bananarama, I Heard A Rumour
- 19 L.L. Cool J, I Need Love
- 20 Heart, Alone
- 21 The Jets, Cross My Broken Heart (From "The Jets, Cross My Broken Heart")
- 22 Europe, Carrie
- 23 Jellybean featuring Elisa Fiorillo, W
- 24 Peppi & Shirie, Heartache
- 25 Huey Lewis & The News, Doing It All F
- 26 Whitney Houston, I Wanna Dance With Somebody
- 27 Steve Winwood, Back In The High Life
- 28 Madonna, Causing A Comotion

New York P.D.: Scott Shannon

- 1 Los Lobos, La Bamba
- 2 Michael Jackson With Siedah Garrett, "The Pointer Sisters, Be There (From "The Pointer Sisters, Be There")
- 3 Madonna, Who's That Girl
- 4 Whitney Houston, Didn't We Almost Have Fun?
- 5 T'Pau, Heart And Soul
- 6 Suzanne Vega, Luka
- 7 Noel, Silent Morning
- 8 L.L. Cool J, I Need Love
- 9 George Michael, I Want Your Sex (From "The Pointers Sisters, Be There")
- 10 Lisa Lisa & Cult Jam, Lost In Emotion
- 11 The Whispers, Rock Steady
- 12 Dan Hill (Duet With Vonda Shepard), C
- 13 U2, I Still Haven't Found What I'm Looking For
- 14 Bananarama, I Heard A Rumour
- 15 LeVert, Casanova
- 16 Richard Marx, Don't Mean Nothing
- 17 ABC, When Smokey Sings
- 18 Donna Warwick & Jeffrey Osborne, Lov
- 19 Fat Boys & The Beach Boys, Wipeout
- 20 Whittensnake, Here I Go Again
- 21 Jellybean featuring Elisa Fiorillo, W
- 22 Gloria Estefan & Miami Sound Machine, "Don't Leave This This World Behind"
- 23 Will To Power, Dreamin'
- 24 Prince, U Got The Look
- 25 Madonna, Causing A Comotion
- 26 Janet Jackson, The Pleasure Principle
- 27 Kenny G, Songbird

Los Angeles P.D.: Steve Rivers

- 1 Los Lobos, La Bamba
- 2 Michael Jackson With Siedah Garrett, "The Pointer Sisters, Be There (From "The Pointer Sisters, Be There")
- 3 Debbie Gibson, Only In My Dreams
- 4 Dan Hill (Duet With Vonda Shepard), C
- 5 ABC, When Smokey Sings
- 6 Madonna, Who's That Girl
- 7 Whitney Houston, Didn't We Almost Have Fun?
- 8 Suzanne Vega, Luka
- 9 Will To Power, Dreamin'
- 10 Richard Marx, Don't Mean Nothing
- 11 T'Pau, Heart And Soul
- 12 Smokey Robinson, One Heartbeat
- 13 Natalie Cole, Jump Start
- 14 Huey Lewis & The News, Doing It All F
- 15 Bananarama, I Heard A Rumour
- 16 U2, I Still Haven't Found What I'm Looking For
- 17 Lisa Lisa & Cult Jam, Lost In Emotion
- 18 The Whispers, Rock Steady
- 19 L.L. Cool J, I Need Love
- 20 Prince, U Got The Look
- 21 George Michael, I Want Your Sex (From "The Pointers Sisters, Be There")
- 22 Donna Warwick & Jeffrey Osborne, Lov
- 23 Heart, Alone
- 24 Herb Alpert, Making Love In The Rain
- 25 Freddie Jackson, Jam Tonight
- 26 Grateful Dead, Touch Of Grey
- 27 Expose, Let Me Be The One
- 28 Curiosity Killed The Cat, Misfit
- 29 Whittensnake, Here I Go Again
- 30 U2, I Still Haven't Found What I'm Looking For
- 31 Steve Winwood, Back In The High Life
- 32 Alexander O'Neal, Fake
- 33 David Bowie, Never Let Me Down
- 34 Fleetwood Mac, Little Lies
- 35 LeVert, Casanova
- A — Madonna, Causing A Comotion
- A — Pet Shop Boys, It's A Sin
- A — Bryan Adams, Victim Of Love
- A — The Cars, You Are The Girl
- A — Tiffany, I Think We're Alone Now
- A — Go West, Don't Look Down - The Sequel
- A — Swing Out Sister, Breakout

Boston P.D.: Harry Nelson

- 1 Huey Lewis & The News, Doing It All F
- 2 Los Lobos, La Bamba
- 3 Michael Jackson With Siedah Garrett, "The Pointer Sisters, Be There (From "The Pointer Sisters, Be There")
- 4 ABC, When Smokey Sings
- 5 Whitney Houston, Didn't We Almost Have Fun?
- 6 Debbie Gibson, Only In My Dreams
- 7 L.L. Cool J, I Need Love
- 8 Grateful Dead, Touch Of Grey
- 9 Starship, It's Not Over (Til It's Over)
- 10 Smokey Robinson, One Heartbeat
- 11 Richard Marx, Don't Mean Nothing
- 12 Whittensnake, Here I Go Again
- 13 Danny Wilson, Mary's Prayer
- 14 John Cougar Mellencamp, Paper In Fire
- 15 Sammy Hagar, Give To Live
- 16 George Michael, I Want Your Sex (From "The Pointers Sisters, Be There")

Boston P.D.: Sunny Joe White

- 1 Michael Jackson With Siedah Garrett, "The Pointer Sisters, Be There (From "The Pointer Sisters, Be There")
- 2 Whitney Houston, Didn't We Almost Have Fun?
- 3 ABC, When Smokey Sings
- 4 Bananarama, I Heard A Rumour
- 5 Alexander O'Neal, Fake
- 6 Huey Lewis & The News, Doing It All F
- 7 Prince, U Got The Look
- 8 Whittensnake, Here I Go Again
- 9 Natalie Cole, Jump Start
- 10 Lisa Lisa & Cult Jam, Lost In Emotion
- 11 Jellybean featuring Elisa Fiorillo, W
- 12 Donna Warwick & Jeffrey Osborne, Lov
- 13 Heart, Who Will You Run To
- 14 Dan Hill (Duet With Vonda Shepard), C
- 15 David Bowie, Never Let Me Down
- 16 Expose, Let Me Be The One
- 17 Anita Baker, No One In The World
- 18 Peppi & Shirie, Heartache
- 19 Smokey Robinson, One Heartbeat
- 20 Donna Summer, Dinner With Gershwin
- 21 Grateful Dead, Touch Of Grey
- 22 Atlantic Starr, One Lover At A Time
- 23 Europe, Carrie
- 24 John Cougar Mellencamp, Paper In Fire
- 25 Danny Wilson, Mary's Prayer
- 26 Phyllis Hyman, Old Friend
- 27 Richard Marx, Don't Mean Nothing
- 28 Curiosity Killed The Cat, Misfit
- 29 LeVert, Casanova
- 30 Noel, Silent Morning
- 31 EX Fat Boys & The Beach Boys, Wipeout
- 32 EX Swing Out Sister, Breakout
- 33 EX Bryan Adams, Victim Of Love
- 34 EX Crowded House, World Where You Live
- 35 EX David Halliday, He's My Girl
- A — Mr. Mister, Something Real (Inside Me)
- A — Cutting Crew, I've Been In Love Before
- A — Cock Robin, Just Around The Corner
- A — Madonna, Causing A Comotion
- A — Mick Jagger, Let's Work
- A — U2, Where The Streets Have No Name
- A — Stephanie Mills, You're Putting 'A
- A — Gloria Estefan & Miami Sound Machine, "Don't Leave This This World Behind"
- A — Warren Zevon, Leave My Monkey Alone
- A — Fleetwood Mac, Little Lies
- A — Kenny G, Don't Make Me Wait For Love
- A — Chris Rea, Let's Dance
- A — Pet Shop Boys, It's A Sin
- A — Go West, Don't Look Down - The Sequel
- A — Michael Bolton, That's What Love Is A
- A — Squeeze, Hourglass
- A — The Silencers, Painted Moon
- A — Ray Parker Jr., I Don't Think That Ma

Hartford P.D.: Lyndon Abell

- 1 Michael Jackson With Siedah Garrett, "The Pointer Sisters, Be There (From "The Pointer Sisters, Be There")
- 2 L.L. Cool J, I Need Love
- 3 Los Lobos, La Bamba
- 4 Whitney Houston, Didn't We Almost Have Fun?
- 5 Madonna, Who's That Girl
- 6 Jellybean featuring Elisa Fiorillo, W
- 7 Prince, U Got The Look
- 8 LeVert, Casanova
- 9 ABC, When Smokey Sings
- 10 Lisa Lisa & Cult Jam, Lost In Emotion
- 11 Regina Belle, Show Me The Way
- 12 The Whispers, Rock Steady
- 13 Whittensnake, Here I Go Again
- 14 Donna Warwick & Jeffrey Osborne, Lov
- 15 Dan Hill (Duet With Vonda Shepard), C
- 16 Alexander O'Neal, Fake
- 17 Smokey Robinson, One Heartbeat
- 18 Herb Alpert, Making Love In The Rain
- 19 David Bowie, Never Let Me Down
- 20 John Cougar Mellencamp, Paper In Fire
- 21 Expose, Let Me Be The One
- 22 Bananarama, I Heard A Rumour
- 23 Europe, Carrie
- 24 The Pointer Sisters, Be There (From "The Pointer Sisters, Be There")
- 25 Grateful Dead, Touch Of Grey
- 26 Go West, Don't Look Down - The Sequel
- 27 Donna Summer, Dinner With Gershwin
- 28 Kenny G, Don't Make Me Wait For Love
- 29 Mr. Mister, Something Real (Inside Me)
- 30 Fleetwood Mac, Little Lies
- 31 Swing Out Sister, Breakout
- 32 Wendy & Lisa, Water Fall
- 33 Billy Idol, Money Money
- A35 — The Cars, You Are The Girl
- A36 — Madonna, Causing A Comotion
- A37 — Michael Jackson, Bad
- A38 — Natalie Cole, Jump Start
- A39 — Gloria Estefan & Miami Sound Machine,

Philadelphia P.D.: Scott Walker

- 1 Michael Jackson With Siedah Garrett, "The Pointer Sisters, Be There (From "The Pointer Sisters, Be There")
- 2 Grateful Dead, Touch Of Grey
- 3 ABC, When Smokey Sings
- 4 Jellybean featuring Elisa Fiorillo, W
- 5 Huey Lewis & The News, Doing It All F
- 6 Bananarama, I Heard A Rumour
- 7 Whittensnake, Here I Go Again
- 8 Los Lobos, La Bamba
- 9 Dan Hill (Duet With Vonda Shepard), C
- 10 Whitney Houston, Didn't We Almost Have Fun?
- 11 Richard Marx, Don't Mean Nothing
- 12 Lisa Lisa & Cult Jam, Lost In Emotion
- 13 ABC, When Smokey Sings
- 14 Alexander O'Neal, Fake
- 15 Expose, Let Me Be The One
- 16 REO Speedwagon, In My Dreams
- 17 Smokey Robinson, One Heartbeat
- 18 Prince, U Got The Look
- 19 John Cougar Mellencamp, Paper In Fire
- 20 Natalie Cole, Jump Start
- 21 David Bowie, Never Let Me Down
- 22 Heart, Who Will You Run To
- 23 Herb Alpert, Making Love In The Rain
- 24 Noel, Silent Morning
- 25 Europe, Carrie
- 26 Fat Boys & The Beach Boys, Wipeout
- 27 Donna Summer, Dinner With Gershwin
- 28 LeVert, Casanova
- A30 — Swing Out Sister, Breakout
- A31 — Mr. Mister, Something Real (Inside Me)
- A32 — Michael Bolton, That's What Love Is A
- A33 — Bryan Adams, Victim Of Love
- A34 — Chris Rea, Let's Dance
- A39 — The Cars, You Are The Girl
- A40 — U2, Where The Streets Have No Name
- A — Pet Shop Boys, It's A Sin
- A — Ray Parker Jr., I Don't Think That Ma
- A — The System, Don't Make Me Wait For Love
- A — The Silencers, Painted Moon
- A — Gloria Estefan & Miami Sound Machine, "Don't Leave This This World Behind"
- A — Loverboy, Notorious

Pittsburgh P.D.: Jim Richards

- 1 Los Lobos, La Bamba
- 2 Whittensnake, Here I Go Again
- 3 Whitney Houston, Didn't We Almost Have Fun?
- 4 The Cars, You Are The Girl
- 5 Europe, Carrie
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- 7 Michael Jackson With Siedah Garrett, "The Pointer Sisters, Be There (From "The Pointer Sisters, Be There")
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- 14 L.L. Cool J, I Need Love
- 15 Bananarama, I Heard A Rumour
- 16 Grateful Dead, Touch Of Grey
- 17 Starship, It's Not Over (Til It's Over)
- 18 Lisa Lisa & Cult Jam, Lost In Emotion
- 19 Klymaxx, I'd Still Say Yes
- 20 The Whispers, Rock Steady
- 21 The Jets, Cross My Broken Heart (From "The Jets, Cross My Broken Heart")
- 22 Fleetwood Mac, Little Lies
- 23 Madonna, Causing A Comotion
- 24 LeVert, Casanova
- 25 Huey Lewis & The News, Doing It All F
- 26 Billy Idol, Money Money
- 27 T'Pau, Heart And Soul
- 28 Kenny G, Don't Make Me Wait For Love
- 29 U2, I Still Haven't Found What I'm Looking For

Philadelphia P.D.: Charlie Quinn

- 1 Los Lobos, La Bamba
- 2 Michael Jackson With Siedah Garrett, "The Pointer Sisters, Be There (From "The Pointer Sisters, Be There")
- 3 Whitney Houston, Didn't We Almost Have Fun?
- 4 Whittensnake, Here I Go Again
- 5 ABC, When Smokey Sings
- 6 John Cougar Mellencamp, Paper In Fire
- 7 Huey Lewis & The News, Doing It All F
- 8 Bananarama, I Heard A Rumour
- 9 Prince, U Got The Look
- 10 Jellybean featuring Elisa Fiorillo, W
- 11 Grateful Dead, Touch Of Grey
- 12 Lisa Lisa & Cult Jam, Lost In Emotion
- 13 Heart, Who Will You Run To
- 14 Richard Marx, Don't Mean Nothing
- 15 Debbie Gibson, Only In My Dreams
- 16 Hooters, Johnny B
- 17 LeVert, Casanova
- 18 The Pointer Sisters, Be There (From "The Pointer Sisters, Be There")
- 19 Donna Warwick & Jeffrey Osborne, Lov
- 20 David Bowie, Never Let Me Down
- 21 L.L. Cool J, I Need Love
- 22 Madonna, Who's That Girl
- 23 Natalie Cole, Jump Start
- 24 Fleetwood Mac, Little Lies
- 25 Bryan Adams, Victim Of Love
- 26 The Cars, You Are The Girl
- 27 EX Madonna, Causing A Comotion
- A — Billy Idol, Money Money
- A — U2, Where The Streets Have No Name
- A — Noel, Silent Morning
- A — Fleetwood Mac, Little Lies
- A — Suzanne Vega, Luka
- A — Whitney Houston, Didn't We Almost Have Fun?
- A — George Michael, I Want Your Sex (From "The Pointers Sisters, Be There")
- A — Prince, U Got The Look
- A — John Cougar Mellencamp, Paper In Fire
- A — EX Glen Burtnick, Follow You

Philadelphia P.D.: Scott Walker

- 1 Michael Jackson With Siedah Garrett, "The Pointer Sisters, Be There (From "The Pointer Sisters, Be There")
- 2 Grateful Dead, Touch Of Grey
- 3 ABC, When Smokey Sings
- 4 Jellybean featuring Elisa Fiorillo, W
- 5 Huey Lewis & The News, Doing It All F
- 6 Bananarama, I Heard A Rumour
- 7 Whittensnake, Here I Go Again
- 8 Los Lobos, La Bamba
- 9 Dan Hill (Duet With Vonda Shepard), C
- 10 Whitney Houston, Didn't We Almost Have Fun?
- 11 Richard Marx, Don't Mean Nothing
- 12 Lisa Lisa & Cult Jam, Lost In Emotion
- 13 ABC, When Smokey Sings
- 14 Alexander O'Neal, Fake
- 15 Expose, Let Me Be The One
- 16 REO Speedwagon, In My Dreams
- 17 Smokey Robinson, One Heartbeat
- 18 Prince, U Got The Look
- 19 John Cougar Mellencamp, Paper In Fire
- 20 Natalie Cole, Jump Start
- 21 David Bowie, Never Let Me Down
- 22 Heart, Who Will You Run To
- 23 Herb Alpert, Making Love In The Rain
- 24 Noel, Silent Morning
- 25 Europe, Carrie
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- 27 Donna Summer, Dinner With Gershwin
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- A30 — Swing Out Sister, Breakout
- A31 — Mr. Mister, Something Real (Inside Me)
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- A33 — Bryan Adams, Victim Of Love
- A34 — Chris Rea, Let's Dance
- A39 — The Cars, You Are The Girl
- A40 — U2, Where The Streets Have No Name
- A — Pet Shop Boys, It's A Sin
- A — Ray Parker Jr., I Don't Think That Ma
- A — The System, Don't Make Me Wait For Love
- A — The Silencers, Painted Moon
- A — Gloria Estefan & Miami Sound Machine, "Don't Leave This This World Behind"
- A — Loverboy, Notorious

Pittsburgh P.D.: Jim Richards

- 1 Los Lobos, La Bamba
- 2 Whittensnake, Here I Go Again
- 3 Whitney Houston, Didn't We Almost Have Fun?
- 4 The Cars, You Are The Girl
- 5 Europe, Carrie
- 6 Smokey Robinson, One Heartbeat
- 7 Michael Jackson With Siedah Garrett, "The Pointer Sisters, Be There (From "The Pointer Sisters, Be There")
- 8 Dan Hill (Duet With Vonda Shepard), C
- 9 Fat Boys & The Beach Boys, Wipeout
- 10 Debbie Gibson, Only In My Dreams
- 11 Heart, Who Will You Run To
- 12 John Cougar Mellencamp, Paper In Fire
- 13 Richard Marx, Don't Mean Nothing
- 14 L.L. Cool J, I Need Love
- 15 Bananarama, I Heard A Rumour
- 16 Grateful Dead, Touch Of Grey
- 17 Starship, It's Not Over (Til It's Over)
- 18 Lisa Lisa & Cult Jam, Lost In Emotion
- 19 Klymaxx, I'd Still Say Yes
- 20 The Whispers, Rock Steady
- 21 The Jets, Cross My Broken Heart (From "The Jets, Cross My Broken Heart")
- 22 Fleetwood Mac, Little Lies
- 23 Madonna, Causing A Comotion
- 24 LeVert, Casanova
- 25 Huey Lewis & The News, Doing It All F
- 26 Billy Idol, Money Money
- 27 T'Pau, Heart And Soul
- 28 Kenny G, Don't Make Me Wait For Love
- 29 U2, I Still Haven't Found What I'm Looking For

Pittsburgh P.D.: Jim Richards

- 1 Los Lobos, La Bamba
- 2 Whittensnake, Here I Go Again
- 3 Whitney Houston, Didn't We Almost Have Fun?
- 4 The Cars, You Are The Girl
- 5 Europe, Carrie
- 6 Smokey Robinson, One Heartbeat
- 7 Michael Jackson With Siedah Garrett, "The Pointer Sisters, Be There (From "The Pointer Sisters, Be There")
- 8 Dan Hill (Duet With Vonda Shepard), C
- 9 Fat Boys & The Beach Boys, Wipeout
- 10 Debbie Gibson, Only In My Dreams
- 11 Heart, Who Will You Run To
- 12 John Cougar Mellencamp, Paper In Fire
- 13 Richard Marx, Don't Mean Nothing
- 14 L.L. Cool J, I Need Love
- 15 Bananarama, I Heard A Rumour
- 16 Grateful Dead, Touch Of Grey
- 17 Starship, It's Not Over (Til It's Over)
- 18 Lisa Lisa & Cult Jam, Lost In Emotion
- 19 Klymaxx, I'd Still Say Yes
- 20 The Whispers, Rock Steady
- 21 The Jets, Cross My Broken Heart (From "The Jets, Cross My Broken Heart")
- 22 Fleetwood Mac, Little Lies
- 23 Madonna, Causing A Comotion
- 24 LeVert, Casanova
- 25 Huey Lewis & The News, Doing It All F
- 26 Billy Idol, Money Money
- 27 T'Pau, Heart And Soul
- 28 Kenny G, Don't Make Me Wait For Love
- 29 U2, I Still Haven't Found What I'm Looking For

Washington P.D.: Mark St. John

- 1 Los Lobos, La Bamba
- 2 The Whispers, Rock Steady
- 3 L.L. Cool J, I Need Love
- 4 T'Pau, Heart And Soul
- 5 Richard Marx, Don't Mean Nothing
- 6 Bananarama, I Heard A Rumour
- 7 Debbie Gibson, Only In My Dreams
- 8 Fat Boys & The Beach Boys, Wipeout
- 9 Whitney Houston, Didn't We Almost Have Fun?
- 10 Dan Hill (Duet With Vonda Shepard), C
- 11 Prince, U Got The Look
- 12 Janet Jackson, The Pleasure Principle
- 13 Expose, Point Of No Return
- 14 Bon Jovi, Edge Of A Broken Heart
- 15 Crowded House, Something So Strong
- 16 Lisa Lisa & Cult Jam, Lost In Emotion
- 17 Steve Winwood, Back In The High Life
- 18 Yello, Oh Yeah
- 19 Europe, Carrie
- 20 Michael Jackson With Siedah Garrett, "The Pointer Sisters, Be There (From "The Pointer Sisters, Be There")
- 21 Madonna, Causing A Comotion
- 22 LeVert, Casanova
- 23 ABC, When Smokey Sings
- 24 ABC, When Smokey Sings
- 25 Grateful Dead, Touch Of Grey
- 26 John Cougar Mellencamp, Paper In Fire
- 27 Swing Out Sister, Breakout
- 28 Madonna, Who's That Girl
- 29 Curiosity Killed The Cat, Misfit
- 30 Los Lobos, Come On Let's Go
- 31 U2, Where The Streets Have No Name
- 32 Noel, Silent Morning
- 33 Fleetwood Mac, Little Lies
- 34 Huey Lewis & The News, Doing It All F
- 35 EX Kenny G, Don't Make Me Wait For Love
- 36 EX John Cougar Mellencamp, Paper In Fire

Atlanta P.D.: Bob Case

- 1 Fat Boys & The Beach Boys, Wipeout
- 2 Michael Jackson With Siedah Garrett, "The Pointer Sisters, Be There (From "The Pointer Sisters, Be There")
- 3 Whittensnake, Here I Go Again
- 4 Europe, Carrie
- 5 Whitney Houston, Didn't We Almost Have Fun?
- 6 Los Lobos, La Bamba
- 7 Debbie Gibson, Only In My Dreams
- 8 L.L. Cool J, I Need Love
- 9 ABC, When Smokey Sings
- 10 Prince, U Got The Look
- 11 Lisa Lisa & Cult Jam, Lost In Emotion
- 12 Huey Lewis & The News, Doing It All F
- 13 Bananarama, I Heard A Rumour
- 14 The Other Ones, Holiday
- 15 Jellybean featuring Elisa Fiorillo, W
- 16 Smokey Robinson, One Heartbeat
- 17 Grateful Dead, Touch Of Grey
- 18 Natalie Cole, Jump Start
- 19 LeVert, Casanova
- 20 38 Special, Back To Paradise (From "R
- 21 Expose, Let Me Be The One
- 22 Swing Out Sister, Breakout
- 23 John Cougar Mellencamp, Paper In Fire
- 24 Heart, Who Will You Run To
- 25 Tiffany, I Think We're Alone Now
- 26 Alexander O'Neal, Fake
- 27 Bryan Adams, Victim Of Love
- 28 Billy Idol, Money Money
- 29 Donna Summer, Dinner With Gershwin
- 30 The Cars, You Are The Girl
- 31 Fleetwood Mac, Little Lies
- 32 Cutting Crew, I've Been In Love Before
- 33 EX Kenny G, Don't Make Me Wait For Love
- 34 EX Lisa Lisa & Cult Jam, Lost In Emotion
- 35 EX Why Why Me, Sugar Free

Tampa O.M.: Mason Dixon

- 1 Richard Marx, Don't Mean Nothing
- 2 Los Lobos, La Bamba
- 3 Madonna, Who's That Girl
- 4 Fat Boys & The Beach Boys, Wipeout
- 5 Steve Winwood, Back In The High Life
- 6 Debbie Gibson, Only In My Dreams
- 7 The Cars, You Are The Girl
- 8 L.L. Cool J, I Need Love
- 9 The Whispers, Rock Steady
- 10 U2, I Still Haven't Found What I'm Looking For
- 11 Whitney Houston, Didn't We Almost Have Fun?
- 12 Europe, Carrie
- 13 Smokey Robinson, One Heartbeat
- 14 Michael Jackson With Siedah Garrett, "The Pointer Sisters, Be There (From "The Pointer Sisters, Be There")
- 15 George Michael, I Want Your Sex (From "The Pointers Sisters, Be There")
- 16 Danny Wilson, Mary's Prayer
- 17 Heart, Who Will You Run To
- 18 Bananarama, I Heard A Rumour
- 19 Lisa Lisa & Cult Jam, Lost In Emotion
- 20 Dan Hill (Duet With Vonda Shepard), C
- 21 Fleetwood Mac, Little Lies
- 22 David Halliday, He's My Girl
- 23 ABC, When Smokey Sings
- 24 EX John Cougar Mellencamp, Paper In Fire
- 25 EX LeVert, Casanova
- 26 EX Grateful Dead, Touch Of Grey
- 27 EX The Monkees, Heard And Soul
- 28 EX The Cars, You Are The Girl
- 29 EX Billy Idol, Money Money
- 30 EX Crowded House, World Where You Live
- 31 EX Kenny G, Don't Make Me Wait For Love
- 32 EX David Bowie, Never Let Me Down
- 33 EX Alexander O'Neal, Fake
- 34 EX Jellybean featuring Elisa Fiorillo, W

Miami P.D.: Rick Stacy

- 1 Los Lobos, La Bamba
- 2 Whittensnake, Here I Go Again
- 3 Whitney Houston, Didn't We Almost Have Fun?
- 4 ABC, When Smokey Sings
- 5 Europe, Carrie
- 6 Michael Jackson With Siedah Garrett, "The Pointer Sisters, Be There (From "The Pointer Sisters, Be There")
- 7 Jellybean featuring Elisa Fiorillo, W

Detroit P.D.: Rick Gillette

- 1 L.L. Cool J, I Need Love
- 2 Michael Jackson With Siedah Garrett, "The Pointer Sisters, Be There (From "The Pointer Sisters, Be There")
- 3 Fat Boys & The Beach Boys, Wipeout
- 4 Los Lobos, La Bamba
- 5 Whitney Houston, Didn't We Almost Have Fun?
- 6 Jellybean featuring Elisa Fiorillo, W
- 7 Madonna, Who's That Girl
- 8 The Whispers, Rock Steady
- 9 Huey Lewis & The News, Doing It All F
- 10 ABC, When Smokey Sings
- 11 Freddie Jackson, Jam Tonight

Chicago P.D.: Ric Lippincott

- 1 Los Lobos, La Bamba
- 2 Whittensnake, Here I Go Again
- 3 Richard Marx, Don't Mean Nothing
- 4 Michael Jackson With Siedah Garrett, "The Pointer Sisters, Be There (From "The Pointer Sisters, Be There")
- 5 Debbie Gibson, Only In My Dreams
- 6 Yello, Oh Yeah
- 7 Richard Marx, Don't Mean Nothing
- 8 Grateful Dead, Touch Of Grey
- 9 Suzanne Vega, Luka
- 10 Whitney Houston, Didn't We Almost Have Fun?
- 11 George Michael, I Want Your Sex (From "The Pointers Sisters, Be There")
- 12 Prince, U Got The Look
- 13 Danny Wilson, Mary's Prayer
- 14 Dan Hill (Duet With Vonda Shepard), C
- 15 Heart, Alone
- 16 L.L. Cool J, I Need Love
- 17 The Whispers, Rock Steady
- 18 The Other Ones, Holiday
- 19 Donna Warwick & Jeffrey Osborne, Lov
- 20 Huey Lewis & The News, Doing It All F
- 21 U2, I Still Haven't Found What I'm Looking For
- 22 Europe, Carrie
- 23 T'Pau, Heart And Soul
- 24 Fat Boys & The Beach Boys, Wipeout
- 25 Bob Seger, Shakedown (From "Beverly H
- 26 Tiffany, I Think We're Alone Now
- 27 ABC, When Smokey Sings
- 28 Lisa Lisa & Cult Jam, Lost In Emotion
- 29 Whitney Houston, I Wanna Dance With Somebody
- 30 Bon Jovi, Edge Of A Broken Heart
- 31 Bananarama, I Heard A Rumour
- 32 Ray Parker Jr., I Don't Think That Ma
- 33 REO Speedwagon, In My Dreams
- 34 EX Grateful Dead, Touch Of Grey
- 35 EX Heart, Who Will You Run To
- 36 EX U2, I Still Haven't Found What I'm Looking For
- 37 EX Michael Jackson, Bad
- 38 EX Natalie Cole, Jump Start

Cleveland O.M.: Kid Leo

- 1 Grateful Dead, Touch Of Grey
- 2 Whittensnake, Here I Go Again
- 3 ABC, When Smokey Sings
- 4 Lisa Lisa & Cult Jam, Lost In Emotion
- 5 Debbie Gibson, Only In My Dreams
- 6 The Whispers, Rock Steady
- 7 George Michael, I Want Your Sex (From "The Pointers Sisters, Be There")
- 8 Jellybean featuring Elisa Fiorillo, W
- 9 Smokey Robinson, One Heartbeat
- 10 Pet Shop Boys, It's A Sin
- 11 Cutting Crew, I've Been In Love Before
- 12 Tajia Seville, Love Is Contagious
- 13 Michael Jackson, Bad
- 14 Natalie Cole, Jump Start

Minneapolis P.D.: Gregg Swedberg

- 1 Whittensnake, Here I Go Again
- 2 REO Speedwagon, In My Dreams
- 3 Dan Hill (Duet With Vonda Shepard), C
- 4 Bananarama, I Heard A Rumour
- 5 Whitney Houston, Didn't We Almost Have Fun?
- 6 Michael Jackson With Siedah Garrett, "The Pointer Sisters, Be There (From "The Pointer Sisters, Be There")
- 7 Natalie Cole, Jump Start
- 8 Prince, U Got The Look
- 9 Grateful Dead, Touch Of Grey
- 10 L.L. Cool J, I Need Love
- 11 Starship, It's Not Over (Til It's Over)
- 12 Jellybean featuring Elisa Fiorillo, W
- 13 Alexander O'Neal, Fake
- 14 Jonathan Butler, Lies
- 15 Lisa Lisa & Cult Jam, Lost In Emotion
- 16 Heart, Who Will You Run To
- 17 Wendy & Lisa, Water Fall
- 18 John Cougar Mellencamp, Paper In Fire
- 19 The Pointer Sisters, Be There (From "The Pointer Sisters, Be There")
- 20 The Other Ones, Holiday
- 21 Atlantic Starr, One Lover At A Time
- 22 Smokey Robinson, One Heartbeat
- 23 Go West, Don't Look Down - The Sequel
- 24 George Michael, I Want Your Sex (From "The Pointers Sisters, Be There")
- 25 David Bowie, Never Let Me Down
- 26 The Outfield, Since You've Been Gone

Minneapolis P.D.: Gregg Swedberg

- 1 Whittensnake, Here I Go Again
- 2 REO Speedwagon, In My Dreams
- 3 Dan Hill (Duet With Vonda Shepard), C
- 4 Bananarama, I Heard A Rumour
- 5 Whitney Houston, Didn't We Almost Have Fun?
- 6 Michael Jackson With Siedah Garrett, "The Pointer Sisters, Be There (From "The Pointer Sisters, Be There")
- 7 Natalie Cole, Jump Start
- 8 Prince, U Got The Look
- 9 Grateful Dead, Touch Of Grey
- 10 L.L. Cool J, I Need Love
- 11 Starship, It's Not Over (Til It's Over)
- 12 Jellybean featuring Elisa Fiorillo, W
- 13 Alexander O'Neal, Fake
- 14 Jonathan Butler, Lies
- 15 Lisa Lisa & Cult Jam, Lost In Emotion
- 16 Heart, Who Will You Run To
- 17 Wendy & Lisa, Water Fall
- 18 John Cougar Mellencamp, Paper In Fire
- 19 The Pointer Sisters, Be There (From "The Pointer Sisters, Be There")
- 20 The Other Ones, Holiday
- 21 Atlantic Starr, One Lover At A Time
- 22 Smokey Robinson, One Heartbeat
- 23 Go West, Don't Look Down - The Sequel
- 24 George Michael, I Want Your Sex (From "The Pointers Sisters, Be There")
- 25 David Bowie, Never Let Me Down
- 26 The Outfield, Since You've Been Gone

WLOL's Gregg Swedburg: Bullish On Promotions

BY KIM FREEMAN

"THE DAYS OF THE superman PD are gone," says Gregg Swedburg, program director of leading hit outlet WLOL Minneapolis-St. Paul. Swedburg says the keys to his success as a programmer include



spending time with—and placing trust in—his staffers. "One thing I learned in broadcast school was that a lot of people got into radio because they were looking for an easy career," says the 30-year-old Swedburg. "But it's the people who realize that you have to put a lot more into it who are successful. This is not an eight-hour job. I don't mind taking the paperwork home if that's how I get adequate time to spend with my people.

"If you're going to hire somebody, you've got to trust them and give them the whole job. It's the old expression about the difference between giving someone a meal and teaching them how to cook. You'll lose some people that way, because they might take what they learned from you somewhere else. But, on the other hand, I can go out of town for a few days and know that everything is going to be done right."

Swedburg says he takes his management cues from WLOL's parent company, Emmis Broadcasting.

"They care very much about people," he says. "Being a PD for Emmis, you have to sublimate your ego. My way is not always the right way. It's horizontal management, not vertical."

HEAVY-DUTY, HIGH-PROFILE promotions play a key role in WLOL's marketing approach, and Swedburg is bullish on the need for constant campaigning. That's why he's bothered by the dwindling number of new promotions being run by his top-40 programming colleagues.

"It discourages me that, promotionally, we're all copying each other. It's almost as if we're networking too well, and in that process I think some of the creativity in developing new promotion ideas is getting lost."

To keep WLOL's creative juices running high, Swedburg encourages promotional brainstorming by his whole staff. But cooking up new concepts is only half the battle at the WLOL.

"We always say the Twin Cities have two seasons—winter and road repair," Swedburg says. "While summer is here, we've got to be in front of our listeners' faces every day." Swedburg admits there's a fine line between staying in listeners' faces and staying away from perceptions of clutter on air.

"That's a matter of planning," Swedburg says. "Generally, we know what we're doing two or three months ahead of time. We already



Gregg Swedburg, Program director of WLOL Minneapolis-St. Paul and Billboard's PD of the week.

know what we're going to do for the fall, for example. We have a calendar, and it's stuck to. That's why our sales manager is in on all of our meetings. He's not going to promise something to a client that we haven't discussed."

Swedburg says WLOL's promotion schedule is usually anchored by one major promotion at a time. "There's a lot of smaller promotions that can be slotted into exciting programming," he adds. "The key is to remember that listeners tune in for the music. If your promotions are

getting in the way of the music, you're too busy."

Swedburg's bottom line with promotions is simple: "You have to do them. Diary keepers are also contest players. Here, we're believers in finding the biggest and best contests to run."

MUSICALLY, Swedburg says he thinks top 40 is healthy, largely because more programmers are making record decisions according to their own market needs. "It's refreshing to find that a top 40 in Washington, D.C., sounds different than a top 40 in Denver," he says. "We're seeing a lot more regional hits."

Swedburg's own regional ears are finely tuned for WLOL; he grew up in the Twin Cities. "I can hear hit records for this town early," he says. "For example, we were first on the REO Speedwagon, and we never cared whether it would be big in Los Angeles. I think you can get screwed up by thinking too much on a national scale."

Swedburg came to WLOL to start its research department. Emmis, one of the few broadcast groups with its own research department, is a major supporter of research. But all the research in the world can't provide a sure bet on new music, and Swedburg's policy in this area is to be "selectively aggressive."

"I think people perceive us as a frontline top 40. That's as opposed to [WLOL's main top-40 challenger]

KDWB, which may be perceived as a little more hip—sort of the new kid on the block, whereas we're more established."

SWEDBURG GREW UP TUNED to legendary outlets like KDWB-AM and WDGJ. While earning an economics degree at a local college, he put in more and more hours at the school's radio station. He graduated after serving as the outlet's general manager, then went to the Brown Institute broadcasting

'Promotionally, we're all copying each other'

school. Brief stints at the former KPCR (now KTCZ) and the former KRSI (now KJJO) followed. He left KPCR when it turned country, and he was left out in the cold when KRSI management was unhappy with the heavy-metal outlet's ratings.

Following an involuntary vacation, Swedburg landed the WLOL research post, which he held for two years. Three years as MD came next, and he was appointed PD roughly 18 months ago.

"I hope to be here for a long time," he says. "Eventually, I'd like to make the same step as our former PD Tac Hammer, who's now my general manager. Basically, this is the job I've wanted all my life."

28	33	The Cars, You Are The Girl
29	34	Bon Jovi, Edge Of A Broken Heart
30	15	ABC, When Smokey Sings
31	11	Huey Lewis & The News, Doing It All F
32	38	Pet Shop Boys, It's A Sin
33	39	Gloria Estefan & Miami Sound Machine, Yello, Oh Yeah
34	32	Yello, Oh Yeah
35	18	Los Lobos, La Bamba
36	40	Fleetwood Mac, Little Lies
A37	—	Madonna, Causing A Comotion
A38	EX	LeVert, Casanova
A39	—	Why My Me, Sugar Free
40	EX	Expose, Let Me Be The One
A	—	Michael Jackson, Bad
A	—	U2, Where The Streets Have No Name
A	—	Loverboy, Notorious
A	—	Cutting Crew, I've Been In Love Before
A	—	Tiffany, I Think We're Alone Now
EX	EX	Herb Alpert, Making Love In The Rain
EX	EX	The Nylons, Happy Together

POWER 104		
KRBE - FM		
Houston P.D.: Paul Christy		
1	2	Whitesnake, Here I Go Again
2	16	Tiffany, I Think We're Alone Now
3	7	Europe, Carrie
4	8	Bananarama, I Heard A Rumour
5	1	Los Lobos, La Bamba
6	6	Michael Jackson With Siedah Garrett, The Whispers, Rock Steady
7	18	Grateful Dead, Touch Of Grey
8	24	Lisa Lisa & Cult Jam, Lost In Emotion
9	10	Jellybean featuring Elisa Fiorillo, W
10	25	Heart, Who Will You Run To
11	5	Debbie Gibson, Only In My Dreams
12	16	Natalie Cole, Jump Start
13	3	Richard Marx, Don't Mean Nothing
14	4	Whitney Houston, Didn't We Almost Hav
15	27	Expose, Let Me Be The One
16	9	L.L. Cool J, I Need Love
17	17	Alexander O'Neal, Fake
18	19	Dan Hill (Duet With Vonda Shepard), C
A19	—	Madonna, Causing A Comotion
20	28	Prince, U Got The Look
21	20	The Other Ones, Holiday
22	26	Smokey Robinson, One Heartbeat
23	30	ABC, When Smokey Sings
24	31	Bryan Adams, Victim Of Love
25	36	Simply Deep, Breakout
26	38	LeVert, Casanova
27	40	The New City Rockers, Rev It Up
28	32	The Cars, You Are The Girl
29	34	John Cougar Mellencamp, Paper In Fire
30	EX	Mr. Mister, Something Real (Inside Me
31	EX	Carly Simon, Killing The Cat, Misfit
32	35	David Bowie, Never Let Me Down
33	39	David Halliday, He's My Girl
A34	—	Billy Idol, Money Money
35	37	Autograph, She Never Looked That Good
36	EX	Pet Shop Boys, It's A Sin
37	EX	Go West, Don't Look Down - The Sequel
A38	—	Echo & The Bunnymen, Lips Like Sugar
39	EX	Donna Summer, Dinner With Gerishwin
A40	—	Mick Jagger, Let's Work
A	—	Wendy & Lisa, Water Fall
A	—	Neel, Silent Morning
A	—	Stephanie Mills, (You're Putting) A
A	—	Tom Kimmel, Trying To Dance
A	—	Bill Medley & Jennifer Warners, I've
EX	EX	REO Speedwagon, In My Dreams
EX	EX	Chris Rea, Let's Dance
EX	EX	Simply Red, Maybe Someday
EX	EX	Ray Parker Jr., I Don't Think That Ma

EX	EX	Pepsi & Shirie, Heartache
EX	EX	Loverboy, Notorious
EX	EX	Kenny G, Don't Make Me Wait For Love
EX	EX	Nancy Martinez, Crazy Love
EX	EX	Suzanne Vega, Solitude Standing

93Q		
WYON		
Houston P.D.: Ron Parker		
1	1	Whitesnake, Here I Go Again
2	5	L.L. Cool J, I Need Love
3	7	Europe, Carrie
4	2	Los Lobos, La Bamba
5	4	Debbie Gibson, Only In My Dreams
6	6	The Whispers, Rock Steady
7	9	Sammy Hagar, Give To Live
8	12	Whitney Houston, Didn't We Almost Hav
9	3	George Michael, I Want Your Sex (From
10	11	Bananarama, I Heard A Rumour
11	13	Lisa Lisa & Cult Jam, Lost In Emotion
12	14	Michael Jackson With Siedah Garrett, Dan Hill (Duet With Vonda Shepard), C
13	17	Tiffany, I Think We're Alone Now
14	20	Alexander O'Neal, Fake
15	19	ABC, When Smokey Sings
16	18	T'Pau, Heart And Soul
17	8	Richard Marx, Don't Mean Nothing
18	21	Prince, U Got The Look
19	22	Grateful Dead, Touch Of Grey
20	23	Jellybean featuring Elisa Fiorillo, W
21	24	Expose, Let Me Be The One
22	26	Natalie Cole, Jump Start
23	24	Smokey Robinson, One Heartbeat
24	28	Swing Out Sister, Breakout
25	34	Poison, I Won't Forget You
26	38	John Cougar Mellencamp, Paper In Fire
27	27	The Cars, You Are The Girl
28	32	Heart, Who Will You Run To
29	29	David Bowie, Never Let Me Down
30	30	Yello, Oh Yeah
31	31	The Other Ones, Holiday
32	33	Pet Shop Boys, It's A Sin
33	34	Herb Alpert, Making Love In The Rain
34	EX	Madonna, Causing A Comotion
A35	—	Billy Idol, Money Money
A	—	LeVert, Casanova
A	—	Mr. Mister, Something Real (Inside Me
A	—	Squeeze, Hourglass
A	—	Taja Seville, Love Is Contagious
EX	EX	Donna Summer, Dinner With Gerishwin
EX	EX	Loverboy, Notorious
EX	EX	Bryan Adams, Victim Of Love
EX	EX	Kenny G, Don't Make Me Wait For Love
EX	EX	Danny Wilson, Mary's Prayer

9	4	The Outfield, Since You've Been Gone
10	14	Dan Hill (Duet With Vonda Shepard), C
11	13	John Waite, These Times Are Hard For
12	7	Crowded House, Something So Strong
13	40	Bon Jovi, Edge Of A Broken Heart
14	12	Steve Winwood, Back In The High Life
15	15	Huey Lewis & The News, Doing It All F
16	27	Hooters, Johnny B
17	17	Suzanne Vega, Luka
18	16	Eddie Money, Endless Nights
19	19	Starship, It's Not Over (Til It's Ov
20	29	Grateful Dead, Touch Of Grey
21	21	Bryan Adams, Hearts On Fire
22	23	REO Speedwagon, In My Dreams
23	18	Heart, Alone
24	24	INXS & Jimmy Barnes, Good Times
25	38	Cutting Crew, I've Been In Love Before
26	26	38 Special, Back To Paradise (From "R
27	28	Autograph, She Never Looked That Good
28	25	Journey, Why Can't This Night Go On F
29	20	Night Ranger, Hearts Away
30	31	Bryan Adams, Victim Of Love
31	34	U2, Where The Streets Have No Name
32	32	Crowded House, World Where You Live
33	33	Danny Wilson, Mary's Prayer
34	35	John Cougar Mellencamp, Paper In Fire
35	36	Def Leppard, Women
36	31	Genesis, Anything But She Does
37	30	Whitesnake, Still Of The Night
38	11	U2, I Still Haven't Found What I'm Lo
39	39	David Bowie, Never Let Me Down
40	EX	Great White, Rock Me
A	—	Cutting Crew, I've Been In Love Before
A	—	Loverboy, Notorious
A	—	Fleetwood Mac, Little Lies
EX	EX	A Lou Gramm, Lost In The Shadows
EX	EX	David Halliday, He's My Girl
EX	EX	Poison, I Won't Forget You
EX	EX	Eddie Money, We Should Be Sleeping
EX	EX	Alison Moyet, Is This Love?
EX	EX	The Cars, You Are The Girl
EX	EX	Mr. Mister, Something Real (Inside Me

KMEL 100		
San Francisco P.D.: Keith Naftaly		
1	3	Lisa Lisa & Cult Jam, Lost In Emotion
2	2	Curiosity Killed The Cat, Misfit
3	1	Los Lobos, La Bamba
4	EX	ABC, When Smokey Sings
5	6	Alexander O'Neal, Fake
6	11	Expose, Let Me Be The One
7	7	Jellybean featuring Elisa Fiorillo, W
8	12	Fat Boys & The Beach Boys, Wipeout
9	13	Pepsi & Shirie, Heartache
10	10	Smokey Robinson, One Heartbeat
11	13	Bananarama, I Heard A Rumour
12	22	Atlantic Starr, One Lover At A Time
A13	—	Madonna, Causing A Comotion
14	17	Natalie Cole, Jump Start
15	18	Whitney Houston, Didn't We Almost Hav
16	20	Swing Out Sister, Breakout
17	19	Michael Jackson With Siedah Garrett, Micheal Jackson, Bad
A18	—	LeVert, Casanova
19	24	The Other Ones, Holiday
20	21	Bon Jovi, Edge Of A Broken Heart
21	23	Prince, U Got The Look
22	25	Prince, U Got The Look
A23	—	Sweet Sensation, Victim Of Love
24	5	Dan Hill (Duet With Vonda Shepard), C
25	29	The System, Night Time Lover
26	28	Go West, Don't Look Down - The Sequel
A27	—	Pretty Poison, Catch Me I'm Falling

SILVER		
BIO 4		
MEANS MUSIC		
Baltimore P.D.: Brian Thomas		
1	1	Los Lobos, La Bamba
2	6	Michael Jackson With Siedah Garrett, Debbie Gibson, Only In My Dreams
3	3	Richard Marx, Don't Mean Nothing
4	8	The Whispers, Rock Steady
5	9	T'Pau, Heart And Soul
6	7	Dan Hill (Duet With Vonda Shepard), C
7	2	Steve Winwood, Back In The High Life
8	10	Whitney Houston, Didn't We Almost Hav
9	16	L.L. Cool J, I Need Love
10	14	Huey Lewis & The News, Doing It All F
11	15	George Michael, I Want Your Sex (From
12	13	Dionne Warwick & Jeffrey Osborne, Lov
13	18	Whitesnake, Here I Go Again
14	19	Europe, Carrie
15	20	Lisa Lisa & Cult Jam, Lost In Emotion
16	4	Madonna, Who's That Girl
17	12	George Michael, I Want Your Sex (From
18	22	Smokey Robinson, One Heartbeat
19	25	ABC, When Smokey Sings
20	23	Fat Boys & The Beach Boys, Wipeout
21	21	Living In A Box, Living In A Box
22	27	Heart, Who Will You Run To
23	24	Grateful Dead, Touch Of Grey
24	7	U2, I Still Haven't Found What I'm Lo
25	26	Starship, It's Not Over (Til It's Ov
A26	—	Madonna, Causing A Comotion
27	28	Prince, U Got The Look
28	30	Bananarama, I Heard A Rumour
EX	EX	LeVert, Casanova
EX	EX	Jellybean featuring Elisa Fiorillo, W
A	—	Billy Idol, Money Money
A	—	Fleetwood Mac, Little Lies
A	—	John Cougar Mellencamp, Paper In Fire

KILL 102.5		
St. Louis P.D.: Dave Robbins		
1	2	Los Lobos, La Bamba
2	1	Madonna, Who's That Girl
3	3	Whitesnake, Here I Go Again
4	8	Michael Jackson With Siedah Garrett, Debbie Gibson, Only In My Dreams
5	5	Richard Marx, Don't Mean Nothing
6	4	Huey Lewis & The News, Doing It All F
7	6	The Whispers, Rock Steady
8	6	Huey Lewis & The News, Doing It All F
9	10	Grateful Dead, Touch Of Grey
10	13	Whitney Houston, Didn't We Almost Hav
11	12	Bananarama, I Heard A Rumour

12	14	ABC, When Smokey Sings
13	17	Dan Hill (Duet With Vonda Shepard), C
14	18	Europe, Carrie
15	15	Starship, It's Not Over (Til It's Ov
16	16	Dionne Warwick & Jeffrey Osborne, Lov
17	21	Fat Boys & The Beach Boys, Wipeout
18	9	U2, I Still Haven't Found What I'm Lo
19	20	Smokey Robinson, One Heartbeat
20	24	John Cougar Mellencamp, Paper In Fire
21	26	Lisa Lisa & Cult Jam, Lost In Emotion
22	11	Suzanne Vega, Luka
23	27	Prince, U Got The Look
24	25	Jellybean featuring Elisa Fiorillo, W
25	28	Heart, Who Will You Run To
26	19	Bob Seger, Shakedown (From "Beverly H
27	32	Fleetwood Mac, Little Lies
28	31	The Cars, You Are The Girl
29	30	Natalie Cole, Jump Start
30	33	Expose, Let Me Be The One
31	34	Bryan Adams, Victim Of Love
A32	—	LeVert, Casanova
A33	—	Madonna, Causing A Comotion
33	29	T'Pau, Heart And Soul
A35	—	U2, Where The Streets Have No Name

KDWB 101		
St. Paul P.D.: David Anthony		
1	3	Dan Hill (Duet With Vonda Shepard), C
2	1	Whitesnake, Here I Go Again
3	2	REO Speedwagon, In My Dreams
4	6	Whitney Houston, Didn't We Almost Hav
5	5	Los Lobos, La Bamba
6	10	Alexander O'Neal, Fake
7	8	Rob Stewart, Twistin' The Night Away
8	4	The Whispers, Rock Steady
9	12	Michael Jackson With Siedah Garrett, The Whispers, Rock Steady
10	14	Prince, U Got The Look
11	7	Debbie Gibson, Only In My Dreams
12	13	Grateful Dead, Touch Of Grey
13	18	Natalie Cole, Jump Start
14	16	Jellybean featuring Elisa Fiorillo, W
15	23	Europe, Carrie
16	15	Herb Alpert, Making Love In The Rain
17	11	Bananarama, I Heard A Rumour
18	21	INXS & Jimmy Barnes, Good Times
19	11	Madonna, Who's That Girl
20	26	Wendy & Lisa, Water Fall
21	9	Richard Marx, Don't Mean Nothing
22	25	38 Special, Back To Paradise (From "R
23	22	Huey Lewis & The News, Doing It All F
24	27	The Pointer Sisters, Be There (From "T
25	28	The Other Ones, Holiday
26	30	Bon Jovi, Edge Of A Broken Heart
27	33	Heart, Who Will You Run To
28	29	Atlantic Starr, One Lover At A Time
29	20	Starship, It's Not Over (Til It's Ov
30	32	David Bowie, Never Let Me Down
31	35	John Cougar Mellencamp, Paper In Fire
32	31	L.L. Cool J, I Need Love
33	EX	The Nylons, Happy Together
34	EX	LeVert, Casanova
35	EX	Donna Summer, Dinner With Gerishwin
36	EX	Pet Shop Boys, It's A Sin
A37	—	Madonna, Causing A Comotion
38	EX	Bryan Adams, Victim Of Love
EX	EX	The Breakfast Club, Kiss And Tell
EX	EX	Great White, Rock Me
EX	EX	Richard Marx, Don't Mean Nothing
EX	EX	Huey Lewis & The News, Doing It All F
EX	EX	Chris Rea, Let's Dance

Bee Gees Ready To Win Again

BY STEVE GETT

NEW YORK The Bee Gees are back. Following a six-year hiatus from the scene, the brothers Gibb—Maurice, Robin, and Barry—have returned to the airwaves with “You Win Again,” the leadoff single from their first album for Warner Bros., “E.S.P.,” due for release Sept. 22.

Radio response to the single, serviced by the label as a promo-only CD, has been “absolutely exceptional,” says Gary Borman, who co-manages the group with Harriet Sternberg.

“As people are listening to this record, everyone is declaring it a hit,” says Borman. That some programmers may have initially approached the single with caution is understandable, he says. “Basically, we’ve all been very close to the project for the last year and sort of seen it unfold,” says Borman. “But these guys were all of a sudden hit with a Bee Gees record after six years of silence, and they weren’t quite sure what to expect. When they didn’t hear the disco thing—the heavy falsettos and all that—they were sort of taken aback. But the element of surprise was what we wanted and what we planned on.”

Like the single, the upcoming album boasts a “very contemporary sound,” says Borman. “It embodies the Bee Gees’ writing ability and carries their stamp, but in a definite

contemporary way. The group has maintained its pulse, kept its foot in the door, and has never lost touch of where the industry is at.”

Last year, when the Bee Gees started to plan their comeback, they signed with Ken Krage’s Los Angeles-based management stable. Borman and Sternberg, then Krage & Co. employees, began to monitor the group’s affairs closely. Then, this June, the two managers left Krage to form their own company.

“Harriet and I had been very involved with the Bee Gees on a day-by-day basis,” says Borman. “When we decided to leave and do our own thing, Ken called the Bee Gees and told them. I guess they gave it a lot of thought, and then they asked to join us. Harriet and I left not knowing what the Bee Gees were going to do. We planned to go either way, but the fact that they asked us to represent them was very exciting.”

Despite obvious enthusiasm for the Bee Gees’ relaunch, Borman says management and band are both trying to avoid a hype overkill. “What we didn’t want to do was set up a backlash to ‘Saturday Night Fever’ and that whole disco thing,” he says. “Going out there with a mega-event and super-hype would only encourage that. The way to discourage it is just to come with product you believe in, and really let the music speak for itself.

“Over the last year, especially at

Krage & Co., we went from trying to create the mega-event around the release of the Bee Gees record all the way down to where we’re at now. We decided in the long run that all that matters is the music, so that’s our approach. And I think perhaps one of the reasons the Bee Gees ended up coming with Harriet and me was probably that they felt our approach was more suited to their temperaments and personalities.”

As for the Bee Gees’ association with the “Saturday Night Fever” movie, Borman says, “The funny thing about all this stuff is that they were never really running around in white suits and medallions. That was the John Travolta image. The Bee Gees got tagged with that whole disco thing, but what they were essentially making was dance music. But getting swept up in the ‘Saturday Night Fever’ thing, being branded with that and having that much success sometimes creates a certain backlash. So one of the reasons they laid off for six years was just to let it go away.”

A video for “You Win Again,” filmed in England with director Leslie Libman, has been serviced to MTV. Plans call for the Bee Gees to embark on a major tour in 1988, starting with a series of European dates in the spring, to be followed by a U.S. summer trek.

‘One To One’: Mitchell Schneider Views Life In The Indie PR World

Formerly a music journalist, Mitchell Schneider is now music division director/executive vice president at the Michael Levine Public Relations Co., whose music roster includes Whitesnake, Kiss, Ozzy Osbourne, Tom Petty & the Heartbreakers, Fleetwood Mac, Heart, Sheena Easton, REO Speedwagon, Air Supply, Marlon Jackson, Anita Pointer, Miami Sound Machine, and the Everly Brothers. In this week’s ‘One To One’ interview Schneider tells Billboard talent editor Steve Gett about life in the indie PR world.

Q: How have you managed to build such an impressive roster?

A: Fortunately, these days, business seems to be coming in. We’ve been on a roll of sorts and have signed a lot of major acts. But when I first came here 3½ years ago, I didn’t have one client. So I set upon a very aggressive campaign geared to managers

and record companies letting them know that if they were asked to recommend an outside PR agent, that I’d very much like to be considered or get the possibility of a meeting.

Q: How did you promote yourself as being someone special?

A: I think one of the things that makes me unique is that given my background as a writer—I was writing from 1975 all the way through 1981—I have an enormous respect for the media, and I am sensitive to the media’s needs. I’d let managers know that, and that I could deal with it well. I would do some proposals with some publicity ideas, but it’s not really good to do that because you don’t want to give your ideas away, have somebody read them, and then take them to another public relations agency.

Q: How competitive is the independent PR world?

A: It’s pretty competitive, there’s no doubt about it. Lately, because the business has been coming in to me, I haven’t had to get out there and do heavy solicitation. But I would imagine it’s very competitive because stars are attracted to stars. Your client roster becomes your ultimate statement, and that’s how a lot of people make their decisions on who they’re going to hire.

Q: Dealing with superstars must make it difficult to take on new and developing acts.

A: Yes, but the thing about most of those bands is that they don’t have a budget for public relations. It’s not often that you get offered a new band because the record company may not allocate money or the artists themselves don’t have the money.

Q: Beyond the financial benefits, dealing with clients on a long-

term basis must be preferable to working on just one album and a tour.

A: Definitely. I like to experience the long-term effects and, hopefully, take the artist to different levels. Sometimes you can’t do that with one record and one tour.

Q: What are the advantages of having an indie PR firm, as opposed to relying on the record company?

A: One thing we do is really intensify the image and persona that exists between albums, aside from just campaigns during the visibility of a record or a tour. I don’t see myself as part of a giant machine like a record company. I think they do a fine job—it’s just that we’re not operating with that kind of volume. Just by virtue of the time allow-

ances, we’re able to perhaps personalize it a little more. I don’t mean to take anything away from them because I think some of the best publicists in the business are at record companies. My philosophy

is, if you can afford it, hire an independent publicist. You get one chance on this planet, and you might as well be documented properly.

Q: Do you think label publicists feel alienated when an indie is hired?

A: I definitely understand they’re concerned about it. When we get hired, I always tell the manager and artist that I work together with the record company. For every clipping and every memo that we do, we send a copy not only to the record company but also to the booking agency. Anybody’s profile is ultimately determined by a combination effort. I don’t think anybody should stop working at a record company just because an indie publicist comes on. We are brought on to intensify—not supplant.

Q: Have you ever been tempted to work at a label?

A: I’ve had a lot of offers, but I just have no desire to be part of the big machine. I have total respect for it because that’s what is ultimately selling the record. I just like the fact that there are no real company politics in what I do. I come in, roll my sleeves up, and just head for the phones. One of the neat things about being here is I get a chance to work with a lot of other publicists. People like Bob Merlis, Eliot Hubbard, and Sherrie Ring-Ginsberg are definitely among the best publicists in the business. So it’s really great that I can be there bouncing ideas of these people and getting their input as well. Funnily enough, though, one of the reasons I got into independent PR was because I couldn’t get a job at a record company back in the late ‘70s.

‘New bands don’t have PR in their budget’

ARTIST DEVELOPMENTS

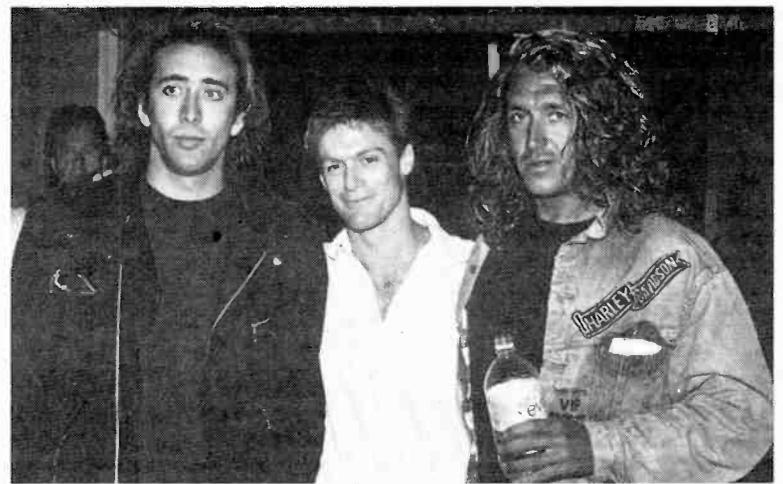
KISS AND TELL

After enjoying a phenomenally successful 21-album career, some bands might be prepared to call it a day—but not Kiss. For its latest PolyGram album, “Crazy Nights,” due in stores Sept. 21, the band connected with hotshot producer Ron Nevison and spent a protracted period of time on songwriting in order to come up with what lead vocalist/guitarist Paul Stanley calls “the ultimate Kiss album.”

Prior to recording “Crazy Nights,” Stanley says he and co-founding Kiss member Gene Simmons discussed the group’s goals for the future. “When Gene asked me why I wanted to work with Ron and why I was spending so much time on the writing, I asked him, ‘Are we really the best Kiss that we can be?’ I said I thought there were other areas to explore, and he agreed that we could raise our standards to another level. After 21 albums, you have to set new goals.”

Stanley says he had wanted to work with Nevison for a number of years. “In fact, as far back as 1978 there was talk of him working on a solo album with me,” says Stanley. “It turned out to be a great team in the studio. Beyond friendship, we have a mutual respect for each other.”

PolyGram has serviced a promo-only CD of the album’s leadoff single, “Crazy Crazy Nights.” Meanwhile, Kiss is gearing up for a marathon world tour. “We’ll be starting



Into The Arena. Rocker Bryan Adams, center, is greeted by actor Nicholas Cage, left, and artist Steve Jones backstage following his recent concert at the Forum in Los Angeles. Adams is playing dates in support of his latest A&M release, “Into The Fire.”

on Nov. 5 in the U.S.,” says Stanley. “And we’ll be out until every arena’s been played and every ear has been deafened.”

WA WA WHAT?

“We just think we’ve got ourselves a serious record here.” That’s what Don Grierson, Epic senior vice president of a&r, says about “Sugar Free,” the debut U.S. single from new Australian band Wa Wa Nee.

“We took this record to the CBS convention as one of our priorities, and everybody there just fell in love with it,” says Grierson. “Since the convention, our field promotion guys have been out there playing it, and we’ve already got a number of stations lined up. So we’re expecting

some tasty adds.”

“Sugar Free” is being serviced to several radio formats, according to Grierson. “Primarily, we’re blitzing it out at top 40. There’s also a Stock-Aitken-Waterman 12-inch mix that’s being serviced simultaneously to the dance clubs, although we’re not treating them as a dance band as such. And the black division here thinks it’s really got a hit with it, so it’s working it pretty much straight away as well.”

Wa Wa Nee has enjoyed three top 10 singles in its native Australia. The band has inked a management deal with ex-Wham! manager Simon Napier-Bell.

(Continued on next page)

ARTIST DEVELOPMENTS

(Continued from preceding page)

HATS ARE BACK

Back in the summer of 1983, **Men Without Hats** were teaching us how to do the "Safety Dance." Now, following a lengthy hiatus, the group is back on the scene with its debut album for PolyGram, "Pop Goes The World," which ships Friday (11).

According to Hats' leader **Ivan**, "When 'Safety Dance' came out, things happened very fast for me. So after all that, I decided to just take some time off and spend time traveling and writing songs."

In the spring of 1986, Ivan hooked up with PolyGram vice president of a&r **Derek Shulman**, who put Men Without Hats in the studio after signing them to the label.

The end result is a concept album, according to Ivan. "It's the story of a little girl who plays bass in a

rock'n'roll band," he says. "And it deals with her view of the world and what goes on around her."

First single from the album is the title track, which has been serviced to top 40 and dance/urban outlets. An accompanying videoclip was recently lensed with director **Tim Pope**. Plans call for Men Without Hats to hit the road before the end of the year. The band is now represented by **Tears For Fears'** manager **Paul King**.

CAT CLIP

Cult movie director **Russ Meyer** was everyone's first choice to helm **Faster Pussycat's** video for the single "Don't Change That Song"—the Elektra group takes its name from his 1965 opus, "Faster Pussycat, Kill! Kill!"—but he almost didn't get the job.

"He was the obvious choice for us and the group," says **Robin Sloane**, Elektra vice president of video production. "We thought about him, but then we dismissed it because the only music-related thing he had done was the **Sex Pistols'** aborted movie, 'Who Killed Bambi,' and this was the group's first video and all."

Sloane settled on **Fisher & Preachman** to direct the clip and thought that was the end of any possible involvement from Meyer. "But then Fisher called and asked us how we would feel about them working with Meyer," says Sloane. "It just seemed inevitable. At first it was understood that he would co-direct it with them, but then we decided that he would direct."

Meyer incorporated footage from "Faster Pussycat, Kill! Kill!" into the video, which also includes performance shots of the band. The clip, which has just been sent out to video channels across the country, supports the group's self-titled debut album.

INSIDE SCOOP

After attracting a good deal of interest at album rock radio with specially designed yellow "mystery" cassettes (Billboard, Aug. 8),

Epic Records has put the second step of its **Insiders** campaign into motion. The promotion backs the group's debut album, "Ghost On The Beach," which hit store shelves last week.

"The first part of the campaign was designed to build an industry awareness," says **Diarmuid Quinn**, product manager for the label. "We wanted to get programmers geared up with the hopes that they would play the first single ['Ghost On The Beach.'] Our next step is to put a face behind the music."

Toward that end is a video for "Ghost On The Beach," which recently received Hip Clip status on MTV.

"I think that MTV is a fantastic outlet for bands," says group member **Jay O'Rourke**, who also served as producer on the album. "It's a great way to reach markets that you may not have the chance to get to right away."

The **Insiders** are scheduled to hit the road Wednesday (9) in Colorado with the **Beat Farmers**. Dates are booked through early October, after which the group hopes to hook up on a major tour.

METAL FURY

Word of mouth, extensive touring, and college airplay have translated into impressive sales for **Anthrax's** fourth album, "Among The Living," on Megaforce/Island. The record, released in early March, has sold some 250,000 copies; it is bulleted at No. 104 on this week's Top Pop Albums chart.

Anthrax has been touring the U.S. for the last three months but has yet to experience the benefits of a major arena tour, with the exception of one date on the **Motley Crue-Whitesnake** bill.

"They've been playing in 2,000-3,000 seaters here, and they're all sellouts," says **Ed Trunk**, director of artist & label affairs for Megaforce. "But we've got to get them in front of 20,000 to cross them over to a larger audience. So that's what we're trying to do now."

Also helping to expose them to a bigger audience is a performance video for the track "Indians," which was serviced to MTV.

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



Camera Shy. Dave Edmunds, left, explains the right angle for the camera lens to Mason Ruffner following Edmunds' surprise appearance during Ruffner's recent show at the Bottom Line in Manhattan. (Photo: Chuck Pulin)

Duran Duran Plays A Charity Gig; Debonair Bryan Ferry Visits N.Y.C.

WILD BOYS: Following a series of opening dates on the Canadian leg of **David Bowie's** Glass Spider tour, **Duran Duran** returned to the Big Apple for an Aug. 31 charity show at New York's Beacon Theatre—the final concert on the band's 1987 North American trek. All proceeds from the SRO performance went to the Assn. to Benefit Children.

The screaming girls were out in force as **Simon Le Bon** and his crew delivered a lively set that climaxed with a couple of entertaining jams. After the Durans had played a rousing version of "Hungry Like The Wolf," **Lou Reed** joined them on stage and sang two of his biggest hits—"Sweet Jane" and "Walk On The Wild Side." **Nile Rodgers** then came on for the final encores to strum guitar on "Wild Boys" and "The Reflex." Shortly after the show ended, Rodgers and the Duran lads wiled away the wee hours at the nearby China Club.

LATE NIGHTER: While the Duran crowd was partying at the China Club, **The Beat** headed off to the Hard Rock Cafe with the **System's** **Mic Murphy**, just back from a lengthy road trip. Murphy says he and partner **David Frank** are taking a brief break before starting to write material for the follow-up to their "Don't Disturb This Groove" album.

On arriving at the Hard Rock, **The Beat** spotted none other than **Bryan Ferry** sitting in a corner of the eatery. The former **Roxy Music** vocalist—yes, folks, he looked as cool, suave, and debonair as ever—came over for a brief chat. He said he had jetted into Manhattan for a couple of days to mix his upcoming Warner Bros. album with **Bob Ludwig** at Masterdisk and to coordinate the cover artwork.

According to Ferry, the eagerly anticipated follow-up to his brilliant 1985 album, "Boys And Girls," due Nov. 2, features collaborations with **Chester Kamen** and **Pat Leonard**, best known for his recent role as **Madonna's** musical director. Ferry, who lives in Sussex, England, says he is not sure whether he will be touring in support

of the album. However, one can only hope he will decide to hit the road. Incidentally, he is now signed to Virgin in the U.K.

MORE SPIDERS: The night after that extremely enjoyable chance encounter with Ferry, **The Beat** headed down to Madison Square Garden for the first of **David Bowie's** two concerts there. The stage set on his Glass Spider tour has been scaled down to go into indoor arenas, where Bowie definitely comes across much better than he did at his summer stadium dates—and those were pretty damn good. The set list remains unchanged for the indoor shows, and if you have the opportunity to catch the glass spiderman in the coming weeks, don't miss out. (See On The Road, page 23, for dates and venues). Among those who showed at the first Garden date were the **Cars' Ric Ocasek** and his girlfriend, the very attractive **Paulina**, and **Talking Heads' David Byrne**.

SHORT TAKES: Several Atlantic execs—including **Vince Faraci**, **Judy Libow**, **Tunc Erim**, **Mark Shulman**, **Lou Sicurezza**, and **Perry Cooper**—popped down to Manhattan's Bottom Line on Aug. 31 to catch label act **Firetown's** opening set for **John Hiatt**. . . Following its Sept. 9 Gotham meeting, the Women in Music organization will hold the first in a series of sponsored showcases at the Nirvana club. The two acts scheduled to appear are **Ciilly** and **East Of Urban**. Other acts looking to play WIM dates should submit tapes to the Showcase Committee, P.O. Box 441, Radio City Station, New York, N.Y. 10101. . . Great quote from **Billy Joel** in the slick British music monthly **Q**: "The fact that I can attract such a beautiful woman as **Christie [Brinkley]** should give hope to every ugly guy in the world!" You said it, **William**. . . A new album by Japanese artist **Ryuichi Sakamoto**, "Neo Geo," has just surfaced in the U.K., with **Iggy Pop** singing lead vocals on the lead-off single, "Risky." Look for Epic to release the album here in early 1988.



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BOXSCORE TOP CONCERT GROSSES

AMUSEMENT BUSINESS®

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
DAVID BOWIE DURAN DURAN NORTHERN PIKES	Exhibition Stadium Toronto, Ontario	Aug. 24-25	\$1,524,939 \$29.50	69,405 80,000	Concert Prods. International
WHITNEY HOUSTON KENNY G	Concerts on the Commons Boston, Mass.	Aug. 24-26	\$732,478 \$21.50/\$19.50	36,000 sellout	Fund for Boston Neighborhoods
WHITNEY HOUSTON KENNY G	Exhibition Stadium Toronto, Ont., Canada	Aug. 30	\$436,315 (\$385,815 Canadian) \$24/\$20	24,568 sellout	Concert Prods. International
CROSBY, STILLS & NASH FABULOUS THUNDERBIRDS	Mann Music Center Philadelphia, Pa.	Aug. 27-28	\$330,265 \$17.50/\$15/\$12/\$10.50	27,478 sellout	lectric Factory Concerts
TINA TURNER WANG CHUNG	Exhibition Stadium Toronto, Ont., Canada	Aug. 29	\$301,804 \$22.50/\$19.50	18,023 22,000	Concert Prods. International
ROGER WATERS	Arena, Madison Square Garden New York, N.Y.	Aug. 26	\$300,000 \$20	16,000 sellout	Ron Delsener Enterprises
WHITNEY HOUSTON KENNY G	Montreal Forum Montreal, P.Q., Canada	Aug. 28	\$287,395 \$23.50	16,348 sellout	Donald K. Donald Prods.
BEACH BOYS	Mile High Stadium Denver, Colo.	Aug. 30	\$246,153 \$9.90	24,864 43,000	Fey Concert Co. Projects West
HEART TOM KIMMEL	Memorial Coliseum Portland, Ore.	Aug. 30	\$201,828 \$17.50	12,110 sellout	Double Tee Promotions Eric Chandler, Ltd.
THE CULT GUNS 'N ROSES	Exhibition Stadium Toronto, Ont., Canada	Aug. 19	\$190,361 \$22.50/\$18.50	11,369 14,000	Concert Prods. International
HUEY LEWIS & THE NEWS BONNIE HAYES	Erie Veterans Memorial Stadium Erie, Pa.	Aug. 29	\$184,275 \$17.50	10,530 13,000	DiCesare-Engler Prods.
THE JUDDS RANDY TRAVIS	Grandstand, Indiana State Fairgrounds Indianapolis, Ind.	Aug. 29	\$183,420 \$12/\$10	16,131 17,000	Sunshine Promotions Pro Tours
ALABAMA RESTLESS HEART	Exhibition Stadium Toronto, Ont., Canada	Aug. 26	\$170,357 \$21.50/\$17.50	10,640 14,000	Concert Prods. International
RUN-D.M.C. BEASTIE BOYS	Miami Marine Stadium Miami, Fla.	Aug. 7	\$159,530 \$17.50/\$15	9,885 15,000	Fantasma Prods.
HANK WILLIAMS, JR. & THE BAMA BAND EARL THOMAS CONLEY	Grandstand, Indiana State Fairgrounds Indianapolis, Ind.	Aug. 28	\$142,950 \$12/\$10	12,248 17,000	Sunshine Promotions Pro Tours
MOTLEY CRUE WHITESNAKE	Rensselaer Polytechnic Institute Fieldhouse Troy, N.Y. Institute	Aug. 14	\$121,028 \$16.50	7,514 sellout	Cross Country Concerts
RUN-D.M.C. BEASTIE BOYS	Orange Co. Convention Civic Center Orlando, Fla.	Aug. 8	\$120,285 \$15	8,019 9,000	Fantasma Prods.
DEF JAM '87: L.L. COOL J WHODINI ERIC B & RAKIM DOUG E. FRESH & THE GET FRESH CREW PUBLIC ENEMY	Market Square Arena Indianapolis, Ind.	Aug. 29	\$116,490 \$15/\$14	8,077 8,500	Sunshine Promotions
JIMMY BUFFETT & THE CORAL REEFER BAND	Memorial Coliseum Portland, Ore.	Aug. 23	\$113,733 \$17.50	6,819 12,110	Eric Chandler Ltd.
BRYAN ADAMS HOOTERS	Mid-South Coliseum Memphis, Tenn.	Aug. 27	\$112,755 \$15	7,517 9,931	Mid-South Concerts
AL JARREAU CHAKA KHAN	Indianapolis Sports & Music Center Indianapolis, Ind.	Aug. 27	\$81,655 \$17.50	4,666 7,000	Sunshine Promotions
SANTANA	Paolo Soleri Santa Fe, N.M.	Aug. 27-28	\$80,797 \$18.50/\$17.50	4,587 sellout	Evening Star Prods.
SANTANA	Irvine Meadows Amphitheatre Laguna Hills, Calif.	Aug. 20	\$72,958 \$17.50	5,487 6,133	Avalon Attractions
GEORGE JONES TANYA TUCKER	Show Me Center Cape Girardeau, Mo.	Aug. 21	\$70,443 \$13.50	5,218 7,429	Mid-South Concerts
RUN-D.M.C. BEASTIE BOYS	Jacksonville Veterans Memorial Coliseum Jacksonville, Fla.	Aug. 9	\$65,775 \$15	4,385 7,500	Fantasma Prods. T&J Promotions
JOAN BAEZ MICHAEL PRITCHARD	Concord Pavilion Concord, Calif.	Aug. 29	\$63,949 \$16.50/\$14.50	4,061 8,200	in-house
Y & T ACE FREHLEY'S COMET FASTER PUSSYCAT	Wiltern Theatre Los Angeles, Calif.	Aug. 22-23	\$63,700 \$17.50	3,842 4,400	Bill Graham Presents Avalon Attractions
ECHO & THE BUNNYMEN NEW ORDER GENE LOVES JEZEBEL	Nautica Stage Cleveland, Ohio	Aug. 22	\$63,000 \$15	4,200 sellout	Belkin Prods. Stage Partners
AMERICA THREE DOG NIGHT	Amphitheatre, Miami Metro Zoo Miami, Fla.	Aug. 30	\$62,135 \$8/\$5	9,006 10,000	Thompson Holtzman Fantasma Prods.
CONWAY TWITTY MICHAEL JOHNSON	Concerts in the Country Lanierland, Cumming, Ga.	Aug. 29	\$61,562 \$10.50	5,865 8,332	in-house
MERLE HAGGARD REBA MCENTIRE	Grandstand, Indiana State Fair Indianapolis, Ind. Aug. 26		\$60,668 \$12/\$10	5,078 7,000	Sunshine Promotions Pro Tours
TODD RUNDGREN	Nautica Stage Cleveland, Ohio	Aug. 28	\$49,869 \$14/\$13	3,735 4,110	Belkin Prods.
PAT METHENY GROUP MICHAEL HEDGES	Open Air Theatre, San Diego State Univ. San Diego, Calif.	Aug. 25	\$42,845 \$19.50/\$17.50/ \$15.50	2,713 4,177	Avalon Attractions
STRYPER LOUDNESS TNT	Ocean Center Daytona Beach, Fla.	Aug. 11	\$42,398 \$15/\$14	3,213 3,500	Fantasma Prods.
THE ROBERT CRAY BAND JOHN HIATT	Tower Theatre Upper Darby, Pa.	Aug. 26	\$41,618 \$16.50/\$15/\$13.50	2,747 3,072	Electric Factory Concerts
ALISON MOYET	Wiltern Theatre Los Angeles, Calif.	Aug. 20	\$38,343 \$17.50	2,200 sellout	Bill Graham Presents Avalon Attractions
PAT METHENY GROUP	Gammage Center for the Performing Arts, Arizona State Univ. Tempe, Ariz.	Aug. 24	\$32,118 \$14.50	2,215 3,023	Evening Star Prods.
TONY BENNETT WITH THE PACIFIC SYMPHONY ORCHESTRA	Irvine Meadows Amphitheatre Terrace Laguna Hills, Calif.	Aug. 22	\$31,663 \$19.50/\$18.50	2,957 6,133	Avalon Attractions

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Dead To Head East? Hard Rockers Unite

BY LINDA MOLESKI

CULTURAL EXCHANGE: Heavy negotiations are under way for the Grateful Dead to head over to China in May for a series of dates in three major cities.

