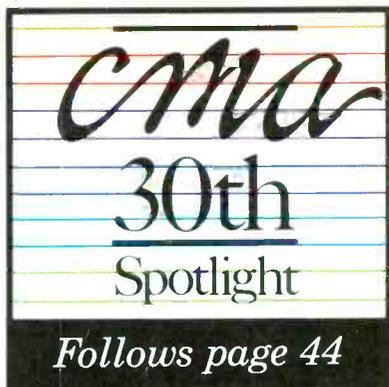


Billboard

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NEWSPAPER



CMA
30th
Spotlight
Follows page 44

VOLUME 100 NO. 4

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

January 23, 1988/\$3.95 (U.S.), \$5 (CAN.)

DAT Units: All Dressed Up But No Place To Go At CES

BY STEVEN DUPLER

LAS VEGAS Digital audiotape recorders were at once everywhere and nowhere Jan. 7-10 at the Winter Consumer Electronics Show here: Almost every audio hardware maker had a DAT machine on display, but the only firms that are committed to a U.S. shipment date in the first half of this year—Kenwood, Clarion, and Ford Motor Co.—plan to sell play-only units for the car.

Marantz and Casio, two firms that had previously said they would ship non-Copycode-equipped DAT



recorders in the first quarter, have now withdrawn those plans. Casio said it would attempt to test-market a DAT recorder in one West Coast and one East Coast U.S. city. Only one other company, Harman Kardon, says it may begin selling a DAT recorder here in June.

(Continued on page 79)

Most Acts Benefit From Lower Costs CD Royalties On The Upswing

This story was prepared by Jean Rosenbluth and Ken Terry in New York.

NEW YORK With compact disk manufacturing costs declining and the format's sales rising, the major labels have been forced to re-evalu-

ate their CD-royalty formulas. Whereas they once uniformly gave the same royalties on LPs and CDs, which usually carry a higher list price than LPs, most labels are now offering 75%-80% of the "full" CD royalty—the amount calculated when the artist's regular rates ap-

plied to the CD's list or wholesale price—to many of their acts.

At least one company, Warner Bros., is reportedly giving 100% of the full rate to selected artists. By comparison, CD royalties calculated on the basis of black vinyl rates average about 65% of the full rate.

"There's definitely a trend toward higher CD royalties," says Elliot L. Hoffman, a partner in the New York law firm of Beldock, Levine and Hoffman. "The labels realize they can't offer the absurd formulas they've been offering over past years."

Also contributing to the rise in—and fluctuation of—CD royalty rates is the fact that the most-fa-

(Continued on page 84)

Meet Offers Rx For Aging Album Radio

BY KIM FREEMAN

FORT LAUDERDALE, Fla. Album radio can recover from its "midlife crisis" by tuning into the current trend of format fragmentation. That was the main message to rock-programming clientele from

the Burkhart/Abrams/Douglas/Elliott consulting firm during its annual convention here Jan. 10-13.

For the second consecutive year, the consulting firm urged a stronger commitment to new artists, with the emphasis placed this year on giving more exposure to select

new acts. For some label promotion reps, the convention was a time to call for renewed respect for the format's ability to sell a significant number of records and establish artists' careers. Simultaneously, the label ex-

(Continued on page 75)

CD Video Waits For Marketing By Record Cos.

BY DAVE DIMARTINO

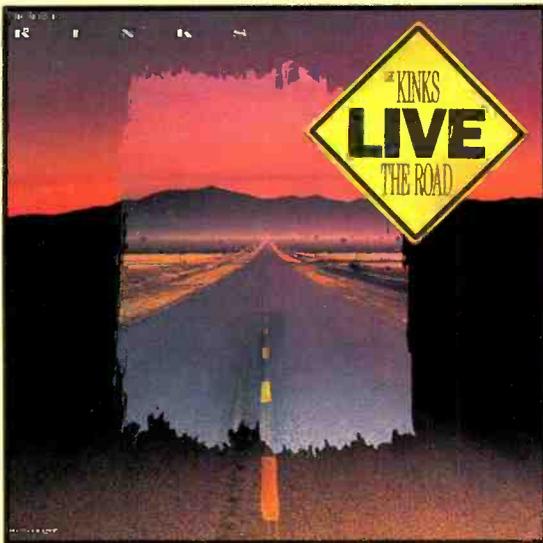
LAS VEGAS Almost one full year after the announcement of compact disk video, the hardware is for sale, but the software isn't. This point was underscored by CDV's low profile at the Winter Consumer Electronics Show here.



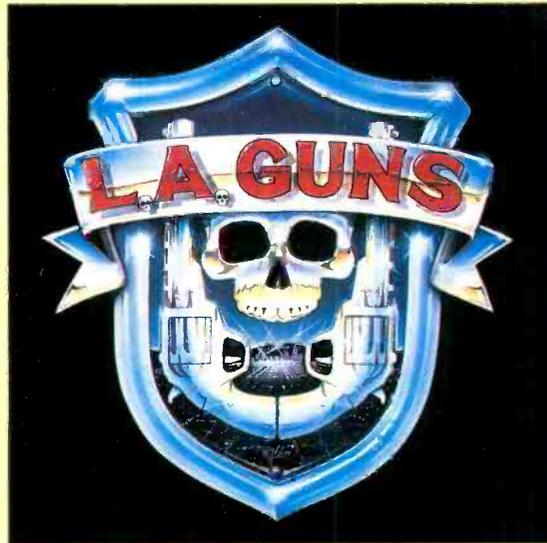
Indeed, only one major-label distribution network—WEA—has announced concrete plans to release specific CDV titles in the first quarter of 1988. The five titles, by Madonna, Donald Fagen, Randy New-

(Continued on page 85)

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U2, Jackson, Emmylou Lead Grammy Finals

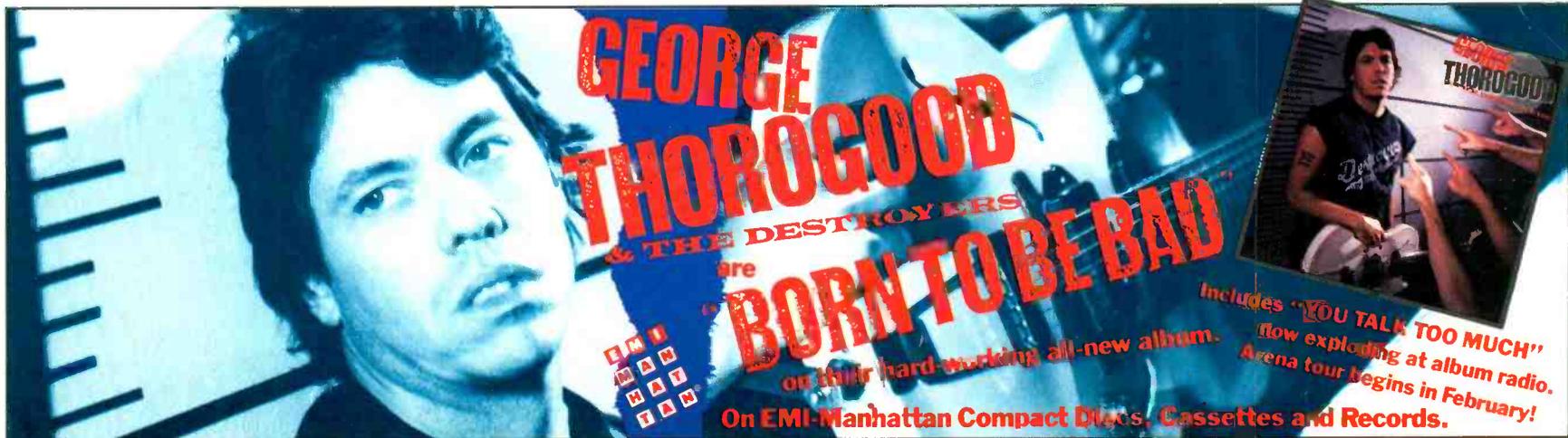
BY JEAN ROSENBLUTH

NEW YORK The nominations for the 30th annual Grammy Awards carry a mixed message on the state of rock music.

This is the first year that all five of the acts nominated in the record-of-the-year category have rock credentials. But for the first time since the best-female-rock-vocal category was introduced in 1979, there were too few eligible entries for a separate division.

The finalists in the record-of-the-year category are Steve Winwood ("Back In The High Life Again"), U2 ("I Still Haven't Found What I'm Looking For"), Los Lobos ("La

(Continued on page 75)

GEORGE THOROGOOD & THE DESTROYERS
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Written, performed and produced by Chris Jasper. Gold City
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Billboard CONTENTS

VOLUME 100 NO. 4

January 23, 1988

SONY, WEA IN 3-INCH CD PROMO

With a \$1 million cross promotion between Sony and WEA announced at the Winter CES in Las Vegas, 3-inch compact disks are getting a major marketing push. But many in the industry are confused and/or skeptical about the format. Home entertainment editor Jim McCullaugh gets the reactions of key executives. **Page 6**

Fall Arbs Show Album Rock, New Age Gaining

Radio has become more diverse, with classic rock, album rock, and the Wave formats gaining in popularity. As always, the ever-changing whims of the audience decide the station standings in the 1987 fall Arbitrons. Radio editor Kim Freeman analyzes the numbers. **Page 10**

TIFFANY TREKS TO THE TOP

When 15-year-old Tiffany scored a chart-topping single with "I Think We're Alone Now," the world became her shopping mall. MCA's unique marketing strategy for the artist some are calling America's sweetheart has now resulted in a No. 1 album, too. Talent editor Steve Gett tells the story. **Page 24**

Country Music Association Spotlight

Happy 30th birthday, CMA! BMI president and CEO Frances Preston, ASCAP Southern executive director Connie Bradley, and SESAC chairman and president Alice H. Prager offer their perspectives on CMA's first 30 years. **Follows page 44**

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Sell-Through Titles In The Spotlight Demand Strong For Video Bargains

This story was prepared by Dave DiMartino, Al Stewart, and Jim McCullaugh.

LAS VEGAS Can brisk video sell-through compensate for a flat rental picture in 1988? How will video hardware fare in the face of rising prices and falling demand?

These were the key questions facing video hardware and software companies at the Winter Consumer Electronics Show here Jan. 7-10.

Though the presence of prere-

corded video was limited to a handful of suppliers mostly offering product priced under \$10, the message heard at seminars and workshops suggested an uneasiness about the immediate future of the category.

Suppliers marketing A titles were clearly frustrated by stagnant sales and continue to point to pay-per-view as an increasingly viable supplement to home video. On the sell-through side, suppliers questioned whether such gains would offset the flat rental market.

Some clearly saw sell-through as the answer to video woes.

"It's a hell of an opportunity," said Rand Bleimiester, executive

president of Nelson Home Video, when asked about sell-through during a panel discussion. "For video specialty stores, there is an excellent opportunity in 1988 to establish sell-through."

Bleimiester said there are three components needed to accelerate the industry's level of sell-through: broad distribution, a more aggressive approach by video stores, and a willingness to establish sell-through year round instead of just during the holiday season.

Almost all of the prerecorded-video activity here was skewed toward mass merchants shopping for bargain-priced cassettes. "People here are looking for better programs, but programs that are affordable," said Jeff Baker, vice president, national account sales for Goodtimes Home Video. "There are a lot of people who don't want to spend \$39.95 on a workout program, for example. And that's why we're here offering five workout tapes for \$9.95 each."

Prism president Barry Collier, whose firm held meetings at a hotel suite rather than have a floor presence, said he found the show quite "productive" and well timed for the mass-merchant side of the business because of low post-Christmas inventory levels. He said he was able to fashion several spring and summer promotions as well as a back-to-school promotion with a number of large accounts.

On the hardware front, CES attendees mainly glimpsed more of

Sony Adds VHS Line, But Says It Won't Quit Beta

BY AL STEWART

NEW YORK The move into VHS does not mean *hara-kiri* for Beta, according to Sony Corp., the developer and leading purveyor of the format.

Instead, the company maintains that the VHS machines it intends to market will complement an already diverse product line while reflecting the realities of the software market. Nevertheless, video dealers who stock Beta software question the company's long-term commitment to the format and ap-

pear concerned over the prospects of getting new releases in Beta.

"People are making an easy conclusion—that Sony is abandoning Beta. That is not correct," says Shin Takagi, president of the consumer-video-products division. "In our present line, there is one area that is not covered. That is the play back of [prerecorded] VHS software. Unfortunately Beta software is getting less and less [popular]."

Though Sony had said in the past that it has no interest in pro-

(Continued on page 79)

CONVENTION CAPSULES

SOON, MAYBE NOT tomorrow: The Winter Consumer Electronics Show in Las Vegas had a lot of tantalizing "better mousetrap" audio and video innovations to demonstrate, but most still have hurdles to

overcome. One, Super-VHS, suffers from reluctance to feed it prerecorded software; another, digital audiotape, is ready to roll,

but copyright matters are holding it up. Still another, high-definition television, which offers unsurpassed picture detail, is a long way off for many other reasons. Perhaps a real lesson Winter CES taught has to do with the "better mousetrap" in an age of rapid-yet-dramatic refinement of existing home entertainment technologies. Many consumers may hold off buying new technology in the fear that "new and better" is just around the corner.

WAYMAN'S MATH: Although some suggest a "horror" of Winter CES attendance as low as 40% below the 100,000 or so who normally are on hand, EIA's now-retired senior vice president (but continuing spokesman) Jack Wayman says it wasn't so. "We mail out 107,000 reg-

istration badges and register about 7,000 at the show itself. We then deduct 17% for no shows." That comes to a shade under 100,000. But don't tell that to CES veterans or Las Vegas cab drivers. Either way, the National Assn. of Recording Merchandisers and Video Software Dealers Assn. attendees, accustomed to conventions with 2,000 to

4,000 people on hand, might still marvel at the crowds drawn to the June and January CES extravaganzas.

LOOKING AHEAD TO THE past: TDK has lots of new blank tape formulations, including a DAT tape, to let retailers know about. So it held a

(Continued on page 81)

EIA Predicts CD Player Sales Will Hit 4 Mil In '88

BY JIM McCULLAUGH

LAS VEGAS The Electronics Industry Assn. is projecting total compact-disk-player sales of 4 million units this year, a 27% increase over last year's 3.3 million.

Such sales would push the CD-hardware universe of U.S. consumers past the 10-million-unit mark by year's end, meaning CD hardware would penetrate 8% of all U.S. homes.

The estimate was disclosed here during the Consumer Electronic Show's biannual session on outlooks for the electronics industry.

Despite U.S. trade and budget problems and a 12-month decline in the yen/dollar exchange rate, total factory sales of consumer electronics products in the U.S. reached the \$30.7 billion plateau in 1987, up from \$29.6 billion in 1986, according to keynote speaker Frank Myers, EIA group vice president. An additional increase of \$1.5 billion is expected for 1988.

"A good many experts—mostly those who focus primarily on statistics, trends, and theories—had suggested this kind of drop [in the exchange rate] would be disastrous to our industry," said Myers, president of Arvin Electronics. "We may have a problem or two, but \$30 billion and growing

(Continued on page 79)

Indie Labels, Publishers Beef Up Cannes Confab

U.S. Surge In MIDEM Participation

This story was prepared by Ken Terry in New York and Mike Hennessey in London.

NEW YORK U.S. participation in the upcoming MIDEM music fair Jan. 24-29 in Cannes, France, will probably be up this year, judging by preregistration figures provided 10 days before the convention.

According to Perard Associates, the U.S. representative of MIDEM, 113 U.S. companies have registered as nonexhibitors and 24 as exhibitors. At the same time last year, there were only about 80 U.S. non-exhibitors and about 10 exhibitors, says Liliane Vitale of Perard.

Among the exhibits this year will be stands taken by four groups of companies: 16 U.S. independents, four Texas companies, four Chicago firms, and five concerns from Tennessee. It will be the second year in a row for the indie and Texas stands.

Vitale estimates that 460-470 people from the U.S. music business have registered for MIDEM so far, and she expects the total to rise to 600 or more.

Overall, more than 7,000 participants are expected at the 22nd annual MIDEM gathering, representing a wide spectrum of music and associated industries.

According to Xavier Roy, MIDEM's joint managing director, exhibit space in the new Palais des Festivals is sold out.

The surge in U.S. participation

seems related to two phenomena: the expansion of indie-recording activity and the recent shake-ups in music publishing. Among those shake-ups are the merger of Chappell and Warner Bros. Music; the move of former Chappell U.S. head Irwin Robinson to Screen Gems-EMI Music; the appointment of another ex-Chappell executive, Nick

Firth, to head of BMG Music; and the establishment of SBK Entertainment as a major player on the scene.

"From the publishing standpoint, due to the numerous changes in publishing in 1987, MIDEM will be quite exciting," comments music-business attorney Lee Phillips, a (Continued on page 82)

U.K. Act Tax Bite To Be Issue At MIDEM Seminar

BY MIKE HENNESSEY

LONDON Artists touring the U.K. who seek to minimize income-tax payments to the Inland Revenue by submitting tour expenses to be set against their tax may find their claims rejected if they have not paid any taxes on their earnings in previous years.

Under British tax law, the Inland Revenue authorities can theoretically go back as far as 1945 to recover taxes unpaid by foreign artists touring in the U.K.—a prospect that could involve major acts in tax liabilities running into millions of dollars.

This hidden pitfall in the British withholding-tax law will be examined during the "Music Money Mat-

ters '88" seminar being staged by the Arthur Young company at MIDEM in Cannes, France, Jan. 26.

Commenting on the withholding tax problem, Eric Longley of the Arthur Young Entertainment Group says: "In its concern to deal with the future implications of the withholding tax, the record industry has not been considering the retrospective possibilities.

"We have been encouraging touring artists to submit an expenses budget up front when they tour this country so that their costs can be set against their earnings in advance, and they therefore are assessed only on their net income.

"But the Inland Revenue is now saying in some cases that because (Continued on page 82)

Enigma To Buy Jem Labels, Distributorship

\$2 Million Deal Excludes Vid Subsidiary, U.K. Label

BY CHRIS MORRIS

LOS ANGELES Enigma Entertainment Corp. of El Segundo, Calif., has signed a letter of intent to acquire the majority of the assets of distributor/label group Jem Records Inc. of South Plainfield, N.J.

According to Enigma president Wesley Hein, the price of the pur-

chase "should be around \$2 million."

Upon finalization of the deal, Enigma will acquire Jem's five record labels—Passport, Passport Jazz, PVC, Audion, and Paradox—and the Jem distributorship, with warehouses in South Plainfield and Reseda, Calif.

"Enigma is buying substantially

all of the U.S. assets relating to [Jem's] record operation," Hein says.

Jem president Marty Scott calls the arrangement "almost like a mini-WEA situation." Enigma already operates the Enigma, Restless, Intima, Synthicide, and Medusa labels.

Not included in the acquisition are Jem Communications Inc., Jem's 90%-owned video subsidiary, and Pacific Records PLC, the company's 77%-owned English label.

The sale, expected to be finalized by February or March, is subject to the approval of Jem's shareholders. The company's officers—Scott, vice president Ed Grossi, and treasurer Jeffrey Tenenbaum—control 60% of Jem's stock.

Scott, who co-founded the company with Grossi and Tenenbaum in 1970 while the trio were still in college, will join Enigma in an executive post following the sale.

"The remaining senior officers of Jem will embark on the launch of Jem Communications product," says Scott.

Concerning the future of Jem's English arm, Scott will only say, "Pacific's role is currently under consideration."

With regard to the fate of Jem's importing business, Hein says, "We plan on being active in importing because it is an important way to introduce new artists in the U.S."

Hein acknowledges, however, that the court decision in the T.B. (Continued on page 85)



Gwen I Fall In Love. Gwen Guthrie signs an exclusive contract with Warner Bros. Records, which will release her upcoming "Lifeline" album. Pictured, from left, are Oscar Fields, vice president, black music sales; Mo Ostin, board chairman; Guthrie; Lenny Waronker, president; Ernie Singleton, vice president, black music marketing; and Bob Caviano, Guthrie's manager.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Arista Records in New York promotes **Sean Coakley** to vice president of album promotion and **Rick Bisceglia** to vice president of pop promotion. Coakley was senior director of album promotion. Bisceglia was senior director of national pop promotion. **Denis Venturino** becomes manager of financial analysis for the label. He was upped from senior financial analysis.

Patti Conte is appointed vice president of press and publicity for EMI-Manhattan Records in New York. She was director of media relations for



COAKLEY



BISCEGLIA



CONTE



WASHINGTON

Atlantic Records.

In a restructuring of its black music division, MCA Records in Los Angeles makes the following appointments: **Louil Silas** as senior vice president of a&r/artist development, black music; **A.D. Washington**, director of national promotion; **Ron White**, national field promotion director; **Mike Halley**, national field promotion co-director/East Coast; **Sara Melendez**, national marketing director; and **Beverly Lias**, national administrative director of promotion. Silas was vice president of a&r, black music for the label. Washington was upped from national field promotion director, based in Dallas. White was upped from black music regional representative for the mid-Atlantic states. Halley was upped from regional representative for the Northeast area. Melendez was upped from regional promotion manager/West Coast. Also, MCA appoints **Alan Wolsky** regional credit manager for the Northeast area.

Bob Jones resigns as executive director of press and artist relations for Motown in Los Angeles. He joins MJJ Productions, artist Michael Jackson's company, as vice president of communications.

PolyGram Records in New York promotes **Patricia Drosins** to vice president of advertising and creative services. She was senior director for that



WHITE



JONES



DROSINS



DAVIS

area.

Slash Records in Los Angeles names **Matt Wallace** as an in-house producer and **Jason Luckett** as director of a&r. Wallace owned and operated Dangerous Rhythm Studios in Oakland, Calif. Luckett was with Warner Bros.' a&r department.

Marilu Windvand is promoted to director of packaging and preproduction for Atlantic Records in New York. She was manager of preproduction and product research. Additionally, **Linda Pina** is elevated to administrative assistant in Atlantic's a&r administration department.

Important Records in New York appoints **Phil Blume** national sales manager. He was sales manager of Jem Records.

Ray Caviano is named national director of dance music/special projects for Sleeping Bag/Fresh Records in New York. He joins from an extensive background in the dance/black/urban field, having held various positions at TK Records, Warner Bros., and Atlantic.

Dunhill Compact Classics in Northridge, Calif., appoints **Lou Verzola** vice president and general manager. He was head of his own music consulting firm.

(Continued on page 78)

CBS Management Set

NEW YORK With president and chief executive officer Walter Yetnikoff's assurances that the "new" CBS Records will "look and operate much as we did in the past," the label's management team has been set in place.

Under terms of the deal, Yetnikoff notes in a Jan. 8 memo to the label's staffers, the company will be organized as a separate corporation, with officers and appointments as follows:

Norio Ohga, president and CEO of Sony, is chairman of the board. The four other members of the board of directors are Yetnikoff; Akio Morita, chairman of Sony; Michael P. Schulhoff, vice chairman of Sony Corp. of America; and Dr. Frank Stanton, president emeritus of CBS Inc.

In turn, the board has elected a 12-member group of executive officers: Yetnikoff; Seymour Gar-

tenberg, executive vice president; Cornelius Keating, senior VP, direct marketing; Al Teller (president, CBS Records), VP; Bob Summer (president, CBS Records International), VP; Richard Wolter (president, Columbia House), VP; Bob Altshuler, VP, press and public affairs; Frank Calamita, VP, personnel; David H. Taylor, VP/general counsel; H. LeBaron Taylor, VP, divisional affairs; Paul Vitale, VP/controller; and Laurence Krackov, treasurer. In addition, David Johnson serves as secretary of the board.

Yetnikoff has also appointed the following nonexecutive officers: Frank Crimmins, VP/director of taxes, reporting to Gartenberg; Edward Moore, VP, personnel and employee benefits, reporting to Calamita; and Laurence Rubin, VP, personnel, poli- (Continued on page 85)

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Sony, WEA Plan Mini-CD Promo

3-Inch Gets Boost, But What's In Store?

BY JIM McCULLAUGH

LOS ANGELES Despite a \$1 million cross promotion between Sony and WEA to push the 3-inch compact disk configuration, specific WEA plans concerning commercial availability of the configuration remain hazy.

WEA's software giveaways during the four-month, spring-launch relationship—the CD-3 promotion revealed at the Winter Consumer Electronics Show—are limited to promotional samplers.

Still at issue for commercial purposes are repertoire, pricing, pack-

aging—and even the word “single” to describe the 20-minute configuration.

To date, only specialty labels such as Delos, Dunhill, and Rykodisc have commercially tested the format in the U.S.

A number of major labels, including Warner Bros., CBS, A&M, Motown, and Chrysalis have issued 3-inch CD promotional singles in the U.S.; in the U.K., A&M has already marketed 3-inch CD singles (Billboard, Nov. 28).

Russ Bach, executive vice president of WEA, says talks among the WEA labels will commence in sever-

al weeks to “discuss where we go in the future with CD-3 commercially.

“We have to do some creative thinking about what should go on a CD-3,” says Bach. “Maybe it should be a new type of product. Maybe it's the right carrier for what Arista had previously discussed as the enhanced-cassette single.”