The venerable rockers have reportedly accepted the Chinese government's invitation, but the appearances are contingent upon the Dead being able to procure tour sponsorship. This represents a departure for the group, which usually shuns such offers in the U.S. However, sources say costs of this trip would be prohibitive without some sort of sponsorship.

The idea for the trip was spearheaded by promoter Bill Graham, who would likely be involved in the production of the event.

Wham! made a similar appearance a few years ago, but the Dead would be the first U.S. rock band—or, as a spokesman for Graham puts it, "the first group to wear tie-dye"—ever to perform in the country.

AUTUMN SCRAMBLE: This fall will see a number of strong hard rock bills enlivening the U.S. arena scene. Among the confirmed lineups are Def Leppard and Tesla; Whitesnake and Great White; Motley Crue and Guns 'N Roses; and Aerosmith and Dokken.

Def Leppard's Hysteria tour is set to hit the States Oct. 1 in Glens Falls, N.Y., with some 35 shows booked through mid-December. It will be the Brit group's first U.S. trek in four years.

Whitesnake—which comes off the road with Motley Crue on Oct. 27—has finally graduated to headliner status and will be kicking off its first solo tour Oct. 30. Dates are slated to run through Dec. 6.

Succeeding Whitesnake on Motley Crue's road trek is Guns 'N Roses, which joins up Nov. 3. The tour is expected to continue well into 1988.

As for the Aerosmith/Dokken bill, plans are still being finalized.

In the works are upcoming jaunts from Kiss and Alice Co-

per. Like Aerosmith, the latter recently put off European tour plans to concentrate on the U.S. market. Cooper did, however, headline an Aug. 30 date at England's Reading Festival and reportedly set the record for the most walk-up ticket sales in a single day in the event's 25-year history.

ROCK AROUND THE WORLD: Bob Dylan will reunite with Tom Petty & the Heartbreakers for an extensive European and Israeli tour, which begins Sept. 5 in Tel Aviv. As some of you may recall, Dylan performed a number of U.S., European, and Japanese dates with the group in 1986.

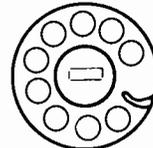
Dubbed the Temples In Flames tour, this road trek will take them through a total of 25 cities and 31 shows that will wrap up with a five-night engagement at London's Wembley Arena, Oct. 14-17.

SHORT TAKES: Word is that Prince has pushed back his U.S. tour dates, which were originally set to begin in October... David Bowie has extended his Glass Spider tour with a combination of indoor and outdoor concerts that are now scheduled to run into October. Among the confirmed venues and dates are Miami's Orange Bowl, Sept. 18; Tampa Stadium, Sept. 19; Atlanta's Omni, Sept. 21; Hartford, Conn.'s Civic Center, Sept. 25; and Rochester, N.Y.'s Silver Stadium, Sept. 26. After warming up dates for Billy Idol, the Psychedelic Furs, and Joe Walsh, Arista act Cruzados is now set to hit the road with Starship Wednesday (9) in Oklahoma City. Shows are booked through the end of the month and include a Sept. 19 benefit date at Farm Aid III, with Willie Nelson and John Cougar Mellencamp, among others... Exposé has made the transition from the club circuit to arenas. The popular dance trio is opening a series of shows for Lisa Lisa & Cult Jam.



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Mixer 'Sky' King's Career Soars Up-And-Comer Eyes Producing

BY BRIAN CHIN



Jackson In The Box. Capitol executives celebrate the signing of Marlon Jackson. Joining in the fun, from left, are black a&r vice president Wayne Edwards; business affairs staffer Ray Tisdale; Don Zimmermann, president of international marketing, EMI Music Worldwide; Jackson; Jackson's manager, Jack Lewis; vice president black promotion Ronnie Jones; and vice president and general manager Step Johnson.

NEW YORK Gail "Sky" King, studio post production editor, lapsed guitarist, and former professional roller skater/choreographer, is one of few women ever label-credited as a mix/edit consultant (others include Jump Street's Cynthia Cherry, free-lancer Yvonne Turner and Boston's Caril Mitro). Establishing her credentials at a deliberate pace is King's strategy, although she is already preparing her first self-produced dance record. At this point in her career, "producing is incidental to demonstrating my ability as a mixer," King says.

Gender has only occasionally affected King's progress since she made her name known as a DJ at New York's Roxy and Red Parrot

clubs and as an assistant at Arthur Baker's Shakedown Sound studio. King says, "Arthur Baker is Arthur Baker; he's the same way with everybody. At Shakedown, I know everybody, so it's a friendly atmosphere. In the beginning, someone suggested me for a project, and the a&r guy came to meet me. It was very apparent that he was surprised."

She admits that "there's some resentment, [as if] I used my 'feminine wiles' to get ahead; give me a break! I'm busting my butt. I invested in more equipment, more records, and made income sacrifices. I'm still digging myself out of the hole. I wanted it real bad. The same is true of the other people I'm with. Now we have something to show for it. No one's going to come to you and say, 'We're ready for you!'"

King is one of several highly visible New York up-and-comers in dance production and post production who came from the same DJ pool, New York's Record Pool Business Center, and learned their craft from each other as well as from the DJ/remix stars of the early '80s. "Little" Louie Vega, the Latin Rascals and Robert Clivilles are from the same group.

King, a communications major in college, traveled the world in the professional skating troupe the Wizards. She prepared the recorded music for the group, and she began mapping strategy to break into the music business after finding steady work as a mobile and house DJ.

"I begged a job as an assistant engineer at Shakedown," King says. "I was a glorified gofer, for the chance to be in the studio with

Arthur, Shep Pettibone, Bruce Forest. I watched the Latin Rascals work and saw some incredible stuff get done, like 'Sun City.' Tony Moran sat me down and showed me how to cue up an edit, and he said, 'Cut the tape!' It worked, and I got hot to have a good reel-to-reel quarter-track machine of my own. I left the studio, locked myself at home, and just cut tape on songs I really liked, like Maze's 'Before I Let Go,' making versions that did what DJs wanted. I came out and proclaimed myself an editor."

A totally reconstructed Arthur Baker remix of Fleetwood Mac's "Big Love" "was the first really big thing I worked on," says King. "It crossed a lot of boundaries, and it was so unusual; it was made into a house record, and I love house." King's reputation spread quickly, too, for her promotional club edits of such major hits as Club Nouveau's "Lean On Me" and Prince's "Sign O' The Times."

King says that personal style is as apparent in editing as in mixing. "Some mixers want to hear different things," she says. "My edits aren't always as obvious; they're musical, not just jarring. They're rhythmic, but not as apparent to the ear."

Still, editors "do things that really change songs, developing effects and drum breaks from pieces of tape," she says.

King's first co-mix credit, Criminal Element Orchestra's "Put The Needle To The Record," a dance collage underpinned with a driving live drum track, "had a zillion edits," King says. "There was no form to the song, so it took some fooling around. Atlantic Starr's

(Continued on next page)

'Bad' Is More Consistent Than 'Thriller' New Jackson LP Recalls 'Off The Wall'

MICHAEL JACKSON'S SUCCESS last time around was so immense it went beyond the record industry's regular frame of reference. Sales of more than 30 million copies of a single album is like "Beverly Hills Cop 2" grossing \$250 million. As a commercial entity, "Thriller" didn't just stretch boundaries; it created a new universe of sales that only it occupies.

So, it's hard to come at "Bad" with an open mind. One can't help but listen to it initially with dollar signs for ears. Still, despite all the hype and the anticipation, "Bad" is simply 10 songs—and a very good collection of them at that. Side one is more impressive for its dense, propulsive rhythm tracks ("Bad," "The Way You Make Me Feel," "Speed Demon") than for its melodies. The only exception is "Liberian Girl," with its graceful melody and flowing arrangement.

Side two, however, excites from start to finish. "Another Part Of Me" from "Captain EO" is straight-ahead pop/r&b with a catchy hook and live horns and is already garnering considerable black radio airplay. The Seidah Garrett-Glen Ballard ballad, "Man In The Mirror," has the involving lyric and soaring melody of a sure-fire pop standard. Expect to hear it sung at high school graduations for years to come, with young vocalists striving to match the booming harmonies of the Winans and the Andre Crouch Choir. "I Can't Stop Loving You," the lightweight hit ballad, grows in depth when Jackson's whispering spoken word introduction is added.

Those seeking the album's equivalent of the paranoid "Billie Jean" and "Wanna Be Startin' Something" will gravitate to "Dirty Diana" and "Smooth Criminal." On "Dirty Diana," with portentous synthesizer effects and Steve Stevens' screaming guitar creating an unsettling mood, Jackson, in the album's fiercest vocal performance, sings about an overly insistent groupie. "Smooth Criminal" chronicles the violent attack on a woman with an unsentimental eye and a hi-tech production.

Is "Bad" going to sell as many records as "Thriller"? Probably not. But, song for song, "Bad" is more consistent than "Thriller," and, in fact, it has much more in common with 1979's brilliant "Off The Wall." One big winner on "Bad" is Los Angeles session keyboardist/arranger John Barnes; he played keyboards on eight songs. According to the album credits, he

made major contributions to "Dirty Diana" and "Liberian Girl."

SCOTT LA ROCK was about to get paid in full. The 24-year-old Bronx rapper was the next hip-hop star on the horizon. His album, "Criminal Minded" (B-Boy Records), is an underground classic. Warner Bros. was about to sign La Rock and his Boogie Down Productions to a \$250,000 deal. Russell Simmons wanted to be his manager. Norby Walters and ICM both



wanted to book him. Life was about to change for him. But he was shot dead by an unknown gunman. La Rock, a college grad with a calm, relaxed demeanor, is survived by a 1-year-old son. Friends are discussing starting a fund for the child.

SHORT STUFF: Melba Moore is busy and get-

ting busier. The Capitol signee just taped an ABC-TV after-school special, "Seasonal Differences," in which she plays a teacher. It will air Dec. 2. On Sept. 11, she'll perform before Pope John Paul II and President Reagan in Miami. She will appear on NBC-TV's "Showtime At The Apollo" series on Sept. 19. And in October Moore will travel to Australia to tape a PBS Christmas special with opera star Frederica Von Stade... The Temptations' new single, "I Wonder Who She's Seeing Now," is produced by the same team that revived Smokey Robinson, Rick Chudacoff & Peter Bunetta. Old Temp fans will be happy to know that Dennis Edwards is back in his old spot as lead singer... The introduction of Shanice Wilson to the marketplace will be a good test of the new A&M promotion staff. The 14-year-old singer is John McClain's latest protegee, and he hopes to establish her as a new teen (really preteen) star. The youngster is managed by Bill Dern, formerly one of New Edition's handlers... Songwriter Cliff Dawson, under contract to Famous Music, has written two songs on Kashif's upcoming Arista album and three songs on Angela Clemmons' CBS release... The hot British production team of Stock-Aitken-Waterman has a British hit called "Road Block." The voice behind that hit is a singer named Chyna Gordon, who is managed by Myrna Williams, who once managed Deniece Williams and the Jones Girls. Gordon is apparently on the verge of signing with a major British label...

(Continued on next page)

The Rhythm and the Blues

by Nelson George

FOR WEEK ENDING SEPTEMBER 12, 1987

Billboard

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HOT BLACK SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 17 REPORTERS	SILVER ADDS 26 REPORTERS	BRONZE/ SECONDARY ADDS 55 REPORTERS	TOTAL ADDS 98 REPORTERS	TOTAL ON
CAN YOU DANCE SHANICE WILSON A&M	9	11	27	47	47
ANGEL ANGELA WINBUSH MERCURY	7	6	16	29	54
DON'T GO MARLON JACKSON CAPITOL	6	9	13	28	56
I WONDER WHO... TEMPTATIONS MOTOWN	5	7	16	28	28
STONE LOVE S. ARRINGTON EMI-MANHATTAN	3	2	19	24	56
HOLDING ON JONATHAN BUTLER JIVE	3	6	14	23	29
YOU AND ME TONIGHT DEJA VIRGIN	3	4	13	20	57
DOWNTOWN LILLO THOMAS CAPITOL	4	4	10	18	66
SLEEPING ALONE THE CONTROLLERS MCA	6	2	10	18	62
CERTIFIED TRUE BAR-KAYS MERCURY	3	3	12	18	32

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

Billboard Hot Black Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	4	I JUST CAN'T STOP LOVING YOU	MICHAEL JACKSON	2
2	1	LOVE IS A HOUSE	FORCE M.D.'S	1
3	2	CASANOVA	LEVERT	3
4	3	ONE HEARTBEAT	SMOKEY ROBINSON	13
5	10	I NEED LOVE	L.L. COOL J	4
6	5	LOVE POWER	DIONNE WARWICK & JEFFREY OSBORNE	5
7	12	DIDN'T WE ALMOST HAVE IT ALL	WHITNEY HOUSTON	7
8	8	WIPEOUT	FAT BOYS & THE BEACH BOYS	12
9	11	MAKING LOVE IN THE RAIN	HERB ALPERT	9
10	21	LOST IN EMOTION	LISA LISA & CULT JAM	6
11	16	HOW SOON WE FORGET	COLONEL ABRAMS	10
12	23	NO ONE IN THE WORLD	ANITA BAKER	8
13	18	(YOU'RE PUTTIN') A RUSH ON ME	STEPHANIE MILLS	11
14	15	DIVAS NEED LOVE TOO	KLYMAXX	16
15	19	NIGHTTIME LOVER	THE SYSTEM	19
16	25	LAST TIME	THERESA	20
17	6	JUMP START	NATALIE COLE	27
18	13	I LOVE YOU BABE	BABYFACE	24
19	22	TRAMP	SALT-N-PEPA	25
20	28	GIVIN' YOU BACK THE LOVE	ISLEY/JASPER/ISLEY	15
21	31	CINDERELLA DANA DANE	DANA DANE	26
22	7	TINA CHERRY	GEORGIO	42
23	14	TELL IT LIKE IT IS	DIMPLES	36
24	29	SUMMER NIGHTS	GROVER WASHINGTON JR.	35
25	26	U GOT THE LOOK	PRINCE	14
26	33	LATELY	SURFACE	23
27	9	CROSS MY BROKEN HEART	THE JETS	41
28	37	JUST THAT TYPE OF GIRL	MADAME X	17
29	27	FAKE	ALEXANDER O'NEAL	50
30	17	HOLIDAY	KOOL & THE GANG	49
31	20	LET'S TALK IT OVER	VANESE THOMAS	58
32	40	HELPLESSLY IN LOVE	NEW EDITION	22
33	—	(CAN'T) GET YOU OUT OF MY SYSTEM	JOHN WHITE	32
34	—	WE'VE ONLY JUST BEGUN	GLENN JONES	21
35	—	JUST CALL	SHERRICK	18
36	30	ONE LOVER AT A TIME	ATLANTIC STARR	45
37	24	JAM TONIGHT	FREDDIE JACKSON	57
38	—	JUST GETS BETTER WITH TIME	THE WHISPERS	37
39	35	DANCE ALL NIGHT	DEBARGE	47
40	39	GIRL PULLED THE DOG	GENERAL KANE	33

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	LOVE IS A HOUSE	FORCE M.D.'S	1
2	2	I JUST CAN'T STOP LOVING YOU	MICHAEL JACKSON	2
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4	4	I NEED LOVE	L.L. COOL J	4
5	8	LOST IN EMOTION	LISA LISA & CULT JAM	6
6	9	DIDN'T WE ALMOST HAVE IT ALL	WHITNEY HOUSTON	7
7	12	HOW SOON WE FORGET	COLONEL ABRAMS	10
8	13	(YOU'RE PUTTIN') A RUSH ON ME	STEPHANIE MILLS	11
9	10	MAKING LOVE IN THE RAIN	HERB ALPERT	9
10	7	LOVE POWER	DIONNE WARWICK & JEFFREY OSBORNE	5
11	3	CASANOVA	LEVERT	3
12	18	JUST CALL	SHERRICK	18
13	17	U GOT THE LOOK	PRINCE	14
14	19	JUST THAT TYPE OF GIRL	MADAME X	17
15	11	GIVIN' YOU BACK THE LOVE	ISLEY/JASPER/ISLEY	15
16	22	WE'VE ONLY JUST BEGUN	GLENN JONES	21
17	20	HELPLESSLY IN LOVE	NEW EDITION	22
18	23	WIPEOUT	FAT BOYS & THE BEACH BOYS	12
19	26	LATELY	SURFACE	23
20	30	DON'T YOU WANT ME	JODY WATLEY	29
21	16	DIVAS NEED LOVE TOO	KLYMAXX	16
22	28	COME OVER	4 BY FOUR	30
23	31	AIN'T NO NEED TO WORRY	THE WINANS FEAT. ANITA BAKER	28
24	38	DINNER WITH GERSHWIN	DONNA SUMMER	38
25	6	NIGHTTIME LOVER	THE SYSTEM	19
26	39	LOVIN' YOU	THE O'JAYS	31
27	33	THE MORE WE LOVE	STARPOINT	39
28	15	LAST TIME	THERESA	20
29	35	CINDERELLA DANA DANE	DANA DANE	26
30	25	BULLSEYE	LAKESIDE	34
31	—	I DON'T THINK THAT MAN SHOULD SLEEP ALONE	RAY PARKER JR.	43
32	—	HEART OF GOLD	BERT ROBINSON	44
33	14	I LOVE YOU BABE	BABYFACE	24
34	32	TRAMP	SALT-N-PEPA	25
35	29	GIRL PULLED THE DOG	GENERAL KANE	33
36	36	(CAN'T) GET YOU OUT OF MY SYSTEM	JOHN WHITE	32
37	—	I CONFESS	DENIECE WILLIAMS	46
38	—	DREAMIN'	WILL TO POWER	40
39	40	HEART ON THE LINE	JENNIFER HOLLIDAY	48
40	—	JUST GETS BETTER WITH TIME	THE WHISPERS	37

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BLACK SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
COLUMBIA (8)	9
Def Jam (1)	1
MCA (7)	8
Constellation (1)	1
WARNER BROS. (4)	8
Paisley Park (1)	1
West (1)	1
Sire (1)	1
Tommy Boy (1)	1
ATLANTIC (4)	7
Island (1)	1
Omni (1)	1
Virgin (1)	1
MOTOWN	6
ARISTA	5
CAPITOL	5
E.P.A.	5
Epic (3)	3
CBS Associated (1)	1
Tabu (1)	1
EMI-MANHATTAN (4)	5
P.I.R. (1)	1
GEFFEN	5
POLYGRAM	5
Mercury (3)	3
Tin Pan Apple (1)	1
Wing (1)	1
RCA (2)	5
Jive (3)	3
A&M	4
ELEKTRA	4
SOLAR	4
CHRYSALIS (1)	2
Cooltempo (1)	1
NEXT PLATEAU	2
4TH & B'WAY	1
EDGE	1
FANTASY	1
FUTURE	1
PROFILE	1
SELECT	1
SLEEPING BAG	1
SOUNDTOWN	1
STRIPED HORSE	1
T.T.E.D.	1
TRIPLE T	1

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

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
28	AIN'T NO NEED TO WORRY	(Marvin L. Winans, ASCAP/Zomba, ASCAP)
63	ANGEL	(Angel Notes, ASCAP)
94	ANYTHING CAN HAPPEN	(Ensign, BMI/Stone Diamond, BMI/Matak, ASCAP/MCA, ASCAP) CPP
73	AUTOMATIC	(Breezer, ASCAP/Frustration, BMI)
74	BABY GO GO	(Parion, ASCAP)
68	(BABY TELL ME) CAN YOU DANCE	(Wiz Kid, BMI/Irving, BMI)
86	BE FREE	(Troutman's, BMI/Saja, BMI)
53	BETCHA DON'T KNOW	(Bush Burnin', ASCAP)
34	BULLSEYE	(Kenny Nolan, ASCAP)
71	CALL ME UP	(Stone City, ASCAP/National League, ASCAP) CPP
32	(CAN'T) GET YOU OUT OF MY SYSTEM	(Bush Burnin', ASCAP/Vinewood, BMI)
52	CAN-U-DANCE	(Hip Trip, BMI/Hip Chic, BMI) CPP
3	CASANOVA	(Calloco, BMI/Hip Trip, BMI) CPP
80	CERTIFIED TRUE	(Bar-Kays, BMI/Warner-Tamerlane, BMI/Arrival, BMI)
26	CINDERELLA DANA DANE	(Protons, ASCAP/Turn Out Brothers, ASCAP)
30	COME OVER	(Deedee Dee, ASCAP/MCA, ASCAP/Unicity, ASCAP/Moonwalk, ASCAP/Ready Ready, ASCAP)
98	CONVERSATION	(Romeo Dancer, BMI)
41	CROSS MY BROKEN HEART	(Famous, ASCAP/Black Lion, ASCAP) CPP
47	DANCE ALL NIGHT	(Zebra Discorde, BMI/Simple Songs, BMI)
7	DIDN'T WE ALMOST HAVE IT ALL	(Prince Street, ASCAP/Willin' David, BMI/Blue Sky Rider, BMI) CPP
38	DINNER WITH GERSHWIN	(WB, ASCAP/Geffen, ASCAP/Rutland Road, ASCAP)
16	DIVAS NEED LOVE TOO	(Spectrum VII, ASCAP/Klymaxx, ASCAP) CPP
60	DO YOU HAVE TO GO	(WB, ASCAP/Silver Sun, ASCAP)
64	DON'T GO	(Sloop, BMI/Cold Horizon, BMI/Shakin' Baker, BMI/RC Songs, ASCAP/MCA, ASCAP) CPP
81	DON'T TURN AWAY	(Rikbo, BMI)
29	DON'T YOU WANT ME	(Rightsong, BMI/Franne Gee, BMI/Ardivan, ASCAP/Intersong, ASCAP)
56	DOWNTOWN	(Irving, BMI)
40	DREAMIN'	(Thrust, BMI)
50	FAKE	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)
33	GIRL PULLED THE DOG	(Jobete, ASCAP/Gentle General, ASCAP/Churchout, ASCAP/Mad Inspector, BMI) CPP
15	GIVIN' YOU BACK THE LOVE	(IJI, ASCAP/WB, ASCAP)
44	HEART OF GOLD	(Black Lion, ASCAP/Captain Z, ASCAP/Billy Osborne, ASCAP)
48	HEART ON THE LINE	(Glasshouse, BMI/Irving, BMI) CPP/ALM
22	HELPLESSLY IN LOVE	(Johnnie Mae, BMI/Bush Burnin', ASCAP)
88	HOLDING ON	(Zomba, ASCAP/Willesden, BMI)
49	HOLIDAY	(Delightful, BMI)
10	HOW SOON WE FORGET	(MCA, ASCAP/Unicity, ASCAP/Moonwalk, ASCAP)
72	I CAN DO BAD BY MYSELF	(Zee-Kidd, BMI/Triple Scale, BMI/Iwebbi, BMI)
46	I CONFESS	(Realsongs, ASCAP)
43	I DON'T THINK THAT MAN SHOULD SLEEP ALONE	(Raydiola, ASCAP)
2	I JUST CAN'T STOP LOVING YOU	(Mijac, BMI/Warner-Tamerlane, BMI)
24	I LOVE YOU BABE	(Hip Trip, BMI/Hip Chic, BMI) CPP
4	I NEED LOVE	(Def Jam, ASCAP)
97	I REALLY DIDN'T MEAN IT	(April, ASCAP/Uncle Ronnie's, ASCAP/MCA, ASCAP/Sunset Burgundy, ASCAP)
90	I WONDER WHO SHE'S SEEING NOW	(WB, ASCAP/Geffen, ASCAP/Lucky-Break, ASCAP/Pardini, ASCAP)
69	IF WALLS COULD TALK	(Sloop, BMI/Cold Horizon, BMI/Shakin' Baker, BMI/RC Songs, ASCAP/MCA, ASCAP) CPP
92	I'M IN LOVE AGAIN	(Not Listed)
77	IN THE HEAT OF THE NIGHT	(MCA, ASCAP/Paris-Jam, BMI/Bayjun Beat, BMI)
95	IT'S A THANG	(Willesden, BMI)
82	(IT'S THAT) LOVIN' FEELING	(Sunset Burgundy, ASCAP/Lilyac, BMI/Mchoma, BMI)
57	JAM TONIGHT	(Wavemaker, ASCAP)
27	JUMP START	(Calloco, BMI/Hip Trip, BMI) CPP
18	JUST CALL	(Hits 'N Mo' Hits, BMI/Venus Three, BMI/Warner-Tamerlane, BMI)
37	JUST GETS BETTER WITH TIME	(Morning Crew, BMI/Irving, BMI)
17	JUST THAT TYPE OF GIRL	(Slap One, ASCAP/Cornelio Carlos, ASCAP/Spectrum VII, ASCAP) CPP
20	LAST TIME	(Jay King IV, BMI)
23	LATELY	(Colgems-EMI, ASCAP)
76	LET IT BE	(MacLen, BMI)
66	LET ME BE THE ONE	(Panchin, BMI)
93	LET'S START LOVE OVER	(Blackwood, BMI/Huemar, BMI)
58	LET'S TALK IT OVER	(Bush Burnin', ASCAP/KMA, ASCAP)
100	LIFETIME LOVE	(Beach House, ASCAP/Tawanne Lamont, ASCAP)
99	LIVING IN A BOX	(WB, ASCAP/Brampton, PRS)
6	LOST IN EMOTION	(Forceful, BMI/Willesden, BMI/Myl Myl, BMI/Careers, BMI) CPP
1	LOVE IS A HOUSE	(Tee Girl, BMI)
5	LOVE POWER	(New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)
91	LOVE SHOCK	(West Kenya, ASCAP)
31	LOVIN' YOU	(Downstairs, BMI/Piano, BMI/Mighty Three, BMI)
9	MAKING LOVE IN THE RAIN	(Flyte Tyme, ASCAP)
39	THE MORE WE LOVE	(Philesto, BMI/Harrindur, BMI) CPP
75	MS. X	(David Alexander, BMI)
55	MY LOVE IS DEEP	(Glasshouse, BMI/Irving, BMI/Harrindur, BMI/Ensign, BMI)
84	MY LOVE IS GUARANTEED	(Next Plateau, ASCAP/Godsend, ASCAP/Bratton & White, ASCAP)
61	MY LOVE IS ON THE MONEY	(Forceful, BMI/Willesden, BMI)
78	NIGHTS OF PLEASURE	(Virgin, ASCAP/Brampton, ASCAP/On The Move, BMI)
19	NIGHTTIME LOVER	(Science Lab, ASCAP)
8	NO ONE IN THE WORLD	(ATV, BMI/Welbeck, ASCAP)
13	ONE HEARTBEAT	(Le Gassick, BMI/Who-Ray, BMI/Chubu, BMI/Smokey, BMI) CPP
45	ONE LOVER AT A TIME	(Trini-fold, ASCAP/Sweet Karol, ASCAP/Orca, ASCAP/Virgin, ASCAP) CPP
96	OOO BABY BABY	(Jobete, ASCAP) CPP
87	THE PLEASURE PRINCIPLE	(Flyte Tyme, ASCAP)
65	THE ROCK	(Ivory Palace, ASCAP/Ruby Holland, ASCAP/Zomba, ASCAP)
62	SAY AMEN	(WB, ASCAP/E/A, ASCAP/Make It Big, ASCAP/Monty Seward, ASCAP)
54	SLEEPING ALONE	(Groovesville, BMI/Creative Entertainment, BMI)
67	STONE LOVE	(Konglather, BMI/Freytown, BMI/Road, BMI)
35	SUMMER NIGHTS	(Sunset Burgundy, ASCAP/MCA, ASCAP)
70	TEAR JERKER	(A.Naga, BMI)
36	TELL IT LIKE IT IS	(Conrad, BMI/ARC, BMI/Ol Rapp, BMI)
83	THAT'S WHAT LOVE IS ALL ABOUT	(Emboe, ASCAP/Kaz, ASCAP/April, ASCAP)
42	TINA CHERRY	(Georgio's, BMI/Stone Diamond, BMI) CPP
85	TOGETHER FOREVER	(Silver Satin, ASCAP/Songtron, BMI)
25	TRAMP	(Modern)
14	U GOT THE LOOK	(Controversy, ASCAP)
21	WE'VE ONLY JUST BEGUN (THE ROMANCE IS NOT OVER)	(Willesden, BMI/Johnnie Mae, BMI/Lu Ella, ASCAP/WB, ASCAP)
79	WHENEVER YOU'RE READY	(Ensign, BMI/Harrindur, BMI/Snippets, BMI)
89	WHO'S THAT GIRL	(WB, ASCAP/Bieu Disque, ASCAP/Webo Girl, ASCAP/Johnny Yuma, BMI)
12	WIPEOUT	(Miraleste, BMI/Robin Hood, BMI)
51	YA COLD WANNA BE WITH ME	(ADRA, BMI/Kadoc/Forceful, BMI/Willesden, BMI)
59	YOU AND ME TONIGHT	(Virgin-Nymph, BMI/Attractive, BMI)
11	(YOU'RE PUTTIN') A RUSH ON ME	(Johnnie Mae, BMI/Willesden, BMI/Bush Burnin', ASCAP)

SHEET MUSIC AGENTS

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

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

HOT DANCE/DISCO™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
1	2	4	8	★★ NO. 1 ★★ HOW SOON WE FORGET (REMIX) MCA 23763 1 week at No. One	◆ COLONEL ABRAMS
2	4	6	8	CATCH ME I'M FALLING (REMIX) VIRGIN 0-96752/ATLANTIC	◆ PRETTY POISON
3	1	1	9	WHEN SMOKEY SINGS/CHICAGO MERCURY 888 726-1/POLYGRAM	◆ ABC
4	6	8	7	I HEARD A RUMOUR LONDON 886 188-1/POLYGRAM	◆ BANANARAMA
5	9	19	5	VICTIM OF LOVE (REMIX) SIRE 0-20740/WARNER BROS.	◆ ERASURE
6	7	7	10	SILENT MORNING 4TH & B'WAY BWAY-439/ISLAND	NOEL
7	10	17	6	MIND OVER MATTER (REMIX) A&M SP-12246	E.G. DAILY
8	11	18	6	FULL CIRCLE (REMIX) ATLANTIC 0-86674	COMPANY B
9	5	2	11	HEARTACHE (REMIX) POLYDOR 885 929-1/POLYGRAM	◆ PEPSI & SHIRLIE
10	3	3	10	WHO FOUND WHO CHRYSALIS 4V9 43089	◆ JELLYBEAN FEATURING ELISA FIORILLO
11	25	47	3	LET ME BE THE ONE (REMIX) ARISTA ADI-9618	◆ EXPOSE
12	21	32	3	STRIP THIS HEART A&M SP-12241	JOHN ADAMS
13	20	28	4	PUT THE NEEDLE TO THE RECORD CRIMINAL CR12-014	CRIMINAL ELEMENT ORCHESTRA
14	24	42	3	TRUE FAITH (REMIX) QWEST 0-20733/WARNER BROS.	NEW ORDER
15	14	20	7	BREAKOUT MERCURY PROMO/POLYGRAM	◆ SWING OUT SISTER
16	17	22	6	GOOD INTENTIONS (REMIX) CAPITOL V-15308	◆ AVA CHERRY
17	8	11	9	BE MINE TONIGHT ATLANTIC 0-86675	PROMISE CIRCLE
18	28	37	3	LOST IN EMOTION (REMIX) COLUMBIA 44 06872	◆ LISA LISA & CULT JAM
19	23	27	5	FUNKY NASSAU VIRGIN 0-96776/ATLANTIC	◆ BLACK BRITAIN
20	13	14	8	SHATTERED GLASS ATLANTIC 0-86699	◆ LAURA BRANIGAN
21	18	23	7	LEAVE MY MONKEY ALONE VIRGIN 0-96762/ATLANTIC	WARREN ZEVON
22	22	29	5	DESIRE FIERCE FR 104	CANDY J
23	31	34	5	TOY BOY OMNI 0-96751/ATLANTIC	SINITTA
24	40	48	3	ALWAYS DOESN'T MEAN FOREVER CAPITOL V-15328	HAZELL DEAN
25	NEW	1	1	DON'T YOU WANT ME (REMIX) MCA 23785	◆ JODY WATLEY
26	26	25	7	LOOKING FOR A LOVER (REMIX) COOLTEMPO 4V9 43127/CHRYSALIS	TAURUS BOYZ
27	29	36	5	CASANOVA ATLANTIC 0-86673	◆ LEVERT
28	12	5	12	TINA CHERRY (REMIX) MOTOWN 4586MG	◆ GEORGIO
29	45	—	2	IT'S A SIN EMI-AMERICA V-19256	◆ PET SHOP BOYS
30	35	40	4	(YOU'RE PUTTIN') A RUSH ON ME (REMIX) MCA 23774	STEPHANIE MILLS
31	19	15	10	DREAMIN' (REMIX) EPIC 49-06830	WILL TO POWER
32	39	43	3	SOONER OR LATER (REMIX) WARNER BROS. 0-20729	SYLVESTER
33	34	33	6	DO IT PROPERLY GROOVELINE GRL 5001	2 PUERTO RICANS A BLACKMAN & A DOMINICAN
34	43	—	2	SLIP-SLIDE (REMIX) WARNER BROS. 0-20731	TEEN DREAM
35	36	39	5	I KNOW EPIC 49-6866	PAUL KING
36	16	21	7	ONE LOVER AT A TIME (REMIX) WARNER BROS. 0-20699	◆ ATLANTIC STARR
37	41	41	4	THAT'S WHERE THE HAPPY PEOPLE GO/HERE IN THE DARKNESS DICE TGR 1015	GREG STONE
38	15	9	12	INTO MY SECRET (REMIX) RCA 6432-1-RD	◆ ALISHA
39	48	—	2	MY LOVE IS GUARANTEED NEXT PLATEAU NP 50067	SYBIL
40	42	—	4	JUMP START (REMIX) MANHATTAN V-56053/CAPITOL	◆ NATALIE COLE
41	50	—	2	YOU'RE NO GOOD FOR ME NEXT PLATEAU NP50066	KELLY CHARLES
42	NEW	1	1	POUR IT ON ELEKTRA 0-66795	MASON
43	49	—	2	SCARS OF LOVE TOMMY BOY TB 902	TKA
44	37	31	9	BIG DECISION POLYDOR PROMO/POLYGRAM	THAT PETROL EMOTION
45	47	—	2	COME TOGETHER FRESH FRE-0012	HANSON & DAVIS
46	38	16	13	STRANGELOVE (REMIX) SIRE 0-20696/WARNER BROS.	◆ DEPECHE MODE
47	NEW	1	1	SECRET AFFAIR (REMIX) EPIC 49 06837	◆ CLAUDJA BARRY
48	NEW	1	1	SOMETHING TELLS ME ATLANTIC 0-86670	TIGER MOON
49	NEW	1	1	MISFIT (REMIX) MERCURY 888 752-1/POLYGRAM	◆ CURIOSITY KILLED THE CAT
50	NEW	1	1	WIPEOUT TIN PAN APPLE 885-960-1/POLYGRAM	◆ THE FAT BOYS
BREAKOUTS	Titles with future chart potential, based on club play this week. 1. THE REAL THING (REMIX) JELLYBEAN FEATURING STEVEN DANTE CHRYSALIS 2. IF YOU FEEL IT DENISE LOPEZ RCA 3. NEVER LET ME DOWN (REMIX) DAVID BOWIE EMI-AMERICA				

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
1	1	2	10	★★ NO. 1 ★★ WHO FOUND WHO CHRYSALIS 4V9 43089	◆ JELLYBEAN FEATURING ELISA FIORILLO
2	3	4	11	DREAMIN' (REMIX) EPIC 49-06830	WILL TO POWER
3	4	7	6	WHO'S THAT GIRL (REMIX) SIRE 0-20692/WARNER BROS.	◆ MADONNA
4	2	3	11	TINA CHERRY (REMIX) MOTOWN 4586MG	◆ GEORGIO
5	6	6	12	STRANGELOVE (REMIX) SIRE 0-20696/WARNER BROS.	◆ DEPECHE MODE
6	7	10	7	CASANOVA ATLANTIC 0-86673	◆ LEVERT
7	13	13	7	FULL CIRCLE (REMIX) ATLANTIC 0-86674	COMPANY B
8	10	12	12	SILENT MORNING (REMIX) 4TH & B'WAY BWAY 439/ISLAND	NOEL
9	8	11	8	BE MINE TONIGHT ATLANTIC 0-86675	PROMISE CIRCLE
10	12	9	8	WHEN SMOKEY SINGS/CHICAGO MERCURY 888 726-1/POLYGRAM	◆ ABC
11	14	14	8	HOW SOON WE FORGET (REMIX) MCA 23763	◆ COLONEL ABRAMS
12	15	19	6	CATCH ME I'M FALLING (REMIX) VIRGIN 0-96752/ATLANTIC	◆ PRETTY POISON
13	17	20	6	I HEARD A RUMOUR LONDON 886 188-1/POLYGRAM	◆ BANANARAMA
14	5	1	12	FAKE TABU 429-06788	◆ ALEXANDER O'NEAL
15	11	8	10	HEARTACHE (REMIX) POLYDOR 885 929-1/POLYGRAM	◆ PEPSI & SHIRLIE
16	16	15	7	SHATTERED GLASS ATLANTIC 0-86675	◆ LAURA BRANIGAN
17	9	5	12	I WANT YOUR SEX/HARD DAY COLUMBIA 44 06814	◆ GEORGE MICHAEL
18	23	24	3	LOST IN EMOTION (REMIX) COLUMBIA 44-06872	◆ LISA LISA & CULT JAM
19	21	23	4	(YOU'RE PUTTIN') A RUSH ON ME MCA 23774	STEPHANIE MILLS
20	20	27	4	U GOT THE LOOK/HOUSEQUAKE PAISLEY PARK 0-20727/WARNER BROS.	◆ FRINCE
21	27	28	4	CRAZY LOVE ATLANTIC 0-86779	NANCY MARTINEZ
22	24	26	4	SECRET AFFAIR (REMIX) EPIC 49 06837	◆ CLAUDJA BARRY
23	18	17	8	LIVING IN A BOX CHRYSALIS 4V9 43119	◆ LIVING IN A BOX
24	22	21	30	ONLY IN MY DREAMS (REMIX) ATLANTIC 0-86744	DEBBIE GIBSON
25	28	37	3	MIND OVER MATTER (REMIX) A&M SP-12246	E.G. DAILY
26	26	36	4	PARTY YOUR BODY LMR 4000	STEVIE B
27	19	18	10	THREE TIME LOVER SYNTHICIDE 71300-0	BARDEUX
28	33	46	3	POUR IT ON (REMIX) ELEKTRA 0-66795	MASON
29	29	34	4	WIPEOUT TIN PAN APPLE 885-960-1/POLYGRAM	◆ THE FAT BOYS
30	32	—	2	TRUE FAITH (REMIX) QWEST 0-20733	NEW ORDER
31	44	40	4	I KNOW EPIC 49-6866	◆ PAUL KING
32	25	16	11	INTO MY SECRET (REMIX) RCA 6432-1-RD	◆ ALISHA
33	31	25	14	LIFETIME LOVE SLEEPING BAG SLX-0024	JOYCE SIMS
34	47	—	2	JUST THAT TYPE OF GIRL ATLANTIC 0-86672	MADAME X
35	40	—	2	WHY YOU WANNA GO VINYLMANIA VMR 011	FASCINATION
36	NEW	1	1	DON'T YOU WANT ME (REMIX) MCA 23785	◆ JODY WATLEY
37	42	48	3	FUNKY NASSAU VIRGIN 0-96776/ATLANTIC	◆ BLACK BRITAIN
38	34	35	8	DO IT PROPERLY GROOVELINE GRL 5001	2 PUERTO RICANS A BLACKMAN & A DOMINICAN
39	49	45	3	MISFIT (REMIX) MERCURY 888 752-1/POLYGRAM	◆ CURIOSITY KILLED THE CAT
40	46	—	2	DESTINY DICE TGR 1016/SUTRA	LAUREN GREY & LEAH LANDIS
41	36	38	5	JUMP START (REMIX) MANHATTAN V-56053/CAPITOL	◆ NATALIE COLE
42	NEW	1	1	IT'S A SIN EMI-AMERICA V-19256	PET SHOP BOYS
43	35	—	2	LET ME BE THE ONE (REMIX) ARISTA ADI-9618	◆ EXPOSE
44	NEW	1	1	PUT THE NEEDLE TO THE RECORD CRIMINAL CR12-014	CRIMINAL ELEMENT ORCHESTRA
45	38	29	9	CROSS MY BROKEN HEART (REMIX) MCA 23767	◆ THE JETS
46	37	41	4	VICTIM OF LOVE (REMIX) SIRE 0-20740/WARNER BROS.	◆ ERASURE
47	NEW	1	1	LOVE/HATE MCA 23780	PEBBLES
48	NEW	1	1	I'M GONNA LOVE YOU OAK LAWN OLR-126	THE UPTOWN GIRLS
49	NEW	1	1	THAT'S WHERE THE HAPPY PEOPLE GO/HERE IN THE DARKNESS DICE TGR 1015/SUTRA	GREG STONE
50	43	49	3	I LOVE YOU BABE SOLAR V-71156	BABYFACE
BREAKOUTS	Titles with future chart potential, based on sales reported this week. 1. MUSIC OUT OF BOUNDS STACEY Q ATLANTIC 2. SOMETHING TELLS ME TIGER MOON ATLANTIC 3. THE REAL THING (REMIX) JELLYBEAN FEATURING STEVEN DANTE CHRYSALIS 4. ALWAYS DOESN'T MEAN FOREVER HAZELL DEAN CAPITOL 5. I THINK WE'RE ALONE NOW (REMIX) TIFFANY MCA 6. DANCE WITH ME GIRL TALK SKYYLINE				

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

When Young Talent Dies, Everyone Loses

This week's column was written by Dave Peaslee.

IT IS ALWAYS SAD when a creative talent dies. But it is especially tragic when that artist is lost before he has a chance to reach his full potential. In the case of rap artists **Scott La Rock** and **Shawn Mobley**, both of whom were slain in recent incidents, the loss is particularly senseless because each artist was at the beginning of his career. Mobley, a talented MC from Philadelphia, was recently signed to RCA as part of the group **Diabolical**; its first single, "No Mission Impossible," has yet to be released. La Rock, aka Scott Sterling, was an influential rap artist and worked as producer/DJ for the **Boogie Down Production Crew**, best known for its hit singles "South Bronx," "The Bridge Is Over," and, most recently, "Poetry." At the time of La Rock's death—he was shot accidentally during a street argument in the Bronx—the group was negotiating for a major label deal and was scheduled to join the Def Jam tour.

Of course, the music lasts. And recorded music affords a special kind of immortality—a monument to the spirit of creativity and inspiration extending beyond the temporal life into the hearts and souls of those who can hear it and respond.

IN THIS WEEK'S product, female singers seem to be taking the lead, with several promising, brightly produced up-tempo releases. Chief among these are such debuts as that of Canadian **Louisa Florio**, whose invigorating "Love Attack" (Tempo/RCA Canada) features a soaring lead over a rock/pop production in the style of **Irene Cara's** "Flashdance," and **Renee Aldrich**, whose smoothly melodic "Just Begun To Love You" (Jam Packed) appeals as a more bottom-conscious "Forget Me Nots."

Rappers Spur James Brown Revival

BY DAVE PEASLEE

NEW YORK A curious transformation is taking place in the perception of James Brown's music. Long considered the godfather of soul, Brown recently seems to have become the grandfather of rap as well. The distinctive rhythm arrangements, syncopated beats, and horn charts developed by Brown and such superlative supporting players as Bobby Byrd, Fred Wesley, Maceo Parker, and Bootsy Collins are increasingly being used to support a variety of rap performers in an unprecedented Brown revival.

Whether re-created by modern-day keyboard/computer whizzes, scratched or mixed by DJs, or digitally sampled from the original recordings, the sounds and riffs of Brown's groove have never been more popular.

Among the performers creating this revival are such top-selling artists as Eric B & Rakim, Spoonie Gee, Heavy D, and DJ Polo & Kool G Rapp. Public Enemy uses Brown's break-beats in "Public Enemy Number One," and the Classical Two do so in "Rap's New Generation."

Also strong are sophomore singles from **Sybil**, whose "My Love Is Guaranteed" (Next Plateau) is a quality hit with a **Jocelyn Brown** verse and snappy production, and **Monet**, for whom producers **Liggett & Barbosa** enthusiastically rework their familiar Shannon sound on "Give In To Me" (Ligosa)... An extended **Jellybean** remix of **Fleetwood Mac's** "Little Lies" (Warner Bros.) highlights the tune's excellent choral hook and pop/dance appeal... The lead vocal on a solo outing from **Angela Wimbush**, the lush "Angel" (Polydor), duplicates that of her earlier "Smile"... There's a midtempo urban-contemporary groove in **Adriane's** "Lay Me Down" (Get Busy, 212-714-2047)... **Kelly Charles** delivers an expressive, soulful performance on "You're No Good For Me" (Next Plateau), but its club success may be due more to the track's use of a familiar house riff.

Also highly recommended are a few releases that attempt to combine several musical styles into a new whole. One of the most successful of these is the U.K. import of "Jazz It Up" (4th & B'wy), a 100 bpm jazz-funk groove from **Kool Chip** and producer **Dave Burnett** featuring a rap that recalls the **World Famous Supreme Team** and an interestingly slurred background vocal from "Funkin' For Jamaica" singer **Toni Smith**. Other progressive new singles include the state-of-the-art **Shep Pettibone** mix of **New Order**, which perfectly complements the warm lead vocal on "True Faith" (Qwest); the unexpectedly hard-edged, AOR-oriented rock of **Mr. Mister's** "Something Real (Inside Me/Inside You)" (RCA); and the sequenced *montuno* keyboard lines, Euro-rock vocals, and emulated effects of Florida's **Secret Society** with "Find Yourself" (Society, 305-262-8937).

One of the most prolific rap producers is **Herb Azor**, whose production of **Sweet T & Jazzy Joyce's** "It's My Beat" used a slowed-down, rearranged "Funky Drummer." Azor says Brown's music is popular "simply because it works." However, Azor doesn't advocate musicians taking a record and sampling its riff. Not only is it wrong and possibly illegal to use someone else's music, he says, it inhibits musical creativity as well.

Another keyboardist who mixes Brownian beats with other influences is **Classical Two/Kool Moe Dee/B. Fats** producer **Teddy Riley**. He explains that the current trend is successful because it gives rap that "old feeling as well as a new comeback." For Riley, the attraction of Brown's music for rap "has always been its distinctive rhythms and horn lines"; he recommends, however, that these sounds be mixed with other influences to keep them fresh.

DJ Scott La Rock, whose **Boogie Down Productions'** first hit, "South Bronx," used a Brown guitar riff and whose current "Poetry" is one of the most popular homages to Brown, says the use of Brown beats

DANCE T.R.A.X

IN HOUSE MUSIC, some of the best in the recent flood of artists includes **Joe Smooth Featuring Anthony Thomas**; the unusual piano riffs and repeated chorus frame a soulful **Archie Bell-style** lead on "Goin' Down" (DJ Int'l). Also, producer **Divya Savage** with the throaty **Visual-style** lead and production of the **Leader** and "Rebels" (Evangelic). More typical are the minimal production values and **Col. Abrams** vocal imitations of **Farley Jackmaster Funk & Ricky Dillard** on "It's U" (DJ Int'l); more unusual fare is offered by **Marshall Jefferson** with his production of **House To House** and its odd, minor-key "Taste My Love," featuring the almost Arabic-sounding female lead of **Kym Mazelle**, and **Screaming Rachel**, whose "Fun With Bad Boys" presents a "Work Your Body" bass line, **D Train** chords, and girlish vocal from the self-styled "queen of house."

OF MORE MAINSTREAM R&B interest is the street/house fusion of **Hanson & Davis**, whose "Come Together" (Fresh) is not the **Beatles'** tune but instead another bass-pumping N.Y.C. late-nighter funk with a **Timmy Regisford** mix... "Together Forever" from **Intrigue**, in which producers **Allen George & Fred McFarland** team with songwriter **Leroy Burgess** and tenor **Wade Elliot III** for a more sophisticated version of the **Aleems** sound... The **Valentine Brothers**, who with "No Better Love" (EMI) deliver a melodic funk groove in the **Michael Henderson** manner with a **Marvin Gaye**-inspired change.

helps rap music grow by giving the older crowd something familiar to relate to. While acknowledging that the familiar "Don't Tell It" beat and "Soul Power" horns have helped "Poetry" get the amount of airplay it has, La Rock says the trend has also, "unfortunately, become a way to salvage weak rappers, not only with the beat but with all the sampled stuff as well."

Tommy Boy artist/producer **Fresh Gordon**, whose "Feelin' James" single dispenses with rap to concentrate on reworking the groove, feels that the use of Brown's music in rap is simply part of the larger r&b trend of rediscovering the musical past. To Gordon, the trend includes not only current remakes by such artists as **New Edition** and **Club Nouveau** but also releases that "if they don't duplicate the tune, duplicate the feel or idea of a song." As an example, he cites "Friends" by **Whodini**, which he feels was inspired by War's "Why Can't We Be Friends."

(Scott La Rock was shot to death accidentally just hours after this interview was completed.)

In funk, the **Bar-Kays** show their influence on relative newcomers **Cameo** and **Ohio Players** with "Certified True," while the flip presents a more slinky, down-tempo funk and mellow group vocals on "It Be That Way Sometimes"... **Rhythm masters Sly & Robbie** dub-out their own cover of the **Ohio Players'** "Fire," dominated by the tune's unavoidable bass line... **Audio Two** producer **Daddy O** takes the current **James Brown** revival

one step further with the scratches and catchy tom rolls of "Make It Funky" (Priority)... And in a release that recalls the distinctive vocals of soul's past, the highly underrated **Chairman Of The Board** releases the import "Loverboy Medley" (Surfside/EMI), in which "Mixdoctor" **Adams** mixes together several of this group's almost forgotten yet very distinctively sung singles.

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Breathless (rmx)—Gina Desire
Don't Wait—Hotline
Run To Me—Tony Caso
I'm Not Afraid—Free Enterprise
Don't Take Your Love—Lydia
No More No More—LA Girls
Shut Up Already—Pluse
Living Out A Fantasy—Oh Romeo
Head Over Heels—Citrus

Sweet Love—Monte Negro
Gimme Some Lovin'—Fun Fun
Jack Mix 283—Mirage
If You Need A Friend—Blaze
Alright—Masters At Work
Come Get It—Jomanda
I'm Strong—Robert Owens
On The Loose—Jasmin
Keep In Touch—Klein & Mbo
Don't Cry (Can rmx)—K. Laslow
Power Mixer—Various
You Set My Heart—Evans + Fisher
I Need A Man—Remix—Man To Man
Why You Wanna—Fascination
Your Move—Bamboo

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MenOvision

Steve Earle Has Crossover Appeal 'Exit O' In Marketing Overdrive

BY ANDREW ROBLIN

NASHVILLE Steve Earle's simultaneous country and album rock successes have his label, MCA, claiming a first.

"It's really been unique to the industry," says Bruce Hinton, MCA/Nashville's executive vice president and general manager. "To my knowledge there's never been a Nashville-based act that has succeeded on country and album radio at the same time."

Marketing the music and videos from Earle's "Exit O" is a company-

wide, dual-format effort at MCA, says Hinton. Earle's recent singles "I Ain't Ever Satisfied" and "Nowhere Road" and their accompanying videos illustrate the situation.

On the country side, "Nowhere Road," promoted by MCA/Nashville, peaked at No. 20 on Billboard's Hot Country Singles chart on Aug. 22.

The "Nowhere Road" video has been in heavy rotation on Country Music Television and has also been seen on HBO's Festival Network and several local shows. The video is scheduled to run on The Nashville Network.

Earle has made his mark in rock as well. "I Ain't Ever Satisfied," promoted by MCA/Los Angeles, spent eight weeks on Billboard's Album Rock Tracks chart, peaking at No. 26 on Aug. 1.

The "I Ain't Ever Satisfied" video lasted nine weeks on MTV, in breakout and then medium rotation. "I Ain't Ever Satisfied" also aired on Hit Video USA, WTBS' "Night Tracks," and other rock outlets.

"I Ain't Ever Satisfied" has had country play, too. It is running on Country Music Television, where it has earned Hot Request designation, and The Nashville Network's "Country Clips" and "Video Country" shows, say MCA video promoters.

"Formats tend to pigeonhole music," Hinton says. "We don't think Earle's music needs to be pigeonholed."

Jim Hershleder, who directed "I Ain't Ever Satisfied" and "Nowhere Road" for Bell One Productions, agrees. "There are all these [categories]—black, pop, country—that sometimes don't make sense," says Hershleder. "Steve's music is an example of that."

"Sometimes, with the power of an artist who's the real thing, as Steve

is, they get on MTV whether they fit the format or not—without being heavy metal or this week's flavor. [The videos are] true to Steve. He can't be pinned down. He's not a marketing formula with an expiration date."

"Someday" and "I Ain't Ever Satisfied" were shot in Tennessee for less than \$50,000 each.

Hershleder says he added "a heroic, mythic quality" to "I Ain't Ever Satisfied" with a guest appearance by Waylon Jennings. "Both [Jennings and Earle] represent a grassroots determination to make it and still remain true to their musical heritage," he says.

MCA's Hinton says he can't measure the impact of the video airplay on record sales. But sales of "Exit O" are 50% higher than for Earle's previous album, "Guitar Town," he says.

MCA's dual-format marketing creates a pleasant quandary for retailers: Should they rack "Exit O" in the country or rock sections?

"It's in both [country and rock racks], but in the majority of cases it's in the rock bin," Hinton says. "We don't want to ever lose [Earle's] country base, but we've gone at it from the standpoint of store position. If the best place to find a Earle album, in the context of how the store is laid out, is in a rock category, then we've put ["Exit O"] there. What we've tried to get when possible is to get it placed in both [areas]. Some stores simply alphabetize."

Hinton won't predict ultimate sales figures for "Exit O," but he predicts big things for Earle. "There's absolutely no question in my mind that he's a platinum act. We're making significant strides in getting there."



Welcome Aboard. Waylon Jennings, right, is welcomed as a new member of the Songwriters Guild of America. Congratulating him, from left, are SGA members Lewis M. Bachman, executive director; George David Weiss, president; and Kathy Hyland, regional director.

Indie Singer/Songwriter Destined For Superstardom Balladeer Tim Malchak Cracks Top 40

HE'S GOT A BEEFY BODY and a beautiful voice, an overweight ex-football player's shape, and a ballet dancer's sensitivity. And he's got enough drive and desire to do what few others have achieved in recent years: crack the top 40 of the Billboard Hot Country Singles chart on an independent label.

His name is **Tim Malchak**. Remember it. Mark it down. And remember that you heard it here first: Tim Malchak is going to become a big star in the world of country music.

A 1957 graduate of the Binghamton, N.Y., Hospital, Malchak started playing guitar at the tender age of 9, inspired by **Jim Croce**, **Gordon Lightfoot**, and **Crosby, Stills & Nash**. Music and sports followed him through high school. He joined his first band when in the seventh grade, and he was so good on the gridiron that he received scholarship offers from, among other colleges, Penn State (where another country music great—writer **Mike Reid**—starred before becoming a Pro Bowl All-Star with the Cincinnati Bengals). A severe shoulder injury ended his collegiate football hopes, but, adhering to the philosophy that everything happens for a reason, Malchak shifted his attention to music. He creamed the coffeehouse circuit in the Northeast and Southwest, finally settling in California, where he opened for such acts as **England Dan & John Ford Coley**, **Pablo Cruise**, **Jose Feliciano**, and **Kenny Rankin**.

Malchak formed the first country music white/black duo with **Dwight Rucker** in 1983, and they were soon opening for **Michael Martin Murphey**. Later that year, Malchak and Rucker moved to Nashville and toured with such acts as **Emmylou Harris**, **Earl Thomas Conley**, and **John Schneider**. The salt-and-pepper duo spiced the country charts with several singles, but disbanded in 1986.

"Colorado Moon," a song reminiscent of **Dan Fogelberg**, was Malchak's breakthrough record this year. The beautiful ballad, written and performed by Malchak, soared to No. 37 on Billboard's country chart. It deserved to go higher, but an independent record going against majors like Warner Bros., RCA, and CBS is similar to a small computer company trying to crack a marketplace dominated by Apple, the International Business Machines Corp., and Tandy. Malchak followed with another charting Alpine Records release, "Restless Angel," which climbed to a bulleted No. 40 this week.

"The nice thing about being solo is that I don't have to compromise," says Malchak. "Now I can get back to my roots and follow my instincts, which seem to be working for me." He's also improving as a songwriter, predicting, "I'm just scratching the surface now in writing." Fortunately for Malchak, acoustic music is resurging. "I decided, hell, if I'm going to spin my wheels, I might as

well make myself happy in doing it, do what moves me, and the music I like. Luckily, it's what everybody else likes, too."

On stage, Malchak is good with a band, but even better one-on-one with a guitar. During a recent indie showcase at Music Row in Nashville, Malchak unveiled "I've Been There," another potent song, lyrically and vocally, that's still unrecorded.

A talent as mighty as Malchak should soon attract offers from major labels, especially when they discover his acumen for the business side of music. Is there a major label in his future? "I sure hope so," says Malchak. "I'll be happy if I can continue to write and get with a major that's going to get behind me."

Malchak plans to take an acoustic trio on the road, but he proves he's got his goals in order when he says, "I kept it a priority to stay in town while my son was born." Tim and wife **Judy** are now the proud parents of **Travis Ryan**, born two months ago.

Malchak the writer and Malchak the singer have their acts together. But the most impressive act comes from Malchak the father: "The birth of the baby has been a real eye opener for me. It's like, hell, even if the music stopped tomorrow, I'd still have a reason to smile."

With Travis Ryan, Malchak will always have a reason to smile. The music won't stop, and neither will the ascent of his career—and that will give Tim Malchak, writer/singer/father, even more reasons to smile.

SUMMER SIGNINGS: Mel "Baby's Got Her Blue Jeans On" **McDaniel** signed a worldwide, exclusive booking agreement with Buddy Lee Attractions. Also, **Johnny Rodriguez** signed with Buddy Lee for booking representation.

Reggie Mac, president of McFadden & Associates Inc., announced that **Gene Watson** signed with the firm for exclusive, worldwide representation; following Watson was 16th Avenue Records artists **Robin & Cruiser**.

World Class Talent signed an exclusive representation agreement with "Nashville Now" host **Ralph Emery** for Emery's personal appearances.

Gene Stroman signed with Top Billing for exclusive booking representation.

The William Morris Agency welcomed several artists to its family this summer. **Lee Greenwood** signed with the agency; **Mickey Gilley** signed for exclusive, worldwide representation in all fields; and Grammy-winning contemporary Christian soloist **Sandi Patti** and the five-man Christian rock group **Petra** each signed for exclusive, worldwide representation.

Veteran booking agent **Kevin Neal** was obtained to represent **Ronnie Milsap** for all concert appearances

(Continued on page 35)



by Gerry Wood



FOR WEEK ENDING SEPTEMBER 12, 1987

Billboard

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HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

	GOLD ADDS 26 REPORTERS	SILVER ADDS 57 REPORTERS	BRONZE/ SECONDARY ADDS 63 REPORTERS	TOTAL ADDS 146 REPORTERS	TOTAL ON
LYNDA					
STEVE WARINER MCA	8	14	21	43	89
SHE COULDN'T LOVE ME...					
T. GRAHAM BROWN CAPITOL	5	13	25	43	45
DO YA'					
K. T. OSLIN RCA	2	13	26	41	41
ONE FOR THE MONEY					
T.G. SHEPPARD COLUMBIA	4	10	16	30	72
GOTTA GET AWAY					
SWEETHEARTS OF THE RODEO CBS	1	11	18	30	36
IF THERE'S ANY JUSTICE					
LEE GREENWOOD MCA	4	8	13	25	91
ROUGH AND ROWDY DAYS					
WAYLON JENNINGS MCA	0	7	17	24	25
WHEN YOUR YELLOW BRICK...					
JOHN ANDERSON MCA	3	6	13	22	47
SOMEBODY LIED					
RICKY VAN SHELTON COLUMBIA	6	9	6	21	110
NO EASY HORSES					
SKB MTM	1	11	6	18	96

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.

Highway



ROAD CONDITIONS

The debut album, HIGHWAY 101, is loaded with hits.

SCENIC HIGHLIGHTS

The first single, "THE BED YOU MADE FOR ME," was Top 5.

FUTURE DESTINATION

"WHISKEY, IF YOU WERE A WOMAN," the second single, is Top 5.
The new single, "SOMEWHERE TONIGHT," is just out and climbing.

MANAGEMENT

Chuck Morris Entertainment/Englewood, CO



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Billboard® HOT COUNTRY SINGLES™

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	3	12	MAKE NO MISTAKE, SHE'S MINE R.GALBRAITH,K.LEHNING (K.CARNES)	★ ★ No. 1 ★ ★ 1 week at No. One KENNY ROGERS & RONNIE MILSAP RCA 5209-7
2	3	4	14	THIS CRAZY LOVE J.BOWEN (R.MURRAH, J.D.HICKS)	THE OAK RIDGE BOYS MCA 53023
3	5	6	12	THREE TIME LOSER K.LEHNING (D.SEALS)	DAN SEALS EMI-MANHATTAN 43023
4	6	8	12	YOU AGAIN B.BECKEIT,J.STROUD (D.SCHLITZ, P.OVERSTREET)	THE FORESTER SISTERS WARNER BROS. 7-28368
5	4	5	15	I'LL NEVER BE IN LOVE AGAIN D.WILLIAMS,G.FUNDIS (B.CORBIN)	DON WILLIAMS CAPITOL 44019
6	7	10	16	THE HAND THAT ROCKS THE CRADLE J.BOWEN,G.CAMPBELL (T.HARRIS)	GLEN CAMPBELL (WITH STEVE WARINER) MCA 53108
7	9	11	12	THE WAY WE MAKE A BROKEN HEART R.CROWELL (J.HIATT)	◆ ROSANNE CASH COLUMBIA 38-07200
8	10	12	10	FISHIN' IN THE DARK J.LEO (W.WALDMAN, J.PHOTOGLIO)	NITTY GRITTY DIRT BAND WARNER BROS. 7-28311
9	11	13	13	I'LL BE YOUR BABY TONIGHT T.WEST (B.DYLAN)	JUDY RODMAN MTM 72089/CAPITOL
10	12	14	14	I'LL BE THE ONE J.KENNEDY (DON REID, DEBO REID)	THE STATLER BROTHERS MERCURY 888 650-7/POLYGRAM
11	1	2	15	SHE'S TOO GOOD TO BE TRUE B.KILLEN (S.LEMAIRE, J.PENNINGTON)	EXILE EPIC 34-07135
12	13	16	10	I WANT TO KNOW YOU BEFORE WE MAKE LOVE J.BOWEN,C.TWITTY,D.HENRY (C.PARTON, B.HOBBS)	CONWAY TWITTY MCA 53134
13	14	17	11	CHILD SUPPORT T.COLLINS (T.SCHUYLER)	BARBARA MANDRELL EMI-MANHATTAN 43032
14	15	18	12	DADDIES NEED TO GROW UP TOO K.KANE,J.O'HARA (J.O'HARA, K.KANE)	THE O'KANES COLUMBIA 38-07187
15	16	20	11	CRAZY OVER YOU B.LLOYD,R.FOSTER (R.FOSTER, B.LLOYD)	◆ FOSTER AND LLOYD RCA 5210-7
16	17	22	10	LOVE REUNITED P.WORLEY (C.HILLMAN, S.HILL)	THE DESERT ROSE BAND MCA/CURB 53142/MCA
17	18	23	8	LITTLE WAYS P.ANDERSON (D.YOAKAM)	DWIGHT YOAKAM REPRISE 7-28310/WARNER BROS.
18	20	24	8	SHINE, SHINE, SHINE D.GANT,E.RAVEN (B.MCGUIRE, K.BELL)	EDDY RAVEN RCA 5221-7
19	8	1	14	BORN TO BOOGIE B.BECKEIT,H.WILLIAMS,JR.,J.E.NORMAN (H.WILLIAMS,JR.)	HANK WILLIAMS, JR. WARNER/CURB 7-28369/WARNER BROS.
20	21	26	7	RIGHT FROM THE START N.LARKIN,E.T.CONLEY (B.HERZIG, R.WATKINS)	EARL THOMAS CONLEY RCA 5226-7
21	23	25	9	MAMA'S ROCKIN' CHAIR B.LOGAN (T.MENZIES, J.MACRAE)	JOHN CONLEE COLUMBIA 38-07203
22	25	29	8	LOVE ME LIKE YOU USED TO J.CRUTCHFIELD (P.DAVIS, B.EMMONS)	TANYA TUCKER CAPITOL 44036
23	24	27	12	MEMBERS ONLY N.LARKIN (L.ADDISON)	DONNA FARGO AND BILLY JOE ROYAL MERCURY 888 680-7/POLYGRAM
24	26	30	9	FIRST TIME CALLER R.LANDIS (R.NIELSEN)	JUICE NEWTON RCA 5170-7
25	28	37	4	AM I BLUE J.BOWEN,G.STRAIT (D.CHAMBERLAIN)	GEORGE STRAIT MCA 53165
26	27	32	9	NOBODY SHOULD HAVE TO LOVE THIS WAY J.E.NORMAN (T.ROCCO, C.BLACK, R.BOURKE)	CRYSTAL GAYLE WARNER BROS. 7-28409
27	30	39	4	MAYBE YOUR BABY'S GOT THE BLUES B.MAHER (T.SEALS, G.LYLE)	THE JUDDS RCA/CURB 5255-7/RCA
28	29	38	4	TAR TOP H.SHEDD,ALABAMA (ROWEN)	◆ ALABAMA RCA 5222-7
29	31	40	5	CRAZY FROM THE HEART E.GORDY,JR. (D.BELLAMY, D.SCHLITZ)	THE BELLAMY BROTHERS MCA/CURB 53154/MCA
30	37	45	3	I WON'T NEED YOU ANYMORE (ALWAYS AND FOREVER) K.LEHNING (T.SEALS, M.D.BARNES)	RANDY TRAVIS WARNER BROS. 7-28246
31	33	34	9	IF YOU STILL WANT A FOOL AROUND R.BAKER (K.ROBBINS)	CHARLEY PRIDE 16TH AVENUE 70402/CAPITOL
32	38	41	7	YOUR LOVE S.BUCKINGHAM (T.ROCCO, B.FOSTER)	TAMMY WYNETTE EPIC 34-07226
33	19	7	16	WHY DOES IT HAVE TO BE (WRONG OR RIGHT) T.DUBOIS,S.HENDRICKS,RESTLESS HEART (R.SHARP, D.LOWERY)	◆ RESTLESS HEART RCA 5132-7
34	40	44	7	YOU HAVEN'T HEARD THE LAST OF ME J.KENNEDY (T.R.SNOW, E.KAZ)	MOE BANDY MCA/CURB 53132/MCA
35	22	9	17	WHISKEY, IF YOU WERE A WOMAN P.WORLEY (M.FRANCIS, J.MACRAE, B.MORRISON)	HIGHWAY 101 WARNER BROS. 7-28372
36	42	46	5	CHANGIN' PARTNERS C.YOUNG (L.GATLIN)	LARRY, STEVE, RUDY: THE GATLIN BROTHERS COLUMBIA 38-07320
37	46	59	4	SOMEBODY LIED S.BUCKINGHAM (J.CHAMBERS, L.JENKINS)	◆ RICKY VAN SHELTON COLUMBIA 38-07311
38	43	49	6	HE'S LETTING GO K.LEHNING,P.DAVIS (P.ROSE, P.BUNCH, M.A.KENNEDY)	BAILLIE AND THE BOYS RCA 5227-7
39	47	52	5	EVERYBODY NEEDS A HERO B.SHERRILL (T.SEALS, M.D.BARNES)	GENE WATSON EPIC 34-07308
40	44	47	7	RESTLESS ANGEL J.RUTENSCHROEDER,T.MALCHAK (T.MALCHAK)	TIM MALCHAK ALPINE 007
41	49	55	5	NO EASY HORSES J.STROUD (T.SCHUYLER, J.F.KNOBLOCH, D.SCHLITZ)	SCHUYLER, KNOBLOCH & BICKHARDT MTM 72090/CAPITOL
42	48	61	3	ONLY WHEN I LOVE T.WEST (H.DUNN, C.WATERS, T.SHAPIRO)	HOLLY DUNN MTM 72091/CAPITOL
43	34	33	12	HYMNE J.KENNEDY (VANGELIS)	◆ JOE KENYON MERCURY 888 642-7/POLYGRAM
44	32	36	9	WHEN THE RIGHT ONE COMES ALONG J.BOWEN,J.SCHNEIDER (R.SMITH, J.HOOKER)	JOHN SCHNEIDER MCA 53144
★ ★ ★ POWER PICK/AIRPLAY ★ ★ ★					
45	59	—	2	LYNDA T.BROWN (B.LABOUNTY, P.MCLAUGHLIN)	STEVE WARINER MCA 53160
46	53	64	3	IF THERE'S ANY JUSTICE J.BOWEN,L.GREENWOOD (M.NOBLE, C.M.SPRIGGS)	LEE GREENWOOD MCA 53156
47	51	60	4	SOMEWHERE IN THE NIGHT R.CHANCEY (R.VANHOY, D.COOK)	SAWYER BROWN CAPITOL/CURB 44054/CAPITOL
48	36	21	17	A LONG LINE OF LOVE S.GIBSON,J.E.NORMAN (P.OVERSTREET, T.SCHUYLER)	◆ MICHAEL MARTIN MURPHEY WARNER BROS. 7-28370
49	55	62	4	BONNIE JEAN (LITTLE SISTER) R.ALBRIGHT,M.ROBINSON,D.L.JONES (D.L.JONES)	◆ DAVID LYNN JONES MERCURY 888 733-7/POLYGRAM
50	57	66	4	BABY I WAS LEAVING ANYHOW P.WORLEY (H.HOWARD)	BILLY MONTANA & THE LONG SHOTS WARNER BROS. 7-28256

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	35	15	17	TRAIN OF MEMORIES A.REYNOLDS (J.HINSON, A.BYRD)	KATHY MATTEA MERCURY 888 574-7/POLYGRAM
52	65	—	2	ONE FOR THE MONEY R.HALL (B.MOORE, M.WILLIAMS)	T.G. SHEPPARD COLUMBIA 38-07312
53	62	72	3	WOULD THESE ARMS BE IN YOUR WAY B.MEVIS (H.COCHRAN, V.GOSDIN, R.LANE)	KEITH WHITLEY RCA 5237-7
54	45	35	17	ONE PROMISE TOO LATE J.BOWEN,R.MCENTIRE (D.LOGGINS, L.SILVER, D.SCHLITZ)	REBA MCENTIRE MCA 53092
55	58	65	4	AND THEN SOME SNEED BROTHERS (K.ROBBINS, T.DAMPHER)	CHARLY MCCLAIN EPIC 34-07244
56	64	78	3	SUSANNAH J.CRUTCHFIELD (B.RICE, M.S.RICE)	TOM WOPAT EMI-MANHATTAN 43034
57	63	75	4	LA BAMBA M.FROOM (R.VALENS)	◆ LOS LOBOS SLASH 7-28336/WARNER BROS.
58	41	28	14	NOWHERE ROAD T.BROWN,E.GORDY,JR. R.BENNETT (S.EARLE, R.KLING)	◆ STEVE EARLE MCA 53103
59	39	19	16	BRILLIANT CONVERSATIONIST B.LOGAN (J.HADLEY, G.NICHOLSON)	◆ T. GRAHAM BROWN CAPITOL 44008
60	66	82	3	ANYONE CAN DO THE HEARTBREAK J.WHITE (T.SNOW, A.MCBROOM)	ANNE MURRAY CAPITOL 44053
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
61	NEW ▶	—	1	SHE COULDN'T LOVE ME ANYMORE B.LOGAN (MADDOX, HENDERSON, MCGUIRE)	T. GRAHAM BROWN CAPITOL 44061
62	76	—	2	WHEN YOUR YELLOW BRICK ROAD TURNS BLUE J.BOWEN,J.ANDERSON (B.NELSON, G.VINCENT)	JOHN ANDERSON MCA 53155
63	69	77	3	BABY YOU'RE GONE N.WILSON (S.A.DAVIS, D.MORGAN)	JANIE FRICKIE COLUMBIA 38-07353
64	NEW ▶	—	1	DO YA' H.SHEDD (K.T.OSLIN)	K. T. OSLIN RCA 5239-7
65	NEW ▶	—	1	GOTTA GET AWAY S.BUCKINGHAM (J.GILL)	SWEETHEARTS OF THE RODEO COLUMBIA 38-07314
66	54	42	10	ISLAND IN THE SEA W.NELSON (W.NELSON)	WILLIE NELSON COLUMBIA 38-07202
67	68	76	5	255 HARBOR DRIVE N.LARKIN,R.REYNOLDS (D.GOODMAN, M.SHERRILL, A.J.MASTERS)	A.J.MASTERS BERMUDA DUNES 117
68	60	63	5	LOVE IS EVERYWHERE J.KENNEDY (D.LINDE)	MEL MCDANIEL CAPITOL 44052
69	50	31	16	HOUSE OF BLUE LIGHTS R.BENSON (D.RAYE, F.SLACK)	◆ ASLEEP AT THE WHEEL EPIC 34-07125
70	85	—	2	HANGIN' OUT IN SMOKEY PLACES L.BUTLER (L.BUTLER, D.DILLON)	THE MARSHALL TUCKER BAND MERCURY 888 775-7/POLYGRAM
71	61	50	20	LOVE SOMEONE LIKE ME T.WEST (H.DUNN, R.FOSTER)	HOLLY DUNN MTM 72082/CAPITOL
72	79	—	2	CHAIN GANG SNEED BROTHERS (D.MORGAN, B.L.SPRINGFIELD, S.A.DAVIS)	BOBBY LEE SPRINGFIELD EPIC 34-07310
73	56	58	6	WILL YOU STILL LOVE ME TOMORROW M.DANIEL (G.GOFFIN, C.KING)	◆ CHERYL HANDY COMPLEAT 176/POLYGRAM
74	NEW ▶	—	1	CRYING OVER YOU P.ANDERSON (J.JUNVELD)	ROSIE FLORES REPRISE 7-28250/WARNER BROS.
75	52	43	16	TELLING ME LIES G.MASSENBURG (L.THOMPSON, B.COOK)	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS WARNER BROS. 7-28371
76	NEW ▶	—	1	ROUGH AND ROWDY DAYS J.BOWEN,W.JENNINGS (W.JENNINGS, R.MURRAH)	WAYLON JENNINGS MCA 53158
77	80	—	2	BEST LOVE I NEVER HAD N.LARKIN (J.DOWELL, K.BLAZY)	FREDDIE HART FIFTH STREET 1091
78	81	—	2	JUST A KID FROM TEXAS J.BOWEN,C.HARDY (D.ROGERS, R.SMITH, S.DIAMOND)	DANN ROGERS MCA 53133
79	71	56	17	SNAP YOUR FINGERS R.MILSAP,R.GALBRAITH,K.LEHNING (G.MARTIN, A.ZANETIS)	RONNIE MILSAP RCA 5169-7
80	NEW ▶	—	1	JUST ONE NIGHT WON'T DO N.WILBURN (M.GAYDEN, D.GILLON, S.HOGIN)	BIG AL DOWNING VINE ST. 105
81	70	54	7	THEY DON'T MAKE LOVE LIKE WE USED TO R.HALL,R.BYRNE (B.HENDERSON, J.R.ADKINS, G.ROGERS)	SHENANDOAH COLUMBIA 38-07128
82	67	53	8	TORN UP T.BRASFIELD (T.ROCCO, C.BLACK, A.ROBERTS)	VICKI RAE VON ATLANTIC AMERICA 7-99442/ATLANTIC
83	NEW ▶	—	1	I HAD A HEART D.GOODMAN (J.BLUME, B.CUMMING)	DARLENE AUSTIN MAGI 4444
84	84	83	20	LOVE CAN'T EVER GET BETTER THAN THIS R.SKAGGS (N.MONTGOMERY, I.KELLEY)	RICKY SKAGGS & SHARON WHITE EPIC 34-07060
85	74	51	18	FALLIN' OUT J.BOWEN,W.JENNINGS (D.LILE)	WAYLON JENNINGS MCA 53088
86	73	57	20	CINDERELLA R.LANDIS (R.NIELSEN)	VINCE GILL RCA 5131-7
87	78	68	21	THE WEEKEND T.BROWN,J.BROWN (B.LABOUNTY, B.FOSTER)	◆ STEVE WARINER MCA 53068
88	87	84	19	ARE YOU STILL IN LOVE WITH ME J.WHITE (SPIRO, PORTER, WHITE)	◆ ANNE MURRAY CAPITOL 44005
89	82	87	3	DEEP DOWN (EVERYBODY WANTS TO BE FROM DIXIE) S.MACLELLAN (R.A.WADE, D.KNUTSON)	DANNY SHIRLEY AMOR 2001
90	90	86	8	CRY JUST A LITTLE P.WORLEY (P.DAVIS)	MARIE OSMOND CAPITOL/CURB 44044/CAPITOL
91	89	69	5	LOVE WILL NEVER SLIP AWAY W.WALDMAN (S.MUNSEY, JR.)	SUZY BOGGUSS CAPITOL 44045
92	88	80	21	80'S LADIES H.SHEDD (K.T.OSLIN)	◆ K. T. OSLIN RCA 5154-7
93	92	90	5	ONCE A FOOL, ALWAYS A FOOL B.BECKEIT (D.DILLON, B.MELTON, R.PORTER)	JEFF DUGAN WARNER BROS. 7-28376
94	86	74	5	I DON'T FEEL MUCH LIKE A COWBOY TONIGHT T.CHOATE (JONES, GARVIN, SHAPIRO)	◆ GENE STROMAN CAPITOL 44015
95	93	88	21	FOREVER AND EVER, AMEN K.LEHNING (P.OVERSTREET, D.SCHLITZ)	◆ RANDY TRAVIS WARNER BROS. 7-28384
96	94	93	25	IT'S ONLY OVER FOR YOU J.CRUTCHFIELD (M.REED, R.M.BOURKE)	TANYA TUCKER CAPITOL 5694
97	72	73	5	DANCIN' IN THE MOONLIGHT M.LLOYD (F.GOODMAN, J.SCHNALL)	◆ DURELLE AMES ADVANTAGE 175/POLYGRAM
98	75	70	5	(LOVER OF THE) OTHER SIDE OF THE HILL G.SUTTON,R.WIER (C.PYLE)	RUSTY WIER BLACK HAT 103
99	95	94	19	I KNOW WHERE I'M GOING B.MAHER (D.SCHLITZ, C.BICKHARDT, B.MAHER)	THE JUDDS RCA/CURB 5164-7/RCA
100	96	89	18	I TURN TO YOU B.SHERRILL (M.D.BARNES, C.PUTMAN)	GEORGE JONES EPIC 34-07107

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

COUNTRY CORNER



by Marie Ratliff

TANYA TUCKER continues to build a strong popularity base with "Love Me Like You Used To" (Capitol), moving to No. 22 on the Hot Country Singles chart. Says **Kerry Wolfe**, MD of WRNS Kinston, N.C., "Around here, it's her biggest in five—maybe 10—years." At WLVK Charlotte N.C., MD **Scott Johnson** has moved Tucker into heavy rotation, saying, "It sure sounds like a hit, based on the strong reaction I'm getting."

IT'S A FAST START for the **Bellamy Brothers** in Phoenix, Ariz. KNIX MD **Buddy Owens** says "Crazy From The Heart" (MCA/Curb) is "starting to work very quickly." Ditto for WGKX Memphis MD **Jon Conlon**, who calls it "the best thing they've done in a long while." It charts at No. 29 this week.

Conlon is also excited about the response he's getting to **Dwight Yoakam's** "Little Ways" (Warner/Reprise). "It's doing great—but we could play anything by him because the people here love him so much."

"**I'M GLAD IT'S FINALLY A SINGLE,**" says MD **Leslie Welch**, KWKH Shreveport, La. "We've been playing 'Do Ya' from K.T. Oslin's '80's Ladies' album (RCA) for several weeks, and the response has been unbelievable for a new, virtually unknown artist." It debuts on the Hot Country Singles chart at No. 64.

Another cut getting attention is "Those Memories Of You" from the "Trio" album (Warner Bros.) by **Emmylou Harris**, **Dolly Parton**, and **Linda Ronstadt**. It's looking good at WFMS Indianapolis, says MD **J.D. Cannon**.

"**IT'S THE STRONGEST Gene Watson** record I've seen in quite a long time," says **Gary Hightower**, MD of KFDI Wichita, Kan., of "Everybody Needs A Hero" (Epic). "That goes for me, too," says **Jerrie Dancey**, MD of WEZL Charleston, S.C. "It's getting a lot of attention here." Watson charts at No. 39.

"**THE LABEL HAS REALLY HIT ON SOMETHING** good with this **Rosie Flores** release," says MD **Tim Clauson**, WAXX Eau Claire, Wis., of "Crying Over You" (Reprise). "It's a **Dwight Yoakam** style, a little bit different than anyone else has tried. And it appeals to our audience." MD **Leslie Welch** of KWKH agrees, "We just put it on the air, and it's already starting to take off." Flores makes her Hot Country Singles debut at No. 74.

FOR WEEK ENDING SEPTEMBER 12, 1987

Billboard HOT COUNTRY SINGLES™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	4	I'LL NEVER BE IN LOVE AGAIN	DON WILLIAMS	5
2	2	SHE'S TOO GOOD TO BE TRUE	EXILE	11
3	3	MAKE NO MISTAKE, SHE'S MINE	KENNY ROGERS & RONNIE MILSAP	1
4	5	THREE TIME LOSER	DAN SEALS	3
5	6	THE WAY WE MAKE A BROKEN HEART	ROSANNE CASH	7
6	1	BORN TO BOOGIE	HANK WILLIAMS, JR.	19
7	9	I'LL BE YOUR BABY TONIGHT	JUDY RODMAN	9
8	14	FISHIN' IN THE DARK	NITTY GRITTY DIRT BAND	8
9	13	I'LL BE THE ONE	THE STATLER BROTHERS	10
10	12	CHILD SUPPORT	BARBARA MANDRELL	13
11	18	THIS CRAZY LOVE	THE OAK RIDGE BOYS	2
12	15	YOU AGAIN	THE FORESTER SISTERS	4
13	19	THE HAND THAT ROCKS THE CRADLE	GLEN CAMPBELL	6
14	7	WHISKEY, IF YOU WERE A WOMAN	HIGHWAY 101	35
15	17	LITTLE WAYS	DWIGHT YOAKAM	17
16	16	DADDIES NEED TO GROW UP TOO	THE O'KANES	14
17	10	WHY DOES IT HAVE TO BE (WRONG OR RIGHT)	RESTLESS HEART	33
18	23	I WANT TO KNOW YOU BEFORE WE MAKE LOVE	CONWAY TWITTY	12
19	21	LOVE ME LIKE YOU USE TO	TANYA TUCKER	22
20	8	TRAIN OF MEMORIES	KATHY MATTEA	51
21	11	BRILLIANT CONVERSATIONALIST	T. GRAHAM BROWN	59
22	25	MAMA'S ROCKIN' CHAIR	JOHN CONLEE	21
23	20	ISLAND IN THE SEA	WILLIE NELSON	66
24	27	MEMBERS ONLY	DONNA FARGO AND BILLY JOE ROYAL	23
25	29	CRAZY OVER YOU	FOSTER AND LLOYD	15
26	22	HOUSE OF BLUE LIGHTS	ASLEEP AT THE WHEEL	69
27	30	YOUR LOVE	TAMMY WYNETTE	32
28	24	ONE PROMISE TOO LATE	REBA MCENTIRE	54
29	—	AM I BLUE	GEORGE STRAIT	25
30	—	RIGHT FROM THE START	EARL THOMAS CONLEY	20

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COUNTRY SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
CAPITOL (10)	19
MTM (4)	
Capitol/Curb (2)	
EMI-America (2)	
16th Avenue (1)	
MCA (14)	17
MCA/Curb (3)	
RCA (13)	15
RCA/Curb (2)	
WARNER BROS. (10)	14
Reprise (2)	
Slash (1)	
Warner/Curb (1)	
COLUMBIA	10
EPIC	8
POLYGRAM	8
Mercury (6)	
Advantage (1)	
Compleat (1)	
ALPINE	1
AMOR	1
ATLANTIC	1
Atlantic America (1)	
BERMUDA DUNES	1
BLACK HAT	1
EMI-AMERICA	1
FIFTH STREET	1
MAGI	1
VINE ST.	1

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

TITLE	PUBLISHER - LICENSING ORG.	SHEET MUSIC DIST.
67 255 HARBOR DRIVE	(Ensign, BMI/Tuggy, BMI/Opryland, BMI/Acuff-Rose, BMI) CPP	
92 80'S LADIES	(Wooden Wonder, SESAC)	
25 AM I BLUE	(Milene-Opryland, ASCAP) CPP	
55 AND THEN SOME	(Irving, BMI/King Cole, ASCAP) CPP/ALM	
60 ANYONE CAN DO THE HEARTBREAK	(Snow, BMI/Tasteful, BMI)	
88 ARE YOU STILL IN LOVE WITH ME	(Edition Sunrise, BMI/Young Musikverlag, GEMA) CPP	
50 BABY I WAS LEAVING ANYHOW	(Tree, BMI) HL	
63 BABY YOU'RE GONE	(Tom Collins, BMI/Tapadero, BMI) CPP	
77 BEST LOVE I NEVER HAD	(Southern Grand Alliance, ASCAP/Three Friends, BMI)	
49 BONNIE JEAN (LITTLE SISTER)	(Mighty Nice, BMI/Hat Band, BMI)	
19 BORN TO BOOGIE	(Bocephus, BMI) CPP	
59 BRILLIANT CONVERSATIONALIST	(Tree, BMI/Cross Keys, ASCAP) HL	
72 CHAIN GANG	(Little Shop Of Morgansongs, BMI/Screen Gems-EMI, BMI/Theodore, BMI)	
36 CHANGIN' PARTNERS	(Larry Gatlin, BMI)	
13 CHILD SUPPORT	(Screen Gems-EMI, BMI/Writer's Group, BMI/Bethlehem, BMI)	
86 CINDERELLA	(Englishtown, BMI)	
29 CRAZY FROM THE HEART	(Bellamy Bros., ASCAP/MCA, ASCAP/Oon Schlitz, ASCAP) HL	
15 CRAZY OVER YOU	(Uncle Artie, ASCAP/Lawyer's Daughter, BMI) CPP	
90 CRY JUST A LITTLE	(Web IV, BMI)	
74 CRYING OVER YOU	(James Intveld, BMI)	
14 DADDIES NEED TO GROW UP TOO	(Cross Keys, ASCAP/Tree, BMI/Kieran Kane, ASCAP) HL	
97 DANCIN' IN THE MOONLIGHT	(Flagship, BMI/Second Serve, ASCAP/Very Merrie, BMI/Barry Schlecker, BMI)	
89 DEEP DOWN (EVERYBODY WANTS TO BE FROM DIXIE) CPP	(Tapadero, BMI)	
64 DO YA'	(Wooden Wonder, SESAC)	
39 EVERYBODY NEEDS A HERO	(WB, ASCAP/Two Sons, ASCAP/Tree, BMI) HL	
85 FALLIN' OUT	(Keith Sykes, BMI)	
24 FIRST TIME CALLER	(Englishtown, BMI)	
8 FISHIN' IN THE DARK	(Screen Gems-EMI, BMI/Moon & Stars, BMI/Burger Bits, ASCAP)	
95 FOREVER AND EVER, AMEN	(Writer's Group, BMI/Scarlet Moon, BMI/MCA, ASCAP/Oon Schlitz, ASCAP) CPP/HL	
65 GOTTA GET AWAY	(MCA, ASCAP)	
6 THE HAND THAT ROCKS THE CRADLE	(Contention, SESAC)	
70 HANGIN' OUT IN SMOKEY PLACES	(Larry Butler, BMI/Blackwood, BMI)	
38 HE'S LETTING GO	(Warner-Tamerlane, BMI/Heart Wheel, BMI)	
69 HOUSE OF BLUE LIGHTS	(CBS Robbins, ASCAP) CPP/B-3	
43 HYMNE	(Spheric B.V., BUMA/WB, ASCAP)	
94 I DON'T FEEL MUCH LIKE A COWBOY TONIGHT	(Tree, BMI/Cross Keys, ASCAP/O'Lyric, BMI) HL	
83 I HAD A HEART	(Famous, ASCAP)	
99 I KNOW WHERE I'M GOING	(MCA, ASCAP/Oon Schlitz, ASCAP/Colgems-EMI, ASCAP/April, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP) HL	
100 I TURN TO YOU	(Tree, BMI) HL	
12 I WANT TO KNOW YOU BEFORE WE MAKE LOVE	(Irving, BMI/Beckaroo, BMI) CPP/ALM	
30 I WON'T NEED YOU ANYMORE (ALWAYS AND FOREVER) CPP	(Warner-Tamerlane, BMI/Face The Music, ASCAP/Blue Lake, BMI)	
46 IF THERE'S ANY JUSTICE	(WB, ASCAP/Bob Montgomery, ASCAP/Warner-Tamerlane, BMI/Writers House, BMI/Warner Bros. Music)	
31 IF YOU STILL WANT A FOOL AROUND	(Irving, BMI) CPP/ALM	
11 I'LL BE THE ONE	(Stalder Brothers, BMI) CPP	
9 I'LL BE YOUR BABY TONIGHT	(Dwarf, ASCAP)	
5 I'LL NEVER BE IN LOVE AGAIN	(Sabal, ASCAP) HL	
66 ISLAND IN THE SEA	(Willie Nelson, BMI) CPP	
96 IT'S ONLY OVER FOR YOU	(Lodge Hall, ASCAP/Chappell, ASCAP/R.M.B., ASCAP) CPP/HL	
78 JUST A KID FROM TEXAS	(Humble Puppy, ASCAP/MCA, ASCAP/Jobete, ASCAP)	
80 JUST ONE NIGHT WON'T DO	(Lawyer's Daughter, BMI/Songmedia, BMI/Multimuse, ASCAP)	
57 LA BAMBA	(Picture Our Music, BMI/Warner-Tamerlane, BMI)	
17 LITTLE WAYS	(Coal Dust West, BMI)	
48 A LONG LINE OF LOVE	(Writer's Group, BMI/Scarlet Moon, BMI/Bethlehem, BMI) CPP	
84 LOVE CAN'T EVER GET BETTER THAN THIS	(Silver Rain, ASCAP/Jack & Gordon, ASCAP)	
68 LOVE IS EVERYWHERE	(Dennis Linde, BMI)	
22 LOVE ME LIKE YOU USED TO	(Web IV, BMI/Paul & Jonathan, BMI/Rightsong, BMI/Attardo, BMI) HL	
16 LOVE REUNITED	(Bug, BMI/Bar None, BMI)	
71 LOVE SOMEONE LIKE ME	(Lawyer's Daughter, BMI/Uncle Artie, ASCAP) CPP	
91 LOVE WILL NEVER SLIP AWAY	(Desert Rose, BMI/Millhouse, BMI)	
98 (LOVER OF THE) OTHER SIDE OF THE HILL	(Bee & Flower, BMI)	
45 LYNDA	(Screen Gems-EMI, BMI)	
1 MAKE NO MISTAKE, SHE'S MINE	(Moonwindow, ASCAP) CPP	
21 MAMA'S ROCKIN' CHAIR	(Music City, ASCAP/Intersong, ASCAP/Dig-A-Bone, ASCAP) HL	
27 MAYBE YOUR BABY'S GOT THE BLUES	(WB, ASCAP/Two Sons, ASCAP/Good Single, BMI/Irving, BMI) CPP/ALM	
23 MEMBERS ONLY	(Malaco, BMI)	
41 NO EASY HORSES	(Writer's Group, BMI/Bethlehem, BMI/Lawyer's Daughter, BMI/A Little More Music, ASCAP/Uncle Artie, ASCAP/MCA, ASCAP) CPP/HL	
26 NOBODY SHOULD HAVE TO LOVE THIS WAY	(Bibo, ASCAP/Chappell, ASCAP/R.M.B., ASCAP) HL	
58 NOWHERE ROAD	(Goldline, ASCAP) HL	
93 ONCE A FOOL ALWAYS A FOOL	(Blackwood, BMI/Larry Butler, BMI/Southwing, ASCAP) HL	
52 ONE FOR THE MONEY	(Tapadero, BMI/Cavesson, ASCAP)	
54 ONE PROMISE TOO LATE	(MCA, ASCAP/Patchwork, ASCAP/Don Schlitz, ASCAP/Music Corp. Of America, BMI) HL	
42 ONLY WHEN I LOVE	(Lawyer's Daughter, BMI/Tree, BMI/Cross Keys, ASCAP) CPP/HL	
40 RESTLESS ANGEL	(Life Of The Record, ASCAP/Malchak, ASCAP)	
20 RIGHT FROM THE START	(Ensign, BMI/Red Ribbon, BMI) CPP	
76 ROUGH AND ROWDY DAYS	(Waylon Jennings, BMI/Tom Collins, BMI)	
61 SHE COULDN'T LOVE ME ANYMORE	(Rick Hall, ASCAP/Fame, BMI)	
11 SHE'S TOO GOOD TO BE TRUE	(Tree, BMI/Pacific Island, BMI) CPP/HL	
18 SHINE, SHINE, SHINE	(April, ASCAP/Butler's Bandits, ASCAP/Next-O-Ken, BMI/Ensign, BMI) CPP/HL	
79 SNAP YOUR FINGERS	(Acuff-Rose, BMI/Opryland, BMI) CPP	
37 SOMEBODY LIED	(Galleon, ASCAP)	
47 SOMEWHERE IN THE NIGHT	(Tree, BMI/Cross Keys, ASCAP) HL	
56 SUSANNAH	(April, ASCAP/Swallowfork, ASCAP) HL	
28 TAR TOP	(Maypop, BMI)	
75 TELLING ME LIES	(Chappell, ASCAP/Firesign Music Ltd., PRS) HL	
81 THEY DON'T MAKE LOVE LIKE WE USED TO	(Fame, BMI)	
2 THIS CRAZY LOVE	(Tom Collins, BMI) CPP	
3 THREE TIME LOSER	(Pink Pig, BMI)	
82 TORN UP	(Bibo, ASCAP/Chappell & Col, ASCAP/Chriswold,	

SHEET MUSIC AGENTS

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

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



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IN THIS ISSUE: A LOOK AT THE YEAR'S BIG SUCCESSSES!

- Explosion of new talent
- Appearance of independent product on the charts
- Importance of videos and cable
- Influx of new young producers
- New digital studios in Nashville leading the way
- Recent changes in publishing
- Rundown of Country festivals
- Overview of the most successful radio markets

PLUS: Review of Country Music Foundation, celebrating its 20th Anniversary

EXTRA: Billboard salutes the Nashville Songwriters Association International on its 20th Anniversary

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jump head

(Continued from page 30)

for the newly formed Summit Entertainment Co. In addition to booking responsibilities, Neal will work on corporate sponsorships for Mil-sap's 1988 tour.

Ric Rac Inc. signed a three-year, exclusive-management booking and recording agreement with Glori McFall of Evansville, Ind. Also, songwriter David Manship signed a publishing agreement with Ric Rac Music. Songwriter Don Coghill signed a publishing agreement with Ric Rac. And songwriters Harry Chown and Ray Sanders signed publishing agreements with Rick Hanson Music. Finally, Ric Rac Inc.

signed a booking agreement with the Los Angeles-based group HELP, and Ric Rac Records announced an exclusive marketing agreement with the Wyoming Country Music Foundation for Ric Rac product released in the state of Wyoming.

Jana Cash and Terry Smith signed a management contract with Nashville's Vikki Bixby, president of Dynasty Entertainment.

Country group Southern Reign signed with Step One Records, joining such acts as Ray Price and the Kandalls. The group plans to maintain an active tour schedule, with

bookings nationwide by Encore Entertainment.

Gospel artist Shirley Caesar has re-signed a long-term, exclusive recording contract with Rejoice Records, a Nashville-based division of Word Inc.

Recording artist Bonnie Leigh recently signed with R.C.P. Records; her debut single was "That's When."

Darlene Austin signed with Magi Records and Curly Corwin Management for exclusive representation.

New Canaan Records, Southern/country gospel division of Word Inc., and The Word Music Group

jointly announced the signing of Bruce Carroll to a long-term recording and songwriting contract.

Word's DaySpring Records signed the California-based rockers, Allies, to an exclusive multirecord recording contract. The five-member group includes Bob Carlisle, Randy Thomas, Jim Erickson, Kenny Williams, and Matthew Chapman. Their DaySpring debut is scheduled for release in November.

Jerry Cooper signed an exclusive contract with Bear Records in Nashville. Bear product is distributed by Compleat/PolyGram.

Contemporary Christian artist Connie Scott signed with Image 7 Records.

Glen Campbell signed with MCA Records/Nashville. His debut album for the label, "Still Within The Sound Of My Voice," was released in late July and debuts at No. 66 with a bullet on this week's Hot Country Albums chart.

Roy Salmond, a songwriter/performer/producer from Vancouver, British Columbia, signed an exclusive writing agreement with Star Song Publishing in Nashville.

FOR WEEK ENDING SEPTEMBER 12, 1987

Billboard® TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
Compiled from a national sample of retail store and one-stop sales reports.					
★ ★ NO. 1 ★ ★					
1	1	2	16	RANDY TRAVIS ▲ WARNER BROS. 25568-1 (8.98) (CD) 12 weeks at No. One	ALWAYS & FOREVER
2	2	1	7	HANK WILLIAMS, JR. WARNER/CURB 25593-1/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
3	3	3	18	REBA MCENTIRE MCA 5979 (8.98) (CD)	GREATEST HITS
4	4	5	31	GEORGE STRAIT ● MCA 5913 (8.98) (CD)	OCEAN FRONT PROPERTY
5	5	4	18	DWIGHT YOAKAM REPRISE 25567-1/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE
6	6	9	29	THE JUDDS ● RCA/CURB 5916-1/RCA (8.98) (CD)	HEART LAND
7	7	6	40	RESTLESS HEART RCA 5648 (8.98) (CD)	WHEELS
8	8	11	25	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS ▲ WARNER BROS. 1-25491 (9.98) (CD)	TRIO
9	10	8	8	HIGHWAY 101 WARNER BROS. 25608-1 (8.98) (CD)	HIGHWAY 101
10	9	12	64	RANDY TRAVIS ▲ WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
11	11	18	4	THE STATLER BROTHERS MERCURY 832 404-1/POLYGRAM (CD)	MAPLE STREET MEMORIES
12	13	7	7	ROSANNE CASH COLUMBIA 40777 (CD)	KING'S RECORD SHOP
13	12	10	6	K.T. OSLIN RCA 5924-1 (8.98) (CD)	80'S LADIES
14	14	15	9	WILLIE NELSON COLUMBIA 40487 (CD)	ISLAND IN THE SEA
15	15	24	31	HANK WILLIAMS, JR. ● WARNER/CURB 1-25538/WARNER BROS. (8.98) (CD)	HANK "LIVE"
16	19	20	19	NITTY GRITTY DIRT BAND WARNER BROS. 1-25573 (8.98) (CD)	HOLD ON
17	16	29	81	ALABAMA ▲ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
18	31	—	2	RONNIE MILSAP RCA 6245-1 (8.98) (CD)	HEART AND SOUL
19	17	13	7	VINCE GILL RCA 5923-1 (8.98)	THE WAY BACK HOME
20	18	25	74	DWIGHT YOAKAM ● REPRISE 25372/WARNER BROS. (8.98) (CD)	GITARS, CADILLACS, ETC., ETC.
21	20	14	17	ANNE MURRAY CAPITOL 12562 (8.98) (CD)	HARMONY
22	22	35	95	THE JUDDS ▲ RCA/CURB AHL1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
23	25	27	12	T. GRAHAM BROWN CAPITOL 12552 (8.98) (CD)	BRILLIANT CONVERSATIONALIST
24	24	16	14	STEVE EARLE & THE DUKES MCA 5998 (8.98) (CD)	EXIT 0
25	23	17	27	RICKY VAN SHELTON COLUMBIA 40602 (CD)	WILD EYED DREAM
26	21	19	27	MOE BANDY MCA/CURB 5914/MCA (8.98)	YOU HAVEN'T HEARD THE LAST OF ME
27	27	23	8	EMMYLOU HARRIS WARNER BROS. 25585-1 (8.98) (CD)	ANGEL BAND
28	32	—	2	KENNY ROGERS RCA 6484-1 (8.98) (CD)	I PREFER THE MOONLIGHT
29	38	39	4	THE FORESTER SISTERS WARNER BROS. 25571 (8.98) (CD)	YOU AGAIN
30	37	40	4	BARBARA MANDRELL EMI-AMERICA 46956 (8.98) (CD)	SURE FEELS GOOD
31	26	33	6	CRYSTAL GAYLE AND GARY MORRIS WARNER BROS. 25507-1 (8.98) (CD)	WHAT IF WE FALL IN LOVE
32	29	22	42	THE O'KANES COLUMBIA BL 40459 (CD)	THE O'KANES
33	28	21	56	SWEETHEARTS OF THE RODEO COLUMBIA 40406 (CD)	SWEETHEARTS OF THE RODEO
34	40	41	4	TANYA TUCKER CAPITOL 46870 (8.98) (CD)	LOVE ME LIKE YOU USED TO
35	30	30	16	CHARLEY PRIDE 16TH AVENUE 70550/CAPITOL (8.98)	AFTER ALL THIS TIME
36	34	38	129	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
37	35	26	43	KATHY MATTEA MERCURY 830 405-1/POLYGRAM (CD)	WALK THE WAY THE WIND BLOWS
38	33	31	25	STEVE WARINER MCA 5926 (8.98) (CD)	IT'S A CRAZY WORLD

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	39	32	24	MICHAEL MARTIN MURPHEY WARNER BROS. 1-25500 (8.98)	AMERICANA
40	41	28	12	HOLLY DUNN MTM 71063 (8.98) (CD)	CORNERSTONE
41	36	45	47	ALABAMA ▲ RCA 5649-1-R (8.98) (CD)	THE TOUCH
42	42	44	45	GEORGE JONES EPIC 40413 (CD)	WINE COLORED ROSES
43	44	36	13	THE DESERT ROSE BAND MCA/CURB 5991/MCA (8.98) (CD)	DESERT ROSE BAND
44	43	34	24	ASLEEP AT THE WHEEL EPIC 40681 (CD)	ASLEEP AT THE WHEEL
45	47	37	12	RAY STEVENS MCA 42020 (8.98)	CRACKIN' UP
46	49	60	148	HANK WILLIAMS, JR. ▲ WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
47	50	55	59	EXILE EPIC FE 40401 (CD)	GREATEST HITS
48	48	48	7	MEL MCDANIEL CAPITOL 12572 (8.98)	GREATEST HITS
49	45	64	28	THE OAK RIDGE BOYS MCA 5945 (8.98) (CD)	WHERE THE FAST LANE ENDS
50	53	—	80	HANK WILLIAMS, JR. ● WARNER/CURB 25328/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME II
51	51	46	25	JUDY RODMAN MTM 71060/CAPITOL (8.98) (CD)	A PLACE CALLED LOVE
52	46	66	47	REBA MCENTIRE ● MCA 5807 (8.98) (CD)	WHAT AM I GONNA DO ABOUT YOU
53	52	43	8	TAMMY WYNETTE EPIC 40832 (CD)	HIGHER GROUND
54	55	42	6	GIRLS NEXT DOOR MTM 71062 (8.98) (CD)	WHAT A GIRL NEXT DOOR COULD DO
55	54	47	18	JOHNNY CASH MERCURY 832 031-1/POLYGRAM (CD)	JOHNNY CASH IS COMING TO TOWN
56	58	58	312	WILLIE NELSON ▲2 COLUMBIA KC 237542 (CD)	GREATEST HITS
57	57	—	2	VARIOUS ARTISTS K-TEL 2080 (6.98)	COUNTRY NOW
58	59	53	10	LEE GREENWOOD MCA 5999 (8.98) (CD)	IF THERE'S ANY JUSTICE
59	56	51	10	THE KENDALLS STEP ONE 0023 (8.98) (CD)	BREAK THE ROUTINE
60	60	74	46	RICKY SKAGGS EPIC FE 40309 (CD)	LOVE'S GONNA GET YA
61	62	—	49	HANK WILLIAMS, JR. ● WARNER/CURB 1-25412/WARNER BROS. (8.98) (CD)	MONTANA CAFE
62	64	56	38	PATSY CLINE ● MCA 12 (8.98)	GREATEST HITS
63	65	72	147	THE JUDDS ▲ RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
64	68	73	17	JOHN SCHNEIDER MCA 5973 (8.98) (CD)	YOU AIN'T SEEN THE LAST OF ME
65	NEW ▶	—	1	GLEN CAMPBELL MCA 42009 (8.98)	STILL WITHIN THE SOUND OF MY VOICE
66	74	54	40	HOLLY DUNN MTM ST 1052/CAPITOL (8.98)	HOLLY DUNN
67	73	68	32	DONNA FARGO MERCURY 422 830236-1/POLYGRAM	WINNERS
68	71	49	18	JANIE FRICKIE COLUMBIA 40666 (CD)	AFTER MIDNIGHT
69	RE-ENTRY	—	—	REBA MCENTIRE ● MCA 5691 (8.98) (CD)	WHOEVER'S IN NEW ENGLAND
70	RE-ENTRY	—	—	CONWAY TWITTY MCA 5969 (8.98) (CD)	BORDERLINE
71	67	—	78	THE OAK RIDGE BOYS ● MCA 5496 (8.98) (CD)	GREATEST HITS VOL. II
72	69	50	24	JOHN CONLEE COLUMBIA 40442 (CD)	AMERICAN FACES
73	66	57	44	LARRY GATLIN AND THE GATLIN BROTHERS COLUMBIA 40431 (CD)	PARTNERS
74	61	63	487	WILLIE NELSON ▲3 COLUMBIA FC 35305 (CD)	STARDUST
75	70	62	23	RAY STEVENS MCA 5918 (8.98) (CD)	GREATEST HITS

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

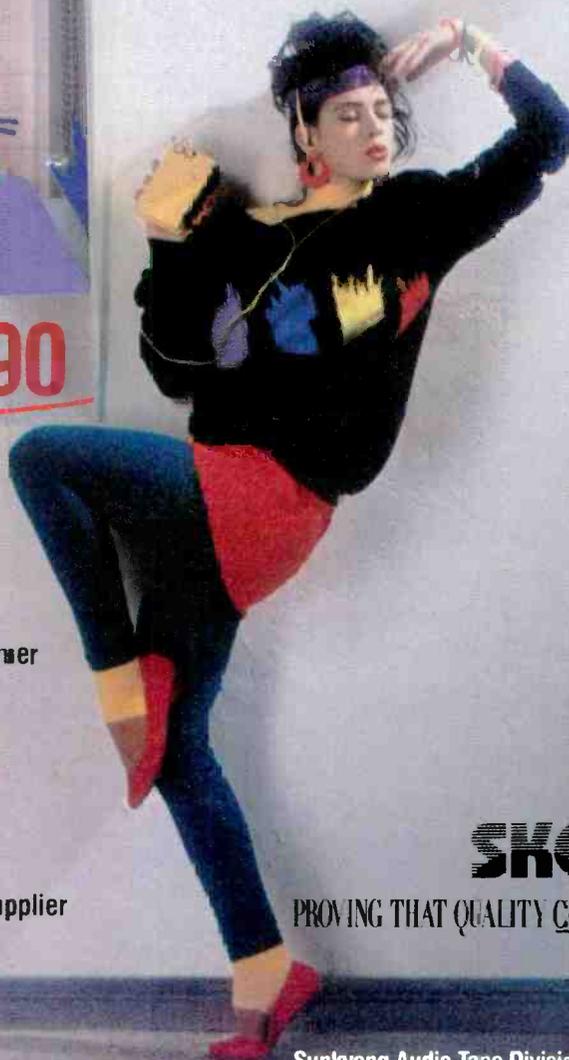
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Elvis Tribute Week Inspires Fans—And Sales

BY ANDREW ROBLIN

NASHVILLE Sales of Elvis Presley records, videos, and memorabilia reached new highs during Memphis' International Elvis Tribute Week, Aug. 8-16, which coincided with the 10th anniversary of Presley's death on Aug. 16.

In six shops across the street from Presley's Graceland mansion, sales increased 75% over previous anniversaries of Presley's death, according to Ginny Knight, Graceland's mail-order supervisor. Among the best-selling albums in the shops were "Elvis In Concert," a 1977 live double album, and "This Is Elvis," a 1981 soundtrack. Knight declines to give sales figures.

Mail-order sales continue to be strong, up 100% over previous years, says Knight. "We're still

getting requests from people who couldn't be here during Elvis Tribute Week and saw something they liked on 'Entertainment Tonight' or another television show."

The top three mail-order items, according to Knight, are Priscilla

'It's like getting a Christmas present late'

Presley's video tour of Graceland, \$19.95; 10th-anniversary T-shirts, \$9; and 10th-anniversary jackets, \$49.95 and \$119.95.

Graceland owns six gift shops in Graceland Plaza: Graceland Gift Shop; Elvis Stuff; EP's LP's; Lisa Marie Gift Shop, next to Presley's Lisa Marie jet; If I Can Dream,

which leads into a theater screening the "If I Can Dream" video; and Be My Teddy Bear, a store with a teddy bear theme.

Graceland's shops sold at least 4,000-5,000 albums, according to John Phillips, vice president of Select-O-Hits, a distributor and one-stop that supplies the shops.

Phillips estimates that he also sold 4,000-5,000 Presley albums to the company's one-stop accounts during the week. "We sold more than ever, except for the week he died," he says. Cassettes led other formats, although the CD releases of RCA's four digitally remastered albums—"The Memphis Record," "The Top Ten Hits," "The Number One Hits," and "The Complete Sun Sessions"—showed particular strength.

Select-O-Hits could have sold more, says Phillips. "We were out

of everything at the end of the week. The Monday after, we got 50 or 60 boxes [of RCA's digitally remastered albums]. It's kind of like getting a Christmas present late."

Phillips laments the timing of RCA's new Presley albums. He got his first shipment of them in late July. "If we'd had it in May or June, we could have sold them much better."

Another strong seller was a boxed set of five 10-inch Presley

disks, which lists for \$59.95 and is imported from RCA/France. Phillips says that he sold 200-300 of these and an equal number of such picture-disk albums as "Heartbreak Hotel" and "Teddy Bear."

Phillips is the nephew of Rock and Roll Hall of Fame inductee Sam Phillips, who signed Presley to his first recording contract at Sun Records. Select-O-Hits occupies the building that once housed

(Continued on next page)

Canadian Chain In The Fast Track

Computers Give A&B Sound An Edge

BY KIRK LaPOINTE

OTTAWA A&B Sound of Vancouver, said by some to be Canada's best record retailer, has been using computers for nearly a decade to monitor inventory and make purchasing decisions easier.

Chain record buyer Julie Ryan does not know what it was like before the computer, but she would surely miss electronic assistance.

"It saves an enormous amount of time, not just for us, but for the record sales reps, who used to have to dig through our basement to figure out what we needed and what we didn't," Ryan says.

With a recent upgrade of the chain's computers, the downtown flagship store now can also keep track of the inventory of its store in Victoria, located across the bay on Vancouver Island. Soon, once slight bugs are ironed out, A&B's other Vancouver store will be on-line. A fourth outlet opens in suburban Surrey in August, and it, too, will be hooked into the system.

The result: The stores track tens

of thousands of details on cassettes, records, compact disks, videocassettes, and audio and video hardware. Each week, A&B churns out its own top 100. Labels and radio have come to view the chart as a reliable indicator of the Vancouver market.

On Saturday nights, Ryan says,

'It is a lot easier to reorder'

the tabulation for the week is calculated. By Monday morning, when she arrives for her usual weekly meeting with sales reps, Ryan has a clear idea of what's hot and what's not at the flagship store, a large retail outlet that regularly draws crowds for special offerings.

"By being on a computer, it's a lot easier to reorder," Ryan says. "If I know I'm having a meeting Wednesday with a rep, but my printout shows we're down to only 10 Bon Jovi records, I know a place

to call. Without a computer, that call can be placed too late and you lose sales."

What Ryan hopes is that record companies will eventually be able to accommodate computer-to-computer transactions, making dealings much more instant. Such telecommunications lines are already being tested by some U.S. retailers and major-label distributors, and the operations committee of the National Assn. of Recording Merchandisers has been working to advance the cause of computer-transmitted transactions.

Ryan also hopes one day to stumble on a cash register that has a bar-code reader that can keep pace with her chain's cashiers. A&B would like to move to bar coding, she says, but registers are too slow.

"It's bad enough that we have big lineups on Boxing Day and other big sales days," she says. "But a slow cash register would just keep people in those lineups much longer."

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New Horizons — ELEGY

Gordon Giltrap
CD 101 / AC 101

"This is my first ever solo album. Everything is played on guitar and when you think you hear violins they are, in fact, guitars as well.

My style of writing and playing is essentially English and this comes across on the album particularly with some of the more pastoral pieces. This is basically a culmination of style which has evolved over the last twenty years or so. I have tried to put as much of myself into the music as possible, particularly with the more emotive pieces like 'elegy'." Total 37:41

New Horizons — FLYING

Phil Thornton
CS 102 / AC 102

At the age of 23, Phil Thornton has already reached the Top 20 on the New Age charts in the United Kingdom with CLOUD SCULPTING. Now he takes us further into the skies, with a journey into near space. Close your eyes and fly with him. Total 55:33

New Horizons — PRELUDE

Irene Hume
CD 103 / AC 103

An album that combines a unique blend of natural and synthesized music and voices, drawn from both classical and traditional influences. PRELUDE is revolutionary in its musical program showing how digital sounds can go hand in hand with the unparalleled beauty of the natural voice. Total 37:06

New Horizons — SUNRISE

Steve Parsons
CD 104 / AC 104

Steve Parsons is an extraordinarily talented and versatile musician whose list of credits includes the soundtracks for THE HOWLING II, RECRUITS and EMPIRE STATE. He began his career as the lead singer of the Sharks, in addition to becoming one of the United Kingdom's top advertising jingle writers. This is his second solo album. Total 43:48

New Horizons — TOTAL ECLIPSE

Gordon Giltrap, Phil Thornton, Irene Hume, Steve Parsons
CD 105 / AC 105

A versatile compilation of New Age recordings, with intriguing combinations of synthesized sound, jazz, fusion, and vocals. The perfect sampling of four outstanding artists. Total 52:33



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ELVIS TRIBUTE WEEK

(Continued from preceding page)

Sun's studios and offices.

Kurt Dietz, area manager of Camelot's three Memphis stores, says retail action was brisk. "It was crazy," he says. "Sales exploded."

As at Select-O-Hits, Camelot's best seller was RCA's digitally remastered line. Cassettes accounted for 60% of sales, with CDs outselling LPs by a 2-1 ratio in the line.

Sales of Presley's movies on video were strong. "[His videos] outsold everything else 10-to-1," Dietz says.

"We had busloads of British fans coming in and buying one of everything," says Dietz. Many overseas tourists later returned their purchases when they learned the videos are incompatible with overseas formats, however.

Elvis Tribute Week did little to increase video rentals, however, because many Presley concerts and movies aired on Memphis television stations during the celebration.

Camelot chose the week to open a new store in Hickory Ridge Mall. The store opened Aug. 12, with a window display of three life-size Presley stand-ups surrounding a TV monitor playing Presley videos. An assortment of Presley albums was strewn around the stand-ups.

The new Camelot apparently did not cut into business at Hickory Ridge's other music retailer, Sound Shop. "We sold out just about every Elvis title we had," says Pam Gurley, assistant store manager. Sound Shop sold \$450-\$500 in Presley disks, CDs, and cassettes.

In Memphis' four Pop Tunes stores, sales increased 10%-15% over previous Elvis Tribute Weeks, says Jim Burge, buyer for the chain. "We sold through just about everything in the new [RCA] line—close to 200 copies of each title, except 'The Complete Sun Sessions.'"

Pop Tunes sold 10-15 copies of each title in its catalog of Presley videos. "Some people came in and wanted to buy one of everything we had," Burge says, adding that "four or five busloads of tourists" helped boost sales.

The chain gave away Presley posters with purchases. "We wanted to give people a little something that maybe they couldn't get anywhere else, so they wouldn't feel they were totally ripped off when they came to Memphis."

Pop Tunes' downtown store was decorated with old photos of Presley together with former store co-owner Joe Cuoghi. "Especially before he became famous, Elvis used to come in here [downtown] and talk to Joe Cuoghi," says Burge.

Retailers with little tourist traffic didn't fully share in the feverish sales. "Sales were up, but not a lot," says Jerry Renfrow, owner of Jukebox Records in Germantown, a suburb of Memphis. Sales of Presley albums doubled at Jukebox, but, Renfrow says, Elvis Tribute Week probably had little to do with the increase because the store generally only sells five Presley records a month.



How to record 100 minutes on a 90-minute tape.

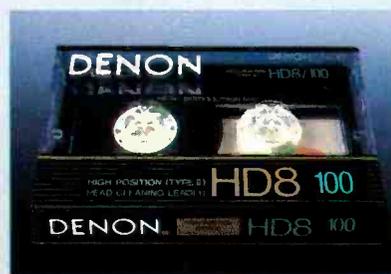
Not long ago, 90 minutes was the perfect cassette length. It was just long enough for analog sources. But for more and more new recordings, the C-90 comes up short. And the thinner based C-120 sacrifices sound quality and tends to jam.

That's why Denon developed a brilliant innovation in 90 minute cassettes: 100 minutes. Denon's ingenious HD8-100 has five extra minutes on each side—perfect for today's recording needs. And unlike the infamous C-120, Denon's new HD8-100 has exactly the same sound quality and reliability as our 90-minute tape. Because it is our 90-minute tape. (Denon's re-designed shell halves and hubs make the difference.)

Soon, music lovers all over the country will be hearing about this Denon innovation. When they flock into your store for the new 100-minute cassette, will you be ready? Only if you're a Denon dealer. Because only Denon has it.

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Low-Cost CDs Cloud German Market



Lou And The Crew. Members of Virgin Records' chart-topping act Cutting Crew meet Lou Fogelman, center, president of Show Industries, during a tour of the firm's Los Angeles headquarters. Show is the parent company of the Music Plus chain and City-1-Stop. Band members, from left, are Kevin Scott, Martin Beedle, Colin Farley, and Nick Van Eede.

HAMBURG, West Germany A combination of widespread retail discounting and persistent rental activity is threatening to throw the compact disk market here into confusion.

In major cities like Cologne, Frankfurt, and Munich, such department stores as Karstadt and Saturn are offering some silver disk product at less than \$5.50. In Munich, where competition is particularly fierce, the practice of using loss leaders to stimulate sales of other items may soon bring CDs to the cheap-goods counters.

Although the CDs in question are oldies, the ultralow prices confuse consumers, who are now less prepared to pay \$11 for current pop product. As for the shops still charging \$16.40 per title, they don't stand a chance.

Meanwhile CD rental continues to

generate controversy. Record companies have been granted a series of interim injunctions, and wholesalers who supply CD titles to video stores have been banned. Now collection society GEMA has been accused of supporting CD rental with low rates.

GEMA board chairman Erich Schulze says, "According to current law, the rental and hiring of CDs is not illegal." Copyright owners are entitled to adequate compensation for any hiring carried out commercially or through public libraries, record collections, and similar institutions,

Schulze adds.

Last year the society published a tariff covering rental for private use of GEMA repertoire through retail stores, clubs, and other businesses. Fees payable by video outlets involved in CD rental depend on the number of sound carriers. For up to 300 the charge is \$27.32; for up to 500 it is \$43.70. GEMA points out that these rates cover only the specified uses. Further rights for reproduction or other distribution have to be acquired separately.

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Rock Classique / Classically Beatles

Royal Philharmonic Orchestra CD 201 / AC 201

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Rock Classique / Abbaphonic

Royal Philharmonic Orchestra CD 202 / AC 202

ABBA is a talented and successful Swedish musical group whose wholesome image and buoyant harmonies have made them famous international pop stars. Their soaring vocals and memorable musical arrangements have made many of their songs pop standards around the world. These songs, with their deceptively simple melodies and lyrics, become pop classics when arranged and played by a full orchestra. Total 50:47

Rock Classique / Classically Queen

Royal Philharmonic Orchestra CD 203 / AC 203

QUEEN is an enormously popular British rock band who spans the musical spectrum of rock and roll, rockabilly, disco, funk and symphonic music. Their sound combines showy glamour rock, heavy metal and intricate vocal harmonies to create an original sound and style.

QUEEN'S trademark technique of multitrack vocals and guitars has given them a unique sound full of many varied textures.

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To encourage add-on sales, N.A.P. Consumer Electronics is offering a starter set that includes 21 Philips brand accessories. Prices in this display range from \$1.95 to \$69.95.

AUDIO PLUS

BY EDWARD MORRIS

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

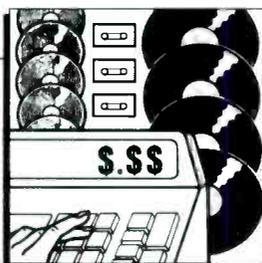
GOING TO EXTRA LENGTHS: To accommodate those who tape compact disks, Denon (201-575-7810) has introduced a 100-minute blank audiocassette. Arguing that the 90-minute cassette is too short to tape many CDs on and that the 120-minute cassette tape is too thin "to assure adequate sound quality and reliability," Denon says the new configuration precisely fits a particular need.

The HD8-100 has the same thickness and composition as Denon's 90-minute tape. In both cases, the base is 8 micrometers thick and has a coating of 4 micrometers. Additionally, Denon is upgrading the magnetic coatings of all of its high-bias formulations (HD8, HD7, and HD6). All lengths of the HD8 will have a new double-window shell as well as new packaging. Suggested retail price for the HD8-100 is \$4.99.

MINIMARKET: N.A.P. Consumer Electronics (615-636-5844) is offering retailers a starter assortment of 21 of the most popular Philips audio/video accessories. Included in the assortment—to be displayed on a 3-by-5-inch metal rack—are eight headphones, five microphones, three speaker phones, and five cleaning and maintenance accessories. Retail prices on these products range from \$1.95 (audio head-cleaning cassette) to \$69.95 (headphones and microphone).

LAUNDRY & LISTEN: The CD-100 CD cleaner from Recoton (800-223-6009) is operated by two AA batteries and cleans the records from the center axis to the outer edge. Included in this cleaning package are Recoton's CD-200 fast-drying cleaning solution and a chamois cleaning pad. Refills are available. Suggested retail price is \$25.

RETAIL TRACK



by Earl Paige

HELP WANTED: Hiring store staff, a longtime headache for retailers, is erupting into a major problem, especially in New England, where unemployment is lowest in the country. At 11-store **Good Vibrations** in Boston, vice president and general manager **Bill Gerstein** says, "Of course, right now turnover is typically heavy because a lot of the kids are going back to school. But the problem is getting worse—not for finding management people but for floor staff. Burger King, McDonald's, and Papa Gino's are out there at \$5, \$6, \$6.50 an hour. Record chains have been kind of slow to react to this, in my opinion."

June 1987 figures from the U.S. Bureau of Labor Statistics back up Gerstein's point. For that month, unemployment was at 2.5% in New Hampshire, 3.1% in Massachusetts, 3.2% in Connecticut, 3.3% in Vermont, 3.9% in Rhode Island, and 4.0% in Maine. A random sampling of other states: New Jersey, 4.1%; New York, 4.6%; Florida, 5.3%; California, 5.4%; Texas, 9.6%; and Louisiana and Alaska, 11.2%.

According to the U.S. Department of Labor, the national minimum wage is \$3.35 an hour. "We start people above the minimum and raise them automatically after two months, if they pan out," says Gerstein. He declines to be more specific, saying the chain is reviewing its salary structure.

FIRST WAVE: In Columbus, Ohio, **National Record**

Mart kicked off its new store logo, **Waves**, with a press reception on Aug. 28. The hi-tech merchandising concept emphasizes compact disks, laser video, audiocassettes, and sell-through videocassettes, but not much vinyl. A second **Waves** will soon bow in Northbrook, Ill.

ART FOR ART'S SAKE: As previously reported, the Brooklyn Heights, N.Y., **Square Circle** store has opened a new multimedia show—titled "MTV Artworks"—in its first-floor art gallery (Billboard, Aug. 1). The centerpiece of the show, which was scheduled to coincide with Friday's (11) cablecast of the "1987 MTV Video Music Awards," is a videotape compilation of works by **Peter Gabriel, Janet Jackson, Genesis, and Talking Heads.**

Square Circle kicked off the new exhibit with an evening reception on Sept. 1 hosted by **Mark Goodman**, one of the cable network's original VJs. "MTV Artworks" runs through Oct. 6 at the gallery before moving to other **Record World** stores.

Meanwhile, **Square Circle's** previous gallery show, "Rock Photography: Portraits," has begun its own road tour. The exhibit went on display Aug. 30 at Manhattan hot spot **Limelight** and was scheduled to remain there for at least a week before moving to other **Record World** stores.

ROOM AT THE INN: Economy lodging for business travelers is not just for giant corporations like International Business Machines Corp. National and regional chains can also capitalize on the bargain trend, which allows travelers to shave 25% to 40% from their travel budgets, says **Joan Ganje-Fisher**, chairwoman of the **Economy Lodging Council (American Hotel Assn.).** "We have firms with as few as 40-50 people using our VIP program," says Ganje-Fisher, vice presi-
(Continued on page 44)



Greetings Deluxe. Patty Caldwell, right, manager of Musicland store No. 935 in Eastwood Mall, Niles, Ohio, meets her favorite performer, Warner Bros. artist and "Hillbilly Deluxe" Dwight Yoakam, at the Ohio State Fair in Columbus.

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CD 551 / AC 551
Total 69:49



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CD-Only Store Scores With Hardware Sales

BY RUSSELL SHAW

ATLANTA Most compact-disk-only dealers shy away from hardware, but American Compact Disc, a single-store CD retailer here, is bucking that trend.

The dealer, open since February, is selling low-end CD hardware rather than cross-merchandising with electronics merchants.

ACD recently ran a quarter-page ad in *Creative Loafing*, a 100,000-circulation, Atlanta-area weekly newspaper, with a coupon good for a \$10 discount on the regular \$139 price of several brands of CD hardware, including TEAC, Sharp, ADC, Pioneer, and Toshiba.

ACD owner and founder Louis Spetrini believes the all-under-one-roof approach of offering both software and lower-end hardware has built-in marketing short cuts. The outlet, which is located on busy Peachtree Road two miles south of Atlanta's trendy upscale Buckhead district, does not carry any hardware priced over \$200.

"Both because of our software inventory and our pricing, we can bring people who are new to the configuration into our store," he says. "We are \$15-\$20 cheaper than the electronics retailer. After they buy a CD player, they will see our commitment to them and come back for CD releases.

"If they were buying their player
(Continued on next page)

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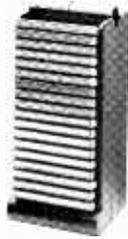
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FOR WEEK ENDING SEPTEMBER 12, 1987

Billboard TOP COMPACT DISKS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	POP TM	
				ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
				★★ NO. 1 ★★	
1	2	3	6	SOUNDTRACK SLASH 2-25605/WARNER BROS.	LA BAMBA 1 week at No. One
2	1	1	8	GRATEFUL DEAD ARISTA ARCD 8452	INTO THE DARK
3	3	2	13	WHITNEY HOUSTON ARISTA ARCD 8405	WHITNEY
4	29	—	2	THE BEATLES CAPITOL OCB 46443	WHITE ALBUM
5	4	5	4	DEF LEPPARD MERCURY 830 675 2/POLYGRAM	HYSTERIA
6	6	10	22	WHITESNAKE GEFEN 2-24099	WHITESNAKE
7	5	4	25	U2 ISLAND 2-90581/ATLANTIC	THE JOSHUA TREE
8	7	7	17	KENNY G. ARISTA ARCD 8427	DUOTONES
9	8	6	15	HEART CAPITOL CDP 46676	BAD ANIMALS
10	9	9	18	SUZANNE VEGA A&M CD 5136	SOLITUDE STANDING
11	NEW ▶		1	THE BEATLES CAPITOL 46445	YELLOW SUBMARINE
12	11	14	5	SOUNDTRACK-MADONNA SIRE 2-25611/WARNER BROS.	WHO'S THAT GIRL
13	10	8	13	THE BEATLES CAPITOL CPP 46442	SGT. PEPPER'S LONELY HEARTS CLUB BAND
14	12	12	53	PAUL SIMON WARNER BROS. 2-25447	GRACELAND
15	14	11	21	FLEETWOOD MAC WARNER BROS. 2-25471	TANGO IN THE NIGHT
16	13	17	4	THE DOORS ELEKTRA 2-60345	BEST OF THE DOORS
17	15	13	58	STEVE WINWOOD ISLAND 2-25448/WARNER BROS.	BACK IN THE HIGHLIFE
18	16	16	6	PAT METHENY GROUP GEFEN 2-24145	STILL LIFE (TALKING)
19	17	15	11	GEORGE BENSON/EARL KLUGH WARNER BROS. 2-25580	COLLABORATION
20	19	20	5	SOUNDTRACK CINEDISC CDC 1000	ROXANNE
21	18	18	8	SAMMY HAGAR GEFEN 2-24144	SAMMY HAGAR
22	22	22	8	ELTON JOHN MCA MCAD 8022	LIVE IN AUSTRALIA WITH THE MELBOURNE SYMPHONY ORCHESTRA
23	NEW ▶		1	JOHN COUGAR MELLENCAMP MERCURY 832 465 2/POLYGRAM	LONESOME JUBILEE
24	NEW ▶		1	THE CARS ELEKTRA 2-60747	DOOR TO DOOR
25	RE-ENTRY			CARLY SIMON ARISTA ARCD 8443	COMING AROUND AGAIN
26	26	—	2	38 SPECIAL A&M CD 3910	BEST OF 38 SPECIAL - FLASHBACK
27	RE-ENTRY			ANITA BAKER ELEKTRA 2-60444	RAPTURE
28	23	21	13	THE CURE ELEKTRA 2-60737	KISS ME, KISS ME, KISS ME
29	20	23	9	SOUNDTRACK MCA MCAD 6207	BEVERLY HILLS COP II
30	NEW ▶		1	ECHO AND THE BUNNYMEN SIRE 2-25597/WARNER BROS.	ECHO AND THE BUNNYMEN

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	CLASSICAL TM	
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	2	2	23	CARNAVAL CBS MK-42137	1 week at No. One WYNTON MARSALIS
2	1	1	44	HOROWITZ IN MOSCOW DG 419-499	VLADIMIR HOROWITZ
3	3	8	3	KIRI SINGS GERSHWIN ANGEL CDC-47454	KIRI TE KANAWA
4	4	3	15	POPS IN LOVE PHILIPS 416-361	BOSTON POPS (WILLIAMS)
5	6	5	17	CBS MASTERWORKS DIGITAL SAMPLER CBS MKX-42070	VARIOUS ARTISTS
6	5	4	11	GROFE: GRAND CANYON SUITE TELARC 80086	CINCINNATI POPS (KUNZEL)
7	7	7	21	BOLLING: SUITE FOR FLUTE & JAZZ VOL.2 CBS MK-42018	JEAN-PIERRE RAMPAL, CLAUDE BOLLING
8	8	6	22	TRADITION ANGEL CDC-47904	ITZHAK PERLMAN
9	9	10	14	AN ENCHANTED EVENING PRO ARTE CDD-275	ROCHESTER POPS (KUNZEL)
10	10	13	6	WHITE MAN SLEEPS NONESUCH 79163	THE KRONOS QUARTET
11	12	12	11	BUTTERWORTH/PARRY/BRIDGE NIMBUS NI-5068	ENGLISH STRING ORCHESTRA (BOUGHTON)
12	16	20	3	SWITCHED ON CLASSICS PRO ARTE CDD-338	WILLIAM GOLDSTEIN
13	11	9	62	PLEASURES OF THEIR COMPANY ANGEL CDC-47196	KATHLEEN BATTLE, CHRISTOPHER PARKENING
14	NEW ▶		1	BEETHOVEN: SYMPHONIES 4 & 5 L'OISEAU LYRE 417-615	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
15	14	14	10	BASIN STREET CBS MK-42367	CANADIAN BRASS
16	15	16	12	TELARC SAMPLER #4 TELARC CD-80004	VARIOUS ARTISTS
17	13	11	18	HOLST: THE PLANETS LONDON 417-553	MONTREAL SYMPHONY (DUTOIT)
18	19	22	29	ROUND-UP TELARC 80141	CINCINNATI POPS (KUNZEL)
19	17	17	120	AMADEUS SOUNDTRACK FANTASY WAM-1791	NEVILLE MARRINER
20	20	18	43	KATHLEEN BATTLE SINGS MOZART ANGEL CDC-47355	KATHLEEN BATTLE
21	21	21	7	BEETHOVEN: SYMPHONY NO. 9 DGG 415-832/DG	BERLIN PHILHARMONIC (KARAJAN)
22	24	24	18	OPERA SAUVAGE POLYDOR 829-663	VANGELIS
23	23	23	55	DOWN TO THE MOON CBS MK-42255	ANDREAS VOLLENWEIDER
24	18	15	24	IN IRELAND RCA 5798-RC	JAMES GALWAY & THE CHIEFTAINS
25	25	—	2	MOSCOW SESSIONS SHEFFIELD LAB CD-1000	MOSCOW PHILHARMONIC
26	NEW ▶		1	WORLDS GREATEST OVERTURES PRO ARTE CDD-813	VARIOUS ARTISTS
27	26	29	19	ATMOSPHERES CBS MKX-42313	VARIOUS ARTISTS
28	22	19	53	HOROWITZ: THE STUDIO RECORDINGS DG 419-217	VLADIMIR HOROWITZ
29	30	30	77	HOROWITZ: THE LAST ROMANTIC DG 419-045	VLADIMIR HOROWITZ
30	28	28	82	BACHBUSTERS TELARC 80123	DON DORSEY

Classical Outlet Briggs & Briggs Specializes In Deep Catalog

BY DAVID WYKOFF

BOSTON While most other area classical music specialists are narrowing their selection, Cambridge's Briggs & Briggs is enlarging its breadth of inventory.

"In classical music, we focus on repertory performances and do our best to carry at least one copy of every significant performance," says John Shreffler, manager of the store's 80-year-old prerecorded music department.

"And even though in many ways the advent of compact disks has cut down on the number of performances available, they've also helped bolster selection. The import CD market is very, very strong right now and that enlarges the numbers. And labels of all kinds are going back through their vaults and are digging out enormous piles of old recordings that either were out of print or never released in the first place," he says.

Like many other music retailers, Briggs & Briggs is experiencing the pressure of limited space—especially in terms of balancing inventory and

merchandising space among the three configurations.

"It's an awkward transition period that we're going through now, as we carry many releases on record and CD, and it makes ordering new product a more problematic matter," says Shreffler.

Nevertheless, he sees clear patterns emerging, and, unlike more pop-oriented dealers, he's experienced a significant drop in cassette sales.

"Cassettes have fallen off dramatically, and now they're settling in just as budget product. For classical music, it's quickly becoming a CD-only field. In one year, it's gone from one CD to every two LPs sold to two or three CDs to every one LP," he says, noting that the traditional and folk music inventory, the store's secondary field, lags behind in CD growth because it is still overpriced for the market."

With only a 2,300-square-foot music department, Briggs & Briggs is one of the smallest of Boston's classical specialists. But even with such limitations, it remains an acknowledged leader, largely because of the store's diversified inventory—the instrument and sheet music departments spur significant spillover business and vice versa—and its well-established reputation.

"It certainly doesn't hurt being the oldest and best-known store. We've always prided ourselves on having the best selection—even as far back as the '20s, when we were the only RCA dealer on this side of the Charles River. We've also had incredible continuity in the staff, with only three department managers over the past 40 years," he says. Briggs & Briggs accents this longevity by proudly displaying an antique Nipper given to the store by RCA in the '20s.

The store also benefits from a

highly desirable location—only two blocks east of upscale retail center Harvard Square. The nearby academic communities and affluent residential neighborhoods provide a substantial portion of customers, Shreffler says, "though we do get many customers who travel quite a distance. Also, many customers just won't go across the river into Boston to shop, even if they can only find something there."

(Competitors Barnes & Noble and the Strawberries Records & Tapes chain's largest unit are located in

downtown Boston.)

"Most of our customers are regular, consistent buyers, which makes ordering new stock a more exact science, though the summer tourist period can confuse things, as many foreign customers come in on their way through Cambridge," says Shreffler, who adds that the store relies entirely on word of mouth for advertising.

A final ingredient in Briggs & Briggs' success is an acknowledgment of the penny-wise nature of Yankee character—what Shreffler terms a reasonable pricing structure.

CD-ONLY STORE SELLS HARDWARE

(Continued from page 41)

in an electronics store, they might either have to deal with commission salespeople, who would try to steer them to a higher-priced brand before they were ready, or salespeople on salary, who would be apathetic and wouldn't give them the time of day."

Somewhat derisive of hi-tech electronics retailers, Spetrini feels that such stores are his primary competition for new CD customers. He uses a head-on method of combat: "I try to talk my customers out of spending all that extra money. They can always do that in a couple of years. And if people are frustrated that we don't do automobile installations, we try to tell them how easy it would be to have a player ripped off from your car and try then to talk

them into a \$20 adapter."

Spetrini, however, runs more than an off-the-shelf operation. "We spend a lot of time explaining to the customer how the player works and never try to push this model over that model," he says. ACD will also arrange for installation and repairs if necessary.

While he denies that low-end hardware is a loss-leader, Spetrini admits that the hardware markup is "minimal."

On the software side, Spetrini has just under 5,000 titles in his inventory. He claims to have a special expertise in hard-to-get import CDs, which he frequently offers as exclusives. The proprietor estimates that imported CDs, principally from England, Japan, and Germany, account for about 30% of ACD's software inventory. To boost sales in that area, Spetrini does frequent promotions with Club Rio, a new-music-oriented night spot in downtown Atlanta frequented by many residents of the combined yuppie-Bohemian area near the Peachtree Road strip mall where ACD is located.

Spetrini also employs targeted direct-mail and occasional co-op ads to push his software inventory. He admits that co-op dollars are not easy for a single-location retailer to get, but he says that "it's getting better. We have a rapport with certain distributors," naming CD One-Stop of Bethel, Conn., as a favorite.

The preowned CD market is another source of inventory for ACD. Spetrini recently ran a coupon, good for \$1 off the normal \$9 price. Spetrini works price breaks on hit product as well. Earlier in the summer, for example, his \$14.89 price on U2's "Joshua Tree" was 8 cents less than the \$14.97 charged at four-store competitor Atlanta Compact Disc and 10 cents less than the \$14.99 price quoted by the Peachtree location of Turtle's Records and Tapes, which is located a half-mile from American.

Spetrini declines to be specific but says he is looking for a second Atlanta location, which he hopes to open by Christmas.

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RETAIL TRACK

(Continued from page 41)

dent of corporate relations at the Aberdeen, S.D.-based **Super 8 Motels**, with 448 motels in 44 states.

COMBO CROSSROADS: Observers see the just-concluded 1987 **Video Software Dealers Assn.** convention in Las Vegas as pivotal for chains and independents still waiting in the gap or testing combo involvement. So many chains are in combo—or expanding sell-through video—that it made sense to hold a meeting of the **National Assn. of Recording Merchandisers Retail Advisory Committee** at the conclusion of VSDA (Inside Track, Sept. 5).

At the end of the video show, 15 of 24 NARM retail committee members huddled to review a consumer-attitude poll on prerecorded audio. The session was led by committee chairman **Ira Heilicher**, **Great American Music**, Minneapolis. Also in attendance: **Ned Berndt**, **Q Records & Video**, Miami; **Arnie Bernstein**, **Musiland**, Minneapolis; **Lou Fogelman**, **Music Plus**, Los Angeles; **Rachelle Friedman**, **JR's Music World**, New York; **Stan Goman**, **Tower Records/Tower Video**, Sacramento, Calif.; **Bruce Imber**, **Record World**, New York; **David Jackowitz**, **Peaches Entertainment**, Miami; **Mary Ann Levitt**, **Record Shop**, Sausalito, Calif.; **James Rose**, **Rose Records**, Chicago; **Mark Silverman**, **Waxie Maxie Quality Music**, Washington, D.C.; **Carl Rosenbaum**, **Flip Side**, Chicago; and new members **Frank Fischer**, **National Record Mart**, Pittsburgh, and **John Quinn**, **Sound Warehouse**, Dallas. **Joe Andrules** represented **Ann Lief**, **Spec's Music**, Miami. Tower president **Russ Solomon** also attended.

Several other combo chains had representatives at VSDA, but NARM committee members of those firms were unable to stay the extra day. Those whose stores participated in the consumer poll but were not listed at attending the NARM meeting were new members **Bob Higgins**, **Trans World Music**, Albany, N.Y.; **Walter McNeer**, **Western Merchandisers**; **Hastings Books & Records/Eli's**, Amarillo, Texas; **Randall Davidson**, **Sound Shop**, Nashville; and **Barry Bordin**, **The Wiz**, New York. Also not listed as attending were committee incumbents **Jim Bonk**, **Camelot**, North Canton, Ohio; **Steve Bennett**, **Record Bar**, Durham, N.C.; **Lou Kwiker**, **Wherehouse**, Los Angeles; **Evan Lasky**, **Budget Tapes & Records**, Denver; and **Jerry Adams**, **Harmony House**, Detroit.

The next major chain that may try combo is **Waxie Maxie**, hints **David Blaine**, vice president. "We are looking at it outside our market areas or where lease contracts do not prohibit it," he says. The chain has already tested the waters of diversification at a recently opened store in Baltimore. Another entry is **Peaches Entertainment**, now quietly testing two combos.

SPEAKING OF VIDEO: Smaller chains are still going combo, too. **Warren Hildebrand**, for years the owner of **All South Distributing Corp.** in New Orleans, is in the com-

(Continued on next page)

RETAIL TRACK

(Continued from preceding page)

bo chase now. Operating **Mushroom Records**, a small combo near Tulane and Loyola universities, Hildebrand is moving one of his two **Record & Video Connection** stores to the hot Veterans Boulevard strip in suburban Metairie.

Still another chain going combo is the 17-unit **Cat's Records & Tapes** in Nashville. Like many stores, Cat's discovered that video rental doesn't always work out. "We tried it in Knoxville [Tenn.] and had to discontinue it temporarily," says **Les Hendrix**, buyer at store No. 2 in Knoxville. Cat's will soon have four stores in Knoxville, says Hendrix. "We're looking for a suitable location, so we can have a combo store." The chain's three combo stores in Nashville continue to encourage management about the advantages of video rental, Hendrix adds.

RECORD ROW: That stretch of Dixie Highway across from the University of Miami is getting crowded, with a Sound Warehouse joining existing units of **Trans World (Record Town)**, **Spec's Music**, and **Q Music & Video**. "We're 1.6 miles south of the campus," says Ned Berndt of the Q store. "We'll watch as the three of them beat up on one another."

TARGET'S TEAM: **Bill Veeman**, director of Target's prerecorded rack division, **Jetco**, emphasizes teamwork, and his goal is to keep staff turnover low. Since he joined the rack wing a year ago, turnover has been almost nil. **Doug Harvey**, buyer, also keys on teamwork and staff achievements, pointing to store presentation and signing, under **Ted Lentz's** direction as national sales manager. Also key: inventory control under **Paul Singer** and rebuyer **Lana Walker**.

Of new people, **Bob Guelich** provides corporate continuity as senior vice president and general merchandising manager—the same title he held with **Dayton Hudson**. Aside from Singer, who is new at Jetco and manager of rebuying and inventory control, there are **Stephanie Southern**, video and accessory rebuyer; **Kathy Daylor**, executive secretary; **Bob Khristensen**, distribution tech; **Susan Kennedy**, marketing tech; and **Dian Fenoglio**, **Scott Anderson**, **Joe Smiga**, **Dale Floresca**, and **Robert Johnson**, all record merchandisers.

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

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(79144)

KRONOS QUARTET: WHITE MAN SLEEPS

The new album from "The New Fab Four... the Kronos Quartet is shaking up classical music the way the Beatles shook up pop." (*Rolling Stone*). Music by Volans, Ives, Hassell, Coleman, Lee, Johnston and Bartók, now at #7 on the Billboard Classical Chart. Voted Best of the Year by *The New York Times* and *USA Today*, their Nonesuch debut LP remains on the charts after 15 months.



(79163)

STEVE REICH: DRUMMING

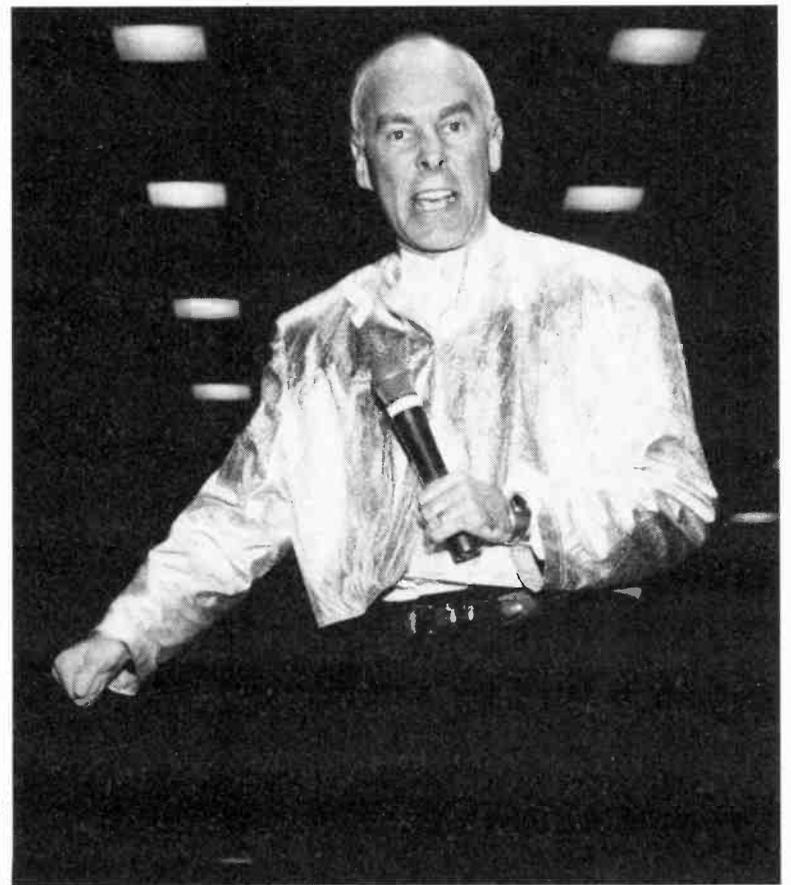
A new, full-length digital recording of a modernist masterpiece that "shows Steve Reich at the height of his craft and inspiration" (*Philadelphia Inquirer*). The first percussion piece as long as a symphony, "Drumming" has been hailed as "the most important work of the whole minimalist music movement" (*Village Voice*), and its joyous blend of intricate rhythms has never sounded better. Available September 22



(79170)

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On The Road, Again. Retail consultant Peter Glen, shown here during his recent appearance at the Video Software Dealers Assn. (*Billboard*, Sept. 5), has drummed up some business in the wake of his presentations for the video trade group and its sister organization, the National Assn. of Recording Merchandisers. In addition to appearing at Camelot Music's 1987 Retail Conference in St. Charles, Ill. (*Billboard*, Aug. 15), he has also been signed to make the Morgantown, W.Va., meet of video chain Erol's. Glen says he has also received inquiries from combo chain Wherehouse Entertainment and Vestron Video, the supplier that recently purchased an option to buy Jack Messer's Cincinnati-based chain The Video Store.

ALBUM RELEASES

The following configuration abbreviations are used: LP—album; EP—extended play; CA—cassette; NA—price not available. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number. ▲=Simultaneous release on CD.

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DIXIE DREGS
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Nigeria Gets Tough On Album Pirates Court Orders Destruction Of 200,000 Cassettes

BY PETER JONES

LONDON A Nigerian court has ordered the destruction of 200,000 pirate music cassettes. It is the latest in a series of legal moves by the national music industry there against importers and manufacturers of illicit tapes and follows a government pledge that measures to eradicate piracy will be intro-

duced by year's end.

The ministerial statement was made by Prince Bola Ajibola, Nigeria's attorney general, at a seminar organized in Lagos by the Nigerian IFPI group, which represents record companies, the country's musicians' union, and the Nigerian Television Authority.

In his speech, Ajibola acknowledged that the country's 1970 Copyright Act was obsolete and that revised and "stiffer" copyright legislation was on the way in the near future.

Peter Crockford, IFPI's antipiracy coordinator, said this was most encouraging, "since it is the first formal public commitment by the Nigerian government to the introduction of copyright reforms." IFPI has already submitted its

proposals to make prosecutions easier and penalties heavier in Nigeria and looks to see these included in the country's new legislation.

The batch of illegal cassettes to be destroyed contains works by more than 300 classical, jazz, and pop artists. The official burning will be in public.

Nigeria is the largest market for recorded music in Africa, with annual record/cassette units sales of about 23 million, of which some 70% are pirated, with a retail value of \$30 million. Though hampered by the current inadequate state of copyright law in the country, IFPI's Nigerian group has won four major antipiracy actions in the Lagos courts in the past 12 months.

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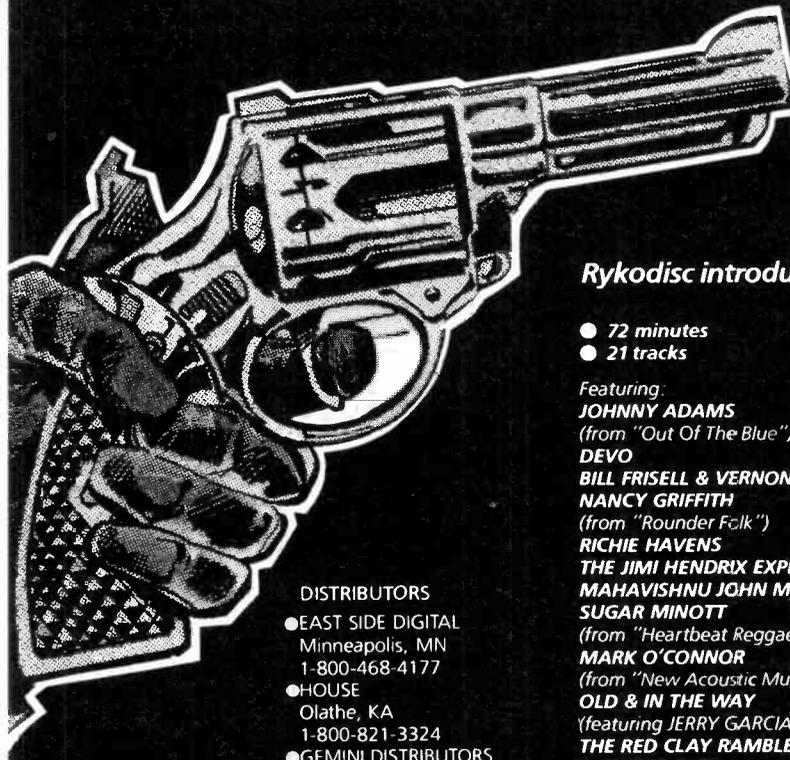
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VSDA panel explores relationship between retailers and distributors ... see page 54

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Vidcassette-Duping System Set Otari Machines Duplicate At 150:1 Ratio

BY STEVEN DUPLER

NEW YORK Sales of the world's fastest high-speed videocassette duplicating system are set to begin in the first quarter of 1988 by Otari Corp. of Belmont, Calif. The price should be about \$150,000.