Beyond that, says Bach, “We have to get to the dealer and talk about packaging. Unless that's unanimous, CD-3 will never live. That needs to be resolved by [the National Assn. of Recording Merchandisers]. Pricing, of course, will depend on what we do with it.”

(Continued on page 82)



Pink Plaque. Members of Pink Floyd accept an award marking the overseas sales of more than 1 million units of their “Momentary Lapse Of Reason” album. Pictured, from left, are Steve O'Rourke, Pink Floyd manager; Nick Mason, band member; David Gilmour, band member; Steve Margo, U.K. executive controller, EMI international marketing division; and Rick Wright, band member.

\$\$ Woes Force Canadian CD Plant To Cut Its Work Force

BY KIRK LaPOINTE

OTTAWA Praxis Technologies Corp. has dismissed 16 staffers and laid off 14 others as part of new retrenchment moves by the troubled compact disk plant that could accelerate the creation of a joint venture or merger with another company.

The 16 dismissals involve positions that have been eliminated, while the layoffs involve positions that may be revived at some future time.

The company, now operating with a staff of 53, says it is “continuing

to suffer losses as a result of competitive market conditions leading to lower prices of compact disks at the manufacturer level and a continuation of lower-than-anticipated demand for compact disks.” As a result, says Praxis president Michael Sifton, the Toronto-area company is “open for discussions” that could include joint efforts and even equity positions for Canadian or foreign investors.

Tony Tuxford, the company's chief operating officer, says talks have been under way for three

(Continued on page 84)

300 Titles To Be Released In '88 Laserdiscs Polish Image

NEW YORK Image Entertainment's ability to secure exclusive videodisk agreements with seven important suppliers promises to reshape the laserdisk landscape.

The company, which released only 60 laserdisk titles in 1987, is poised to release some 300 titles this year. The surge in product positions Image as a formidable competitor for Pioneer's Laserdisc Corp. of America, the company that dominates the laserdisk market.

During 1988, Image has the laserdisk rights to all product released by Lorimar Home Video, Media

Home Entertainment, Orion Home Video, Tri-Star Video, Virgin Vision, New World Entertainment, and Vestron Video. In addition, the company took advantage of the recent Consumer Electronics Show in Las Vegas to display a combination compact disk-laserdisc-CDV player, the Image D-3.

The combo player is reportedly being produced for Image by Yamaha and will have a list price of \$799. The laserdiscs themselves are expected to retail for under \$40.

“Image's involvement will make a

(Continued on page 85)

Teen Tiffany's Alone Now At The Top; Jackson Scores 7th No. 1 Of The '80s

TIFFANY this week becomes the first teenager to reach No. 1 on the Top Pop Albums chart in nearly 25 years. The 16-year-old, from Norwalk, Calif., is the first teen star to land a No. 1 album since **Stevie Wonder**, who was 13 when he topped the chart in 1963 with “Little Stevie Wonder/The 12 Year Old Genius.” (Never trust album titles!)

Only one other teen star—**Ricky Nelson**—has topped the pop album chart in the rock era. The late singer scored in 1958—when he was 17—with “Ricky.”

This makes Tiffany the first female teen star to land a No. 1 album. **Brenda Lee's** highest-charting album, “This Is . . . Brenda,” peaked at No. 4 in 1960—when she, too, was 16.

Tiffany is probably a week away from matching another of Lee's records—she'll become the second female teen star to land back-to-back No. 1 singles. Lee did it in 1960 with “I'm Sorry” and “I Want To Be Wanted.” Tiffany hit No. 1 in November with “I Think We're Alone Now” and this week jumps to No. 3 with “Could've Been.”

But Tiffany's singles success is less startling than the tremendous acceptance of her album, which is headed for triple platinum. In the rock era, many teen stars have scored smash singles, but few have landed blockbuster albums.

“Tiffany” is MCA's fifth No. 1 album in less than three years. It follows the “Beverly Hills Cop” and “Miami Vice” soundtracks, Patti LaBelle's “Winner In You,” and **Boston's** “Third Stage.” Prior to this flurry of hits, the label hadn't topped the pop album chart in nearly a decade.

MICHAEL JACKSON this week pulls ahead of **Madonna** and **Whitney Houston** as the artist with the most No. 1 pop hits so far in the '80s. “The Way You Make Me Feel” is Jackson's seventh No. 1 of this decade, whereas Madonna and Houston have each logged six. Of course, Jackson had a big head start: He landed his first No. 1 hit of the decade (“Rock With You”) in January 1980, while Madonna didn't get her first until December 1984 and Houston didn't start her streak until October 1985.

This is the third No. 1 single from Jackson's former No. 1 album “Bad.” Jackson is the third artist in the past 10 years to land back-to-back No. 1 albums that each generated three No. 1 singles. The others: Houston and the **Bee Gees**.

“The Way You Make Me Feel” is the 13th No. 1 hit of Jackson's career, a total topped by only six artists in the rock era: **Paul McCartney** (29), **George Harrison** (23), **John Lennon** (22), **Ringo Starr** (22), **Elvis Presley** (18), and **Diana Ross** (18).

“Feel” is the 10th No. 1 hit for producer **Quincy Jones**. Q landed one No. 1 in the '60s (**Lesley Gore's** “It's My Party”) and one in the '70s (Jackson's “Don't Stop Till You Get Enough”), but he's really hit his stride in the '80s, chalking up eight No. 1 hits.

FAST FACTS: **Randy Travis' “Always And Forever”** this week becomes the longest-running No. 1 album in the 24-year history of the Top Country Albums chart. The platinum smash tops that chart for

the 29th week, which beats **Alabama's** old record of 28 weeks, set in 1982. Runners-up: **Alabama's “Feels So Right”** (27 weeks), **Kenny Rogers' “Kenny”** (24), **Rogers' “The Gambler”** (23), **Willie Nelson's “Always On My Mind”** (22), **Alabama's “The Closer You Get”** (21), and **Charlie Rich's “Behind Closed**

Doors” (21).

Gladys Knight & the Pips' “Love Overboard” bumps **Michael Jackson's “The Way You Make Me Feel”** from No. 1 on the Hot Black Singles chart. It's the second time that the veteran group has done this to the poor kid. Knight & the Pips' last No. 1 black hit, “Save The Overtime For Me,” booted Jackson's “Beat It” from the top spot in May 1983. We're happy to report that “Love Overboard” is doing much better in the crossover wars than “Overtime” did. “Overboard” leaps to No. 52 on this week's Hot 100, whereas “Overtime” petered out at No. 66. This is the second No. 1 black hit in the past five months for producer/writers **Reggie & Vincent Calloway**, following **Levert's “Casanova.”**

WE GET LETTERS: Jeff Bayer of Cincinnati notes that the second (or even third) singles from **John Cougar Mellencamp's** last five albums have climbed higher on the Hot 100 than the first singles from those records. This tells us one of two things: The people who pick Mellencamp's first singles either don't know sure-fire hits when they hear them or they purposely hold back the big ones (“Ain't Even Done With The Night,” “Jack And Diane,” “Pink Houses,” “Rock In The U.S.A.,” “Cherry Bomb”) for down the line.

Don Beckman of Spokane, Wash., notes that **Nel's “Silent Morning,”** which peaked at No. 47 and drops off the Hot 100 this issue after 22 weeks, is the third single in the past two years to spend 20 or more weeks on the chart without cracking the top 40. It follows the **Talking Heads' “And She Was”** and **Lisa Lisa & Cult Jam's “Can You Feel The Beat.”**

And John Fishel of Jacobus, Pa., has an addition to our recent item on hits with phone numbers as titles. He adds **City Boy's “5.7.0.5.,”** from 1978.



by Paul Grein

L.A. Metro Route Changed After Protests By Studios

BY DAVE DiMARTINO

LOS ANGELES Strong opposition from a coalition of studio owners and broadcasters to a planned route for the city's Metro Rail subway system has resulted in a proposed route change that officials say would end most of the group's objections.

The newly proposed route, announced here Jan. 7 at a Southern California Rapid Transit District board meeting, would bypass the conglomeration of recording and broadcast studios located on Hol-

lywood's Sunset Boulevard. Those studios, which united in July to form the Sunset Boulevard Coalition, have contended that the previously announced Sunset route would irreparably harm their businesses and force major relocations (Billboard, Dec. 26).

Plans for the new Metro Rail route call for both elevated construction on Sunset and underground work on nearby Hollywood Boulevard—where the coalition had suggested the route be in the first place.

(Continued on page 85)

so far,

so good...

so what!

The New Album By

MEGADETH

ON TOUR WITH DIO

PRODUCED BY DAVE MUSTAINE AND PAUL LANE

ON HIGH QUALITY XDR CASSETTES (C4 48148) RECORDS (C1 48148) AND COMPACT DISCS (C2 48148)

Capitol

Good Morning, Vietnam!

Hey,
I'm Adrian Cronauer,
honing in at 16:00.
Why?
Because I have to.
It's the Army.

"Lyndon, why did you name your daughter Linda Bird?"
"Because Linda Dog would have been too cruel. (Woof) Easy, girl! You know, if you pick 'em up by the ears, it doesn't hurt 'em as much."

Is it Ho Chi Minh that looks like Colonel Sanders, or am I crazy?

"Here's our first guest, Mr. Leo. Nice to have you back on the show."

"Thank you, Adrian. You know, going fashion for the Army is an incredible thing, but today I'd like to talk about the enemy and what they're wearing. They're wearing black. You can fight in the jungle in it, and at night put on some pearls and you're ready for formal wear. This says it all to me. It says I can fight, or I can just lay around."

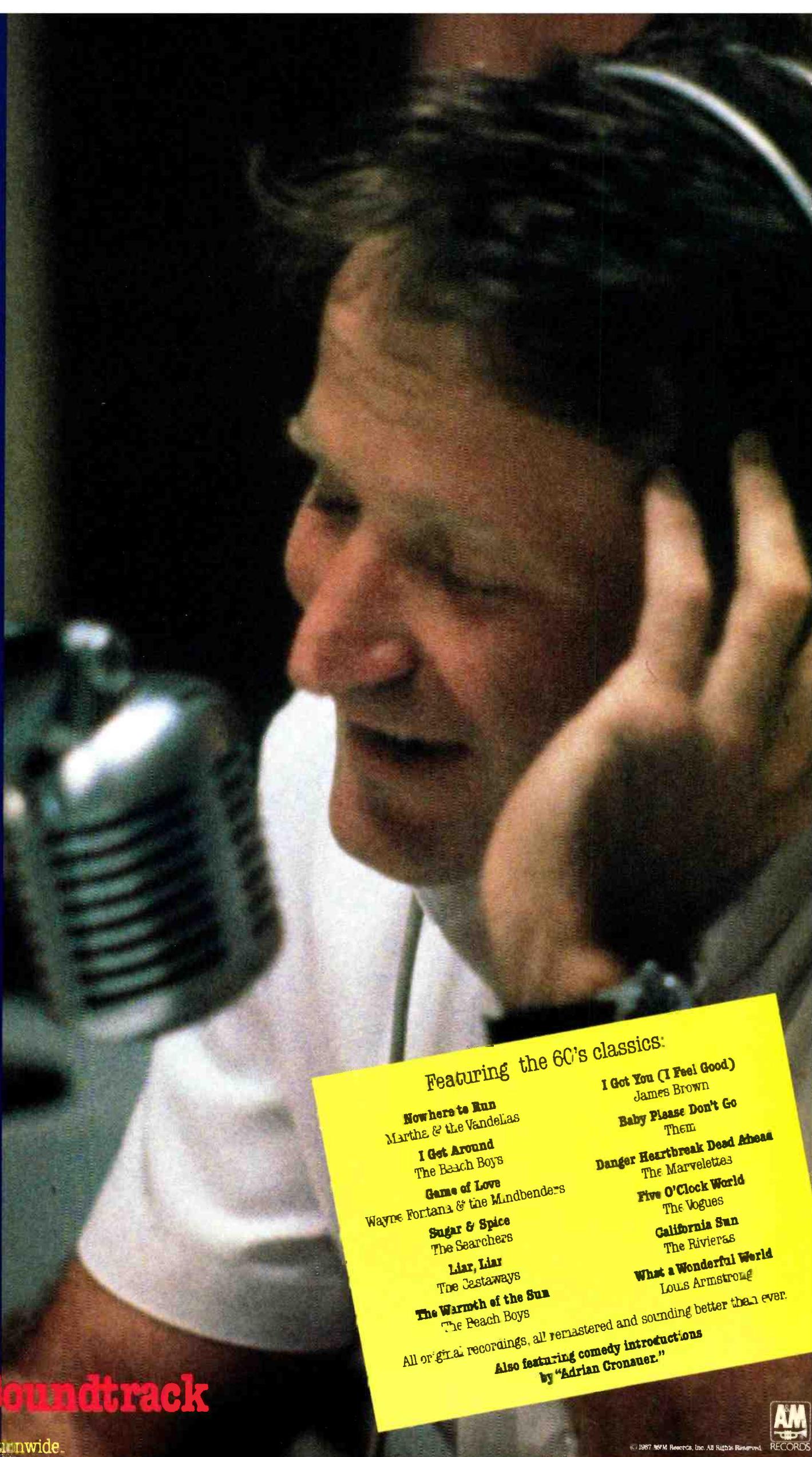
GOOD MORNING, VIETNAM



THE ORIGINAL MOTION PICTURE SOUNDTRACK

The Original Motion Picture Soundtrack

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Martha & the Vandellas

I Got Around
The Beach Boys

Game of Love
Wayne Fontana & the Mindbenders

Sugar & Spice
The Searchers

Liar, Liar
The Castaways

The Warmth of the Sun
The Beach Boys

I Got You (I Feel Good)
James Brown

Baby Please Don't Go
Them

Danger Heartbreak Dead Ahead
The Marvelettes

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The Vogues

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The Rivieras

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Louis Armstrong

All original recordings, all remastered and sounding better than ever.
Also featuring comedy introductions
by "Adrian Cronauer."



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Retailers Can Improve Operations

GOOD SALES DON'T DEPEND ON HUGE HITS

BY DAVID STEFFEN

In a December issue of Billboard, record retailers complained, "We don't have a traffic builder." What a disappointing consensus—and worse, what does it say about record retailing today?

If this industry simply sits and waits for the next "Control" by Janet Jackson or "Thriller" by Michael Jackson or another live Bruce Springsteen boxed set, it can easily continue to explain away retail sales that "aren't up to expectations." It's a prologue for "The Decline Of The Music Industry"—not a book, not a movie, but a consequence in the making.

I'm not preaching gloom and doom. I'm not hoping to infuriate retailers, indict all retail-management practices, or condemn the quality of every company's operation. I am writing to encourage retailers to look inside their own businesses before they cast blame on the labels.

Record companies are just as unhappy as some dealers are about what appears to be "a lack of blockbuster releases." We like blockbusters just as much as retailers do. However, there's more to successful selling than simply releasing the next superstar album. And there's more to the management of companies, including labels and retail operations, than simply planning. One must consider how those plans are being implemented.

During the Christmas selling season, for example, I visited a number of record stores around the country, and I noticed that many of them were dirty. Regular retail customers may not object to a store that looks dirty, but the occasional customer and the Christmas-gift buyer might.

I saw one store that had boxes stacked in various places on the selling floor, packing materials on ev-

ery square foot of carpeting in the store, and empty racks and bins. It must be difficult to keep up with shipments of product during the holidays, but it must be just as difficult (if not more so) for consumers to shop in a littered environment.

Also disturbing was the lack of knowledge displayed by some store personnel. In one store, for instance, "I don't know" was the usu-

our artists choose for their albums are often exciting, stimulating, and interesting. The excitement is often reflected in the merchandising materials that we prepare. Unfortunately, it appears that they are being used by an ever-shrinking number of retailers. There is little or no place in many stores for a record company's point-of-purchase material. Manufacturers offer posters,

concepts as "Some of my customers may buy cassette singles" and "I'll merchandise them where my customers will find them." Singles still bring customers into stores. God forbid we should try to sell them one.

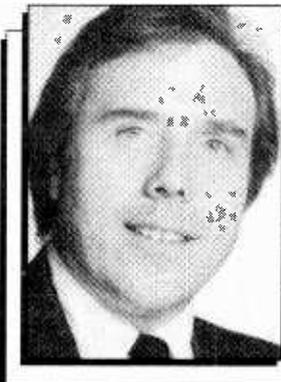
About five years ago, A&M embarked on a program of having executives work in retail stores for a week between Thanksgiving and Christmas. The idea was to give an inside executive an idea of how records are sold, to help eliminate the "ivory-tower" mentality. The program works. I'd suggest that retailers repeat it this year—but with a variation of their own. They should visit some of their stores unannounced and have "inside" employees that the retail clerks and managers may not know "shop" those stores, reporting back on how the outlets looked, how they were treated, and so on.

If retail business isn't up or isn't up as much as expected, maybe the reason isn't simply the absence of "Thriller III" or "Control II" or a Burl Ives live boxed set. Maybe it's a hard-to-find Special Olympics Christmas album or a No. 1 album carried only in the soundtrack section. Maybe it's a selling floor that is more littered than the New York Stock Exchange at closing time. And maybe our stores are becoming so uniform that the release of an all-new ballpoint pen appears more exciting than the hottest new artist on the street.

The artists, the music, and the emotion that motivates us all to be in the music business can be lost if retailers feel they can experience successful sales only when Springsteen releases a live boxed set. Maybe it wasn't the heavens Shakespeare was talking about in "Julius Caesar" when he wrote, "The fault, dear Brutus, is not in our stars, but in ourselves."

'Music retailers sell emotion on LPs, tapes, and CDs'

David Steffen is senior vice president of sales and distribution for A&M Records.



al response to difficult questions like "Do you have the Special Olympics Christmas album?" Another store had "Dirty Dancing" (then the No. 1 album in the country) only in the soundtrack section. Consumers want to get help when they need it, find something on their own when necessary, and be treated like human beings.

Sales also can be enhanced by providing a conducive shopping environment. Yet some retailers are beginning to sterilize their stores in the name of uniform appearance. To judge by the bland appearance of these outlets, they could be selling shoes or washing machines. But music retailers are selling emotion—the stuff that dreams are made of (to borrow a phrase)—on records, cassettes, and CDs.

Since it is emotion that forms the product's main appeal, the graphics

flats, divider cards, banners, stickers, buttons, T-shirts, mobiles, and stand-ups, but less and less of this promotional material is seen in stores.

Many dealers are also negative about cassette singles, which weren't exactly embraced by the industry in March when A&M introduced the first one. Some manufacturers have yet to release anything in this format. But we at A&M believe in the need to try this configuration and in its sales potential. It's an attempt to address a declining market for vinyl 7-inch singles and turn it into a growth market.

Of the retailers who have offered cassette singles, some have done very well, some well, some just OK. Other dealers haven't even tried them. Questions like "Why should I bother?" or "Where will I put them?" need to be replaced by such

each of their purchases. If it isn't in true stereo, return it for a refund. An easy way to tell if it's the real thing is to press your mono button. If the sound is swishy due to phase errors, it's probably in "fake stereo."

Thomas Gary Osenkowsky
Brookfield, Conn.

LIKES MORAL RIGHTS

I was disappointed to read the Billboard editorial of Dec. 19, endorsing U.S. adherence to the Berne Convention without a moral-rights provision. As I have indicated in my testimony on the Kastenmeier bill and in other places, the statement that "the U.S. is already in compliance with Berne's moral-rights provision" cannot withstand close scrutiny.

Those who argue for adherence to Berne without a moral-rights provision are in fact trying to take the benefits of the economic rights secured therein while avoiding the burdens of the rights accorded to the artists.

This point of view is understandable from those primarily interested in the commercial exploitation of mu-

sic, but should be rejected by those of your readers who are concerned with its artistic integrity.

Adherence to the Berne Convention presents the best opportunity to secure the basic rights of attribution and integrity for American musical artists as well as artists in other media. The National Music Publishers Assn. and their ilk know it; hence their opposition to the moral-rights clause.

Congressman Kastenmeier is to be congratulated for including the less powerful within the ambit of Berne's protection. I urge those of your readers who are similarly inclined to write to him and tell him to withstand the intense pressure he is under to drop the moral-rights provision in his Berne Convention bill.

Edward J. Damich
Associate Professor of Law
George Mason Univ.
Arlington, Va.

SKELETONS IN CLOSET

In Billboard's Dec. 12 issue, it was stated that Stevie Wonder's "Skeletons" petered out at No. 19 on the

Hot 100 Chart because top 40 programmers felt that the song had too much of a "hard r&b edge."

This is utter nonsense. Records like "Looking For A New Love," "Don't You Want Me," "Need You Tonight," "So Emotional," and "U Got The Look" have r&b edges as hard, or harder, than Wonder's single has, but all soared into the top 10.

I feel that "Skeletons" probably has too deep a message for contemporary hit radio to swallow. Top 40 programmers seem to prefer mindless sensuality to pertinent statements.

Robert Ruane Jr.
Endicott, N.Y.

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

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'GARBAGE IN, GARBAGE OUT'

One factor not addressed in John Quinn's recent Commentary on compact disk pricing (Billboard, Dec. 12) is that of quality. While most audiophiles regard CDs as a breakthrough in sound reproduction, the "garbage-in-garbage-out" principle still applies.

By that, I refer to the practices of converting stereo to mono on some CDs and of transferring "fake stereo" recordings to others.

A case in point is the Rolling Stones' "Hot Rocks: Vol. 1" CD package, which I purchased to replace my aged LP set. Much to my surprise and subsequent disappointment, I discovered that a lot of the cuts had been reduced to mono. "Honky Tonk Women" was in mono! This was unbelievable since my old LP had it in true stereo.

Needless to say, the CD went right back to the store. I strongly urge all CD buyers to listen very carefully to

Arbs Bode Well For Classic Rock, New AC Outlets

BY KIM FREEMAN

NEW YORK Album rock's ability to compete with classic rock and the potential of the new age/AC/jazz format—dubbed by some the new breed of AC—are trends that can be drawn from the otherwise varied results of the latest fall 1987 Arbitrons to be released.

The following is a roundup of top 10 markets from Chicago through Washington, D.C., based on 12-plus, overall shares. Complete Arbitron rankings of the top 25 markets available at press time appear on page 18. Results from the rest of the country's top 25 markets will appear in the next issue.

CHICAGO

Urban outlet WGCI-FM maintains its stronghold here, pulling an 8.0 share to tie for the top market spot with variety/talk juggernaut WGN. Many observers bet that the return of former WGCI program director Lee Michaels to urban challenger WBMX-FM would bring a flip-flop in urban rankings, but instead WBMX lost solid summer growth to pull a 4.5, down from a 5.1., and WGCI PD Sonny Taylor continued to rule the roost.

The album rock field here provides a good hint of how the format has begun to fragment (see story, page 1), with three competitors that target distinct demos with distinct approaches. Mainstream rocker WLUP-FM "the Loop" is back on an upturn with a jump to 4.5 from a 3.6. Classic rockin' WCKG slowed first-book growth to pull a 3.4, down from a 3.7, and progressive outpost WXRT drew a 2.5, up from a 2.4.

Cap Cities/ABC top outlet WYZZ

logged another victory in its war for top-format status by tying CBS' WBBM-FM with a 3.9 share. That marks a 0.2-share loss for WBBM-FM and a 0.4-share gain for WYZZ. Meanwhile, NBC's WKQX continues to struggle, this time dipping to a 2.5 from a 2.9.

Finally, Pyramid's first book with WNUA as a new age/jazz/AC blend pulled a 1.8, up from the 1.2 the station drew as a straight AC.

SAN FRANCISCO

By traditional radio thinking, this market is weird. Combined shares for "hip AC" KKSJ, album variety outlet KKCY, and modern rock KITS "Live 105" reflect a 7.4% portion of the market that speaks up for the offbeat.

Live 105 continues to lead this disparate group. Its progressive-hits approach drew a 3.0 share, down slightly from a 3.2. KKSJ's first book with a jazz/quality rock/new age approach drew it a remarkable 2.7 share. Both Live 105 and KKSJ left San Francisco's regular rockers in the dust, and the eclectically programmed KKCY "the City" logged a respectable 1.7 share in its final book with its adventurous approach (see Vox Jox).

Back in the mainstream—for San Francisco, that is—urban-leaning top 40 KMEL led the pack again by sticking with a 4.9 share. Close behind was soulful urban KSOL, which jumped back to more typical numbers with a 4.7, up from a 4.1. Quiet storm station KBLX-AM-FM, which aims for an older audience, gained a 2.9, up from a 2.1.

KYUU, which straddles an AC/top 40 approach, drew a 2.8, up from a 2.4. One book into Dr. Don Rose's

arrival as morning man, AC KIOI pulled a 2.7, up from a 2.5. Still, the more sedate KABL-AM-FM dominated the adult-oriented field along with KOIT-AM-FM. KABL led strongly with a 4.7, up from a 3.9, while KOIT was up to a 3.7, from a 3.5.

Mainstream rock still failed to pull a big book. Classics-intensive KFOG increased to a 2.1 from a 1.7, and KRQR fell to a 1.7 from a 2.2.