The new Thermal Magnetic Duplication system, which uses a loop bin similar to conventional high-speed audiocassette duplication equipment, is the product of a joint technological development project conducted by Otari, E.I. DuPont de Nemours Co., and Bell & Howell/Columbia Paramount Video Services.

The T-700 TMD duplicator duplicates at a ratio of 150:1. Thus, it cranks out 150 videocassettes in the time it takes conventional real-time systems to produce one tape.

B&H/CPVS has been testing the system for several months, and a spokesman for Otari says there is already prerecorded videocassette product "out there on the market that has been duplicated using TMD." He declines to name the specific titles.

David Roudebush, Otari's national sales manager, says the system could easily be adapted for high-speed duplication of digital audiocassettes. No method of mass-producing DAT cassettes currently exists,

one of the primary impediments for DAT's acceptance by major record labels.

The only other high-speed duplicating equipment now on the market is the Sony Sprinter, which operates at about 80:1. Figures vary, but there are reportedly somewhere between 60-100 Sprinters now in the field.

"Videocassette duplication has been a pretty low-tech industry for some time," says Andrew DaPuzzo, marketing director of tape-maker Agfa-Gevaert's video division. "It's kind of ridiculous to think that in 1987, 95% of the videocassettes produced in the world are made in real-time, virtually the same way you would dub one at home."

Currently, videocassette duplicators wishing to duplicate tapes at a speed of 150:1 would have to purchase a real-time duplicator deck (at a cost of about \$1,000) and slave it to 150 identical decks, for a total outlay of about \$150,000.

With the Otari T-700 also priced at about \$150,000, Roudebush says, the firm expects to see a strong market for the system. In addition, says DaPuzzo, real-time duping has its drawbacks.

"When you're making tapes in real time, you need physical bodies, all drawing salaries, to actually pull the cassettes out of all those slave

units and quickly feed new cassettes in," he says. "It's not exactly what you'd call hi-tech."

DaPuzzo also says that quality control is difficult to maintain when duping in real time. The cassette shells are handled roughly, and even more problematic is the fact that the picture quality generated by one slave deck may be slightly out of kilter with another. "When you're running 150 slaves, if one goes bad, it's not always so easy to detect which one," he says.

DaPuzzo notes that real time does offer one advantage, though: If one slave does go down, it can be pulled, and the whole line won't stop producing, as it would with a system like the TMD.

Despite this, a single, unified system like the ultra-high-speed TMD is easier to maintain than multiple slave decks and requires a much smaller staff during each duplicating shift. Production runs can also be maintained for longer periods of time because of the TMD system's use of a master tape bin loop, similar to the more familiar high-speed audiocassette duping gear. It is ultimately a more cost-effective method of duplicating.

But DaPuzzo says that duplicators are notoriously loath to change old habits. "I think high-speed is the future, but it's going to take a while," he says. "Also, you have a real chicken-and-egg scenario here: Manufacturers of high-speed duplicating systems are going to have to prove to duplicators their equipment is reliable, but they won't be able to prove that until duplicators begin to use them on a regular basis."

The Sony Sprinter and the Otari T-700 use very different processes to achieve high-speed duplication. The Sprinter uses two reels rather than a bin loop and requires a metal master tape. A strong magnetic field is placed around the master and the copy tape, with the field being strong enough to influence the master but not the copy tape.

The TMD system uses a laser to heat a chrome copy tape to its Currie point (the point at which the tape loses its own magnetic properties). The heated portion of the tape is then pressed against a mirror image master tape, from which it acquires the exact magnetic image of the program material.

Sony has been developing DAT high-speed duplication prototypes based on the Sprinter. For the TMD system to be applied to DAT would require the development of a method to duplicate DAT on chrome tape. So far, no such method exists, although Roudebush says DuPont is working on it.

Duplicators are taking a wait-and-see attitude toward TMD. One duplicator with an open mind is Bob Barone, president of the Electro-Sound Group, a firm that acts as both a major audio- and videocassette duplicator and a manufacturer of duplicating equipment. He says he would "like very much" to test a TMD system in one of his videocassette duping facilities, as soon as it becomes available.



Digital Country. Sony recently held a digital open house for Nashville studio owners and engineers at the Union Station Hotel to show off its latest PCM offerings. Sony product manager Gus Skinas, third from left, demonstrates the 3324 24-track deck.

AUDIO TRACK

NEW YORK

AT DUPLEX SOUND, Deodato produced an album by Kevin Rowland (of *Dexie & the Midnight Runners* fame) for Phonogram UK. Deodato handled all programming and playing on the project.

At **Unique,** Robbie Kilgore and Mary Kessler are producing Malcolm McLaren's next album for CBS Records. Clive Smith and Steve Rimland programmed *Fairlight III*. Also, Island artists *World At A Glance* came in to mix an album. Joe Blaney produced and engineered, with Matt Hathaway and Ken Collins assisting. And the *Aleems* completed mixes on their debut Atlantic album, featuring Leroy Burgess on lead vocals. The group produced; Roey Shamir engineered, and Angela Piva assisted.

Dave Preschel of **Modern Management** was in **D&D Recording** with metal band *Damen* to remix three songs for the group's debut Select Records album. Sam Ginzberg mixed; Mike Rogers and John Leposa assisted. Producer Michael Goldfiner worked on tracks with Aston "Family Man" Barret (the *Wailers*). Rogers engineered, and Leposa and Kiren Walsh assisted. **Ted Currier and David Sanchez** of **Platinum Vibe Productions** worked on vocals with CBS artist **Tony Terry** for an upcoming album. Rogers engineered, and Walsh assisted.

At **39th Street,** Chrysalis artist **Elisa Fiorillo** worked on her "Lover's Prayer" track. **Tommy Faragher and Lotti Golden** produced. Engineering was handled by **Lance McVickar.** Dennis Wall assisted. Also, guitar group **Steve McQueen** cut original demo tracks with producer/engineer **Malcolm Pollack.** Sue Fusher assisted. The group includes **Zonder Kennedy, David Hanson, Robert Medici, and Gordon Wands.**

LOS ANGELES

THOMAS McCLARY (of *Commodores* fame) used **Elumba Recording Studios** for production work for the **Four Tops.** This upcoming Arista debut album is the group's first release since it left Motown.

In **Capitol Studios,** **Billy Vera & the Beaters** worked on a new album

with producer **Tom Dowd.** **Michael Carnavali** engineered. **Peter Doell and Larry Walsh** assisted. Also, **Diane Schuur & the Count Basie Orchestra** recorded for GRP Records. **Don Murray** engineered. **Wally Traugott** mastered the project. And the **Red Hot Chili Peppers** recorded and mixed a new album for EMI-America with producer **Michael Bienhorn.** **Judy Clapp** engineered.

Chico DeBarge's new album on Motown was produced and engineered at **Encore** by **Skip Drinkwater.** Also, PolyGram's **Skwares** tracked and mixed with producer **Charlie Wilson.** **Matthew Kasha** engineered, and **Rob Harvey** assisted. **Mark Price** produced commercial spots for **Bud Light** and **Michelob.** **Les Cooper** engineered, with **Adrian Trujillo** assisting.

Audio Affects provided **Duran Duran** with a Mitsubishi X-850 digital 32-track deck at the **Irvine Meadows Amphitheater** and **Shoreline Amphitheater** to record the band's final U.S. live performances.

OTHER CITIES

GARY WRIGHT visited **Powerplay Studios** in Zurich, Switzerland, to work on his first Cypress Records album, due for release this fall. Wright co-produced the album, which includes three cuts co-produced with **Steve Farris (Mr. Mister)** and appearances by **Jimmy Haslit (the Yellowjackets),** guitarist/songwriter **Bruce Gaitsch** (known for his work with **Madonna**), and drummers **Terry Bozzio (Missing Persons)** and **Alan White (Yes).**

Guitarist **David T. Chastain** was in **Counter Part Studios,** Cincinnati, to record his first instrumental album. The as-yet-untitled project contains nine songs. Chastain produced, and **Dale "Smitty" Smith** mixed guitars. **Terry Date** recorded drums and mixed the album at **Steve Lawson Studios** in Seattle. The project is scheduled for release Oct. 15.

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"We found early on that you have to give radio stations what they want," says Nick Verbitsky, President of the United Stations Radio Networks and its affiliated programming company, United Stations Programming Network. "You don't create a need with programming. You fill it."

That straight-forward philosophy—dancing to music radio's tune—has turned United Stations into one of the giants in radio networking and programming in just six years.

Founded in 1981 by Verbitsky and Dick Clark with additional partners Ed Salamon and William Hogan, the United Stations Radio Networks consists of US 1, a young adult radio network attracting listeners 18-49, and US 2, an adult radio network attracting listeners 25-54. Together, they have more than 500 affiliates in the top markets throughout the U.S., to which they offer round-the-clock news and sports as well as special event coverage and late-breaking national news stories.

In April of 1985, with the purchase of the RKO Radio Networks, United Stations became the larg-

est privately-owned independent network in the country. Now the US Radio Networks, the company supplies news, sports, and music programming to more than 2,500 of America's finest radio stations.

The affiliated United Stations Programming Network is one of the largest suppliers of long-form music programming in America. "I think we're into just about every format except for urban," says Verbitsky, citing programs for album-oriented rock, oldies, top 40, contemporary hit, middle-of-the-road, big band, adult contemporary, and especially country. "I think we do more country than anyone else in the marketplace," Verbitsky says. "It amazes me the number of shows we send out on a weekly basis. But we've been doing it for six years, and Programming is a very smooth operation. We also do over 30 specials a year—I don't think anyone else match-

es that."

Competition in the marketplace for specials is keen, and especially for big holiday weekends.

"Clearing those one at a time is tough," concedes Verbitsky. "But we're really happy with the job we've done so far. By and large, those programs are totally sponsored, and we try to own radio on the holiday weekends. Those holiday specials are something a lot of people try and get in on only to find that the ship has already sailed. A weekend like July 4 is filled early in the year."

Verbitsky recalls that when he and Dick Clark started United Stations, lining up supporters on Madison Avenue was no easy task.

"Six years ago Dick and I were making the
(Continued on page U-11)



United Stations partners, from left: Ed Salamon, Executive Vice President of Programming; Nick Verbitsky, President; Dick Clark; and Bill Hogan, Executive Vice President and General Manager.

THE BIRTH OF A SHOW

The thing to look at when evaluating how well United Stations does at developing new programs is its track record. "We've never put a show on the air that isn't on the air today," says Ed Salamon, the company's executive VP, programming.

Salamon says that fact is due to the radio experience of USP's programming staff. "The research background we have as programmers allows us to research our programs the same way a local programmer would research what music he's going to play on his station," he says. "So, before we do a new show, we know there's a market for it."

As such, the genesis of a United Stations show is usually the result of a "consensus of opinion from the field," he says. Much of that consensus is developed by the affiliate relations staff. "They are charged not only with placing shows, but equally important, with getting input from programmers on what they want and/or need from us as a network."

That process works both for the collection of new ideas, as well as sounding out and fine-tuning of ideas that are in the conceptual stage at USP.

United Station's director of affiliate relations is Debbie Brand, who oversees a staff of five clearance representatives.

"We're a large company, but we're a small company too," says Brand. "That's in the sense that Ed is very easy to talk to, and that we all welcome ideas from PDs. And, believe me, they're very willing to volunteer ideas to us."

"The battle cry in this department is 'Be on the phone,'" Brand continues. "If we're not on the phone with programmers, somebody else is." It's no secret that pro-

grammers aren't the easiest breed to get on the phone. Brand says United Stations' team puts persistence on its side. "Often, when people return phone calls, we've left so many pink messages at that point that you'd think they'd say, 'Leave me alone.' Instead, it's usually 'Hey, I'm sorry I couldn't call you back earlier.'"

Brand says the radio backgrounds of her staff help greatly in the game of phone tag. "We know the inner workings of a radio station, so we know what the PDs are going through every day, and we make them aware of that."

Brand says the constant solicitation of ideas from programmers also makes for better success on the phone. "We try to solicit as much information about a station as we can, whether or not they are going to take a show from us. That way, we know better what their needs are the next time. And, at all costs, we let stations judge for themselves whether particular shows are right for them. Nothing comes off worse than when you try to push a show that doesn't fit their needs."

Once affiliate relations have discovered a consensus, the developmental ball bounces back to programming's court. Because the program supply field has grown extremely crowded in recent years, Salamon says most ideas for new shows are variations upon existing themes, or existing show concepts applied to new formats.

It's the programming department's responsibility to determine the viability of an idea, both for affiliates and United Stations. That process is well illustrated in a discussion of two show ideas: one that's been successfully launched—"Motor City Beat," and one—a jazz program—that's been put on the back burner.

On "Motor City Beat's" birth, Salamon says, "That was built on a genre of music that PDs were already exposing their listeners to, usually in blocks. So, they were already looking to present the music in a form more cohesive than just a bunch of records. With our research, we're able to find meaningful ways to hook the records together in a way that makes listeners want to stay tuned throughout the program. Plus, the artist interviews we get give local stations a big edge over the guy across the street."

Of the jazz concept, Salamon says, "A while back,

our affiliate relations department unearthed a lot of programmer interest in a jazz show. So, yes, there was a need, but it was up to us to figure out what made jazz programming successful, and whether we could fulfill that need.

"First we found that stations were using jazz as a Sunday morning or evening program—essentially as mood, or background programs. So, the things we provide—personalities, artist interviews, music info—were irrelevant. People wanted to hear an uninterrupted flow of music.

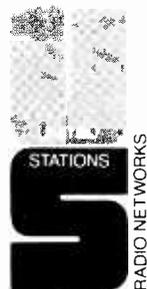
"Second, there's no consensus among programmers as to what music constitutes jazz," Salamon says. "It's lucky we spend as much time and effort on research as we do, otherwise that show could have gone on air and faded after a year or so."

None of the above should lead readers to believe that United Stations will never have a jazz show. "What's so great about radio is that the marketplace is always changing, and the demand may change too," says Salamon.

That changing marketplace allows United Stations' shows to evolve with the time. For example, "Solid Gold Country" started out as a three-hour, weekend show, and expanded to become a daily one-hour program. "Basically, country programmers expressed need for a show that would do during the week what our show did for them on the weekend.

"There's two basic things a national show does for a station," says Salamon. "1) Get listeners to listen longer; and 2) Attract listeners to different day-parts.

"We consider ourselves programmers in the sense that we're programming parts of people's radio stations. As such, we have to be successful with whatever time a programmer grants us," he continues. "The bottom line is not creativity, or how different our shows are from somebody else's. It's
(Continued on page U-11)



UNITED STATIONS

radio network



A young adult radio network attracting listeners 18-49. Broadcasts news on the half hour, seven days a week.

An adult radio network attracting listeners 25-54. Comprehensive newscasts on the hour, seven days a week.

Both networks provide affiliates with a full range of news and sports coverage, special event coverage as well as long-form music programming.



Host—Dick Clark
Four hours/Weekly
A countdown of the top 30 adult contemporary songs as determined by *Radio & Records*.

Host—Del DeMontreux
Two-and-one-half minutes/Daily
A vignette series spotlighting an important event in country music 365 days a year.



Host—Dick Bartley
Five hours/Weekly
A live request oldies show featuring artist spotlights and special theme shows.

Host—Dick Bartley
One hour/Daily
A "Pop Music Almanac" featuring the greatest hits of the 60's and 70's interspersed with memorable personalities and news events.



Host—Nina Blackwood
One hour/Weekly
The latest rock news is featured including candid talk with artists and current hits.

Host—Ray Otis
Four hours/Weekly
The show features a blend of MOF, Nostalgia and Big Band Music along with artist interviews. A Frank Sinatra salute segment is included in each show.



Host—Steve O'Brien
90 minutes/Weekly
A spotlight on a different artist or group is featured in each show with interviews and chart-topping CHR hits.

Host—Oedipus
Three hours/Weekly
Top AOR tracks are presented with music news updates and comments from the artists.



Host—Bill Rock
Three hours/Weekly
The focus is on Motor City artists and music with special theme shows and highlighted years in the history of Detroit music—with artist interviews.



Host—Dick Clark
Four hours/Weekly
The all-time, greatest hits are presented with a spotlight on an artist or group and artist interviews.

Three hours/Seasonal
A country special series which runs on six holiday weekends per year featuring top country performers, hits and interviews.



Host—Chris Charles
Three hours/Weekly
A countdown of the top 30 country hits—as determined by *Radio & Records*—with artist interviews and a country calendar.



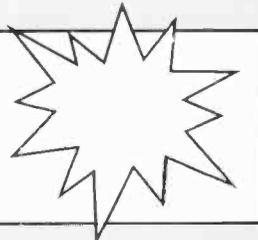
Host—Mike Fitzgerald
One hour/Daily
A Country music magazine featuring country hits, artist interviews, special themes, highlighted years and artist salutes.



Host—John Lander
Four hours/Weekly
A hit music show with comedy characters, special guest artists and listener participation with a toll-free phone line.



Host—Rick Dees
One hour/Daily
A hit music magazine featuring music news and comedy characters.



United Stations provides numerous one-time specials: theme or concept specials, seasonal specials, and artist profile specials.

United Stations also produces numerous one-time specials some of which have become annual events.



Three hours/Annual/July 4th weekend
The special features new and classic summer hits from the Beach Boys and Jan & Dean to Jimmy Buffet and Glenn Frey. Artist interviews excerpts are interspersed with the hits.



Three hours/Annual/Labor Day weekend
A summary of the summer's hottest hits, events, movies and concerts with artist interviews.



Host—Dick Clark
Three hours/Annual/late January
The top nominees, interviews and hits are presented. The special airs the weekend prior to the "American Music Awards" telecast, produced by Dick Clark.



Three hours/Annual/early April
The nominated artists and songs from all the top categories with artist interviews, airs the weekend prior to the "Academy of Country Music Awards" telecast.

THE BIRTH OF A NEWS SHOW

By definition, the creation of news product is an every day, every minute process. Nobody knows the truth of that statement better than United Stations' Vice President of News and Sports John McConnell, who oversees the network's extensive team of reporters and stringers all over the world.

Given the fact that a high percentage of United Stations news affiliates are music stations, McConnell has seen the demand for news ebb and flow with various deregulatory moves from the FCC. At present, however, the demand for news by music programmers is on a definite upswing, and United Stations is in the perfect position to fill it.

"There was a time when the gospel was that news was a tune out," McConnell recalls. "Now, there is plenty of evidence to the contrary. A lot of major market stations are adding newscasts. In the process of attracting or maintaining adult listeners, programmers are realizing that their audience does want information."

The key is in providing the news in a manner that relates it to listeners' lives, a strong suit of United Stations, he says. That involves both covering news that pertains directly to listeners—like pocketbook (economic) topics, and offering news on broader issues in a manner that *makes* listeners consider it relevant to their lives.

"The general thesis that we run under is theater of the mind," says McConnell. "I think that's where radio news is headed today." Humorous snags are often encountered in the course of achieving that theatrical effect.

"A good example of the extent to which our correspondents will go to make a news story relatable happened during our coverage of the Chernobyl nuclear plant disaster. One of our correspondents found a nearby field, where sheep were grazing in an area that had been contaminated. He wanted to record sheep baa-ing in the background for effect, so he spent a long time running around the pasture trying to get them to make noise. An hour or so lat-

(Continued on page U-10)

THE DELIVERY OF A SHOW

On Feb. 1, 1980, the United Stations Radio Network was the first commercial network to broadcast via satellite. Then United Stations was the first network to totally convert all of its affiliates to digital audio transmission. But when you ask United Stations' VP of Engineering Joe Maguire about complex satellite technology and its importance to national broadcasting, he simply says, "Well, there's no magic to it. The actual technology allows any broadcaster a far greater flexibility, with greater reliability, at less expense, and all with superb audio quality. The magic comes in how you use it."

United Stations' use of its state-of-the-art equipment, both for satellite and disk delivery, is directed by the awareness that nationally syndicated broadcasting is a service industry. All of the network's news programming, both on the Young Adult US 1 Network and on the Adult US 2, is delivered on 15kHz channels via Transponder 19 of the Satcom 1R satellite. The company also delivers its weekly five hour live "Solid Gold Saturday Night" with Dick Bartley, and the daily short form "Country Datebook" via satellite.

In order to better service its affiliates, News Programming on US 1 is fed at 20 past the hour and then again at the half hour. For US 2, news arrives at ten of, and again on the hour. An extra satellite channel is reserved for special events or extended coverage of a major news development. There's no need to interrupt regularly scheduled programs or news to deliver crisis coverage. Maguire says, "we simply use the flexibility of satellite technology to better meet the needs of our affiliates. We are also the only network that will do a re-feed of programming if there was a problem on the station's end. Even long form entertainment programming has been re-fed. It's offered as a service to the affiliates."

United Stations is already transmitting written news material to affiliates via satellite, and that information is individually addressable, another first.

That way, different affiliate stations can get exactly the information they need without wading through everything that is coming in. Now, stations' news departments can get headlines and descriptions of upcoming news feeds before the actual audio transmission. With the service's 10 minute

lead time, news directors and production staffs can know exactly what they're going to use before it arrives—streamlining news production. To achieve this, United Stations' computer dials up the AP Wire service's computer, and then transmits the data.

But satellite technology alone isn't enough to fully service affiliates. Particularly in the larger markets, stations can't tie up their production facilities to tape a three hour show off the satellite. United Station' VP of Operations Kevin Rider says that disk delivery is still an important aspect of being a full service network. Approximately 70% of United Stations' long form entertainment programming is delivered on vinyl and Rider says that, "once you know you've got quality production on a quality show, the only thing left to worry about is getting quality pressings and good mail service." It is still more convenient for many stations to use vinyl so United Stations takes a number of steps to insure top quality sound on its disk delivered shows.

During production, forethought is given to how the shows will be blocked on the disks. The reason this is done is because cramming too much material on a side increases the noise level. United Stations makes sure that the optimum amount of program material is on each disk side to provide trouble free playback *and* top quality audio. The way that United Stations prevents any mistakes from making their way onto the disks is to make sure that each master tape is listed from start to finish, by the producer, in real time. The mastering engineer then also checks the show against the script as the disks are subjected to extensive quality control checks. Finally, a random copy is then listened to again at the programming production facilities in New York. For all shows, only virgin vinyl is used. The key, says Rider, is to have good masters, virgin vinyl, and most importantly, to keep the record presses clean. To stay ahead of any prob-

(Continued on page U-13)

THE SERVICES TO THE AFFILIATE

It's no secret that national syndication wouldn't exist without affiliates. Signing stations up is one thing, and keeping them in the fold is another. To bring in affiliates, stations must have confidence in the credibility of a network. United Stations Radio Network Executive VP and GM of Networks Bill Hogan puts it simply when he says, "it helps to have been in the game."

United Stations is run with an incredible depth of experience. Everyone involved has had station experience, particularly as program directors and in sales. The high visibility and national respect for Dick Clark, and for Ed Salamon and Denise Oliver as radio programmers is a powerful plus for the station clearance representatives. The reputations of company President Nick Verbitsky, and David Landau and Dick Kelly as an aggressive sales force gives advertisers confidence, which again increases company credibility.

Managing Director of United Stations Programming Network Bob

Bartolomeo tells of his experience with clearing a three hour special on Merle Haggard. Ed Salamon's name as producer and interviewer for the show was enough to clear two dozen stations the first day of announcement, without sending out a demo.

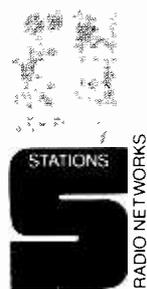
If there is a secret to maintaining stations, Hogan says that it would involve the absolute musts of personal service, quality programming, minimum and competitive inventory, and good compensation. Attention to details doesn't hurt either. Having a toll-free 800 number for affiliates means that stations will pick up the phone just that much quicker, so that a question is answered before it becomes a problem. The top 50 markets are always called personally with late breaking changes or commercial adds. And the Managers make sure that they can be always be reached.

Appropriate programming for affiliates can only come from an understanding of their needs. Since FM stations are a major United Stations client, news programming has been streamlined to three minute feeds, and is one of the best tailored news services to the market. For weekends, news and sports

have been combined into a single package. The concise three minute news feeds start with one minute of hard news headlines, have a one minute national spot, and then a final minute devoted to lifestyle and off-beat "back of the book" stories. If stations need to, the last minute can be dropped and local news can be inserted. And if the station doesn't want to run the national spot within its news program, the spot can be run anytime within the *daypart*, which allows greater flexibility to station programmers. There is a strong commitment to news at United Stations. US 1 and US 2 are heard in 400 markets with all of the top 50 markets being cleared by each network.

One of the major feats for the six year old company is the fact that every program started is still on the air. That's because when a show is being developed, it is researched in many parts of the country and the question is always asked, "Is there a need for this program?" Advertising clients are then researched so that each program is launched with a solid foundation of support. Finally, experienced ears make sure the production quality is top-notch.

(Continued on page U-12)



A company with financial programs salutes a group with entertaining ones.



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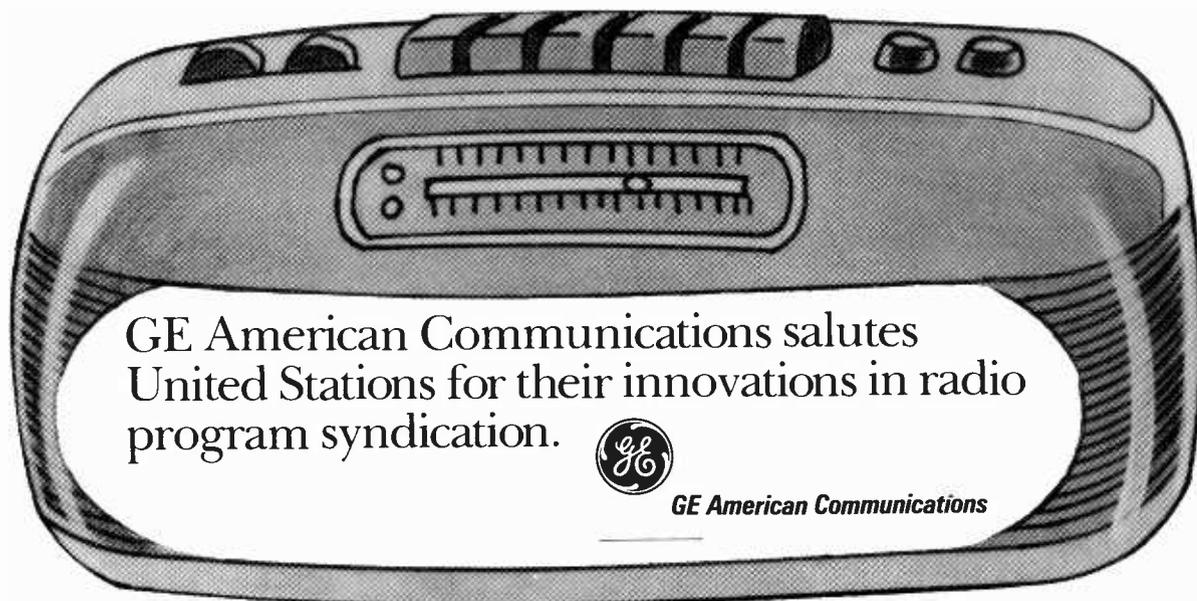
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THE SUPPORT OF A SHOW

Operating from the basic premise that without both strong advertising and programming departments, there could be no radio network, United Stations emphasizes teamwork in its day to day business. The symbiotic relationship between sales, programming, management, and outside affiliates is a key to the company's success. And that attitude of one hand washing the other extends throughout the company and outward to the national advertisers and local station affiliates. The result: an unparalleled, nearly 100% record of successful—and that means sold-out—programming. No United Stations show has ever been cancelled.

"We have a unique track record," says Dick Kelley, Vice President of programming sales at U.S. "Every program we've introduced since this company started back in 1981 is still on the air, with the exception, of course, of one-time specials. We do an awful lot of research, our sales people in Washington know what will work, they know our radio stations, and they know the competition. They know what we can offer and our programming department knows what the listeners want. We know, from an advertising standpoint, what the clients will buy into."

From the programming standpoint, that means high quality. Kelley reports that many of the network's affiliates "won't even ask what the playlist is when they hear that a special is being done by United Stations. They know it will be quality and they say 'We'll take it' on the basis of the name."

For example, in preparing its special programming, United Stations often relies on its ability to attract prime established and developing talent for interviews. A small local station may not have access to major performers, and US uses this advantage to benefit not only national advertisers but local affiliates and their clients. For a local merchant, the opportunity to advertise on, say, a Dick Clark program or a show featuring an interview with Phil Collins, puts that advertiser in a premium position which it couldn't enjoy without the power of network programming.

For example, says Kirk Stirland, New York Sales Manager for United Stations Radio Networks, "Radio stations outside the New York/ L.A./ Nashville markets don't really have people like Dolly Parton stopping in. The stations want star value and the advertisers, the people who are actually making the buy and spending the money, want us to do that kind of programming. And it's the job of the network [sales people] to get their advertisers something fresh and new; there are companies that want to be established with something new, that want to be the charter advertiser."

Adds Kelley, "One of the strengths we offer advertisers is that we consistently come up with high quality national programming that has current material. Stations will fight over that, and the advertiser sees this as a good current vehicle to deliver to a national target audience. That's a nice relationship, because the station gets almost an exclusive featuring this artist."

From there United Stations aids the affiliate in connecting with the local advertisers. "We send down, on a monthly basis, from our programming office in New York," says Kelley, "a list of the major package goods for advertisers that are going to be in a given program. If they see that Ford is buying into 'Solid Gold Country,' then the affiliate relations person in Washing-

(Continued on page U-14)





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In January, 1987 United Stations Radio Networks had in place a new affidavit reporting system for all commercials aired by their US1 and US2 affiliates. The system employs the use of a unique, state-of-the-art scanning device, (a CompuScan Laser III FormsReader), which is used to "read" the hand-printed information affiliates send back to United Stations, using the new forms especially designed for this scanning process.

The Laser III FormsReader can "see" both hand printed numbers and computer type. Because of the speed with which the scanner works, USRN is able to provide affiliates with affidavits that are printed after the week's commercial feeds have been run. For more information on the CompuScan Laser III FormsReader contact CompuScan directly at 1-800-631-0951, or in New Jersey 1-201-575-0500.

THE WHOLE PACKAGE

More than 35 million listeners nationwide are tuned into the sounds of the United Stations Radio Networks. Yet despite its size, the United Stations has developed precisely targeted programming in the music, news, and sports spheres.

Running such a finely integrated network is no mean feat. And United Stations Radio Networks president Nick Verbitsky says having the right stuff is a matter of hard work rather than luck.

"We pit our product against anyone in the business," says Verbitsky. "We've had major group-owners evaluate our services, and they always rate US high."

Carefully researched and crafted services are the cornerstone of United Stations.

"Without the radio stations we have no advertisers," says Verbitsky. "We're the only network run by local broadcasters, and it makes a difference."

Verbitsky's own background includes work on Madison Avenue and at radio. He began his career in the media department at J. Walter Thompson and moved from there to become an account executive at Eastman Radio and later at WCBS Radio. In 1973, he was appointed vice president of Eastern sales for the Christal Co.

For five years, Verbitsky was at the helm of WHN Radio in New York as its vice president and general manager. Immediately prior to the formation of United Stations, he served as senior vice president at the Mutual Broadcasting System in charge of operations and stations.

Beginning with a single country music show, US now offers long-form music programming in every popular format except urban through its affiliated United Stations Programming Network.

The United Stations Radio Networks offers US 1 and US 2 for listeners in the 18-49 and 25-54 ranges respectively, and boasts a total of 500 news affiliates throughout the U.S.

In April, 1985, United Stations purchased the RKO Radio Networks and became the largest privately-owned independent network in the country, serving over 2,500 stations.

"In our other life as a full-service sports and news service we also have a tremendous actuality service," Verbitsky says.

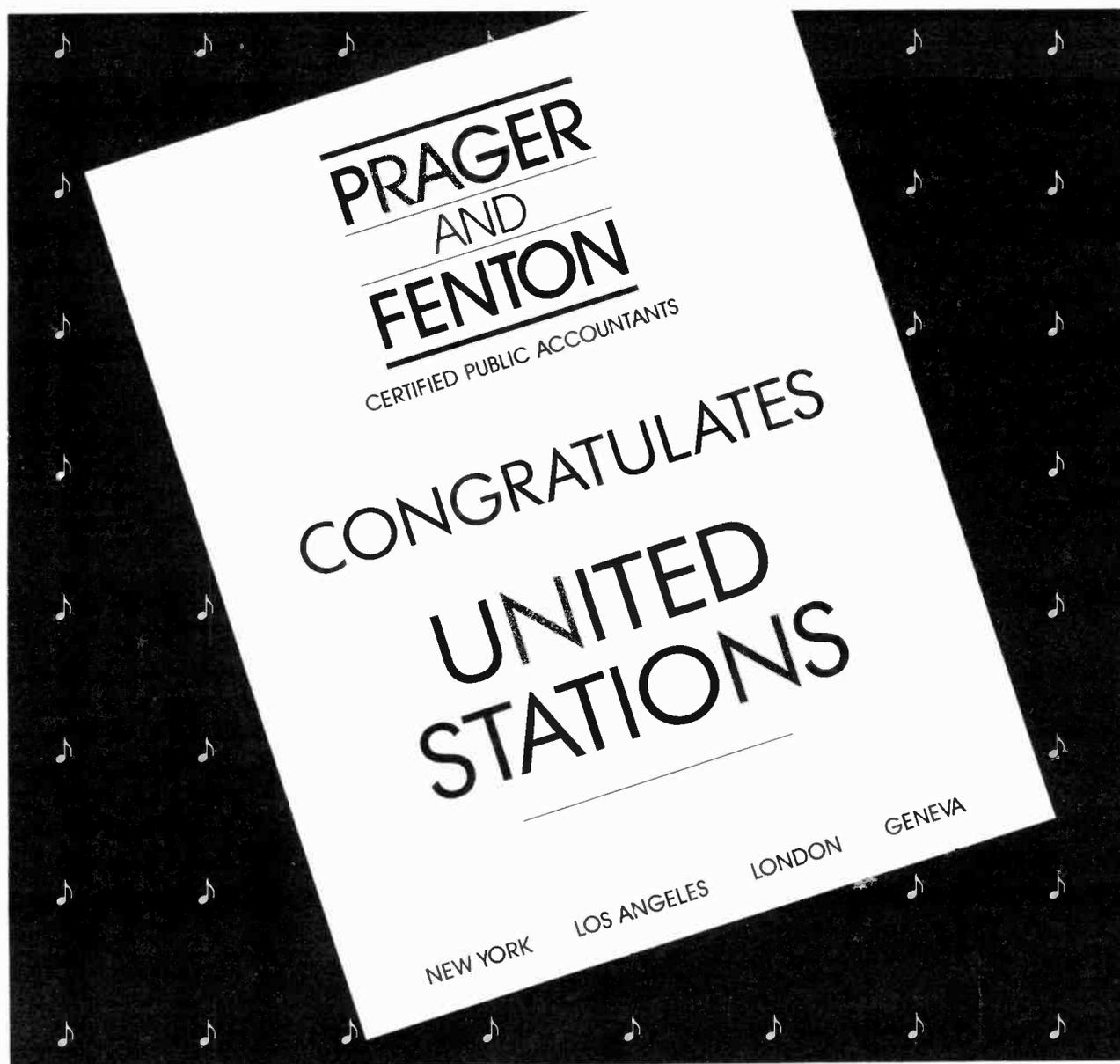
"Most of the stations we're dealing with are FM music stations," he adds. "That's what our service is tuned in to because a lot of the other news services aren't." US does boast several all-news affiliates, however.

Although the network radio market has been slightly depressed in recent months, Verbitsky says it has had no ill effects on United Stations, and sees an emerging market with new opportunities.

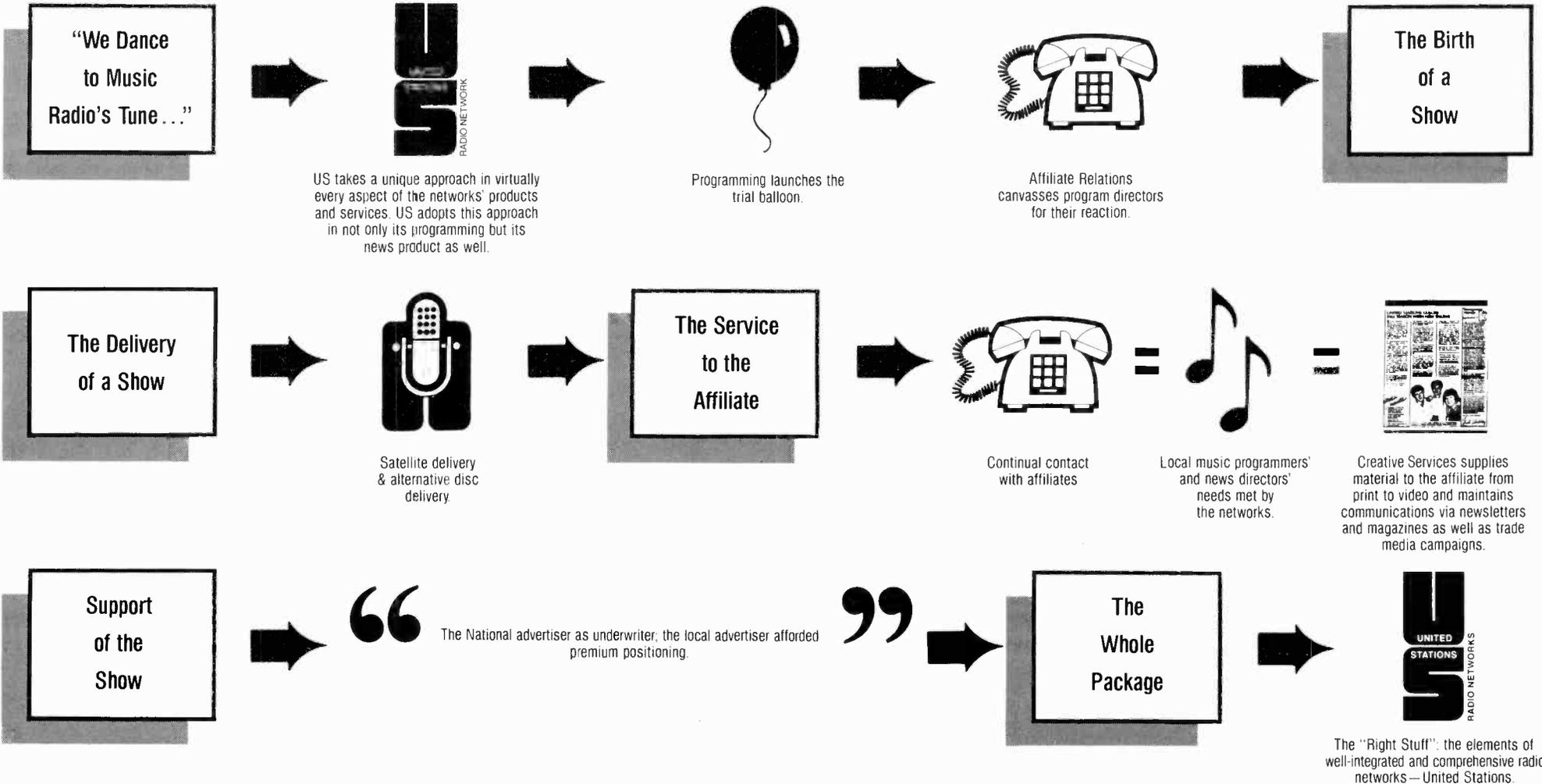
"The appetite for network radio is still there," he says. "It had been very hot and is in kind of a lull right now. We believe there'll be some consolidation, and it will be all for the better of the industry."

That outlook has left the United Stations bullish on the future, and Verbitsky makes no secret of the company's aggressive growth plans.

"We're in an acquisition mode," he says.



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BIRTH OF A NEWS SHOW

(Continued from page U-4)

er, somebody told him that sheep only baa if they're hungry or frightened, and these sheep were neither at that point!" McConnell recounts.

Typically though, news gathering at United Stations is a bit more precarious. At a recent point in the ongoing guerrilla warfare in Beirut, McConnell was anxiously awaiting a report from his correspondent there. After attempting to reach their correspondent there via phone for several hours, McConnell finally got a telex that read, "Mortar hit office . . . Everyone's okay . . . Phones are in pieces . . . Telex works from under desk." What better way to convey the reality of life in Beirut to listeners?

Even more than with music programming, affiliates depend on United Stations to gather news they could never get their hands on with a local staff. Delivering that news in the most workable package possible is another United Stations strong point, McConnell says. Recently, the network set up Newscall, a billboard delivered on highspeed AP wires that alerts local affiliates in print to what stories are coming on United Stations' next newsfeed. "It's a major boon to our affiliates, because many of them just don't have the manpower to sit down and take notes on what we're feeding down the line," says McConnell.

Another United Stations advantage is that its "one of the few networks that doesn't include a United Stations sign-off on voice reports," he says. "That makes it that much easier for affiliates to localize their newscasts. So, yes, listeners may not have name recognition for what United Stations does in news. But, that's perfectly okay with me, because our our key objective is to be a good service to our affiliates and this is the best way to do it."

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MUSIC RADIO'S TUNE

(Continued from page U-2)

rounds at the advertising agencies," he says. "We were just starting the company and they looked at us like we were crazy. We went in with real modest rates, but they were still shaking their heads. Syndication had a bad ring to it as a buy; a lot of people had been burned."

To help reverse the reputation syndication was operating under, United Stations helped pioneer the idea of bartered shows.

"We thought there was a void and that barter was a good concept," says Verbitsky. "We found early that we had to give the stations what they want."

To do that, United Stations engages in extensive call-out research. "We'd rather do that than create something cold and force it on the market," Verbitsky says.

Original artist interviews make up a large part of United Stations' programming material, providing stations with property they can't obtain on their own.

"Our overall philosophy is to do something for the stations that they can't do for themselves," Verbitsky says. "We have people doing interviews full-time. When you can offer stations something like a Paul McCartney interview, you're providing them with something they can't get for themselves."

The end result, says Verbitsky, is that the outlook for syndicated buys is vastly improved. "I think a lot of people in the syndication business got religion quick," he says. "The skepticism began to lift and it started to become a regular purchase."

However, United Stations prides itself on providing a list of bona fide stations to program advertisers. The company has never paid compensation to stations for airing its programming, and is the only network to guarantee all spots within the program environment.

"The key is insurance," he adds. "Advertisers know what to expect from us. The consensus among them is that we under-promise and over-deliver. People make an investment, and they want to see a dividend. If you don't do it, you have a former customer. We like repeat business."

THE BIRTH OF A SHOW

(Continued from page U-2)

how they work for radio."

In the end, Salamon says United Stations success at developing new programs is rooted in the programming experience of its staff, and the fact that all shows are produced in-house—giving Salamon and his team ultimate say on quality control from soup to nuts.

Salamon's programming credentials include WHN New York, KDKA and WEEP Pittsburgh. The local radio resume of United Stations' director of programming Denise Oliver includes WYNY New York and WWDC Washington, D.C.



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SERVICES TO THE AFFILIATE
 (Continued from page U-4)

"We don't just run shows up the flagpole," says Hogan. Stations need consistency in programming, and the knowledge that programming will be sustained. To launch a battery of new shows with a shot-gun approach, and then sitting back to see which ones survive and which ones fall, does not build confidence with PDs. "We don't make stations our guinea pigs," adds Hogan.

Another of the Networks' advantages that shows up consistently in programming is its extensive libraries. The United Stations archives are the most extensive commercial country music library in existence, and their contemporary library rivals any other. Of course, Dick Clark's extensive library is also an enormous help in clearing shows because nothing like it exists anywhere else. The New York United Stations' and Dick Clark's Burbank studios are also constantly adding to that library.

Bartolomeo echoes Hogan when he says that, "In marketing programming, you have to remember that this is a service industry." Everyone on his staff has been involved with radio and is very aware of the need that station PDs and sales staffs have to get the most out of the syndication they use. A key service is the accompanying custom IDs and liners that come with the shows. All programming announcers for weekly shows do custom IDs and liners for all the affiliates to help stations give the show a localized sound. Advance notice is always given to affiliates on upcoming featured artists, and stations are also given advance notice of the advertisers who will be appearing in upcoming spots. The service aims to help the affiliates with local ties.

This summer, Bartolomeo has 10 weekly features and over two dozen specials to clear, with five sta-

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tion clearance representatives. This "juggling act" can be accomplished only because of the extensive experience the staff shares, and because of the follow-through services United Stations offers. Personal service translates into very real help given to stations to sell the local spots. They're given a variety of ways to promote the show, increasing listenership and local sales for spots. Bartolomeo says, "We're trying to be creative for the stations, to help stations sell the premium spots afforded by a quality syndication. For example, we will have a major soft drink sponsor make sure the local bottlers in the cleared markets are aware of what's going on, so that the door is already open for the station's sales staff and local tie-ins."

Janis Burenga, VP of Creative Services, makes sure that both stations and advertisers know that United Stations is on a roll. One of the keys to station relations is to make sure there's plenty of advance word on upcoming programming. There is an extensive use of color ads for stations to take to their local advertisers. She says, "You have to always remember that stations must sell these shows locally, and that a spot on a quality network program affords the local advertiser a premium position." Affiliates are also kept stocked with camera ready black and white "generic" ad slicks so stations can re-pitch shows in their local papers.

In addition to the regular contact made by the Affiliate Relations staff, the personal service touch is carried out from headquarters as well. At least once a month, all 2,500 affiliates hear from headquarters with a gift, newsletter, a copy of the new ON Radio Magazine—or all three. The two-color, tabloid size quarterly newsletter lets all affiliates know what the entire company is doing. ON Radio, the full-color United Stations radio/music magazine, is sent to every station in the top 200 metro markets and to the record companies. The artist relations staff is finding that having a quality in-house publication is proving to be an excellent a&r tool, which in turn helps build the valuable resource of the United Stations' libraries.

Burenga is currently putting the finishing touches on a new ad that sums up the company's philosophy. The ad reads, "We put our advertisers first," with the first crossed out and "second" hand-lettered in. As Hogan says, "We are definitely in the advertising business, but without quality programming, we won't be in any business very long."

THE DELIVERY OF A SHOW

(Continued from page U-4)

lem that mail service may create, Rider's mailing window has all shows on affiliates' desks four days prior to airtime. This gives him enough time to overnight another copy if the first is on its way to God-Knows-Where, Alaska.

Maguire says that, with the industry as competitive as it is, a network must be aggressive in all areas to survive. It must first be service oriented, and then have state-of-the-art equipment run by top-flight professionals. He tells this story to illustrate his point. A major station in the New York market lost the connection to its transmitter. After a frantic call to United Stations, the station fed their programming to AT&T, AT&T sent it to United Stations, who put the signal up on its satellite to be down linked in Los Angeles by IDB Communications. IDB then put the signal up on a different satellite so that the station's transmitter (which had down-link capability) could pick it up and get the station back on the air. What was normally a 10 mile trip took 89,200 miles. There was a one second delay, and theoretically, people in California were able to hear the New York station before its own listeners did. Maguire says, "The bottom line is, satellite technology and United Stations kept them on air." When asked if the station was charged by the mile, Maguire laughs and says, "No, as a matter of fact, the service was free."

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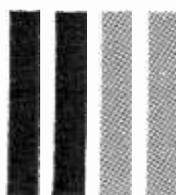
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THE SUPPORT OF A SHOW

(Continued from page U-6)

ton can tell his [local sales] guy in Biloxi, Miss. that Ford will be on the air pushing their Bronco trucks for the month of August. He can say, 'Why don't you go down to your local Ford dealer, tell him there's a big radio push, and see if you can get a tag or a local spot, take advantage of the fact that Ford is spending the money?'

"In other words," adds Stirland, "they can dovetail onto a national campaign to tie in locally either with a deal or a price, with a specific location to go to. They would consider that premium position because the environment is perfect for them and there's also support on the national level."

Jim Higgins, United Stations Programming's Manager of New York sales, adds that the local outlet can take a concept as far as it likes once the network has established the parameters. "The more creative sales teams on the local level," he says, "will go out there and pitch Grand Union to feature Dr Pepper if Dr Pepper is advertising on the national level. Then they can kick in a live remote from the parking lot and give away beach towels, really make a big event on a local level to dovetail on that national advertising by Dr Pepper. You hear the Dr Pepper national commercial and then you go right into a local spot that says this week only Grand Union is featuring Dr Pepper."

"Think of the unity of the advertising message if there is a scatter radio buy that is maybe part of a U.S. One affiliate who also carries our 'Solid Gold Saturday Night' show and picks up this one-time-only Dr Pepper beach party," says Stirland. "Throughout all of that, all of this synergy is happening with local dovetailing onto national, Monday through Sunday. What a powerful vehicle because the scatter buy on the radio network tying

'Solid Gold' and the Dr Pepper special, the combination of that whole thing is a powerful advertising drive."

Of course, none of this is the result of guesswork, the United Stations boasts a sophisticated research department that allows every company employee, from secretaries to the top executives, access to masses of information via its IBM System 38 computer system. According to Ron Werth, Senior Vice President of research for United Stations, "Anyone in the company may need information in making management decisions and they ought to have someone in the company who they can go to and say, 'Find the answer for me.'"

Werth assists both the programming and the network sides of US in gathering data and pinpointing specific information, saving countless hours of paper work in the process. For example, he explains, "The system has a directional data base, which means you can put a lot of information in one place and it can go out to everybody in different forms or it can stay in one place."

From the same list of radio stations, for example, the advertising department can glean one set of facts, programming another, and public relations yet another. "Everyone in the company has access," he says. "We can give information to advertising to make their jobs easier, and secretaries can use it as a word processor. Ultimately it's a centralized information dissemination and gathering point that, if you had to do it by hand, would be a hideous mess."

Werth says that US also employs a Compuscan 3 Scanner system which processes information from individual stations regarding air placements of commercials. Stations fill out a form, return it to US, and says Werth, "It provides proof of performances. That goes into the computer and we now have an accountability factor. Then when the agency says they need to know when their spots ran, we can

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tell them.”

Werth says that United Stations plans to keep developing its computer system. “We hope to see more data bases added which will allow us to have more interaction, to expand our knowledge,” he says. “If I can go on the machine and hunt up a data bases that says here’s all the information there is about AT&T, we can give that to our sales people and they can go into AT&T and say, ‘I know more about you than maybe you do.’”

And, says Dick Kelley, US plans to keep up its program of closing the gaps between both the network’s in-house departments and their relationship with affiliates and advertisers. “It has to be a two-or-three-way street,” he says. “We have to create a program that an advertiser will be interested in for its specific demographic and target audience. We have to create a specific special that radio stations will want to clear. And you have to create a show that programming will be happy with so that the listeners will want to hear it and the stations, in turn, will want to run with it.”



CREDITS: Executive Editor, Janis Burenga; All editorial by Billboard writers and contributors; Cover & Design, Petree Graphics, Inc., McLean, Va.



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Seminar: Criteria In Finding The Value Of A Store

BY CHRIS MORRIS

VSDA REPORT
LAS VEGAS Given the crowded field of competition in the video-retail market during the past two years, it was not surprising to many observers that the Aug. 19 session titled "How To Value A Video Store For Sale Or Purchase" drew one of the largest audiences of any seminar during the Video Software Dealers Assn. convention here. Between 200 and 300 people crowded the meeting room at the Las Vegas Convention Center.

Presenter Harry F. Landsburg of the accounting firm of Laventhol & Horwath perhaps understated the case when he called the seminar "a very sensitive topic for many, many people." Landsburg's 90-minute presentation centered on the reasons for selling and/or acquiring a store as well as the basics of asset valuation.

"Five or six years ago, you could open a video store for \$50,000," Landsburg said, adding that start-up costs today run in the area of \$150,000. "Can the single-store operator find the capital to grow?" he asked.

Landsburg noted several reasons for selling a business:

- Goals for growth and expansion are not achieved or anticipated profitability is never reached.
- The seller has lost interest in the business or industry. "There are people who can't stay in the same

job for their entire life," Landsburg said. "After a period of three or four or five years, you feel you've done it all. You don't have the same enthusiasm for what you're doing."

- A key employee or partner is lost. "You begin to feel, 'I just don't really have that team or formula that made the business what it is today,'" Landsburg said.

- The seller wants to undertake another business opportunity.

- An investor has expressed an interest in the video industry. Landsburg said that it might be a good time to sell when there is "an environment where there is an upbeat attitude about video retailing."

Members of the audience offered devaluation of a store's inventory, retirement, geographical relocation, the imminent loss of a lease, and "anticipation of a negative factor entering your market" as other reasons to sell.

Landsburg stressed that the decision to put a store on the block "should be a business decision rather than an emotional decision."

Landsburg cited several reasons for the acquisition of a store:

- An opportunity for expansion with associated cost efficiencies.
- Greater ability to run an existing business.
- The opportunity to earn a desired return on money invested.
- The elimination of competition without a costly acquisition.
- The opportunity to operate a new store without start-up issues.

Audience members added to these reasons the buy-out of a partner or the acquisition of a less prof-

itable business for tax purposes.

Addressing the issue of buying a competitor, Landsburg said, "You don't necessarily want to go for the person across the street," because a neighboring store will probably be of limited value as an ongoing business proposition.

Landsburg identified the following as the actual assets of a video store:

- Inventory.
- Fixtures and equipment.
- The customer list.
- The store or chain's trade name.
- The terms of an existing lease.

- Any "unique operating concepts" of the business.

A lengthy wrangle between Landsburg and the audience ensued about the value of a customer list.

"I don't have a rule of thumb on the value of a customer list," said Landsburg, who added that the actual value of such a list is "very, very debatable."

Some seminar attendees offered \$10 per customer or a value determined by a sliding scale based on rentals per month as the possible worth of a list.

Landsburg pointed out that a

store lease may not be transferable in many cases because landlords traditionally retain the right of first refusal on transfers.

Certain intangibles, like employee loyalty or deals that may have been struck with a supplier, were offered by the audience as factors that could come into play in sale negotiations.

Landsburg offered five methods of determining a price for sale:

- The net book worth of real assets at their depreciated value. Landsburg offered \$50,000 as the

(Continued on page 51)

FOR WEEK ENDING SEPTEMBER 12, 1987

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TOP KID VIDEO SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
			★★ NO. 1 ★★			
1	1	46	SLEEPING BEAUTY	Walt Disney Home Video 476	1959	29.95
2	2	14	HERE'S MICKEY!	Walt Disney Home Video 526	1987	14.95
3	4	102	PINOCCHIO ♦	Walt Disney Home Video 239	1940	29.95
4	3	14	HERE'S DONALD!	Walt Disney Home Video 527	1987	14.95
5	8	14	HERE'S PLUTO!	Walt Disney Home Video 528	1987	14.95
6	7	13	HERE'S GOOFLY!	Walt Disney Home Video 529	1987	14.95
7	10	102	DUMBO ▲ ♦	Walt Disney Home Video 24	1941	29.95
8	19	14	WINNIE THE POOH AND A DAY FOR EYORE	Walt Disney Home Video 65	1983	14.95
9	5	14	DISNEY'S SING-ALONGS: HEIGH-HO!	Walt Disney Home Video 531	1987	14.95
10	9	44	DISNEY'S SING-ALONG SONGS	Walt Disney Home Video 480	1986	14.95
11	6	65	ALICE IN WONDERLAND ▲ ♦	Walt Disney Home Video 36	1951	29.95
12	11	97	ROBIN HOOD ♦	Walt Disney Home Video 228	1973	29.95
13	12	65	WINNIE THE POOH AND THE BLUSTERY DAY ♦	Walt Disney Home Video 63	1968	14.95
14	13	14	THE RELUCTANT DRAGON	Walt Disney Home Video 533	1941	14.95
15	14	65	WINNIE THE POOH AND TIGGER TOO	Walt Disney Home Video 64	1974	14.95
16	15	74	THE SWORD IN THE STONE ♦	Walt Disney Home Video 229	1963	29.95
17	18	14	SILLY SYMPHONIES!	Walt Disney Home Video 530	1987	14.95
18	21	64	WINNIE THE POOH AND THE HONEY TREE ♦	Walt Disney Home Video 49	1965	14.95
19	20	45	MICKEY KNOWS BEST ♦	Walt Disney Home Video 442	1986	14.95
20	16	39	THE ADVENTURES OF TEDDY RUXPIN	Children's Video Library Vestron Video 1547	1986	24.95
21	RE-ENTRY		POUND PUPPIES	Family Home Entertainment F1193	1985	14.95
22	17	26	THE TRANSFORMERS: THE MOVIE	Family Home Entertainment 26561	1986	79.95
23	24	27	MY PET MONSTER	Hi-Tops Video HT 008	1986	29.95
24	25	3	MY FAVORITE FAIRYTALES VOLUME 5	Hi-Tops Video HT 0046	1987	9.95
25	NEW ▶		AROUND THE WORLD WITH CRICKET	Hi-Tops Video HT 0063	1987	14.95

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Nonvideo Product Equals \$\$ Panel Recommends Pop, CDs

BY DAVE DIMARTINO

VSDA REPORT
LAS VEGAS Video stores can bolster profits significantly through the sale of nonvideo product like compact disks and food items like popcorn and soda pop as well as such services as photo developing and key-making.

So suggested participants in two separate panel discussions held during the Video Software Dealers Assn. convention here Aug. 16-20, both devoted to the potential broadening of retailers' profit through such nonvideo items.

A panel of retailers and distributors discussed the merits of carrying CDs in a seminar titled "Compact Disks: Profits And Pitfalls," a twice-held seminar that stressed profit more than pitfall.

Of the five-member panel, only David Ballstadt, owner of the 10-store Minneapolis-based Adventures In Video chain, cautioned retailers about the possible perils of carrying CDs.

"I happen to be Mr. Negative on this particular panel," said Ballstadt, citing his chain's bad experience with the configuration. CDs were ultimately pulled, he said, be-

cause of such factors as theft, non-selling merchandise, and delay in release of current product. "Along with that," he said, "our competition was selling product for \$12.99—the same product that we were buying at the price of \$13. So there was no sense for us to be in the business."

Yet no one else on the panel echoed Ballstadt's experience. Robert Resnik, head of CD sales for Shelburne, Vt.-based Artec Inc., called CDs "a boon to sell-through video sales" that would put video renters in the buying mode. Citing a recent study concluding that 70% of all CD player owners own a VCR, Resnik said the CD-video connection was entirely natural and forward-looking.

Gary Messenger, president and owner of the 14-store, Durham, N.C.-based North American Video chain, said the benefits of carrying CDs can also be seen in store displays. In an introductory slide presentation, Messenger showed dual CD/videocassette displays of product by Tina Turner and the Beatles' "Help"—adding that sell-through on the Beatles cassette was spurred by the presence of the CD.

Despite the generally upbeat, pro-CD stance of the panel, most members recommended that deal-

(Continued on page 53)

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 ♠♥ Warner/\$59.95

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 Gary Cooper, Grace Kelly
 ♠♥ Republic/\$19.95

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 ♠♥ Warner/\$89.95

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 Mason
 ♠♥ MGM/\$24.95

PAL JOEY
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To get your company's new video releases listed, send the following information—title, performers, distributor/manufacturer, format(s), catalog number(s) for each format, and the suggested list price (if none, indicate "no list" or "rental")—to New Releases, Billboard, 1515 Broadway, New York, N.Y. 10036.

STORE VALUE

(Continued from page 49)

"base-line sales price for an unsuccessful business."

- Equity plus losses. Landsburg said that this method is "not necessarily the recommended method" of valuation.

- Capitalized cash earnings—an equation based on a store's bottom-line earnings plus depreciation and officer's salaries.

- A combination of all of the above.

- An appraisal by an independent third party.

Landsburg pointed out that real estate owned by the seller should be valued separately, since it might be worth more than the store on the property.

As the session, which ran into overtime, drew to a hurried close, Landsburg briefly identified issues subject to negotiation, which include outside environmental factors, tax considerations, consulting and employment contracts, the use of outside professionals, and non-competition covenants.

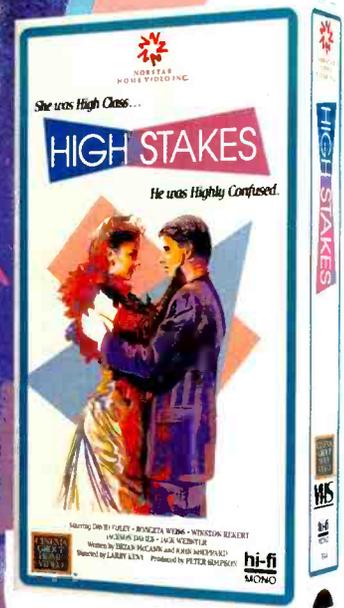
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HIGH STAKES

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TOP VIDEOCASSETTES RENTALS™

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
			★ ★ NO. 1 ★ ★				
1	1	3	CROCODILE DUNDEE	Paramount Pictures Paramount Home Video 32029	Paul Hogan	1986	PG
2	2	7	THE COLOR PURPLE	Warner Bros. Inc. Warner Home Video 11534	Whoopi Goldberg Oprah Winfrey	1985	PG-13
3	3	4	BLACK WIDOW	CBS-Fox Video 5033	Debra Winger Theresa Russell	1986	R
4	4	7	THE GOLDEN CHILD	Paramount Pictures Paramount Home Video 1930	Eddie Murphy	1986	PG-13
5	5	3	THE THREE AMIGOS	Orion Pictures HBO Video 0007	Steve Martin Chevy Chase	1986	PG
6	11	3	A NIGHTMARE ON ELM STREET 3: DREAM WARRIORS	Media Home Entertainment M900	Robert Englund	1987	R
7	13	3	THE BEDROOM WINDOW	DEG Inc. Vestron Video 5209	Steve Guttenberg Isabelle Huppert	1987	R
8	6	10	HANNAH AND HER SISTERS	Orion Pictures HBO Video TVR3897	Mia Farrow Michael Caine	1986	PG-13
9	21	3	CRITICAL CONDITION	Paramount Pictures Paramount Home Video 1879	Richard Pryor	1986	R
10	7	8	CRIMES OF THE HEART	Lorimar Home Video 421	Diane Keaton Sissy Spacek	1986	PG-13
11	9	12	THE MORNING AFTER	Lorimar Home Video 419	Jane Fonda Jeff Bridges	1986	R
12	8	10	LITTLE SHOP OF HORRORS	Warner Bros. Inc. Warner Home Video 11702	Rick Moranis Ellen Greene	1986	PG-13
13	NEW ▶		OVER THE TOP	Cannon Films Inc. Warner Home Video 11713	Sylvester Stallone	1987	PG
14	10	9	NO MERCY	Tri-Star Pictures RCA/Columbia Home Video 6-20791	Richard Gere Kim Basinger	1986	R
15	12	16	THE COLOR OF MONEY	Touchstone Films Touchstone Home Video 513	Paul Newman Tom Cruise	1986	R
16	14	13	JUMPIN' JACK FLASH	CBS-Fox Video 1508	Whoopi Goldberg	1986	R
17	23	2	BRIGHTON BEACH MEMOIRS	Universal City Studios MCA Home Video 80476	Jonathan Silverman Blythe Danner	1986	PG-13
18	15	15	HEARTBREAK RIDGE	Warner Bros. Inc. Warner Home Video 11701	Clint Eastwood	1986	R
19	16	16	CHILDREN OF A LESSER GOD	Paramount Pictures Paramount Home Video 1839	William Hurt Marlee Matlin	1986	R
20	18	12	THE MOSQUITO COAST	Warner Bros. Inc. Warner Home Video 11711	Harrison Ford	1986	PG
21	17	20	FERRIS BUELLER'S DAY OFF	Paramount Pictures Paramount Home Video 1890	Matthew Broderick	1986	PG-13
22	19	6	SOMETHING WILD	Orion Pictures HBO Video 001	Melanie Griffith Jeff Daniels	1986	R
23	NEW ▶		MY DEMON LOVER	New Line Cinema RCA/Columbia Home Video 6-22821	Scott Valentine Michelle Little	1987	PG-13
24	20	6	WISDOM	Cannon Films Inc. Warner Home Video 37081	Emilio Estevez Demi Moore	1987	R
25	22	18	PEGGY SUE GOT MARRIED	Tri-Star Pictures CBS-Fox Video 3800	Kathleen Turner Nicholas Cage	1986	PG-13
26	27	8	WITCHBOARD	Cinema Group Pictures Continental Video 1096	Tawny Kitaen Stephan Nichols	1986	R
27	24	13	WANTED DEAD OR ALIVE	New World Entertainment New World Video A86230	Rutger Hauer Gene Simmons	1986	R
28	28	21	BLUE VELVET	Lorimar Home Video 399	Kyle MacLachlan Isabella Rossellini	1986	R
29	29	23	STAND BY ME	RCA/Columbia Pictures Home Video 6-20736	Wil Wheaton River Phoenix	1986	R
30	26	2	KING KONG LIVES	DEG Inc. Lorimar Home Video 420	Brian Kerwin Linda Hamilton	1986	PG-13
31	35	27	RUTHLESS PEOPLE	Touchstone Films Touchstone Home Video 485	Danny DeVito Bette Midler	1986	R
32	36	25	TOP GUN	Paramount Pictures Paramount Home Video 1692	Tom Cruise Kelly McGillis	1986	PG
33	34	20	LEGAL EAGLES	Universal City Studios MCA Home Video 80479	Robert Redford Debra Winger	1986	PG
34	NEW ▶		THE KINDRED	Vestron Video 5210	Amanda Pays Rod Steiger	1987	R
35	31	11	ASSASSINATION	Cannon Films Inc. Media Home Entertainment M928	Charles Bronson Jill Ireland	1986	PG-13
36	NEW ▶		RADIO DAYS	Orion Pictures HBO Video 0014	Mia Farrow Dianne Wiest	1986	PG
37	NEW ▶		THE MISSION	Warner Bros. Inc. Warner Home Video 11639	Robert De Niro Jeremy Irons	1986	PG
38	37	26	ALIENS	CBS-Fox Video 1504	Sigourney Weaver	1986	R
39	30	7	THAT'S LIFE	Vestron Video 5203	Jack Lemmon Julie Andrews	1986	PG-13
40	25	6	ALLAN QUATERMAIN AND THE LOST CITY OF GOLD	Cannon Films Inc. Media Home Entertainment M866	Richard Chamberlain Sharon Stone	1986	PG

● Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for nontheatrical made-for-home-video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for nontheatrical made-for-home-video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985, were certified under different criteria. ◆ International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. SF short-form, LF long-form, C concert, D documentary.

HORROR VIDEO

SEPTEMBER IS HORROR VIDEO MONTH

SEQUELITIS: When is Arnold Schwarzenegger going to make "Terminator II?" He's expressed interest but wants the same production/writing duo of Gale Anne Hurd and James Cameron who did the original. Hurd also produced "Aliens," a monstrously successful sequel that Cameron directed. We'll see Arnold at the video stores next January when CBS/Fox releases "Predator." Horror sequels, of course, are hot. In addition to "Aliens," we've seen "Evil Dead 2," "Creepshow 2," "Nightmare On Elm Street III" and others. The ultimate horror sequel is "Friday The 13th," the movie, and Jason, the monster . . .

SEQUELITIS, THE SEQUEL: "House II: The Second Story" is just opening in theaters from New World. The original became a box-office sleeper—and home video hair-raiser—last year. This second story look, however, has different characters (no George Wendt), a different plot and a different house. But it's the horror-laden house concept that unites the two films. Look for it to fuel sales of New World Video's "House," now priced at \$19.95.

SEQUEL III: Not to be out-done by such time-lapse remakes as "Invasion Of The Body Snatchers" and "The Thing" (or the ongoing updates of "Dracula,") the 1957 classic "The Amazing Colossal Man" is being refitted by the Greg H. Sims Co. for release through American International Pictures. Sims was the executive producer for "Return To Horror High," released theatrically last January by New World.

HORROR MUSICALS: Horror flicks have never been known as ideal candidates for soundtracks or for spinning off hit singles, but that may change. "The Lost Boys" (Warner) offers a rough'n'ready rock track (Atlantic) that is still clawing up the album chart. The first single, "Good Times," featuring Australia's INXS & Jimmy Barnes, snagged at No. 50 on the Hot 100. Follow-up single is Lou Gramm's "Lost In The Shadows." Last year's Alice Cooper ode to Jason, "I'm Back," from "Friday The 13th: Part VI," did momentarily help return the legendary snake-charmer to the pop LP chart. Ironically, the musical "Little Shop Of Horrors" was not a horror musical (those eaten by the hungry plant may disagree), and so doesn't count as a hit horror track. Oddly enough, the "The Rocky Horror Picture Show," perhaps the most beloved hybrid of the horror-music genre, is not out on video—and remains one of the most wished-for releases by video dealers.

DEVILISH DELIGHTS: The Devil, who has not been seen in person in Hollywood for several years, is making a strong comeback. In "Angel Heart," IVE's chilling entry into the rental wars, Robert DeNiro plays the cruel one, collecting a Faustian debt owed by shell-shocked Mickey Rourke. In "The Witches Of Eastwick" (Warner), three single women (Cher, Susan Sarandon, Michelle Pfeiffer) living in a New England town wish for a "dark prince travelling under a curse." Before you can say Mephistopheles, an unkempt and uncouth Jack Nicholson takes up residence and proceeds to seduce all three. Given the subject matter and "Mad Max" director George Miller, you'd expect more of an eerie atmosphere than is conjured up in this laughier. But warning: the cherry pit scenes are stomach-turning.

POLICE GORY: They're talking sequel '88 already for "Robocop" (Orion), and this "future of law enforcement" thriller has strong potential for a hit TV series as well. Good cop (Peter Weller) is brutally murdered, but thanks to advanced corporate know-how, certain body parts (including his face and faint memories of being human) are embalmed in a robot. Stiletto screenplay forces cynical chuckles amidst the blood-bath. Nancy Allen costars as the human Weller's partner; Dutch director Paul Verhoeven calls the shots. Look for the Orion Home Video release in January.



FUTURE FRIGHT: This fall's theatrical bows are next year's rental raves. Among the more interesting entrees is "Prince Of Darkness" (Universal) from director John Carpenter, in which grad science students help a priest prevent Satan's return. Donald Pleasence stars. Also skedded: Jason Bate-man in "Teen Wolf Too" (Atlantic); "Bloodsport" (Cannon); "Terminus" (Hemdale); "Invasion Earth" (New World); and "The Unholy" (Vestron).

BOX-OFFICE RAID: For horror fans looking to embrace a memorable "new" creature closer to home, there's a flick in production that is sure to go over well in urban America. "The Nest," being shot in Venice, Calif., stars millions of out-of-control (out-of-work?) cockroaches running amok. While not the kind of warm, furry creatures you would take home to the kids, these well-known, hardly-overlooked pests may soon be making personal appearances at a theater near you. COMPILED BY JIM McCULLAUGH & ROBYN WELLS

HORROR TRIVIA: Remember last week's quiz? What actress, now in a very different but highly visible role, starred in the 1953 film "Donovan's Brain" opposite Lew Ayres? Answer: Nancy (Davis) Reagan.

THIS WEEK'S PUZZLER: What all-time horror figure returned to the scene of the crime not only as the star but as the director of a sequel to the original? Answer next week.

NEXT WEEK: Merchandising Horror

NONVIDEO PRODUCT

(Continued from page 49)

ers not enter the CD market lightly. Of vital importance, they stressed, was having an employee who understands the differences between the audio and video software businesses. "To go into it without making inquiries and planning and having no music person is a foolish move," advised Stan Meyers, vice president of purchasing at distributor Baker & Taylor Video in Niles, Ill. "Finding that music person is a key ingredient."

Retailers interested in carrying CDs will find most distributors eager to help them begin, said Resnik. Citing Artec's 100% initial returns policy, he added, "It's in our best in-

Recommended for sale were ice, posters, cotton candy, T-shirts, balloons, and beef jerky

terest to help you."

Another panel discussion, "Popcorn + Pop + Posters = Profits," ignored not only CDs but all audio and video accessories, focusing instead on side-products many retailers now carry with great success. Held twice during the convention, the session saw panel members swap ideas with the audience, with both groups sharing their own past success stories with unlikely product.

"Just being a video store is not enough for us anymore," said panelist Lou Epstein, owner of the seven-store Video Showplace chain in Cincinnati. Such sentiments were largely echoed by the other four panelists, some of whom have enjoyed great profits selling popcorn, soda, cotton candy, and even more. Epstein's store, in fact, sells cellular car phones and also serves as a UPS shipping station.

Prominent throughout the discussion was the implied major threat that convenience stores with rental libraries now represent to video retailers. Noting that fire could be fought with fire—and video stores could just as easily carry certain convenience items—Epstein told the audience, "If it works for them, it should work for us."

Asked by an audience member to name the three most successful items video retailers should look into stocking, Robert Murray, owner of the two-store, Des Plaines, Ill.-based Video Dimensions, said swiftly: candy, popcorn, and pop.

Among the many profit-generating ideas offered by the panel and audience were 24-hour photo developing and key-making as well as selling ice, posters, cotton candy, T-shirts, balloons, beef jerky, cigarettes, and cookies.

The selling of Elvis Presley ... see page 37

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Retailers, Distributors Discuss Roles Changing Market Strengthens Bonds

BY EARL PAIGE

LAS VEGAS The continuing consolidation in home video amid a wave of market dynamics appears to be forging an increasingly stronger bond between distributor and retailer.



This growing interdependence was analyzed from various angles during the sixth annual Video Software Dealers Assn. convention here Aug. 16-20 in a seminar titled "Understanding The Distributor/Retailer Relationship, Making The Most Of Its Potential."

Without distributors, said panelist Ron Eisenberg, president of East Texas Periodicals in Houston, "you would be dealing with 100-200 product sources, 50 sales managers, and 50 credit managers. If you think dealing with us is tough, you must

realize dealing with the studios is a nightmare. They would hold your wife and kids hostage in one of their Hollywood castles," he quipped.

Answering a question about the distributors' future, Eisenberg said, "The five of us would not be up here if we didn't believe we're going to be around two years from today."

"There is always going to be a level of frustration. Market forces determine distribution. [Studios] would like to combine [manufacturing and distribution], but they know they can't. No disrespect to them—they want to have their cake and to eat it, too."

Moderating the panel was Deré Newman, Los Angeles branch sales manager for Metro Video Distributors. Also participating in the panel were Vern Fross, vice president of Commtron, Des Moines, Iowa; Phil Balsam, branch manager of Star Video Entertainment, Philadelphia; and Paul Guhl, until recently executive vice president of Major Video

Concepts, Indianapolis, and head of VSDA's distributor advisory committee. Each participant offered a personal view of the retailer-distributor relationship.

Some delegates pointed out sardonically that the present volatility in distribution is underscored by Guhl's appearance on the panel. After the panel, Guhl affirmed he had resigned, saying he left the industry "to take a sabbatical."

The panel was cautioned twice by VSDA counsel Charles Ruttenberg to avoid sensitive price issues. When pressed on the point of escalating A title prices, Eisenberg came to the defense of studios. "They're not really villains. They want to maximize their profit, just like you. If they go too far, they'll shoot themselves in the foot and bump the ceiling. They can't just take [high-priced A titles] to the stratosphere."



A Full Nelson. Nelson Entertainment kicked off the recent Video Software Dealers Assn. convention with a star-studded party. The company also announced a name change at the Las Vegas confab (it had been known as Embassy Home Entertainment since its formation in 1982). Hobnobbing at the opening night gala are, from left, Richard Northcott, chairman and CEO of Nelson Entertainment and Nelson International; actress Shelly Hack, star of "The Stepfather"; Barry Spikings, president and chief operating officer of Nelson International; actor Dennis Hopper, star of "River's Edge" and the HBO Video release "Hoosiers"; Lisa Klein, Hopper's companion; Richard B. Childs, president and chief operating officer, Nelson Entertainment, and executive VP, Nelson International; and actress Louise Smith, star of the Charter Entertainment release "Working Girls."

Will Produce Feature Films Cinema Group Outlines Plan

LAS VEGAS An ambitious long-term schedule of feature films—including a \$15 million remake of "The Blob"—will position Cinema Group Home Video as a major force in the industry, according to company chairman Andre Blay.



"We have the production capabilities, and we have people who know this business very well," said Blay at a reception hosted by his company at the recent Video Software Dealers Assn. convention. "Our plans are not to rely on outside sources for theatrical product but to produce our own. This is what will separate us from many of the other independent companies."

One of the original pioneers for the home video industry and the principal architect of Embassy Home Entertainment (now renamed Nelson Entertainment), Blay re-

cently acquired Continental Home Video with producer Elliot Kastner. Having completely revamped the company, Blay plans to bankroll and produce his own slate of movies.

While "The Blob" remake will not be available on videocassette until mid-1988 at the earliest, Blay decided to announce the title at VSDA in an effort to underscore his efforts as a producer of feature films.

Of more immediate concern for the company is "Safer Sex For Men and Women: How To Avoid Catching AIDS." Priced at \$29.95 and scheduled for release on Oct. 21, the tape is hosted by actress Morgan Fairchild.

Fairchild was on hand at the show to promote her tape and even distributed a number of condoms to showgoers to emphasize her support for safe sex.