Malrite should be happy with KSAN's 3.4 on FM and KNEW's 1.4 on AM.

PHILADELPHIA

Malrite was the hottest mover here, with its WEGX "Eagle 106" continuing a rocket course for a 4.8 share, up from a 3.3, for the top seat in the top 40 race. That's a race Eagle 106 will henceforth run alone since WCAU-FM stepped into an oldies battle in October. WCAU-FM (now WOGL) drew a respectable 3.5 share in its last top 40 book.

From a ratings standpoint, WIOQ's move to oldies from adult rock seems more understandable. As a rocker, WIOQ trailed its competition with a 2.4, compared with WMMR's market-leading 8.1 share and classic rocker WYSP's 4.6.

Urbans here were static: Hit-oriented WUSL "Power 99" continued its dominance with a 7.8, and the more pure urban, WDAS, pulled a 3.9, down slightly from a 4.0.

WKSZ was the biggest mover on the AC front; it led the pack with a 5.8, up from a 5.0. Close behind was WMGK with a 4.7, up from a 4.1, and WSNI-FM finishing a year of down trends by finishing third in the format a 3.3, down from a 3.7.

Sole country outlet WXTU lost strong summer gains, drawing a 3.5, down from a 4.6.

DETROIT

Urban outlet WJLB continued to dominate the contemporary music scene here under the aggressive direction of program director James Alexander. WJLB pulled an 8.6, up from a 7.8, for the No. 2 overall rank below MOR outlet WJR. The top 40 competitors broke a summer tie as WHYT emerged victorious with a 4.7 share and WCZY a 4.3. Both had 4.8 shares in the summer.

Little changed in the rock arena as WLLZ held its lead with a 4.5. WRIF was No. 2 in the format with a 3.9, and classic rocking WCSX was right behind with a 3.7.

Country station WWWW maintained a year's worth of slow-but-sure growth for a 4.1 share, while its sister AM station, WCXI, which aims for an older audience, dropped from a 1.6 to a 1.3.

WNIC led the rather static four-way AC fight with a 4.1, up from a 3.8, while WOMC followed with a 4.0, up from a 3.8. Both "lite AC" WLTI and pop-oriented AC WDTX made solid gains. WLTI jumped to a 3.3, from a 2.7, while WDTX drew a 2.4, up from a 1.8.

One of the country's few full-time jazz outlets, WJZZ, pulled a 2.1, up from a 1.8.

BOSTON

Getting its 20th year off to a good start, heritage rocker WBCN took the overall market lead for the first time in at least a year with a 7.4 share. The previous market leader,

top 40 WXKS-FM "Kiss 108," had its worst book in a year, slipping to a 7.0 from an 8.1. In between was consistently strong AC/variety outlet WBZ with a 7.3.

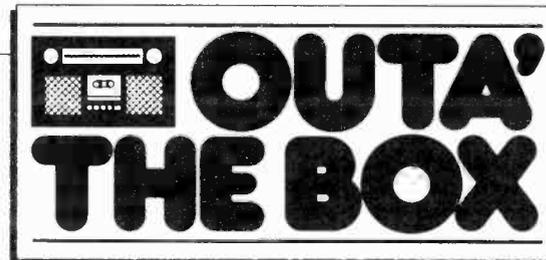
CBS' move out of the innovative "quality rock" approach and into oldies appears justified in this market. In its debut book, WODS (formerly WMRQ) pulled a 2.9, up from the 1.5 it drew in its last cerebral-rock book.

Stations to be watched include top

40 WZOU, which withstood some personnel changes to emerge with a 5.2, up dramatically from a 4.3. Also in that camp is urban AM WILD, which logged its fourth straight up book with a 3.0 share.

Classic hits outlet WZLX jumped to a 4.4 from a 4.0, while progressive rockers WAAF and WFNX rose slightly to 2.0 and 1.5, respectively.

Somehow, Boston made room for
(Continued on page 16)



Programmers reveal why they have jumped on certain new releases.

TOP 40

"Let's talk about the title," quips KRRY "Y 108" Denver assistant PD/MD Dom Testa of the Cars' latest, "Coming Up You" (Elektra). "But seriously, it's sung by Ben Orr, who hooked a lot of listeners with 'Drive' and 'Stay The Night.' He'll bring 'em back for more with this one." Testa also likes the new Richard Marx single, "Endless Summer Nights" (EMI-Manhattan). "This guy's rock'n'roll is already mass appeal," he says. "Any fans he didn't get with the first two singles are sure to be converted with this power ballad." And posing the analogy "If James Brown is the godfather of soul, then Terence Trent D'Arby is the stepchild of funk," Testa gets *bon-mot*-of-the-week honors. He calls "Wishing Well" (Columbia) one of his favorite new songs, describing it as a "slow groove that won't stop until you need a cigarette!"

BLACK/URBAN

WQQK Nashville PD Cy Young is a careful evaluator of new sounds and the artists who make them. "She's only had three, but this is definitely the best of the three," he says of Rebbie Jackson's new single, "Plaything" (Columbia). "She's growing, and in time it'll happen for her," he says. Young names Siedah Garrett as another young artist who sounds great now and will sound even better later. "Her vocals are stronger than ever on 'Ever Changing Times' (Qwest/Warner Bros.), and I know she's not giving it her all just yet," says Young. He also mentions Jonathan Butler for his latest, "Take Good Care Of Me" (Jive/RCA), applauding the up-and-comer's rhythmic instincts and his George Benson-like style.

ALBUM ROCK

"He's America's album rock artist, and 'You Talk Too Much' [EMI-Manhattan] is right in line with the rest of his greats," says WSHE Miami PD Charlie Kendall of George Thorogood's latest effort. Noting that "one great hit deserves another," he names Sting's "Be Still My Beating Heart" (A&M) as a great follow-up to his last single. From the symphonic-rock category, Kendall chooses Rush's "Lock And Key" (Mercury/PolyGram), stating, "Here's one that could put them on the top 40 charts—a good tune, very melodic." And, "When it comes to legendary British bands, the Kinks are tough to beat," says Kendall, mentioning the band's "The Road" (MCA). "This new release from their forthcoming live album is just another in a continuing series of good music from Ray Davies and the Kinks."

COUNTRY

"It's perfect for this time of year, something up and positive," says WXTU Philadelphia PD Bob Young of the Judds' "Turn It Loose" (RCA/Curb). Young also makes note of Eddie Rabbitt's "I Wanna Dance With You" (RCA) for its up-tempo, happy sound and sees a comeback of sorts for Charley Pride with his latest, "Shouldn't It Be Easier Than This" (16th Ave./Capitol). "I'm happy for him," says Young of Pride. "A song like this is sure to get him a strong chart position, the kind he's used to." Young's also watching a few records that will be on his playlist very soon: T. Graham Brown's "The Last Resort" (Capitol) and Reba McEntire's "Love Will Find Its Way To You" (MCA). He casts his last vote for local heroes the Johnstons, whose "On A Good Night" (Hidden Valley) is just beginning to happen. "They've got the vocal quality of groups like the Oak Ridge Boys and Asleep At The Wheel," says Young. "This song should get them the notice they deserve."

YVONNE OLSON

newsline...

AL BRADY LAW is the new VP/GM at Gannett top 40 outlet KKBQ-AM-FM "93Q" Houston. He transfers from sister-station KOAI Dallas, a Wave station formerly known as hit outlet KTKS. Law replaces Bill Burns, who died late last year.

BOB ROOF transfers from the GSM position at WTVN Columbus, Ohio, to GM at sister Great American station WDVE Pittsburgh.

BILL PADDICK exits his GM job at KMOD Tulsa, Okla., to manage KTFX across town. He replaces Jim Smith, who's now a regional VP for Clear Channel Communications.

ALBIMAR COMMUNICATIONS sells KEZO-AM-FM Omaha, Neb., to Narragansett Broadcasting for \$8.5 million.

WQXY-AM-FM Baton Rouge, La., is purchased by Vetter Communications from the Encore Group for \$5 million.

STONER BROADCASTING sells WAMX-AM-FM Huntington, W.Va./Ashland, Ky., to Fifth Avenue Broadcasting for \$1.9 million.

WMJI CLEVELAND GSM Phil Levine is upped to GM following the retirement of Connie Edelman.

PHOENIX BROADCASTING purchases KKAL Arroyo-Grande, Calif., and KZOZ San Luis Obispo, Calif., for \$3.6 million from the Tattersall-Commonwealth Broadcasting Co.

CLAY MEDIA sells WCHV/WKEZ Charlottesville, Va., for \$4.5 million to Eure Communications.

COREY MASON is the new VP/GM at Parker Communications' KMAI/KIKI Honolulu following the departure of Mike Brandt.



JANUARY 20 TAMPA, FLORIDA
JANUARY 21/22 MIAMI, FLORIDA
JANUARY 24/25 ATLANTA, GEORGIA
JANUARY 26 NASHVILLE, TENNESSEE
JANUARY 28 CHAPEL HILL, NORTH CAROLINA
JANUARY 29 WILLIAMSBURG, VIRGINIA
JANUARY 30 FAIRFAX, VIRGINIA
FEBRUARY 1 BETHLEHEM, PENNSYLVANIA
FEBRUARY 2 PHILADELPHIA, PENNSYLVANIA
FEBRUARY 3 NEW YORK, NEW YORK
FEBRUARY 5 BOSTON, MASSACHUSETTS
FEBRUARY 6 TROY, NEW YORK
FEBRUARY 7 UNIONDALE, LONG ISLAND
FEBRUARY 10 QUEBEC CITY, CANADA
FEBRUARY 11 OTTAWA, CANADA
FEBRUARY 12 MONTREAL, QUEBEC, CANADA
FEBRUARY 15 TORONTO, ONTARIO, CANADA
FEBRUARY 16 SYRACUSE, NEW YORK
FEBRUARY 17 CLEVELAND, OHIO
FEBRUARY 19/20 DETROIT, MICHIGAN
FEBRUARY 21 OXFORD, OHIO
FEBRUARY 23 WEST LAFAYETTE, INDIANA
FEBRUARY 24 BLOOMINGTON, INDIANA
FEBRUARY 26 ST. LOUIS, MISSOURI
FEBRUARY 28 CHICAGO, ILLINOIS
MARCH 1 MILWAUKEE, WISCONSIN
MARCH 2 MADISON, WISCONSIN
MARCH 4 MINNEAPOLIS, MINNESOTA
MARCH 5 T.B.A.
MARCH 7 KANSAS CITY, KANSAS
MARCH 9 AUSTIN, TEXAS
MARCH 11 HOUSTON, TEXAS
MARCH 12 NEW ORLEANS, LOUISIANA
MARCH 14 SAN ANTONIO, TEXAS
MARCH 15 DALLAS, TEXAS
MARCH 17 LAS CRUCES, NEW MEXICO
MARCH 18 TEMPE, ARIZONA
MARCH 20 LOS ANGELES, CALIFORNIA
MARCH 22 SAN DIEGO, CALIFORNIA
MARCH 24 OAKLAND, CALIFORNIA
MARCH 26 RENO, NEVADA
MARCH 28 SEATTLE, WASHINGTON
MARCH 29 PORTLAND, OREGON



*TENTATIVE DATE

THE "DIRTY"

PHENOMENON

THE #1-SELLING ALBUM OF THE HOLIDAY SEASON



THE ALBUM LP 6408-1-R
Cassette 6408-4-R
Compact Disc 6408-2-R

- *The #1 album for 9 consecutive weeks*
- *Rocketing towards quadruple platinum*
- *More weeks at #1 than "Flashdance," "Top Gun," "La Bamba" and "Beverly Hills Cop"*
- *Exploding worldwide—already more than 1,000,000 units sold outside the U.S., and the movie has yet to open in all major markets*



THE MOVIE

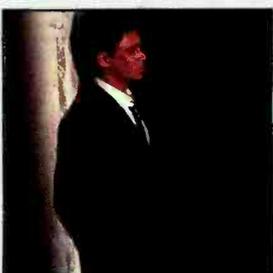
- *Gross sales to date \$55,000,000 +*
- *The most successful independent film of all time*
- *Continuing coverage of the "Dirty Dancing" phenomenon in Time, Newsweek, The New York Times, L.A. Times, Life, People, US, USA Today, etc.*



THE SINGLES

"(I'VE HAD) THE TIME OF MY LIFE" 5224-7-RX
BILL MEDLEY AND JENNIFER WARNES

- *#1 Billboard hit*
- *Radio's most requested song throughout the holiday season*
- *Video continued heavy rotation on VH-1*



"HUNGRY EYES" 5315-7-R

ERIC CARMEN

- *Heading for Top Ten with huge jumps: #18 to #13 R&R*
- *Strong sales nationwide*
- *Video MTV Heavy Rotation—VH-1 Heavy Rotation*

DANCING"

MENNON

DAY SEASON TAKES THE LEAD IN '88.



"SHE'S LIKE THE WIND" 5363-7-R

PATRICK SWAYZE

- The fastest-breaking single of the new year: debut #34 R&R after just 4 weeks
- Video VH-1 Heavy Rotation



"YES"—THE FOURTH HIT

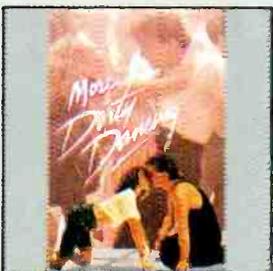
MERRY CLAYTON

- The multiformat single coming February
- Video in production



THE HOME VIDEO

- In store January 6, video retailers are projecting "Dirty Dancing" as the hottest video cassette of the first quarter, 1988. Massive soundtrack exposure as "Dirty Dancing" reaches a whole new audience
- Soundtrack TV commercial appears on every home video
- Home video debut parties in all major markets
- Aggressive cross-promotion with soundtrack album involving: joint advertising in People, USA Today, and newspapers across the country, and 15-market dance contest at major radio stations



THE NEXT STEP

Coming in March, by overwhelming popular demand:
THE ONLY THING THAT COULD FOLLOW "DIRTY DANCING"—"MORE DIRTY DANCING"
Contains all the unreleased songs from the movie "Dirty Dancing," featuring "DO YA LOVE ME," "LOVE MAN," and "CRY TO ME"
"DIRTY DANCING"—MAKING ALL THE RIGHT MOVES TO BECOME THE CROSS-MEDIA PHENOMENON OF THE '80s

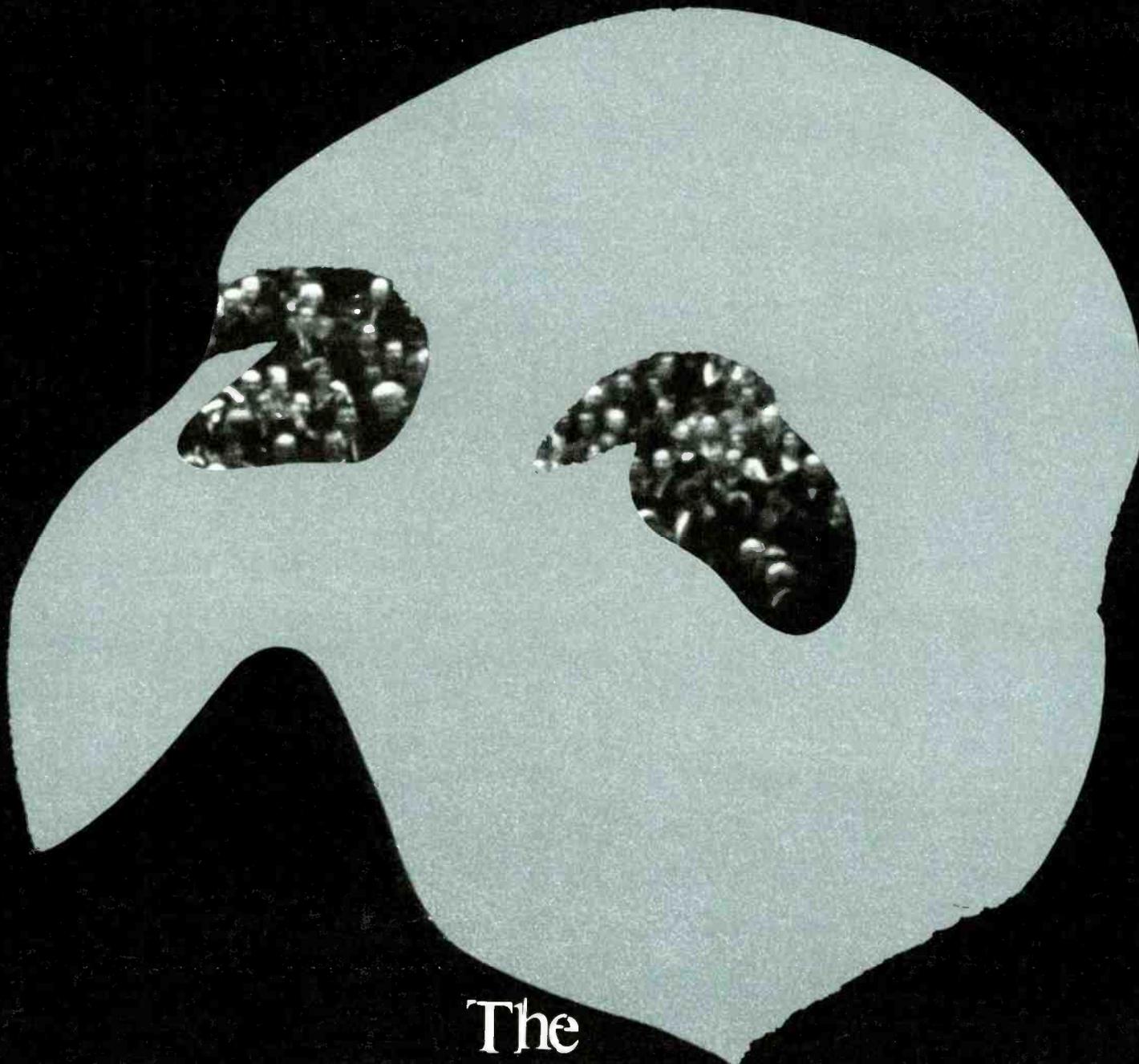
Executive Producer: Jimmy Ienner



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INVITES YOU TO AN EVENING
OF THEATRICAL EXCITEMENT
SATURDAY, MARCH 5, 1988.**

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\$50,000 (BENEFACTORS)	50 TICKETS & THE POST THEATRE PARTY
\$25,000 (PATRON)	25 TICKETS & THE POST THEATRE PARTY
\$15,000 (SPONSOR)	15 TICKETS & THE POST THEATRE PARTY
\$10,000 (FELLOW)	10 TICKETS & THE POST THEATRE PARTY
\$5,000 (FRIENDS OF)	5 TICKETS & THE POST THEATRE PARTY
\$1,000 (SUBSCRIBERS)	1 TICKET & THE POST THEATRE PARTY
\$500	1 TICKET & THE POST THEATRE PARTY
\$250	1 TICKET

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Larry Berger Doubles Duties At WWPR; KKBQ Houston Is In Search Of New PD

LARRY BERGER is upped to operations manager at WWPR (formerly WPLJ) "Power 95" New York and will retain his PD duties. Meanwhile, Berger's search for a hot morning show producer for "The Waking Crew" ended with **Chip Horanek**, who's fresh from four years of producing Philadelphia's leading morning show for WMMR's **John DeBella**. . . Up north in the Cap Cities/ABC chain, **Mike Osborne** makes a triumphant return to Billboard-award-winning top 40 WPRO-AM-FM Providence, R.I. A member of the original air staff there, Osborne was most recently at AC WXLO.

Ron Parker was let go as PD of Gannett's KKBQ-AM-FM "93Q" Houston, leaving VP/operations **John Lander** back in the lurch while juggling "The Q Morning Zoo" programming as well as his national weekly show for United Stations. A longtime friend of Parker's, Lander says it is unfortunate that Parker didn't have a few years to hone his PD skills before coming to 93Q. As it was, Parker rose through the ranks on air and as assistant PD, making it tough to pick up the managerial nuances needed to see 93Q through a tough top 40 battle. So, Lander is now seeking a PD and afternoon talent and is still looking for a sidekick with plenty of characters for the Zoo.

VARIOUS MOVES: Following **Bob Roof's** arrival as GM at Great American album outlet WDVE Pittsburgh, **Gene Romano** leaves the PD spot at WZZO Allentown, Pa., to take on the same position at WZVE, while **Herschel** takes over the music. . . Congrats to country **KRMD-AM-FM OM Dave Block**, whose staff elected him 1987 employee of the year. . . **Jim Pastnick** descends to production director duties at classic rock WHTT Buffalo, N.Y., as **WIXV Savannah, Ga.**, PD **Bill Weston** moves in to program the station. . . **WIGO Atlanta PD Kevin Brown** takes the PD gig at yet another **Don Kelly** affiliate, **KFXE Little Rock, Ark.** . . Kudos to **KZOU Little Rock PD Jerry Lousteau**, who acquires the programming reins at top 40 **KHFI "K98" Austin, Texas**, following the promotion of **Mike Lee** to OM.

Top 40 movement reached accelerated speeds recently, as companies scrambled to fill slots vacated before the holidays. **WKHI "KHI-100" Ocean City, Md.**, PD "the Hitman" reports that **Phlash Phelps** is in to handle 7 p.m.-midnight, replacing **George McFly**, whom the rumor mill has moving to New York. In from **WEBB Baltimore** for overnights is **Mike Anderson**. "So we're all shored up here in Ocean City," quips Hitman.

New PD gigs include **Steve Christian** at **WZZU Raleigh, N.C.**; former **WAPI Birmingham, Ala.**, MD **Jimbo Wood** at **WHY "Y102" Montgomery, Ala.**; **Brian Maloney, WKSF Asheville, N.C.**; **Briton Jon, WYKS Gainesville, Fla.**; **Kat Michaels, WZYQ Frederick, Md.**; and **Steve Smith, KEZY Anaheim, Calif.**

THE CITY DIES: After 2½ years of low ratings and decreased advertising, **KKCY "the City" San Francisco** has abandoned perhaps the most adventurous album-oriented format encountered since the format's birth in the early '70s. Station GM **Bruce Blevins** attributed the station's change to the aforementioned problems, stating, "[Station owner] Olympic Broadcasting's business plan did not contemplate absorbing further losses from the station in 1988." The station will now air a "Super Standards" nostalgia package.

KKCY debuted its eclectic music mix in 1985, amid the introduction of classic rock as a format, which was followed by the popularity resurgence of '60s and '70s music. Format originators promised that "the City" would operate in the same fashion as was done in the early days of free-form, album-oriented radio: wooing the listener with spontaneity and variety rather than familiarity and repetition. New music was also included in this mix. Despite the station's huge library, however, and obvious lack of rotations, it never rose above a 2.0 share in 12-plus Arbitrons.

All air personalities have been fired, and PD **Kate Hayes** will transfer to Olympic's newly acquired **KLTY Kansas City**. **KKCY's** proposed and publicly contested sale to the Pacific FM group is still pending Federal Communications Commission approval.

As you'll see in the Arbitron listings and analysis, San Francisco album rockers are floundering in the 12-plus arena. There was speculation that **KFOG** might retool its approach if fall numbers were disappointing, but PD **Dave Logan** says he's pretty happy as is. "There are so many AOR-related stations in and around this market, we realistically can't expect a high 12-plus," he says. "But we're top five in every male demo and No. 1 in men 25-34 Monday-Sunday."

Logan is working to increase samplership, however, with a revamped personality lineup. New to mornings is **Marty Cohen**, an actor/comedian with many years of stand-up and television work under his belt. Morning team partners **John Rivers** and **Kevin Radich** remain, and former wake-up man **M. Dung** has been rescheduled to host a progressive rock showcase, the "Rock 'N' Roll Funhouse," airing 7 p.m.-midnight. Morning show producer **Trish Robbins** is now on middays, and MD **Sky Daniels** remains in afternoons.

Logan admits to a tough year, attributing summer losses to a very strong baseball season. But the station is expected to gain an even higher level of consistency now that **KKCY** is no longer a competitor. After the format switch, Logan placed ads on **KKCY** inviting listeners over to **KFOG**. **KKCY** personalities were also given the opportunity to say goodbye to their listeners on **KFOG** airwaves. That fact, combined with the addition of **Dung's** progressive show, may indicate that **KFOG** will lighten up on the classics in favor of newer stuff.

A BRIEF RAMPAGE: News generated at the recent **Burkhart/Abrams** convention is covered elsewhere in this issue, but we feel compelled to point out one irony: that of the disparity between label executives calling for respect for the rock field and the unprofessional behavior encouraged in a suite sponsored by one label that we'll leave unnamed. A room full of scantily clad women that looked suspiciously like professionals did little to better the already difficult row that women in the rock business have to hoe and, on a broader scope, ran counter to any goals of presenting rock'n'roll as a respectable or respectful business. OK, we're done, and thanks to all other labels for fun schmooze opportunities like Capitol's Casino night as well as productive meetings like the Columbia/Epic "working lunch."