AL STEWART

Japan: Videodisk Strong

TOKYO Despite failing to establish itself in other major markets, the LaserVision videodisk format has survived and even flourished in Japan. The number of LaserVision titles available here was expected to top the 5,000 mark by the end of August, according to spokesmen at LaserDisc, Pioneer's videodisk pressing subsidiary.

More than 5,000 of these disks were due to be on the market in early September—less than six years since the first 70 titles in the Philips-originated format were issued in October 1981.

The top-selling title to date, "Return Of The Jedi," has sold 120,000 copies since its May 1986 release.

Retail prices average about \$52

for movies less than two hours long and \$65 for longer features. Music titles range from \$38-\$45. Pioneer, with more than 1,200 titles on the market, has been the most prolific supplier of the format, with more than 1,200 titles on the market. Other names in the field include Toei Video (450 titles); Toshiba-EMI and Nippon Columbia (about 400 each); and Daiichi Kosho, CBS/Sony, and Nikkatsu Video Films (200 each).

Movies account for 51% of all releases to date; music programs account for 35%. Worldwide LaserDisc estimates that as many as 9,000 titles are now on sale to consumers, with roughly 5,000 in Japan and 2,000 each in the U. S. and Europe.

FOR WEEK ENDING SEPTEMBER 12, 1987

Billboard

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TOP MUSIC VIDEOCASSETTES™

			Compiled from a national sample of retail store sales reports.					
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Suggested List Price
1	3	5	THE DOORS: LIVE AT THE HOLLYWOOD BOWL	★ ★ NO. 1 ★ ★ The Doors Video Company MCA Home Video 80592	The Doors	1987	C	24.95
2	1	33	BON JOVI-BREAKOUT ▲	Polygram MusicVideo-U.S. Sony Video Software 95W50030	Bon Jovi	1985	SF	14.95
3	4	13	KISS EXPOSED ●	Polygram Records Inc. Polygram Video 440-041-489-3	Kiss	1986	LF	29.95
4	5	11	R.E.M. "SUCCUMBS"	A&M Records Inc. A&M Video 61710	R.E.M.	1987	LF	19.98
5	6	39	MOTLEY CRUE UNCENSORED ▲	Elektra/Asylum Records Polygram Video 440104-3	Motley Crue	1986	LF	19.98
6	2	7	VITAL IDOL	Chrysalis Records, Inc. Vestron Music Video 1204	Billy Idol	1987	LF	19.98
7	9	93	U2 LIVE AT RED ROCKS	Island Records Inc. MusicVision 6-20613	U2	1984	C	19.95
8	7	9	BEASTIE BOYS	CBS Video Music Enterprises CBS-Fox Music Video 5171	Beastie Boys	1987	SF	19.98
9	15	39	LIVE WITHOUT A NET ▲	Warner Bros. Records Warner Reprise Video 38129	Van Halen	1986	C	29.98
10	11	9	ONE VOICE	Barwood Films Ltd. CBS-Fox Music Video 5150	Barbra Streisand	1987	C	29.98
11	12	41	CONTROL-THE VIDEOS ●	A&M Records Inc. A&M Video 6-21021	Janet Jackson	1986	SF	12.95
12	10	63	THE #1 VIDEO HITS ▲ ◆	Arista Records Inc. MusicVision 6-20631	Whitney Houston	1986	SF	14.95
13	8	13	PRIEST LIVE	CBS Video Music Enterprises CBS-Fox Music Video 5134	Judas Priest	1986	C	24.98
14	13	15	KATE BUSH THE WHOLE STORY	Picture Music Intl. Sony Video Software R0567V	Kate Bush	1987	LF	29.95
15	20	51	GENESIS LIVE: THE MAMA TOUR	Picture Music Intl. Atlantic Video 50111-3-5	Genesis	1986	C	24.98
16	19	49	STARING AT THE SEA	Elektra Records Elektra Entertainment 40101	The Cure	1986	LF	24.98
17	14	5	RUN-D.M.C.	Profile Profile Video 101	Run-D.M.C.	1987	SF	19.95
18	17	5	BREAK EVERY RULE	HBO Video TVR9940	Tina Turner	1987	C	19.95
19	NEW ▶		CYNDI LAUPER IN PARIS	CBS Video Music Enterprises CBS-Fox Music Video 3570	Cyndi Lauper	1987	C	24.98
20	16	7	RIDIN' ON THE FREEWAY	Arista Records Inc. MusicVision 6-20755	Aretha Franklin	1987	SF	19.95

● Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for nontheatrical made-for-home-video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for nontheatrical made-for-home-video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985, were certified under different criteria. ◆ International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary.

Zenith's FTM Could Be Boon For Television

BY MARK HARRINGTON

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

HARDWARE WATCH
THE HIGH-RESOLUTION video revolution is freeing for consumer markets technologies once limited to industry—including one Zenith Electronics advance developed for computer monitors.

Called flat tension mask technology, the advance makes for one of the best computer monitors on the market. But it also brings notable improvements to the home television picture—improvements in line with Super VHS and digital television processing.

"We think this is the first in a new generation of color picture tubes," says a Zenith spokesman. "Anywhere you find a conventional cathode ray tube today an FTM tube can replace it."

The TVs use stationary, flat tension-mounted shadow masks vs. the mobile, curved spring-mounted shadow masks used in conventional sets. (The shadow mask is a perforated metal sheet inside the TV tube that directs electron beams at the screen, determining vital aspects of the picture.) Zenith says that use of an FTM allows distinct advantages over conventional spring-mounted masks.

Among the advantages are a 50%-80% increase in brightness and a proportionate increase in contrast; resolution of 1,024 horizontal lines and 780 vertical lines; a glare-free screen; a perfectly flat, distortionless picture; and better color imaging.

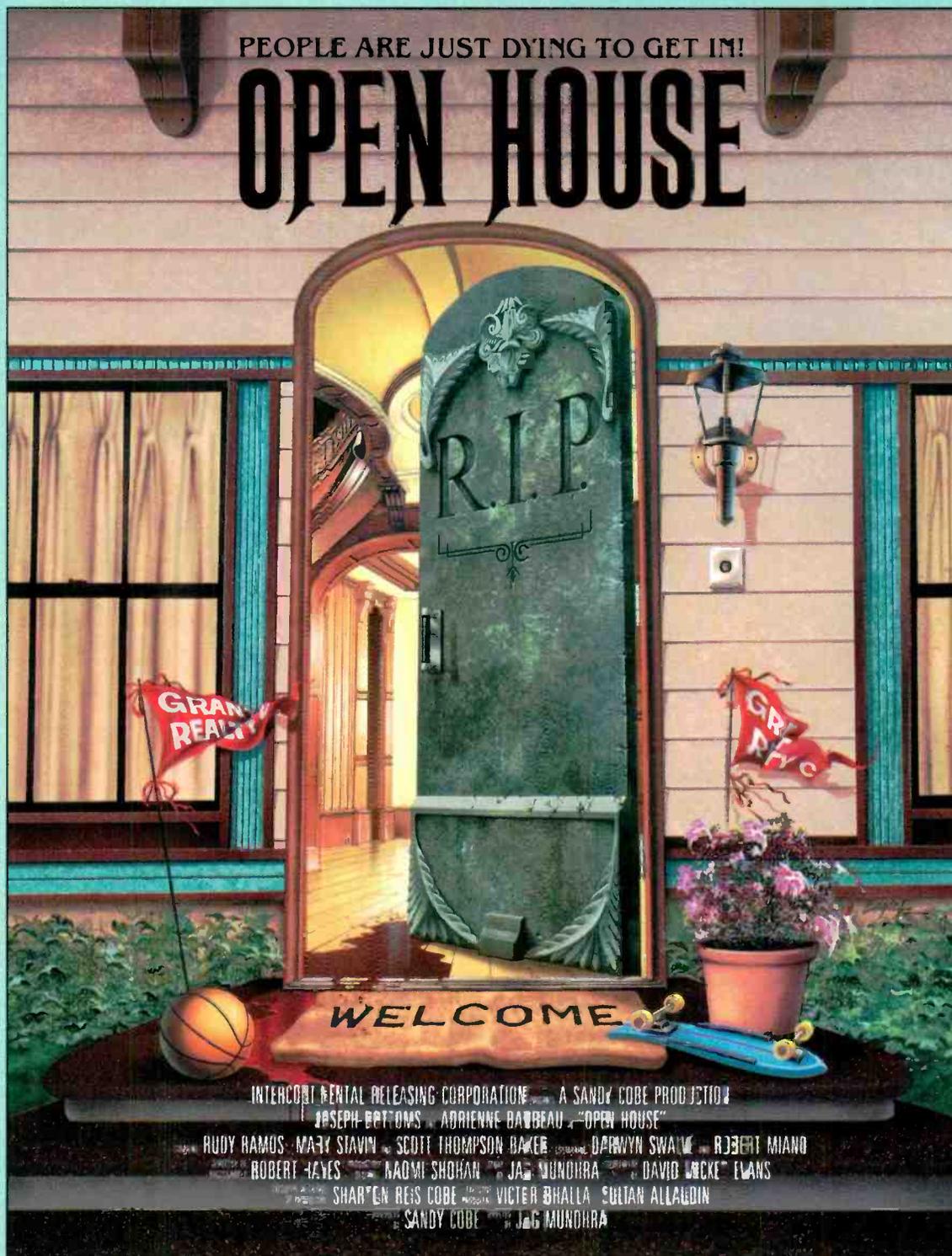
The Zenith spokesman says that since a working model hasn't been demonstrated, the company won't even speculate on the price of such a set. He says that while the premium over current sets has been described as "moderate," it could wind up being considerable. Electronics needed to accommodate the FTM would add to the price, he says.

Zenith originally developed FTM technology to improve the quality of computer monitors available from its data systems division. Those monitors, expected to emerge as a major factor in the computer arena, recently began being shipped. "It was never designed to be in color TV in the first place," says the

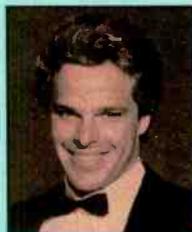
(Continued on next page)

FOR THE RECORD

The home video Newslines in the Aug. 29 issue gave an incorrect supplier for the videocassette "Safer Sex For Men And Women: How To Avoid Catching AIDS." The tape is slated for release by Cinema Group Home Video on Oct. 21.



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newsline...

A NEW GRATEFUL DEAD DOCUMENTARY is scheduled for release on home video in October. Directed by Jerry Garcia and Len Dell'Amico, the hour-long tape is titled "So Far"; it includes vintage footage of the legendary band and computer-generated animation. The tape, priced at \$29.95, will be released by 6 West Home Video, a division of Arista Records.

A \$15,000 BOUNTY has been placed on the heads of video pirates. The Motion Picture Assn. of America has upped the top reward for information leading to the arrest and conviction of people who make illegal copies of videocassettes. Since unveiling the reward program in 1976, the MPAA says, it has paid out more than \$336,000. Previously, the maximum award was \$5,000.

200,000 NIGHTMARES AND COUNTING: Media Home Entertainment's ambitious promotion for "Nightmare on Elm Street 3: Dream Warriors" has apparently paid off; the company says more than 200,000 copies of the horror film have been ordered by dealers before its release on Saturday (5). That makes it the best-selling title in the history of the company. To promote the cassette, the company launched an extensive consumer ad campaign and a Be In My Nightmare Sweepstakes, which offers consumers the chance to appear in the forthcoming "Nightmare on Elm Street 4."

"DRACULA SUCKS"—THE T-SHIRT: Unicorn Video staffers say they are "practically drowning" in requests for more 'Dracula Sucks' T-shirts. So now, in the interest of fairness, the company says it will send one shirt for every three cassettes ordered by a retailer. The horror movie is currently available for a list price of \$59.95.

KULTUR HAS CUT PRICES on its line of performing-arts videos, resulting in approximately 50% of the titles in the company's catalog being slashed. "It has become distinctively clear to us that our product will be more collectible at the lower price of \$39.95," says Dennis Hedlund, company president. Other titles have been lowered to \$19.95, Hedlund says.

AL STEWART

HARDWARE WATCH

(Continued from preceding page)

spokesman. But engineers discovered that with a few adjustments FTM could vastly improve a conventional TV picture. The tension-mounted shadow mask allows for a greater degree of energy to be fired at the screen, making for a brighter picture. Conventional sets are limited because excess energy fired at the shadow mask causes excess motion and picture distortion. Flat tension masks are stationary, varying only in tension as energy levels increase.

Yet, despite the increased energy need for the brighter picture, the spokesman says the effect won't be noticed on an electricity bill, and as far as company engineers can see, it won't shorten the life of a set.

Industry watchers say that as technologies like Super-VHS and digital processing gain acceptance in home video products, the development could find a warm reception.

"It could be the cream of the crop," says Chuck Ryan, an investment analyst for Merrill Lynch Capital Markets. "It could serve a market niche as digitalization and high resolution come to prominence in the consumer market."

Says the Zenith spokesman, "For technologies such as S-VHS and high-definition TV, clearly this is the right technology."

Murray Hurwitz, an analyst for

Chicago-based Prescott Ball & Turben, says he doesn't expect the improvements offered by FTM to add more than \$100 to the cost of a TV set.

However, he cautions, much depends on how quickly the computer market accepts FTM monitors so economy of scale can be reached. Still, he adds, "The product could be gangbusters. The picture quality is superior to anything out there."

He also cautions that the increased resolution of sets won't be useful until the resolution of broadcast TV is improved.

The Zenith spokesman notes there are bugs to be ironed out of the FTM system before it will see wide-scale application to consumer TVs. Primarily, he says, the electronics of the set will have to be altered to accommodate the absolutely flat screen. Signals of conventional sets projected onto curved screens seem distorted when projected on a flat screen.

Hurwitz also points out that because of design constraints, FTM can only be applied to sets that are no larger than 21 inches. "The glass gets thick and heavy after that," he says. "What Zenith will need for larger-screen sets is help from glass companies. They will need to develop a different configuration of glass that is thinner to make it lighter."

The first FTM sets are due out in 1988, and there are indications that Zenith won't be the only company offering them. "We've shown the technology to virtually every monitor maker in the world and the response has been overwhelmingly positive," says the spokesman.

CD-only store scores with hardware sales... see page 41

FOR WEEK ENDING SEPTEMBER 12, 1987

Billboard®

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TOP VIDEOCASSETTES SALES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	1	3	CROCODILE DUNDEE	Paramount Pictures Paramount Home Video 32029	Paul Hogan	1986	PG	29.95
2	2	47	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲	Lorimar/LightYear Ent. Lorimar Home Video 070	Jane Fonda	1986	NR	39.95
3	4	25	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
4	3	34	CALLANETICS ▲◆	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
5	5	13	HERE'S MICKEY!	Walt Disney Home Video 526	Animated	1987	NR	14.95
6	6	45	SLEEPING BEAUTY	Walt Disney Home Video 476	Animated	1959	G	29.95
7	12	97	JANE FONDA'S NEW WORKOUT ▲	Lorimar/LightYear Ent. Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
8	10	64	KATHY SMITH'S BODY BASICS ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
9	7	13	HERE'S DONALD!	Walt Disney Home Video 527	Animated	1987	NR	14.95
10	11	7	THE COLOR PURPLE	Warner Bros. Inc. Warner Home Video 11534	Whoopi Goldberg Oprah Winfrey	1985	PG-13	89.95
11	8	15	PLAYBOY VIDEO CENTERFOLD #5 PLAYMATE OF THE YEAR	Lorimar Home Video 059	Donna Edmonson	1987	NR	12.95
12	13	12	DISNEY SING-ALONG SONGS: HEIGH HO!	Walt Disney Home Video 531	Animated	1987	NR	14.95
13	19	6	THE DOORS: LIVE AT THE HOLLYWOOD BOWL	The Doors Video Company MCA Home Video 80592	The Doors	1987	NR	24.95
14	38	110	THE SOUND OF MUSIC ▲◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
15	9	2	A NIGHTMARE ON ELM STREET 3: DREAM WARRIORS	Media Home Entertainment M900	Robert Englund	1987	R	89.95
16	22	5	BILL COSBY: 49	Kodak Video Programs 8118705	Bill Cosby	1987	NR	19.95
17	20	4	BLACK WIDOW	CBS-Fox Video 5033	Debra Winger Theresa Russell	1986	R	89.98
18	29	8	DORF ON GOLF ◆	J2 Communications J2-0009	Tim Conway	1987	NR	29.95
19	27	93	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	19.95
20	26	3	THE THREE AMIGOS	Orion Pictures HBO Video 0007	Steve Martin Chevy Chase	1986	PG	89.95
21	17	26	KATHY SMITH'S TONEUP ▲	JCI Video Inc. JCI Video 8112	Kathy Smith	1986	NR	29.95
22	18	2	BLUE HAWAII	Key Video 2001	Elvis Presley	1961	NR	19.98
23	16	6	THUNDERBALL	CBS-Fox Video 4611	Sean Connery	1965	NR	19.98
24	RE-ENTRY		MARY POPPINS ●◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
25	15	12	HERE'S GOOFY!	Walt Disney Home Video 529	Animated	1987	NR	14.95
26	35	33	BACK TO THE FUTURE ▲◆	Amblin Entertainment MCA Home Video 80196	Michael J. Fox Christopher Lloyd	1985	PG	29.95
27	28	2	THE BEDROOM WINDOW	DEG Inc. Vestron Video 5209	Steve Guttenberg Isabelle Huppert	1987	R	79.98
28	RE-ENTRY		DR. NO	CBS-Fox Video 4456	Sean Connery	1962	NR	19.98
29	RE-ENTRY		ON HER MAJESTY'S SECRET SERVICE	CBS-Fox Video 4604	George Lazenby Diana Rigg	1968	PG	19.98
30	NEW▶		OVER THE TOP	Cannon Films Inc. Warner Home Video 11713	Sylvester Stallone	1987	PG	89.95
31	RE-ENTRY		YOU ONLY LIVE TWICE	CBS-Fox Video 4601	Sean Connery	1967	NR	19.98
32	14	91	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
33	NEW▶		PLAYBOY VIDEO CENTERFOLD #6	Lorimar Home Video 526	Lynne Austin	1987	NR	12.95
34	32	13	KISS EXPOSED	Polygram Records Inc. Polygram Video 440-041-489-3	Kiss	1987	NR	29.95
35	34	110	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
36	31	90	STAR WARS	CBS-Fox Video 1130	Mark Hamill Harrison Ford	1977	PG	29.98
37	24	95	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	19.95
38	37	7	THE GOLDEN CHILD	Paramount Pictures Paramount Home Video 1930	Eddie Murphy	1986	PG-13	79.95
39	36	49	SCARFACE ▲	Universal City Studios MCA Home Video 80047	Al Pacino	1983	R	24.95
40	25	22	A WEEK WITH RAQUEL	Total Video, Inc. HBO Video TVA9965	Raquel Welch	1987	NR	29.95

◆ Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for nontheatrical made-for-home-video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for nontheatrical made-for-home-video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985, were certified under different criteria. ◆ International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary.



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**Co-op Ads Get
Mixed Reviews
At Seminar**

BY CHRIS MORRIS

LAS VEGAS Co-op advertising, a traditional sore point among mom-and-pop video retailers, became the focal point of discussion once again at a recent Video Software Dealers Assn. convention seminar. The dialog proved as inconclusive as ever.



The Aug. 17 seminar, "Co-op Advertising: How To Get It, How To Use It," failed to

live up to its title; if anything, the four panelists pointed out how the vagaries of co-op systems make it difficult for retailers to derive their fair monetary share from distributors and studios.

"I wish we had the [co-op] guidelines; I don't know why they keep them secret," said Barry Rosenblatt, operator of the 37-store Video Library chain, which dominates the Sacramento, Calif., market.

The lack of clear-cut co-op rules often leaves retailers in the dark, noted John Heim, ad manager for 40 National Video outlets and operator of four stores in the Denver area.

"Even today, we hear stories of co-op being returned to the studios unspent," Heim said.

Added Rosenblatt, "There is a lack of communication from the retailer to the distributor, from the distributor to the studio, from the studio to the people who check it."

Rosenblatt said uncertainty over co-op requirements is exacerbated by the studios, which at times appear unsure of their own ground rules.

"We receive [television ad] clips from the studios without their logos on them; we send them back for approval, and we get turned down," he said, after screening two versions of a "Heartbreak Ridge" TV spot to illustrate his point.

Steve Berns, president of RKO Warner Theatres Video, which operates 20 outlets in New York City—including former Video Shack stores—agreed the co-op system has problems. But, he added, retailers should attack those problems by being more creative and better organized. For example, Berns said, retailers need not rely on TV and print ads to promote their product. "You can do contests; you can do promotions; you can do grand openings," he said.

National's Heim also called for dealer creativity, citing his own company's rental of the Denver Zoo to help promote "Out Of Africa." Added Video Library's Rosenblatt, "The promos you do don't have to be expensive. You don't have to go to television or radio. Don't get caught up spending more than you can afford."

Robert Smith, operator of two Color Shop stores in Mobile, Ala., and the sole independent voice on the panel, said retailers must establish good relationships with their distributors. Smith opined that di-

(Continued on next page)

Japan's VCR Production Has Dropped

TOKYO For the eighth month in a row, the Electronic Industries Assn. of Japan has reported a decline in VCR production. Production for June totaled 2.45 million units, down 21.2% from the same month a year ago. Additionally, the number of units exported from Japan totaled 2.05 million units, down 7.1% from 1986.

Figures for the first six months of this year show total VCR production of 13.22 million units, a drop of 15.2% from the first half of 1986 (15.59 million).

Exports for January-June 1987 totaled 10.45 million units, down 20.9% from the 13.22 million of the previous year. Meanwhile, production of color television sets totaled 1.18 million in June, up 7.8% from the same month last year. The first-half figures were up 4.3% to 6.87 million, with exports down to 1.98 million, a decline of 18.3% from the corresponding time last year.

CO-OP ADVERTISING

(Continued from preceding page)

rect mailings and radio ads with dealer tags are among the best ways for mom-and-pop retailers to put their money to use.

"Our last co-op direct mailer was paid for by Coca-Cola," Smith said.

Heim disagreed, however, saying, "In my personal opinion, a dealer tag ad is a waste of money and a rip-off of you. Whose name is at the bottom means nothing. You deserve your co-op dollars in your own store."

Few current releases were addressed by the panelists, but they did voice displeasure over HBO Video's low 1% co-op offering for the Academy Award-winning film "Platoon." Standard co-op monies per title run 3%-5% of purchase.

"We think it's illogical," RKO Warner's Berns said of the HBO offering. Added Rosenblatt, "If we can't tell our customer in our way, then we'll decrease our order."

Heim also noted the discrepancy between major trade advertising and limited co-op money being offered on product like Disney's "Lady And The Tramp."

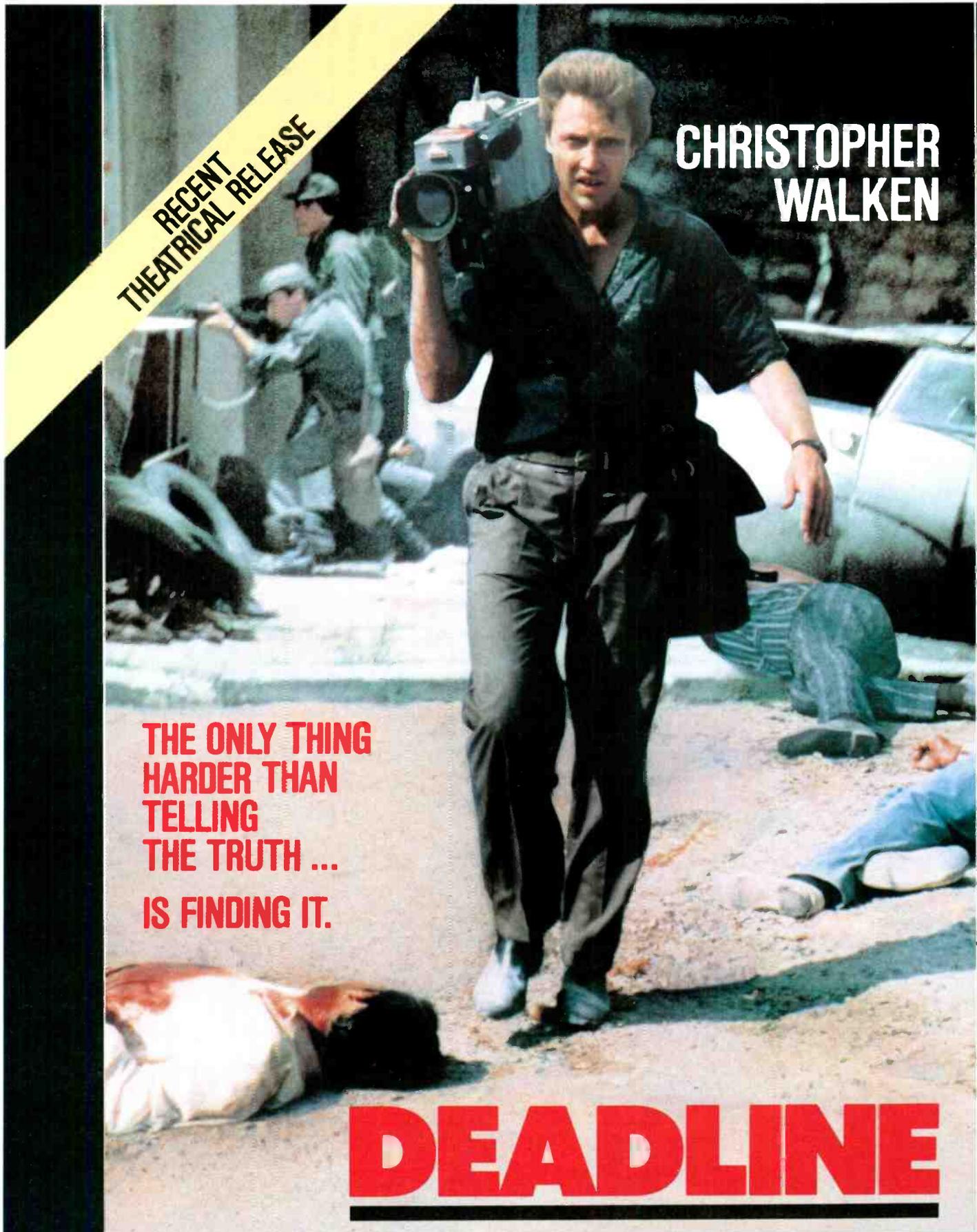
The persistently knotty subject of co-op advertising may have been summed up best by a retailer speaking near the end of the seminar: "Co-op," he said, "is either feast or famine."

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TOP SPECIAL INTEREST VIDEOCASSETTES SALES

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	Suggested List Price
Compiled from a national sample of retail store sales reports.						
RECREATIONAL SPORTS™						
★★ NO. 1 ★★						
1	2	37	GOLF MY WAY WITH JACK NICKLAUS	Worldvision Enterprises Inc. 2001	Easy-to-follow guide for the beginning golfer.	84.95
2	1	37	AUTOMATIC GOLF	Video Reel VA 39	Bob Mann's methods increase players' drive by 30 to 80 yards.	14.95
3	10	17	THE SUPERFIGHT-HAGLER VS. LEONARD	QMI Video Forum Home Video QMI-1	Features the fight in its entirety plus rare interview footage.	19.95
4	4	31	JOHN MCENROE AND IVAN LENDL: THE WINNING EDGE	Vestron Video 1022	Learn tennis secrets and tips from the world's two best players.	29.95
5	6	9	ARNOLD PALMER: PLAY GREAT GOLF VOLUME 1	Vestron Video 2038	Mastering the Fundamentals focuses on the basic mechanics of golf.	39.98
6	8	13	LITTLE LEAGUE'S OFFICIAL HOW-TO-PLAY BASEBALL BY VIDEO	Mastervision	Basic instructions for any aspiring young ballplayer.	19.95
7	7	31	MARTY HOGAN: POWER RAQUETBALL	Pacific Arts Video 598	Lessons include serving, returning, forehand, backhand & court strategy.	19.95
8	3	9	DORF ON GOLF ♦	J2 Communications J2-0009	Tim Conway displays the fun-damentals of golf in this spoof of how-to's.	29.95
9	9	27	GOLF LESSONS FROM SAM SNEAD	Selluloid / Adam R. Bronfman Star Video Productions	Golf's Grand Master demonstrates and explains every aspect of the game.	49.95
10	12	15	THE BEST OF THE FOOTBALL FOLLIES	NFL Films Video	NFL's best and funniest football bloopers fill this compilation.	19.95
11	5	37	HOW TO PLAY POOL STARRING MINNESOTA FATS	Lorimar Home Video 018	The pool master reveals his secrets for shooting to win--every time.	19.95
12	11	3	MIKE SCHMIDT STORY: THAT BALL'S OUTTA HERE!	Rainbow Home Video	The Phillies' great displays his techniques for heavy-hitting.	24.95
13	RE-ENTRY		T'AI CHI CH'AUN	Touching The Clouds King Of Video	Nancy Kwan demonstrates and explains the oriental exercise for mind and body.	42.95
14	RE-ENTRY		WARREN MILLER'S LEARN TO SKI BETTER	Lorimar Home Video 098	A definitive guide to the art of skiing.	24.95
15	RE-ENTRY		SKI MAGAZINE'S LEARN TO SKI	Lorimar Home Video 098	Beginner's guide to skiing, designed to teach basic techniques.	19.95
16	NEW ▶		SOCCER FOR EVERYONE: VOLUME 1	Sports World	This program on soccer includes juggling, heading, dribbling and trapping.	29.95
17	19	37	BASS FISHING: TOP TO BOTTOM	3M/Sportsman's Video Leisure Time Video	Ricky Clunn shows how to fish at all depths plus casting techniques.	69.95
18	NEW ▶		PLAY BETTER GOLF: VOLUME 2	Spinnaker Software Corp.	More golf basics including shot refinement, the wedge, and putting.	9.95
19	15	11	DR. J'S BASKETBALL STUFF	CBS-Fox Video 5032	Highlights of Julius Erving's career as well as playing techniques are featured.	19.98
20	14	3	GREATEST SPORTS LEGENDS: JULIUS IRVING	Congress Video	The life and career of one of pro basketball's greats.	14.95
HOBBIES AND CRAFTS™						
★★ NO. 1 ★★						
1	3	37	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 1	J2 Communications	Unique techniques are revealed in this video on Cajun cooking.	19.95
2	5	23	LAURA MCKENZIE'S TRAVEL TIPS-HAWAII	Republic Pictures Corp. H-7352-1	Visits to Oahu, Maui, Diamond Head, and Waikiki.	24.95
3	2	37	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 2	J2 Communications	How to prepare Cajun and Creole classics from scratch.	19.95
4	NEW ▶		L.L. BEAN GUIDE TO OUTDOOR PHOTOGRAPHY	Friendship II Productions	Program packed with info on how to take better outdoor photos.	29.95
5	8	15	VIDEO AQUARIUM	The Video Naturals Co.	For the fish lover whose time or bad luck makes owning live fish impossible.	19.95
6	4	21	JULIA CHILD: MEAT	Random House Home Video	The preparation and carving of roasts, steaks, hamburger, and chops.	29.95
7	10	3	VIDEO FIREPLACE	The Video Naturals Co.	Relax in the glow of a flickering fire-right on the T.V. screen!	19.95
8	1	15	YES YOU CAN MICROWAVE	JCI Video Inc. JCI Video 8200	Common-sense guide to the basics of microwave cooking.	29.95
9	9	9	MADE EASY-ELECTRICAL	Lorimar Home Video 073	This volume is designed to save homeowners money on simple repairs.	14.95
10	12	23	HUGH JOHNSON'S-HOW TO ENJOY WINE	Simon & Schuster Video Paramount Home Video	A definitive look at wine from cooking to decanting and buying	29.95
11	6	29	PLAY BRIDGE WITH OMAR SHARIF	Best Film & Video Corp.	Step-by-step bridge techniques and strategies.	34.95
12	7	31	THE VICTORY GARDEN	Crown Video	Planning, planting, maintaining, and harvesting of the home garden.	24.95
13	NEW ▶		MADE EASY-REMODELING	Lorimar Home Video 140	Volume is designed to save you money on common home repairs.	14.95
14	11	27	CHEERS! ENTERTAINING WITH ESQUIRE	Esquire Video ESQCH01	Esquire magazine presents this foolproof guide to giving great parties.	14.95
15	15	27	THIS OLD HOUSE	Crown Video	Numerous home repair and restoration ideas presented in an easy-to-do style.	24.95

♦ International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary.
Next week: Health And Fitness; Business And Education.

HOME VIDEO



Don't I Know You? Sidney Poitier chats with Dionne Warwick at a reception held during the recent Video Software Dealers Assn. convention. Earlier in the evening, during a dinner hosted by RCA/Columbia Pictures Home Video, Poitier was honored with the 1987 VSDA Presidential Award for Sustained Creative Achievement, and Warwick sang many of her biggest hits for a crowd of more than 4,000 showgoers. (Photo: Lee Salem)

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VIDEO REVIEWS

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

"The Nightmare Returns: The Alice Cooper Tour," MCA Home Video, 76 minutes, \$29.95.

Everything you'd expect from Alice Cooper is here. The grinding heavy metal licks, the props, the boa constrictor, and the stage antics—plenty of stage antics. The highlight comes when Cooper pokes his head through a guillotine during the song "I Love The Dead." With the help of some convincing theatrics, the head appears to be sliced off. A zombie promptly carries Cooper's detached noggin around the stage, and even gives it a blood-soaked kiss (yuck!). The music is vintage Cooper. His face etched in mock anger, a pencil-thin, leather-clad Cooper unleashes a rambunctious set generously sprinkled with favorites like "18," "School's Out" and the haunting "Only Women Bleed." While the self-proclaimed "king of shock" may have had his impact diluted by a legion of imitators, old fans will greet this new nightmare with open arms. Meanwhile, young head-bangers—at least those who don't find him too subdued—will eat it all up with a spoon. **AL STEWART**

"The Glory Of Their Times," Vid-America, 52 minutes, \$29.95.

This time capsule will be too heavy for the casual baseball fan but connoisseurs of the sport's history will eat it up. Based on the acclaimed book by Lawrence S. Ritter, this well-crafted documentary chronicles baseball from the turn of the century to 1917, when a young left-hander named George Herman "Babe" Ruth was acclaimed not as a slugger of home runs, but as a pitcher who won 23 games during each of his first two seasons. Other stories retold here include the 1909 World Series clash between Detroit's Ty Cobb and Pittsburgh's Honus Wagner as well as a 1912 American League pennant race that saw Smokey Joe Wood's 34 wins lift Boston over Washington despite Walter Johnson's 32 wins for the Senators.

Surviving players from the era recall these and many other baseball nuggets; visuals rely on still photographs and the era's crude motion-picture technology, while headlines place events in a historical context. The price may be a bit steep for wide-scale sell-through, but baseball fanatics will appreciate a chance to rent this title.

GEOFF MAYFIELD

"The Worst Crimes Of The Twentieth Century," Front Row Video Inc., 30 minutes, \$9.95.

For the purposes of this tape, the 20th century consists of the period from 1962-69, during which four mass murderers—Albert "Boston" (Continued on next page)

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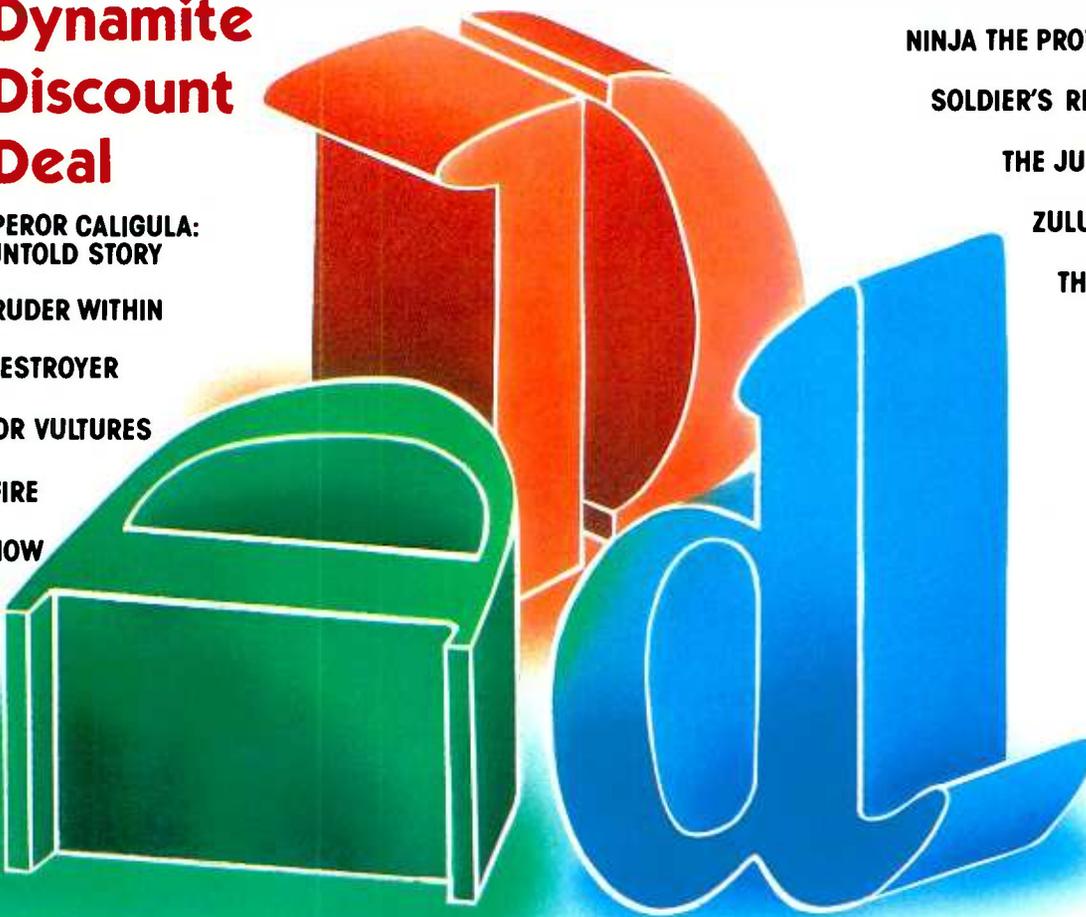
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TRANS WORLD ENTERTAINMENT

VIDEO REVIEWS

(Continued from preceding page)

"Strangler" Desalvo, Richard Speck, Charles Whitman, and Charles Manson—shocked America. The program mainly consists of powerful generic images: still photos of bright-eyed youths juxtaposed with footage of spacey killers being led away by their uniformed captors; corpses wrapped in blankets; mournful neighbors; and spent weapons. Except for the bland segments with a Temple Univ. criminologist, this is intriguing material. Best of all is an interview with Manson, who defiantly declares, "I feel no bad; I know no bad."

KEN SCHLAGER

"Journey Into Space," MCA Home Video, 30 minutes, \$29.95.

This half-hour program is cut from much the same cloth as MCA's underwater voyage "Ocean Symphony," but instead of heading beneath the sea, the cameras this time are aimed at the heavens. Documentary footage is presented, sans narration, over a new-age music bed. Unfortunately, the results of "Journey Into Space" are not as impressive as its oceanic companion.

Produced and directed by Craig Jackson (who also gets credit for the somewhat bland soundtrack), the tape attempts to give the viewer the experience of flying a space shuttle, with stock NASA footage of rockets launching, astronauts training in states of semiweightlessness, satellites in orbit, and views of earth from outer space. The main problem here is that the program is much more confined than its subject matter: Network coverage of actual NASA missions has gone further to challenge the imagination.

G.M.

"Chimples Go To School," Morris Video, 30 minutes, \$19.95.

The program follows the antics of Buster and Lulu, a pair of frisky, 2-year-old "chimples" on their first day in a new school. The term "chimple" combines the words "chimps" and "people" and is based on the concept that chimps' behavior is similar to that of young children.

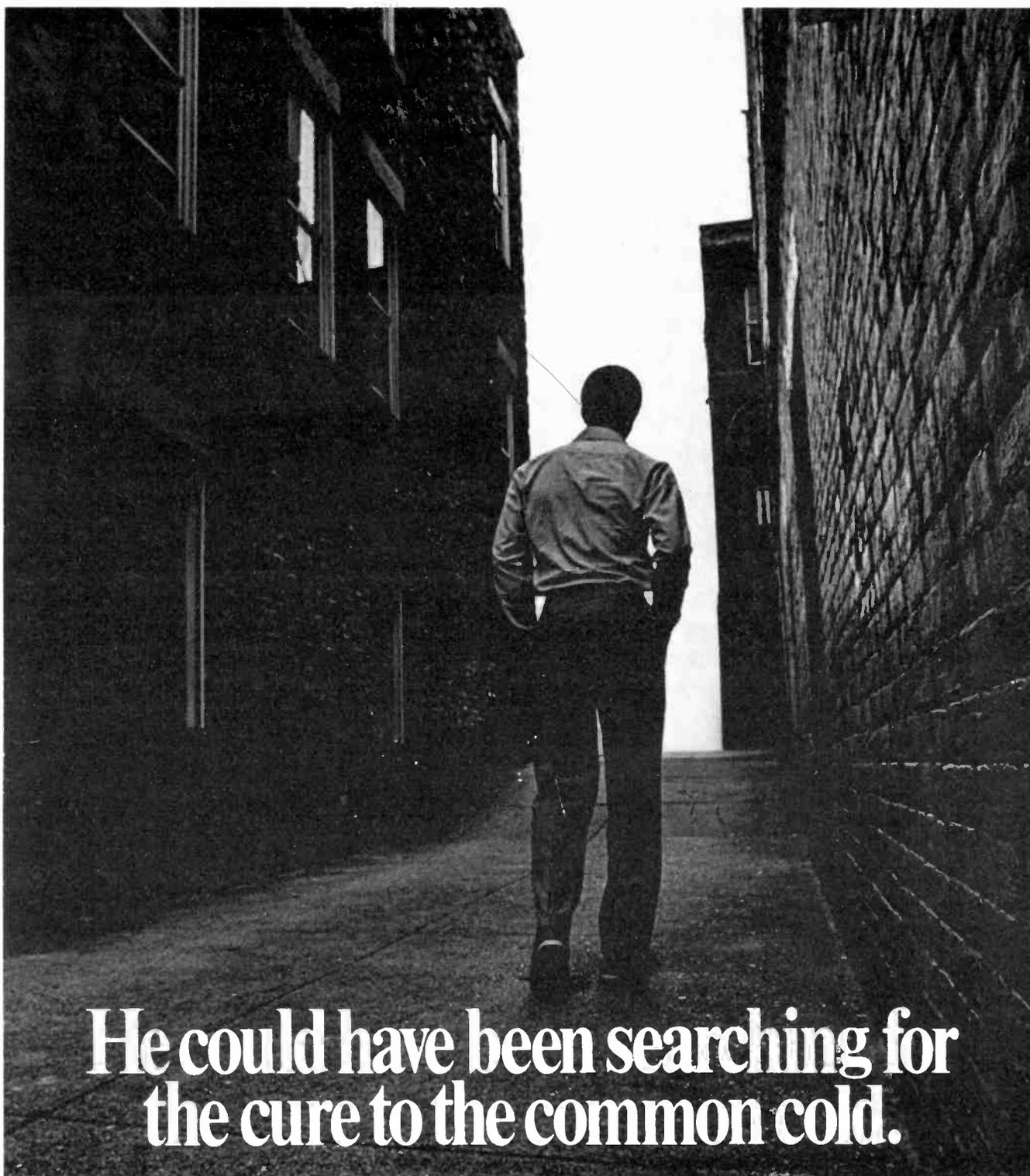
Behind all of this monkey business, however, there is a lesson. Illustrating the chimples' motto—the four Ls: living, loving, laughing, and learning—the program is designed to help youngsters understand and overcome their fear of meeting new people and help them gain confidence when placed in new situations. Complete with a sing-along audiocassette and a chimple activity book, this program is fun as well as educational. Future Chimple episodes are eagerly awaited.

DOUG REDLER

"Aerobics For Asthmatics," no manufacturer listed, 45 minutes, \$39.95.

Olympic gold medalist Nancy Hogshead leads a workout designed to help asthmatics improve their cardiovascular systems and strengthen the muscles that control breathing. The athlete begins by explaining how asthma has affected her and how the correct exercises can help minimize the problems asthmatics have. Hogshead then leads several others in breathing

(Continued on next page)



He could have been searching for the cure to the common cold.

There are kids out there who have the desire, the will and the brains to go to college. What they don't have is the money. So they don't go. And that is nothing less than a crime.

Which is why the United Negro College Fund exists. By keeping

tuitions down at its 43 predominantly black colleges, the Fund gives a chance to thousands of these deserving students, a chance they would not have gotten otherwise.

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So please send your check to the United Negro College Fund, 500 East 62nd Street, New York, New York, 10021. Who knows, it may be the check that will clear up your next cold.

Give to the United Negro College Fund.

A mind is a terrible thing to waste.



VIDEO REVIEWS

(Continued from preceding page)

warm-ups, stretching, aerobics, and a cool-down. The video's biggest drawback is its \$39.95 price tag.

PAUL OESCHGER

"Gospel From The Holy Land," Video Publications, 55 minutes, \$24.99.

Host Barry White leaves behind the bedroom-voice approach that characterizes his early-'70s pop work for a walk on the sacred side, while smooth Andrae Crouch shows why his following extends beyond the gospel camp. The Rev. James Cleveland and the Southern California Community Choir and Shirley Caesar round out the show, which—as the program length and high production values suggest—was originally intended for television broadcast.

This program of high-energy gospel music, performed by some of the genre's leading stars, is the first in a series of three. It may not have the overall appeal of the critically acclaimed documentary "Say Amen Somebody," but for what it is, "Gospel From The Holy Land" is well executed.

G.M.

"35mm SLR: Shoot Like A Pro," Vidatron Communications, 46 minutes, \$23.45.

Anyone who has owned a 35mm single-lens reflex camera for a few months, studied the camera's manual, and made an earnest attempt at learning the basics of photography will probably already know most of what this tape attempts to teach. But for the first-time camera buyer who hasn't found time to read the manual, this Pentax production is just the ticket.

Beginning with an overview of camera equipment and its care, this comprehensive mix of live action and animation sheds a good deal of light on some of the more complicated aspects of photography, including depth of field, exposure compensation, and use of electronic flash units.

JEFF NISBET

"101 Super Stars: 'Greatest Sports Legends' 10th Anniversary Special," Sports Legends Video, 65 minutes, \$9.95.

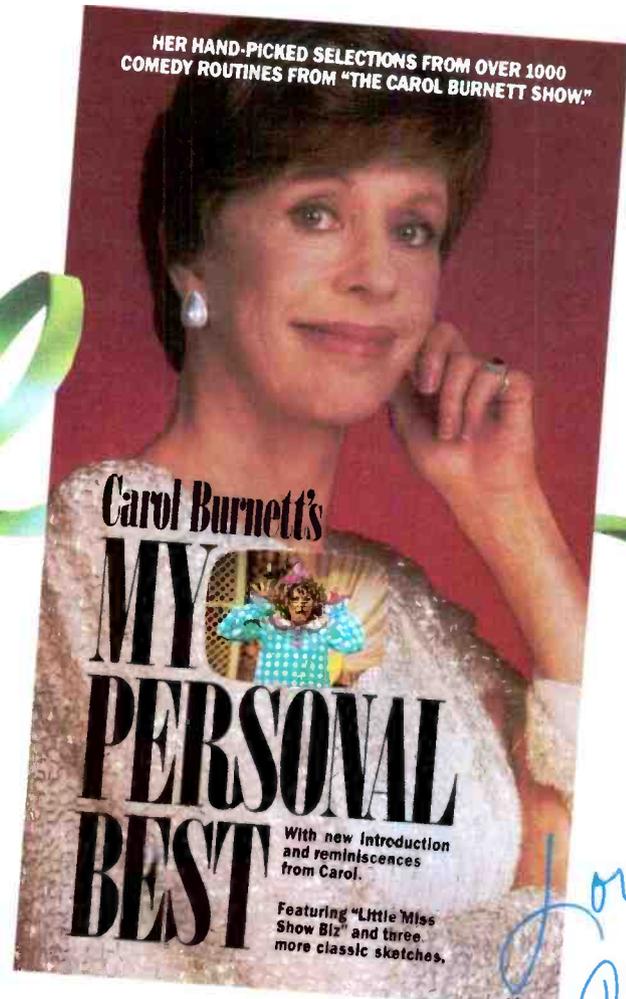
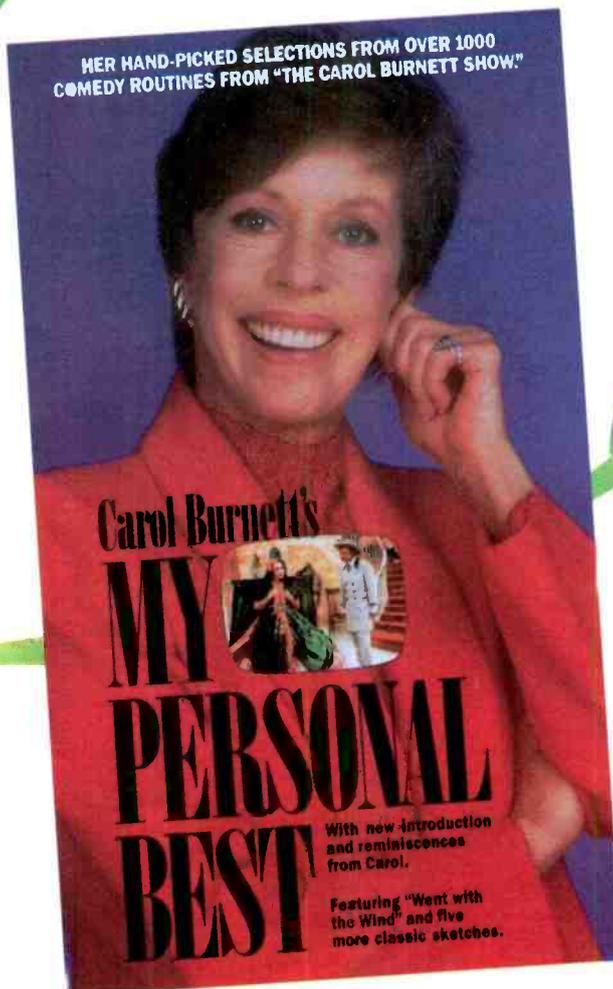
Originally aired as the 10th anniversary show of the syndicated television series "Greatest Sports Legends," the anthology pats itself on the back a bit here but still manages to indulge viewers with a wealth of precious moments: Ted Williams reaching .406 on the last day of 1941 and later capping his career with a home run in his last at-bat; Jerry West's famous cross-court basket; Jackie Robinson stealing home in the World Series.

Happy-talk co-hosts Jayne Kennedy and Ken Howard will irk some sports purists, although Howard handles his role smoothly. The biggest complaint from some buffs will be that many of the tape's honorees are dispatched too quickly—a concluding five-minute montage gives 34 of these "superstars" mere passing mentions, while others are similarly dismissed in short order earlier in the program.

Despite its flaws, the all-star lineup and rock-bottom price could help this package at the sales counter.

GEOFF MAYFIELD

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Pre-book date
October 1

Release date
October 15

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Executive Producers KENNETH JOHNSTON and WOLF SCHMIOT Produced by EDWARD COE and RON RICH Written by OSCAR BROONEY, RON RICH and RICHARD EGAN Music by JAMES HART Supervising Editor JAMES RUXIN Directed by ALAN SMITHEE

hi-fi
MONO

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A Rockin' Rocket Man. Elton John's new concert video features the flamboyant entertainer performing in Australia with the Melbourne Symphony Orchestra. Scheduled for release Sept. 24 (prebook is Sept. 14), the 95-minute cassette features 20 songs, including selections not offered on either the recent live double album or the Showtime cable television special. "Elton John Live In Australia" will be priced at \$29.95 and marks the first music video product released by J2 Communications.

**Lakers Release
Antidrug Vid,
Rap Single**

NEW YORK As part of an ongoing effort to combat the spread of illegal drugs, a 20-minute music video created by the world champion Los Angeles Lakers will be released by CBS/Fox Home Video.

"Just Say No" features the entire basketball team singing an original rap song aimed at discouraging young people from using illegal drugs. The single was released to radio stations and the videoclip was released to music video channels on Sept. 1.

The videocassette will be available in video stores beginning Sept. 24 for a list price of \$14.95. Included on the cassette is a behind-the-scenes look at the making of "Just Say No." The video was produced by George Duke and was made available to CBS/Fox as a result of a previous distribution agreement with NBA Entertainment.

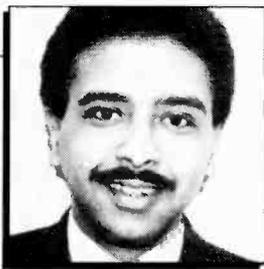
In the past, members of the Lakers have made appearances at Los Angeles high schools to deliver antidrug messages to students. The entire "Just Say No" project, including the single, music video, and home video, was developed by the Lakers' wives, who have formed a nonprofit community service organization.

**THE BILLBOARD BOOK
OF NUMBER ONE HITS**

BY FRED BRONSON

The inside story of every Number One single from "Rock Around the Clock" to "We Are the World." AT BOOKSTORES NOW.

Latin Notas



by Tony Sabournin

WORD LEAKING OUT OF New York's Variety Studios has it that **Fernandito Villalona's** forthcoming album for **Kubaney Records** is going to be his most exciting in years. This is a promising sign for Villalona, one of *merengue's* top sellers, whose myriad fans eagerly await his releases. Unlike previous recording sessions—open-door affairs with interested parties and sycophants gaining equal access to the reclusive *Mayimbe*—present recording dates have been conducted with the utmost secrecy throughout the 14 months of production. Nor have there been the usual advance cassettes and promotional items. Even **Tony San Martín**, Kubaney's normally outgoing VP, is reluctant to talk about it. "When Fernandito approached us during the preproduction stages, he stressed three factors: time to pour onto this production plenty of planning and emotion, the best facilities [in which] to create a qualitative product, and total secrecy to maximize future audience impact," San Martín says. According to San Martín, Kubaney is planning to promote the album through radio stations around the U.S. and Puerto Rico. As yet untitled, Villalona's album will include "Quisqueyanos," a cut calling for unity among Dominicans, which has received ample radio play.

FOLLOWING EMI'S announcement of **Lissette's** signing last week, **Mario Ruiz**, director of a&r and marketing for Latin America, revealed the inking of pop/dance/tropical group **Daiquirí**. Ruiz predicted that "at least five songs on the album [will be] hits." The first promotional single, "Mi Tumbao," was produced and remixed by **David Rivkin**—soon to be

known as **David Z** (like his brother **Bobby Z**, **Prince's** drummer). Therefore, we can expect lots of '80s Minnesota funk.

In a related development, EMI/Rodven, the label's joint venture with its Venezuelan counterpart, will soon disclose its recording contract with three ex-**Menudos**: **René**, **Johnny**, and **Xavier**, who have formed a new band under the name **Proyecto M**. Although not at liberty to disclose all the details related to the trio's production, Ruiz does say, "It'll be completely the opposite of what they did with Menudo, because these guys can sing for real!" According to Ruiz, the album is expected to be released in the U.S. the fourth week of September and four weeks later in Venezuela. Sources inform us that the name chosen by the label, **Atake**, was voted down by the members because of its hostile implication.

NOTAS Y NOTICIAS: What Ruiz *didn't* mention is

Fan excitement builds for Villalona's next album

the impending—and still confidential—signing of a former **RCA/Ariola** songstress, who is expected to sign with EMI. Her next release is scheduled for October, in tandem with that of another former RCA artist, **José Feliciano** . . . In the meantime, **RCA/Ariola International**, *ni corto ni perezoso*, is gambling heavily in Las Vegas. Superstar **Emmanuel**, with sales of "Solo" having surpassed the 5 million copies mark, crashes **Caesar's Palace** Sept. 9-14. **José José**, completely recovered from the ailments that recently landed him at a Los Angeles hospital, does **Aladdin** on Sept. 15. **Lucía Méndez**, heavily booked with daily *novela* taping commitments, is expected to do Vegas in November . . . Superstar singer/composer **Juan Gabriel** is on company loan for author/production duties on the latest recording by **Raphael**, who is scheduled to perform at New York's **Radio City Music Hall** on Oct. 3.

LA RADIO LATINA



by Carlos Agudelo

DEYFILIA CARRASCO, 20, an unemployed single mother from Michoacán, Mexico, won a \$1 million prize awarded by **KTNQ-AM** Los Angeles, the largest promotional jackpot given away by a radio station in the city's history, according to **Bill Beadles**, the station's marketing director. The selection of the winner took place Aug. 29 at the Los Angeles Music Center from 2 million entries. In addition to the winner's selection, the show also featured **José José**, **Jorge Muñoz**, **Carlos Mata**, **Lila Murillo**, **Los Brios**, **Zerimar**, and **Laureano Brizuela**.

The amount of the prize is not the only record set by the station. **KTNQ** and its sister outlet, **KLVE-FM**—the only FM station broadcasting in Spanish in the Los Angeles area—have become the most successful combo of its kind in the country. The stations were bought two years ago by their current owner, **H&W Communications**, for a record price of \$40 million.

KTNQ and **KLVE** received 3.1 and 3.0 shares, respectively, in the spring Arbitron ratings. **Humberto Luna**, a **KTNQ** DJ, is one of the most popular radio personalities in the area. Music programming at the stations includes *ranchera* with some pop-contemporary ballads in Spanish on the AM band, geared toward a 25- to 54-year-old audience, and international top 40 contemporary ballads on the FM station, with the 18-45 segment in mind.

Although Spanish-language FM stations have proved to be winners in big Hispanic markets, New York City is still without one. The search is on, however, according to well-informed sources in the media. So far, the four Spanish-language AM stations

have failed to make consistent audience gains.

THE MIAMI ENTRY won the national finals of the OTI Festival, held Aug. 29 at the James L. Knight Convention Center in Miami. The song "Sabes Lo Que Yo Quisiera," composed by **Mario G. Palacio** and sung by **Felo Bohr**, won the right to represent the U.S. in the international finals, set for Oct. 25 in Lisbon, Portugal.

"**WE ARE WRITING** you on behalf of our publisher-principals for whom we act as licensing and collecting agent," reads the notice sent by the Harry Fox Agency to the same importers that have been under pressure from the Recording Industry Assn. of America in the parallel-imports debate. "At their request, we wish to confirm to you the procedures and requirements for our granting of license au-

KTNQ Los Angeles awards \$1 million in a promotion

thority on their behalf to import into the U.S. phonorecords made outside the U.S. that embody performances of the copyright musical compositions owned or controlled by such publisher-principals."

With this, the Fox Agency is opening another front in the very messy copyright situation in the Spanish-language music field in the U.S.

A NOTE OF CONGRATULATIONS for **Michel Camilo**, the 33-year-old Dominican pianist who was the revelation of the North Sea Jazz Festival in Holland and the high point at the Copenhagen Jazz Festival. Camilo won standing ovations and high praise from music critics, who admired his masterful technique at the piano. He will be playing at Mikell's in New York from Sept. 17-19.

FOR WEEK ENDING SEPTEMBER 12, 1987

Billboard

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HOT LATIN 50™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
				Compiled from national Latin radio airplay reports.	
				★★ NO. 1 ★★	
1	2	2	11	LUIS MIGUEL WEA	AHORA TE PUEDES MARCHAR 2 weeks at No. One
2	3	3	5	LOS LOBOS WARNER BROS.	LA BAMBA
3	1	1	17	JULIO IGLESIAS CBS	LO MEJOR DE TU VIDA
4	5	5	29	LOS BUKIS FONOVISA	TU CARCEL
5	4	4	29	AMANDA MIGUEL PROFONO	EL PECADO
6	10	10	5	EMMANUEL RCA	NO TE QUITES LA ROPA
7	6	7	30	LORENZO ANTONIO MUSART	DOCE ROSAS
8	19	20	4	CHAYANNE CBS	FIESTA EN AMERICA
9	18	32	3	JULIO IGLESIAS CBS	QUE NO SE ROMPA LA NOCHE
				★★★ POWER PICK ★★★	
10	23	19	7	NELSON NED EMI	ME PASE DE LA CUENTA
11	24	28	5	MIJARES EMI	NO SE MURIO EL AMOR
12	25	23	9	FRANCO DE VITA SONOTONE	SOLO IMPORTAS TU
13	28	33	8	ANGELICA MARIA RCA	PROHIBIDO
14	21	27	20	EMMANUEL RCA	SOLO
15	7	6	38	JUAN GABRIEL ARIOLA	HASTA QUE TE CONOCI
16	13	14	14	DANIELA ROMO EMI	VENENO PARA DOS
17	9	11	16	TOMMY OLIVENCIA TH	LOBO DOMESTICADO
18	8	8	11	LOS CAMINANTES ROGIO	TODO ME GUSTA DE TI
19	17	24	12	ESTELA NUNEZ ARIOLA	CORAZON ERRANTE
20	15	15	13	LAURA FLORES MELODY	YA NO VOLVARE
21	11	9	11	EL GRAN COMBO COMBO	ESO OJITOS NEGROS
22	20	12	13	ROBERTO DEL CASTILLO CBS	HASTA QUE TE CONOCI
23	22	22	9	MARISELA PROFONO	HAZME TUYA
24	31	21	9	VALERIA LYNCH SONOTONE	MUNECA ROTA
25	27	25	10	LUNNA A&M	NO DIGAS NADA
26	30	26	5	JULIO IGLESIAS CBS	TODO EL AMOR QUE TE HACE FALTA
27	16	13	15	FRANKY RUIZ TH	DESNUDATE MUJER
28	35	46	31	BRAULIO CBS	NOCHE DE BODA
29	14	17	21	JORGE MUNIZ RCA	AMIGO MIO
30	12	16	34	BRAULIO CBS	EN BANCARROTA
31	26	30	5	SUSSY LEMAN CBS	NO ES IGUAL
32	34	42	13	LOS BUKIS FONOVISA	ME VOLVI A ACORDAR DE TI
33	39	40	3	AMANDA MIGUEL RCA	QUE ME DAS
34	29	29	7	SONIA RIVAS CBS	DE PECHO A PECHO
35	32	43	16	TATIANA EMI	BAILA CONMIGO
36	37	34	15	DYANGO EMI	A FALTA DE TI
37	RE-ENTRY			DULCE PROFONO	AMOR CALIENTE
38	44	38	5	LOS HIJOS TH	LLORARAS
				★★★ HOT SHOT DEBUT ★★★	
39	NEW ▶		1	PANDORA EMI	MI HOMBRE
40	43	37	3	MIGUEL GALLARDO RCA	EXTRANJERA
41	NEW ▶		1	BONNIE CEPEDA ESA RECORDS	GOLPEA ME
42	38	36	37	EMMANUEL RCA	ES MI MUJER
43	40	31	21	MARISELA PROFONO	PORQUE TENGO GANAS
44	49	—	2	AL BANO Y ROMINA POWER WEA	SIEMPRE SIEMPRE
45	RE-ENTRY			YOLANDITA MONGE CBS	CONTIGO
46	36	35	18	YOLANDITA MONGE CBS	AHORA AHORA
47	46	41	4	LUCIA MENDEZ ARIOLA	YO NO SE QUERETE MAS
48	41	47	19	EDDIE SANTIAGO TH	NADIE MEJOR QUE TU
49	RE-ENTRY			JOSE JOSE RCA	SIN SABER
50	NEW ▶		1	EDNITA NAZARIO FONOVISA	ALMA DE GITANA

Products with the greatest airplay gains this week.

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TOP JAZZ ALBUMS™

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

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	17	MICHAEL BRECKER MCA/IMPULSE 5980/MCA (CD)	★ ★ NO. 1 ★ ★ 13 weeks at No. One MICHAEL BRECKER
2	2	29	DEXTER GORDON BLUE NOTE BT-85135/EMI-MANHATTAN (CD)	THE OTHER SIDE OF ROUND MIDNIGHT
3	3	11	THE DUKE ELLINGTON ORCHESTRA GRP 1038 (CD)	DIGITAL DUKE
4	7	5	CHARLIE HADEN VERVE 831 673/POLYGRAM (CD)	QUARTET WEST
5	4	13	PATRICK WILLIAMS' NEW YORK BAND SOUNDWINGS SW 2103 (CD)	10TH AVENUE
6	9	7	JANIS SIEGEL ATLANTIC 81748 (CD)	AT HOME
7	6	19	TONY WILLIAMS BLUE NOTE 85138/EMI-MANHATTAN (CD)	CIVILIZATION
8	5	15	CLAUDE BOLLING & JEAN-PIERRE RAMPAL CBS MASTERWORKS FM 42018	BOLLING: SUITE FOR FLUTE & JAZZ PIANO TRIO NO. 2
9	11	13	JACK DEJOHNETTE'S SPECIAL EDITION MCA/IMPULSE 5992/MCA (CD)	IRRESISTIBLE FORCES
10	14	3	SPHERE VERVE 831 674-1/POLYGRAM (CD)	FOUR FOR ALL
11	10	17	EDDIE DANIELS GRP 1034 (CD)	TO BIRD WITH LOVE
12	12	7	ROB MC CONNELL & THE BOSS BRASS MCA/IMPULSE 5982/MCA (CD)	BOSS BRASS & WOODS
13	8	9	NANCY WILSON COLUMBIA FC 40787 (CD)	FORBIDDEN LOVER
14	15	3	OUT OF THE BLUE BLUE NOTE BT 85141 (CD)	LIVE AT MT. FUJI
15	RE-ENTRY		MODERN JAZZ QUARTET/NEW YORK CHAMBER SYMPHONY ATLANTIC 81761 (CD)	THREE WINDOWS

TOP CONTEMPORARY JAZZ ALBUMS™

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
1	1	9	GEORGE BENSON/EARL KLUGH WARNER BROS. 25580 (CD)	5 weeks at No. One	COLLABORATION																			
2	2	7	LARRY CARLTON MCA 42003 (CD)		DISCOVERY																			
3	3	5	PAT METHENY GROUP GEFEN GHS 24145 (CD)		STILL LIFE (TALKING)																			
4	4	29	KENNY G. ▲ ARISTA ALB 8427 (CD)		DUOTONES																			
5	8	3	GROVER WASHINGTON JR. COLUMBIA FC 40510		STRAWBERRY MOON																			
6	5	15	YELLOWJACKETS MCA 5994 (CD)		FOUR CORNERS																			
7	7	7	MICHAEL FRANKS WARNER BROS. 25570-1 (CD)		THE CAMERA NEVER LIES																			
8	6	29	NAJEE EMI-MANHATTAN ST 17241 (CD)		NAJEE'S THEME																			
9	10	3	HIROSHIMA EPIC FE 40679/E.P.A. (CD)		GO																			
10	9	13	THE CHICK COREA ELEKTRIC BAND GRP 1036 (CD)		LIGHT YEARS																			
11	NEW		SPYRO GYRA MCA 42046 (CD)		STORIES WITHOUT WORDS																			
12	13	17	DAVID BENOIT GRP 1035 (CD)		FREEDOM AT MIDNIGHT																			
13	11	29	DAVID SANBORN WARNER BROS. 1-25479 (CD)		A CHANGE OF HEART																			
14	16	29	BOBBY MCFERRIN BLUE NOTE BT-85110/EMI-MANHATTAN (CD)		SPONTANEOUS INVENTIONS																			
15	14	21	FRANK POTENZA TBA 222/PALO ALTO (CD)		SOFT & WARM																			
16	12	9	ANDY NARELL WINDHAM HILL 0107 (CD)		THE HAMMER																			
17	15	13	JONATHAN BUTLER JIVE/RCA 1032-1-J/RCA (CD)		JONATHAN BUTLER																			
18	17	19	STANLEY TURRENTINE BLUE NOTE 85140/EMI-MANHATTAN (CD)		WONDERLAND																			
19	21	3	JOE TAYLOR PROJAZZ CDJ 635 (CD)		MYSTERY WALK																			
20	RE-ENTRY		GRANT GEISSMAN TBA 224/PALO ALTO (CD)		SNAPSHOTS																			
21	24	5	TIM HEINTZ TBA 228/PALO ALTO (CD)		QUIET TIME																			
22	23	3	CARLA BLEY ECM/WATT 17 831 697-1/POLYGRAM (CD)		CARLA BLEY SEXTET																			
23	RE-ENTRY		LESLIE DRAYTON & FUN ESOTERIC 1005/OPTIMISM (CD)		INNUENDOS																			
24	19	7	KENNY PORE TBA 226/PALO ALTO (CD)		AT THIS MOMENT																			
25	22	9	BILL BRUFORD EDITIONS EG EGED 48 (CD)		EARTHWORKS																			

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



by Bob Darden

This is the first installment of a two-part interview with the Winans.

YOU NEED A SCORECARD to keep up with the Winans and all their projects these days.

First, a rundown on the members of the clan: Twins **Marvin** and **Carvin** and brothers **Michael** and **Ronald** Winans all record for the Warners-distributed Qwest label. Younger brother **Bebe** and sister **CeCe** record for both the Sparrow and Capitol labels. Marvin's wife, **Vickie**, is with Light Records. Got all that?

For this interview, let's stick to Marvin Winans and that branch of the family tree. These Winans have a new album out, on Qwest, titled "Decisions," which features guest vocals by **Anita Baker** on the song "Ain't No Need To Worry." "Decisions," incidentally, also boasts the most arresting album cover art of 1987.

"'Decisions' is the best thing we've done so far," Marvin says. "We really had the time to work on the songs on this one; too many times in the past, we've been rushed. I think that gives an added depth to the music."

"I realize most of the attention is going to be on 'Ain't No Need To Worry' and 'Love Has No Color' [with ex-Doobie Michael McDonald], but there's much more to the album than just those two. The most controversial will probably be 'Wrong World.' It deals with Irangate, the contras, the PTL Club—you have to get that in—and things like that. But the gist of the song is that our faith should not be in the political system nor even in organized evangelical movements or personalities—but in God alone."

We're not throwing blame around here; we're just reminding folks that man is vulnerable. But the word of God doesn't change."

Marvin and his brothers produced, arranged, and wrote most of the material on this album, as they have for all of their albums since their Grammy-nominated debut for Light in 1981, "Introducing The Winans."

The group begins touring in support of "Decisions" soon and will play at Carnegie Hall in New York, the Academy of Music in Philadelphia, and

The Winans address serious subjects in their songs

other prestigious locations. Before the tour starts, Marvin says, the Winans will host the third Stellar Awards Sept. 18 in Chicago.

"The Stellar Awards is a real highlight for all of us," he says. "It was created strictly to honor black gospel artists. We've been on it twice before, and we've won a couple of awards, but this is our first time to host it." He says the awards give "much-needed visibility to black gospel artists."

The Stellar Awards will be taped before a live audience in the Christ Universal complex in Chicago. Superstation WGN will televise the show nationally. Featured artists will include **Al Green**, **Shirley Caesar**, the **Williams Brothers**, **Vanessa Bell Armstrong**, **Nicholas**, the **Soul Stirrers**, the **Mighty Clouds Of Joy**, **Wintley Phipps**, and **Bebe & CeCe Winans**. Television talk-show hostess **Oprah Winfrey** will make a special appearance.



by Peter Keepnews

NEW ORLEANS NEWS: Pianist **Ellis Marsalis** is the host of what's being called "the first nationally broadcast radio series promoting New Orleans music." The 13-week series of hourlong programs, "Jazztown," will be heard on some 300 public radio stations between October and December.

The program, produced by the **Louisiana Jazz Federation** with the help of two local stations, consists of live music and interviews. Among the New Orleans-based artists featured are the **Dirty Dozen Brass Band**, clarinetist **Alvin Batiste**, and Marsalis himself.

In a related story, Batiste, who is something of a local legend as both a musician and a teacher, made a rare journey to New York a few weeks back to perform with a fellow Crescent City resident, pianist **Henry Butler**, who was making his Gotham nightclub debut at Sweet Basil. Batiste can also be heard on Butler's second **MCA/Impulse** album, due in early October, and Butler and Batiste, who tore it up at Sweet Basil, will be back at the club in November. Also slated for fall release on Impulse, by the way, is a new album by the label's other Henry, guitarist **Henry Johnson**.

SAXOPHONIST UPDATE: **Steve Lacy** has been recording prolifically in recent years, but the influential soprano saxophonist, an expatriate who lives in Paris, hasn't recorded for a U.S. label since the early '60s. **RCA/Novus** is in the process of correcting that situation: Lacy recently completed his debut album for the

label, and the album is slated for an October release... A tribute to **Cannonball Adderley**, the great alto saxophonist and bandleader who died in 1975, is set for Saturday (12) at New York's Symphony Space. Saxophonist and self-described Adderley enthusiast **Mark Blackman** is producing the concert, which is being funded in part by the **National Endowment for the Arts**. Blackman will also perform (with the **Black-**

New Orleans is still coming up with new sounds

man Brothers band), as will Adderley's brother and longtime sideman, **Nat Adderley**, and his quintet—and, via the miracle of film, Cannonball himself... **Grover Washington Jr.**, who last year was a member of a U.S. delegation that traveled to the Soviet Union for a so-called people-to-people conference, was the featured performer at a conference on U.S.-Soviet relations held in Chautauqua, N.Y., in late August. The saxophonist and his band shared the bill with a group of Soviet jazz musicians, and the two ensembles concluded the concert by joining forces for a cross-cultural jam session.

ALSO NOTED: **Da Capo Press** has reissued "The Jazz Word," one of the best anthologies of writing on jazz ever published. The 1960 book, edited by **Dom Cerulli**, **Burt Korall**, and **Mort Nasatir**, includes fiction, poetry, and humor, as well as some excellent journalism and criticism. Although some of the material is extremely dated, and some of it wasn't that good to begin with, most of the writing and thinking on display is very good, and "The Jazz Word" is well worth owning. (An idle thought: Has anyone considered putting together a 1987 version?)

Classical KEEPING SCORE



by Is Horowitz

AWARD TIME: The 1986 Arturo Toscanini Music Critics Awards will be presented Sept. 27 at Wave Hill in New York, one-time home of the legendary maestro and now the repository of an extensive collection of Toscanini broadcast tapes.

Achievement awards will go to **Antal Dorati**, **Joan Sutherland**, **Dietrich Fischer-Dieskau**, **Mieczyslaw Horszowski**, **Henryk Szeryng**, the **Beaux Arts Trio**, and posthumously to **Andrés Segovia**.

Allan Steckler is chairman of the awards program, which bases its selections on recommendations from U.S. and Canadian music critics. Categories for recording awards run the gamut. Those of more esoteric interest include awards for recordings of contemporary music (the Zwilich Symphony No. 1, performed by **John Nelson** & the Indianapolis Symphony); historic reissue, vocal (Britten's "Peter Grimes," led by **Benjamin Britten**); and historic reissue, instrumental (the Beethoven Piano Concertos performed by **Artur Schnabel**, with **Malcolm Sargent** the conductor).

Interestingly, two runner-up recordings in the last category were by Toscanini himself. They didn't quite make it to the top.

From Finland comes news of another set of record awards, known as the IRCA Awards. These awards are voted by an international group of critics. Sponsored by High Fidelity magazine, they have a 20-year history. They were originally known as the Montreux International Record Awards.

The IRCA Awards honor worthy recordings without regard to category. Thus, two of this year's winning albums are operas. The winners: A Sibelius album, performed by the Helsinki Philharmonic under

Paavo Berglund (EMI/Angel); Gluck's "Iphigenie En Tauride," directed by **John Eliot Gardiner** (Philips); and Chausson's "Le Roi Arthus," conducted by **Armin Jordan**.

A companion award, established in memory of Serge Koussevitsky, goes to one or more living composers for works recorded for the first time during the year. Winners here are **George Benjamin** for "A Mind Of Winter," on a disk released by Nimbus, and **Cristobal Halffter** for his Cello Concerto No. 2 on Erato.

IN THE STUDIO: Violinist **Nadja Salerno-Sonnenberg** recorded her first album for Angel on Aug. 25 and Aug. 27, launching an exclusive, long-term deal. Taped at the Concordia College concert hall just outside New York City was the Mendelssohn Concerto, with the Saint-Saens "Introduction & Rondo Capriccioso" and "Havanaise" as companion pieces. **Gerard Schwarz** led the New York Chamber Orchestra; **Patti Laursen** produced, and **John Newton** was at the control console.

Toscanini Music Critics Awards set for Sept. 27

Angel president **Brown Meggs** joined vice president **Tony Caronia** at some of the sessions, attesting to the importance the label gives the new affiliation. Next up is a generously proportioned follow-up, coupling the Tchaikovsky and Shostakovich concertos on a single disk.

PASSING NOTES: There probably will never be a completely accurate tally of recordings by the **Amadeus Quartet**, which has disbanded rather than replace violist **Peter Schidlöf**, who died recently. For its major label, Deutsche Grammophon, alone, the Amadeus recorded about 130 chamber works, some more than once. Its most recent disk, on CBS, was a reading of the Brahms G Minor Piano Quartet, with **Murray Perahia** as collaborator.

Indie GRASS ROUTE



by Linda Moleski

INFLUENTIAL '70s producer **Steve Alaimo** has formed **Vision Records**, based in Miami, with partners **Ron** and **Howard Albert**. The new logo is a division of the trio's production company, **Audio Vision Recording Studio**.

Alaimo is best known for his association with the now-defunct **T.K. Records**, which put out a number of disco and r&b hits in the mid-'70s, including **KC & the Sunshine Band's** "Get Down Tonight" and "That's The Way (I Like It)" and **George McCrae's** "Rock Your Baby." The Alberts have engineered or produced projects for such artists as the **Allman Bros.**, **Aretha Franklin**, and **John Cougar Mellencamp**.

Like T.K., Vision will focus on dance and r&b product. Initial releases, slated to ship Sept. 15, include an as-yet-untitled album by **Broomfield** and two 12-inch singles, "You're My Number One" by **Murray Macdougall** and "Want Me" by **Michael Morte**.

"We are looking to develop artists," says Alaimo, who adds, "We're taking on T.K.'s old format: We want to create our own stars."

Among the distributors handling the line are **M.S.**, **Schwartz Bros.**, **Big State**, and **CRD**. Vision can be reached at 305-893-9191.

SWEET SOUNDS: **Sugar Hill Records** of Durham, N.C., has signed renowned singer/songwriter **Jessie Winchester**. Recording for a new studio project is scheduled to begin this fall in Nashville; the album is due for release in the spring. It will be his first since 1981. Artists that have recorded Winchester's material include **Bonnie Raitt**, **Nicolette Larson**, and **Emmylou Harris**.

Due this October is a new album from **Metamora**. Titled "The Great Road," the record consists of original and traditional acoustic instrumentals and is part of the label's **Pamlico Sound** series. Also expected shortly is **Doc Watson's** album "Portrait," the follow-up to his Grammy Award-winning "Riding The Midnight Train." Unlike its bluegrass predecessor, this record is said to have elements of country, blues, and folk music. Watson was profiled recently in an August issue of *People* magazine.

Sugar Hill will also be releasing several CDs this fall. Among them are titles from **Townes Van Zant**, **Hot Rise**, **Watson**, **Metamora**, and a live two-record set, "Bluegrass: The World's Greatest Show," featuring various artists.

SEEDS & SPROUTS: **Megaforce Records** is releasing

Producer Steve Alaimo forms a new label

ing hard rock outfit **Overkill's** new EP, titled "Fuck You." The project contains the one studio track and four live cuts that were recorded during the group's recent tour. Due to the provocative nature of the release, it is being distributed by **Caroline Records** rather than the label's regular distributor, Atlantic... The **Cover Girls** will be featured as guest performers on an upcoming segment of MTV's new 30-minute dance program, "Club MTV." Taping was done at Manhattan's Palladium, where the group performed its Sutra hit "Show Me." The girls are now heading off to Europe for a two-week promotional tour. Meanwhile, the label is shipping the trio's latest 12-inch, "Because Of You," remixed by producers "Little" **Louie Vega** and **Robert Clivillés** and edited by the **Latin Rascals**, as well as a **Fat Boys** compilation, "The Best Part Of The Fat Boys"... **Relativity** recording artists the **Brandos** have been chosen to perform at Record World's upcoming convention, slated for Sept. 13-15 in Lancaster, Pa.

FOR WEEK ENDING SEPTEMBER 12, 1987

Billboard

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TOP CLASSICAL ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			Compiled from a national sample of retail store sales reports.	
			★★ No. 1 ★★	
1	2	26	CARNAVAL CBS IM-42137 (CD)	1 week at No. One WYNTON MARSALIS
2	1	46	HOROWITZ IN MOSCOW DG 419-499 (CD)	VLADIMIR HOROWITZ
3	3	16	POPS IN LOVE PHILIPS 416-361 (CD)	BOSTON POPS (WILLIAMS)
4	4	78	PLEASURES OF THEIR COMPANY ANGEL DS-37351 (CD) KATHLEEN BATTLE, CHRISTOPHER PARKENING	
5	7	8	WHITE MAN SLEEPS NONESUCH 79163 (CD)	THE KRONOS QUARTET
6	5	12	GROFE: GRAND CANYON SUITE TELARC 80086 (CD)	CINCINNATI POPS (KUNZEL)
7	6	18	HOLST: THE PLANETS LONDON 417-553 (CD)	MONTREAL SYMPHONY (DUTOIT)
8	8	58	KATHLEEN BATTLE SINGS MOZART ANGEL DS-38297 (CD)	KATHLEEN BATTLE
9	9	14	ADAMS: THE CHAIRMAN DANCES NONESUCH 79144 (CD) SAN FRANCISCO SYMPHONY (DE WAART)	
10	20	4	BEETHOVEN: SYMPHONIES 4 & 5 L'OISEAU LYRE 417-615 (CD) ACADEMY OF ANCIENT MUSIC (HOGWOOD)	
11	23	4	BOCCHERINI: CELLO CONCERTO CBS M-39964 (CD)	YO-YO MA
12	12	8	CBS MASTERWORKS DIGITAL SAMPLER CBS MK-42070 (CD)	VARIOUS ARTISTS
13	10	56	HOROWITZ: THE STUDIO RECORDINGS DG 419-217 (CD)	VLADIMIR HOROWITZ
14	11	18	DANCE PIECES CBS FM-39539 (CD)	PHILIP GLASS
15	13	16	HANSON: SYMPHONY NO. 2 ANGEL DS-47850 (CD) SAINT LOUIS SYMPHONY (SLATKIN)	
16	14	20	MUSSORGSKY: PICTURES AT AN EXHIBITION RCA 5931-RC (CD)	BARRY DOUGLAS
17	16	148	AMADEUS SOUNDTRACK FANTASY WAM-1791 (CD)	● NEVILLE MARRINER
18	17	8	BUTTERWORTH/PARRY/BRIDGE NIMBUS NI-5068 (CD) ENGLISH STRING ORCHESTRA (BOUGHTON)	
19	15	82	HOROWITZ: THE LAST ROMANTIC DG 419-045 (CD)	VLADIMIR HOROWITZ
20	NEW▶		BEETHOVEN: PIANO CONCERTO NO. 5 CBS M-42330 (CD)	MURRAY PERAHIA
21	21	22	ROTA: CONCERTO/BARBER: ADAGIO PHILIPS 416-356 (CD)	I MUSICI
22	22	16	TCHAIKOVSKY: 1812 OVERTURE LONDON 417-400 (CD) CHICAGO SYMPHONY ORCHESTRA (SOLTI)	
23	19	50	DVORAK: CELLO CONCERTO CBS IM-42206 (CD)	YO-YO MA
24	18	8	PART: ARBOS ECM 831-959 (CD)	GIDON KREMER
25	24	64	THE KRONOS QUARTET NONESUCH 79111 (CD)	THE KRONOS QUARTET

TOP CROSSOVER ALBUMS™

1	2	4	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ No. 1 ★★	
1	2	4	KIRI SINGS GERSHWIN ANGEL DS-47454 (CD)	1 week at No. One KIRI TE KANAWA
2	1	24	TRADITION ANGEL DS-47904 (CD)	ITZHAK PERLMAN
3	3	26	BOLLING: SUITE FOR FLUTE & JAZZ VOL. 2 CBS FM-42018 (CD) JEAN-PIERRE RAMPAL, CLAUDE BOLLING	
4	4	28	IN IRELAND RCA 5798-RC (CD)	JAMES GALWAY & THE CHIEFTAINS
5	5	16	BASIN STREET CBS FM-42367 (CD)	CANADIAN BRASS
6	NEW▶		GERSHWIN: OVERTURES ANGEL DS-47977 (CD) NEW PRINCESS THEATER ORCHESTRA (MCGLINN)	
7	6	32	ROUND-UP TELARC 80141 (CD)	CINCINNATI POPS (KUNZEL)
8	7	52	OPERA SAUVAGE POLYDOR 829-663 (CD)	VANGELIS
9	8	22	NEW YORK COUNTERPOINT RCA 5944-RC (CD)	RICHARD STOLTZMAN
10	9	18	ATMOSPHERES CBS FM-42313 (CD)	VARIOUS ARTISTS
11	10	56	BACHBUSTERS TELARC 10123 (CD)	DON DORSEY
12	11	56	DOWN TO THE MOON CBS FM-42255 (CD)	● ANDREAS VOLLENWEIDER
13	13	26	ANDREW LLOYD WEBBER: VARIATIONS PHILIPS 420-342 (CD) JULIAN LLOYD WEBBER	
14	12	42	STRATAS SINGS WEILL NONESUCH 79131 (CD)	TERESA STRATAS
15	14	8	POMP & PIZAZZ TELARC 80122 (CD)	CINCINNATI POPS (KUNZEL)

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

Reflects Changes In Music Programming VH-1 Set To Unveil A New Look

BY JIM BESSMAN

NEW YORK VH-1 is about to unveil an entirely new on-air look to reinforce visually the music-programming changes it has instituted over the last nine months. Also new will be several programming additions.

On Sept. 22, the adult-oriented video channel will roll out some 60 new graphic elements with the simulated flick of a light switch. The changes include a new logo as well as station and program IDs and promos variously created by the New York graphic design houses Caesar Video, Filigree Films, Copygraph Design, Telegizn, and Boston's Digital Images.

According to Jeff Rowe, VH-1's vice president of programming, the barrage of new graphics will be accompanied by the introduction of a new program called "Sunday Brunch" as well as a growing number of weekend specials and retail tie-ins.

The visual redesign, says Rowe, is aimed at providing a "visual complement" to the service's Jan. 1, 1987, programming refocus, which eliminated straight country and more traditional MOR fare in favor of current adult contemporary material and "occasional potential crossover hits," according to a channel spokesman.

"It's not like we're reinventing the wheel," says Rowe. "People won't tune in to watch us for the new graphics and ideas, but they will, hopefully, tune in for the programming mix. The new look only enhances the evolving VH-1 environment."

The anchor of the channel's graphic overhaul is the new logo, which VH-1 creative director Lee Hunt says is designed to "cut through the TV clutter" by grabbing cable channel flippers' attention.

The new logo is made up of simple, solid geometric-shaped letters and numeral with small rectangular tab insertions outlining each specific character.

Hunt says the "design neutrality" of the logo facilitates its use as a palette for some 40 animated "logo treatments," including an assortment



VH-1's new look includes this minimalist logo. Its clean lines are designed to "cut through the TV clutter," according to the channel.

of colors, textures, and patterns, similar to the graphic play used with sister channel MTV's logo.

The new VH-1 logo is also the basis for the graphic continuity built into the channel's animated IDs and promos.

Designed by Scott Miller of R. Scott Miller & Associates, the IDs and promos include both futuristic effects and intricate moving-puzzle graphics.

The new weekly show, "Sunday Brunch," premieres Sept. 27 in the 9 a.m.-1 p.m. EDT slot. According to Rowe, the program is designed to

emulate Sunday night's "New Visions" show on VH-1 but will be more mainstream in its musical focus, mixing contemporary jazz artists like George Benson, Earl Klugh, Pat Metheny, Larry Carlton, and others with softer rock and pop artists such as Billy Joel, Sade, and Suzanne Vega.

"We're programming right to the Sunday morning environment," says Rowe. "We're opposite 'Meet The Press' and other news shows, reaching those people who like to kick back with breakfast before watching the NFL."

According to Rowe, the weekend specials that began with spotlights on Elvis and the Beatles will become more frequent, with an Elton John weekend slated for Sept. 25-27, to be followed in October by a "Saturday Night Live" weekend and a Paul Simon weekend in November.

Rowe says the channel will also soon begin running clip-length segments of comedy videos featuring top comics.

VH-1 Steps Up Support Of Labels At Retail

NEW YORK Supporting VH-1's upcoming graphic changes is what the channel calls a stepped-up commitment to supporting record labels at retail.

Jessica Falcon, VH-1 creative director, says that the channel has helped break such acts as Kenny G., Swing Out Sister, and 10,000 Maniacs via its Nouveaux Video segments and accompanying retail tie-ins. The Nouveaux Video is VH-1's version of the ultraheavy play MTV Hip Clip.

"In the last few months, record companies have begun making videos for VH-1-oriented artists that are more appealing, stylized, and sophisticated than ever before," says Falcon. "They've real-

ized that these artists are very viable and relevant and huge in terms of numbers [at retail]. By making better-quality videos, they're marketing the music better to our audience and pressing the button that gets them going back to the record store."

While Falcon admits that the adult-oriented VH-1 target group is "slower to respond" as music consumers, she says that it is obviously motivated enough, for instance, to take a double album by new artist Jonathan Butler to near-gold status. (Butler's "Lies" clip was a Nouveaux Video.)

"Adults don't care if the artist is old or new, well-known or not,"

(Continued on page 70)



Much Bowie. David Bowie stopped in at the MuchMusic television studios in Toronto recently for an exclusive Canadian TV interview. Shown, from left, are VJ Laurie Brown, director of programming John Martin, and Bowie.

VIDEO TRACK

NEW YORK

NOTED PRODUCER Nile Rodgers makes a cameo appearance in Atlantic artist **Terri Gonzales'** debut video for "Is There Rockin' In This House." The comic clip features Rodgers as a party host and Gonzales as the neighbor who gate-crashes. **Simeon Soffer** directed. **Julie Pantelich** produced for **Soffer/Pantelich Productions**. **Paul Cameron** served as director of photography. Postproduction work was performed by **Chris Hengeveld** of **National Video**.

Soffer and Pantelich also wrapped **Claudja Barry's** video for "A Secret Affair," the first single from her debut Epic album. Lensed in black-and-white and color film, the conceptual piece employs graphic images lensed by cinematographer **Joseph Yacoe**. **Tom Salvucci** edited at **Windsor Video**.

OTHER CITIES

CHAMPAGNE PICTURES in Toronto, Ontario, completed **Helix's** video for "Wild In The Streets," the title track off the group's new Capitol album. The performance piece

was lensed at ArrowHead Metals with **Robert Quartly** directing. **Stephen Reynolds** produced.

Champagne was also responsible for the production of "Love & Satisfaction," the new clip from RCA act **New Regime**. It intercuts performance footage with conceptual sequences that portray life on the street. **Rob Quartly** and **Steve Chase** directed. **Angela Ryan** produced.

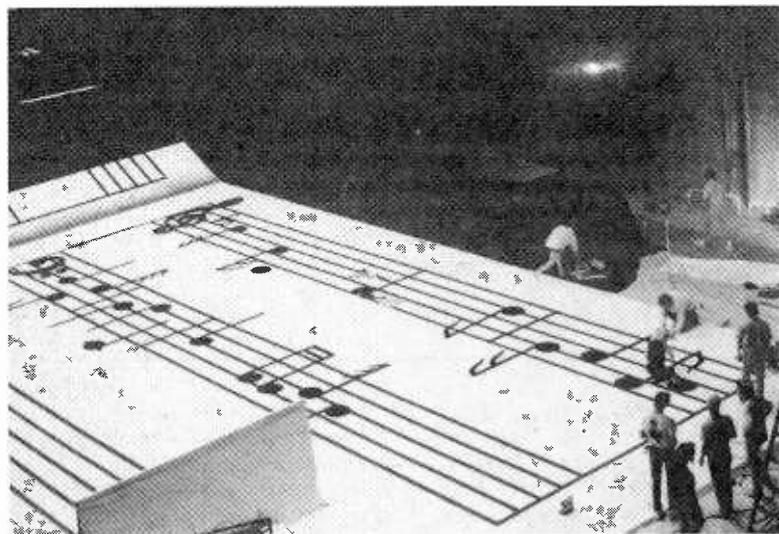
Atco/Atlantic act **Frozen Ghost** recently completed its third video for "Promises." The clip's story line is said to center on a man torn between two lovers and his struggle to keep his chosen commitment. **Kari Skogland** directed. **Philip Mellows** produced. **Peter McAuley** edited.

Doctor & the Medics display some of their crazy antics in "Burning Love," the video supporting their upcoming Hemdale Film production, "Burnin' Love," distributed by DEG. The clip integrates unusual performance footage of the band with scenes from the motion picture. Portions of the piece were lensed at a cemetery in southeast London. The piece was directed by **Brad Langford**. **Paul Trybits** produced for **Features International**. **Doctor & the Medics** are putting the finishing touches on their second I.R.S. album.

The video for "Feel Like Jumping" by I.R.S. label mate **William Orbit** was filmed in Beconsfield Forest outside of London. It features Orbit and newcomer **Peta Nickolich**, who also performs vocals on his debut solo album, "Orbit." **Peter Christopherson** directed. **Alex Panton** produced for **Aubrey Powell Productions**.

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

The videodisk format is thriving in Japan ... see page 54



A Sizable Score. No, that's not sheet music for the visually impaired. It's part of the set for the video for "Electric Hoedown" by Dweezil Zappa. It was directed by the prolific D.J. Webster, and the shoot took place in Los Angeles.

TNN Cable Service Surges Network Has 43 Mil Subscribers

NASHVILLE The latest A.C. Nielson poll shows that The Nashville Network was the fastest-growing basic cable service during the past year. According to the survey, which extended through late June, TNN has more than 35 million subscribing households. It is in 81% of all cable-equipped homes and is in 40% of all American homes with television sets.

In the past six months, TNN's subscriber growth has increased 16%, gaining 4.9 million new households in the first six months of this year. ESPN has the most subscribers of all cable services, with a June total of more than 43 million. It is followed in order by WTBS, CNN, USA, CBN, and

MTV. With a subscriber jump of 35%, TNN registered the biggest increase of all the services.

The country-music-oriented service has also released a list of programming additions and specials for the fall season. Among them are a home-improvement series sponsored by Georgia-Pacific, "Great Possibilities In Remodeling," debuting Sept. 5; "Motor Mania," an hourlong look at "the humorous side of motor sports," Sept. 13; "CMA Awards Preview," a 60-minute special hosted by Lorraine Crook and Charlie Chase, Oct. 10; "Merle Haggard: Poet Of The Common Man," a 60-minute special, Oct. 17; "Peabody Alley" (Continued on page 70)

NEW VIDEOCLIPS

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

BREATHE

Jonah
All That Jazz/A&M
Jon Small, Picture Vision
Drew Carolan

CRUZADOS

Small Town Love
After Dark/Arista
Curt Marvis
Doug Freel, Jean Pellerin

CUTTING CREW

I've Been In Love Before
Broadcast/Virgin
Limelight
David Hogan

FIRE TOWN

Rain On You
In The Heart Of The Heart Country/Atlantic
Jane Reardon/Lbman/Moore Productions
Peter Nydrle

GUNS 'N ROSES

Welcome To The Jungle
Appetite For Destruction/Geffen/Warner Bros.
Lisa Hollingshead/Propaganda Films
Nigel Dick

NICK KAMEN

Nobody Else
Nick Kamen/Warner Bros.
Ross Levine
Ross Levine

KANE GANG

Motortown
Miracle/Capitol
Kevin M. Townsend/AWGO Productions
Greg Masuak

MARK KNOPFLER WITH WILLIE DEVILLE

Storybook Love
Princess Bride Motion Picture Soundtrack/Warner Bros.
Howard Woolfenden/Propaganda Films
David Fincher

LOLITA POP

Bang Your Head
Lolita Pop/Virgin
David Irving/Downstream Films
Geoff Barish

JACKIE MASON

Hookers, Psychiatrists, Reagan, Jews, And Gentiles
The World According To Me/Warner Bros.
Lisa Hollingshead/The Pier Group
Gary Weiss

MELBA MOORE

I'm Not Gonna Let You Go
A Lot Of Love/Capitol
Charles Lacy
Michael Oblowitz

NEW ORDER

True Faith
Substance/Qwest/Warner Bros.
Factory Communications Ltd.
Philip de Couffe

THE PRETENDERS

If There Was A Man
The Living Daylights Motion Picture Soundtrack/Warner Bros.
Propaganda Films
Maurice Phillips

ROGER

I Wanna Be Your Man
Unlimited/Warner Bros.
Jon Small/Picture Vision
Jon Small

BRENDA K. STARR

Breakfast In Bed
Brenda K. Starr/MCA
Jon Small/Picture Vision
Drew Carolan

JOE WALSH

In My Car
Got Any Gum/Warner Bros.
Tina Sylvie
Jane Simpson

WILLIAMS BROS.

How Long
Two Stories/Warner Bros.
David Naylor, Sharon Oreck/No Pictures
Mark Plummer



The winners roar at Cannes

The 34th International Advertising Film Festival (Cannes '87) wishes to congratulate the winners in the new music video category.

GOLD LION	SILVER LION	SILVER LION	FINALIST	FINALIST
"SLEDGEHAMMER" - Peter Gabriel Promo Agency: Virgin Records Director: Stephen Johnson	"IMAGINE" Production: Rebo High Definition Studio New York Director: Zbigniew Rybczynski	"OH MON BATEAU" Production: Mom and Dad Productions France Director: Robin Katz	"BIG TIME" -Peter Gabriel Promo Agency: Virgin Records Director: Stephen Johnson	"WAR" Production: Thrill Hill Recording New York Director: Arthur J. Rosato

The Festival looks forward to your entries of music videos for consideration in next year's judging at Cannes. For more information about Cannes '88 and how to enter the most prestigious awards competition in the commercial film world, contact:

INTERNATIONAL ADVERTISING FILM FESTIVAL
103 A Oxford Street, London W1R 1TF, England
(1) 734-7621

SCREENVISION CINEMA NETWORK
275 Madison Avenue, New York, NY 10016
(212) 818-0180

**Zenith's FTM
could be boon
for television
... see page 55**

Pony/Canyon Sets CDV Movie Promo

BY SHIG FUJITA

TOKYO Pony/Canyon Records, which recently released the first commercially available compact disk video titles (Billboard, Aug. 1, 1987), is following now with the world's first movie promo CDV, based on the Diane Lane movie "Lady Beware" and scheduled for release Sept. 21.

Announcing the release plans at a Tokyo press conference, Scotti Bros. Entertainment Industry Chairman Tony Scotti said the five-minute video section of the CDV would feature shots of the actress backed by David Hallyday singing the film's title song.

The 20-minute audio segment will incorporate two more songs by Hallyday, "Flashback" and "Earth and Air," plus "Confrontation," performed by Craig Safan,

and "Restless World," by Robert Tepper.

Retail price of the CDV will be \$16, the same as for each of the two titles from the Checkers and Miyuki Nakajima. Pony/Canyon released those CDVs Aug. 21.

Company president Akira Ijichi

Promo is based on film 'Lady Beware'

says advance orders for these two titles were unexpectedly strong, totaling almost 20,000 units each. Pony/Canyon may have to restrain orders, he adds.

Meanwhile, CBS/Sony and Epic/Sony have also announced plans to enter the CDV software market, with a total of five titles set for September release by the

two companies, all involving Japanese artists and priced at \$16. CBS/Sony will market four disks, featuring rock groups Rebecca and the Square and singers Seiko Matsuda and Mayumi Itsuwa. The Epic/Sony release will feature singer Kaoru Kohirumaki.

And in a further development for the new format, Hitachi put its VIP-35C multifunction laserdisk player on sale Sept. 1. Capable of playing LaserVision, CD, and CDV disks, the machine is one of only two CDV-capable hardware systems currently available to consumers. Pioneer's multifunction player, launched in June, is the other.

The Hitachi machine will cost \$930, about \$55 less than Pioneer's model. Other Japanese manufacturers are expected to follow suit soon.



All The Young Dudes. Director Penelope Spheeris is flanked by actors Jon Cryer, left, and Daniel Roebuck on the set of the video for MCA act Keel's song "Rock 'N' Roll Outlaw," featured in the upcoming film "Dudes" from New Century/Vista Films. Spheeris directed both the movie and the video. The soundtrack album from MCA hits the street Oct. 5.

Fox Hills Debuts Vid Line With George Jones Tape

NASHVILLE Fox Hills Video, a division of Santa Monica, Calif.-based Heron Communications, has launched its new Country Roads Video line with "George Jones: The Living Legend In Concert." A spokesman for Fox Hills says other country music videos are in the works, including one already shot on Exile.

In addition to Fox Hills, Heron owns the Hi-Tops kidvid and Media Home Entertainment lines.

Jim Gullo, vice president for corporate communications, says his company will produce its own country videos as well as look for suitable offerings from indies. The George Jones project was provided to Fox Hills by Michael R. "Mickey" Shapiro's M.R.S. Enterprises.

"George Jones: The Living Legend In Concert" is a 60-minute show taped in Orlando, Fla. Fox Hills is selling the video by mail for \$29.95,

plus \$3.50 for postage and handling. It is available in VHS and Beta.

Gullo says the video has been advertised on The Nashville Network and in the Music City News fanzine. The Country Roads line will also be distributed through regular retail outlets.

TNN CABLE SERVICE

(Continued from page 68)

Alive," a 60-minute concert special, featuring Sweethearts Of The Rodeo and New Grass Revival, Oct. 31; "An Evening With Lewis Grizzard," a 60-minute special, Nov. 7; and "Mouth Of The South," a 30-minute special, starring Jerry Clower, Nov. 13.

VH-1 IN RETAIL MOVE

(Continued from page 68)

says Falcon. "If they like the look and sound of a video, they'll respond, and we're beginning to see a correlation between what we do and what gets heard on radio and sells at retail. But it's only the tip of the iceberg, because this whole segment of consumers has been completely ignored from a marketing standpoint. They're not a boring, passive audience."

Falcon sees a "natural evolution" of the VH-1 adult target demo. The 25- to 49-year-old audience had grown away from music purchases but is now, according to Falcon, "spontaneously reinvolving" itself in the music marketplace.

To capitalize on older consumers heading back to the record store, VH-1 and Arista are holding a contest based on Carly Simon's "Coming Around Again" album.

The contest kicks off Monday (7) at the Hastings, Camelot, Strawberries, and Record Bar chains. It will be followed by a Swing Out Sister promo with PolyGram later in the fall.

JIM BESSMAN

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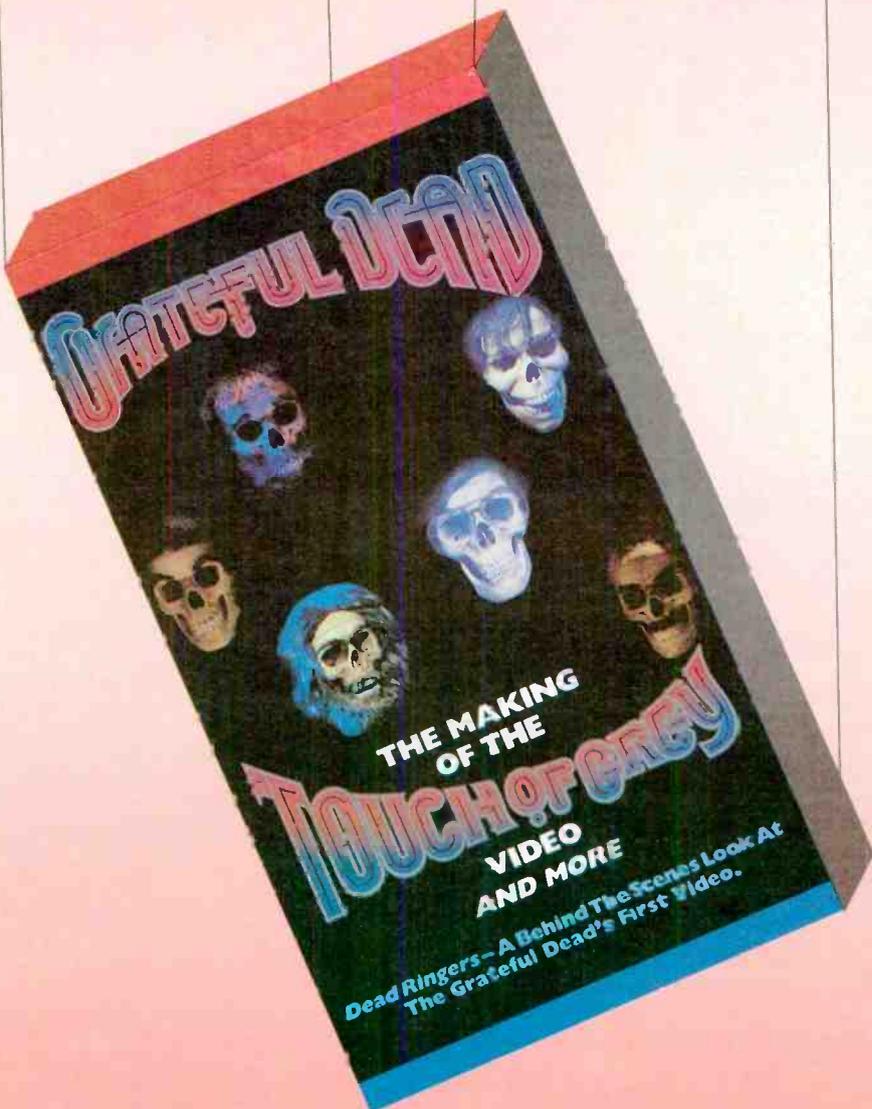
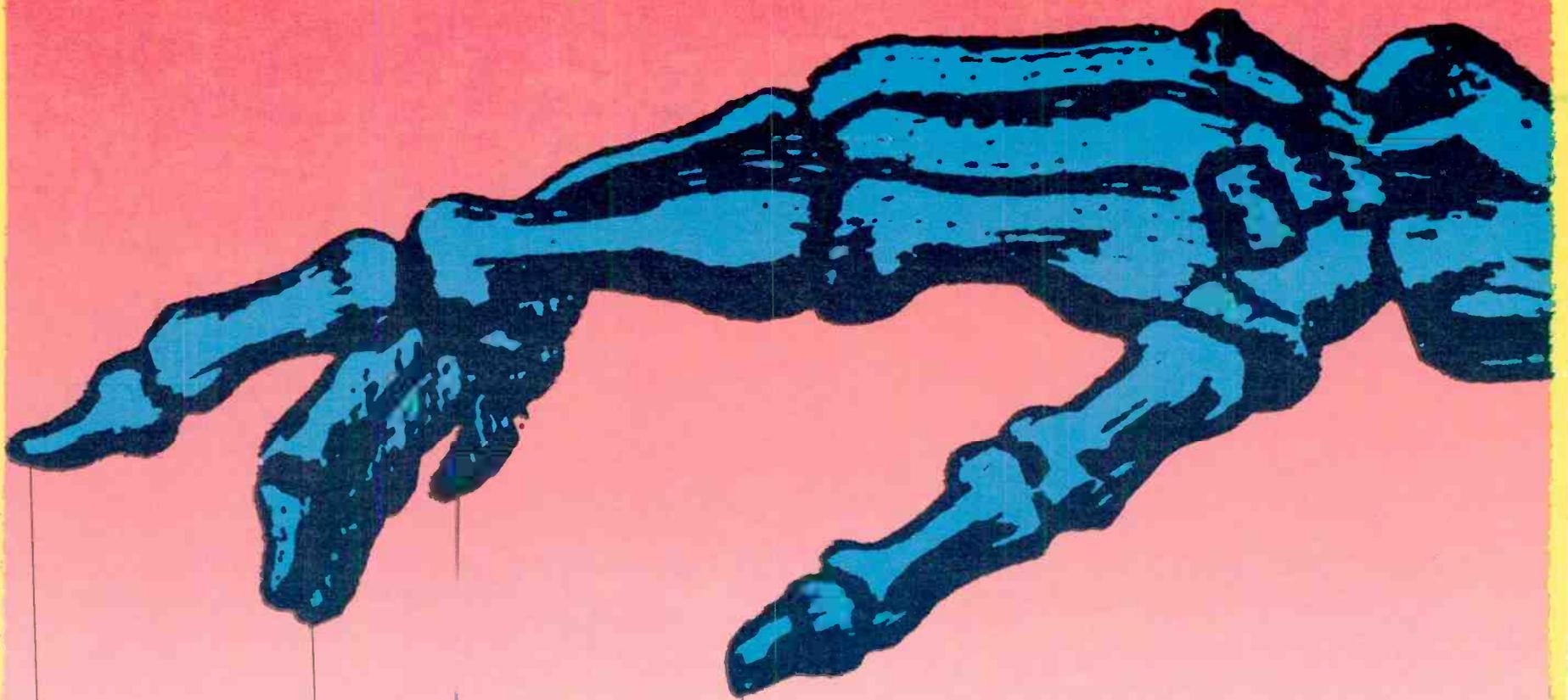
MTV PROGRAMMING

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

WEEKS ON PLAYLIST

VIDEOS ADDED THIS WEEK	VIDEOS	WEEKS ON PLAYLIST
	FIRE TOWN RAIN ON YOU Atlantic	BREAKOUT
	IQ PROMISES Squawk/PolyGram	BREAKOUT
	MARC JORDAN THIS INDEPENDENCE RCA	BREAKOUT
	TOM KIMMEL TRYIN' TO DANCE Mercury/PolyGram	BREAKOUT
	LOLITA POP BANG YOUR HEAD Virgin	BREAKOUT
	GREGG ROLIE HANDS OF TIME Columbia	BREAKOUT
	SQUEEZE HOUR GLASS A&M	BREAKOUT
	STRYPER HONESTLY Enigma	BREAKOUT
	WA WA NEE SUGAR FREE Epic	BREAKOUT
	WALK THE MOON DADDY'S COMING HOME MCA	BREAKOUT
	JOE WALSH IN MY CAR Warner Bros.	BREAKOUT
SNEAK PREVIEW VIDEOS	FABULOUS THUNOERBIRDS HOW DO YOU SPELL LOVE Epic	43
	FLEETWOOD MAC LITTLE LIES Warner Bros.	4
	HEART WHO WILL YOU RUN TO Capitol	3
	BILLY IDOL MONY MONY Chrysalis	2
	MICK JAGGER LET'S WORK Columbia	2
	RICHARD MARX SHOULD'VE KNOWN BETTER Manhattan	3
	MOTLEY CRUE WILD SIDE Elektra	2
	POISON I WON'T FORGET YOU Capitol	5
	RANDEE OF THE REWOODS EITHER WAY, IT'S FINE WITH ME Rounder	5
	TINA TURNER PARADISE IS HERE Capitol	2
	U2 WHERE THE STREETS HAVE NO NAME Island	2
	SUZANNE VEGA SOLITUDE STANDING A&M	2
HEAVY ROTATION	*38 SPECIAL BACK TO PARADISE A&M	11
	BANANARAMA I HEARD A RUMOUR London/PolyGram	6
	PETE BARDENS IN DREAMS Capitol	5
	DANNY WILSON MARY'S PRAYER Virgin	14
	*DAVID BOWIE NEVER LET ME DOWN EMI America	7
	*DEF LEPPARD WOMEN Mercury/PolyGram	6
	*EUROPE CARRIE Epic	13
	*FAT BOYS & THE BEACH BOYS WIPEOUT Tin Pan Apple/PolyGram	6
	*GENESIS ANYTHING SHE DOES Atlantic	6
	*GRATEFUL DEAD TOUCH OF GREY Arista	12
	*SAMMY HAGAR GIVE TO LIVE Geffen	8
	*HOOTERS JOHNNY B Columbia	7
	*HUEY LEWIS & THE NEWS DOING IT ALL FOR MY BABY Chrysalis	9
	LOS LOBOS LA BAMBA Warner Bros.	11
	*JOHN COUGAR MELLENCAMP PAPER IN FIRE Mercury/PolyGram	5
	*THE OUTFIELD SINCE YOU'VE BEEN GONE Columbia	11
	PRINCE U GOT THE LOOK Warner Bros.	7
	*STARSHIP IT'S NOT OVER ('TIL IT'S OVER) RCA	11
	*WHITESNAKE HERE I GO AGAIN Geffen	9
ACTIVE ROTATION	ABC WHEN SMOKEY SINGS Mercury/PolyGram	9
	GREAT WHITE ROCK ME Capitol	9
	INSIDERS GHOST ON THE BEACH Epic	3
	R.E.M. THE ONE I LOVE I.R.S.	2
	REO SPEEDWAGON IN MY DREAMS Epic	11
MEDIUM ROTATION	GLEN BURTNICK FOLLOW YOU Arista	3
	CROWDED HOUSE WORLD WHERE YOU LIVE Capitol	10
	CURIOSITY KILLED THE CAT MISFIT Mercury/PolyGram	8
	CUTTING CREW I'VE BEEN IN LOVE BEFORE Virgin	3
	ECHO & THE BUNNYMEN LIPS LIKE SUGAR Warner Bros.	3
	GO WEST DON'T LOOK DOWN Chrysalis	5
	LOU GRAMM LOST IN THE SHADOWS Atlantic	8
	MELVIN JAMES WHY WON'T YOU STAY MCA	2
	PAUL KELLY & THE MESSENGERS DARLING IT HURTS A&M	6
	THE SILENCERS PAINTED MOON RCA	10
	TNT EVERYONE'S A STAR PolyGram	5
	ROGER WATERS SUNSET STRIP Columbia	4
	WARREN ZEVON LEAVE MY MONKEY ALONE Virgin	6
BREAKOUT ROTATION	10,000 MANIACS PEACE TRAIN Elektra	4
	COCK ROBIN JUST AROUND THE CORNER Columbia	5
	THE CULT WILD FLOWER RCA	4
	DAVID HALLYDAY HE'S MY GIRL CBS	5
	HURRAH! SWEET SANITY Arista	2
	THE ICICLE WORKS UNDERSTANDING JANE RCA	9
	TONY MACALPINE KEYS TO THE CITY Squawk/PolyGram	3
	CHEECH MARIN BORN IN EAST L.A. MCA	9
	PET SHOP BOYS IT'S A SIN EMI	2
	THE OTHER ONES HOLIDAY Virgin	5
	PSEUDO ECHO LISTENING RCA	15
	SIMPLY REO MAYBE SOMEDAY Elektra	3
	SWING OUT SISTER BREAKOUT PolyGram	9
	VIENNA TALKING WITH THE HEAT Warner Bros.	5
	WENDY & LISA WATERFALL Columbia	5
	PETE WYLIE SINFUL Virgin	5

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



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BRITAIN (Courtesy Music Week/Gallup) As of 8/29/87

This Week	Last Week	SINGLES
1	3	NEVER GONNA GIVE YOU UP RICK ASTLEY RCA
2	10	WHAT HAVE I DONE TO DESERVE THIS PET SHOP BOYS/DUSTY SPRINGFIELD PARLOPHONE
3	1	I JUST CAN'T STOP LOVING YOU MICHAEL JACKSON/SIEDAH GARRETT EPIC
4	4	TOY BOY SINITTA FANFARE
5	2	CALL ME SPAGNA CBS
6	9	SWEET LITTLE MYSTERY WET WET WET PRECIOUS ORGANISATION
7	5	TRUE FAITH NEW ORDER FACTORY
8	11	FUNKYTOWN PSEUDO ECHO RCA
9	6	ANIMAL DEF LEPPARD BLUDGEON RIF
10	8	SOMEWHERE OUT THERE LINDA RONSTADT & JAMES INGRAM MCA
11	18	WHENEVER YOU'RE READY FIVE STAR TENT
12	20	BRIDGE TO YOUR HEART WAX RCA
13	19	YOU GOT THE LOOK PRINCE & SHEENA EASTON PAISLEY PARK
14	22	DIDN'T WE ALMOST HAVE IT ALL WHITNEY HOUSTON ARISTA
15	7	LA BAMBA LOS LOBOS SLASH/LONDON
16	13	GIRLFRIEND IN A COMA THE SMITHS ROUGH TRADE
17	12	LABOUR OF LOVE HUE AND CRY CIRCA
18	33	WONDERFUL LIFE BLACK A&M
19	NEW	WIPEOUT FAT BOYS & BEACH BOYS URBAN
20	15	WHO'S THAT GIRL MADONNA SIRE
21	16	ROADBLOCK STOCK AITKEN & WATERMAN A & M
22	NEW	SOME PEOPLE CLIFF RICHARD EMI
23	35	THE MOTIVE THEN JERICHO LONDON
24	14	ALONE HEART CAPITOL
25	23	JUST CALL SHERRICK WARNER BROS
26	21	NEVER SAY GOODBYE BON JOVI VERTIGO
27	17	ALWAYS ATLANTIC STARR WARNER BROS
28	NEW	HEART AND SOUL T'PAU SIREN
29	27	THE 5.98 EP METALLICA VERTIGO
30	24	WILD FLOWER CULT BEGGARS BANQUET
31	40	PAPA WAS A ROLLIN' STONE TEMPTATIONS MOTOWN
32	29	SAY YOU REALLY WANT ME KIM WILDE MCA
33	25	HAPPY WHEN IT RAINS JESUS AND MARY CHAIN BLANCO Y NEGRO
34	NEW	CASANOVA LEVERT ATLANTIC
35	NEW	HOURLASS SQUEEZE A&M
36	26	JIVE TALKIN' BOOGIE BOX HIGH HARDBACK
37	28	I HEARD A RUMOUR BANANARAMA LONDON
38	31	I REALLY DIDN'T MEAN IT LUTHER VANDROSS EPIC
39	30	GIRLS GIRLS GIRLS MOTLEY CRUE ELEKTRA
40	36	UNDER THE BOARDWALK BRUCE WILLIS MOTOWN
1	NEW	DEF LEPPARD HYSTERIA BLUDGEON RIF
2	1	VARIOUS HITS 6 CBS/WEA/BMG
3	NEW	NEW ORDER SUBSTANCE FACTORY
4	NEW	ELVIS PRESLEY THE ALL-TIME GREATEST HITS RCA
5	5	ORIGINAL SOUNDTRACK WHO'S THAT GIRL SIRE
6	4	WHITNEY HOUSTON WHITNEY ARISTA
7	2	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY CBS
8	3	VARIOUS SIXTIES MIX STYLUS
9	6	U2 THE JOSHUA TREE ISLAND
10	9	MADONNA TRUE BLUE SIRE
11	NEW	IOCC AND GODLEY & CREME CHANGING FACES-THE BEST OF PROTV
12	10	GENESIS INVISIBLE TOUCH VIRGIN
13	7	HEART BAD ANIMALS CAPITOL
14	11	MEL & KIM F L M SUPREME
15	15	LUTHER VANDROSS GIVE ME THE REASON EPIC
16	13	ALEXANDER O'NEAL HEARSAY TABU
17	12	CURIOSITY KILLED THE CAT KEEP YOUR DISTANCE MERCURY
18	14	THE BEASTIE BOYS LICENSED TO ILL DEF JAM/CBS
19	16	BRUCE WILLIS THE RETURN OF BRUNO MOTOWN
20	18	SIMPLE MINDS LIVE IN THE CITY OF LIGHT VIRGIN
21	19	BON JOVI SLIPPERY WHEN WET VERTIGO
22	8	DIO DREAM EVIL VERTIGO
23	20	SUZANNE VEGA SOLITUDE STANDING A&M
24	17	VARIOUS ATLANTIC SOUL CLASSICS ATLANTIC
25	37	MADONNA LIKE A VIRGIN SIRE
26	25	SWING OUT SISTER IT'S BETTER TO TRAVEL MERCURY
27	22	VARIOUS THE DEF JAM SAMPLER VOL 1 DEF JAM/CBS
28	21	FLEETWOOD MAC TANGO IN THE NIGHT WARNER
29	NEW	SHERRICK WARNER BROS
30	27	DIRE STRAITS BROTHERS IN ARMS VERTIGO
31	NEW	MADONNA THE FIRST ALBUM SIRE
32	26	SIMPLY RED MEN AND WOMEN ELEKTRA
33	32	PAUL SIMON GRACELAND WARNER
34	24	ORIGINAL SOUNDTRACK LA BAMBA LONDON
35	23	MARILLION CLUTCHING AT STRAWS EMI
36	NEW	PETER GABRIEL SO VIRGIN
37	28	U2 UNDER A BLOOD RED SKY ISLAND
38	NEW	LEVEL 42 RUNNING IN THE FAMILY POLYDOR
39	34	LUTHER VANDROSS FOREVER FOR ALWAYS FOR LOVE EPIC
40	NEW	PRINCE SIGN O THE TIMES PAISLEY PARK

Billboard CHART RESEARCH PACKAGES

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:

BILLBOARD CHART RESEARCH
Attn: Debra Todd
1515 Broadway
New York, NY 10036

WEST GERMANY (Courtesy Der Musikmarkt) As of 8/31/87

This Week	Last Week	SINGLES
1	2	VOYAGE VOYAGE DESIRELESS CBS
2	1	IT'S A SIN PET SHOP BOYS PARLOPHONE/EMI
3	3	I JUST CAN'T STOP LOVING YOU MICHAEL JACKSON EPIC
4	4	HOLIDAY THE OTHER ONES VIRGIN
5	5	WHO'S THAT GIRL MADONNA SIRE/WEA
6	6	I LOVE TO LOVE TINA CHARLES ARISTA
7	7	I WANT YOUR SEX GEORGE MICHAEL EPIC/CBS
8	9	LA BAMBA LOS LOBOS METRONOME
9	8	THE LIVING DAYLIGHTS A-HA WARNER BROS/WEA
10	11	GUTEN MORGEN LIEBE SORGEN JUERGEN VON DER LIPPE TELDEC
11	14	TEARS OF ICE BOLLAND & BOLLAND TELDEC
12	12	CALL ME SPAGNA CBS
13	13	I WANNA DANCE WITH SOMEBODY (WHO LOVES ME) WHITNEY HOUSTON ARISTA
14	10	NOTHING'S GONNA STOP ME NOW SAMANTHA FOX JIVE/TELDEC
15	15	SWEET SIXTEEN BILLY IDOL CHRYSALIS/ARIOLA
16	NEW	MARCELLO THE MASTROIANI SILICON DREAMS BLOW UP/INTERCORD
17	NEW	BOYS SABRINA CHIC
18	NEW	WISHING WELL TERENCE TRENT D'ARBY CBS
19	NEW	FUNKYTOWN PSEUDO ECHO RCA
20	20	NIEMALS GEHT MAN SO GANZ TRUDE HERR EMI
1	1	WHITNEY HOUSTON WHITNEY ARISTA/ARIOLA
2	2	MADONNA WHO'S THAT GIRL SOUNDTRACK SIRE
3	3	U2 THE JOSHUA TREE ISLAND/ARIOLA
4	4	NICKI KLEINE WUNDER VIRGIN
5	8	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
6	6	HOT CHOCOLATE 2001 EMI
7	5	MARILLION CLUTCHING AT STRAWS EMI
8	10	SUZANNE VEGA SOLITUDE STANDING A&M/DG
9	9	JENNIFER RUSH HEART OVER MIND CBS
10	NEW	DEF LEPPARD HYSTERIA MERCURY
11	7	COCK ROBIN AFTER HERE THROUGH MIDLAND CBS
12	11	JUERGEN VON DER LIPPE GUTEN MORGEN LIEBE SORGEN TELDEC
13	15	FLEETWOOD MAC TANGO IN THE NIGHT WARNER/WEA
14	12	SALLY OLDFIELD FEMME CBS
15	16	SAMANTHA FOX JIVE/TELDEC
16	17	DIO DREAM EVIL VERTIGO/PHONOGRAM
17	NEW	HEART BAD ANIMALS CAPITOL
18	20	BILLY IDOL WHIPLASH SMILE CHRYSALIS/ARIOLA
19	18	JOHNNY LOGAN HOLD ME NOW EPIC
20	NEW	TINA TURNER BREAK EVERY RULE CAPITOL

JAPAN (Courtesy Music Labo) As of 8/31/87

This Week	Last Week	SINGLES
1	NEW	STAR LIGHT HIKARU GENJI CANYON/JOHNNYS/FUJIPACIFIC
2	NEW	WEDDING DRESS ONYANKO CLUB CANYON/FUJIPACIFIC
3	2	MARIONETTE BOOWY TOSHIBA/EMI
4	1	KITA NO TABIBITO YUJIRO ISHIHARA TEICHIKU ISHIHARA
5	3	ANATA O SHIRITAI USHIROGAMI HIKARETAI CANYON
6	4	50/50 MIHO NAKAYAMA KING/VARNING
7	5	NILE IN BLUE MOMOKO KIKUCHI VAP/VARMUDA
8	9	KIMIDAKENI SHOUNENTAI WARNER/PIONEER
9	7	WANDERER CHECKERS CANYON/THREE STAR/YAMAHA
10	8	PASTEL BLUE NO TAMEIKI NAMI SHIMADA COLUMBIA
1	2	TSUYOSHI NAGABUCHI LICENSE TOSHIBA/EMI
2	1	MARIA TAKEUCHI REQUEST MOON
3	3	KOJI TAMAKI ALL I DO KITTY
4	4	MISATO WATANABE BREATH EPIC/SONY
5	5	ONYANKO CLUB CIRCLE CANYON
6	6	CHECKERS BEST CANYON
7	7	YOKO OGINOME 246 CONNECTION VICTOR
8	10	HOUND DOG ROCKS TO ROLL CBS/SONY
9	NEW	YUJIRO ISHIHARA BEST HIT 12-KITA NO TABIBITO TEICHIKU
10	9	YUYU YUYU KOUSEN CANYON

MUSIC & MEDIA PAN-EUROPEAN CHARTS 9/5/87

This Week	Last Week	SINGLES
1	1	I JUST CAN'T STOP LOVING YOU MICHAEL JACKSON EPIC
2	7	IT'S A SIN PET SHOP BOYS PARLOPHONE
3	2	CALL ME SPAGNA CBS
4	3	THE LIVING DAYLIGHTS A-HA WARNER BROS
5	5	WHO'S THAT GIRL MADONNA SIRE
6	4	I WANNA DANCE WITH SOMEBODY (WHO LOVES ME) WHITNEY HOUSTON ARISTA
7	8	I WANT YOUR SEX GEORGE MICHAEL EPIC
8	6	NOTHING'S GONNA STOP ME NOW SAMANTHA FOX JIVE
9	9	LA BAMBA LOS LOBOS LONDON
10	NEW	DIDN'T WE ALMOST HAVE IT ALL WHITNEY HOUSTON ARISTA
11	10	ALONE HEART CAPITOL
12	NEW	WHAT HAVE I DONE TO DESERVE THIS? PET SHOP BOYS/DUSTY SPRINGFIELD PARLOPHONE
13	NEW	FUNKYTOWN PSEUDO ECHO RCA
14	12	I HEARD A RUMOUR BANANARAMA LONDON
15	13	LA ISLA BONITA MADONNA SIRE
16	14	U GOT THE LOOK PRINCE PAISLEY PARK
17	17	BALLA BALLA FRANCESCO NAPOLI BCM
18	16	WISHING WELL TERENCE TRENT D'ARBY CBS
19	15	F L M MEL & KIM SUPREME
20	11	JUST AROUND THE CORNER COCK ROBIN CBS
1	1	WHITNEY HOUSTON WHITNEY ARISTA
2	2	U2 THE JOSHUA TREE ISLAND
3	3	MADONNA WHO'S THAT GIRL SOUNDTRACK SIRE
4	4	SIMPLE MINDS LIVE IN THE CITY OF LIGHT VIRGIN
5	5	MADONNA TRUE BLUE SIRE
6	7	GENESIS INVISIBLE TOUCH VIRGIN
7	8	SUZANNE VEGA SOLITUDE STANDING A&M
8	NEW	DEF LEPPARD HYSTERIA MERCURY
9	6	MARILLION CLUTCHING AT STRAWS EMI
10	13	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
11	10	PAUL SIMON GRACELAND WARNER
12	14	PRINCE SIGN O THE TIMES PAISLEY PARK
13	9	SIMPLY RED MEN AND WOMEN WEA
14	15	SAMANTHA FOX JIVE
15	12	JEAN MICHEL JARRE IN CONCERT LYON HOUSTON POLYDOR
16	17	THE CURE KISS ME KISS ME KISS ME POLYDOR
17	11	FLEETWOOD MAC TANGO IN THE NIGHT WARNER
18	16	DIO DREAM EVIL MERCURY
19	18	HEART BAD ANIMALS CAPITOL
20	19	COCK ROBIN AFTER HERE THROUGH MIDLAND CBS
1	1	LOCOMOTION KYLIE MINOGUE MUSHROOM/FESTIVAL
2	2	SUDDENLY ANGRY ANDERSON MUSHROOM/FESTIVAL
3	11	LA BAMBA LOS LOBOS LONDON/POLYGRAM
4	3	OLD TIME ROCK AND ROLL BOB SEGER CAPITOL
5	15	FALL OF ROME JAMES REYNE CAPITOL
6	16	BEDS ARE BURNING MIDNIGHT OIL CBS
7	7	WHO'S THAT GIRL MADONNA SIRE
8	9	WHEN YOU WALK IN THE ROOM PAUL CARRACK CHRYSALIS/FESTIVAL
9	13	WILD HORSES GINO VANNELLI POLYDOR
10	4	RESPECTABLE MEL & KIM LIBERATION
11	10	IT'S A SIN PET SHOP BOYS PARLOPHONE
12	5	HE'S GONNA STEP ON YOU AGAIN PARTY BOYS CBS
13	6	CRAZY ICEHOUSE REGULAR/FESTIVAL
14	8	ALONE HEART CAPITOL
15	19	TRUE FAITH NEW ORDER FACTORY/CBS
16	12	I WANT YOUR SEX GEORGE MICHAEL CBS
17	20	YOU I KNOW JENNY MORRIS WEA
18	14	I JUST CAN'T STOP LOVING YOU MICHAEL JACKSON EPIC/CBS
19	18	HE'S JUST NO GOOD FOR YOU MENTAL AS ANYTHING CBS
20	NEW	ELECTRIC BLUE ICEHOUSE REGULAR/FESTIVAL
1	1	MIDNIGHT OIL DIESEL AND DUST CBS
2	2	MEL & KIM F L M LIBERATION/CBS
3	3	JOHN FARNHAM WHISPERING JACK WHEATLEY/RCA
4	4	BON JOVI SLIPPERY WHEN WET MERCURY/POLYGRAM
5	5	CROWDED HOUSE CAPITOL/EMI
6	6	WHITNEY HOUSTON WHITNEY ARISTA
7	7	SUZANNE VEGA SOLITUDE STANDING A&M/FESTIVAL
8	9	ROBERT CRAY BAND STRONG PERSUADER MERCURY
9	11	ELTON JOHN LIVE IN AUSTRALIA WITH THE MSO ROCKET/POLYGRAM
10	13	SIMPLY RED MEN AND WOMEN ELEKTRA/WEA
11	10	MOTION PICTURE SOUNDTRACK THE BIG CHILL MOTOWN
12	12	VARIOUS ARTISTS '87 RIGHT ON TRACK CBS
13	17	JENNY MORRIS BODY AND SOUL WEA
14	16	PETER GABRIEL SO VIRGIN
15	18	FLEETWOOD MAC TANGO IN THE NIGHT WARNER/WEA
16	15	HEART BAD ANIMALS CAPITOL
17	14	U2 THE JOSHUA TREE ISLAND/FESTIVAL
18	NEW	BILLY IDOL WHIPLASH SMILE CHRYSALIS
19	8	ELVIS PRESLEY WORDS AND MUSIC RCA
20	20	NOISEWORKS CBS
1	1	I JUST CAN'T STOP LOVING YOU MICHAEL JACKSON CBS
2	4	LA BAMBA LOS LOBOS PHONOGRAM
3	2	RIGHT NEXT DOOR ROBERT CRAY BAND PHONOGRAM
4	6	LET YOUR SUN SHINE FRANK ASHTON & MARISKA VAN KOLCK CBS
5	3	WHO'S THAT GIRL MADONNA SIRE
6	8	I LOVE TO LOVE TINA CHARLES ARIOLA
7	9	UNDER THE BOARDWALK BRUCE WILLIS RCA
8	5	PAPA CHICO TONY ESPORITO INDISC
9	NEW	WISHING WELL TERENCE TRENT D'ARBY CBS
10	NEW	JIVE TALKIN' BOOGIE BOX HIGH INDISC
1	1	ROBERT CRAY BAND STRONG PERSUADER PHONOGRAM
2	2	MADONNA WHO'S THAT GIRL SOUNDTRACK WEA
3	3	BARBRA STREISAND ONE VOICE CBS
4	4	WHITNEY HOUSTON WHITNEY ARIOLA
5	5	U2 THE JOSHUA TREE ISLAND
6	6	VARIOUS HITS 6 THE ALBUM WEA/CBS
7	10	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
8	8	VARIOUS 16 ZON ZOMERHITS ARCADE
9	9	VARIOUS DE NEDERLANDSE STERRENSTORY DINO MUSIC
10	7	PRINCE SIGN O THE TIMES PAISLEY PARK

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 9/5/87

Dutch Court Backs Piracy Charges Presley Recordings Deemed Illegal

LONDON In what IFPI is calling a "landmark decision," a Dutch court has granted injunctions against two companies said to have illegally marketed Elvis Presley recordings in 11 countries.

More than 1 million cassettes, CDs, and LPs are believed to be involved in the case, which was brought by copyright owners the Bertelsmann Music Group against the Dutch companies Boogaard Trading and Sonortape.

The court heard that the tapes were made in Holland by Sonortape, the LPs in West Germany, and the CDs in Korea. Labels on which the product was issued were

Astan, Platinum, Flashback, Scana, and Grand Canyon. It was admitted that Boogaard had exported the material to the U.K., France, West Germany, Australia, Israel, Scandinavia, and elsewhere.

Granting an injunction against both companies, the court's president said that since the product was plainly manufactured without the consent of the copyright owners, there was a clear case of piracy. He ordered Boogaard to cease distribution of the Presley recordings, to supply a full list of clients and of the number of disks and tapes supplied, and to recall all un-

sold copies from its customer stores within 48 hours.

Commenting on the court decision, IFPI antipiracy coordinator Peter Crockford says: "This is a landmark decision for the Dutch courts, since, in the past, illegal operators have regarded the country as a pirate's paradise because of the low level of protection for performers and producers."

Crockford adds that the Dutch government is currently in the process of strengthening its antipiracy laws, a move that should make it easier to bring similar successful actions in the future.

Crack Down On Illegal Merchandising Dutch Officials Raid Venues

BY WILLEM HOOS

AMSTERDAM Dutch authorities mounted a crackdown on illegal merchandising at rock concerts here this summer following huge sales of pirate product at David Bowie's two SRO performances May 30-31.

Marcel Bunders, the lawyer supervising the campaign, believes it can serve as a model for similar antimerchandising activity in other countries.

'This kind of piracy means a global loss of millions of dollars'

"This kind of piracy means a global loss of millions of dollars," he says. "Something has to be done about it."

Pop merchandising is a fast-growing business in the Netherlands as in other countries, and unauthorized trade has become a serious threat to legitimate operators. Bunders, son of newly appointed PolyGram managing director Ben Bunders, was first approached by Leon Ramakers, joint head of Mojo Concerts, a leading Dutch rock agency, which staged the Bowie shows in Rotterdam's Feijnoord soccer stadium.

On June 11, illegal material was

confiscated at a Genesis concert in the Feijnoord stadium at the prompting of U.S. merchandiser Brockum. A week later, local police confiscated hundreds of illegal Prince posters in Utrecht, where the U.S. superstar played four SRO dates June 18-21. Prince's own record company, Paisley Park, was the complainant.

In July, further raids were carried out at the Feijnoord venue during U2's two concerts, netting posters, T-shirts, stickers, and other goods with a value of \$13,500. But the campaign reached a climax with Madonna's two Feijnoord concerts, Aug. 25-26, which attracted some 90,000 fans.

Bunders' team seized 1,500 T-shirts, 1,000 posters, 300 shawls, 200 cassettes, and other items at the venue, while an earlier raid on a Dutch wholesale company produced 10,000 illegal Madonna posters and 400 T-shirts.

Total value of all the confiscated goods is estimated at about \$62,000, and U.S. merchandising firm Winterland has declared itself "very satisfied" with the outcome of the action.

Bunders says he hopes to see a similar thorough crackdown during next year's summer concert season here. Winterland has already commissioned an antipirated merchandise push for Michael Jackson's appearance in the Netherlands, scheduled for May or June 1988.

Back In The U.S.S.R.: Melodiya Rocks

BY VADIM YURCHENKOV

MOSCOW The Soviet state record company, Melodiya, is increasing its involvement with national rock product, a further indication of more liberal attitudes in the country.

Its release of the debut album by the Leningrad-based band Aquarium is seen here as a major landmark: It is the first occasion when a recording made by a non-professional act was acquired and released without change by the

state-run company.

Following the sales success of "Sons Are Leaving For The Battle" by the formerly taboo songwriter Vladimir Vyssotsky, Melodiya has been encouraged to embark on a special series of posthumous Vyssotsky releases. "A Sentimental Boxer" and "Save Our Souls," both recorded under amateur conditions and electronically enhanced by Melodiya sound engineers, appeared in August, and at least three further albums by the artist will follow.

Aurora magazine here has proposed the establishment of financially self-supporting recording studios linked to rock clubs in a number of cities. These would record cassette albums of rock artists, and their distributors would pay royalties to the rights owners through the official VAAP copyright agency.

Proponents of the plan say the studios would complement rather than compete with Melodiya.

Teutonic Berolina Awards Debut

BY WOLFGANG SPAHR

BERLIN More than 14 million German and Austrian television viewers watched the first presentation of the new Berolina Awards, established

jointly by the German Phono Academy, TV station ZDF, and the city of Berlin (Billboard, July 11).

Despite a series of technical breakdowns, the Aug. 27 show, broadcast live, was hailed as a suc-

cess by record industry executives here.

Winners included Joe Cocker, named international artist of the year, and Falco, cited as national artist of the year. Jennifer Rush and Juliane Werding took the equivalent awards for female artists. Top international group was Norway's a-ha, with Munchner Freiheit emerging as the top national band.

Chris De Burgh, who was named international artist of the year with the most successful tour, promptly

Joe Cocker wins top artist honor

donated his trophy to be sold to help sick children in Berlin. The most successful touring artist in the national category was Teldec's Peter Maffay.

Awards for best presentation of the year, international and national, went to ZZ Top and Erste Allgemeine Verunsicherung, respectively. Udo Jurgens took the award for outstanding work through the years, and Tina Turner received a similar award for outstanding contributions to the international music business.

David Bowie was the winner of the city of Berlin's special award, with Ariola's Engelbert taking ZDF's special award and Teldec's Clowns Und Helden the German Phono Academy special trophy.

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Singapore Shows Feature Top Artists TV Boosts Album Sales

BY CHRISTIE LEO

SINGAPORE Though music video programming on Singapore television is limited to the "Top 40 Videos" show, the number of general variety music productions given small screen space by Singapore Broadcasting Corp. has helped to boost album sales here.

SBC has lined up a number of musical specials by artists of the stature of Aretha Franklin and Paul Simon throughout the fall. While radio airplay and promotions have long been traditional vehicles used by the major labels to push sales, TV is now playing an increasingly important role here.

Says Peter Lau, area sales manager of CBS Records: "We're now convinced of the sustained power of visual impact. Certainly, we've managed to break several new and upcoming artists locally through TV."

But though TV exposure has helped new acts, many Singapore retailers contend that it's also helping a new generation of record buyers turn to older and longer-es-

tablished acts.

Says Steven Tan, managing director of Pacific Music: "Many of our younger customers are discovering such big names as Eric Clapton, Roy Orbison, Paul Simon, and even Elvis Presley as a result of TV exposure through music specials. As a result of the new interest, we're digging deep into the vaults of our back catalog items and we're selling the product."

"Shows like 'Top 40 Videos' and 'Skytrax' keep the market buoyant in terms of demand for current hit singles, but the music specials starring the pop veterans are creating their own waves of sales interest."

Among the shows scheduled on SBC's fall lineup are packages built around Patti LaBelle, Billy Ocean, Stevie Nicks, Paul Simon, the Montreux Rock festival, Queen, and the Prince's Trust 1987 all-star show from London.

Joel's Soviet Tour A Hit Video Planned For U.S. Fans

BY VADIM YURCHENKOV

LENINGRAD The media here has pronounced Billy Joel's six-date Soviet tour, which ended Aug. 5 with a standing-room-only show in this city's 10,000-capacity Lenin Sports and Concerts facility, a clear success.

Though previously almost unknown in this country, Joel and his band succeeded in winning over audiences with a series of professional performances in Moscow's Olympic Sports stadium (July 26, 27, and 29) and in the Leningrad fa-

cility (Aug. 2, 3, and 5). In broader terms, the visit by a major international artist is seen as another boost for peace and goodwill between the Soviet Union and the United States.

Ironically, Joel's widest exposure came not through his concerts but through his appearance Aug. 4 on the Central television network's year-old "Musical Ring" program, which combines live performances with audience question-and-answer sessions.

Here, Joel revealed that the idea of visiting Russia first occurred to him in 1979, while performing in Cuba. Replying to sometimes naive questions from the floor, he spoke about his early years, songwriting in the United States, the international rock scene, and fellow performers. Suffering from throat problems on the eve of his final concert, he confined his musical performance to a few songs, accompanying himself on piano, harmonica, and guitar, despite calling himself "a lousy guitarist."

Such Soviet stars as Alla Pugatchova, Anne Veski, and Aquarium have appeared on the top-rated program, but Joel is believed to have been the first non-Soviet artist to be featured. The Central network reportedly paid him about \$15,000 to appear.

A crew from New York-based Dalrymple Productions followed Joel's two-week tour, filming the main concerts in Moscow and Leningrad and two days in Gorky Park, all for a planned video documentary of the tour. American audiences may therefore have the opportunity to judge the artist's performances here for themselves.

CBS To Launch Japanese Jazz Artist In U.S.

TOKYO A new release from jazz artist Kimiko Itoh, "For Lovers Only," is expected to become the first album by a female Japanese singer to secure nationwide release in the U.S.

CBS plans to launch Itoh in the U.S. in late January. In Japan, the album will appear Sept. 21 on Epic/Sony's A-Touch label.

Featuring such classic titles as "Somewhere," "All In Love Is Fair," and "Let It Be Me," it was recorded at the Record Plant and Clinton Recording Studios in New York with Kiyoshi Ito as producer. The album features a high-powered lineup, including Steve Gadd, Eddie Gomez, and saxophonist Michael Brecker.

Itoh was awarded the third Japan Jazz Vocal Award in March.

BBMs Put CHUM On Top In Toronto CFTR Emerges As No. 1 AM Nationwide

BY KIRK LaPOINTE

OTTAWA CHUM-FM retains its Toronto market lead, sister station CHUM-AM shows signs of being in trouble again, and a handful of near-the-bottom outlets continue their slides in the summer ratings book from the BBM Bureau of Measurements.

CHUM-FM's light rock format continues to rule the waves in the competitive Toronto market. Its 1.16 million listeners (up slightly from last summer) make up the largest audience for any Canadian station, although its total of 7.3 million hours tuned in the week and its market share are not the city leaders.

Meanwhile, contemporary hit station CFTR-AM emerges from the BBMs as the most-listened-to AM outlet in the country. It has 971,000 listeners (down a bit from the 999,000 in the summer of 1986), which places it squarely in second spot in Toronto. The 6.4 million total hours listened and 8% market share are impressive totals for a station that only two years ago was in a slight slump.

CFRB-AM, the flagship of the Standard chain, appears to have pretty much stopped its slide. Its 875,000 listeners make it the third-highest station in Toronto, but the 9.9 million hours tuned and 13% share are tops in the market. Recent shifts to a more contemporary sound in its programming appear not to have driven away hordes.

CILQ-FM, the lone hard rock station in Toronto, moves into fourth spot for the first time. Its 771,000 listeners (down from 819,000 the same time last year), 6.6 million hours tuned, and 7% share are solid

results.

The Toronto Blue Jays' competitiveness on the field has kept CJCL-AM's numbers competitive in the book. It has 702,000 listeners, up from 585,000 last year, when the Jays were a distant second in the pennant race, while the 6.7 million hours tuned resulted in an 11% market share that is second only to CFRB. The big draw, though, is the baseball, not the nostalgic music.

Under new management, CKFM-FM is expected to spruce up its soft rock format. And the BBMs show that such a move may be needed (652,000 listeners, down from

CFRB, CILQ also finish strong

678,000, with 4.6 million hours and a 5% share).

The big loser in the book seems to be CHUM-AM, which only a year ago was undergoing a massive overhaul of its contemporary sound in a shift to adult contemporary radio. The results in this book are the most sluggish so far for the station: 637,000 listeners (down from 774,000 last year, when admittedly many were tuning in out of curiosity), a lower-echelon 3.6 million hours tuned, and a 5% share.

Overall, summer listening of radio is down considerably from last year. Only CHUM-FM and CJCL-AM show gains, while every other station in the market is sliding.

The biggest slips, in terms of percentages, are at CHUM-AM, easy listening CHFI-FM, and gold format CKEY-AM.

CJEZ-FM, the easy-listening station that made its debut only weeks

before the book, snares 209,000 listeners, 1.9 million hours tuned, and a respectable 3% share in its first ratings period.

Other Toronto stations are rated as follows in terms of listenership; millions of total hours tuned, and market share:

CBS-AM (news information), 587,000, 5.4, 5%.

CFNY-FM (rock), 514,000, 3.5, 4%.

CHFI-FM (easy listening, soft rock), 490,000, 3.4, 6%.

CBC-FM (classical), 391,000, 3.2, 3%.

CFGM-AM (country), 265,000, 2.4, 3%.

CKO-FM (news), 269,000, 1.4 million, 2%.

CJEZ-FM (easy listening), 209,000, 1.9, 3%.

CKEY-AM (gold), 315,000, 1.9 million, 2%.

In Montreal, contemporary album rock station CHOM-FM continues to receive good news in the summer book. Although French-language contemporary hit outlet CKOI-FM commands the market overall with more than 1 million listeners, CHOM-FM's 744,000 listeners place it at the top of the English stations and third overall in the market.

In Ottawa, adult contemporary station CFRA maintains its lead overall in the market with 337,000 listeners a week. But CHEZ-FM, a contemporary album rock station that earlier this year swiped the market lead temporarily, continues to chip away at CFRA's first-place position. A high percentage of its 288,300 listeners are in the 18-34 demographic, and the gap between the stations last summer of about 75,000 has diminished to about 50,000 this summer.

New CIRPA Director Inherits Numerous Problems Affecting The Indie Sector

BY KIRK LaPOINTE

OTTAWA "In this business, you have a crisis every three weeks," Brian Chater says, laughing. "I'm going to have to learn a lot very quickly."

Chater is an industry veteran who is widely respected for his work in publishing, producing, and label operations. He has been appointed executive director of the Canadian Independent Record Production Assn., the trade group for domestic record companies.

Chater, who signed Bryan Adams to his first major songwriting deals as chief of A&M Records' publishing division nearly a year ago, assumed the job Sept. 1. So far, he is taking a wait-and-see approach to many issues facing the association's membership, but he knows he doesn't have forever to assess the situation.

He has not come to the association out of the blue. Chater has run his own label, headed the copyright division for London Records, and been on the board of the trade

group that helps finance production, among other achievements. In short, he has the background to be the spokesman for the Canadian-owned end of the business.

And he knows that several key issues confront the indie sector, including copyright reforms, threats of reduction in Canadian content for radio, and the specter of a free-

'We must get our point across'

trade deal with the U.S.

Under Earl Rosen, the longtime executive director who resigned a few weeks ago to return full time to the record business, CIRPA became a vocal cultural lobby group in Canada. Rosen left and Chater arrived at a critical juncture for the indie business. There are concerns that proposed tax changes that move the 12% federal sales tax to the wholesale level will drive many independents out of the business. Additionally, pro-

posed copyright reforms—with some expected to be finalized in coming weeks—are pivotal to the future of the independent sector.

"The problem is still one of staying alive," Chater says. "And a lot of the problem is that while we're in the communications business, we're not good in communicating. We don't get our point across to people."

He views the proposed tax changes and the possible erosion of Canadian-content levels at radio "as changes for the worse, ones that I hope we can stop."

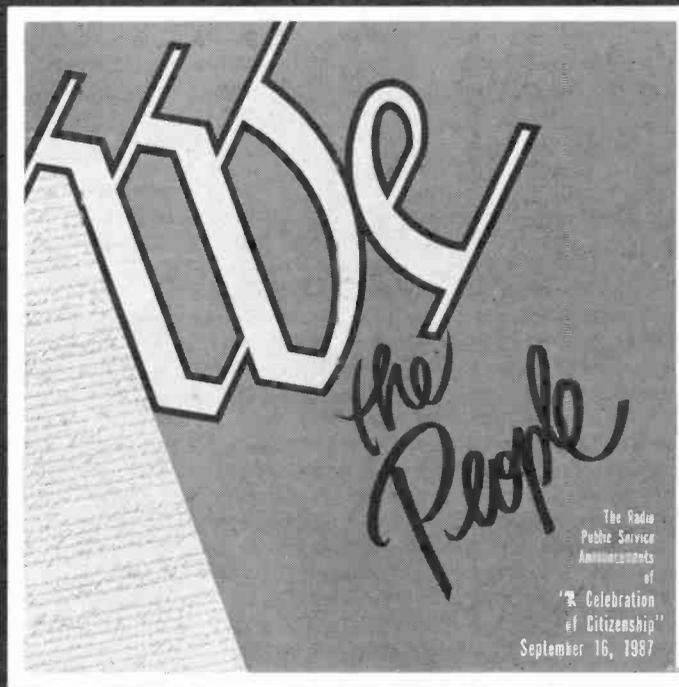
At the same time, he recognizes that CIRPA needs to be strong to be heard. He says that he and the association "have to make it worthwhile" for indies to join and that a great deal of effort must go into educating bankers and investors about the independent record business.

But he doesn't anticipate fundamental shifts from Rosen's era. "We read the same magazines, so we're probably very much the same type of people," he says.

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Greenwood, Frank Gifford, Linda Evans,
Sam Donaldson, Barbara Walters, Chief
Justice Warren E. Burger, retired



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All Together Now. Gathering at the RCA Records label convention at the Arrowwood Convention Center in Rye Brook, N.Y., are Elliot Goldman, president and CEO, BMG Music, bottom right, and the RCA Nashville staff.



No Lie. Jive/RCA recording artist Jonathan Butler makes a surprise appearance with his keyboard player and producer, Barry J. Eastmond.



Having Fun. Rick Dobbis, executive vice president, left, pals around with Butch Waugh, vice president of promotion, and Eddie Mascolo, senior vice president of product development.

Convention's A Hit With RCA Staff Nipper & Company Meet, Aug. 20-22



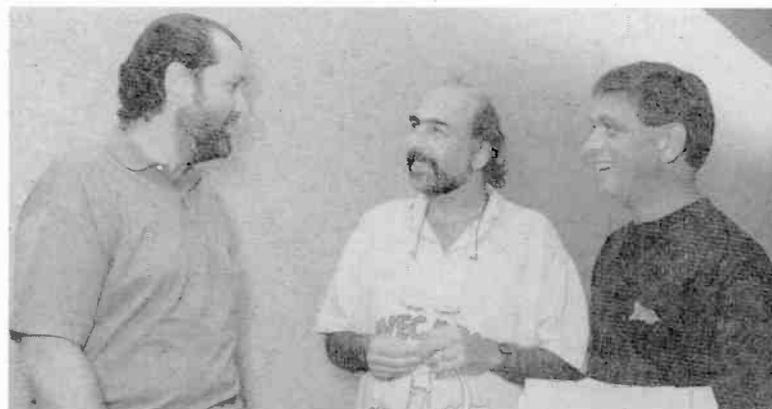
Crazy Guys. RCA Nashville artists Foster & Lloyd perform their hit "Crazy Over You" at a barbecue.



Alter Ego. Newly signed singer Buster Poindexter's performance at the Bottom Line capped the convention.



After Hours. A gathering followed Jonathan Butler's surprise performance at the RCA Records convention. Pictured, from left, are Ann Carli, director artist development, Jive Records; Barry Weiss, vice president of marketing operations, Jive Records; Barry J. Eastmond, Jonathan's producer; Rick Dobbis, executive vice president, RCA Records; Elliot Goldman, president, CEO, BMG Music; Mike Noble, Butler's manager; Butler, and Bob Buziak, president of RCA Records.



Strategic Meeting. Planning label strategies, from left, are Bob Buziak, president RCA Records, U.S.; Rick Dobbis, executive vice president, RCA; and Eddie Mascolo Senior, vice president, product development, RCA.



Cheers! Toasting international collaboration, from left, are record producer Bill Wittman; Heinz Henn, vice president a&r/marketing, BMG Music International; Paul Atkinson, senior vice president, a&r, West Coast; Bob Buziak, president, RCA Records; and Cynthia Leu, director of marketing, BMG Music International.



Having A Ball. Shown at the barbecue, from left, are product director Ed Strait; alternative radio promoter John Sigler; product director Alan Grunblatt; and Barry Weiss, vice president of marketing and operations, Jive Records.

1987 Billboard Radio Award Nominees

NEW YORK The following is the complete list of nominees in the 1987 Billboard Radio Awards. The winners will be announced in the Sept. 19 issue.

TOP 40/CROSSOVER

STATION OF THE YEAR

Major Market: KIIS Los Angeles; KPWR Los Angeles; KZZP Phoenix; WHTZ New York; WMMS Cleveland.

Medium Market: KIIK Davenport, Iowa; WAPE Jacksonville; WBJW Orlando; WMC-FM Memphis; WPRO Providence.

Small Market: KKQV Wichita Falls, Tex.; KSKG Salina, Kan.; WKRM Columbia, Tenn.