CHRYSALIS makes several personnel changes while expanding its promotion department. **Laura Kuntz** is upped to Northeast regional rep and national dance manager. She retains the latter duties and picks up the former from **Mark Diller**, who was one of three let go recently. Replacing **Steve Brack** as West Coast promotion director is **Jerry Blair**, formerly **Chrysalis' Boston** rep. Finally, **Chantay Taylor** is elevated from promo coordinator to manager/national special markets to cover urban radio, a first full-time person in that format for the logo. Still to be filled are a national singles director position, formerly held by **Charlie D'Atri**, and new posts in San Francisco and Minneapolis.

TIDBITS: In case you thought hit outlet **WYHY "Y-107" Nashville** wouldn't be able to top last year's breast-enlargement-surgery giveaway, rest assured the station is starting 1988 in its typically outrageous fashion. **Y-107** is now in the midst of a marriage and/or divorce giveaway package. Listeners qualify by calling in their reasons for either, and operations manager **Marc Chase** says, "We've had some wild ones."

Assistance on this column was provided by **Yvonne Olson** in Los Angeles.



by Kim Freeman

FOR WEEK ENDING JANUARY 23, 1988

Billboard®

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ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	6	1	2	JUST LIKE PARADISE WARNER BROS. 7-28119	DAVID LEE ROTH 1 week at No. One
2	1	3	18	ON THE TURNING AWAY COLUMBIA 38-07660	PINK FLOYD
3	3	9	8	THE REAL LIFE MERCURY LP CUT/POLYGRAM	JOHN COUGAR MELLENCAMP
4	4	11	11	WHEN WE WAS FAB DARK HORSE LP CUT/WARNER BROS.	GEORGE HARRISON
5	2	1	8	SAY YOU WILL ATLANTIC 7-89169	FOREIGNER
6	12	18	7	ONE STEP UP COLUMBIA LP CUT	BRUCE SPRINGSTEEN
7	8	12	12	SWEET FIRE OF LOVE Geffen LP CUT	ROBBIE ROBERTSON
8	13	19	6	HEART TURNS TO STONE ATLANTIC LP CUT	FOREIGNER
9	11	13	19	HYSTERIA MERCURY 870 004-7/POLYGRAM	DEF LEPPARD
10	24	42	5	DEVIL INSIDE ATLANTIC LP CUT	INXS
11	14	21	11	SHOOT HIGH ATCO LP CUT/ATLANTIC	YES
12	5	5	14	DON'T SHED A TEAR CHRYSALIS 43164	PAUL CARRACK
13	9	6	10	IN GOD'S COUNTRY ISLAND 7-99385/ATLANTIC	U2
14	7	2	16	RHYTHM OF LOVE ATCO 7-99419/ATLANTIC	YES
15	30	—	2	BE STILL MY BEATING HEART A&M 2992	STING
16	19	28	7	LOCK AND KEY MERCURY LP CUT/POLYGRAM	RUSH
17	NEW	—	1	YOU TALK TOO MUCH EMI-MANHATTAN LP CUT	★★★ FLASHMAKER ★★★ GEORGE THOROGOOD
18	18	27	8	NO NEW TALE TO TELL BIG TIME 6069/RCA	LOVE AND ROCKETS
19	10	4	11	DEVIL'S RADIO DARK HORSE LP CUT/WARNER BROS.	GEORGE HARRISON
20	25	31	6	SAVE YOUR LOVE CAPITOL 44104	GREAT WHITE
21	17	15	8	THROWING STONES (ASHES ASHES) ARISTA 1-9643	GRATEFUL DEAD
22	23	29	8	EVERYWHERE WARNER BROS. 7-28143	FLEETWOOD MAC
23	16	17	10	THERE'S THE GIRL CAPITOL 44089	HEART
24	28	36	6	(SITTIN' ON) THE DOCK OF THE BAY COLUMBIA 38-07680	MICHAEL BOLTON
25	22	25	9	GIVE ME ALL YOUR LOVE TONIGHT Geffen LP CUT	WHITESNAKE
26	29	37	5	JUMP START CHRYSALIS LP CUT	JETHRO TULL
27	15	8	13	RAIN IN THE SUMMERTIME I.R.S. 53219/MCA	THE ALARM
28	41	—	2	THE ROAD MCA LP CUT	★★★ POWER TRACK ★★★ THE KINKS
29	21	7	15	TUNNEL OF LOVE COLUMBIA 38-07663	BRUCE SPRINGSTEEN
30	20	14	11	HANG MAN JURY Geffen LP CUT	AEROSMITH
31	34	—	2	DOCTOR DOCTOR EPIC LP CUT	THE RADIATORS
32	33	39	6	I NEED A MAN RCA 5361	EURHYTHMICS
33	26	16	10	IT'S THE END OF THE WORLD AS WE KNOW IT I.R.S. 53220/MCA	R.E.M.
34	40	—	2	TWO WRONGS CAPITOL LP CUT	JOE COCKER
35	38	—	2	TALKING BACK TO THE NIGHT ISLAND LP CUT/WARNER BROS.	STEVE WINWOOD
36	27	23	12	BURNING LIKE A FLAME ELEKTRA 7-69435	DOKKEN
37	39	46	3	WAIT ATLANTIC LP CUT	WHITE LION
38	35	35	9	REASON TO LIVE MERCURY 870 022-7/POLYGRAM	KISS
39	32	30	8	THE LAZARUS HEART A&M LP CUT	STING
40	37	24	14	NEED YOU TONIGHT ATLANTIC 7-89188	INXS
41	36	10	15	SHOWDOWN AT BIG SKY Geffen 7-28175	ROBBIE ROBERTSON
42	42	26	16	FARM ON THE FREEWAY CHRYSALIS LP CUT	JETHRO TULL
43	31	22	11	HAVE MERCY EMI-MANHATTAN LP CUT	RICHARD MARX
44	NEW	—	1	ROCKIN' PNEUMONIA BOOGIE WOOGIE FLU DEF JAM LP CUT/COLUMBIA	AEROSMITH
45	NEW	—	1	853-5937 A&M 2994	SQUEEZE
46	NEW	—	1	ELECTRIC BLUE CHRYSALIS LP CUT	ICEHOUSE
47	44	49	5	WANING MOON ISLAND LP CUT/ATLANTIC	PETER HIMMELMAN
48	46	50	3	GETTIN' BETTER Geffen LP CUT	TESLA
49	NEW	—	1	LOVE IS NOT A GAME CAPITOL 44113	MSG
50	NEW	—	1	DOWN IN THE TRENCHES ENIGMA LP CUT	THE BROADCASTERS

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.

ALBUM ROCK, NEW AC STATIONS WIN BIG IN LATEST ARBITRONS

(Continued from page 10)

six variations on the AC theme. Second to the aforementioned WBZ was WHDH, which was back to more typical 1987 shares with a 5.2. Next in line was WSSH's 4.4, while WROR took a bad fall from 4.2 to 3.2. WMJX and WVBF stayed flat at 2.9 and 2.7, respectively.

HOUSTON

Urban outlet KMJQ took a nose dive, falling from a 10.3 to a 7.8 but still took the No. 2 overall slot in the market. Top 40 fighters KKBQ-AM-FM and KRBE-AM-FM maintained their positions relative to each other; KKBQ eked out the lead with a 6.6 to KRBE's 6.5. Both lost 0.8 shares, while upstart top 40/AC KKHT jumped to a 4.2 share from 2.6.

KIKK-FM made a full-share gain to lead the market overall with an 8.3, while its closest country com-

petitor, KILT-FM, slid slightly to a 5.9.

Illustrating once again the concept of success through specialization, mainstream rocker KLOL and classic rocker KZFX both broadened their niches for better shares. KLOL was up to a 6.2 from a 5.6, and KZFX was up a full share to a 4.8.

Coming out of the blue was Spanish outlet KLAT, which pulled a 3.1, up from a 0.8.

WASHINGTON

Add WMZQ to the short list of supersuccessful, major-market country stations. It jumped to a 7.3 from a 5.4 to rank just one-tenth of a share shy of the No. 1 seat overall, a status held by juggernaut easy listener WGAY with a 7.4.

Returning to prominence was NBC urban stalwart WKYS, which

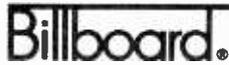
jumped to a 6.5 from a 5.1. Both adult-oriented WHUR and WDJY beat WKYS in the summer, and they apparently paid for it in the fall. WHUR fell only slightly to a 5.0 from a 5.3, while WDJY reversed its three-book trend of rising ratings by falling to a 3.6 from a 5.7.

Illustrating the ability of the crossover format to steal top 40 listeners, format newcomer WPGC-AM-FM continued its growth by pulling a 5.1, up from a 4.6. Ironically, it is Emmis Broadcasting that pioneered great crossover successes in Los Angeles and New York, and now Emmis' top 40 darling, WAVA, appears to be getting beaten up by WPGC's use of the pop/urban hybrid approach. WAVA had its first bad book in a year, falling from a 6.1 to a 4.5. Close behind WAVA was Cap Cities/ABC's WRQX, which scored a 4.3, down from a 4.8.

On the rock front, mainstream WWDC-FM grew to a 5.6 from a 4.7 and classic rocker WCXR capped off a year's growth with a 4.0, up from a 3.8.

Finally, another positive—if modest—indicator of the new age format's potential came from WBMW-FM, which jumped to a 1.7 share from a 1.3.

FOR WEEK ENDING JANUARY 23, 1988



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HOT CROSSOVER 30™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	2	9	★★ NO. 1 ★★ THE WAY YOU MAKE ME FEEL EPIC 34-07645/E.P.A.	MICHAEL JACKSON 2 weeks at No. One
2	3	6	8	SEASONS CHANGE ARISTA 1-9640	EXPOSE
3	5	8	7	PUMP UP THE VOLUME 4TH & B'WAY 7452	M/A/R/R/S
4	10	22	5	NEED YOU TONIGHT ATLANTIC 7-89188	INXS
5	9	14	6	LOVE OVERBOARD MCA 53210	GLADYS KNIGHT & THE PIPS
6	11	11	9	PUSH IT NEXT PLATEAU 315	SALT-N-PEPA
7	6	7	11	I WANT TO BE YOUR MAN REPRISE 7-28229	ROGER
8	13	28	5	COULD'VE BEEN MCA 53231	TIFFANY
9	2	1	12	SO EMOTIONAL ARISTA 1-9642	WHITNEY HOUSTON
10	7	9	9	BECAUSE OF YOU FEVER 1914/SUTRA	THE COVER GIRLS
11	19	—	2	I WANT HER VINTERTAINMENT 7-69431/ELEKTRA	KEITH SWEAT
12	4	4	11	FAITH COLUMBIA 38-07623	GEORGE MICHAEL
13	17	—	2	NEVER GONNA GIVE YOU UP RCA 5347	RICK ASTLEY
14	16	27	6	IF YOU CAN DO IT: I CAN TOO!! CAPITOL 44088	MELI'SA MORGAN
15	26	—	2	GIRLFRIEND MCA 53185	PEBBLES
16	28	—	2	SOME KIND OF LOVER MCA 53235	JODY WATLEY
17	29	—	2	HOT THING PAISLEY PARK 7-28288/WARNER BROS.	PRINCE
18	8	3	15	TELL IT TO MY HEART ARISTA 1-9612	TAYLOR DAYNE
19	18	—	5	LOVE CHANGES ARISTA 1-9626	KASHIF AND MELI'SA MORGAN
20	15	15	7	SPOTLIGHT SIRE LP CUT/WARNER BROS.	MADONNA
21	20	20	6	LET'S GO SLEEPING BAG LX 29	NOCERA
22	14	10	8	I LIVE FOR YOUR LOVE EMI-MANHATTAN 50094	NATALIE COLE
23	21	—	2	I COULD NEVER TAKE THE PLACE OF YOUR MAN PAISLEY PARK 7-28288/WARNER BROS.	PRINCE
24	NEW	1	1	BABY BE MINE ATLANTIC 7-89165	MIKI HOWARD
25	12	5	14	SHAKE YOUR LOVE ATLANTIC 7-89187	DEBBIE GIBSON
26	NEW	1	1	TO PROVE MY LOVE WARNER BROS. 7-28200	MICHAEL COOPER
27	27	17	8	SOMEONE TO LOVE ME FOR ME COLUMBIA 38-07619	LISA LISA & CULT JAM
28	NEW	1	1	WHAT HAVE I DONE TO DESERVE THIS? EMI-MANHATTAN 50107	PET SHOP BOYS
29	23	12	20	DON'T YOU WANT ME MCA 53162	JODY WATLEY
30	NEW	1	1	CAN'T STAY AWAY FROM YOU EPIC 34-07641/E.P.A.	G. ESTEFAN/MIAMI SOUND

○ Products with the greatest airplay gains this week.

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HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	3	8	★★ NO. 1 ★★ EVERYWHERE WARNER BROS. 7-28143	FLEETWOOD MAC 2 weeks at No. One
2	6	19	7	COULD'VE BEEN MCA 53231	TIFFANY
3	2	4	12	I LIVE FOR YOUR LOVE EMI-MANHATTAN 50094	◆ NATALIE COLE
4	8	16	9	CAN'T STAY AWAY FROM YOU EPIC 34-07641/E.P.A.	◆ G. ESTEFAN/MIAMI SOUND
5	9	15	8	HUNGRY EYES (FROM "DIRTY DANCING") RCA 5315	◆ ERIC CARMEN
6	4	2	13	NEVER THOUGHT (THAT I COULD LOVE) COLUMBIA 38-07618	DAN HILL
7	7	12	9	ALL I WANT IS YOU ARISTA 1-9653	CARLY SIMON
8	3	1	13	GOT MY MIND SET ON YOU DARK HORSE 7-28178/WARNER BROS.	◆ GEORGE HARRISON
9	15	24	7	SEASONS CHANGE ARISTA 1-9640	◆ EXPOSE
10	5	6	12	FAITH COLUMBIA 38-07623	◆ GEORGE MICHAEL
11	16	22	8	THE WAY YOU MAKE ME FEEL EPIC 34-07645/E.P.A.	◆ MICHAEL JACKSON
12	13	18	12	MOTORTOWN CAPITOL 44062	◆ THE KANE GANG
13	20	23	11	CHERRY BOMB MERCURY 888-934-7/POLYGRAM	◆ JOHN COUGAR MELLENCAMP
14	12	9	13	SO EMOTIONAL ARISTA 1-9642	◆ WHITNEY HOUSTON
15	21	21	10	SEEING YOU AGAIN FULL MOON/EPIC 34-07640/E.P.A.	DAN FOGELBERG
16	34	46	3	SHE'S LIKE THE WIND RCA 5363	◆ PATRICK SWAYZE/WENDY FRASER
17	11	5	15	VALERIE ISLAND 7-28231/WARNER BROS.	◆ STEVE WINWOOD
18	10	7	18	THE TIME OF MY LIFE RCA 5224	◆ BILL MEDLEY & JENNIFER WARNES
19	25	35	5	TWILIGHT WORLD MERCURY 888-484-7/POLYGRAM	◆ SWING OUT SISTER
20	14	8	14	I DON'T MIND AT ALL ISLAND 7-99409/ATLANTIC	◆ BOURGEOIS TAGG
21	18	11	19	THAT'S WHAT LOVE IS ALL ABOUT COLUMBIA 38-07322	◆ MICHAEL BOLTON
22	17	10	12	HEAVEN IS A PLACE ON EARTH MCA 53181	◆ BELINDA CARLISLE
23	32	42	3	★★★ POWER PICK ★★★ WITHOUT YOU ELEKTRA 7-69426	PEABO BRYSON & REGINA BELLE
24	23	20	17	CANDLE IN THE WIND MCA 53196	◆ ELTON JOHN
25	30	36	5	TUNNEL OF LOVE COLUMBIA 38-07663	◆ BRUCE SPRINGSTEEN
26	22	14	11	BROOKLYN BLUES ARISTA LP CUT	◆ BARRY MANILOW
27	24	17	11	WHAT'S TOO MUCH MOTOWN 1911	SMOKEY ROBINSON
28	19	13	13	DAWNING ON A NEW DAY CYPRESS 666-122-7	MICHAEL TOMLINSON
29	28	34	7	CRYING VIRGIN 7-99388	◆ ROY ORBISON & K.D. LANG
30	35	39	6	ONLY THE FOOL SURVIVES Geffen 7-28165	DONNA SUMMER/M.THOMAS
31	27	26	12	SHOULD'VE KNOWN BETTER EMI-MANHATTAN 50083	◆ RICHARD MARX
32	29	29	21	I'VE BEEN IN LOVE BEFORE VIRGIN 7-99425	◆ CUTTING CREW
33	31	33	8	ANOTHER DAY GONE AVATAR 6038	BRYDGE
34	48	49	3	I WANT TO BE YOUR MAN REPRISE 7-28229	◆ ROGER
35	26	25	16	SPECIAL WAY MERCURY 888-867-7/POLYGRAM	KOOL & THE GANG
36	44	47	5	SOUL FOOD TO GO ATLANTIC 7-89156	◆ THE MANHATTAN TRANSFER
37	46	—	2	DON'T GIVE UP MCA 53233	◆ TIMOTHY B. SCHMIT
38	38	38	7	IS THIS LOVE Geffen 7-28233	◆ WHITESNAKE
39	NEW	1	1	★★★ HOT SHOT DEBUT ★★★ NEVER GONNA GIVE YOU UP RCA 5347	◆ RICK ASTLEY
40	37	31	21	DON'T MAKE ME WAIT FOR LOVE ARISTA 1-9625	◆ KENNY G.
41	NEW	1	1	YOU WILL KNOW MOTOWN 1919	STEVIE WONDER
42	39	28	12	NEW YORK (HOLD HER TIGHT) RCA 5280	RESTLESS HEART
43	50	—	2	THE RIVER UNBROKEN COLUMBIA 38-07665	◆ DOLLY PARTON
44	36	30	16	RESERVATIONS FOR TWO ARISTA 1-9638	◆ DIONNE & KASHIF
45	NEW	1	1	WHAT HAVE I DONE TO DESERVE THIS? EMI-MANHATTAN 50107	◆ PET SHOP BOYS
46	41	41	21	LITTLE LIES WARNER BROS. 7-28291	◆ FLEETWOOD MAC
47	43	40	15	I DREAMED A DREAM COLUMBIA 38-07614	NEIL DIAMOND
48	40	32	20	BREAKOUT MERCURY 888-016-7/POLYGRAM	◆ SWING OUT SISTER
49	33	27	17	BRILLIANT DISGUISE COLUMBIA 38-07595	◆ BRUCE SPRINGSTEEN
50	NEW	1	1	FATHER FIGURE COLUMBIA 38-07682	◆ GEORGE MICHAEL

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

PROMOTIONS

GOOD DEEDS

Despite all the extra hard work they bring for promotions departments, the holidays can bring out the best in stations' community-service efforts. Here's a wrap-up of some that caught our attention:

KWK "Hits 106" St. Louis mid-day personality Chris Knight logged what may have been the season's longest marathon broadcast when he spent 106 straight hours in a storefront display window. The weekendlong ordeal benefited the St. Louis Toys For Tots effort.

KBLX Berkeley, Calif., focused its listeners on the spirit of giving for the holiday season with its The Gift Is The Giving promotion. Listeners sent in post cards with the names of their favorite charities written on them, and the station then held a drawing. Charities written on the winning cards were sent gifts in the listeners' names.

The two KRP-FM stations in the Salt Lake City area put theater of the mind to work in a chilling anti-drunk-driving spot for the holidays. The stations urged listeners to "make arrangements" so that if they planned to drink, they did not have to drive home themselves. The powerful spot put listeners inside the car with two young men out drinking and looking for their dates. While frantically stashing the bottles as they drive past the police at an accident scene, they recognize their dates' totaled car.

WNOR Norfolk, Va., raised \$12,000 and two tons of food for the Southeastern Virginia Foodbank. WLLZ "Wheels" Detroit gets the season's tonnage award for pulling in 42 tons of food. WLLZ air personality Bob Bauer

(Continued on page 21)

New from Richard Stoltzman



INCLUDES "APPLE HONEY," "EBONY CONCERTO," "IGOR" AND "STORIES FROM THE WEST SIDE"

RICHARD STOLTZMAN AND WOODY HERMAN'S THUNDERING HERD T·H·E T·O·U·R

February 10	Spartanburg, SC
February 11	Greenville, NC
February 12	Washington, DC
February 13	New York, NY - Carnegie Hall
February 15	Costa Mesa, CA
February 16	Pasadena, CA
February 19	Glendora, CA
February 20	Torrance, CA
February 22	Fucson, AZ
February 27	San Francisco, CA
February 28	Davis, CA

BEGIN SWEET WORLD
Richard Stoltzman • Bill Douglas
Jerry Wall • Eddie Gomez



WATCH FOR
RICHARD STOLTZMAN'S
"BEGIN SWEET WORLD"
TOUR IN MARCH.



Available as LP, Chromium Dioxide
Cassette and Compact Disc

RCA VICTOR

FALL '87 ARBITRONS

Following are 12 plus, average quarter hour share, metro survey area. Monday-Sunday, 6 a.m. to midnight. (#) indicates Arbitron market rank. These symbols are used: AC=Adult Contemporary, album=album rock, easy=easy listening, cross=crossover, cls rock=classic rock, var=variety, MOR=middle of the road.