PROGRAM DIRECTOR

Major Market: John Lander/KKBQ Houston; Jeff Wyatt/KPWR Los Angeles; Scott Shannon/WHTZ New York; Larry Berger/WPLJ New York; Sunny Joe White/WXKS-FM Boston.

Medium Market: Dene Hallam/KCPW Kansas City, Mo.; Steve Kelly/WKSI Greensboro, N.C.; Tim Fox/WKTI Milwaukee; Robert John/WMC-FM Memphis; Jim Payne/WRVQ Richmond, Va.; Jim Wilson/WCKN Greenville, S.C.

Small Market: Ernie Brown/KAFX Lufkin, Tex.; Ray St. James/KKQV Wichita Falls, Tex.; Steve Wall/KSKG Salina, Kan.; Randy Hugg/WCPZ Sandusky, Ohio; Gary Moss/WKRM Columbia, Tenn.; Jeff Christenson/KOKZ Waterloo, Ohio.

MUSIC DIRECTOR

Major Market: Steve Masters/KITS San Francisco; Frankie Blue/WHTZ New York; Andy Dean/WPLJ New York; Sue O'Connell/WXKS-FM Boston.

Medium Market: Karen Barber/KBEQ Kansas City, Mo.; Greg Williams/KKRK Wichita, Kan.; Greg Rolling/KSDO-FM San Diego; Doc Michaels/WGH-FM Virginia Beach, Va.; Dave Denver/WKSI Greensboro, N.C.; Steve Conley/WMC-FM Memphis.

Small Market: Carey Edwards/KFIV Modesto, Calif.; Jeff Christenson/Waterloo, Iowa; Charlie Fox/KYYA Billings, Mont.; Greg Lawley/WDBR Springfield, Ill.; Gary Moss/WKRM Columbia, Tenn.

PROMOTION DIRECTOR

Major Market: Carolyn Krieger/WDTX Detroit; Kathi Kolodin/WAVA Washington, D.C.; Howard Freshman/KPWR Los Angeles; Jina Peterson/KZZP Phoenix; Ed Brown/WCZY Detroit.

Medium Market: Tom Jackson/WKSI Greensboro, N.C.; Lisa Patton Brown/WMC-FM Memphis; Dennis Lyle/WCIL Carbondale, Ill.

Small Market: Craig Pirsch/WGBF Henderson, Ken.; Bill Slayter/KFIV Modesto, Calif.; Ernie Brown/KAFX Diboll, Tex.

AIR PERSONALITY

Major Market: Rick Dees/KIIS Los Angeles; Scott Shannon/WHTZ New York; Jay Thomas/KPWR Los Angeles; John London/KMEL San Francisco; Mike Halloran/WDTX Detroit.

Medium Market: David Page/WMC-FM Memphis; R.J. Harris/WHBT Milwaukee; Spike O'Dell/KIIK Davenport, Iowa; Beth Ann McBride/WKSI Greensboro, N.C.; Dell Spencer/WYLD New Orleans.

ADULT CONTEMPORARY

STATION OF THE YEAR

Major Market: KVIL Dallas; WHTX Pittsburgh; WWSW-FM Pittsburgh; WFOX Gainesville, Ga.; KOST Los Angeles.

Medium Market: WBSA York, Penn.; WFBC Greenville, S.C.; WRAL Raleigh, N.C.; KFMB-FM San Diego; WRVR Memphis; KUDL Kansas City, Kan.

PROGRAM DIRECTOR

Major Market: Keith Abrams/WHTX Pittsburgh; Dennis Winslow/WFOX Gainesville, Ga.; Bob Dunphy/WNSR New York; Jhani Kaye/KOST Los Angeles; Bobby Rich/KFMB-FM San Diego; Joe McCoy/WCBS-FM New York

Medium Market: Bob Kaake/WRVR Memphis; Chris Scott/WFBC Greenville, S.C.

Small Market: Bill Burkett/WLMX Rossville, Ga.; George House/WAYY Chippewa Falls, Wisc.; Don Munson/WJBC Bloomington, Ill.; Sam Wilder/WMOH Hamilton, Ohio; John Durkee/KFSB Joplin, Mo.

MUSIC DIRECTOR

Major Market: Art Tiller/WNSR New York; Liz Kiley/KOST Los Angeles; Jeff Mazzei/WCBS-FM New York; David Blair/KYKY St. Louis; Barry Argenbright/WOMC Detroit.

Medium Market: Gene Knight/KFMB-FM San Diego; Cliff Blake/WMXJ Miami; Lisa Kozak/WRRM Cincinnati.

Small Market: Randolph V. Bell/WGBF-FM Hendersonville, Ken.; Troy West/KFSB Joplin, Mo.

PROMOTION DIRECTOR

Major Market: Laura Yates/KYKY St. Louis; Ann Berkowitz/WHTX Pittsburgh; Marc Lipsky/WMGK Philadelphia; Madeline Boyer/WYNY New York

Medium Market: Carol Mcullough/WRVR Memphis; Chris Wilson/WWDE Hampton, Va.; Joan Heiser/KFMB-FM San Diego; Lee Pocock/KSL Salt Lake City.

Small Market: Chip Ramsey/WBOW-AM Terre Haute, Ind.; John Murphy/WAYY Chippewa Falls, Wisc.

AIR PERSONALITY

Major Market: Mike Sakellarides/KOST Los Angeles; Don Imus/WNBC New York; Angela Allen/KOOL-FM Phoenix; Liz Kiley/KOST Los Angeles; Ron Chapman/KVIL Dallas.

Medium Market: the Rich Bros./KFMB-FM San Diego; Russ Cassell/WFBC Greenville, S.C.; Gary Burbank/WLW Cincinnati; Rick Walker/KLTE Oklahoma City, Okla.

Small Market: Phil Miller/WQTL Ottawa, Ohio; Randolph V. Bell/WGBF Henderson, Ken.; Don Munson/WJBC Bloomington, Ill.; Don Frey/KCMJ Indio, Calif.; Sam Wilder/WMOH Hamilton, Ken.; Jack Raymond/WEIM Fitchberg, Mass.

COUNTRY

STATION OF THE YEAR

Major Market: KLAC-AM Los Angeles; WWWW Detroit; KPLX Dallas/Ft. Worth; KIKK Houston; WCAO Baltimore.

Medium Market: WSM Nashville; WPTR-AM Albany, N.Y.; KASE Austin, Tex.; WSIX Nashville; WAMZ Louisville, Ken.

Small Market: WRNS Kinston, N.C.; WTHI Terre Haute, Ind.; KYKX Longview, Tex.; KNFO Waco, Tex.; WAXX Eau Claire, Wisc.; KLLL Lubbock, Tex.; KRKT Albany, Ore.; KXRB Sioux Falls, S.D.

PROGRAM DIRECTOR

Major Market: Barry Mardit/WWWW Detroit; Johnny Dark/WCAO-AM Baltimore; Bobby Kraig/KPLX Dallas/Ft. Worth; Bob Young/WXTU Philadelphia; Kevin Murphy/WSUN Tampa.

Medium Market: Mike McCoy/KHAK Cedar Rapids, Iowa; Rob Ryan/WKHK Richmond, Va.; Ted Crawley/WKY Oklahoma City; Joe Flint/KSOP Salt Lake City; Tom McGuire/WRKZ Hershey, Penn.; Mike Hammond/WWK-FM Fulton, Ken.

Small Market: Dana Webb/KYKX Longview, Tex.; Tim Wilson/WAXX Eau Claire, Wisc.

MUSIC DIRECTOR

Major Market: Kevin Herring/WWWW Detroit; Mac Daniels/KPLX Dallas/Ft. Worth; Kevin Mason/WCMS Norfolk, Va.; Joe Ladd KIKK Houston; Georgann Harris/KUSA St. Louis.

Medium Market: Coyote Calhoun/WAMZ Louisville, Ken.; Jim Patrick/KSO Des Moines, Iowa; Jerry King/KKYX-AM San Antonio; Eric Marshall/WSIX Nashville; Mike Wilson/KVOO Tulsa.

Small Market: Chris Taylor/KIXZ Amarillo, Tex.; Scott Johnson/KYKX Longview, Tex.; Dave Hensley/WMTZ-FM Augusta, Ga.; Tim Closson/WAXX Eau Claire; H. David Allen, KRKT Albany, Ore.

PROMOTION DIRECTOR

Major Market: Tawny Reckamp/KPLX Dallas/Ft. Worth; Lori Converse/WWWW Detroit; Joan Hays/KIKK Houston.

Medium Market: Melissa Edris/WDAF Kansas City, Mo.; Mike Hammond/WIVK Knoxville, Tenn.; Shari Bishop/KASE Austin, Tex.; Carol Neatherlin/KKYX San Antonio; Gary Hightower/KFDI Wichita, Kan.; Rick West/KVOO-AM Tulsa; Don Hilton/KSOP Salt Lake City; Carol Fargo/WCMS Norfolk.

Small Market: Scott St. John/KRKT Greenville, Tex.; Dave Hensley/WMTZ Augusta, Ga.; Mike Hammond/WWKF Fulton, Ken.

AIR PERSONALITY

Major Market: Chuck Santoni/WWWW Detroit; Gerry House/KLAC Los Angeles; Mac Daniels/KPLX Ft. Worth/Dallas; Terry Dorsey/KPLX Ft. Worth/Dallas; Rob Bennett/WCXI-AM Detroit; Dina Harding/WCXI-AM Detroit.

Medium Market: Eddie Edwards/WSIX Nashville; Coyote Calhoun/WAMZ Louisville; Jerry King/KKYX-AM San Antonio; Dandalion WRKZ Hershey, Penn.

Small Market: Gary Walker Longview, Tex.; Tim Closson WAXX Eau Claire, Wisc.; Bill O'Brien KRKT Albany, Ore.; Big Red KWMT Fort Dodge, Iowa; Brian Ringo KNOE Monroe, La.; Rudy Fernandez KEAN Abilene, Tex.

BLACK/URBAN

STATION OF THE YEAR

Major Market: WGCI Chicago; KMJQ Houston; KMJM St. Louis; KPWR Los Angeles; WJLB Detroit; WRKS New York.

Medium Market: WENN-FM Birmingham, Ala.; WHRK Memphis; WLUM Milwaukee; WDIA-AM Memphis; WPLZ Petersburg, Va.; WVIO-AM Toledo, Ohio.

Small Market: WMJL Ravenel, S.C.; WCLI-AM Corning, N.Y.; WNOO Saddy Daisey, Tenn.; WQDW Kingston, N.C.; WJMI-AM Jackson, Miss.; WXOX-AM Baton Rouge, La.

PROMOTION DIRECTOR

Major Market: Tony Gray/WRKS New York; Sonny Taylor/WGCI Chicago; Mike Stradford/KMJM St. Louis; Jeff Wyatt/KPWR Los Angeles; Donnie Simpson/WKYS Washington, D.C.; Lynn Tolliver, Jr./WZAK Cleveland; Michael Spears/KKDA-FM Dallas.

Medium Market: Pam Wells/WHRK Memphis; Rick Stevens/WCKX Columbus, Ohio.

MUSIC DIRECTOR

Major Market: Terri Avery/KKDA-FM Dallas; Barbara Preto/WGCI Chicago; Fred Buggs/WBLS New York; Mike Archie/WHUR Washington, D.C.

Medium Market: T.C. Johnson/WCKX Columbus, Ohio; Maxx Myrick/WCIN-AM Cincinnati; Jimmy Smith/WHRK Memphis; Phil Daniels/WPLZ Richmond, Va.

Small Market: Tony Lype/WZFX-

FM Fayetteville, N.C.; Joe Bullard/WANM-AM Tallahassee, Fla.

PROMOTION DIRECTOR

Major Market: Marc Rayfield/WUSL Philadelphia; Christopher Squire/WBMX-FM Chicago.

Medium Market: Dell Spencer/WYLD New Orleans; Rick Stevens/WCKX Columbus, Ohio; John Doyle/WHRK Memphis.

AIR PERSONALITY

Major Market: John Mason/WJLB Detroit; Donnie Simpson/WKYS Washington, D.C.; Tom Joyner/WGCI Chicago/KKDA-FM Dallas.

Medium Market: Lincoln Ware/WCIN Cincinnati; Leela Peterson/WCKX Columbus, Ohio; Lisa Lipps/WHRK Memphis; Bobby O'Jay/WDIA Memphis.

Small Markets: Bob Collins/WAWA Elm Grove, Wisc.; Joe Bullard/WANM-AM Tallahassee, Fla.

ALBUM ROCK

STATION OF THE YEAR

Major Market: WNEW-FM New York; WMMR Philadelphia; KZFX Houston; WLUP-FM Chicago; KSHE St. Louis.

Medium Market: XTRA-FM San Diego; KYYS Kansas City, Mo.; WLWV Columbus, Ohio; WKDF Nashville; WTUE Dayton, Ohio; WPYX Albany.

Small Market: WGIR Manchester, N.H.; KLBK Austin, Tex.; WAPL Appleton, Wisc.

PROGRAM DIRECTOR

Major Market: Ted Utz/WMMR Philadelphia; Blake Lawrence/KZFX Houston; Mark Chernoff/WNEW-FM New York; Oedipus/WBCN Boston; Dave Logan/KFOG San Francisco.

Medium Market: Keith Hastings/WIOT Toledo; Bob Buchman/WBAB Babylon, L. I.; Mike Boyle/WDHA Dover, N.J.

MUSIC DIRECTOR

Major Market: Erin Riley/WMMR Philadelphia; Dave Benson/WLUP-FM Chicago; Lin Brehmer/WXRT Chicago; Bob Kranes/WXRK New York; Redbeard/KTXQ Dallas.

Medium Market: Jack Emerson/KGGO Des Moines, Iowa; Skid Roadie/KYYS Kansas City, Mo.; Aris Hammers/WLAV Grand Rapids; Paul Shugrue/WRXL Richmond, Va.; Christina/WPLR New Haven, Conn.

Small Market: Jeff Crowe/WIQB Ann Arbor, Mich.; Ed Palmer/WXRC Hickory, N.C.

PROMOTION DIRECTOR

Major Market: Jim Marchyshyn/KSHE St. Louis; David Bieber/WBCN Boston; Jack Quigley/WMMR Philadelphia; Diane Moreles/KROQ Los Angeles; Alan Lombard/KZEW Dallas.

Medium Market: Phil Wilson/KGGO Des Moines, Iowa; Scott Chatfield/KGB-FM San Diego

AIR PERSONALITY

Major Market: GreaseMan/WWDC Washington, D.C.; Jonathon Brandmeier/WLUP Chicago; Scott Muni/WNEW-FM New York; Howard Stern/WXRK New York/WYSP Philadelphia; John DeBella/WMMR Philadelphia.

Medium Market: Rick O'Brian/WHJY Providence; Max Floyd/KYYS Kansas City, Mo.; Phil Williams/WIMZ Knoxville; Skid Roadie/KYYS Kansas City, Mo.; Oz Medina/XTRA-FM San Diego; Mad Max/XTRA-FM San Diego; Larry "the Duck" Dunn/WLIR Garden City, N.Y.; Kathy Millar/WDHA Dover, N.J.

Small Market: Brad Krantz/WKRR Asheville, N.C.; Justin Phelps/WXRC Hickory, N.C.

RECORD PROMOTION:

NATIONAL

Top 40/Crossover: Phil Quartararo/Virgin; Rick Bisceglia/Arista; Vicki Leben/Motown; John Fagot/Capitol; Marc Nathan/Atlantic; Marc Benesch/Columbia.

Adult Contemporary: Mike Martucci/Columbia; Phil Quartararo/Virgin; Sheila Chlanda/Columbia; Polly Anthony/Epic.

Black/Urban: Skip Miller/Motown; Ruben Rodriguez/Columbia; Sharon Heywood/RCA; Iris Dillon/Virgin; Tony Anderson/Arista.

Country: Shiela Shipley/MCA; Bob Saporitte/Warner Bros.; Jack Weston/RCA; Debbie Fleischer/Columbia; Jack Lameier/Columbia.

Album Rock: Harvey Leeds/Epic; Paul Rappaport/Columbia; Marko Babineau/Geffen; Kevin Sutter/Chrysalis; Jim McKeon/Columbia.

RECORD PROMOTION:

LOCAL OR REGIONAL

Top 40/Crossover: Gene Denonovich/CBS; Bobbi Silver/PolyGram; Bob Garland/Columbia; Mike Scheid/EMI; Warren Hudson/Warner Bros.; Wayne Fogel/Motown.

Adult Contemporary: Gene Denonovich/CBS; Bob Garland/Columbia; Bruce Schoen/Arista; Mark Wescott/Columbia.

Black/Urban: Chuck Oliner/Motown; Frank Chaplain/Columbia; Dick Dalkins/Capitol.

Country: Bill Catino/MCA; Allen Butler/RCA; Dale Turner/RCA; Phil Little/Columbia; Steve Powell/Capitol; DeDe Whiteside/MTM; Bruce Adelman/Warner Bros.

Album Rock: Terry Coen/Epic; Dave Remedi/Columbia; Gene Denonovich/CBS; Larry Reymann/Columbia; Lisa Wolf/Columbia.

WEEKLY NATIONAL MUSIC

PROGRAM

Top 40/Crossover: Rick Dees Weekly Top 40/DIR Broadcasting; Countdown USA/Countdown USA, Inc.; Casey Kasem's American Top 40/ABC Watermark; Scott Shannon's Rockin' America Top 30 Countdown/Westwood One; John Lander's Hit Music USA/United Stations; The Weekend Music Review/Jam Productions; Hitline USA/James Paul Brown Productions.

Adult Contemporary: Countdown USA/Countdown USA, Inc.; Solid Gold Saturday Night/United Stations; Dick Clark's Rock, Roll & Remember/United Stations; Cousin Bruce's Crusin' America/CBS Radioradio; Star Track Profiles/Westwood One; The Jazz Show With David Sanborn/NBC Radio Entertainment.

Black/Urban: On The Move with Tom Joyner/CBS Radioradio; RadioScope/Lee Bailey Communications; Coast To Coast Top 20/American Media; Highlights/Bullet Productions; Weekend Dance Party/Starmagic Radio.

Country: American Country Countdown/ABC Watermark; Weekly Country Music Countdown/United Stations; Solid Gold Country/United Stations; Lee Arnold On A Country Road/Mutual/Westwood One; Country Today/MJI Broadcasting; Country Crossroads/Radio and Television Commission of the Southern Baptist Convention; Country Music Top 10/James Paul Brown Productions.

Album Rock: Rock Connections/CBS Radioradio; Rockline/Global Satellite; King Biscuit/DIR Broadcasting; The Jazz Show With David Sanborn; NBC Radio Entertainment; Off The Record With Mary Turner/Westwood One.

POP

R.E.M.
Document
 PRODUCERS: Scott Litt, R.E.M.
 I.R.S. 40259

Fans accustomed to sonic murk will be surprised, maybe even pleased, by clarity of R.E.M.'s latest recording. Still-exotic tunes lose nothing from the sharpness. Single "The One I Love" is a pop beauty that should win on airwaves; college strongholds will move on the subterranean homesick bluesiness of "It's The End Of The World As We Know It." I.R.S. intends to work this one hard, and the forecast is good.

THE MONKEES
Pool It!
 PRODUCER: Roger Bechirian
 Rhino RNIN 70706

The Monkees aren't just a nostalgia act—first newly recorded album in eons displays plenty of pop savvy. Single "Heart And Soul" (not the current T'Pau hit) is a fine Micky Dolenz vehicle; it heads up a menu of strong tunes running from the sublime to the silly. Some say Monkeemania has peaked; this excellent effort should reignite it.

WENDY & LISA
 PRODUCERS: Wendy & Lisa, Bobby Z
 Columbia BFC 40862

Melvin and Coleman, who exited Prince's Revolution to front their own show, display inevitable signs of the Purple One's influence on their album debut. Funk seasoning enlivens pop-style tunesmithing, which could benefit from a little editing next time out. Still, the ladies' track record lends automatic sales cachet.

METALLICA
 The \$5.98 E.P./Garage Days Re-Visited
 PRODUCERS: Metallica
 Elektra 60757

Speed metal's most popular quartet carries on the spirit of its forefathers in this minicollection of tuneful covers of songs by seminal underground rock outfits. Album's raw sound and unpremeditated feel are most appealing; record should hold fans over until the band's next album, due for release in early 1988.

YELLO
One Second
 PRODUCER: Boris Blank
 Mercury 422 832 675 Q-1

Several-years-old "Oh Yeah," originally in "Ferris Bueller's Day Off," has found new life on the Hot 100 via use in "The Secret Of My Success." Falco/Miami Sound Machine hybrid sounds especially good in "The Rhythm Divine," featuring Shirley Bassey on vocals.

IT'S IMMATERIAL
 Life's Hard And Then You Die
 PRODUCER: Dave Bascombe
 A&M SP 6-5159

Unique Brit duo resembles what Soft Cell might have sounded like with John Cale or Tim Buckley singing. Not synthpop, but smooth and extremely appealing groove music. Should perform strongly at college radio. Top-notch.

THE ROYAL COURT OF CHINA
 PRODUCERS: the Royal Court Of China
 A&M SP 5174

Peking is a long way from Nashville, but that's where this intriguing group hails from. One-of-a-kind sound can best be described as backwoods psychedelia. Fine first album should hit at alternative outposts; expect the band to be a slow but sure roller, à la the R.E.M. of old.

MARC JORDAN
 Talking Through Pictures
 PRODUCERS: Paul De Villiers, Kim Bullard
 RCA 5907-R

Thoughtful, provocative material dressed in outstanding musical arrangements seems a natural at AC radio. Former Warner Bros. artist may make inroads with fans of Bruce Hornsby; appeal grows swiftly with repeat listens.

MELVIN JAMES
 The Passenger
 PRODUCERS: Bill Szymczyk, Melvin James
 MCA-5663

"Why Won't You Stay (Come In, Come Out Of The Rain)" is making an impact at album rock, but debut artist's name may confuse consumers—and retailers—and stymie sales; a recent trip to a New York Tower outlet found "The Passenger" filed in the soul department only.

THE NORTHERN PIKES
 Big Blue Sky
 PRODUCERS: Rick Hutt, Fraser Hill
 Virgin 90635

U.S. debut of Canadian four-piece places it between jangly-guitar pop and more standard rock styles, with an ear strained toward the top 40. "You Sold The Farm" and "Things I Do For Money" are pleasantly melodic, but the livelier "Teenland" and "Lonely House" could fare better on the airwaves.

THE BRANDOS
 Honor Among Thieves
 PRODUCER: Dave Kincaid
 Relativity 88561-8192

Pleasant-enough roots rock has all the right moves but never breaks into a sweat. Covers of the Sonics and pre-Creedence Golliwogs will draw college cognoscenti; originals have flair, too.

LIZZY BORDEN
 Visual Lies
 PRODUCER: Max Norman
 Metal Blade/Enigma ST-73288

Los Angeles-based metal band takes a slight move toward the mainstream with its sixth release, produced by Ozzy Osbourne producer Norman. Package contains a number of accessible tracks, the best of which are "Me Against The World"—the first track serviced to radio—and "Eyes Of A Stranger."

BASIA
 Time And Tide
 PRODUCERS: Basia Trzetelewska, Danny White
 Epic BFE 40767

Basia's name might be a mouthful for American tongues, but her distinctive voice—already lauded overseas—demands the effort. As with Swing Out Sister, this hybrid of pop, Latin, and big band influences from ex-Matt Bianco member will appeal to mature tastes.

BREATHE
 All That Jazz
 PRODUCERS: Chris Porter, Bob Sargeant
 A&M SP-5163

Perfectly constructed pop for the '80s, with a full but uncluttered sound, and—for icing—good-time horn choruses. If George Michael has blazed any kind of path, the songwriting team of singer David Gasper and guitarist Marcus Lillington has room to build a following.

DUMPTRUCK
 For The Country
 PRODUCER: Hugh Jones
 Big Time/RCA 6051

Dumptruck's latest is loaded with winners; underground faves are assured of No. 1 ranking on college charts, but album may go on to become one of those cult classics revered for years, à la Big Star's "No. 1 Record." Best: "Island," "50 Miles," "Friends," "Carefree," "Going Nowhere."

SPOTLIGHT



BAD
MICHAEL JACKSON

MICHAEL JACKSON
 Bad
 PRODUCERS: Quincy Jones, Michael Jackson
 Epic OE 40600

Gloomsters and naysayers be advised that Jackson has delivered the multiplatinum goods. Debut single didn't give away the game: Most of the material here hits hard, with an emphasis on driving dance tracks. Release of rocking title song should heat the action; gospel-style "Man In The Mirror" is virtually irresistible. Superbad.



THE CARS
 Door To Door
 PRODUCER: Ric Ocasek
 Elektra 60747

Eclectic collection ranges from the heavy metal of the title track to the mellifluousness of "Go Away." Ocasek is in the driver's seat here, handling all the production chores himself for the first time and writing all but one—which he co-wrote—of the 11 songs. Platinum track record should remain intact; "You Are The Girl" is off to a quick start.

NEW AND NOTEWORTHY

RICHARD CARPENTER
 Time
 PRODUCER: Richard Carpenter
 A&M SP 5117

Long in preparation, Carpenter's solo album shows same devotion to melodic craft and arrangement as his former duo's classic recordings. Vocals—which strike a Beach Boys/Four Freshmen mix on "Who Do You Love?"—may limit appeal slightly, but guest shots by Dusty Springfield and Dionne Warwick should garner swift top 40, AC play.

COUNTRY

SCHUYLER, KNOBLOCH, & BICKHARDT
 No Easy Horses
 PRODUCER: James Stroud
 MTM ST-71064

An astoundingly good selection of songs, all of which were written or co-written by members of the trio. Happily, members—singly and together—sing as sensitively as they write; package is a lyrical and melodic triumph. Best: "No Easy Horses," "People Still Fall In Love," "This Old House," "Down In The Trenches Of Love," "You Take Me Home."

BOBBY LEE SPRINGFIELD
 All Fired Up
 PRODUCER: the Sneed Brothers
 Epic B6E 40816

Return with us now to the days when rock'n'roll was bubbly and innocent and country music had something to do with country living. Springfield re-creates the freshness of both musical worlds on this album, virtually all of which he had a hand in writing. Alluring energy and enthusiasm course through every groove.

ROSIE FLORES
 PRODUCER: Pete Anderson
 Reprise 25626

Add Flores' name to the Warner/Reprise roster of such trad-oriented artists as Travis, Yoakam, Highfill, and Harris. The former Screamin' Siren sings sweet and strong on nice mix of originals and covers; she picks a mean guitar, too. Big assists come from producer Anderson and such stalwart players as James Intveld, Greg Leisz, Billy Bremner, and David Hidalgo.

JAZZ

WYNTON MARSALIS
 Marsalis Standard Time Vol. 1
 PRODUCER: Steve Epstein
 Columbia FC 40461

First of what is obviously a series finds the brilliant trumpeter addressing the standard rep with vigor and excitement. Marsalis flashes his chops on a number of sure-fire vehicles, from the frenetic "Cherokee" to the melancholy "New Orleans." Certain to be an immense seller.

ANDREW HILL TRIO & QUARTET
 Shades
 PRODUCER: Giovanni Bonandrini
 Soul Note/PolyGram Special Imports SN 1113

Masterful quartet—featuring Clifford Jordan, Rufus Reid, and Ben Riley—showcases perennially undervalued pianist Hill, who here puts together a near-classic approaching his '60s Blue Note work. Impeccable playing; top-notch Hill material.

CLASSICAL

BRAHMS: PIANO QUARTET No. 1
 Murray Perahia, Piano; Members of the Amadeus Quartet
 CBS M 42361

Most recently the quartet has had greater recorded currency in Schoenberg's orchestral arrangement, but the more intimate treatment by collaborators of this eminence will be welcomed by chamber-music devotees. Collectors will show even greater interest because of the participation of violist Peter Schidlof, whose recent death led to the disbanding of the Amadeus.

STRAVINSKY: FIREBIRD SUITE; RITE OF SPRING
 London Symphony Orchestra, Rozhdestvensky
 Nimbus NI 5087

A recording of enormous dynamic range. A normal setting for most of the "Firebird" will all but blast listeners from their armchairs come

SPOTLIGHT



AEROSMITH
 Permanent Vacation
 PRODUCER: Bruce Fairbairn
 Geffen GHS 24162

The Beantown bad boys slug it out with a white-hot stab at the apex of the charts. Steve Tyler & Co. may once again get their due—every nouveau glam band in town has been lifting their licks. Wham-bam "Heart's Done Time" should lead this down the lane to album rock success; programmers can't miss with cover of the Beatles' "I'm Down," a guaranteed hot segue.



MR. MISTER
 Go On ...
 PRODUCERS: Mr. Mister, Kevin Killen
 RCA 6276-R

A solid return, set should swiftly repeat group's recent success. High-gloss production and studio craft and carefully textured arrangements will not totally obscure singer Richard Page's similarities to Sting; more pronounced r&b base, however, shows laudable evolution. Prepare for a long run; radio will play vigorously.

NEW AND NOTEWORTHY

MILLIONS LIKE US
 PRODUCER: Hawk Wolinski, Millions Like Us, Bill Bottrell
 Virgin 90602

Subtle funk undertones give mainstream pop an undeniable appeal. U.K. duo has all the earmarks of enduring success: mesmerizing vocals, catchy songs, and up-front production values. Could-be/should-be hits: "In Love With Yourself" and "Guaranteed For Life."

"The Infernal Dance." But this is a perceived audiophile plus that can be turned to commercial advantage. Performance is first-class, as might be expected from a conductor of Rozhdestvensky's accomplishments.

POP

PICKS

MICK JAGGER *Let's Work* (3:58)
 PRODUCERS: Mick Jagger, David A. Stewart
 WRITERS: M. Jagger, D. Stewart
 PUBLISHERS: Promopub B.V., PRS/BMG/
 Arista, ASCAP
Columbia 38-07306 (12-inch version also available,
Columbia 44-06926)

Utilizing the fine production and songwriting talents of the Eurythmics' Stewart, Jagger's first release from his second solo album is good-times dance/rock.

KISS *Crazy Crazy Nights* (3:48)
 PRODUCER: Ron Nevison
 WRITERS: Paul Stanley, Adam Mitchell
 PUBLISHERS: Paul Stanley, ASCAP/
 Largo Cargo, BMI
Mercury 888 796-7 (c/o PolyGram)

Hard-edged pop/rock with power-laden guitars given a contemporary direction by producer Nevison (Heart, Survivor).

SQUEEZE *Hourglass* (3:16)
 PRODUCERS: Eric "E.T." Thorngrn, Glenn Tilbrook
 WRITERS: Difford, Tilbrook
 PUBLISHER: Virgin, ASCAP
A&M 2967

One of the U.K.'s premier rock outfits returns to form; track showcases its unique pop sensibilities and complementary production.

JOHN WAITE *Don't Lose Any Sleep* (3:45)
 PRODUCERS: Frank Filipetti, Rick Nowels,
 John Waite
 WRITER: D. Warren
 PUBLISHER: Realsongs, ASCAP
EMI America B-43040 (c/o Capitol)

Churning midtempo ballad is a strong chart contender that recalls Waite's hit "Missing You."

WA WA NEE *Sugar Free* (4:03)
 PRODUCERS: Paul Gray, Jim Paig
 WRITER: P. Gray
 PUBLISHER: MCA, ASCAP
Epic 34-07283 (c/o CBS)
 (12-inch version also available, **Epic 49-06864**)

This release has created quite the stir; technodance number was a top 10 hit in the pop outfit's native Australia.

GLEN BURTNICK *Follow You* (3:42)
 PRODUCERS: Glen Burtnick, David Prater
 WRITERS: Burtnick, Ponti
 PUBLISHERS: Hampstead Heath/
 Colgems-EMI, ASCAP
A&M 2968

East Coast musician/songwriter (Cyndi Lauper, Jan Hammer) delivers a guitar-driven rock number.

INSIDERS *Ghost On The Beach* (3:36)
 PRODUCER: Jay O'Rourke
 WRITERS: J. Siegle, G. Yerkins
 PUBLISHERS: Siegle-Yerkins/Stone Diamond, BMI
Epic 34-07352 (c/o CBS)

Title track from the Windy City quartet's new album is an up-tempo, tuneful piece of pop.

RECOMMENDED

STAN CAMPBELL *Don't Let Me Be Misunderstood* (3:37)
 PRODUCERS: Stan Campbell, Betsy Cook
 WRITERS: B. Benjamin, S. Marcus, G. Caldwell
 PUBLISHER: Chappell, ASCAP
Elektra 7-69442

Impassioned vocalist deserves much more exposure than he's receiving; perhaps this inspirational cover of the Animals' 1965 hit will be the key to his stateside success.

RELATION INC. *I Think We're Alone Now* (3:45)
 PRODUCERS: W. James, M. Edwards, S. Barnowski
 WRITER: R. Cordell
 PUBLISHER: ABZ, BMI
R&A SF-0105
 (12-inch version also available, **R&A SE-0100**)

With Tiffany's version storming up the charts, programmers should note this solid and rhythmically stronger dance/rock interpretation; 12-inch remix especially noteworthy. Contact: 313-646-8638.

JOHN HIATT *Have A Little Faith In Me* (4:03)
 PRODUCER: John Chelew
 WRITER: John Hiatt
 PUBLISHERS: Lillybilly/Bug, BMI
A&M 2970

Undervalued blues-rocker turns in a

poignant performance on this minimalist ballad of merit; from his new album, "Bring The Family."

GREGG ALLMAN BAND *Evidence Of Love* (3:57)
 PRODUCER: Rodney Mills
 WRITERS: C. Farren, S. Diamond
 PUBLISHERS: MCA/Farren Square/Jobete/
 Diamond Street, ASCAP
Epic 34-07430 (c/o CBS)

Rhythm rock ballad.

PAUL KELLY & THE MESSENGERS *Darling It Hurts* (3:18)
 PRODUCERS: Alan Thorne, Paul Kelly
 WRITERS: Kelly, Connolly
 PUBLISHER: Emu, BMI
A&M 2966

Aussie outfit makes its label debut; simple and straightforward retrospective rock.

BONNIE HAYES *Some Guys* (3:40)
 PRODUCER: Stewart Levine
 WRITERS: B. Hayes, F. Golde
 PUBLISHERS: Monster/Bob-A-Lew, ASCAP/
 Franne Golde/Rightson, BMI
Chrysalis VS-4-43166 (c/o CBS)

Bubble-gum pop/rock.

W.A.S.P. *Scream Until You Like It* (3:26)
 PRODUCER: Blackie Lawless
 WRITERS: Sabu, Esposito, Citron
 PUBLISHERS: Empire Film/Jungle Boy/Careers, BMI
Capitol B-44063

Churning teen metal serves as the theme from the film "Ghoulies II."

ERASURE *Victim Of Love* (3:38)
 PRODUCER: Flood
 WRITERS: Clarke, Bell
 PUBLISHERS: Sonet/Emile, ASCAP
Sire 7-28238 (c/o Warner Bros.)
 (12-inch reviewed Aug. 8)

BLACK

PICKS

REGINA BELLE *So Many Tears* (3:55)
 PRODUCER: Nick Martinelli
 WRITERS: Z. Mark, O. Oestricher
 PUBLISHERS: On The Move, BMI/Zenox, ASCAP
Columbia 38-07388 (12-inch version also available,
Columbia 44-07458)

Second release from her stunning debut album is a jazzy r&b track that focuses on Belle's sultry delivery, not unlike Billie Holiday.

LUTHER VANDROSS *So Amazing* (3:41)
 PRODUCERS: Luther Vandross, Marcus Miller
 WRITER: L. Vandross
 PUBLISHERS: April/Uncle Ronnie's, ASCAP
Epic 34-07434

The hits just keep coming; warm and melodic ballad from "Give Me The Reason."

SHANICE WILSON *(Baby Tell Me) Can You Dance* (5:44)
 PRODUCER: Bryan Loren
 WRITER: Bryan Loren
 PUBLISHERS: Wiz Kid/Irving, BMI
A&M 2939 (12-inch version also available,
A&M SP-12235)

Fourteen-year-old vocal powerhouse discovered on "Star Search" shows signs of giving Janet Jackson a run for her money on this debut dance/funk release.

JONATHAN BUTLER *Holding On* (4:23)
 PRODUCER: Barry J. Eastmond
 WRITERS: J. Butler, J. Skinner
 PUBLISHERS: Zomba, ASCAP/Willesden, BMI
Jive 1063-7-J (c/o RCA)
 (12-inch version also available, **Jive 1064-1-JD**)

From well-respected jazz musician/songwriter to major pop solo status through the hit "Lies"; easy-paced love song should also top the charts.

WHODINI *Be Yourself* (3:26)
 PRODUCERS: Sinister, Whodini, Roy Cormier
 WRITERS: Atkins, Hutchins
 PUBLISHERS: Willesden, BMI/Zomba, ASCAP
Jive JS1-9629 (c/o Arista)
 (12-inch version also available, **Jive JD1-9628**)

Platinum rap outfit yields a beat box full of positive advice and funky rhythms, with humorous vocal assist from Millie Jackson.

CHICO DEBARGE *I've Been Watching You* (3:32)
 PRODUCER: BrownMark
 WRITER: BrownMark
 PUBLISHER: Mazarati, ASCAP
Motown 1909MF

Seductively delivered Minneapolis-

style funk from the DeBarge sibling; producer/songwriter Mark was a member of Prince's Revolution.

ORAN "JUICE" JONES *Cold Spendin' My \$ Money* (4:25)
 PRODUCERS: Vincent F. Bell, Russell Simmons
 WRITERS: V.F. Bell, F. Gordon, O.J. Jones,
 R. Simmons
 PUBLISHERS: Def Jam/Juiced Up, ASCAP/
 First Impulse/Def American, BMI
Def Jam 38-07391 (c/o CBS)
 (12-inch version also available, **Def Jam 44-06960**)

The rainmaker returns to talking about his girl; slinky rhythm and impressive near-falsetto.

GEORGIO *Lover's Lane* (4:28)
 PRODUCER: Georgio
 WRITER: Georgio
 PUBLISHERS: Georgio's/Stone Diamond, BMI
Motown 1906MF (12-inch version also available,
Motown 4592MG)

Third suggestive release and follow-up to the top five "Tina Cherry"; 12-inch sports a refined house-flavored "After Hours" remix.

RECOMMENDED

TAWATHA *Did I Dream You* (3:45)
 PRODUCER: James Mtume
 WRITERS: K. Manno, J. Mtume
 PUBLISHERS: Mtume/Number Nine, BMI
Epic 34-07407

Lush and rhythmic ballad from "Welcome To My Dream."

ERIC B. & RAKIM *I Ain't No Joke* (3:54)
 PRODUCERS: Eric B., Rakim
 WRITERS: Eric B., Rakim
 PUBLISHER: Robert Hill, BMI
4th & B'Way BWAY 448 (12-inch single)

So don't laugh—the new single kicks like its predecessor. Rhymes are exact, and the beat is tough. Contact: 212-477-8000.

STEADY B *What's My Name* (4:01)
 PRODUCER: Lawrence Goodman
 WRITER: W. McGlone
 PUBLISHER: Zomba, ASCAP
Jive 1065-1-JD (12-inch single)

Philly's 18-year-old rapper issues an excellent double A side, with "Don't Disturb This Groove" the preferred track of the two.

SCHOOLLY D *Parkside 5-2* (4:08)
 PRODUCER: Schoolly D (J.B. Weaver Jr.)
 WRITER: J.B. Weaver Jr.
 PUBLISHER: Willesden, BMI
Jive 1070-7-J (12-inch version also available,
Jive 1069-1-JD)

Major label debut of yet another Philly-based rap artist whose cult following should welcome this homage to his home address.

VAL YOUNG *Don't Make Me Wait* (4:14)
 PRODUCER: Levi Ruffin Jr.
 WRITERS: V. Young, L. Ruffin Jr., D. Andrews
 PUBLISHERS: Throwin' Down, BMI/
 Stone City, ASCAP
Amherst 316

Rick James protégée in a quick r&b dance setting.

NEW CHOICE *Cold Stupid* (3:35)
 PRODUCER: Khayree
 WRITER: Khayree
 PUBLISHER: Jay King IV, BMI
RCA 5290-7-R

R&B-funk from a northern California teen-age outfit guided by Club Nouveau's King.

L.J. REYNOLDS *He Can't Love You* (3:29)
 PRODUCERS: F.L. Pittman, Claytoven
 WRITERS: Batiste, Bendich
 PUBLISHERS: Pure Delight/Tortoise Feather/
 Idnyc-Derf, BMI/Membership, ASCAP
Fantasy 983

Intimate r&b ballad. Contact: 415-549-2500.

VANDY C. & BILL BLAST *Just Feel It* (5:42)
 PRODUCER: Vandy C.
 WRITERS: Tray-Bag M.C., Vandy C.
 PUBLISHERS: Hittage/Get Busy Or Get Lost, ASCAP
Select FMS 62296 (12-inch single)

Bouncing hip hop. Contact: 212-777-3130.

CHARLES SCOTT FEATURING SABRINA *I Need Your Love* (3:57)
 PRODUCER: Charles Scott
 WRITER: Charles Scott
 PUBLISHER: not listed
Josco CS 1250 (12-inch single)

Smooth, jazz-influenced track with a strong female lead worthy of

attention. Contact: P.O. Box 4771, Walnut Creek, Calif. 94596.

COUNTRY

PICKS

DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS *Those Memories Of You* (3:58)
 PRODUCER: George Massenburg
 WRITER: Alan O' Bryant
 PUBLISHER: Bill Monroe, BMI
Warner Bros. 7-28248

Bejeweled by buoyant dobro and staccato fiddle touches and centered by Parton's high lead, song recreates the magic from which the original bluegrass music was spun.

K.T. OSLIN *Do Ya'* (3:40)
 PRODUCER: Harold Sheed
 WRITER: K.T. Oslin
 PUBLISHER: Wooden Wonder, SESAC
RCA 5239-7-R

The top new female stylist from Nashville scorched to the top 10 with "80's Ladies" and should blaze even higher with this sensuous ode to long-term love.

VINCE GILL *Let's Do Something* (3:17)
 PRODUCER: Richard Landis
 WRITERS: Vince Gill, Reed Nielson
 PUBLISHERS: Benefit/Englishtown, BMI
RCA 5257-7-R

Gill wants to elope; acoustic guitar adds a fresh touch to this electric-guitar- and piano-dominated country-rocker.

RECOMMENDED

NEW GRASS REVIVAL *Unconditional Love* (3:18)
 PRODUCER: James Stroud
 WRITERS: Cook, Nicholson
 PUBLISHERS: Cross Keys/Tree Group, ASCAP
Capitol B-44078

An island-influenced country calypso song with mandolin and banjo tastefully sprinkled throughout; sweet and mood-setting, this love song's convincing.

RONNIE DOVE *Rise And Shine* (3:51)
 PRODUCER: James Stroud
 WRITERS: Paul Overstreet, Thom Schuyler
 PUBLISHERS: Writers Group/
 Scarlett Moon/Bethlehem, BMI
Diamond D-379

In this heartfelt love ballad, Dove praises the blessings of rising and shining with a true partner. Contact: 301-843-8888.

GABRIEL *New Orleans Ladies* (3:28)
 PRODUCERS: D. Crider, G. Farago
 WRITERS: Leon Medica, Hoyt Garrick
 PUBLISHER: Break Of Dawn, BMI
NSD 234

An intense yet low-key cover of the 1978 Louisiana's Le Roux pop hit; warm, coaxing lead vocals. Label based in Nashville.

R.C. COIN *Bed Of Roses* (3:10)
 PRODUCER: Ed Penney
 WRITERS: R. Benson, S. Gillette
 PUBLISHERS: Famous/Jesse Erin, ASCAP/
 Ensign, BMI
BGM 82087

Mellow, ear-pleasing ballad showers promises of better days. Contact: 512-654-8773.

LARRY LAWMAN *Texas Bound* (3:02)
 PRODUCERS: Mike Borchetta, Hurshel Wiginton
 WRITER: Jack Quist
 PUBLISHER: Hilstan, BMI
Hey Ho 702

Dual-guitar hooks take Lawman to Texas via the Hotel California. Label based in Nashville.

ROBIN & CRUISER *Rings Of Gold* (2:44)
 PRODUCERS: Bobby Bradley, Robin Gordon, Cruiser
 Gordon
 WRITER: Gene Thomas
 PUBLISHER: Acuff-Rose-Opryland, BMI
16th Avenue B-70404 (c/o Capitol)

Enjoyable sing-along, spiced by lively banjo and an upbeat arrangement, belies the fatalistic message.

NISHA JACKSON *Alive And Well* (3:22)

PRODUCER: Terry Choate
 WRITERS: M. Garvin, B. Jones
 PUBLISHERS: Tree/Cross Keys, BMI/ASCAP
Capitol B-44064

Powerful voice and swelling chorus make this an uplifting and memorable cover of the recent Tammy Wynette single.

DANCE

RECOMMENDED

TOTAL CONTRAST *Jody* (6:24)
 PRODUCER: Steve Harvey
 WRITERS: Achampong, Harvey, Murray
 PUBLISHERS: Colgems-EMI/MCA, ASCAP
London 886 195-1 (c/o PolyGram) (12-inch single)

U.K. duo had a hit some time ago with "What You Gonna Do About It"; r&b/pop track may find an audience beyond the dance floor.

TEN CITY *Devotion* (6:48)
 PRODUCER: Marshall Jefferson
 WRITERS: M. Jefferson, B. Stingly
 PUBLISHERS: Marshall Jefferson/B. Sting, BMI
Atlantic 0-86652 (12-inch single)

Appealing house/r&b track courtesy of respected Chicago dance artist/producer Jefferson.

LATIN RASCALS *Disorderly Conduct* (5:45)
 PRODUCER: Latin Rascals
 WRITERS: Cabrera, Moran, Zarr
 PUBLISHERS: Latin Rascals/Tin Pan Apple, BMI/
 Tin Pan Apple
885-981-1 (c/o PolyGram)
 (12-inch single)

Instrumental mix from the "Disorderlies" collection has also created a buzz with the interesting flip "Arabian Nights."

SHAKES *Get Off* (6:00)
 PRODUCERS: Questar Welsh, Omar Santana
 WRITERS: C. Driggs, I. Ledesma
 PUBLISHERS: Sherlyn/Lindseyanne, BMI
Select FMS 62290 (12-inch single)

What we really need is another remake; this time it's a reputable technoversion of Foxy's disco classic of 1978.

ALISON MOYET *Weak In The Presence Of Beauty* (6:04)
 PRODUCER: Jimmy Iovine
 WRITERS: M. Ward, R. Clarke
 PUBLISHER: Virgin, ASCAP
Columbia 44-06940 (12-inch single;
 7-inch reviewed Aug. 22)

SIR MIX-A-LOT *Square Dance Rap* (6:00)
 PRODUCER: Sir Mix-A-Lot
 WRITER: Sir Mix-A-Lot
 PUBLISHER: Uphear, BMI
Nastymix IGU 6970 (7-inch version also available,
Nastymix IGU 4546)

Novelty hip hop that could appeal to the same crowd that took Newcleus' "Jam On It" to heart. Contact: 206-441-8802.

MIKE DUNN *Dance You Mutha* (timing not listed)
 PRODUCER: Chris "Bam Bam" Westbrook
 WRITERS: "Bam Bam", Mike Dunn
 PUBLISHER: Last Dance, ASCAP
Westbrook MD-WB 2 (12-inch single)

Sparse and pulsating house track that reminds clubgoers of what they must do in five mixes. Contact: 312-233-4324.

RICK & LISA *When You Gonna* (7:31)
 PRODUCERS: Phil Harding, Ian Curnow
 WRITERS: Curnow, Harding, Astley
 PUBLISHER: Copyright Control
RCA 6548-1-RD (12-inch single)

Euro-inflected house technonumber.

PICKS: New releases with the greatest chart potential.
 RECOMMENDED: Records with potential for significant chart action.
 NEW & NOTEWORTHY: Highlights new and developing acts worthy of attention.

Records equally appropriate for more than one format are reviewed in the category with the broadest audience. All singles commercially available in the U.S. are eligible for review. Send copies to Bill Coleman, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 14 Music Circle East, Nashville, Tenn. 37203

LIFELINES

BIRTHS

Girl, Rachel Patricia, to **Gordo and Lorraine Copley**, Aug. 5 in Burbank, Calif. He is a musician/bass guitarist (Lita Ford Group). She is former production coordinator at Virgin Merchandising.

Girl, Jane Marie, to **Brian and Claudette Lee**, Aug. 5 in Fresno, Calif. He is sales representative for Commtron Corp.

Boy, Colin Daniel, to **Daniel and Lori Mulhern**, Aug. 12 in Philadelphia. He is personal manager of FEA/Optimism artist Michael Pedicin Jr., among others.

Girl, Samantha Bene, to **Bruce and Merrill Garfield**, Aug. 20 in New York. He is vice president of a&r, EMI Manhattan.

Girl, Caitlin Elyse, to **George and Kathy Vann**, Aug. 21 in Houston. She is an account service representative for CBS Records.

Boy, Chad Michael, to **Chuck and Ella Proctor**, Aug. 21 in Tahlequah, Okla. He is owner of Proctor Promotions, a company that promotes concerts in Oklahoma, Texas, and Arkansas.

MARRIAGES

Bruce Moran to **Gina Cleary**, July 18 in New York. He is an agent in the concert division of International Creative Management. She is an account executive with Hill & Knowlton, a public relations firm.

Thom Ferro to **Mari Hand**, July 18 in Newport Beach, Calif. He is vice

president/general manager for the Westwood One Radio Network.

DEATHS

Jerry Nathan, 67, Aug. 25 in Buffalo, N.Y. A pioneer rock concert promoter, he was president of Buffalo-based Festival East Concerts Inc. (See story, page 6.)

Larry Joel Henley, 29, in an automobile accident, Aug. 26 in Waco, Texas. He was a son of songwriter Larry Henley, owner of Larry Henley Music, a publishing company. Additional survivors include his mother, a daughter, two brothers, a sister, and his grandmother.

David Warren, 70, following a brief illness, Aug. 26 in Los Angeles. He was father of songwriter Diane Warren. He is survived by his wife, three daughters, and two grandchildren.

Steve Keator, 35, of a heart attack, Aug. 27 in Los Angeles. He was an independent publicist and musical supervisor and former publicity head at Casablanca Records.

Archie Campbell, 72, of complications following a heart attack, Aug. 29 in Knoxville, Tenn. The "Grand Ole Opry" humorist and "Hee Haw" cast member enjoyed a country career that lasted more than 50 years. Campbell worked on both radio and television broadcasts, getting his start as an announcer at WNOX Knoxville in 1936. In addition to his announcing duties, he worked on the station as a comedian, with such artists as Bill Carlisle, Carl Smith, the Carter Sisters, and Pee Wee King. Campbell is survived by his wife, two sons, and several

grandchildren.

Monique I. Peer, 80, following a lengthy illness, Aug. 30 in Hollywood, Calif. She was chairman of the Peer-Southern Organization, a major private, international music-publishing group. A believer in the "one world of music" concept, Peer extensively traveled the world, establishing relationships with the various "worlds of music." Included in the Peer-Southern catalog are "Granada," "Winchester Cathedral," "The Three Bells (Les Trois Cloches)," "You Are My Sunshine," and "Love Me With All Your Heart (Cuando Caliente El Sol)." In her earlier years, Peer worked with Radio Corp. of America (now RCA), later marrying Ralph S. Peer. She was vice president of the Peer-Southern Organization until her husband's death in 1960. After that, she was president and chief executive officer through 1981. Peer is survived by two sisters, a son, a daughter-in-law, and three grandchildren.

Jeffrey I. Gingold, 39, of cancer, Aug. 31 in New York. He was an attorney with the New York entertainment law firm Mayer, Katz, Baker & Leibowitz. He is survived by his wife, Debra; his mother, Evelyn; two sisters, Arlene Lederman and Bonnie Klein; and a brother-in-law, Gary Klein of SBK Entertainment. Donations can be made to the T.J. Martell Foundation for Cancer Research 730 Fifth Ave., New York, N.Y. 10019.

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

pany emphasizes image building, press relations, media tours, trend forecasting, and special events. 224 W. 49th St., Suite 202, New York, N.Y. 10019; 212-582-3093.

Plum Records and Gas, Food & Lodging Productions, formed by jazz bassist Bill Plummer. First re-

lease is "Upstairs Groove" by Plummer. 54423 Village Center Drive, Suite C, Idyllwild, Calif. 92349-1470; 714-659-5894.

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

JACKSON'S 'BAD' SALES

(Continued from page 4)

Trans World Music (which includes Record Town, Tape World, and other logos), expected that for the week, "Bad" would outdraw the web's next-best-selling title by a "4- or 5-1" ratio. The hottest market for the title in Trans World's system was Chicago, where refill had to be rush-shipped by the title's second day.

Spec's Barr says "Bad" outpaced the chain's next best seller by "at least 2-1" during its first three street days.

Other observations that retailers offer about the album's first week:

- It appeared to have a stronger start at black-oriented stores than it did at pop stores. "It was definitely the top seller at stores in town here, but not out in white suburbia," says Carl Rosenbaum, president of Chicago's 12-store Flip Side Records.

- Indicative of a strong r&b following, several chains say initial LP sales were stronger than usual.

Trans World's Roy reported a 2-1 cassette-LP ratio, compared with the 4- or 5-1 ratio that the chain usually sees on a hit title.

- As the 500,000 total indicates, many accounts—including Musicland, Trans World, and Waxie Maxie—placed reorders within the first three days.

Reaction at one-stops was quick and positive. Steve Libman, president of Nova Distributing in Norcross, Ga., says, "I guess the worry about fill was needless. Our backup order came in Tuesday."

He adds that as hoped, Nova's sales were not confined to independent stores. Chains were also placing emergency fill orders.

"We are getting that extra business," says Libman. "One of the Camelot Music stores didn't receive the product [on time] and came to us."

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.

SEPTEMBER

Sept. 11-14, **Camelot Music Retail Convention**, Pheasant Run Resort, St. Charles, Ill. 216-494-2283.

Sept. 11-13, **Second Annual Music City Video Show**, Nashville Convention Center, Nashville. 800-423-2260.

Sept. 12-13, **15th Annual San Francisco Blues Festival**, The Great Meadow, Fort Mason, San Francisco. 415-826-6837.

Sept. 13-17, **Musicland Group Convention**, Alexandria, Minn. 612-932-7700.

Sept. 14-17, **Tower Records Conference**, Tower corporate headquarters, Delmonte, Sacramento, Calif. 916-321-2424.

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

Sept. 17-20, **Interstate Record Buyers Distribution Convention**, Gideon Putnam Hotel, Saratoga Springs, N.Y. 301-733-1378.

Sept. 12-20, **Georgia Music Festival And Hall Of Fame Banquet**, Atlanta. 404-656-5034.

Sept. 17, **Eighth Annual Licensing Industry Symposium**, Pierre Hotel, New York. 602-948-1527.

Sept. 19, **Legal And Business Aspects Of The Music Industry—1987**, Meridian Hotel, New Orleans. 312-988-5579.

Sept. 26, **Legal And Business Aspects Of The Music Industry—1987**, Four Seasons Hotel, Boston. 312-988-5579.

Sept. 27, **New Jersey Record Collectors Show/Convention**, Best Western Coachman Inn, Cranford, N.J. 609-443-5405.

Sept. 27-29, **Focus On Video '87**, Skyline Hotel, Toronto. Regina Knox or Angela Abromaitis, 416-763-2121.

Sept. 27-29, **Amusement Business/Billboard Seminar On Sponsorship**, Fairmont Hotel, Dallas. 615-748-8120.

Sept. 28-Oct. 2, **Video Expo New York**, Jacob K.

Javits Convention Center, New York. 800-248-5474.

Sept. 29-Dec. 14, **Collectors Circle**, New York Univ., New York. 212-777-8000.

OCTOBER

Oct. 3-7, **Wax Works/Video Works Sales Meeting And Disc Jockey Chain Convention**, Executive Inn, Owensboro, Ky. 502-926-0008.

Oct. 6-9, **Spec's Music Convention**, Hilton At Rialto Place, Melbourne, Fla.

Oct. 8-11, **Western Merchandisers/Hastings Books & Records Convention**, Sheraton Hotel & Towers, Fifth Season Inn West and Civic Center, Amarillo, Texas. 806-376-6251.

Oct. 9-11, **Country Music Assn.'s Talent Buyers Entertainment Marketplace**, Stouffer's Hotel, Nashville. 615-244-2840.

Oct. 10-11, **L.A. Music Equipment Expo**, Hyatt at Los Angeles Airport, 6225 W. Century Blvd., Los Angeles. 818-344-3441.

Oct. 12, **Country Music Assn. Awards Show**, Grand Ole Opry House, Nashville. 615-244-2840.

Oct. 13, **BMI Country Awards**, BMI Building, Nashville. 615-259-3625.

Oct. 14, **ASCAP Country Awards**, Opryland Hotel, Nashville. 615-244-3936.

Oct. 14-17, **JazzTimes Magazine Convention**, Roosevelt Hotel, New York. 301-588-4114.

Oct. 15, **SESAC Country Awards**, Nashville. 615-320-0055.

Oct. 16-19, **Audio Engineering Society Convention**, New York Sheraton, New York Hilton, New York. 212-661-8528.

Oct. 17-20, **Erof's Management Information Conference**, Sheraton Lakeview, Morgantown, W.Va. 703-642-3300.

Oct. 16-18, **Third Annual Women In Film Festival, Music Video Category**, Cineplex Odeon Universal Theater, Los Angeles. Katie Brown, 213-463-0931.

Oct. 20, **International Radio And Television Society Goods And Services Auction**, St. Regis Hotel, New York. 212-867-6650.

Oct. 23-24, **12th Annual Friends Of Old-Time Radio**, Holiday Inn-North, Holiday Plaza, Newark, N.J. 203-248-2887.

Oct. 24-25, **11th Annual Songwriters Expo**, Pasadena Conference Center, Pasadena, Calif. 213-654-1665.

EXECUTIVE TURNTABLE

(Continued from page 4)

Hanson is named director of public relations.

Gene Rumsey is promoted to director of video marketing and licensing for Capitol/EMI Manhattan/Angel. He was Midwestern video regional manager.

Danny Kopels becomes executive vice president and chief operating officer for Magnum Entertainment, a Los Angeles-based home video supplier. He was vice president of marketing for Cinema Group Home Video.

The Sounds Good Music Co. in Hawthorne, Calif., names **Bob Kuhlmann** buyer. He was with CML, a one-stop in St. Louis.

Benel Distributors in Edison, N.J., promotes **Daniel Miron** to director of purchasing and **Janice Conte-Jones** to director of administrative services. Miron was video buyer. Conte-Jones was director of cashier operations.

HOME VIDEO. **Carol J. Henry** is named senior vice president of business development for Lorimar Home Video in Irvine, Calif. She was senior vice president of corporate development for Lorimar Telepictures.

CBS/Fox Home Video in New York promotes **Ken Horowitz** to director of acquisition planning. He was director of business analysis and forecasting in the strategic analysis department.

Larry M. Klingman joins Fries Home Video in Los Angeles as director of special markets. He was director of sales and marketing for Hanna-Barbera Productions. Additionally, the company appoints the following regional marketing directors: **Lauren Chez** for the Midwest and Northeast areas, based in Chicago; **Kathy Carpenter-Hewitt**, South and Southeast, based in Dallas; and **Philip Mandell**, West, based in Los Angeles.

Bill Perrault becomes national sales manager for Vestron Home Video in Stamford, Conn. He was director of advertising for Artec Distributors.

Matthew Peacock is named product manager for Orion Home Video in New York. He was promoted from marketing assistant.

Unicorn Video in Chatsworth, Calif., names **Deirdre Kavanagh** Western regional manager. She was with United Entertainment.

RELATED FIELDS. **Tracy Russek** joins Kresh, a New York-based music consulting firm. She was with Atlantic Records' a&r department.

NEW COMPANIES

Jewish Family Productions, a division of The Music Mann, formed by George and Gail Fogelman and Douglas Foxworthy. It is a production and record company specializing in audio/video properties relating to fundamental, traditional, ethnic, and progressive songs and stories of the Jewish faith and heritage. First releases are "Celebrate With Us: Shabbat," "Celebrate With Us: Chanukah," "Golda: A Woman Of Valor," and "CARA; Dare To Influence." Represented in the U.S. by One World Records, 1350 Ave. of the Americas, New York, N.Y. 10019. P.O. Box 19968, San Diego, Calif. 92119; 619-582-5696.

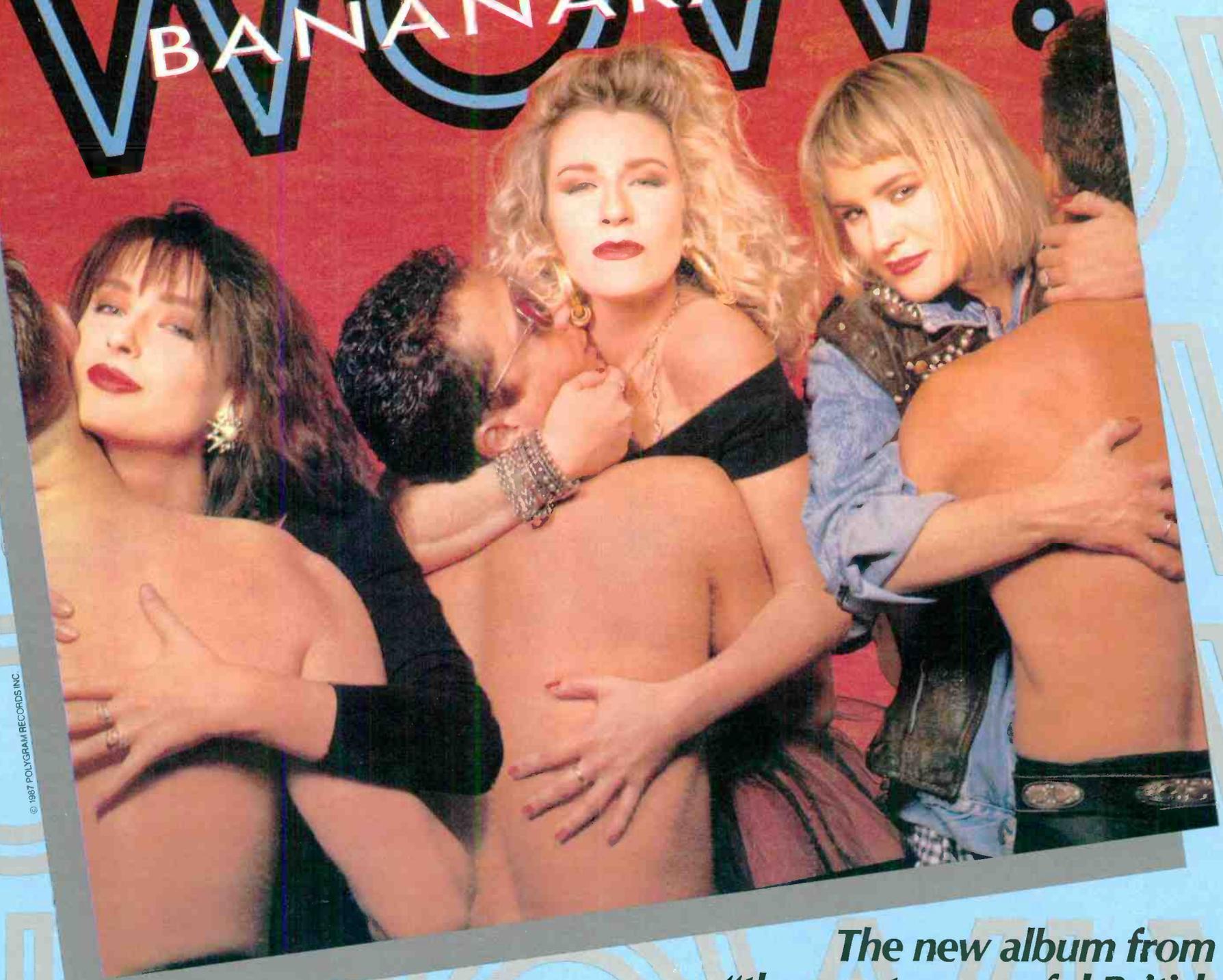
Carleton & Co., a public relations and music promotions firm specializing in new artist development. Formed by Gaye Carleton, the com-

FOR THE RECORD

The Sept. 5 story detailing September's hot album releases should have included the Bee Gees' "E.S.P.," due Sept. 22 on Warner Bros.

WOW!

BANANARAMA



© 1987 POLYGRAM RECORDS INC.

LONDON.

*The new album from
"the most successful British
girl group ever and the first
to top the American charts."**

CONTAINS THE HIT SINGLE "I HEARD A RUMOUR"

(886 165-7)

Produced and Arranged by Stock Aitken Waterman for PWL.
Management: NuVisions Entertainment Ltd.
Ron Weisner/Bennett Freed

LP # 828 061-1

*N.M.E. 8/8/87

POLITICS IS FOCUS AT NAB'S RADIO '87 CONFAB

(Continued from page 1)

hibitors and the 27,000 square feet of exhibit space as well as the 100 hospitality suites, to be held at the fully rented Marriott and Hilton hotels. Officials also reported three other area hotels at near capacity due to the annual event.

The most highly touted event as Radio '87 gets under way is a grassroots political movement organized by NAB. Broadcasters have been asked to "BYOL" (Bring Your Own Letterhead) and take part in a major letter-writing campaign to Congress to block codification of the fairness doctrine.

Two separate seminars will be held Friday and Saturday afternoon (11-12) at the Anaheim Convention Center, where NAB staff will be on hand to offer assistance and type-writers for writing letters. The action comes just a month after the Federal Communications Commission repealed the 38-year-old rule as "unconstitutional" (Billboard, Aug. 15).

As Congress will end its recess, some senators are attempting to codify the doctrine despite the FCC repeal and a July veto by President Reagan of a bill that would have made the doctrine a law.

But all will not be politics at Radio '87—at least not the Washington kind. Fifty station finalists, for example, will be waiting to see if they

will be among the 10 winners in the first NAB Crystal Radio Awards contest. The awards for excellence in local achievement for community service will be announced at the Thursday morning (10) opening session.

This year's convention will feature sessions that span the breadth of radio-broadcaster interests, from formats

The most highly touted session at Radio '87 is the campaign to block codification of the fairness doctrine

tried, true, and new to jocks, traditional and controversial, and from an update on strides to bring AM radio back into the fold of the financially secure to attempts to block the encroachment of ad taxes and ad-deductibility laws.

There will be everything from a "Press Looks At Radio" panel to discussions on the recently tightened FCC guidelines on what it may view as obscene or indecent programming.

Other session highlights include a look at how the financial community views radio; forums on Spanish-language, sports-only, and Christian radio; music licensing; hot new advertising categories; and a "town meeting" at which key members of Congress will speak their minds.

There will also be an update on improved AM radio sound. Hundreds of stations nationwide have adopted the new NRSC standard—as have radio receiver companies—since the standard debuted a year ago at Radio '86 in New Orleans.

The NAB has also set up format rooms this year, with discussions and panels on AC, top 40, talk radio, album rock, classical/fine arts, urban, and other formats throughout the convention schedule.

At the Friday (11) Radio Award luncheon, toastmaster Dick Clark will do the honors as the NAB honors veteran CBS news correspondent Douglas Edwards. NAB President Eddie Fritts will present the award to Edwards.

The industry won't forget the presence of the Disney cast of characters, either—attendees will probably find themselves shaking hands with Mickey Mouse or Donald Duck throughout the convention. The Saturday (12) farewell dinner show will feature the band Alabama.

HBO VIDEO PROMISES TO PROTECT DEALERS

(Continued from page 1)

chasing these two tapes," says Harold E. Akselrad, vice president and chief counsel of HBO Video's parent, HBO Inc. "Vestron may establish that Hemdale [the films' producer] breached its agreement with them, in which case the court will award Vestron damages from Hemdale, but this is not a copyright case."

Akselrad points out that in early August, the court rejected Vestron's claim that HBO was violating Vestron's copyright by offering the videos for sale. While the case is still on appeal, three attempts to secure an injunction against HBO, including the most recent one in the 9th Circuit Court, have been rejected by the court.

While Vestron Video officials decline to comment on the issues pertaining to the dispute, company president Jon Peisinger had previously vowed to defend his position. Addressing a company-hosted luncheon held during the recent Video Software Dealers Assn. convention, Peisinger told retailers that HBO Video's rights to the cassette are "ineffective." Retailers and distributors who purchase either video from HBO could be held liable for copyright in-

fringement, he said.

HBO's Akselrad says the decision to offer indemnity came as a direct result of Peisinger's stern warning. While the indemnification technically applies only to distributors and direct retail accounts, Akselrad further promises that retailers charged with copyright violations by Vestron will also be protected via their distributor.

While none of the distributors contacted by Billboard say they are fearful of being prosecuted for violation of copyright, they agree that the offer of indemnification is a welcome development.

"We have a legal responsibility for everything we carry," says John Taylor, president of wholesaler Ingram Video. "This thing has been bounced around so many times that I can't imagine a court siding with Vestron, but you always want to cover your bases."

Says Bernard Herman, president of distributor Star Video, "It makes me feel better to know that [HBO] is saying we should not be concerned. It's good to know that we would be held [blameless in the event of legal action by Vestron], but I don't think Vestron would sue its customers."

ROCK PROMOTER JERRY NATHAN DIES

(Continued from page 6)

steen. He also helped establish Chuck Mangione as a national artist.

He started in the business in 1960 with a 14-group jazz festival featuring Count Basie, Dinah Washington, Dave Brubeck, and Duke Ellington. He later became the first promoter to book black acts at Kleinmans Music Hall.

In the '60s and '70s, Nathan co-promoted concerts with the East Coast radio giant WKBW, a 50,000-watt, clear-channel station. The two

broke national acts and records together.

"The music business has lost a very fine and decent man," says Barbara Skydel, executive vice president of the Premier Talent Agency in New York.

Says Jules Belkin of Belkin Productions in Cleveland: "What was so unusual about Jerry was his being able to cope with this hectic business as an extremely soft-spoken and totally knowledgeable person." HANFORD SEARL JR.

BENEL TIGHTENS BELT

(Continued from page 4)

that Crazy Eddie be forced to hold its annual meeting. The company last held an annual meeting in July 1986. Entertainment Marketing owns 1.7 million shares of Crazy Eddie stock, which has fallen from a high of \$21.63 a year ago to a closing price of \$4 on Sept. 1. The suit is seen as a move by Entertainment Marketing to shore up its position.

A Crazy Eddie spokeswoman says the company had no comment on the suit against Benel or the action by Entertainment Marketing.

HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

THE RADIO PANEL FOR the Hot 100 chart has been revised, effective with this issue, to reflect the spring 1987 Arbitron ratings and recent format changes. (See page 12 for the full panel.) The Power Playlists section has also been revised to include the 28 largest top 40 stations in the country according to the new ratings.

"LA BAMBA" BY Los Lobos (Slash) holds at No. 1 for the third week; it had amassed such a large lead over the rest of the Hot 100 that even though it lost points it's still on top. Next week should see a battle of the superstars, as Michael Jackson's "I Just Can't Stop Loving You" (Epic) and Whitney Houston's "Didn't We Almost Have It All" (Arista)—both gaining strongly in points—fight it out for No. 1.

AS MICHAEL JACKSON'S FIRST single from the "Bad" album pushes toward the top, the title cut is among the 10 most-added songs on the pop radio panel. (See Hot 100 Singles Action box, below.) "Bad" will be released as a single this week, so look for a strong debut on next week's Hot 100 chart. Another song with a good deal of airplay is "Edge Of A Broken Heart" by Bon Jovi from the "Disorderlies" soundtrack: Over one-fourth of the radio panel is playing it, with a jump of 10-5 at WROQ Charlotte, N.C. It will not be released as a single and therefore cannot enter the chart.

ALTHOUGH "MONY MONY" BY Billy Idol (Chrysalis)—this week's Power Pick/Airplay—is still only at No. 51 on the chart, it has a 98% chance of reaching the top 10 and an 89% chance of reaching the top five, based on the track record of the previous airplay winners. "Mony," which was an underground hit by Idol in a different version on his first EP, is also the most-added record already on the chart, with 55 adds. The record debuts at No. 21 at Power 105 Albuquerque, N.M., where PD Howard Johnson says, "Requests were top five almost instantly. It's such an identifiable song." Both "Mony Mony" and Tiffany's "I Think We're Alone Now" (MCA) are covers of old Tommy James singles. Tiffany's remake is doing well at radio, including moves of 14-2 at KRBE Houston and 5-4 at KCPX Salt Lake City.

QUICK CUTS: Madonna is "Causing A Commotion" (Sire) as she continues her streak of Hot Shot Debuts, landing at No. 41. Two new artists bow on the chart: Taja Sevelle, a Minneapolis discovery, enters at No. 82 with "Love Is Contagious" on the reactivated Reprise label, and Wa Wa Nee from Australia enters at No. 91 with "Sugar Free" (Epic) . . . "Oh Yeah" by Yello (Mercury) loses its bullet at No. 54, but seven reporting stations have taken it top 10, including Y-106 Orlando, Fla.; Z-104 Madison, Wis.; KZZP Phoenix, Ariz.; and Z-95 Chicago (where it moves 11-6 this week).

FOR WEEK ENDING SEPTEMBER 12, 1987

Billboard

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HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 24 REPORTERS	SILVER ADDS 53 REPORTERS	BRONZE/ SECONDARY ADDS 154 REPORTERS	TOTAL ADDS	TOTAL ON 231 REPORTERS
CAUSING A COMMOTION MADONNA SIRE	15	29	86	130	154
WHERE THE STREETS... U2 ISLAND	8	10	52	70	72
MONY MONY BILLY IDOL CHRYSALIS	5	17	33	55	125
LET'S WORK MICK JAGGER COLUMBIA	3	9	42	54	54
IT'S A SIN PET SHOP BOYS EMI-MANHATTAN	4	12	32	48	127
I'VE BEEN IN LOVE BEFORE CUTTING CREW VIRGIN	3	12	25	40	100
BAD MICHAEL JACKSON EPIC	7	8	21	36	36
CASANOVA LEVERT ATLANTIC	2	7	22	31	159
BETCHA SAY THAT MIAMI SOUND MACHINE EPIC	2	8	18	28	61
SUGAR FREE WA WA NEE EPIC	3	7	18	28	28

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

Billboard HOT 100 SALES & AIRPLAY™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	LA BAMBA	LOS LOBOS	1
2	2	I JUST CAN'T STOP LOVING YOU	MICHAEL JACKSON	2
3	6	DIDN'T WE ALMOST HAVE IT ALL	WHITNEY HOUSTON	3
4	7	CAN'T WE TRY	DAN HILL (DUET WITH VONDA SHEPARD)	6
5	3	ONLY IN MY DREAMS	DEBBIE GIBSON	5
6	12	WIPEOUT	FAT BOYS & THE BEACH BOYS	13
7	15	HERE I GO AGAIN	WHITESNAKE	4
8	8	LOVE POWER	DIONNE WARWICK & JEFFREY OSBORNE	15
9	14	TOUCH OF GREY	GRATEFUL DEAD	11
10	13	WHEN SMOKEY SINGS	ABC	8
11	16	DOING IT ALL FOR MY BABY	HUEY LEWIS & THE NEWS	7
12	4	WHO'S THAT GIRL	MADONNA	9
13	19	I HEARD A RUMOUR	BANANARAMA	10
14	5	DON'T MEAN NOTHING	RICHARD MARX	12
15	10	ROCK STEADY	THE WHISPERS	18
16	20	I NEED LOVE	L.L. COOL J	14
17	11	IT'S NOT OVER ('TIL IT'S OVER)	STARSHIP	24
18	9	LUKA	SUZANNE VEGA	26
19	27	LOST IN EMOTION	LISA LISA & CULT JAM	16
20	23	WHO FOUND WHO	JELLYBEAN FEATURING ELISA FIORILLO	19
21	29	U GOT THE LOOK	PRINCE	20
22	22	MARY'S PRAYER	DANNY WILSON	25
23	25	ONE HEARTBEAT	SMOKEY ROBINSON	21
24	26	JUMP START	NATALIE COLE	27
25	30	PAPER IN FIRE	JOHN COUGAR MELLENCAMP	23
26	18	I WANT YOUR SEX	GEORGE MICHAEL	29
27	31	WHO WILL YOU RUN TO	HEART	22
28	32	CARRIE	EUROPE	17
29	21	LIES	JONATHAN BUTLER	32
30	36	CASANOVA	LEVERT	28
31	17	LIVING IN A BOX	LIVING IN A BOX	44
32	28	HEART AND SOUL	T'PAU	30
33	—	LET ME BE THE ONE	EXPOSE	31
34	24	I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR	U2	33
35	33	BE THERE	THE POINTER SISTERS	49
36	—	NEVER LET ME DOWN	DAVID BOWIE	34
37	35	MAKING LOVE IN THE RAIN	HERB ALPERT	38
38	34	GIVE TO LIVE	SAMMY HAGAR	39
39	40	BACK TO PARADISE	38 SPECIAL	45
40	—	MISFIT	CURIOSITY KILLED THE CAT	47

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	LA BAMBA	LOS LOBOS	1
2	3	I JUST CAN'T STOP LOVING YOU	MICHAEL JACKSON	2
3	5	DIDN'T WE ALMOST HAVE IT ALL	WHITNEY HOUSTON	3
4	6	HERE I GO AGAIN	WHITESNAKE	4
5	8	DOING IT ALL FOR MY BABY	HUEY LEWIS & THE NEWS	7
6	11	WHEN SMOKEY SINGS	ABC	8
7	4	ONLY IN MY DREAMS	DEBBIE GIBSON	5
8	12	CARRIE	EUROPE	17
9	2	WHO'S THAT GIRL	MADONNA	9
10	9	CAN'T WE TRY	DAN HILL (DUET WITH VONDA SHEPARD)	6
11	15	I HEARD A RUMOUR	BANANARAMA	10
12	7	DON'T MEAN NOTHING	RICHARD MARX	12
13	18	LOST IN EMOTION	LISA LISA & CULT JAM	16
14	13	I NEED LOVE	L.L. COOL J	14
15	16	WHO FOUND WHO	JELLYBEAN FEATURING ELISA FIORILLO	19
16	20	TOUCH OF GREY	GRATEFUL DEAD	11
17	10	ROCK STEADY	THE WHISPERS	18
18	21	ONE HEARTBEAT	SMOKEY ROBINSON	21
19	27	U GOT THE LOOK	PRINCE	20
20	26	WHO WILL YOU RUN TO	HEART	22
21	24	WIPEOUT	FAT BOYS & THE BEACH BOYS	13
22	29	PAPER IN FIRE	JOHN COUGAR MELLENCAMP	23
23	22	MARY'S PRAYER	DANNY WILSON	25
24	32	JUMP START	NATALIE COLE	27
25	14	LOVE POWER	DIONNE WARWICK & JEFFREY OSBORNE	15
26	33	CASANOVA	LEVERT	28
27	34	LET ME BE THE ONE	EXPOSE	31
28	17	IT'S NOT OVER ('TIL IT'S OVER)	STARSHIP	24
29	28	HEART AND SOUL	T'PAU	30
30	19	LUKA	SUZANNE VEGA	26
31	25	I WANT YOUR SEX	GEORGE MICHAEL	29
32	37	FAKE	ALEXANDER O'NEAL	35
33	—	LITTLE LIES	FLEETWOOD MAC	37
34	36	NEVER LET ME DOWN	DAVID BOWIE	34
35	—	YOU ARE THE GIRL	THE CARS	36
36	23	I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR	U2	33
37	—	CAUSING A COMMOTION	MADONNA	41
38	—	IN MY DREAMS	REO SPEEDWAGON	42
39	40	VICTIM OF LOVE	BRYAN ADAMS	43
40	—	SOMETHING REAL (INSIDE ME/INSIDE YOU)	MR. MISTER	40

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HOT 100 SINGLES BY LABEL

A ranking of distributing labels by the number of titles they have on the Hot 100 chart.