Call	Format	'87	Sp	Su	F	Call	Format	'87	Sp	Su	F	Call	Format	'87	Sp	Su	F	Call	Format	'87	Sp	Su	F
CHICAGO—(3)																							
WGN	var/talk	8.1	8.4	9.7	8.0	WJL	MOR	8.4	10.9	13.7	10.8	WTKN	talk	2.8	2.9	3.6	3.1	KLVE	Spanish	—	1.2	—	1.4
WGCI-FM	urban	7.7	8.6	8.2	8.0	WJLB	urban	9.0	7.8	7.8	8.6	WTLJ	lite AC	4.9	4.3	3.2	3.1	KIKF	country	—	1.2	—	1.3
WBBM-AM	news	6.8	5.7	6.3	6.3	WJOI	easy	5.7	5.5	5.4	6.2	WEED	oldies	.9	1.1	1.9	2.8	KEZY	top 40	—	1.9	—	1.1
WLOO	easy	6.2	5.3	5.3	5.4	WVJ	news	5.2	4.5	4.8	4.9	WYDD	top 40	2.9	2.2	2.0	2.2	KWIZ-AM-FM	AC/var	—	1.9	—	1.1
WLUP-FM	album	5.1	3.7	3.6	4.5	WHYT	top 40	5.2	4.4	4.8	4.7	KQV	news	2.2	2.0	2.0	2.2	KNOB	AC	—	.8	—	1.1
WBMX-FM	urban	4.6	4.4	5.1	4.5	WLLZ	album	4.1	4.6	4.6	4.5	WMBS	AC	.5	1.4	1.7	1.6	CLEVELAND—(21)					
WBBM-FM	top 40	3.7	3.8	4.1	3.9	WCZY-FM	top 40	5.7	5.1	4.8	4.3	WMO-AM	MOR/var	1.3	.5	—	1.0	WMMS	top 40	12.1	12.9	11.7	12.5
WYTZ	top 40	2.7	2.7	3.5	3.9	WWWV	country	3.8	3.9	4.1	4.1	WOL	urban	1.3	1.0	1.5	1.7	WQAL	easy	8.2	8.5	9.3	10.1
WLAK	soft AC	4.2	4.2	3.3	3.7	WNIC	AC	4.0	3.9	3.8	4.1	WYCB	religious	1.5	1.7	1.6	1.5	WZAK	urban	8.1	7.5	9.8	8.9
WCKG	cls rock	2.8	2.9	3.7	3.4	WXYT	news/talk	4.0	4.8	3.5	4.0	WMMJ	AC	1.4	1.4	1.3	1.2	WMJI-FM	AC	7.7	9.4	8.1	8.0
WJJD	nostalgia	3.4	2.6	2.7	3.3	WOMC	AC	3.7	3.3	3.8	4.0	DALLAS—(10)						WLTJ	AC	6.3	5.4	6.5	7.4
WCLR	AC	3.5	3.0	2.7	3.0	WRIF	album	4.8	4.5	3.9	3.9	KVIL-AM-FM	AC	7.3	7.1	8.1	9.3	WLTF	AC	6.3	5.4	6.5	7.4
WJMK	oldies	2.4	2.9	2.9	2.7	WCSX	cls rock	1.7	4.2	3.8	3.7	KKDA-FM	urban	9.6	8.7	10.6	8.6	WDOK	easy	6.3	5.2	4.4	6.8
WUSN	country	3.1	3.3	2.6	2.6	WLTJ	lite AC	3.5	2.8	2.7	3.3	KPLX	country	8.4	7.4	6.9	7.4	WWWE	news	5.1	6.9	6.4	5.3
WXRT	album	2.9	2.7	2.4	2.5	CKLW-AM	top 40/nos	4.1	3.8	3.6	3.2	KRLD	news	5.5	5.6	5.6	6.6	WNCX	cls rock	3.2	4.1	4.7	4.8
WKQX	top 40	3.0	3.2	2.9	2.5	WDTX	AC	2.6	2.7	1.8	2.4	KEGL	top 40	5.3	6.3	4.6	6.2	WGAR-FM	country	5.3	6.7	4.6	4.7
WLUP-AM	album	.7	1.2	1.9	2.1	WKSJ	oldies	2.5	2.4	2.1	2.3	KMEZ-AM-FM	easy	6.3	4.9	6.3	6.0	WERE	news/talk	3.2	3.2	2.9	3.7
WFYR	AC	2.3	2.6	2.9	2.0	WJZZ	jazz	2.6	1.6	1.8	2.1	WBAP	country	5.2	6.6	5.2	5.3	WRQC	top 40	3.5	3.1	3.1	2.7
WFMT	classical	1.3	1.4	1.1	2.0	WQRS	classical	1.3	1.2	1.6	1.5	KSCS	country	3.2	4.5	5.8	4.1	WCLV	classical	1.7	1.6	1.4	2.1
WLS	top 40	2.7	2.5	2.2	1.8	WCXI	country	1.5	1.4	1.6	1.3	KHYI	top 40	4.2	3.9	4.1	4.9	WONE-FM	album	1.5	1.5	1.2	2.1
WNUA	AC/new age/	1.3	1.6	1.2	1.8	WGPR	urban	1.2	1.6	1.3	1.3	KTXQ	album	4.3	4.6	3.9	3.7	WPHR	urban/cross	2.2	1.5	2.0	1.8
WVON	urban	1.5	1.5	1.2	1.6	WHND	oldies	.7	.7	.9	1.2	KLUV	AC	3.3	4.0	3.6	3.6	WABQ	black gospel	2.5	1.3	1.9	1.5
WMAQ	talk/var	1.7	2.2	1.9	1.4	CKLW-FM	big band/nos	1.6	1.0	1.1	1.2	KLUV	AC	3.3	4.0	3.6	3.6	WJMO	black	2.0	1.6	1.8	1.5
WNIB	classical	.9	1.2	.8	1.4	WCHB	urban	1.2	.7	1.1	1.1	KQZY	easy	3.6	3.6	3.3	3.3	WRMR	MOR	1.6	1.2	1.1	1.1
WLNK	soft urban	1.2	1.4	1.2	1.1	WMTG	Motown gold	—	1.1	.9	1.1	KZEW	album	2.2	2.5	2.8	3.0	WEOL	MOR/var	1.5	.7	1.1	1.0
WOJO	Spanish	1.3	1.2	1.1	1.1	WQBH	urban	1.2	.7	1.3	1.0	KOJO	Spanish	1.9	1.4	2.4	2.9	WMJI-AM	nos	3.8	3.7	3.2	1.0
BOSTON—(7)																							
WBCN	album	6.8	7.1	7.3	7.4	WGBL	urban	1.2	.7	1.1	1.1	KOAI	AC/new age/	3.1	2.0	2.2	2.8	WZLW	country	2.5	1.9	2.0	1.7
WBZ	AC/var	9.0	8.7	7.1	7.3	WJZZ	big band/nos	1.6	1.0	1.1	1.2	WZLW	country	3.9	3.6	3.0	2.4	WZLW	country	5.0	4.5	4.2	4.2
WXKS-FM	top 40	8.9	8.8	8.1	7.0	WCHB	urban	1.2	.7	1.1	1.1	WZLW	country	1.5	1.9	1.7	2.2	WZLW	country	5.0	4.5	4.2	4.2
WRKO	talk	7.0	6.9	6.4	6.9	WMTG	Motown gold	—	1.1	.9	1.1	WZLW	country	1.5	1.9	1.7	2.2	WZLW	country	5.0	4.5	4.2	4.2
WJIB	easy	6.7	5.7	6.3	5.7	WQBH	urban	1.2	.7	1.3	1.0	WZLW	country	1.5	1.9	1.7	2.2	WZLW	country	5.0	4.5	4.2	4.2
WEEI	news	5.1	4.6	4.9	5.2	WZLW	country	1.5	1.4	1.6	1.3	WZLW	country	1.5	1.9	1.7	2.2	WZLW	country	5.0	4.5	4.2	4.2
WZOU	top 40	3.6	4.7	4.3	5.2	WZLW	country	1.5	1.4	1.6	1.3	WZLW	country	1.5	1.9	1.7	2.2	WZLW	country	5.0	4.5	4.2	4.2
WHDH	AC	5.8	5.7	4.6	5.2	WZLW	country	1.5	1.4	1.6	1.3	WZLW	country	1.5	1.9	1.7	2.2	WZLW	country	5.0	4.5	4.2	4.2
WZLX	classic hits	4.1	4.5	4.0	4.4	WZLW	country	1.5	1.4	1.6	1.3	WZLW	country	1.5	1.9	1.7	2.2	WZLW	country	5.0	4.5	4.2	4.2
WSSH	AC	4.9	4.7	4.4	4.4	WZLW	country	1.5	1.4	1.6	1.3	WZLW	country	1.5	1.9	1.7	2.2	WZLW	country	5.0	4.5	4.2	4.2
WROR	AC	3.8	3.8	4.2	3.2	WZLW	country	1.5	1.4	1.6	1.3	WZLW	country	1.5	1.9	1.7	2.2	WZLW	country	5.0	4.5	4.2	4.2
WILD	urban	1.7	2.3	2.8	3.0	WZLW	country	1.5	1.4	1.6	1.3	WZLW	country	1.5	1.9	1.7	2.2	WZLW	country	5.0	4.5	4.2	4.2
WMJX	AC	4.0	3.5	2.9	2.9	WZLW	country	1.5	1.4	1.6	1.3	WZLW	country	1.5	1.9	1.7	2.2	WZLW	country	5.0	4.5	4.2	4.2
WODS	oldies	1.3	1.4	1.5	2.9	WZLW	country	1.5	1.4	1.6	1.3	WZLW	country	1.5	1.9	1.7	2.2	WZLW	country	5.0	4.5	4.2	4.2
WVBF	AC	3.1	2.5	2.7	2.7	WZLW	country	1.5	1.4	1.6	1.3	WZLW	country	1.5	1.9	1.7	2.2	WZLW	country	5.0	4.5	4.2	4.2
WBOS	country	1.6	2.2	1.9	2.3	WZLW	country	1.5	1.4	1.6	1.3	WZLW	country	1.5	1.9	1.7	2.2	WZLW	country	5.0	4.5	4.2	4.2
WAAF	album	1.8	2.7	1.9	2.0	WZLW	country	1.5	1.4	1.6	1.3	WZLW	country	1.5	1.9	1.7	2.2	WZLW	country	5.0	4.5	4.2	4.2
WXKS-AM	nos	1.4	1.8	1.7	1.6	WZLW	country	1.5	1.4	1.6	1.3	WZLW	country	1.5	1.9	1.7	2.2	WZLW	country	5.0	4.5	4.2	4.2
WFXN	album	1.2	.6	1.4	1.5	WZLW	country	1.5	1.4	1.6	1.3	WZLW	country	1.5	1.9	1.7	2.2	WZLW	country	5.0	4.5	4.2	4.2
WCRB	classical	1.6	1.4	1.8	1.4	WZLW	country	1.5	1.4	1.6	1.3	WZLW	country	1.5	1.9	1.7	2.2	WZLW	country	5.0	4.5	4.2	4.2
HOUSTON—(8)																							
KIKK-FM	country	7.6	8.0	7.3	8.3	WZLW	country	1.5	1.4	1.6	1.3	WZLW	country	1.5	1.9	1.7	2.2	WZLW	country	5.0	4.5	4.2	4.2
KMJQ	urban	9.9	9.1	10.3	7.8	WZLW	country	1.5	1.4	1.6	1.3	WZLW	country	1.5	1.9	1.7	2.2	WZLW	country	5.0	4.5	4.2	4.2
KKBQ-AM-FM	top 40	8.1	7.1	7.4	6.6	WZLW	country	1.5	1.4	1.6	1.3	WZLW	country	1.5	1.9	1.7	2.2	WZLW	country	5.0	4.5	4.2	4.2
KRBE-AM-FM	top 40	6.2	6.7	7.3	6.5	WZLW	country	1.5	1.4	1.6	1.3	WZLW	country	1.5	1.9	1.7	2.2	WZLW	country	5.0	4.5	4.2	4.2
KLOL	album	4.4	4.3	5.6	6.2	WZLW	country	1.5	1.4	1.6	1.3	WZLW	country	1.5	1.9	1.7	2.2	WZLW	country	5.0	4.5	4.2	4.2
KILT-FM	country	6.4	7.3	6.0	5.9	WZLW	country	1.5	1.4	1.6	1.3	WZLW	country	1.5	1.9	1.7	2.2	WZLW	country	5.0	4.5	4.2	4.2
KODA	easy	5.5	5.4	5.5	5.7	WZLW	country	1.5	1.4	1.6	1.3	WZLW	country	1.5	1.9	1.7	2.2	WZLW	country	5.0	4.5	4.2	4.2
KTRH	news/talk	4.6	6.8	6.9	4.9	WZLW	country	1.5	1.4	1.6	1.3	WZLW	country	1.5	1.9	1.7	2.2	WZLW	country	5.0	4.5	4.2	4.2
KFMK	MOR	5.3	5.2	4.9	4.9	WZLW	country	1.5	1.4	1.6	1.3	WZLW	country	1.5	1.9	1.7	2.2	WZLW	country	5.0	4.5	4.2	4.2
KZFX																							



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Hits From Billboard 10 and
20 Years Ago This Week

POP SINGLES—10 Years Ago

1. **Stayin' Alive**, Bee Gees, RSO
2. **Short People**, Randy Newman, WARNER BROS
3. **Baby Come Back**, Player, RSO
4. **We Are The Champions**, Queen, ELEKTRA
5. **Love Is Thicker Than Water**, Andy Gibb, RSO
6. **Just The Way You Are**, Billy Joel, COLUMBIA
7. **How Deep Is Your Love**, Bee Gees, RSO
8. **Sometimes When We Touch**, Dan Hill, 20TH CENTURY
9. **You're In My Heart**, Rod Stewart, WARNER BROS
10. **Emotion**, Samantha Sang, PRIVATE STOCK

POP SINGLES—20 Years Ago

1. **Judy In Disguise**, John Fred & His Playboy Band, PAULA
2. **Chain Of Fools**, Aretha Franklin, ATLANTIC
3. **Hello Goodbye**, Beatles, CAPITOL
4. **Woman, Woman**, Union Gap, COLUMBIA
5. **Green Tambourine**, Lemon Pipers, BUDDAH
6. **Daydream Believer**, Monkees, COLGEMS
7. **Bend Me, Shape Me**, American Breed, ACTA
8. **I Second That Emotion**, Smokey Robinson & the Miracles, TAMLA
9. **I Heard It Through The Grapevine**, Gladys Knight & the Pips, SOUL
10. **If I Could Build My Whole World Around You**, Marvin Gaye & Tammi Terrell, TAMLA

TOP ALBUMS—10 Years Ago

1. **Saturday Night Fever**, Soundtrack, RSO
2. **Foot Loose & Fancy Free**, Rod Stewart, WARNER BROS
3. **All 'N' All**, Earth, Wind & Fire, COLUMBIA
4. **News Of The World**, Queen, ELEKTRA
5. **Out Of The Blue**, Electric Light Orchestra, JET
6. **Rumours**, Fleetwood Mac, WARNER BROS
7. **I'm Glad You're Here With Me Tonight**, Neil Diamond, COLUMBIA
8. **The Grand Illusion**, Styx, A&M
9. **The Stranger**, Billy Joel, COLUMBIA
10. **Running On Empty**, Jackson Browne, ASYLUM

TOP ALBUMS—20 Years Ago

1. **Magical Mystery Tour**, Beatles, CAPITOL
2. **Their Satanic Majesties Request**, Rolling Stones, LONDON
3. **Pisces, Aquarius, Capricorn & Jones, Ltd.**, Monkees, COLGEMS
4. **Diana Ross & The Supremes Greatest Hits**, Diana Ross & the Supremes, MOTOWN
5. **Ninth**, Herb Alpert & the Tijuana Brass, A&M
6. **Sgt. Pepper's Lonely Hearts Club Band**, Beatles, CAPITOL
7. **Disraeli Gears**, Cream, ATCO
8. **Love**, Andy Williams, COLUMBIA
9. **Farewell To The First Golden Era**, Mamas & Papas, DUNHILL
10. **Golden Hits**, Turtles, WHITE WHALE

COUNTRY SINGLES—10 Years Ago

1. **Out Of My Head And Back In My Bed**, Loretta Lynn, MCA
2. **You're The One**, Oak Ridge Boys, ABC/DOT
3. **To Daddy**, Emmylou Harris, WARNER BROS
4. **I Just Wish You Were Someone I Love**, Larry Gatlin, MONUMENT
5. **Don't Break The Heart That Loves You**, Margo Smith, WARNER BROS
6. **What A Difference You Made In My Life**, Ronnie Milsap, RCA
7. **What Did I Promise Her Last Night**, Mel Tillis, MCA
8. **Middle Age Crazy**, Jerry Lee Lewis, MERCURY
9. **Something To Brag About**, Mary Kay Place, COLUMBIA
10. **Woman To Woman**, Barbara Mandrell, ABC/DOT

SOUL SINGLES—10 Years Ago

1. **Which Way Is Up**, Stargard, MCA
2. **Our Love**, Natalie Cole, CAPITOL
3. **Always And Forever**, Heatwave, EPIC
4. **Too Hot To Trot**, Commodores, MOTOWN
5. **FFUN**, Con Funk Shun, MERCURY
6. **Dance, Dance, Dance**, Chic, ATLANTIC
7. **Jack And Jill**, Raydio, ARISTA
8. **Galaxy**, War, MCA
9. **Ain't Gonna Hurt Nobody**, Brick, BANG
10. **Lovely Day**, Bill Withers, COLUMBIA

'All-Out War' Brews Among San Antonio Stations

BY CHARLENE ORR

SAN ANTONIO, Texas Military concerns and tourism have kept San Antonio from being severely hurt by the South's oil depression, but programmers here say there's no room for wimps in the battle for listeners and decreasing ad dollars. The budget for time buys is off by about \$10 million from 1986's figure of \$40 million, forcing stations to depend on creative promotions and programming to get those harder-to-come-by time buys.

The opportunity to get a little crazy has programmers' blood pumping. Says Jay Scott, program director of strong adult contemporary station KSMG, "The radio market [here] is able to—and does—take more chances, is incredibly visible to the community, and is on the verge of an exciting, all-out war."

There are 28 stations in the San Antonio market. The top eight—according to the 1987 winter Arbitron 12-plus, overall shares—are busy devising ways to steal listeners from the competition, even if it means using a competitor's slogan or promotional ideas.

Jim Owens, PD of country station KAJA "KJ-97," is familiar with "borrowing" by the competition. "We've positioned ourselves for six years as continuous country and music intensive," he says. "We play 12 or more songs in a row, hour after hour. Our television and billboard campaigns all include that theme. Our competition has decided to position themselves the same way. So right now, it's a matter of who's going to win in the slogans war. Our competition doesn't want their own position; they want ours. But that's OK; it keeps us on our toes."

Owens competes with six other country signals that can be picked up in the San Antonio area. Using the slogan "San Antonio's best

country," KJ-97 has managed to stay on top, pulling a 6.8 in the 1987 winter Arbitrons.

Bill Thorman, operations manager for the city's No. 1 station, top 40 KTFM, has mixed emotions about being involved in the war for listeners. Part of the problem, he says, is that San Antonio has yet to become a reckoning force in the radio business. "A lot of people who are beginners are working in the market," he says.

Thorman says KTFM often brings in talent from out of town. "We're very quality oriented, and we find the best talent, regardless of the market size they work in," he says. "We're the pacesetters here, and sometimes we feel we're running a broadcasting school. Other stations listen to us to find out how to do things. For instance, no one in the market used television drop-ins until our morning guy added them. Now everybody's doing it."

Thorman says KTFM's competition is conspiring against the station, and he likens the situation to a scene from "Our Gang." "If you remember, Alfalfa would be standing there while Spanky crawled silently behind him," he says. "Buckwheat would then push Alfalfa over Spanky. That's the kind of games I have to watch for. I've got two ACs after my adult audience and another top 40 and an album rock after my 18- to 34-year-olds. We position ourselves as having the good of the other stations, minus the weak points."

Thorman says KTFM has been No. 1 since 1983, thanks partly to the station's promotions. In a town made up mostly of blue-collar workers, KTFM has given away 47 cars and four homes in the four years since Thorman has been at the station.

Warren Tichenor, sales manager of KCOR, the nation's first full-time Spanish-language outlet, says the

station's trump card is listener loyalty. The day before Thanksgiving, for example, KCOR announced that turkeys and beverages would be given free to anyone who showed up in the station's parking lot. "By 5 a.m., there were over 300 cars in the parking lot. People appreciate any help they can get, and they will remember us," says Tichenor.

Tichenor, who works for the family-owned Tichenor Media Systems, says he conducts extensive market research to better serve the audience. San Antonio's population is 53% Hispanic, and Tichenor says KCOR and other Spanish-language stations have an obligation to the city's Spanish-speaking residents who cannot rely on mainstream radio for information.

"We go so far as to send greetings to every baby that is born with a Spanish surname," says Tichenor. "And we have rosaries several times a day."

He adds that KCOR extends its public-service approach to clients. "Say Jell-O Pudding Pops wants to promote in the Spanish community. Now, Anglos have heard the ads for years, but the product hasn't been advertised in Spanish. We would set up booths at one of our events where we bring in several artists to perform and let the audience sample the products and ask questions directly of the advertisers."

KCOR fires its biggest promotional guns each year at the Hispanic State Fair, which is usually attended by 50,000-60,000 people.

"We're promotional terrorists," says KITY "Power 93" PD Rick Upton. "Ratings wars are just kicking in, and promotions are the way to fight. If KTFM [Power 93's most direct competition] has an event, chances are we're right there trying to steal the show or have already done it. No matter who's doing what, it looks like it's us doing it."

As for its own on-air promotions,

Upton says KITY prefers frequent giveaways of small items to infrequent giveaways of high-ticket items. The approach helped KITY check in at No. 4 overall with a 6.5 share.

Dana Brown, PD of classic hits/album rock station KZEP, says he is breaking all the rules at his station. "It's unusual for a classic rocker to be a formidable promotional foe, but we are," he says. "Some of our big-capacity nightclubs and theaters down here have gone so far as to say we're single-handedly responsible for getting people back into the nightclubs. I'm also looking at a plaque I've just received for our involvement with local blues music. There's a lot of that down here," says Brown.

Thanks to that high profile, Brown says, "We raised \$60,000 this year for charity. Our promotional calendar consisted of our regular Friday night 'Party On The Patio' broadcasts from local cantinas; a Halloween bash on St. Mary's Street, lined by several clubs, which drew 40,000 people; and our Red, White, and Blues July 4 party, which drew 4,000."

The only top-rated station pulling back a little in the promotional race is KISS, the market's only hard rock outlet, headed by new PD Tom Scheppeke. When Scheppeke arrived, KISS was a solid No. 2, with an 8.6 in the Arbitrons. His first act as PD was to strip the station of any slogans. "KISS is a legend in this market," he says. "It's been here since the '70s; it has an identity. What we have to remember is why we have an audience. The listener listens for three reasons—they want to hear good rock'n'roll, hear good personalities they can relate to, and win concert tickets. As long as we keep that in mind, we can phase out that overemphasis on 18-34 males and try to reach the 25-plus where we need to be."

FEATURED PROGRAMMING

WESTWOOD ONE has just completed two programming coups, pulling oldies maven **Dick Bartley** from United Stations and rock interviewer **Timothy White** from Radio Today Entertainment. United Stations has not interrupted its delivery of "Solid Gold Saturday Night," opting instead to air the long-running show without Bartley. US intends to continue offering the show to affiliates.

Radio Today Entertainment has not yet announced whether it will continue to produce a music/interview program to replace "Timothy White's Rock Stars." RTE president **Dan Formento** released a terse statement expressing the company's surprise at White's decision to leave, and the statement hinted that the company will continue to produce a program for the format.

With Bartley moving to WW1 and US continuing with "Solid Gold Saturday Night," there will now be two live, five-hour oldies shows available on Saturday nights. The field

also has CBS Radio Network's "Cruisin' America With Cousin Bruce." The new WW1 show, titled "Dick Bartley's Rock'n'Roll Oldies Show," is scheduled to debut Feb. 6. The show's format will be

similar to that of "Solid Gold." United Stations says Bartley's move is "simply a personnel change. It will not affect the format, sound, or name of the program." The name is the property of United Stations.

Technically, the show was produced by **Dick Bartley Productions**, but US owns the oldies library from which the program's playlist was drawn.

(Continued on next page)



"Rockline" Line. Richard Marx gets the Global Satellite Network staff to line up for a head count as he takes a few moments to find out who's who before manning the "Rockline" phones. Shown, from left, are "Rockline" host Bob Coburn; Global's Tina Zimring; Marx; and Global's Sharron Sanchez, Mark Felsot, Rachel Perkoff, Mike Correia, and Jim Nelson.

PROMOTIONS

(Continued from page 16)

had spent 22 days living next to a semitrailer at a mall in the area for the Wheels For Meals effort. The station started the campaign in 1986. Since then it has collected 83

tons of food.

Music compilations were a popular promotions tool this year. For example, rocker WCXR Alexandria, Va., put together a classic-hits com-

pact disk for the U.S. Marines' Toys For Tots program, and WQHT "Hot 103" New York put together an album of custom-mixed dance tunes to benefit the New York Children With AIDS Care Project.

Other stations also helped get the word out on AIDS in 1987. To mention just a few: "Power 106" KPWR Los Angeles tied in with Hollywood's 100th anniversary celebration and directed the efforts of its annual Powerhouse megaparty toward the Los Angeles organization of the AIDS Project. KMEL San Francisco threw its annual Christmas party for the San Francisco AIDS Foundation, with entertainment by Natalie Cole and Alexander O'Neal. And WRQX "Q-107" Washington, D.C., also made a tremendous effort to raise funds to fight AIDS.

On the heels of the Gannett Foundation's \$100,000 donation to the victims of the California earthquake, the foundation awarded Los Angeles' Community Services Resource Corp. one of its two \$250,000 Community Priorities Program awards. The Los Angeles CSRC plans to use the grant to create an Adopt-A-Shelter program, aimed at raising \$1 million in money and goods for the area's 114 shelters. PETER J. LUDWIG



Morning Show Stowaways. KFRC "Magic 61" San Francisco morning man Carter B. Smith, left, and chief engineer Phil Lerza, right, use a little theater-of-the-mind for a morning-show cruise as they take listeners through the Panama Canal with the Cunard Princess. The two served up a salty remote as they took to a dinghy to get a good perspective and describe the luxury liner to listeners as it passed through the locks.

FEATURED PROGRAMMING

(Continued from preceding page)

As for the new host of "Solid Gold," US would say only that "a nationally known air personality will be appointed shortly." US' catalog has another show with Bartley in its title: "Solid Gold Scrapbook With Dick Bartley," a daily, one-hour oldies program. There was no word at press time on whether US would continue with that show, but speculation is that the show will remain in the US catalog with a new host.

"Timothy White's Rock Stars" was produced by Radio Today for the ABC Rock Network in 1986, and Radio Today Entertainment cleared the show on its own in 1987. Advertising sales were handled by LBS Communications. In another recent RTE/WW1 switch, RTE got back its "Flashback" when WW1 decided to drop the NBC Radio Entertainment program in favor of its own version, "Backtrack" (Billboard, Dec. 12.)

In the company's statement on the White/WW1 announcement, Radio Today Entertainment president Dan Formento said, "We were very suprised to hear that Timothy White had gone to work for Westwood One, as he had stated to us on numerous occasions that that was one company he would never be associated with. As the creators and producer of the 'Rock Stars' radio series, we can assure everyone that the stature of talent, production quality, and special-event status of our series will not be diminished by his departure."

The show was a monthly feature through RTE and will continue as such with WW1. WW1 is planning to increase the scope of the show to make it a monthly special event, with White covering artists and special rock events. WW1 plans to

keep the timing of the show flexible by allowing it to vary in length from month to month, depending on the subject matter.

In other Westwood One news, the long-running "Line One" has been deleted from the catalog. Originally a live rock call-in show, it had been delivered prerecorded for some time. "The Miller Sound Express" changed names twice over the holidays and is now "Night Scene." The one-hour, urban weekly is still the same show, however. The weekly, one-hour "Rock Over London" began the recent migration of shows to the WW1 catalog. The Rock Over London Ltd., London, production had been distributed in the U.S. by Radio International, but as of Jan. 1 the show took on the WW1 banner.

THE decision by Frank Cody and Owen Leach to leave Metropolitan Broadcasting and the company's KTWV "the Wave" Los Angeles has precipitated a number of quick personnel adjustments at KTWV and the Satellite Music Network in Dallas (Billboard, Jan. 16). SMN is involved with Metropolitan in a joint venture that has SMN nationally distributing the Wave as a 24-hour-a-day satellite service. Initial speculation is that the Cody/Leach departure will not adversely affect SMN's fledgling format, which now has eight major market affiliates.

Christine Brodie has been promoted to VP/MD and Paul Goldstein has been promoted to VP/director of program operations for SMN's Wave network. Their titles and responsibilities have not changed at Metropolitan's KTWV. Brodie continues as assistant PD and MD, and Goldstein continues as the Los Angeles station's director

of program operations.

Both Brodie and Goldstein were part of Metropolitan's original think tank that turned rocker KMET into KTWV and the Wave. Their responsibilities include keeping separate logs for each day, one for KTWV and one for the Wave network. SMN has also added WLS-AM/WYFZ-FM Chicago eight-year veteran Rich McMillan as operations manager for the Wave network. He'll be heading up the network's affiliate-relations effort and will be responsible for its day-to-day execution. 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.

Jan. 20, Rock'N'Roll Hall Of Fame Induction Ceremonies Special, Live CBS RadioRadio Special, three hours.

Jan. 20, Supertramp, Classic Call, Premiere Radio Network, one hour.

Jan. 22-24, American Music Awards Nominations Special, United Stations Special, three hours.

Jan. 22-24, Ted Nugent, Metalshop, MJI Broadcasting, one hour.

Jan. 22-24, Heart, Hot Rocks, United Stations, 90 minutes.

Jan. 22-24, Jody Watley, Star Beat, MJI Broadcasting, one hour.

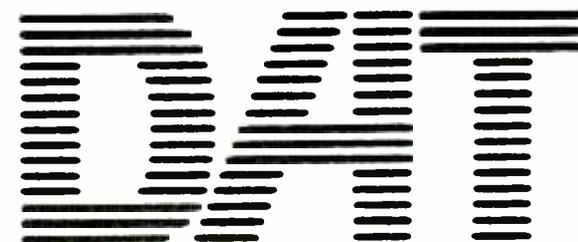
Jan. 22-24, Tanya Tucker, Country Today, MJI Broadcasting, one hour.

Jan. 22-25, Foreigner, Rock Watch, United Stations, three hours.

Jan. 23-24, Force M.D.'s/Deele/Fred "Rerun" Berry/Risé Walden, RadioScope, Lee Bailey Communications, one hour.

Jan. 23-24, Dan Seals/Ballie & the Boys, Country Close-Up, ProMedia, one hour.

Jan. 24, Mr. Mister/Hooters, King Biscuit Flower Hour, DIR Broadcasting, one hour.



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THE PLATTERS Only You DAT/30.80 016	CHICK COREA La Fiesta DAT/30.90 061	PERCY SLEDGE When A Man... DAT/30.80 083	B I R D Y Highlights DAT/30.90 192
SOLOMON BURKE Sweeter Than... DAT/30.80 099	POWER PACK New Vision DAT/30.90 191	BERRY LIPMAN First Class DAT/30.90 190	J. . BACH Orgelwerk DAT/30.1509



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

PLATINUM

400 WHTZ FM

New York O.M.: Steve Kingston

1	Tiffany, Could've Been
2	George Harrison, Got My Mind Set On You
3	Michael Jackson, The Way You Make Me Feel
4	George Michael, Faith
5	Whitney Houston, So Emotional
6	Debbie Gibson, Shake Your Love
7	INXS, Need You Tonight
8	Whitesnake, Is This Love
9	Bangles, Hazy Shade Of Winter
10	Expose, Seasons Change
11	M/A/R/R/S, Pump Up The Volume
12	Debbie Gibson, Shake Your Love
13	Elton John, Candle In The Wind
14	The Cover Girls, Because Of You
15	Bill Medley & Jennifer Warnes, (I've Been) Separated From You
16	Keith Sweat, I Want Her
17	Salt-N-Pepa, Push It
18	Madonna, Spotlight
19	Belinda Carlisle, Heaven Is A Place Where You Come To Me
20	Steve Winwood, Valerie
21	Richard Marx, Should've Known Better
22	Rick Astley, Never Gonna Give You Up
23	Roger, I Want To Be Your Man
24	Jody Watley, Don't You Want Me
25	Strayer, Honestly
26	Patrick Swayze (Wendy Fraser), Heart, There's The Girl
27	George Michael, Father Figure
28	Triffany, I Think We're Alone Now
29	Prince & The New Power Generation, The Love Machine Album
30	Swing Out Sister, Breakout

POWER 95 WHTZ FM

New York P.D.: Larry Berger

1	Tiffany, Could've Been
2	George Harrison, Got My Mind Set On You
3	George Michael, Faith
4	Whitney Houston, So Emotional
5	Debbie Gibson, Shake Your Love
6	INXS, Need You Tonight
7	Taylor Dayne, Tell It To My Heart
8	Michael Jackson, The Way You Make Me Feel
9	Bangles, Hazy Shade Of Winter
10	Expose, Seasons Change
11	M/A/R/R/S, Pump Up The Volume
12	Debbie Gibson, Shake Your Love
13	Elton John, Candle In The Wind
14	Whitesnake, Is This Love
15	Bill Medley & Jennifer Warnes, (I've Been) Separated From You
16	Rick Astley, Never Gonna Give You Up
17	Roger, I Want To Be Your Man
18	The Cover Girls, Because Of You
19	Belinda Carlisle, Heaven Is A Place Where You Come To Me
20	Jody Watley, Don't You Want Me
21	Eric Carmen, Hungry Eyes (From "Dirty Harry")
22	Steve Winwood, Valerie
23	Michael Bolton, (I Wanna) Love You
24	Bruce Springsteen, Tunnel Of Love
25	Salt-N-Pepa, Push It
26	The California Raisins, I Heard It Thru The Grapevine
27	Patrick Swayze (Wendy Fraser), Heart, There's The Girl
28	Madonna, Spotlight
29	George Michael, Father Figure

WBBM-FM 89.6

Chicago P.D.: Buddy Scott

1	George Harrison, Got My Mind Set On You
2	George Michael, Faith
3	Tiffany, Could've Been
4	Michael Jackson, The Way You Make Me Feel
5	Whitney Houston, So Emotional
6	Bangles, Hazy Shade Of Winter
7	Taylor Dayne, Tell It To My Heart
8	Expose, Seasons Change
9	Madonna, Spotlight
10	John Cougar Mellencamp, Cherry Bomb
11	Roger, I Want To Be Your Man
12	INXS, Need You Tonight
13	Rick Astley, Never Gonna Give You Up
14	The Cover Girls, Because Of You
15	M/A/R/R/S, Pump Up The Volume
16	Natalie Cole, I Live For Your Love
17	Pretty Poison, Catch Me (I'm Falling)
18	Debbie Gibson, Shake Your Love
19	Boy George, Live My Life (From The Fi Gypsies)
20	Glady's Knight & The Pips, Love Overbo
21	Melissa Morgan, If You Can Do It C
22	Salt-N-Pepa, Push It
23	George Michael, Father Figure
24	Pat Sajak, I Want Her
25	Richard Marx, Endless Summer Nights
26	The Jets, Rocket 2 You

KISFM 102.7

Los Angeles P.D.: Steve Rivers

1	INXS, Need You Tonight
2	George Harrison, Got My Mind Set On You
3	Taylor Dayne, Tell It To My Heart
4	Salt-N-Pepa, Push It
5	Whitney Houston, So Emotional
6	Michael Jackson, The Way You Make Me Feel
7	Elton John, Candle In The Wind
8	George Michael, Faith
9	Expose, Seasons Change
10	Bangles, Hazy Shade Of Winter
11	Tiffany, Could've Been
12	Jody Watley, Don't You Want Me
13	Pretty Poison, Catch Me (I'm Falling)
14	Natalie Cole, I Live For Your Love
15	Whitesnake, Is This Love
16	George Michael, Father Figure
17	Debbie Gibson, Shake Your Love
18	Prince, I Could Never Take The Place
19	Roger, I Want To Be Your Man
20	Belinda Carlisle, Heaven Is A Place Where You Come To Me
21	Keith Sweat, I Want Her
22	Steve Winwood, Valerie
23	Pet Shop Boys & Dusty Springfield, Wh
24	Fleetwood Mac, Everywhere
25	Heart, There's The Girl
26	Men Without Hats, Pop Goes The World
27	Cher, I Found Someone
28	Richard Marx, Should've Known Better
29	Paul Carrack, Don't Shed A Tear
30	Depeche Mode, Never Let Me Down
31	Gloria Estefan & Miami Sound Machine, Gloria Estefan & Miami Sound Machine
32	Sting, We'll Be Together

GOLD

108 FM

Boston P.D.: Sunny Joe White

1	Michael Jackson, The Way You Make Me Feel
2	Natalie Cole, I Live For Your Love
3	INXS, Need You Tonight
4	Heart, There's The Girl
5	Cher, I Found Someone
6	Tiffany, Could've Been
7	Expose, Seasons Change
8	Bananarama, I Can't Help It
9	Rick Astley, Never Gonna Give You Up
10	The Cover Girls, Because Of You
11	Pet Shop Boys & Dusty Springfield, Wh
12	New Order, True Faith
13	Fleetwood Mac, Everywhere
14	Bangles, Hazy Shade Of Winter
15	The Cure, Just Like Heaven
16	Roger, I Want To Be Your Man
17	Bruce Springsteen, Tunnel Of Love
18	Prince, I Could Never Take The Place
19	Foreigner, Say You Will
20	M/A/R/R/S, Pump Up The Volume
21	Eric Carmen, Hungry Eyes (From "Dirty Harry")
22	Eurythmics, I Need A Man
23	Boy George, Live My Life (From The Fi Gypsies)
24	Glady's Knight & The Pips, Love Overbo
25	Madonna, Spotlight
26	Donna Summer With Mickey Thomas Only

EAGLE-106 WEEZ

Philadelphia P.D.: Charlie Quinn

1	Tiffany, Could've Been
2	George Michael, Faith
3	George Harrison, Got My Mind Set On You
4	Bangles, Hazy Shade Of Winter
5	Michael Jackson, The Way You Make Me Feel
6	INXS, Need You Tonight
7	Jody Watley, Don't You Want Me
8	Whitney Houston, So Emotional
9	Eric Carmen, Hungry Eyes (From "Dirty Harry")
10	Prince, I Could Never Take The Place
11	Elton John, Candle In The Wind
12	Bruce Springsteen, Tunnel Of Love
13	Expose, Seasons Change
14	Whitesnake, Is This Love
15	Roger, I Want To Be Your Man
16	Steve Winwood, Valerie
17	Foreigner, Say You Will
18	Natalie Cole, I Live For Your Love
19	Rick Astley, Never Gonna Give You Up
20	Pet Shop Boys & Dusty Springfield, Wh
21	M/A/R/R/S, Pump Up The Volume
22	The Cure, Just Like Heaven
23	Gloria Estefan & Miami Sound Machine, Gloria Estefan & Miami Sound Machine
24	Belinda Carlisle, I Get Weak
25	Squeeze, 853-5937
26	Fleetwood Mac, Everywhere
27	Boy George, Live My Life (From The Fi Gypsies)
28	Michael Jackson, The Way You Make Me Feel
29	Elton John, Candle In The Wind
30	Sting, Be Still My Beating Heart
31	Men Without Hats, Pop Goes The World
32	David Lee Roth, Just Like Paradise
33	George Michael, Father Figure
34	Cher, I Found Someone
35	Keith Sweat, I Want Her
36	Glady's Knight & The Pips, Love Overbo

104 WEEZ

Boston P.D.: Harry Nelson

1	Michael Jackson, The Way You Make Me Feel
2	Elton John, Candle In The Wind
3	INXS, Need You Tonight
4	Prince, I Could Never Take The Place
5	Roger, I Want To Be Your Man
6	George Harrison, Got My Mind Set On You
7	Whitney Houston, So Emotional
8	Heart, There's The Girl
9	Icehouse, Crazy
10	Bruce Springsteen, Tunnel Of Love
11	Whitesnake, Is This Love
12	Expose, Seasons Change
13	Taylor Dayne, Tell It To My Heart
14	Bangles, Hazy Shade Of Winter
15	Tiffany, Could've Been
16	Eric Carmen, Hungry Eyes (From "Dirty Harry")
17	Natalie Cole, I Live For Your Love
18	Pet Shop Boys & Dusty Springfield, Wh
19	New Order, True Faith
20	Paul Carrack, Don't Shed A Tear
21	George Michael, Faith
22	John Cougar Mellencamp, Cherry Bomb
23	Fleetwood Mac, Everywhere
24	Laura Branigan, Power Of Love
25	The Cover Girls, Because Of You
26	Men Without Hats, Pop Goes The World
27	Foreigner, Say You Will
28	Bananarama, I Can't Help It
29	Rick Astley, Never Gonna Give You Up
30	The Alarm, Rain In The Summertime
31	Cher, I Found Someone
32	M/A/R/R/S, Pump Up The Volume
33	Gloria Estefan & Miami Sound Machine, Gloria Estefan & Miami Sound Machine
34	Billy Idol, Hot In The City
35	U2, In God's Country
36	Boy George, Live My Life (From The Fi Gypsies)
37	Dan Hill, Never Thought (That I Could) Be Like That
38	The Jets, Rocket 2 You
39	Belinda Carlisle, I Get Weak
40	David Lee Roth, Just Like Paradise
41	Strayer, Honestly
42	George Michael, Father Figure
43	Squeeze, 853-5937
44	Yes, Rhythm Of Love

WVAZ 104.1 FM

Washington P.D.: Mark St. John

1	Taylor Dayne, Tell It To My Heart
2	George Harrison, Got My Mind Set On You
3	Bangles, Hazy Shade Of Winter
4	Tiffany, Could've Been
5	Elton John, Candle In The Wind
6	INXS, Need You Tonight
7	Eric Carmen, Hungry Eyes (From "Dirty Harry")
8	Jody Watley, Don't You Want Me
9	George Michael, Faith
10	Roger, I Want To Be Your Man
11	Pretty Poison, Catch Me (I'm Falling)
12	Heart, There's The Girl
13	Strayer, Honestly
14	M/A/R/R/S, Pump Up The Volume
15	Patrick Swayze (Wendy Fraser), Heart, There's The Girl
16	Pet Shop Boys & Dusty Springfield, Wh
17	Expose, Seasons Change
18	Salt-N-Pepa, Push It
19	Whitesnake, Is This Love
20	Men Without Hats, Pop Goes The World
21	Prince, I Could Never Take The Place
22	Rick Astley, Never Gonna Give You Up
23	George Michael, Father Figure
24	R.E.M., The One I Love
25	Bruce Springsteen, Tunnel Of Love
26	The Cure, Just Like Heaven
27	Gloria Estefan & Miami Sound Machine, Gloria Estefan & Miami Sound Machine
28	Whitney Houston, So Emotional
29	Cutting Head, I've Been Love Before
30	Belinda Carlisle, I Get Weak
31	Jody Watley, Some Kind Of Lover
32	The Jets, Rocket 2 You

Power Hits B94 FM

Pittsburgh P.D.: Jim Richards

1	Elton John, Candle In The Wind
2	Tiffany, Could've Been
3	Taylor Dayne, Tell It To My Heart
4	Whitney Houston, So Emotional
5	Expose, Seasons Change
6	Bangles, Hazy Shade Of Winter
7	Heart, There's The Girl
8	Michael Jackson, The Way You Make Me Feel
9	INXS, Need You Tonight
10	Fleetwood Mac, Everywhere
11	Foreigner, Say You Will
12	Bruce Springsteen, Tunnel Of Love
13	George Harrison, Got My Mind Set On You
14	John Cougar Mellencamp, Cherry Bomb
15	Eric Carmen, Hungry Eyes (From "Dirty Harry")
16	Roger, I Want To Be Your Man
17	Prince, I Could Never Take The Place
18	Pet Shop Boys & Dusty Springfield, Wh
19	Strayer, Honestly
20	Whitesnake, Is This Love
21	John Cougar Mellencamp, Cherry Bomb
22	Gloria Estefan & Miami Sound Machine, Gloria Estefan & Miami Sound Machine
23	Paul Carrack, Don't Shed A Tear
24	Belinda Carlisle, I Get Weak
25	Natalie Cole, I Live For Your Love
26	Debbie Gibson, Shake Your Love
27	Jody Watley, Don't You Want Me
28	Pretty Poison, Catch Me (I'm Falling)
29	David Lee Roth, Just Like Paradise
30	Eric Carmen, Hungry Eyes (From "Dirty Harry")
31	Richard Marx, Endless Summer Nights
32	Dan Hill, Never Thought (That I Could) Be Like That
33	Poison, Rock And Roll All Night

EAGLE-106 WEEZ

Philadelphia P.D.: Charlie Quinn

1	Tiffany, Could've Been
2	George Michael, Faith
3	George Harrison, Got My Mind Set On You
4	Bangles, Hazy Shade Of Winter
5	Michael Jackson, The Way You Make Me Feel
6	INXS, Need You Tonight
7	Jody Watley, Don't You Want Me
8	Whitney Houston, So Emotional
9	Eric Carmen, Hungry Eyes (From "Dirty Harry")
10	Prince, I Could Never Take The Place
11	Elton John, Candle In The Wind
12	Bruce Springsteen, Tunnel Of Love
13	Expose, Seasons Change
14	Whitesnake, Is This Love
15	Roger, I Want To Be Your Man
16	Steve Winwood, Valerie
17	Foreigner, Say You Will
18	Natalie Cole, I Live For Your Love
19	Rick Astley, Never Gonna Give You Up
20	Pet Shop Boys & Dusty Springfield, Wh
21	M/A/R/R/S, Pump Up The Volume
22	The Cure, Just Like Heaven
23	Gloria Estefan & Miami Sound Machine, Gloria Estefan & Miami Sound Machine
24	Belinda Carlisle, I Get Weak
25	Squeeze, 853-5937
26	Fleetwood Mac, Everywhere
27	Boy George, Live My Life (From The Fi Gypsies)
28	Michael Jackson, The Way You Make Me Feel
29	Elton John, Candle In The Wind
30	Sting, Be Still My Beating Heart
31	Men Without Hats, Pop Goes The World
32	David Lee Roth, Just Like Paradise
33	George Michael, Father Figure
34	Cher, I Found Someone
35	Keith Sweat, I Want Her
36	Glady's Knight & The Pips, Love Overbo

67 WEEZ

Washington P.D.: Chuck Morgan

1	George Harrison, Got My Mind Set On You
2	Steve Winwood, Valerie
3	Michael Jackson, The Way You Make Me Feel
4	Elton John, Candle In The Wind
5	Taylor Dayne, Tell It To My Heart
6	Tiffany, Could've Been
7	George Michael, Faith
8	Bangles, Hazy Shade Of Winter
9	INXS, Need You Tonight
10	Eric Carmen, Hungry Eyes (From "Dirty Harry")
11	Whitney Houston, So Emotional
12	Expose, Seasons Change
13	Whitesnake, Is This Love
14	Prince, I Could Never Take The Place
15	Men Without Hats, Pop Goes The World
16	Pretty Poison, Catch Me (I'm Falling)
17	Heart, There's The Girl
18	Natalie Cole, I Live For Your Love
19	Roger, I Want To Be Your Man
20	Jody Watley, Don't You Want Me
21	U2, In God's Country
22	Patrick Swayze (Wendy Fraser), Heart, There's The Girl
23	Gloria Estefan & Miami Sound Machine, Gloria Estefan & Miami Sound Machine
24	New Order, True Faith
25	Bruce Springsteen, Tunnel Of Love
26	Strayer, Honestly
27	Salt-N-Pepa, Push It
28	Whitesnake, Is This Love
29	Pet Shop Boys & Dusty Springfield, Wh
30	M/A/R/R/S, Pump Up The Volume
31	George Michael, Father Figure
32	Foreigner, Say You Will
33	EX The Rooters, Karla
34	EX Rick Astley, Never Gonna Give You Up
35	EX Richard Marx, Endless Summer Nights
36	EX Belinda Carlisle, I Get Weak

Q105 TARA BAY

Tampa O.M.: Mason Dixon

1	George Harrison, Got My Mind Set On You
2	Tiffany, Could've Been
3	Whitesnake, Is This Love
4	Elton John, Candle In The Wind
5	John Cougar Mellencamp, Cherry Bomb
6	Heart, There's The Girl
7	George Michael, Faith
8	Eric Carmen, Hungry Eyes (From "Dirty Harry")
9	INXS, Need You Tonight
10	Roger, I Want To Be Your Man
11	Bangles, Hazy Shade Of Winter
12	Belinda Carlisle, Heaven Is A Place Where You Come To Me
13	Strayer, Honestly
14	Bruce Springsteen, Tunnel Of Love
15	Expose, Seasons Change
16	Cher, I Found Someone
17	Whitney Houston, So Emotional
18	Cutting Head, I've Been Love Before
19	Belinda Carlisle, I Get Weak
20	Pet Shop Boys & Dusty Springfield, Wh
21	Paul Carrack, Don't Shed A Tear

79.5 WCYZ

Detroit P.D.: Brian Patrick

1	Michael Jackson, The Way You Make Me Feel
2	Tiffany, Could've Been
3	INXS, Need You Tonight
4	John Cougar Mellencamp, Cherry Bomb
5	Elton John, Candle In The Wind
6	Prince, I Could Never Take The Place
7	Bangles, Hazy Shade Of Winter
8	George Harrison, Got My Mind Set On You
9	Roger, I Want To Be Your Man
10	Heart, There's The Girl
11	Bruce Springsteen, Tunnel Of Love
12	Natalie Cole, I Live For Your Love
13	Paul Carrack, Don't Shed A Tear
14	Whitesnake, Is This Love
15	Taylor Dayne, Tell It To My Heart
16	Expose, Seasons Change
17	Foreigner, Say You Will
18	Pretty Poison, Catch Me (I'm Falling)
19	Cher, I Found Someone
20	Patrick Swayze (Wendy Fraser), Heart, There's The Girl
21	Whitney Houston, So Emotional
22	Madonna, Spotlight
23	Pet Shop Boys & Dusty Springfield, Wh
24	Icehouse, Crazy
25	Fleetwood Mac, Everywhere
26	Sting, Be Still My Beating Heart
27	Laura Branigan, Power Of Love
28	George Michael, Father Figure
29	Glenn Jones, We've Only Just Begun (T Squeeze, 853-5937)
30	Peabo Bryson & Regina Belle, Without You
31	Swing Out Sister, Twilight World
32	Keith Sweat, I Want Her
33	Stevie Wonder, You Will Know How To Feel
34	Gloria Estefan & Miami Sound Machine, Gloria Estefan & Miami Sound Machine
35	David Lee Roth, Just Like Paradise
36	Belinda Carlisle, I Get Weak
37	Boy George, Live My Life (From The Fi Gypsies)
38	Debbie Gibson, Shake Your Love
39	Richard Marx, Endless Summer Nights
40	Strayer, Honestly
41	Pepsi & Shirley, All Right Now

POWER 96 WHTZ FM

Detroit P.D.: Rick Gillette

1	Michael Jackson, The Way You Make Me Feel
2	George Harrison, Got My Mind Set On You
3	Taylor Dayne, Tell It To My Heart
4	Roger, I Want To Be Your Man
5	Salt-N-Pepa, Push It
6	Whitney Houston, So Emotional
7	Pretty Poison, Catch Me (I'm Falling)
8	Tiffany, Could've Been
9	Debbie Gibson, Shake Your Love
10	Eric Carmen, Hungry Eyes (From "Dirty Harry")
11	Elton John, Candle In The Wind
12	Expose, Seasons Change
13	George Michael, Faith
14	M/A/R/R/S, Pump Up The Volume
15	Whitesnake, Is This Love
16	Natalie Cole, I Live For Your Love
17	Prince, I Could Never Take The Place
18	Glady's Knight & The Pips, Love Overbo
19	Paul Carrack, Don't Shed A Tear
20	The Cure, Just Like Heaven
21	INXS, Need You Tonight
22	Madonna, Spotlight

WMZQ's McNeill Makes Country Capital In D.C.

BY KIM FREEMAN

"I'M FEELING A LITTLE guilty taking time out for this interview," begins WMZQ Washington, D.C., PD Bob McNeill. "The entire staff is in the lobby collecting warm clothes for the homeless." The attitude expressed in that comment is as good a way as any to describe the working environment at WMZQ, a country outlet with a string of ratings victories, topped this fall with an 7.3 share for the No. 2 slot overall in the market.



"My biggest fault as a programmer may be thinking too far down the line," says McNeill. "But it's these kinds of promotions that come back to you five times over because they touch people. There is no market too big for a station to actually touch people."

WMZQ is one of those stations to which the intangible "more-than-a-radio-station" description applies. Its entire staff comprises a remarkably few 34 people—including five week-end part-timers. And, many of those have been with the outlet for years and years.

"I've never worked at a station that had more fun," says McNeill of an element that is probably the collective result of ratings success and the ability of both staff and station to have an effect on their community.

"Everybody has at least four jobs," notes McNeill. "I'm the PD and MD, with no secretary or assistant. Our promotions director handles sales and programming projects and all the details on both."

That's fine in theory, but burnout must be a danger. "Well, we have big parties after every book," quips McNeill. "And, it starts with our GM Paul Wilensky, who's doing 17 jobs." The PD says he and Wilensky agree that ratings are gratifying, "but somewhere along the line you've got to be having fun." Among many methods used to maintain that spirit are monthly Pizza Paydays, during which the entire staff gathers for pies and paychecks.