LABEL	NO. OF TITLES ON CHART
COLUMBIA (9)	10
Def Jam (1)	
WARNER BROS. (3)	10
Sire (2)	
Slash (2)	
Island (1)	
Paisley Park (1)	
Tommy Boy (1)	
E.P.A.	9
Epic (7)	
Scotti Bros. (1)	
Tabu (1)	
POLYGRAM	9
Mercury (6)	
London (1)	
Polydor (1)	
Tin Pan Apple (1)	
A&M (6)	7
Open Air (1)	
CAPITOL	7
ARISTA	6
ATLANTIC (3)	6
Island (2)	
Critique (1)	
EMI-MANHATTAN	6
CHRYSALIS	5
MCA (4)	5
Constellation (1)	
GEFFEN	4
RCA (2)	4
Grunt (1)	
Jive (1)	
VERGIN	4
ELEKTRA	2
MOTOWN	2
4TH & B'WAY	1
AMHERST	1
REPRISE	1
Paisley Park (1)	
SOLAR	1

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	PUBLISHER - Licensing Org.	Sheet Music Dist.
68 ALONE	(Billy Steinberg, ASCAP/Denise Barry, ASCAP) WBM	
55 BACK IN THE HIGH LIFE AGAIN	(F.S.Limited, PRS/WB, ASCAP/Wilkin' David, BMI/Blue Sky Rider, BMI) WBM	
45 BACK TO PARADISE (FROM "REVENGE OF THE NERDS II")	(Adams Communications, BMI/Calypto Toonz, BMI/Irving, BMI/Big Tooth, ASCAP/Rare Blue, ASCAP/TCF, ASCAP) CPP/ALM	
49 BE THERE (FROM "BEVERLY HILLS COP II")	(Ensign, BMI/OH Backstreet, BMI/Franne Gee, BMI/Rightson, BMI) CPP/CHA/HL	
71 BETCHA SAY THAT	(Foreign Imported, BMI) CPP	
46 BREAKOUT	(Virgin-Nymph, BMI) CPP	
6 CAN'T WE TRY	(CAK, ASCAP/Songs Of Jennifer, ASCAP/If Dreams Had Wings, ASCAP/A Question Of Material, ASCAP/Scoop, CAPAC) HL	
28 CARRIE	(Screen Gems-EMI, BMI) WBM	
30 CASANOVA	(Calloco, BMI/Hip Trip, BMI) CPP	
41 CAUSING A COMMOTION	(WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Black Lion, ASCAP)	
92 COME ON, LET'S GO	(Picture Our Music, BMI/Warner-Tamerlane, BMI/Screen Gems-EMI, BMI)	
59 CROSS MY BROKEN HEART (FROM "BEVERLY HILLS COP II")	(Famous, ASCAP/Black Lion, ASCAP) CPP/WBM	
3 DIDN'T WE ALMOST HAVE IT ALL	(Prince Street, ASCAP/Wilkin' David, BMI/Blue Sky Rider, BMI) CPP	
58 DINNER WITH GERSHWIN	(Geffen, ASCAP/Rutland Road, ASCAP) WBM	
7 DOING IT ALL FOR MY BABY	(Bibo, ASCAP/Zookini, ASCAP/Vogue, BMI/Lew-Boob, BMI) CLM/HL	
48 DON'T LOOK DOWN - THE SEQUEL	(ATV, BMI) HL	
53 DON'T MAKE ME WAIT FOR LOVE	(Bellboy, BMI/Gratitude Sky, ASCAP)	
12 DON'T MEAN NOTHING	(Chi-Boy, ASCAP/Edge Of Fluke, BMI) CLM/HL	
61 DREAMIN'	(Thrust, BMI)	
35 FAKE	(Wavemaker, ASCAP)	
67 JOHNNY B	(Dub Notes, ASCAP/Human Boy, ASCAP/Hobblers, ASCAP)	
27 JUMP START	(Calloco, BMI/Hip Trip, BMI) CPP	
1 LA BAMBA	(Picture Our Music, BMI/Warner-Tamerlane, BMI) WBM	
31 LET ME BE THE ONE	(Panchin, BMI) WBM	
81 LET'S DANCE	(Magnet, ASCAP)	
75 LET'S WORK	(Promopub B.V., PRS/BMG, ASCAP/Arista, ASCAP)	
32 LIES	(Zomba, ASCAP/Willesden, BMI) HL	
37 LITTLE LIES	(Fleetwood Mac, BMI) WBM	
44 LIVING IN A BOX	(WB, ASCAP/Brampton, ASCAP) WBM	
16 LOST IN EMOTION	(Forceful, BMI/Willesden, BMI/My! My!, BMI/Careers, BMI) CPP	
84 LOVE IS A HOUSE	(Tee Girl, BMI)	
82 LOVE IS CONTAGIOUS	(Ow, ASCAP)	
15 LOVE POWER	(New Hidden Valley, ASCAP/Carole Bayer Sager, BMI) WBM	
26 LUKA	(Waltersongs, ASCAP/AGF, ASCAP) CLM	
38 MAKING LOVE IN THE RAIN	(Flyte Tyme, ASCAP) WBM	
25 MARY'S PRAYER	(Copyright Control) HL	
47 MISFIT	(Curio, BMI/PolyGram Songs, BMI/Warner-Tamerlane, BMI) WBM	
51 MONY MONY	(Big Seven, ASCAP/ABZ, BMI) WBM	
34 NEVER LET ME DOWN	(MCA, ASCAP/Jones Music America, ASCAP/Guitarlos, ASCAP) HL	
74 NO ONE IN THE WORLD	(ATV, BMI/Welbeck, ASCAP) HL	
57 NOTORIOUS	(Sordid Songs, ASCAP/Duke Reno, ASCAP/April, ASCAP/Bon Jovi, ASCAP/Chappell, ASCAP/PolyGram, ASCAP/Le Mango, ASCAP) HL/WBM	
54 OH YEAH	(Neue Welt Musikverlag GmbH, ASCAP/WB, ASCAP) WBM	
21 ONE HEARTBEAT	(Le Gassick, BMI/Who-Ray, BMI/Chubu, BMI/Smokey, BMI) CPP	
60 ONE LOVER AT A TIME	(Orca, ASCAP/Sweet Karol, ASCAP/Trinifold, ASCAP) CPP/WBM	
5 ONLY IN MY DREAMS	(Creative Bloc, ASCAP) HL	
98 PAINTED MOON	(RCA, ASCAP/Arista, ASCAP) CPP	
23 PAPER IN FIRE	(Riva, ASCAP) WBM	
69 THE PLEASURE PRINCIPLE	(Flyte Tyme, ASCAP) WBM	
95 REV IT UP	(GX, ASCAP/SBK, ASCAP/Scandinavia, ASCAP/April, ASCAP)	
66 RHYTHM IS GONNA GET YOU	(Foreign Imported Productions, BMI) CPP	
73 ROCK ME	(White Vixen, BMI)	
18 ROCK STEADY	(Splashdown, BMI/Pera, BMI/Hip Trip, BMI/Hip Chic, BMI/Midstar, BMI) CPP	
96 SEVEN WONDERS	(MMA, APR/Welsh Witch, BMI) WBM	
64 SHAKEDOWN (FROM "BEVERLY HILLS COP II")	(Famous, ASCAP/Gear, ASCAP/Kiiauea, ASCAP/Swindle, GEMA/WB, ASCAP) CPP/WBM	
100 SHOW ME THE WAY	(Almo, ASCAP/He Gave Me, ASCAP/Pomerants, BMI/Don't You Know, ASCAP) CPP/ALM	
63 SILENT MORNING	(Not Listed)	
78 SINCE YOU'VE BEEN GONE	(Warning Tracks, ASCAP/Warning Tracks, PRS)	
94 SOLITUDE STANDING	(Waltersongs, ASCAP/Ag, ASCAP)	
43 SOMETHING REAL (INSIDE ME/INSIDE YOU)	(Warner-Tamerlane, BMI/Entente, BMI) WBM	
89 SOMETHING SO STRONG	(Roundhead, BMI/Wyoming Flesh, ASCAP) CLM	
91 SUGAR FREE	(MCA, ASCAP)	
80 THAT'S WHAT LOVE IS ALL ABOUT	(Emboe, ASCAP/Kaz, ASCAP/April, ASCAP) HL	
88 THESE TIMES ARE HARD FOR LOVERS	(April, ASCAP/Desmobe, ASCAP/Red Admiral,	
11 TOUCH OF GREY	(Ice Nine, ASCAP) WBM	
20 U GOT THE LOOK	(Controversy, ASCAP) WBM	
40 VICTIM OF LOVE	(Adams Communications, BMI/Calypto Toonz, BMI/Irving, BMI) CPP/ALM	
90 WATCHING OVER YOU	(French Surf, ASCAP/Chappell, ASCAP) CHA/HL	
8 WHEN SMOKEY SINGS	(Virgin-Nymph, BMI) CPP	
70 WHERE THE STREETS HAVE NO NAME	(Chappell, ASCAP/U2, ASCAP)	
19 WHO FOUND WHO	(Rare Blue, ASCAP) CLM	
22 WHO WILL YOU RUN TO	(Reasongs, ASCAP) WBM	
9 WHO'S THAT GIRL	(WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Johnny Yuma, BMI) WBM	
13 WIPEOUT	(Miralense, BMI/Robin Hood, BMI) WBM	
85 WOMEN	(Bludgeon Riffola, ASCAP/Zomba, ASCAP) HL	
65 WORLD WHERE YOU LIVE	(Roundhead, BMI) CLM	
93 WO'S IT TO YA	(MCA, ASCAP) MCA/HL	
36 YOU ARE THE GIRL	(Lido, ASCAP) WBM	

SHEET MUSIC AGENTS			
are listed for piano/vocal sheet music copies and may not represent mixed folio rights.			
ABP April Blackwood	CPP Columbia Pictures		
ALM Almo	HAN Hansen		
B-M Belwin Mills	HL Hal Leonard		
B-3 Big Three	IMM Ivan Mogull		
BP Bradley	MCA MCA		
CHA Chappell	PSP Peer Southern		
CLM Cherry Lane	PLY Plymouth		
CPI Cimino	WBM Warner Bros.		

TOP POP ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
Compiled from a national sample of retail store, one-stop, and rack sales reports.					
★ ★ NO. 1 ★ ★					
1	3	4	8	SOUNDTRACK SLASH 25605/WARNER BROS. (9.98) (CD)	LA BAMBA 1 week at No. One
2	1	1	12	WHITNEY HOUSTON ▲ ³ ARISTA AL 8405 (9.98) (CD)	WHITNEY
3	2	2	22	WHITESNAKE ▲ ² GEFEN GHS 24099 (9.98) (CD)	WHITESNAKE
4	4	9	4	DEF LEPPARD MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
5	5	5	14	HEART ▲ CAPITOL PJ-12546 (9.98) (CD)	BAD ANIMALS
6	6	3	13	L.L. COOL J ▲ DEF JAM FC 40793/COLUMBIA (CD)	BIGGER AND DEFFER
7	8	12	5	SOUNDTRACK-MADONNA SIRE 25611/WARNER BROS. (9.98) (CD)	WHO'S THAT GIRL
8	12	14	14	THE FAT BOYS TIN PAN APPLE 831 948 1/POLYGRAM (CD)	CRUSHIN'
9	7	6	8	GRATEFUL DEAD ARISTA AL 8452 (9.98) (CD)	IN THE DARK
10	9	7	24	U2 ▲ ² ISLAND 90581/ATLANTIC (9.98) (CD)	THE JOSHUA TREE
11	10	10	14	SOUNDTRACK ▲ MCA 6207 (9.98) (CD)	BEVERLY HILLS COP II
12	11	8	14	MOTLEY CRUE ▲ ELEKTRA 60725 (9.98) (CD)	GIRLS, GIRLS, GIRLS
13	13	11	54	KENNY G. ▲ ARISTA AL 8-8427 (8.98) (CD)	DUOTONES
14	14	15	53	BON JOVI ▲ ⁸ MERCURY 830264-1/POLYGRAM (CD)	SLIPPERY WHEN WET
15	17	23	46	EUROPE ▲ EPIC BFE 40241/E.P.A. (CD)	THE FINAL COUNTDOWN
16	18	21	19	LISA LISA & CULT JAM ▲ COLUMBIA FC 40477 (CD)	SPANISH FLY
17	15	13	18	SUZANNE VEGA ● A&M SP 5136 (8.98) (CD)	SOLITUDE STANDING
18	16	16	10	SAMMY HAGAR GEFEN GHS 24144 (9.98) (CD)	I NEVER SAID GOODBYE
19	19	18	59	POISON ▲ ENIGMA ST 12523/CAPITOL (8.98) (CD)	LOOK WHAT THE CAT DRAGGED IN
20	20	17	8	STARSHIP GRUNT 6413-1-G/RCA (9.98) (CD)	NO PROTECTION
21	39	40	7	SOUNDTRACK ATLANTIC 81767 (9.98) (CD)	LOST BOYS
22	23	22	20	FLEETWOOD MAC ▲ WARNER BROS. 25471 (9.98) (CD)	TANGO IN THE NIGHT
23	21	19	13	GLORIA ESTEFAN & MIAMI SOUND MACHINE ● EPIC OE 40769/E.P.A. (CD)	LET IT LOOSE
24	22	20	11	THE OUTFIELD COLUMBIA .C 40619 (CD)	BANGIN'
25	24	25	16	THE WHISPERS ● SOLAR ST 72554/CAPITOL (8.98) (CD)	JUST GETS BETTER WITH TIME
26	29	38	21	CARLY SIMON ● ARISTA AL 8443 (9.98) (CD)	COMING AROUND AGAIN
27	27	27	6	HOOTERS COLUMBIA OC 40659 (CD)	ONE WAY HOME
28	28	32	16	RANDY TRAVIS ▲ WARNER BROS. 25568 (8.98) (CD)	ALWAYS & FOREVER
29	25	29	22	BRYAN ADAMS ▲ A&M 3907 (9.98) (CD)	INTO THE FIRE
30	30	28	74	ANITA BAKER ▲ ² ELEKTRA 60444 (8.98) (CD)	RAPTURE
31	44	45	7	HANK WILLIAMS, JR. WARNER/CURB 25593/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
32	34	34	25	SMOKEY ROBINSON MOTOWN 6226 (8.98) (CD)	ONE HEARTBEAT
33	38	30	12	STEPHANIE MILLS ● MCA 5996 (8.98) (CD)	IF I WERE YOUR WOMAN
34	26	24	53	PAUL SIMON ▲ ² WARNER BROS. 25447 (9.98) (CD)	GRACELAND
35	35	36	13	RICHARD MARX EMI-MANHATTAN ST 53049 (8.98) (CD)	RICHARD MARX
36	31	33	80	JANET JACKSON ▲ ⁴ A&M SP-3905 (9.98) (CD)	CONTROL
37	37	48	4	ALEXANDER O'NEAL TABU FZ 40320/E.P.A. (CD)	HEARSAY
38	32	26	61	STEVE WINWOOD ▲ ² ISLAND 25448/WARNER BROS. (8.98) (CD)	BACK IN THE HIGHLIFE
39	36	35	30	EXPOSE ● ARISTA AL 8441 (8.98) (CD)	EXPOSURE
40	42	51	9	GREAT WHITE CAPITOL ST 12565 (8.98) (CD)	ONCE BITTEN
41	33	31	15	T'PAU VIRGIN 90595/ATLANTIC (8.98) (CD)	T'PAU
42	40	44	42	BEASTIE BOYS ▲ ³ DEF JAM FC 40238/COLUMBIA (CD)	LICENSED TO ILL
43	52	67	4	38 SPECIAL A&M 3910 (9.98) (CD)	BEST OF 38 SPECIAL--"FLASHBACK"
44	41	41	21	ATLANTIC STARR ● WARNER BROS. 25560 (8.98) (CD)	ALL IN THE NAME OF LOVE
45	46	39	13	THE CURE ● ELEKTRA 60737 (13.98) (CD)	KISS ME, KISS ME, KISS ME
46	43	43	5	DIO WARNER BROS. 25612 (9.98) (CD)	DREAM EVIL
47	45	37	32	CROWDED HOUSE ● CAPITOL ST-12485 (8.98) (CD)	CROWDED HOUSE
48	47	47	22	PRINCE ▲ PAISLEY PARK 25577/WARNER BROS. (15.98) (CD)	SIGN 'O' THE TIMES
49	53	58	53	HUEY LEWIS & THE NEWS ▲ ² CHRYSALIS OV 41534 (CD)	FORE!
50	49	49	61	MADONNA ▲ ⁵ SIRE 25442/WARNER BROS. (9.98) (CD)	TRUE BLUE
51	50	50	6	SOUNDTRACK MCA 6214 (9.98) (CD)	MOONLIGHTING
52	54	65	4	ABC MERCURY 832 391 1/POLYGRAM (CD)	ALPHABET CITY
53	51	42	64	GENESIS ▲ ³ ATLANTIC 81641 (9.98) (CD)	INVISIBLE TOUCH
54	48	46	23	LEVEL 42 POLYDOR 831 593 1 (CD)	RUNNING IN THE FAMILY

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	150	—	2	LEVERT ATLANTIC 81773 (8.98) (CD)	BIG THROWDOWN
56	56	53	16	JONATHAN BUTLER JIVE 1032-1-J/RCA (8.98) (CD)	JONATHAN BUTLER
57	72	81	6	ECHO AND THE BUNNYMEN SIRE 25597/WARNER BROS. (8.98) (CD)	ECHO AND THE BUNNYMEN
58	61	57	44	FREDDIE JACKSON ▲ CAPITOL ST 12495 (8.98) (CD)	JUST LIKE THE FIRST TIME
59	71	86	4	DIONNE WARWICK ARISTA AL 8446 (8.98) (CD)	RESERVATIONS FOR TWO
60	90	111	4	CURIOSITY KILLED THE CAT MERCURY 832 025 1/POLYGRAM (CD)	KEEP YOUR DISTANCE
61	67	64	11	ROGER WATERS COLUMBIA FC 40795 (CD)	RADIO K.A.O.S.
62	68	78	61	CINDERELLA ▲ ² MERCURY 830076-1/POLYGRAM (CD)	NIGHT SONGS
63	66	70	17	DAVID BOWIE ● EMI-MANHATTAN PJ17267 (9.98) (CD)	NEVER LET ME DOWN
64	64	75	48	LUTHER VANDROSS ▲ EPIC FE 40415/E.P.A. (CD)	GIVE ME THE REASON
65	65	69	21	THE CULT BEGGAR'S BANQUET/SIRE 25555/WARNER BROS. (8.98) (CD)	ELECTRIC
66	58	68	129	WHITNEY HOUSTON ▲ ⁸ ARISTA AL8-8212 (8.98) (CD)	WHITNEY HOUSTON
67	57	62	65	BRUCE HORNSBY & THE RANGE ▲ ² RCA AFL1-5904 (8.98) (CD)	THE WAY IT IS
68	69	76	26	JODY WATLEY ● MCA 5898 (8.98) (CD)	JODY WATLEY
69	62	56	9	THE FABULOUS THUNDERBIRDS EPIC FZ 40813/E.P.A. (CD)	HOT NUMBER
70	55	52	17	THE NYLONS OPEN AIR/WINDHAM HILL OA 0306/A&M (9.98) (CD)	HAPPY TOGETHER
71	92	127	3	GROVER WASHINGTON JR. COLUMBIA FC 40510 (CD)	STRAWBERRY MOON
72	59	59	10	GEORGE BENSON/EARL KLUGH WARNER BROS. 25580 (9.98) (CD)	COLLABORATION
73	70	66	8	ELTON JOHN MCA 2-8022 (10.98) (CD)	LIVE IN AUSTRALIA WITH MELBOURNE SYMPHONY ORCHESTRA
74	78	63	66	PETER GABRIEL ▲ ² GEFEN GHS 24088 (8.98) (CD)	SO
75	87	104	5	HIROSHIMA EPIC FE 40670/E.P.A. (CD)	GO
76	116	191	3	SWING OUT SISTER MERCURY 832 213 1/POLYGRAM (CD)	IT'S BETTER TO TRAVEL
77	77	93	6	NATALIE COLE EMI-MANHATTAN ST 53051 (8.98) (CD)	EVERLASTING
78	NEW ▶	1	1	THE CARS ELEKTRA 60747 (9.98) (CD)	DOOR TO DOOR
79	80	95	9	DANNY WILSON VIRGIN 90596/ATLANTIC (8.98) (CD)	MEET DANNY WILSON
80	60	60	39	THE ROBERT CRAY BAND ● HIGHTONE/MERCURY 830 568-1/POLYGRAM (CD)	STRONG PERSUADER
81	79	72	42	ROBBIE NEVIL EMI-MANHATTAN ST 53006 (8.98) (CD)	ROBBIE NEVIL
82	81	79	39	CLUB NOUVEAU ▲ WARNER BROS. 25531 (8.98) (CD)	LIFE, LOVE AND PAIN
83	173	—	2	DEBBIE GIBSON ATLANTIC 81780 (8.98)	OUT OF THE BLUE
84	63	54	26	HERB ALPERT ● A&M SP 5125 (8.98) (CD)	KEEP YOUR EYE ON ME
85	151	—	2	NEW ORDER QWEST 25621/WARNER BROS. (12.98) (CD)	SUBSTANCE
86	NEW ▶	1	1	LOVERBOY COLUMBIA OC 40893 (CD)	WILDSIDE
87	74	73	12	WARREN ZEVON VIRGIN 90603/ATLANTIC (8.98) (CD)	SENTIMENTAL HYGIENE
88	75	74	7	TWISTED SISTER ATLANTIC 81772 (8.98) (CD)	LOVE IS FOR SUCKERS
89	89	94	6	LIVING IN A BOX CHRYSALIS BFV 41547 (8.98) (CD)	LIVING IN A BOX
90	82	77	13	DAN FOGELBERG EPIC OE 40271/E.P.A. (CD)	EXILES
91	97	103	29	REO SPEEDWAGON ▲ EPIC FE 40444/E.P.A. (CD)	LIFE AS WE KNOW IT
92	93	129	5	FORCE M.D.'S TOMMY BOY TBLP 25631/WARNER BROS. (8.98) (CD)	TOUCH AND GO
93	83	83	8	NEIL YOUNG & CRAZY HORSE GEFEN GHS 24154 (8.98) (CD)	LIFE
94	91	92	6	DAN HILL COLUMBIA BFC 40456 (CD)	DAN HILL
95	102	108	43	STRYPER ● ENIGMA PJAS 73237/CAPITOL (9.98) (CD)	TO HELL WITH THE DEVIL
96	108	128	4	PAT METHENY GROUP GEFEN GHS 24145 (8.98) (CD)	STILL LIFE (TALKING)
97	100	84	22	THE SYSTEM ATLANTIC 81691 (8.98) (CD)	DON'T DISTURB THIS GROOVE
98	86	80	17	ACE FREHLEY MEGAFORCE 81749/ATLANTIC (8.98) (CD)	FREHLEY'S COMET
99	73	55	19	OZZY OSBOURNE/RANDY RHOADS ● CBS ASSOCIATED ZX2-40714/E.P.A. (CD)	TRIBUTE
100	142	182	3	GUNS & ROSES GEFEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
101	84	82	26	PSEUDO ECHO RCA 5730-1-R (8.98) (CD)	LOVE AN ADVENTURE
102	88	71	25	THE BREAKFAST CLUB MCA 5821 (8.98) (CD)	THE BREAKFAST CLUB
103	85	88	10	REGINA BELLE COLUMBIA BFC 40537 (CD)	ALL BY MYSELF
104	94	101	23	ANTHRAX MEGAFORCE/ISLAND 90584/ATLANTIC (8.98) (CD)	AMONG THE LIVING
105	112	115	29	NAJEE EMI-MANHATTAN ST 17241 (8.98) (CD)	NAJEE'S THEME
106	107	116	7	GRIM REAPER RCA 6250-1-R (8.98)	ROCK YOU TO HELL
107	NEW ▶	1	1	METALLICA ELEKTRA 60757 (5.98) (CD)	THE \$5.98 EP-GARAGE DAYS REVISITED
108	171	198	3	RITCHIE VALENS RHINO RNL P 70178/CAPITOL (8.98)	THE BEST OF RITCHIE VALENS
109	109	107	11	JOHN HIATT A&M 5158 (8.98) (CD)	BRING THE FAMILY

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

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GERSHWIN ANNIVERSARY

(Continued from page 6)

ater works by show music masters has given Te Kanawa a novel backing of Gershwin-esque orchestrations.

McGlynn also conducts—again turning to authentic Gershwin orchestrations—“Gershwin Orchestras” and other material on another new Angel release.

At CBS Masterworks, at least three albums are due within the next month. Most notably, there are the concert versions of two Gershwin shows, “Of Thee I Sing” and “Let ‘Em Eat Cake,” presented earlier this year at the Brooklyn Academy of Music in New York. This presentation is also enhanced by original Gershwin scoring. The label is also planning the release of Gershwin performances by Oscar Levant, the late pianist who was a friend of Gershwin and a performer closely identified with renditions of the composer’s works.

Also, CBS is releasing a jazz rendition of selections from “Porgy & Bess.” Several months ago, CBS released in its CD-only signature series Gershwin war-horses conducted by Leonard Bernstein. In the future, CBS will also release other Gershwin albums by Michael Tilson Thomas, whose first album in the series features some pieces never

Some sets contain original scoring

before recorded for commercial release and has been a big seller.

From RCA come two new albums of Gershwin music and a midline CD reissue. Its Novus/RCA logo is offering “Naughty Baby,” a collection of Gershwin songs performed by pianist Adam Makowicz. RCA Red Seal has released a Canadian Brass presentation titled after one of Gershwin’s most popular compositions, “Strike Up The Band!”

The midline CD contains work by another pianist identified with interpreting Gershwin, Earl Wild. It also features Arthur Fiedler and the Boston Pops and offers Concerto In F, “An American In Paris,” “Rhapsody In Blue,” and a variation on “I Got Rhythm.”

Set for release in the near future from Newport Classics is a synthesized performance of Gershwin’s classic “Rhapsody In Blue.”

From a CD standpoint, Gershwin has ranked as one of the configuration’s most popular attractions since its debut in the U.S. in 1983. To note a few commanding releases, RCA and London have marketed three-CD versions of “Porgy & Bess,” while PolyGram Jazz features a three-CD version of Ella Fitzgerald’s survey of Gershwin songs recorded by Norman Granz in the late ‘50s as part of his Fitzgerald song-book salutes to the great pop writers.

Gershwin’s name recognition is strong enough to serve as part of the title of a contemporary hit single, Donna Summer’s “Dinner With Gershwin” (Geffen).

The new product, by the way, is being made available close to his 88th birthday on Sept. 26. Thus, the centennial of Gershwin’s birth is just 11 years away. The popularity of Gershwin, whose work stands as the epitome of American music, is likely to be as bright as ever then.

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everyone got to make the trip, which is why you have those three- and four-way calls to report daily progress. Isn’t it funny how often they ask about the weather and the view?

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Billboard® TOP POP ALBUMS™ continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	76	61	19	TOM PETTY & THE HEARTBREAKERS ● MCA 5836 (8.98) (CD)	LET ME UP (I'VE HAD ENOUGH)
111	99	99	59	WHITESNAKE GEFEN GHS 4018 (6.98) (CD)	SLIDE IT IN
(112)	NEW ▶		1	SOUNDTRACK POLYDOR 833 274 1/POLYGRAM (CD)	DISORDERLIES
113	104	105	11	HELLOWEEN RCA 6399-1-R (8.98)	KEEPER OF THE SEVEN KEYS, PART I
(114)	120	132	9	MARVIN SEASE LONDON 830 794 1/POLYGRAM	MARVIN SEASE
115	101	102	18	DWIGHT YOAKAM REPRISE 25567/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE
116	96	89	10	Y&T GEFEN GHS 241 42 (8.98) (CD)	CONTAGIOUS
(117)	128	150	5	ELVIS PRESLEY RCA 6383-1-R (12.98) (CD)	THE TOP TEN HITS
118	111	96	16	SURFACE COLUMBIA FC 40374 (CD)	SURFACE
119	106	91	13	THE ISLEY BROTHERS WARNER BROS. 25586 (8.98) (CD)	SMOOTH SAILIN'
120	115	110	19	BARBRA STREISAND ● COLUMBIA OC 40788 (CD)	ONE VOICE
121	114	120	179	U2 ▲ ISLAND 90127/ATLANTIC (6.98) (CD)	UNDER A BLOOD RED SKY
(122)	132	137	66	RUN-D.M.C. ▲ ³ PROFILE 1217 (8.98) (CD)	RAISING HELL
123	98	90	12	OMAR AND THE HOWLERS COLUMBIA BFC 40815 (CD)	HARD TIMES IN THE LAND OF PLENTY
124	124	141	10	KING DIAMOND ROAD RACER 9622 (8.98) (CD)	ABIGAIL
125	118	114	131	U2 ▲ ISLAND 90231/ATLANTIC (8.98) (CD)	THE UNFORGETTABLE FIRE
126	103	100	14	MASON RUFFNER CBS ASSOCIATED BFZ 40601 (CD)	GYPSY BLOOD
(127)	135	123	55	LIONEL RICHIE ▲ ⁴ MOTOWN 6158ML (9.98) (CD)	DANCING ON THE CEILING
128	95	85	13	JUDAS PRIEST COLUMBIA C2-40794 (CD)	LIVE
129	113	119	83	BON JOVI ▲ MERCURY 814 982-1/POLYGRAM (CD)	BON JOVI
130	110	97	7	LAURA BRANIGAN ATLANTIC 81747 (8.98) (CD)	TOUCH
131	105	113	31	LOS LOBOS SLASH 25523/WARNER BROS. (8.98) (CD)	BY THE LIGHT OF THE MOON
132	136	118	178	U2 ▲ ISLAND 90067/ATLANTIC (8.98) (CD)	WAR
133	125	98	10	JOHN WAITE EMI-MANHATTAN 46332 (8.98) (CD)	ROVER'S RETURN
(134)	168	165	48	BOSTON ▲ ⁴ MCA 6188 (9.98) (CD)	THIRD STAGE
(135)	153	153	6	THE DOORS ELEKTRA 60345 (12.98) (CD)	BEST OF THE DOORS
(136)	162	186	3	FASTER PUSSYCAT ELEKTRA 60730 (8.98) (CD)	FASTER PUSSYCAT
137	139	—	2	JELLYBEAN CHRYSALIS BVF 41569 (CD)	JUST VISITING THIS PLANET
138	122	87	24	KIM WILDE MCA 5903 (8.98) (CD)	ANOTHER STEP
139	123	112	33	TESLA GEFEN GHS 24120 (8.98) (CD)	MECHANICAL RESONANCE
140	155	169	67	SOUNDTRACK ▲ ⁴ COLUMBIA SC 40323 (CD)	TOP GUN
141	141	171	3	THE BEATLES CAPITOL CDP 46442 (9.98) (CD)	SGT. PEPPER'S LONELY HEARTS CLUB BAND
142	117	122	26	CUTTING CREW ● VIRGIN 90573/ATLANTIC (8.98) (CD)	BROADCAST
(143)	NEW ▶		1	ERIK B & RAKIM 4TH & B'WAY 4005/ISLAND (8.98) (CD)	PAID IN FULL
144	146	136	31	DAVID SANBORN WARNER BROS. 25479 (9.98) (CD)	A CHANGE OF HEART
145	143	145	6	ELVIS PRESLEY RCA 6382-1-R (9.98) (CD)	THE NUMBER ONE HITS
146	127	149	24	JON BUTCHER CAPITOL ST-12542 (8.98) (CD)	WISHES
147	129	109	9	SIMPLE MINDS A&M SP 6850 (16.98) (CD)	IN THE CITY OF LIGHT
(148)	160	143	17	TNT MERCURY 830 979 1/POLYGRAM (CD)	TELL NO TALES
(149)	159	144	51	CAMEO ▲ ATLANTA ARTISTS 830 265-1/POLYGRAM (CD)	WORD UP
(150)	156	162	3	UB40 A&M SP 5168 (8.98) (CD)	LIVE IN MOSCOW
151	126	124	101	BON JOVI ▲ MERCURY 824 509-1/POLYGRAM (CD)	7800 DEGREES FAHRENHEIT
152	152	159	7	CRUZADOS ARISTA AL 8439 (8.98) (CD)	AFTER DARK
153	119	126	13	ALISON MOYET COLUMBIA BFC 40653 (CD)	RAINDANCING
154	134	133	25	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS ▲ WARNER BROS. 25491 (9.98) (CD)	TRIO
155	133	131	11	THE CALL ELEKTRA 60739 (8.98) (CD)	INTO THE WOODS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE	
156	131	130	30	KLYMAXX MCA 5832 (8.98) (CD)	KLYMAXX	
157	145	135	7	JON ASTLEY ATLANTIC 81740 (8.98) (CD)	EVERYBODY LOVES THE PILOT (EXCEPT THE CREW)	
158	158	163	4	THE SILENCERS RCA 6442-1-R (8.98) (CD)	A LETTER FROM ST. PAUL	
159	140	139	16	THE REPLACEMENTS SIRE 25557/WARNER BROS. (8.98) (CD)	PLEASED TO MEET ME	
160	154	140	22	U2 ISLAND 90279/ATLANTIC (4.98)	WIDE AWAKE IN AMERICA	
(161)				RE-ENTRY	THE MOODY BLUES DERAM/LONDON 820 006 1/POLYGRAM (CD)	DAYS OF FUTURE PAST
(162)	184	147	7	MICHAEL FRANKS WARNER BROS. 25570 (8.98) (CD)	THE CAMERA NEVER LIES	
163	164	177	7	DEAD MILKMEN ENIGMA ST 73260/CAPITOL (8.98) (CD)	BUCKY FELLINI	
(164)	177	—	2	THE BEAT FARMERS MCA/CURB 5993/MCA (8.98)	PURSUIT OF HAPPINESS	
165	165	170	5	ICE-T SIRE 25602/WARNER BROS. (8.98)	RHYME PAYS	
166	138	138	10	MARILLION CAPITOL ST-12539 (8.98) (CD)	CLUTCHING AT STRAWS	
167	144	148	41	KOOL & THE GANG ● MERCURY 830 398 1/POLYGRAM (CD)	FOREVER	
168	170	142	11	TOM KIMMEL MERCURY 832 249 1/POLYGRAM (CD)	5 TO 1	
(169)	191	—	41	THE MOODY BLUES ● THRESHOLD 829 179 1/POLYGRAM (CD)	THE OTHER SIDE OF LIFE	
(170)				RE-ENTRY	DEF LEPPARD MERCURY 810 308 1/POLYGRAM (CD)	PYROMANIA
171	137	125	7	JOE WALSH WARNER BROS./FULL MOON 25606/WARNER BROS. (8.98) (CD)	GOT ANY GUM?	
172	121	121	10	X ELEKTRA 60492 (8.98) (CD)	SEE HOW WE ARE	
173	157	157	51	TINA TURNER ▲ CAPITOL PJ 12530 (9.98) (CD)	BREAK EVERY RULE	
(174)	197	194	10	THE DOORS ELEKTRA 60741 (4.98) (CD)	LIVE AT THE HOLLYWOOD BOWL	
175	175	187	5	THE COVER GIRLS FEVER SFS 004/SUTRA (8.98) (CD)	SHOW ME	
176	147	161	61	RANDY TRAVIS ▲ WARNER BROS. 25435 (8.98) (CD)	STORMS OF LIFE	
177	130	117	31	CHRIS DE BURGH ● A&M SP 5121 (8.98) (CD)	INTO THE LIGHT	
178	148	174	25	SIMPLY RED ELEKTRA 60727 (8.98) (CD)	MEN AND WOMEN	
(179)				RE-ENTRY	THE BEATLES CAPITOL SWBO 101 (14.98) (CD)	THE WHITE ALBUM
180	181	185	4	SALT-N-PEPA NEXT PLATEAU PL 1007 (8.98)	HOT, COOL AND VICIOUS	
181	163	160	21	GEORGIO MOTOWN 6229ML (8.98)	SEXAPPEAL	
182	149	106	12	KEEL MCA 42005 (8.98) (CD)	KEEL	
183	188	173	45	BILLY IDOL ▲ CHRYSALIS OV 41514 (CD)	WHIPLASH SMILE	
184	172	154	91	HEART ▲ ⁴ CAPITOL SJ 12410 (9.98) (CD)	HEART	
185	183	168	46	U2 ISLAND 90040/ATLANTIC (8.98) (CD)	BOY	
186	180	134	28	GREGG ALLMAN EPIC FE 40531/E.P.A. (CD)	I'M NO ANGEL	
187	176	180	107	MADONNA ▲ ⁷ SIRE 25157/WARNER BROS. (8.98) (CD)	LIKE A VIRGIN	
188	189	—	2	SOUNDTRACK COLUMBIA SC 40870 (CD)	BACK TO THE BEACH	
189	182	179	693	PINK FLOYD ● HARVEST SMAS11163/CAPITOL (9.98) (CD)	DARK SIDE OF THE MOON	
190	169	151	23	RESTLESS HEART RCA 5648-1-R (8.98) (CD)	WHEELS	
191	193	175	4	GO WEST CHRYSALIS BVF 41550 (CD)	DANCING ON THE COUCH	
192	167	167	5	ROSANNE CASH COLUMBIA FC 40777 (CD)	KING'S RECORD SHOP	
193	186	166	24	U2 ISLAND 90092/ATLANTIC (8.98) (CD)	OCTOBER	
194	174	152	55	EDDIE MONEY ▲ COLUMBIA FC 40096 (CD)	CAN'T HOLD BACK	
195	190	146	11	TONY MAC ALPINE SQUAWK 832 249 1/POLYGRAM	MAXIMUM SECURITY	
(196)	NEW ▶		1	DANA DANE PROFILE 1233 (8.98) (CD)	DANA DANE WITH FAME	
197	194	184	47	MEGADETH CAPITOL ST 12526 (8.98) (CD)	PEACE SELLS... BUT WHO'S BUYING?	
198	179	164	14	GLENN MEDEIROS AMHERST AMH 3313 (8.98) (CD)	GLENN MEDEIROS	
199	200	176	21	THE SMITHS SIRE 25569/WARNER BROS. (12.98) (CD)	LOUDER THAN BOMBS	
200	166	156	14	STEVE EARLE MCA 5998 (8.98) (CD)	EXIT 0	

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

38 Special 43	Rosanne Cash 192	Faster Pussycat 136	Megadeth 197	Elvis Presley 145, 117	Top Gun 140	Roger Waters 61
ABC 52	Cinderella 62	The Fat Boys 8	Marillion 166	Prince 48	Soundtrack-Madonna 7	Jody Watley 68
Bryan Adams 29	Club Nouveau 82	Fleetwood Mac 22	Richard Marx 35	Pseudo Echo 101	Starship 20	The Whispers 25
Gregg Allman 186	Natalie Cole 77	Dan Fogelberg 90	Glenn Medeiros 198	REO Speedwagon 91	Barbra Streisand 120	Whitesnake 111, 3
Herb Alpert 84	The Cover Girls 175	Force M.D.'s 92	Metallica 107	The Replacements 159	Stryper 95	Kim Wilde 138
Anthrax 104	The Robert Cray Band 80	Michael Franks 162	Pat Metheny Group 96	Restless Heart 190	Surface 118	Hank Williams, Jr. 31
Jon Astley 157	Crowded House 47	Ace Frehley 98	Stephanie Mills 33	Lionel Richie 127	Swing Out Sister 76	Danny Wilson 79
Atlantic Starr 44	Cruzados 152	Kenny G. 13	Eddie Money 194	Smokey Robinson 32	The System 97	Steve Winwood 38
Erik B & Rakim 143	The Cult 65	Peter Gabriel 74	The Moody Blues 161, 169	Mason Ruffner 126	T'Pau 41	X 172
Anita Baker 30	Curiosity Killed The Cat 60	Genesis 53	Motley Crue 12	Run-D.M.C. 122	TNT 148	Y&T 116
Beastie Boys 42	Cutting Crew 142	Georgio 181	Alison Moyet 153	Salt-N-Pepa 180	Tesla 139	Dwight Yoakam 115
The Beat Farmers 164	Dana Dane 196	Debbie Gibson 83	Najee 105	David Sanborn 144	Randy Travis 28, 176	Neil Young & Crazy Horse 93
The Beatles 141, 179	Chris De Burgh 177	Go West 191	Robbie Nevil 81	Marvin Sease 114	Tina Turner 173	Warren Zevon 87
Regina Belle 103	Grateful Dead 9	Klymaxx 156	New Order 85	The Silencers 158	Twisted Sister 88	
George Benson/Earl Klugh 72	Great White 40	Kool & The Gang 167	The Nylons 70	Carly Simon 26	U2 185, 10, 193, 121, 125, 132, 160	
Bon Jovi 151, 129, 14	Grim Reaper 106	L.L. Cool J 6	Alexander O'Neal 37	Paul Simon 34	UB40 150	
Boston 134	Guns & Roses 100	LeVert 55	Omar and The Howlers 123	Simple Minds 147		
David Bowie 63	Sammy Hagar 18	Level 42 54	Ozzy Osbourne/Randy Rhoads 99	Simply Red 178		
Laura Branigan 130	Hearst 5, 184	Huey Lewis & The News 49	The Outfield 24	The Smiths 199		
The Breakfast Club 102	Helloween 113	King Diamond 124	Dolly Parton, Linda Ronstadt, Emmylou Harris 154	SOUNDTRACKS		
Jon Butcher 146	Echo And The Bunnymen 57	Los Lobos 131	Tom Petty & The Heartbreakers 110	Back To The Beach 188		
Jonathan Butler 56	Gloria Estefan & Miami Sound Machine 23	Loverboy 86	Pink Floyd 189	Beverly Hills Cop II 11		
The Call 155	Hiroshima 75	Tony Mac Alpine 195	Poison 19	Disorderlies 112		
Cameo 149	Hooters 27	Madonna 187, 50		La Bamba 1		
The Cars 78	Bruce Hornsby & The Range 67			Lost Boys 21		
	Whitney Houston 2, 66			Moonlighting 51		
	The Fabulous Thunderbirds 69					

SONY STUNS RIVALS WITH PLANS FOR DAT LAUNCH IN EUROPE

(Continued from page 1)

ately."

In the U.S., a representative of the Recording Industry Assn. of America says the news was not totally unexpected.

"We're already expecting the Marantz machines in October," the representative says. "We will still proceed in both legislative and judicial areas to do what we can to preserve copyright."

Some U.S. industry observers speculate, however, that as more companies decide to introduce DAT machines both here and in Europe, any pending legislation may be rendered moot before it has even gotten out of committee.

Says one, "It doesn't seem there would be much point in Congress

passing a law to ban the import of DAT decks after 100,000 of them are already on the street here."

The Sony machine to be marketed in Europe—model DTC 1000 ES—will cost around \$2,000, with blank tapes retailing at \$14.50 to \$17.50, according to length. A pro audio system (see separate story, page 3) is expected to be marketed sometime in 1988, as are portable and in-car units.

As if to assuage fears over the long-term future of the CD with news of the DAT launch decision, Sony announced the "re-emphasis" of its commitment to the compact disk at the Audio Fair.

The company's official statement says the two digital systems can co-

exist, and DAT will replace only current audiocassettes.

The high cost of hardware will limit consumer acceptance at first, while perfect digital "cloning" of copies will be impossible since the machines do not permit digital-to-digital copying, according to the statement. Because of the way DAT is currently configured, discrepancies in sampling rates between DAT and CD ensure that an analog conversion must occur before recording.

In Britain, where the DTC 1000 ES will be on sale by October, these arguments cut little ice. British Pho-

nographic Industry chairman Rob Dickens, also chairman of WEA U.K., says the technology will indeed allow cloning of unlimited copies from CD.

The analog stage, he claims, "does not make a blind bit of difference." The BPI is lobbying legislators to ensure that Britain's proposed Copyright Bill contains adequate safeguards for the record industry.

Assistance in preparing this story was provided by Steven Dupler in New York.

SONY CLAIMS HIGH-SPEED DAT DUPING

(Continued from page 1)

Says Larry Rosen, president of GRP Records, a pioneer in DAT real-time duplicated prerecorded software: "With deliveries not beginning until the spring, you figure the systems won't be operational until June. So, that means high-speed duplicated prerecorded DAT product probably is still a year away."

Rosen admits this may be Sony's intention. "There's no reason for them to hurry along a high-speed system that only the majors can afford, when the majors are still so undecided about their feelings toward DAT," he says.

"It would probably be more to their benefit to have high-speed duplication of DAT beginning a year from now instead of right at this moment," he adds.

The new High-Speed DAT Software Print System will be manufactured and marketed by Sony Magnescale in Japan. It uses "contact printing" technology similar to

that employed by the Sony Sprinter high-speed video duplication system, which can mass-produce videocassettes at a ratio of 80-1 (see story, page 47). Unlike the video Sprinter, which uses metal tape, the DAT system uses a new barium-ferrite tape formulation.

The DAT system operates at speeds of up to 327-1, meaning it can make 327 copies in the time it takes real-time DAT duplication equipment to produce just one tape. The system uses the same Sony digital mastering equipment currently applied for compact disk production.

In addition, the system includes a signal converter unit to convert the master source into the DAT format; a "mirror mother" recorder that records the signal by printing it symmetrically on the tape; a high-speed printer, used to duplicate from the master tape to the barium-ferrite tape; and a tape loader to wind the duplicated tape into the blank DAT cassette shell.

RIAA AUGUST CERTS

(Continued from page 6)

lease "No Control" also went platinum, as did his latest album, "Can't Hold Back."

Here's the complete list of August certifications:

Multiplatinum Albums

Bon Jovi, "Slippery When Wet," Mercury/PolyGram, 8 million.

Madonna, "True Blue," Sire/Warner Bros., 5 million.

Whitney Houston, "Whitney," Arista, 3 million.

"Whitesnake," Geffen/Warner Bros., 2 million.

Platinum Albums

Anne Murray, "Christmas Wishes," Capitol, her fourth.

Anne Murray, "New Kind Of Feeling," Capitol, her third.

Eddie Money, "Can't Hold Back," Columbia, his third.

Eddie Money, "No Control," Columbia, his second.

Europe, "The Final Countdown," Epic, its first.

"Georgia Satellites," Elektra, their first.

L.L. Cool J, "Bigger And Deffer," Def Jam/Columbia, his first.

Lisa Lisa & Cult Jam, "Spanish Fly," Columbia, their first.

"Beverly Hills Cop II" soundtrack, MCA.

Gold Albums

Barbra Streisand, "One Voice,"

Columbia, her 30th.

Hank Williams Jr., "Hank Live," Warner/Curb, his 12th.

REO Speedwagon, "Life As We Know It," Epic, its ninth.

Ozzy Osbourne & Randy Rhoads, "Tribute," Epic, Osbourne's sixth, Rhoads' first.

Carly Simon, "Coming Around Again," Arista, her sixth.

Stephanie Mills, "If I Were Your Woman," MCA, her fourth.

Gloria Estefan & Miami Sound Machine, "Let It Loose," Epic, their second.

L.L. Cool J, "Bigger And Deffer," Def Jam/Columbia, his second.

Lisa Lisa & Cult Jam, "Spanish Fly," Columbia, their second.

Stevie Ray Vaughan & Double Trouble, "Soul To Soul," Epic, their second.

The Cure, "Kiss Me, Kiss Me, Kiss Me," Elektra, its first.

"Beverly Hills Cop II" soundtrack, MCA.

The Financial page is on hiatus... It will return to this space in a few weeks

SONY TO OFFER PRO DAT UNITS

(Continued from page 3)

Hubbard "as a direct-to-digital 2-track album. You'd have to work that way with DAT, since there's no way to edit or overdub," says Rak.

For the engineers who have used DAT in this manner, the decks serve basically as a smaller, lighter, and more economical replacement for previous 2-track digital processors. These units, such as the Sony PCM F-1 and 701, are electronic "black boxes" that do not include their own tape transports. Thus, a high-quality 1/2-inch or 3/4-inch VCR must be used along with the digital processor to make recordings.

Another recent session took place Aug. 10-12 at Bayview Studios in

Oakland, Calif., for audiophile label Reference Recordings. For this one, an Onkyo DT-2001 consumer deck was used to record a session with the Blazing Redheads, a San Francisco-based jazz-rock group.

According to David Birch-Jones, Onkyo's national product manager, the session was recorded live through a mixing console onto two-channel stereo tape recorders.

Engineer Keith Johnson then used three separate stereo feeds to an analog open-reel tape deck to provide an analog master for vinyl; a digital recorder to provide a CD submaster; and a direct feed into the Onkyo DAT unit.

MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

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Company	Sale/ 1000's	Open 8/24	Close 8/31	Change
NEW YORK STOCK EXCHANGE				
CBS Inc.	730.7	191 1/4	202 1/4	+10 1/2
Cannon Group	227.0	3 3/4	3 3/4	.....
Capital Cities Communications	147.3	420	429 1/4	+9 1/4
Coca-Cola	3707.0	51 1/4	50 3/4	-1/4
Walt Disney	5158.8	80 1/2	80	-1/2
Eastman Kodak	4240.8	103 1/2	100 1/4	-2 3/4
Gulf & Western	723.9	90 1/4	86 1/4	-3 3/4
Handleman	409.1	31 1/4	31 1/4	.....
MCA Inc.	2772.6	61 1/2	63 1/2	+2
MGM/UA	111.5	10 1/2	10 1/2	.....
Musiland	27.1	34 1/2	34 1/4	-1/4
Orion Pictures Corp.	204.1	14 1/4	14	-1/4
Primerica	1548.1	49	46 1/2	-2 1/2
Sony Corp.	432.6	34 1/4	33 1/4	-1 1/2
TDK	2.9	70 1/4	68 1/2	-1 3/4
Taft Broadcasting	61.0	152 1/4	153 1/4	+1/4
Vestron Inc.	510.4	6 1/4	6 1/4	.....
Warner Communications Inc.	1698.3	37 1/4	37 1/4	.....
Westinghouse	2111.7	71 1/2	70 1/4	-1 1/4
AMERICAN STOCK EXCHANGE				
Comntron	11.0	5 1/4	5 1/4	+1/4
Electrosound Group Inc.	28.1	11 1/4	10 1/4	-1 1/2
Lorimar/Teletel	797.1	16 1/4	16	-1/4
New World Pictures	56.4	9 1/4	9 1/4	.....
Price Communications	67.7	12 1/4	12 1/4	.....
Prism Entertainment	8.8	5 1/4	5 1/4	.....
Turner Broadcasting System	.0	23 1/4	23 1/4	.....
Unitel Video	5.7	10 1/4	10 1/4	.....
Wherehouse Entertainment	134.9	10 1/4	10 1/4	.....
OVER THE COUNTER				
Crazy Eddie	4 1/4	4 1/4	4 1/4	.....
Dick Clark Productions	4 1/4	4 1/4	4 1/4	.....
Infinity Broadcasting	25 1/4	25 1/4	25 1/4	.....
Josephson Inc.	15 1/4	16 1/2	16 1/2	+1/2
LIN Broadcasting	46 1/4	46 1/2	46 1/2	.....
Lieberman Enterprises	19 1/4	19 1/4	19 1/4	.....
Malrite Communications Group	11 1/4	11 1/4	11 1/4	.....
Recoton Corp.	5 1/4	5 1/4	5 1/4	.....
Reeves Communications	13 1/4	13 1/2	13 1/2	+1/4
Satellite Music Network, Inc.	4 1/4	4 1/4	4 1/4	.....
Scripps Howard Broadcasting	84	85 1/2	85 1/2	+1 1/2
Shorewood Packaging	25 1/4	25	25	-1/4
Sound Warehouse	12 1/4	12 1/4	12 1/4	.....
Specs Music	12	12	12	.....
Stars To Go Video	10	10	10	.....
Trans World Music	30 1/4	30 1/4	30 1/4	.....
Tri-Star Pictures	10 1/2	11	11	+1/2
Wall To Wall Sound And Video	4 1/4	4 1/4	4 1/4	.....
Westwood One	30	30 1/4	30 1/4	+1/4
LONDON STOCK EXCHANGE (In Pence)				
Chrysalis	237	237	237	.....
Pickwick	200	203	203	+3
Really Useful Group	514	513	513	-1
Thorn EMI	670	665	665	-5
Virgin	153	147	147	-6

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NEW TERMS ON SPRINGSTEEN BOX

(Continued from page 1)

Accounts continue to applaud the distributor for taking what is frequently called a "creative" approach to solving the glut.

"I think it's one of the most creative policies we've ever had," says Steve Libman, president of Norcross, Ga., one-stop Nova Distributing. "It hurts no one. You have the product for the holidays, and they're rolling back the billing to Feb. 10 so you're not forced to sit on it and wait."

"It's one of the most fair things I've ever seen come out of the record business," says Chuck Adams, vice president of Central South Music Sales, a Nashville-based wholesaler and parent company of the 62-store Sound Shop chain. "Rarely do the labels offer any kind of price protection."

"If you were CBS, you would have to do something," says Harold Okinow, president of rack Lieberman Enterprises. "We hear they have warehouses full of the damned things. But it's an ideal Christmas item. Based on what is reported to have sold—what, 2 million?—there are an awful lot of consumers out there who haven't got it."

But with a new Springsteen album, "Tunnel Of Love," due in the fourth quarter, some are skeptical as to whether CBS' tactics will ultimately reduce the boxed-set overload.

Carl Rosenbaum, president of 12-store Flip Side Records in Chicago, joins many retailers in saying that he plans to pass along a chunk of the rebate to consumers. However, he adds, "I don't know if that's going to do anything to help it sell more."

"I don't necessarily think price is an issue," says David Blaine, vice president of the Washington, D.C.-area chain Waxie Maxie's. "I think the Springsteen fan who wanted that box bought it when it came out last year."

With the rebates, the new box-lot wholesale cost for LPs and tapes is \$13.30 per set; the new cost for CDs is \$20.87. Thus, most retailers say they are considering a \$19.95 price tag for cassette and LP editions. The price, effectively a loss-leader upon the album's initial release, now represents a more practical margin.

The glut varies from customer to customer. Cindy Barr, director of purchasing and product management for the 37-store Miami-based Spec's Music, says the chain's total stands at just 800 sets. Howard Applebaum, vice president of the 30-store Kemp Mill Records chain in Washington, D.C., says he's "close to wanting to buy some more." Waxie Maxie's Blaine says the 25-store web has somewhere "less than 2,000 pieces" on hand.

Steve Bennett, senior vice president of marketing for Durham, N.C.-based The Record Bar, says the 128-store chain has some 4,000 units on hand. "That's more than I'd like to carry, but if they want to keep issuing credit for them I don't mind keeping them."

Industry observers say bigger piles of boxes sit with wholesalers, particularly rackjobbers. According to one source, a single Midwestern branch of one major rack is holding 66,000 LP and cassette sets plus some 12,000 CD units.

"I see it as a very positive move," says Steve Marmaduke, vice president of purchasing at Western Merchandisers, a rack and one-stop operation that also runs 125 retail stores (Hastings Books & Records, Eli's).

"It's just too soon to know what the reaction will be," says Marmaduke, who claims his firm does not have the huge stockpiles that other accounts are rumored to have.

"Anything they can do in a positive sense is good," says Richard Greenwald, president of Hagerstown, Md.-based rack Interstate Record Distribution. "I am not averse to this approach."

David Roy, buyer for the 238-store Trans World (which includes the logos Record Town and Tape World), says that if the Albany, N.Y.-based chain were able to make a return, it would probably send no more than 50% of the boxes on hand.

"We're a little heavier than we'd like to be, but with the timing of the rebate and the new album coming out, I think the problem will go away," says Roy, who adds that Springsteen will be featured in the chain's Artist Of The Month campaign in November. "Anytime you get somebody to come in for a new album by an artist, they'll be facing catalog—you can't help but get additional sales."

"I think [the new album] gives it

legs," agrees Joe Andrules, vice president and general manager at Spec's. "We would put it out at Christmas-time, anyway. It's definitely a hell of a buy at \$19.95."

But Flipside's Rosenbaum and others say the new album might move the boxed set toward obsolescence.

Says Evan Lasky, president of Denver-based Danjay Music and the 82-store Budget Tapes & Records chain, "If there's enough hype on the new album, this may create renewed demand. But there is concern about the new album. We've heard there's some acoustic material on it, a throwback to 'Nebraska,' which never got beyond [Springsteen's] cult following. If you want a big record, you've got to go beyond the cult."

Waxie Maxie's Blaine also voices reservations about "Tunnel Of Love," recalling that Columbia's solicitation notice for the title seemed to include a cautionary note about the album's appeal. While acknowledging that he has more boxed-set units "than I'd like to have," he adds, "I'm a little more interested in how we're going to buy the next Springsteen."

3% Penalty On Most Returns New CBS Plan Irks Dealers

This story was prepared by Earl Paige in Los Angeles and Geoff Mayfield in New York.

NEW YORK While accounts praise CBS for its attempts to resolve the glut of Bruce Springsteen boxed sets, many grouse about an adjustment the distributor made last month in its returns policy.

In its revamped system, which went into effect Aug. 3, CBS charges a 3% penalty for most goods that are returned to the label, excluding 7- and 12-inch singles, developing artist titles, and the Springsteen box. But unlike the incentive-disincentive program introduced by WEA and copied by most other distributors, the CBS plan does not offer credit for goods purchased.

"They just devalued my inventory 3%," says Ken Walker, co-owner of Detroit-area one-stop and distributor Angott Record & Tape Sales. "At least with WEA, we get a 1.5% for purchase, and, if we maintain returns at 22%, we break even."

"It's a price increase," says Harold Okinow, president of Lieberman Enterprises, expressing the opinion of many customers.

Identical complaints come from Chuck Adams, vice president of Nashville wholesale/retail operation Central South Music Sales (including 62 Sound Shop outlets); Harold Guilfoil, buyer for Wax Works' 45 Disc Jockey stores, based in Owensboro, Ky.; Howard Applebaum, vice president of 30-store chain Kemp Mill Records in Washington, D.C.; David Blaine, vice president of 25-store Waxie Maxie's, also in Washington, D.C.; and Carl Rosenbaum, president of 12-store Flip Side Records in Chicago.

In the letter informing accounts of the change, CBS said it had weighed "cloning" the popular

WEA system, which allows a buying company to actually make money if it keeps returns below a break-even percentage. However, the company said it could not issue incentive percentages on purchases without hiking its wholesale prices, a move which the letter said "is something no one wants to see."

The most recent companies to adopt the WEA concept were MCA and RCA, which moved to similar plans within the last six months. In both cases, the revamped return plans were accompanied by concurrent price hikes.

Cindy Barr, director of purchasing and product management for 36-store, Miami-based Spec's Music, is not thrilled with the CBS move but says she has seen other distributors roll out worse adjustments within the last two years. And, in defense of CBS, she points out that even though the 3% penalty will increase the cost of doing business with the firm, its wholesale prices are cheaper than those of some of its competitors. The box-lot price for a CBS \$8.98 equivalent list title is \$5.14, compared to \$5.24 on WEA goods and \$5.22 on RCA's.

Some retailers, including Waxie Maxie's Blaine and Flip Side's Rosenbaum, say they plan to make up the lost gross profit by hiking the cost of midline albums and cassettes.

"It all boils down to: How many mistakes can you make?" says Steve Libman, president of Norcross, Ga., one-stop Nova Distributing. "One release on a major act that stiffs and you could be in trouble. On the other hand, in any good month, \$20,000 in returns is nothing."

Says Richard Greenwald, president of Hagerstown, Md.-based Interstate Records, "What it means to operations like ours—where we have historically run low on returns—is that we are now giving

Charges Against Biafra Dropped After Mistrial Declared In Poster Case

BY DAVE DiMARTINO

LOS ANGELES All charges against former Dead Kennedys singer Jello Biafra and his co-defendant were dropped here Aug. 27, when a municipal court judge declared a mistrial after the jury deadlocked 7-5 in favor of the defendants.

Following Judge Susan E. Isacoff's pronouncement, several members of the eight-woman, four-man jury surrounded singer Biafra and asked him to autograph their copies of "Frankenchrist"—the album which, with its inclusion of H.R. Giger's "Penis Landscape" painting in poster form, became the central issue in this well-publicized obscenity case.

Both Biafra and Michael Bonanno, general manager of Biafra's Alternative Tentacles record label, had been charged with distributing harmful material to minors (Billboard, June 14, 1986). Charges against three other defendants in the case had been dropped prior to the trial.

Isacoff denied deputy city attorney Michael Guarino's request to retry the case.

"I have no idea what would happen to me with a different set of jurors," said Biafra after the four-day trial. "But we would not have fought this charge at all if we really felt that we had committed a crime."

Asked whether he believed the case dismissal gave him license to

once again package the Giger poster with "Frankenchrist," Biafra said that no decision had yet been made. "I'm keeping in mind that the way Lenny Bruce was ultimately stamped out was that he was charged under different state and municipal laws in different parts of the country, so he basically wound up going on a tour of courtrooms. I'd like to avoid that." The poster, he added, has been available by mail order all along.

Biafra, who said he still owes \$12,000 in legal costs, estimated that more than \$50,000 was spent on his behalf during the case. He said contributions to the San Francisco-based No More Censorship Defense Fund had covered those expenses, adding that his Alternative Tentacles label is still functioning. "Luckily, we didn't have to start siphoning off large sums of money from the label," he said. "It would ultimately have bled it dry."

Biafra will soon depart on a two-week series of college speaking engagements, discussing various aspects of the trial and the censorship issue itself. A double album of his spoken-word performances will be released by Alternative Tentacles in October, he added. He has also received an offer to act in a film.

Biafra denied rumors that the Dead Kennedys would soon be reforming. "The only thing worse than living in the past is living off the past," he said. "So I want to do something new. I intend to remain as extreme as possible."

What's Next For Tri-Star, Columbia Home Vid Units?

LOS ANGELES The proposed merger of Coca-Cola's and Tri-Star Pictures' entertainment holdings has raised speculation with regard to the home video units of both companies.

The new film entity—should the \$3.1 billion deal be consummated—will be called Columbia Pictures Entertainment.

Columbia Pictures has been wholly owned by Coca-Cola since 1982. In turn, Columbia has a 50% stake in RCA/Columbia Pictures Home Video.

Tri-Star Pictures, meanwhile, has been gearing up for the launch of its own home video operation, with initial product expected to be shipped during the first quarter of 1988.

Saul Melnick, former MGM/UA Home Video executive and now Tri-Star Home Video president, has just returned from the Video Software Dealers Assn. convention, where, he says, he had extensive meetings with distributors. He says the blueprint for the home video company remains intact.

While Tri-Star and Columbia Pictures Entertainment would maintain separate film production, marketing, and distribution functions, observers say they are unsure of how home video distribution may eventually shape up.

One entertainment attorney, who wished to remain anonymous, says he sees several possibilities.

RCA/Columbia Pictures Home Video and Tri-Star Home Video could continue as separate entities, he says. Or a company could be created to handle both Columbia and Tri-Star output. Or "Columbia product could go through Tri-Star Home Video. GE, RCA's parent, may decide to get out of its arrangement with Columbia."

JIM McCULLAUGH

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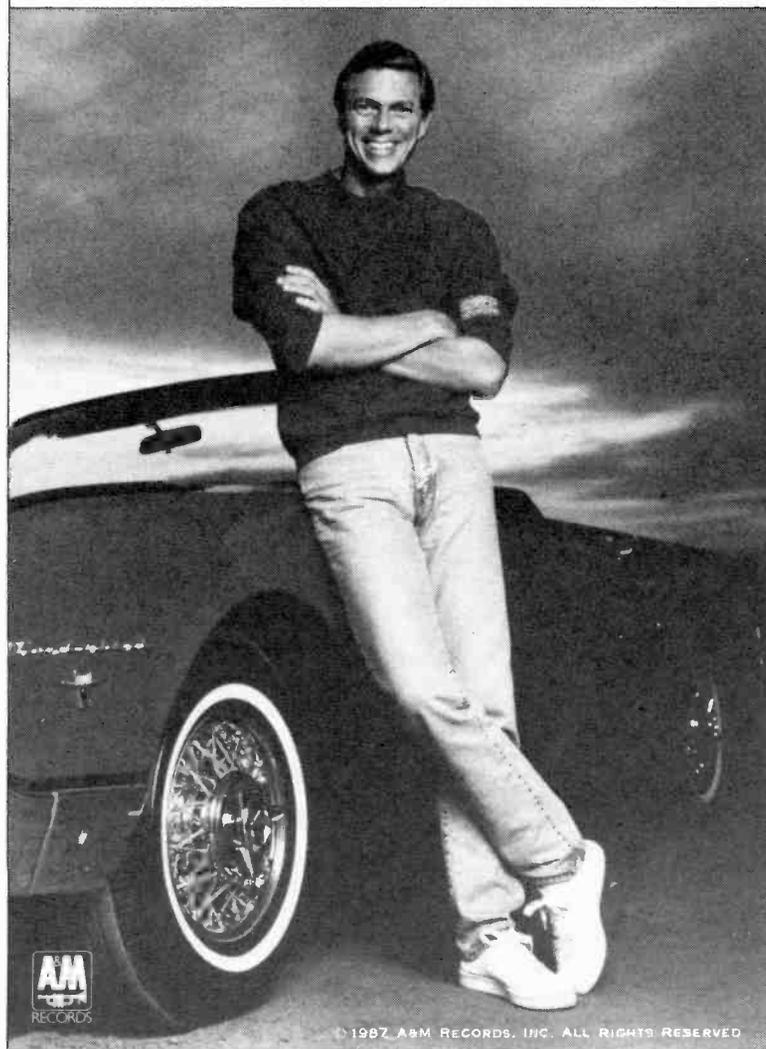
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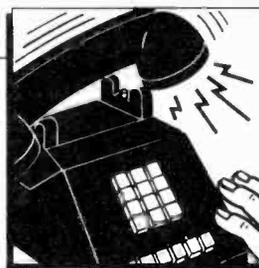
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INSIDE TRACK



Edited by Irv Lichtman

EVEN BETTER THAN EXPECTED: Analyst **Raymond Katz** of Mabon, Nugent & Co. has upped his 1987 earnings-per-share estimate on CBS Inc. from \$8 to \$8.65, with 60 cents of the increase expected from the Records Group. Katz says records operating profits should reach \$178 million this year, exceeding his previous \$147 million estimate. New releases by **Michael Jackson** and upcoming albums from **Mick Jagger**, **Bruce Springsteen**, **Bob Dylan**, and **Pink Floyd** are behind the higher forecast. A change in the product mix toward higher-margin CDs should hike records group earnings in 1988, says Katz, but he's holding his 1988 number at \$178 million pending announcement of next year's domestic releases.

IT'S OK WITH THE FTC: The Federal Trade Commission has raised no objection on anticompetitive grounds to the sale of **Chappell Music** to **Warner Communication Inc.** While this means it's clear sailing for a finalization of the \$200 million buyout in the next month or so, the foreign situation on a country-by-country basis is still unsettled... **Morris Levy's** hit-laden **Big Seven Music**, despite widespread interest, remains unsold. Word is that the asking price of \$12 million is \$3 million-\$4 million off the mark. Rumors that **Famous Music** had wrapped up the deal are not true, *Track* hears from informed sources.

MOSS MUSIC GROUP has picked up artist **Paul Winter's Living Music** label, formerly handled by **Windham Hill**. The catalog contains 14 albums. A 15th entry, "Earthbeat" by Paul Winter, was recorded in the Soviet Union and will be released soon.

HE SWITCHED TO A SISTER LABEL several years ago, but **Barry Manilow** has returned to **Clive Davis** and **Arista Records**, his first label home, where hit after hit flowed for more than a decade. **RCA Records** released one album by the singer/songwriter... **RCA** says it's got back orders of 400,000 on the "Dirty Dancing" soundtrack.

THE MUSICIANS ASSISTANCE PROGRAM of Local 802 of the American Federation of Musicians hopes to have a major fund-raising concert in New York by Thanksgiving, with promise of a venue by **John Scher** of **Monarch Entertainment**. MAP is a pilot program started in 1985 that offers free counseling to musicians who are dealing with such problems as drug abuse, alcoholism, or family stress. It's served the needs of more than 2,000 musicians and their dependents to date. According to **Tommy Booth**, assistant to **Nancy Becker**, director, the program is in jeopardy because of New York state funding cutbacks. An annual concert would, of course, lighten the financial load considerably. For more info, contact Booth or Becker at 212-244-1802... The Jets perform at the Palladium in Manhattan Thursday (10) to benefit the Juvenile Diabetes Foundation and its research efforts to find a cure for 11 million Americans who suffer from the disease.

A PART OF HIM: When asked by the **Wall Street Journal** to comment on the use on another recording, via digital sampling, of a "horn blast" from one of his own sessions, seminal rocker **James Brown** replied, "Anything they take off my record is mine. Is it all right if I take some paint off your house and put it on mine? Can I take a button off your shirt and put it on mine? Can I take a toenail off your foot—is that all right with you?" According to the Sept. 1 **WJT** piece, the "horn blast" was transformed into a lush, mellow tone for a Japanese singer's love ballad.

A D&D DEAL: **Schwartz Bros. Inc.** is putting a new wrinkle on one-day account warehouse specials by holding its **Dial-A-Deal** sale for an entire week (Sept. 14-18). During the phone blitz, all accounts will be able to call **Schwartz Bros.** from their stores

and order the product they require, including close-outs on Beta and many VHS videotapes, compact disks, blank tape, VCR games, and accessories. Daily specials are designed to encourage everyday phone-ins. For more info, call **Jeff Blakeman** at 800-638-0243.

LOOK FOR a new label formed by **George Michael's** managers, **Michael Lippman** and **Rob Kahane**, to be distributed through the house of (**Dick**) **Asher**.

BRUCE LUNDVALL RECEIVES the AMC Humanitarian Award on behalf of the AMC Cancer Research Center's 1987 entertainment industry campaign at the organization's 19th annual music trade event Dec. 4 at Roseland Ballroom in New York. Also, a campaign launch reception is set for Wednesday, Sept. 16, at the Terrace Penthouse of the St. Moritz Hotel... Artist/songwriter **Rupert Holmes** is the guest Thursday (10) at the first 1987-88 season meeting of the music and performing arts unit of B'nai B'rith at the Sutton Place Synagogue in Manhattan, starting at 6 p.m.

BOOK TALK: "Where Did Our Love Go" and "The Michael Jackson Story," both by **Billboard** black music editor **Nelson George**, are now available in paperback. "Where Did Our Love Go," a history of Motown Records, won a Deems Taylor Award from ASCAP. The Jackson book—updated with a new chapter—reached No. 3 on the New York Times best-seller list.

THAT'S GRAND: More than 30 years after first appearing on the **Grand Ole Opry** as a backup musician, **Roy Clark** has become a member of the Opry. The "Hee Haw" host and former Country Music Assn. Awards instrumentalist of the year was formally introduced as an Opry act by another Roy of some note, **Roy Acuff**.

A NEW LOGO FOR A NEW LOOK: **Bertelsmann Music Group** has unveiled a new logo that company execs admit might be

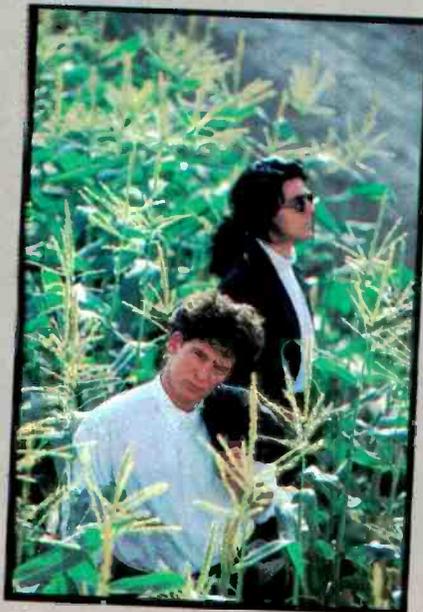
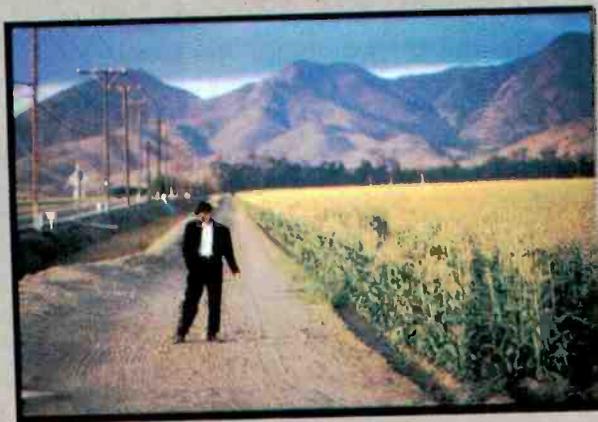


utilized to represent a record label within the company. Meanwhile, the new trademark will receive a major ad push to increase consumer awareness.

HE WANTS HIS NBC: **Joe Jackson** has never been known for his love of television, particularly where it crosses paths with music. That looks to be changing, though, with word that the recalcitrant **A&M** recording artist has scored and recorded the soundtrack for a new **NBC-TV** detective series, "Private Eye." The show is set in Los Angeles, circa 1956, and premieres Sept. 13. The music is described by Jackson as "'50s big band/Latin/jazz"... **Robbie Robertson's** upcoming **Warner Bros.** album boasts a duet with **Peter Gabriel**; another cut has the ex-Band member backed by **U2**.

JOHN RAMBO'S EYES: Noted videoclip director **Russell Mulcahy** is lensing **Sylvester Stallone's** "Rambo III." The \$45 million epic from **Caroleo Pictures** begins shooting in September in Israel. Australian-born **Mulcahy** directed **Kim Carnes'** "Bette Davis Eyes" video several years ago... Watch for musician/activist **Vernon Reid** to sign with **Epic**. The outspoken New York guitarist extraordinaire is founder of the **Black Rock Coalition**.

A CHANCE TO BE HAPPILY "Les Misérables"... **Hal Leonard Publishing** has a contest going that could mean a trip for two to New York to see the smash musical "Les Misérables," which, needless to say, has its folio counterpart via **Hal Leonard**. The idea is for an account to pick out **Leonard's** best-selling folios for the year in 19 categories listed in its catalog. The contest ends Sept. 15. For more details, call 1-800-642-6692.



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