"WASHINGTON is not a country market with a capital C," says McNeill, and yet WMZQ has built an impressive and salable adult audience. While walking the fine line between serving core country listeners and attracting new audiences, McNeill puts emphasis on the former group. "Obviously, there's a large audience here that appreciates country music," says McNeill. "But it's not a Houston or Dallas, where the country station is the equivalent of an AC. If we distorted the product, we'd risk running off our core. So, our goal is to continue building that country niche."

Thus, WMZQ's current marketing campaign is "primarily aimed at reminding people that we do country," says McNeill. On television, the station has a simple spot featuring a



Bob McNeill. Program director of Washington, D.C.'s No. 2-ranked outlet, country station WMZQ, and Billboard's PD of the week.

spokesman surrounded by legal-looking books and documents. The plug, "We play the most country music allowed by law," spurred some competitors to urge TV stations not to carry it because, they alleged, it was deceptive. McNeill says TV outlets did review their policies but found no reason to drop the spot. After the fuss died down, McNeill says, the reaction to the campaign actually was a satisfying sign of how seriously WMZQ is taken by its competitors.

COMPETITIVELY, WMZQ has the

mixed blessing of having no direct format foe—but it wasn't always that way. For roughly five years, WMZQ and the former WPXX "Kix 106" were engaged in "probably the bloodiest, toe-to-toe country battle in history," says McNeill, who was in WMZQ's command seat for three of those years. "Each station was pulling shares in the threes, and neither was making any money. Thank god [WMZQ owner] Viacom had the faith and endurance to throw the final punch." In early '86, WPXX became WXCR, one of the country's first and most successful classic rock outlets.

Ultimately, though, McNeill says, "We still position the station as if we had a direct competitor. If you don't you're very vulnerable." Morning show liners promote "more country music." Some programmers might consider their audience not astute enough to ask the question "More country music than who?" but not McNeill.

One of the first projects he initiated upon returning to WMZQ in August 1987 was to open his private phone lines to listeners and ask for input. "One of the things that kept coming across was that people knew we didn't have a competitor, and somehow our station was perceived as not working as hard as we had to." Subsequently, WMZQ made it a goal to let listeners know how dedicated the station and its staff were, both through words and actions.

McNeill's Call Me promotion also cemented his high estimation for WMZQ's listeners. "It's a big mistake

to underestimate your listeners, especially in country, where listeners tend to get more involved with their stations. They want to feel they have input."

McNeill admits that the ongoing promotion wipes out chances of performing his normal PD duties during the week it runs, but says the input gained is invaluable: "I couldn't think of a better way to spend my time." He says most calls come from first-time callers, rather than the request-line regulars, and that 75% of them have a complaint, question, or suggestion, rather than less-helpful but gratifying expressions of praise. Compliments can be productive in the sense that listeners may identify promotable elements of the station that the staff hadn't isolated before. McNeill says he'll be using the Call Me campaign on a regular basis.

THIS IS McNEILL's second stint at WMZQ. He first arrived in '83, after being a big part of a turnaround team at Viacom sister country station KIKK Houston. He left WMZQ in '85 to return to one of his first radio homes, WRVQ Richmond, Va., which he helped take from eight shares into the mid-16s before being lured back to WMZQ. His earlier resumé includes a mix of on-air and programming work at WABB Mobile, Ala., WRBQ "Q-105" Tampa, Fla., and a year and a half in business for himself with a management consulting firm in Houston. McNeill's radio career all started at the student station at Northeastern Univ. in Boston.

14	10	Whitney Houston, So Emotional
15	23	Natalie Cole, I Live For Your Love
16	26	Rick Astley, Never Gonna Give You Up
17	18	Paul Carrack, Don't Shed A Tear
18	29	Fleetwood Mac, Everywhere
19	11	Taylor Dayne, Tell It To My Heart
20	28	Patrick Swayze (Wendy Fraser), Roger, I Want To Be Your Man
21	24	Pet Shop Boys & Dusty Springfield, Wh
22	25	Elton John, Candle In The Wind
23	33	The Cover Girls, Because Of You
24	34	Cher, I Found Someone
25	27	Buster Poindexter & His Banshees, Foreigner, Say You Will
26	29	Foreigner, Say You Will
27	36	Gladys Knight & The Pips, Love Overbo
28	30	Madonna, Spotlight
29	31	Billy Idol, Hot In The City
30	32	Cher, I Found Someone
31	17	Earth, Wind & Fire, System Of Surviva
32	35	Boy George, Live My Life (From The Fi
A33	—	Salt-N-Pepa, Push It
34	37	Sting, Be Still My Beating Heart
35	38	Belinda Carlisle, I Get Weak
A36	—	The Jets, Rocket 2 You
37	39	INXS, Dead Inside
38	40	David Lee Roth, Just Like Paradise
A39	—	Richard Marx, Endless Summer Nights
A40	—	Alexander O'Neal feat. Cherrelle, Nev



Orlando P.D.: Brian Philips

1	1	George Harrison, Got My Mind Set On Y
2	2	Tiffany, Could've Been
3	3	INXS, Need You Tonight
4	5	Roger, I Want To Be Your Man
5	7	Elton John, Candle In The Wind
6	4	Salt-N-Pepa, Push It
7	8	Bangles, Hazy Shade Of Winter
8	12	Paul Carrack, Don't Shed A Tear
9	10	M/A/R/R/S, Pump Up The Volume
10	11	Expose, Seasons Change
11	6	Michael Jackson, The Way You Make Me
12	13	Heart, There's The Girl
13	15	Fleetwood Mac, Everywhere
14	16	Pet Shop Boys & Dusty Springfield, Wh
15	20	Foreigner, Say You Will
16	9	Whitesnake, Is This Love
17	19	Natalie Cole, I Live For Your Love
18	18	New Order, True Faith
19	22	Prince, I Could Never Take The Place
20	14	Whitney Houston, So Emotional
21	23	Stryper, Honestly
22	28	The Cover Girls, Because Of You
23	25	Icehouse, Crazy
24	27	George Michael, Father Figure
25	26	Men Without Hats, Pop Goes The World
26	17	George Michael, Faith
27	29	Billy Idol, Hot In The City
28	35	Rick Astley, Never Gonna Give You Up
29	30	Bruce Springsteen, Tunnel Of Love
A30	—	Belinda Carlisle, I Get Weak
31	33	Cher, I Found Someone
A32	—	Richard Marx, Endless Summer Nights
33	34	Taylor Dayne, Tell It To My Heart
34	EX	David Lee Roth, Just Like Paradise
35	EX	Eric Carmen, Hungry Eyes (From "Dirty
EX	EX	Eric Carmen, Hungry Eyes (From "Dirty
EX	EX	Gloria Estefan & Miami Sound Machine, The Communards, Never Can Say
EX	EX	Laura Branigan, Power Of Love
EX	EX	Patrick Swayze (Wendy Fraser), Boy George, Live My Life (From The Fi
EX	EX	Squeeze, 853-5937



Miami P.D.: Steve Perun

1	5	George Harrison, Got My Mind Set On Y
2	7	Michael Jackson, The Way You Make Me
3	4	Whitesnake, Is This Love
4	8	Tiffany, Could've Been
5	1	George Michael, Faith
6	2	Jody Watley, Don't You Want Me
7	9	Salt-N-Pepa, Push It
8	6	Richard Marx, Should've Known Better
9	17	Debbie Gibson, Foolish Beat
10	11	Gloria Estefan & Miami Sound Machine, Bangles, Hazy Shade Of Winter
11	13	Steve Winwood, Valerie
12	3	Debbie Gibson, Shake Your Love
13	3	Expose, Seasons Change
14	10	Expose, Seasons Change
15	20	Miami Sound Machine, Anything For You
16	16	Madonna, Spotlight
17	19	INXS, Need You Tonight

18	12	Dimple T, Jealous Fellas
19	15	Bill Medley & Jennifer Warnes, (I've
20	18	Taylor Dayne, Tell It To My Heart
21	23	INXS, Need You Tonight
22	24	The Cover Girls, Because Of You
23	27	Elton John, Candle In The Wind
24	25	M/A/R/R/S, Pump Up The Volume
25	21	Belinda Carlisle, Heaven Is A Place O
26	22	Whitney Houston, So Emotional
27	EX	Patrick Swayze (Wendy Fraser), Def Leppard, Animal
28	26	Pretty Poison, Catch Me (I'm Falling)
29	26	Fleetwood Mac, Little Lies
30	29	Fleetwood Mac, Little Lies
A	—	George Michael, Father Figure



Atlanta P.D.: Bob Case

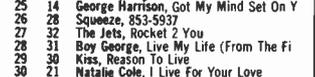
1	1	Tiffany, Could've Been
2	2	Salt-N-Pepa, Push It
3	5	Michael Jackson, The Way You Make Me
4	6	INXS, Need You Tonight
5	3	George Harrison, Got My Mind Set On Y
6	12	M/A/R/R/S, Pump Up The Volume
7	8	Elton John, Candle In The Wind
8	9	Icehouse, Crazy
9	13	Bangles, Hazy Shade Of Winter
10	11	Paul Carrack, Don't Shed A Tear
11	17	Roger, I Want To Be Your Man
12	16	Prince, I Could Never Take The Place
13	18	Eric Carmen, Hungry Eyes (From "Dirty
14	14	New Order, True Faith
15	15	Men Without Hats, Pop Goes The World
16	20	Expose, Seasons Change
17	23	Pet Shop Boys & Dusty Springfield, Wh
18	21	Bruce Springsteen, Tunnel Of Love
19	22	Foreigner, Say You Will
20	26	Patrick Swayze (Wendy Fraser), Cher, I Found Someone
21	19	Taylor Dayne, Tell It To My Heart
22	28	Gloria Estefan & Miami Sound Machine, Heart, There's The Girl
23	24	EX George Michael, Father Figure
24	EX	U2, In God's Country
25	25	Squeeze, 853-5937
26	30	Gladys Knight & The Pips, Love Overbo
27	30	Belinda Carlisle, I Get Weak
28	EX	The Cover Girls, Because Of You
29	31	The Alarm, Rain In The Summertime
30	31	Rick Astley, Never Gonna Give You Up
31	34	EX Squeeze, 853-5937
32	33	Depeche Mode, Never Let Me Down
33	35	EX David Lee Roth, Just Like Paradise
34	EX	Natalie Cole, I Live For Your Love
A	—	The Jets, Rocket 2 You



Minneapolis P.D.: David Anthony

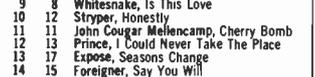
1	2	Michael Jackson, The Way You Make Me
2	5	Tiffany, Could've Been
3	1	Whitney Houston, So Emotional
4	6	Men Without Hats, Pop Goes The World
5	7	Bangles, Hazy Shade Of Winter
6	3	Whitesnake, Is This Love
7	4	Prince, I Could Never Take The Place
8	10	New Order, True Faith

9	13	Paul Carrack, Don't Shed A Tear
10	16	Foreigner, Say You Will
11	15	Fleetwood Mac, Everywhere
12	17	Gloria Estefan & Miami Sound Machine,
13	9	George Michael, Faith
14	19	Expose, Seasons Change
15	18	Jody Watley, Don't You Want Me
16	8	Elton John, Candle In The Wind
17	20	Pet Shop Boys & Dusty Springfield, Wh
18	11	Stryper, Honestly
19	12	Phil Collins, We Said Hello Goodbye
20	29	Patrick Swayze (Wendy Fraser), Squeeze, 853-5937
21	27	Cher, I Found Someone
22	25	Rick Astley, Never Gonna Give You Up
23	23	Roger, I Want To Be Your Man
24	26	Bruce Springsteen, Tunnel Of Love
25	14	George Harrison, Got My Mind Set On Y
26	28	Squeeze, 853-5937
27	32	The Jets, Rocket 2 You
28	31	Boy George, Live My Life (From The Fi
29	30	Kiss, Reason To Live
30	21	Natalie Cole, I Live For Your Love
31	33	Poison, Rock And Roll All Night
32	34	Great White, Save Your Love
33	EX	George Michael, Father Figure
34	EX	Buster Poindexter & His Banshees,
35	EX	David Lee Roth, Just Like Paradise
A	—	Eric Carmen, Hungry Eyes (From "Dirty
A	—	Michael Bolton, (Sittin' On) The Dock
A	—	Dan Hill, Never Thought (That I Could



Phoenix P.D.: Guy Zapoleon

1	1	Roger, I Want To Be Your Man
2	2	Tiffany, Could've Been
3	6	Salt-N-Pepa, Push It
4	7	Michael Jackson, The Way You Make Me
5	4	Whitney Houston, So Emotional
6	9	George Harrison, Got My Mind Set On Y
7	8	Taylor Dayne, Tell It To My Heart
8	5	George Michael, Faith
9	12	Expose, Seasons Change
10	13	INXS, Need You Tonight
11	11	Michael Bolton, That's What Love Is A
12	15	M/A/R/R/S, Pump Up The Volume
13	10	Pretty Poison, Catch Me (I'm Falling)
14	17	Bangles, Hazy Shade Of Winter
15	18	Men Without Hats, Pop Goes The World
16	25	Rick Astley, Never Gonna Give You Up
17	19	The Cover Girls, Because Of You
18	20	Elton John, Candle In The Wind
A19	—	New Order, True Faith
20	22	Pet Shop Boys & Dusty Springfield, Wh
21	21	Madonna, Spotlight
22	23	Atlantic Starr, One Lover At A Time
23	24	Glenn Medeiros, Lonely Won't Leave Me
24	26	The Cure, Just Like Heaven
25	27	George Michael, Hard Day
26	EX	Pebbles, Girlfriend
27	29	Patrick Swayze (Wendy Fraser),
28	30	Stevie B., Partly Your Body
29	EX	Natalie Cole, I Live For Your Love
A30	—	George Michael, Father Figure
A	—	Alexander O'Neal feat. Cherrelle, Nev
A	—	Keith Sweat, I Want Her
A	—	Eric Carmen, Hungry Eyes (From "Dirty
EX	EX	Laura Branigan, Power Of Love
EX	EX	Glenn Jones, We've Only Just Begun (T
EX	EX	Jody Watley, Some Kind Of Lover
EX	EX	Belinda Carlisle, I Get Weak
EX	EX	Fleetwood Mac, Everywhere
EX	EX	Gloria Estefan & Miami Sound Machine,



St. Louis P.D.: Dave Robbins

1	1	George Harrison, Got My Mind Set On Y
2	2	Whitney Houston, So Emotional
3	6	INXS, Need You Tonight
4	4	Michael Jackson, The Way You Make Me
5	5	Tiffany, Could've Been
6	7	Bangles, Hazy Shade Of Winter
7	9	Taylor Dayne, Tell It To My Heart
8	3	George Michael, Faith
9	16	Whitesnake, Is This Love
10	12	Stryper, Honestly
11	11	John Cougar Mellencamp, Cherry Bomb
12	13	Prince, I Could Never Take The Place
13	17	Expose, Seasons Change
14	15	Foreigner, Say You Will
15	18	Heart, There's The Girl
16	19	Paul Carrack, Don't Shed A Tear
17	21	Bruce Springsteen, Tunnel Of Love
18	18	Fleetwood Mac, Everywhere
19	20	Roger, I Want To Be Your Man
20	22	Icehouse, Crazy
21	22	Pet Shop Boys & Dusty Springfield, Wh
22	10	Steve Winwood, Valerie
23	24	Madonna, Spotlight
24	14	Debbie Gibson, Shake Your Love
25	28	George Michael, Father Figure
26	27	Squeeze, 853-5937
27	29	Belinda Carlisle, I Get Weak
28	26	Jody Watley, Don't You Want Me
29	30	David Lee Roth, Just Like Paradise
A30	—	Gloria Estefan & Miami Sound Machine,
A	—	Sting, Be Still My Beating Heart

Tiffany Conquers Charts

BY STEVE GETT

NEW YORK From shopping malls to the top of the charts, the success story of 15-year-old MCA recording artist Tiffany has been one of the most significant new-talent breakthroughs of the past year.

Following the release of her self-titled debut album in June—which is bulleted at No. 1 on the Top Pop Albums chart this week—Tiffany scored an out-of-the-box No. 1 hit on the Hot 100 Singles chart with her remake of the Tommy James song "I Think We're Alone Now." Now, she's riding high on the chart with her second single, "Could've Been."

MCA's strategy in breaking Tiffany has called for unique artist development. However, prior to the album's release, the label had no set game plan for launching the young singer, according to Larry Solters, MCA senior vice president of artist development/creative services.

"To be honest, we didn't know how to market her," says Solters. "You couldn't put her on a traditional tour because she wouldn't be able to attract a big enough audience. We didn't know if we wanted to target the album to an older or younger demographic, although we knew it carried both themes. And [we also realized that] the fact that she's 15 years old [could lead

to] radio backlash."

Initially, Tiffany's age was a concern for the label. Says Richard Palmese, MCA executive vice president of marketing and promotion, "I remember Frank Turner, our national promotion director, telling me that we were not going to have an easy time getting top 40 stations to play Tiffany's records because they'd say, 'Gee, we don't want teens, we want adults.'"

Palmese says the label began to consider various promotional and marketing ideas after seeing Tiffany perform live to tracks at a recording studio in Los Angeles. "We were very impressed, and that got us thinking," he says. "The first idea was to have her go across the country, put her into recording studios, and bring down key program directors, music directors, and retailers."

"But then the light bulb went off in Larry Solters' head. He said, 'Wait a minute. How about the shopping malls?'"

Solters had been toying with the idea of putting Tiffany on a tour of summer camps before he decided on shopping malls.

"A friend I grew up with, Phil Rosenthal, works for a company called Shopping Center Network," says Solters. "They take products for the likes of Revlon and Toyota and put them on a tour of malls. So I asked him if it was feasible to take Tiffany out and have her sing

to tracks. He said the only problem would be if it was perceived as rock'n'roll, but I told him that wouldn't be a problem because she's America's sweetheart—clean faced, cute—and her music appeals to all ages."

Solters' fellow MCA executives considered the idea to be off the wall, to say the least. "Initially, everybody said I was out of my mind and told me to get lost," he says. "I got laughed at during several meetings, but then they started to come around."

Tiffany kicked off her summer shopping-mall trek on June 26 at the Bergen Mall in Paramus, N.J. "She played four shows a day there on a Thursday, Friday, and Saturday," says Solters. "By the middle of the second show on Thursday, the record store had sold out of Tiffany albums and cassettes."

Retailers were initially wary about stocking the Tiffany album, according to Solters. "But the orders kept increasing once the word got out," he says. "By the last dates, we were moving over 600 units over the weekend."

The retail buzz had quickly spread to radio, says Palmese. "Stations started asking who Tiffany was, and then the first single took off and went to No. 1 very quickly. The album then exploded on the strength of the single."

(Continued on next page)



ONE TO ONE

I.R.S. Chairman Miles Copeland explains the new No Speak series

I.R.S. Records will introduce its new, all-instrumental No Speak album series Jan. 25 with a quartet of albums by former Climax Blues Band guitarist Pete Haycock, Wishbone Ash, multi-instrumentalist (and Police drummer) Stewart Copeland, and William Orbit. According to the label, the new series will be targeted to "people firmly rooted in rock'n'roll who have a hard time connecting with jazz or classical, but have trouble with rock bands singing songs of adolescent rebellion to adolescent youths." Here Miles Copeland, chairman of the label, among many other credits, discusses his plans for No Speak with Billboard's L.A. bureau chief, Dave DiMartino.

Q: Why did you initially decide to start No Speak?

A: I had a tape come in from one of the bands I used to manage, from a guy named Peter Haycock. This guy was known as a great guitar player—but every song on the tape was three minutes long. There were hardly any solos, and there was no real guitar playing. He was singing all these little songs that he obviously thought were singles. I called him up and said, "What happened to your guitar playing?" and he said, "Well, every time I send a tape to a record company, they end up saying, 'Where's the single?'" And I really thought it was a shame. So I began to piece two and two together and decided to do a series of rock-instrumental records that will be the other side of what Windham Hill is doing—the awake side of the Windham Hill audience. **Q: How '80s oriented is No Speak, really, with artists like Haycock and Wishbone Ash? Your brother was even in Curved Air, for that matter.**

A: It's '80s oriented in the sense that if you're looking for really great players, you're not going to find a kid who's 15 years old right now who's a really great guitar player. Most of the kids that are 15 and guitar players are in metal bands, busy trying to impress their friends about how fast and how loud they can be. I'm trying to please myself, in a sense—I'm making records that I personally like, and I want to hear a guy that plays and has a certain maturity to him. And I'm not saying an 18-year-old kid can't do it, but where they're at and where I'm at may be in different places, musically.

Q: Who else would you like to sign?

A: Jeff Beck would be my first choice. He's the perfect example of

someone who should do a record like this, because he can't sing. I would be very happy to listen to a record of Jeff Beck just playing guitar. I'd also love to hear an Eric Clapton record, just his guitar. I'd find that very satisfying.

Q: How about Peter Green?

A: Yeah, although [Fleetwood Mac's] "Albatross" was a hit. I think the No Speak series will have an occasional hit—like an "Albatross" or Herbie Hancock's "Rockit." I also think we can have dance club hits. And we are going to promote this series in traditional ways. In other words, we're not going to do what Windham Hill does, and basically go to an entirely alternate market. We will do videos, we will have singles, we will have dance mixes, we will have all of those things, too, when they're warranted.

Q: Do you expect broad success?

A: I think there will be kids out there who are into heavy metal bands and guitars who will also find this music very exciting. I think album rock stations will find it exciting, the ones that are being forced to play to the older age group and can't find enough music to play for them—I mean, how many times can you play Sting and Peter Gabriel? There's relatively few of what I would call "intellectually acceptable" rock bands that appeal on a broad base. I think this music will now appeal to those stations that are effectively trying to play progressive music when there really isn't a lot of progressive music around.

Q: Unlike Cinema Records, which seems to have concentrated on filling that gap with progressive keyboardists, No Speak seems to be focusing more on the guitar.

A: I have a great love of guitars. I miss hearing great guitar players. You don't get to hear a lot of them. I mean, think of all the bands that are out there, then name one of the great guitar players. I mean there are some good guitar players out there: Glen Tilbrook from Squeeze is a great player; Mark Knopfler is probably one of the greatest, up there with Beck. But he's an older guy, too. Look at all the bands that are out there, from the Cure to the Pet Shop Boys to Madonna. Steve Stevens is probably the only really young guitarist that is rated, who's come forward as a guitar hero. If he was in the '70s, he'd be a superstar. But in the '80s, he's not—he's just a guitarist. But he's a potential superstar.

ARTIST DEVELOPMENTS

NETWORKING

Currently creating quite a buzz at PolyGram is the upcoming Bruce Fairbairn-produced debut album from the Dan Reed Network. The band, which hails from Portland, Ore., has amassed a strong following in the Northeast during its four-year history.

The outfit came to PolyGram's attention via an independently released EP. "We did that in Oregon in September 1986, and it sold real well," says front man Dan Reed. "We had gotten interest from a few different labels when [PolyGram vice president of a&r] Derek Shulman got hold of a copy of the EP and came to see us play live in Seattle. Over the next few months we hooked up a deal."

After signing with PolyGram, the band started working on an album, eventually connecting with the much-sought-after Fairbairn. "Our music has both rock and funk leanings," says Reed. "We talked to a few r&b producers but we love playing live, so we decided to go for a rock'n'roll producer. Derek knew Bruce through Bon Jovi, so we managed to get him, and it worked out very well."

During sessions for the album, the band inked a management deal with Bill Graham. "He's obviously very much a live-performance-oriented guy," says Reed. "He'd heard about our show, saw us, and was real intrigued. Other top managers

were telling us how we could be the next hottest thing, particularly because of the racial makeup and look of the band—we've got two black guys, a Japanese guy, and a white cat—but we weren't interested in that. Bill was into the music and the live show, and that's what we're about."

The self-titled Dan Reed Network album is scheduled to hit stores in March, with the leadoff single, "Ritual," shipping in February.



Hit Man. Gary Morris, right, fine-tunes a track from his latest Warner Bros. album, "Hits," with producer Joe Vannelli, left, and executive producer Gino Vannelli, center. In addition to recording, Morris has been garnering positive reviews for his portrayal of Jean Valjean in the Broadway hit "Les Misérables."

FLYING HIGH

When Don Grierson joined Epic at the beginning of 1987 to helm the label's a&r staff, the first deal he negotiated was with producer Ted Currier. That signing began to pay off toward the end of the year as singer Tony Terry scored a top 10 hit on the Hot Black Singles chart with his Currier-produced debut release, "She's Fly."

(Continued on next page)

ARTIST DEVELOPMENTS

(Continued from preceding page)

"Tony Terry is the first act Ted brought through under his deal with us," says Grierson. "Obviously, I'm delighted at the way things have taken off."

The first single from the 23-year-old Terry, who hails from Washington, D.C., emerged in September, six weeks ahead of his debut album. "Going top 10 with 'She's Fly' set us up straight away," says Grierson. "And the 12-inch version is still selling very well. We've just put out the second single, 'Lovey Dovey,' and the initial response has been very positive indeed."

Terry embarked on a four-week national promo tour in December, which spawned a good deal of radio, press, and television exposure. "He covered a lot of ground on that trip, and now that we're coming with the second single, people know who Tony Terry is," says Grierson.

Plans call for Terry to hit the road next month. "He's working on getting the live show together," says Grierson. "No specific tour has been finalized yet, but the intention is to get him out sometime in late February."

TAYLOR MADE

"This is not a one-hit wonder artist, believe me." That's what Arista senior vice president of marketing and promotion **Don Jenner** has to say about **Taylor Dayne**, who has scored a top 10 hit with her first single, "Tell It To My Heart," the title track of her debut album.

"This girl knows what she wants," adds Jenner. "She's got a magnificent voice, she's a great performer, and it's not like she's a puppet at all."

For its initial launch of the song "Tell It To My Heart," Arista focused its attention on the clubs, according to **Rick Bisceglia**, the label's vice president of promotion. "We worked in Miami first, Los Angeles and Northern California, and then the Texas area," he says. "After we got it on very strong radio stations in those markets, we then brought it into mainstream stations, and it kicked in everywhere top 40-wise."

In recent weeks, Dayne has been performing live track dates in addition to appearing on television shows like "Club MTV," "Top Of The Pops," and "Solid Gold." Next up will be a concert tour.

"She's putting a band together

right now and will be going out soon," says Jenner. "I think she's going to blow people away, the same way no one expected **Exposé** to be a band. It's a very similar situation."

Arista will follow "Tell It To My Heart" with "Prove Your Love" as the second single. An accompanying videoclip is also in the works.

"The clip for the first single was not the greatest video that ever lived, but nor was it one of the most expensive," says Jenner. "We did a real quick, inexpensive video that got her on the air while the single was breaking. It was just her and two backup dancers, so she had to carry four minutes, and I think she did a pretty good job."

MAKING TRACKS

Teen vocalist **Glenn Medeiros'** latest release, "Lonely Won't Leave Me Alone," a single from his eponymous debut **Amherst** album, is following in the footsteps of his album's 1987 leadoff smash, "Nothing's Gonna Change My Love For You."

"This really is following the same pattern as the first single a year ago," says label spokesman **Larry Silver**. "A lot of people said it's too slow because it's another ballad, but as stations started playing it, it became a top-five request."

According to Silver, the single, released in October, has been garnering particularly strong response in the Southwest, West, and Northeast, with a growing number of adult contemporary and top 40 stations adding the record.

"Lonely Won't Leave Me Alone" is the third single from Medeiros' album. That the second single, "Watching Over You," failed to take off may have been due to the fact that it was "released too early," says Silver. "Many stations were still on the first one, which just refused to die. We may rerelease ['Watching Over You'] at a later date."

Despite his success, Medeiros' promo work is limited for now. "With Glenn still in high school—he's a senior now—it's tough," says Silver.

Medeiros is scheduled to embark on an overseas summer trip that will take him to Norway, Sweden, Canada, Finland, France, Australia, and Japan before coming back to the U.S. There is talk of him touring

went to No. 1."

There is no accompanying videoclip for the second single. Says Solters, "Ultimately, I think we could have sold more records if we did a video for 'Could've Been,' but ultimately I think it would have oversaturated or shortened the artist's career, which is a concern."

MCA will release Tiffany's version of the Beatles' "I Saw Her Standing There," here retitled using "him," as her third single. "I expect we'll be coming with that around [Feb. 14] Valentine's Day," says Palmese. "Meanwhile, right now the album is headed toward the 3 million mark."

here with fellow teen stars **Debbie Gibson** and **Tiffany**. Rumors are that the road outing may tie in with Pepsi and be billed as the New Generation tour.

IN BRIEF

Atlantic is working "Devil Inside" as the second single from **INXS'** album, "Kick" . . . Polydor has released **Mike Post's** "Theme From L.A. Law" as a single. The tune is featured on the album "Music From L.A. Law And Otherwise" . . . Geffen is pushing **Danny Wilde's** "Time Runs Wild" from the **Pat Moran**-produced album "Any Man's Hunger."

Artist Developments is edited by **Steve Gett**. Reporter: **Linda Moleski** (New York).



Lou's New Home. Sire Records president Seymour Stein, second from left, shakes on a deal with Lou Reed, center, during a recent New York reception celebrating the artist's signing with the label. Pictured, from left, are Howie Klein, Sire vice president/general manager; Stein; Reed; Suzanne Emil, Sire label manager; and Alan Stein, Reed's attorney. (Photo: Chuck Pulin)

New Cuts On I.R.S. Soundtrack Album; Morrissey To Surface With Single In U.K.

MAKING TRACKS: Be on the lookout for the I.R.S. soundtrack to director **John Hughes'** upcoming film, "She's Having A Baby." The album, scheduled to hit stores Feb. 8, boasts tracks—many of which have never been released—from an interesting lineup of artists that includes **Bryan Ferry**, **XTC**, **Kate Bush**, **Gene Loves Jezebel**, and **Love & Rockets**.

Dave Wakeling, formerly of the **English Beat** and **General Public**, sings the **Steve Levine**-produced title song, which will also be the album's leadoff single. It's the debut solo release from Wakeling, who is currently recording his first solo album.

Ferry's contribution is the **Van Morrison**-penned "Crazy Love," previously only available as the B side of an import single. **Bush** fans can look forward to hearing "This Woman's Work," which was commissioned exclusively for the movie. Meanwhile, **XTC** chips in with the previously unreleased "Happy Families." The **Gene Loves Jezebel** track is "Desire," from the band's debut **Geffen** album.

The other artists featured on the album are **Kirsty MacColl**, **Everything But The Girl**, **Carmel**, and **Dr. Calculus** (aka U.K. artist **Steven Duffy**).

BACK AGAIN: Following last year's disappointing breakup of the **Smiths**, the former members of the band have involved themselves in a variety of projects. Guitarist **Johnny Marr** has been very much in the limelight, having worked with the likes of **Bryan Ferry** and the **Pretenders**. Bassist **Andy Rourke** and drummer **Mike Joyce** are touring with **Sinead O'Connor**. But what of ex-Smiths' front man **Morrissey**?

For the past few months, **Morrissey** has been locked away in a British recording studio, working on a solo project. This week, the word from across the Atlantic is that he is gearing up for the Feb. 15 release his debut U.K. solo single, "Suede Head," on **Parlophone**. The singer co-produced the song with **Stephen Street**. No word on a U.S. release, but **Morrissey** is expected to be returning with an album in the coming months. We'll keep you posted.

SHORT TAKES I: **Gary Borman** called to say that **Tonio K.** is the latest signing to the **Borman-Sternberg** management stable, which also represents the **Bee Gees** and the **Yellowjackets**. As mentioned a couple of weeks ago, **Tonio K.**'s latest A&M album is due out Feb. 2 . . . For some strange reason—there's no official explanation—the release of **David Lee Roth's** new **Warner Bros.** album has been upped from Jan. 26 to Thursday (21) . . . Rumors abound that **Bruce**

Springsteen will be inducting **Bob Dylan** into the **Rock'N'Roll Hall Of Fame** Wednesday (20) at New York's **Waldorf-Astoria Hotel** . . . **Scuttlebutt** has it that **Jimmy Page** and **Rickie Lee Jones** are now on the **Geffen** roster.

HAVE FAITH WILL TRAVEL: **Michael Lippman**, who co-manages **George Michael** with partner **Rob Kahane**, says that the former **Wham!** vocalist will soon start final rehearsals for his upcoming world tour, which starts Feb. 19 in Tokyo. While Michael has been taking a well-deserved break in Bermuda and St. Bart's in the Caribbean these past few weeks, his new band has been hard at work rehearsing at a London studio.

Michael will soon be connecting with his musicians in Los Angeles before heading off to Japan. Following dates in the Far East, Australia, and New Zealand, the Faith tour reaches Europe during the second week of April. U.S. concerts are expected to commence at the end of the summer.

The lineup for Michael's touring band boasts keyboardist **Chris Cameron**, who is also the musical director; guitarist **Carlos Rios**; drummer **Moyes Lucas**; keysman **Tony Patler**; saxophonist **Andy Hamilton**; and Michael's longtime bassist, **Deon Estus**.

Incidentally, **Estus** is one of the first acts signed to the new **Lippman-Kahane** record label, which is being distributed by **PolyGram**. Michael is said to have made several contributions to his bass player's album.

SHORT TAKES II: New **Atco** boss **Jerry Greenberg** and **Arista** hotshot **Don Jenner**, along with artist managers **Tommy Mottola** and **David Wolff**, were among the industryites who connected Jan. 7 for a trip to the New York Boat Show. If the new **Atco** takes off with a bang, **Arista** continues its winning streak, and the new **Hall & Oates** and **Cyndi Lauper** albums explode, will these guys consider opening summer offices at the Montauk (N.Y.) Yacht Club? . . . Congrats to veteran producer **George Martin** on receiving the **CBE**, one of the top Brit regal awards; he was cited on **Queen Elizabeth's** New Year's honors list . . . **Timothy Leary** is now being managed by **Eric Gardener** of **Panacea Entertainment**. Leary is working on a radio show for possible national syndication, and there's talk that he's interested in hosting his own TV show . . . **Ted Nugent** is courting investors for his idea of opening a restaurant in Los Angeles called **Red Meat**. Says the Nuge, "It is meant as a slap in the face to the ridiculous notion of spa cuisine and the growing problems of vegetarians in our culture."

U.S. Leg Of 'Bad' Tour Set; Reggae Fest Africa Bound

BY LINDA MOLESKI

JACKO'S BACK: After months of speculation, plans for the U.S. leg of Michael Jackson's "Bad" tour are finally being completed. The megaproduction, sponsored exclusively by Pepsi-Cola, kicks off Feb. 23-24 in Kansas City, Mo.'s Kemper Arena and will hit several arena-size venues across the country.

Other dates confirmed are a March 3 benefit show—to aid the United Negro College Fund—at New York City's Madison Square Garden (as reported earlier in this column) as well as two more concerts there, March 5 and 6. The tour then moves to the St. Louis Arena for concerts on March 12 and 13.

Unconfirmed stops on the itinerary are said to include Indianapolis; Louisville, Ky.; Cincinnati; Houston; Birmingham, Ala.; Chapel Hill, N.C.; Cleveland; Denver; Minneapolis; and Pittsburgh.

The U.S. leg of the tour is set to stop temporarily in mid-May but is expected to resume in the fall. Tickets for the event are \$22.50 except in New York, where prices will be \$27.50.

REGGAE FEST: Synergy Productions, the producer of Jamaica's annual Sunsplash Reggae Festival in Montego Bay, is set to take its show package over to Africa for an extensive tour that will commence Jan. 31 in Dakar, Senegal.

Acts that will be featured on the bill are Third World, Burning Spear, Nigerian artist King Sunny Adé, Chalice, Blood Fire Posse, Judy Mowatt, Culture, U-Roy, and the Soul Syndicate Band.

The trek will cover 12 cities in nine countries over a six-week period. It is said to be the biggest tour ever on the African continent with the exception of Festock, a show in Nigeria in the early '70s.

Organizers of the event expect the 12-hour concerts to draw some 40,000 people per show.

SHORT TAKES: Radio City Music Hall Productions has inked an ex-

clusive marketing deal with the International Management Group, which will serve as a representative in securing merchandising, licensing, publishing, and corporate sponsorship. It marks the first time the New York City-based venue has entered into such an agreement with an outside company... Aussie rockers AC/DC will launch a world tour in the U.K. March 7. Word has it that Dokken will open the overseas dates... Also scheduled to hit the British tour trail for a series of shows in March is T'Pau, which recently wrapped a sellout tour there... Look for a good deal of activity from up-and-coming Enigma rock act Hurricane. The group just landed a deal with ICM and is currently in the studio recording its second album, "Over The Edge," which is being helmed by longtime

Pink Floyd producer Bob Ezrin and newcomer Mike Clink of Guns N' Roses fame... Hot Columbia artist Michael Bolton performed his latest single, "Dock Of The Bay"—a remake of the classic Otis Redding song—during halftime at a recent National Football League playoff game in which heavy underdogs the Minnesota Vikings upset Super-

bowl favorites the San Francisco 49ers... Last week this column made reference to "The Official Directory Of Festivals, Sports & Special Events" published by the International Events Group. Anyone interested in obtaining a copy can contact IEG at Suite 303, 213 W. Institute Place, Chicago, Ill. 60610; 312-944-1727. Additionally, the company will be presenting its fifth annual event-sponsorship conference, Sponsorship Now, March 28-30 in Chicago. Guest speakers include Rockbill's Jay Coleman and Quint Davis of the New Orleans Jazz & Heritage Festival... While on the subject of conventions, Performance magazine will be holding its eighth annual summit conference in Scottsdale, Ariz., Feb. 13-15. For more information call 817-338-9444.

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



BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BARRY MANILOW	Pantages Theatre Hollywood, Calif.	Dec. 25-27, 29-31 & Jan. 2-3, 6-9	\$1,004,554 \$40/\$30	32,400 sellout	Nederlander Organization
U2 B.B. KING	Sun Devil Stadium Arizona State Univ. Phoenix, Ariz.	Dec. 19-20	\$552,340 \$5.00	110,450 sellout	Fey Concert Co.
LUTHER VANDROSS	Circle Star Theatre San Carlos, Calif.	Dec. 30-31 & Jan. 2	\$422,333 \$24.50/\$22.50	18,365 sellout	in-house
BARRY MANILOW	Auditorium Theatre Chicago, Ill.	Dec. 3-6	\$359,405 \$32.50/\$15	12,584 14,800	Jam Prods.
FLEETWOOD MAC CRUZADOS	Memorial Coliseum Complex Portland, Ore.	Dec. 17	\$196,784 \$18.50/\$17	10,744 sellout	Double Tee Promotions
SAM KINISON THE COMEDY STORE OUTLAWS FEATURING: RICHARD BELZER STEVE KRAVITZ CARL LABOVE ALLAN STEPHAN	Felt Forum, Madison Square Garden Center New York, N.Y.	Dec. 31	\$157,280 \$50/\$35/\$25	4,152 sellout	Monarch Entertainment Bureau John Scher Presents
BARRY MANILOW	Northrop Memorial Auditorium Minneapolis, Minn.	Dec. 16-17	\$151,360 \$22.00	7,501 9,600	Encore Enterprises
FLEETWOOD MAC CRUZADOS	ARCO Arena Sacramento, Calif.	Dec. 14	\$147,131 \$18.50	8,427 9,815	Pacificconcerts
STEVIE RAY VAUGHAN & DOUBLE TROUBLE TOWER OF POWER JR. WALKER & THE ALL STARS THE PALADINES	Henry J. Kaiser Convention Center Oakland, Calif.	Dec. 31	\$134,000 \$20	6,356 7,500	Bill Graham Presents
BARRY MANILOW	Peoria Civic Center Peoria, Ill.	Dec. 20	\$108,851 \$16.50	6,760 6,900	Jam Prods.
AEROSMITH DOKKEN	Augusta Civic Center Augusta, Maine	Dec. 27	\$108,328 \$16.50/\$15.50	7,206 8,225	Frank J. Russo Larry Vaughn Presents
DIO MEGADETH SAVATAGE	Providence Civic Center Providence, R.I.	Dec. 28	\$107,415 \$15.50	6,930 10,500	Frank J. Russo
BARRY MANILOW	Centennial Hall Univ. of Toledo Toledo, Ohio	Dec. 11	\$101,195 \$16.50	6,623 7,640	Belkin Prods.
BARRY MANILOW	Louisville Gardens Louisville, Ky.	Dec. 13	\$92,519 \$18.50	5,202 5,316	Encore Enterprises
L.L. COOL J ZAPP FEATURING ROGER TOO SHORT COOL ROCK J	Selland Arena, Fresno Convention Center Fresno, Calif.	Dec. 29	\$87,052 \$17.50/\$15.50	5,470 9,000	Bill Graham Presents Bay Area Prods.
DIO MEGADETH SAVATAGE	Montreal Forum Montreal, Que. Canada	Jan. 8	\$85,927 (\$109.815 Canada) \$19.50	5,594 10,156	Donald K. Donald Prods.
JAY LENO	ARCO Arena Sacramento, Calif.	Dec. 31	\$4,623 \$22.50	3,761 4,000	Bill Graham Presents
RANDY TRAVIS GENE WATSON	Coliseum, Amarillo Civic Center Amarillo, Texas	Jan. 2	\$70,189 \$14/\$13	5,297 6,827	Lon Varnell in-house
FIND THE CHILDREN BENEFIT: GREAT WHITE GUNS N' ROSES ARMORED SAINT	Santa Monica Civic Auditorium Santa Monica, Calif.	Jan. 5	\$68,022 \$17.50	4,500 sellout	Avalon Attractions KNAC-FM
L.L. COOL J ZAPP FEATURING ROGER DAVY D	Warfield Theatre San Francisco, Calif.	Jan. 2	\$57,505 \$17.50	3,286 4,000	Bill Graham Presents
BARRY MANILOW	Show Me Center Cape Girardeau, Mo.	Dec. 19	\$56,107 \$15.50/\$11.50	3,897 4,900	Ogden Allied Presents Jam Prods.
JOAN JETT & THE BLACKHEARTS COLIN QUINN	The Ritz New York, N.Y.	Dec. 31	\$46,550 \$30/\$25	1,500 sellout	Monarch Entertainment Bureau John Scher Presents
JOHN CONLEE ASLEEP AT THE WHEEL	Longhorn Ballroom Dallas, Texas	Dec. 31	\$42,215 \$25/\$20 \$17.50/\$15	2,000 sellout	in-house
FISHBONE MURPHY'S LAW	The Ritz New York, N.Y.	Dec. 27-28	\$40,152 \$13.50/\$12.50	3,000 sellout	Monarch Entertainment Bureau John Scher Presents
STEVIE RAY VAUGHAN & DOUBLE TROUBLE THE PALADINES	Convention Center Theatre Sacramento, Calif.	Dec. 27	\$36,558 \$17.50	2,089 2,900	Bill Graham Presents Jam Prods. of Chicago
BENNY MARDONES & THE HURRICANES COLD SHOT BLUES BAND	The Landmark Theatre Syracuse, N.Y.	Dec. 28	\$36,200 \$13.50/\$12.50	2,935 sellout	Movie Time Video
STEVIE RAY VAUGHAN & DOUBLE TROUBLE THE PALADINES	Lawlor Events Center Univ. of Nevada-Reno Reno, Nev.	Dec. 28	\$29,632 \$16.50	1,852 2,000	Bill Graham Presents
THE RAMONES MANITOBA'S WILD KINGDOM	The Ritz New York, N.Y.	Jan. 2	\$24,921 \$14.50/\$13.50	1,500 sellout	Monarch Entertainment Bureau John Scher Presents
STEVIE RAY VAUGHAN & DOUBLE TROUBLE THE PALADINES	Redding Civic Auditorium- Convention & Trade Center Redding, Calif.	Dec. 29	\$24,915 \$16.50	1,510 2,000	Bill Graham Presents
LOUIE ANDERSON	Park West Chicago, Ill.	Jan. 8	\$20,520 \$15	1,400 sellout	in-house
BUSTER POINDEXTER	The Roxy West Hollywood, Calif.	Jan. 5-6	\$17,325 \$16.50	1,050 sellout	Avalon Attractions
THE DEAD BOYS KIX HILFIGER CIRCUS OF POWER	The Ritz New York, N.Y.	Dec. 26	\$16,286 \$13.50/\$12.50	1,500 sellout	Monarch Entertainment Bureau John Scher Presents
JERRY LEE LEWIS	The Ritz New York, N.Y.	Dec. 31	\$15,645 \$25/\$20	815 1,500	Monarch Entertainment Bureau John Scher Presents
ROY BUCHANAN THE GREASEMAN	Hammer Jacks Baltimore, Md.	Jan. 8-9	\$15,000 \$5	3,000 sellout	in-house

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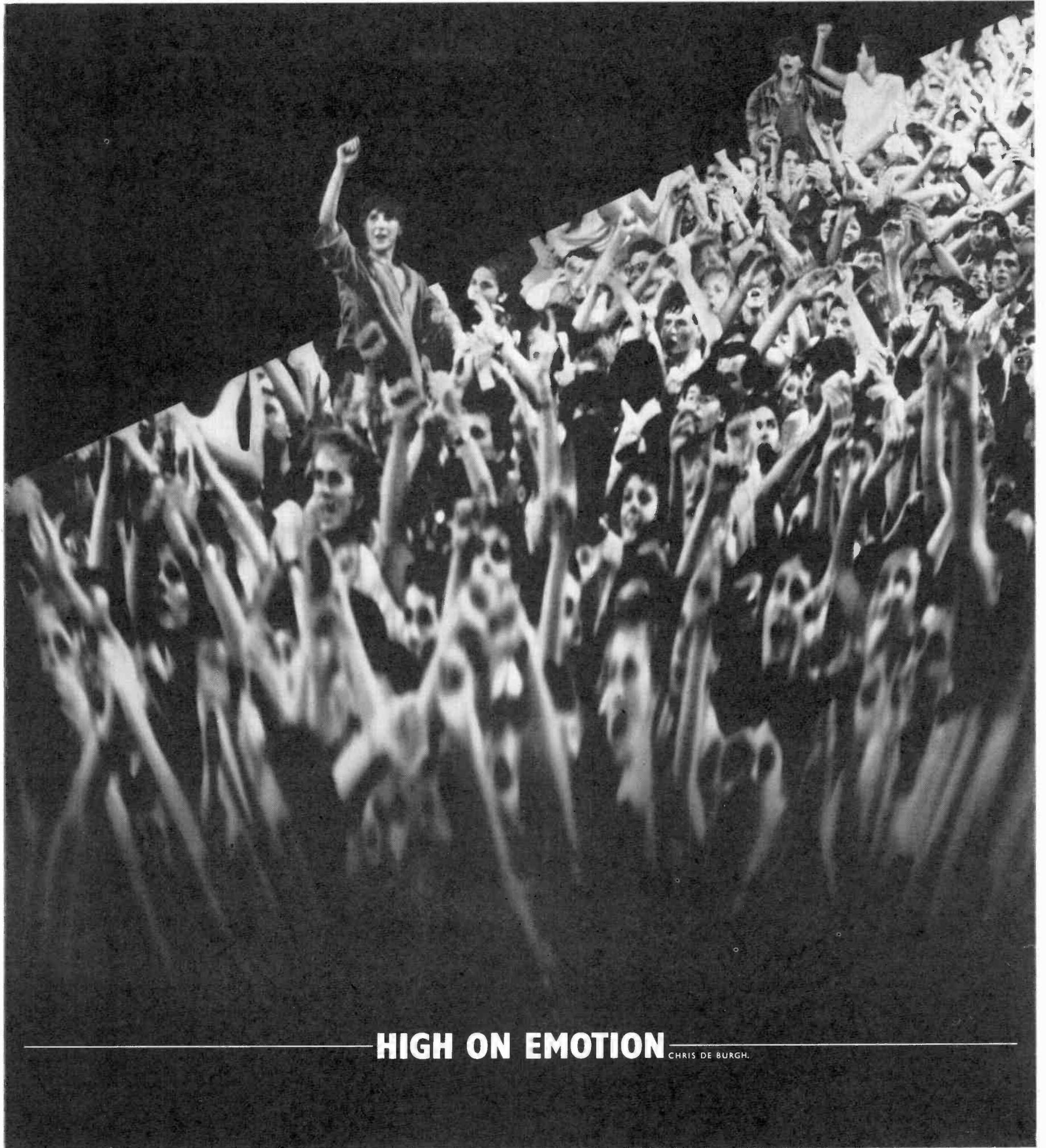
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Former Rapper Harrell Goes Uptown As Manager

BY NELSON GEORGE

NEW YORK From 1979 to 1984, Andre Harrell led a double life. By day he was a young, energetic account executive for two New York radio stations, gospel/inspirational WWRL and all-news WINS. He wore suits and preppie glasses.

By night Harrell was a minor rap star who recorded under the name Dr. Jeckyll. Along with his partner, a friend called Mr. Hyde, Harrell cut a number of rap hits, including "A.M.-P.M.," "Fast Life," and "Genius Rap" on Profile. And, appropriately, Dr. Jeckyll's image was that of a schizophrenic rapper, one who said street rhymes but wore a suit and preppie glasses.

For two years Harrell pulled together his disparate interests by working as a vice president at Rush Productions, the powerhouse rap-management company that was supervising Harrell's rap career.

Then in May 1986, Harrell opened the doors of Uptown Enterprises, a company that in under two years of operation has negotiated a label deal with MCA and placed acts at Warner Bros. and Capitol. "My goal when I started Uptown was to become a force in hip-hop and commercial r&b, and if things go as I hope, that could happen by the end of the year," says Harrell.

Dr. Jeckyll is in retirement right now, though he did make appearances on the "Uptown's Kickin' It" album on MCA that introduced his company, in the video of the title song, and in the video for "The Overweight Lover In The House" by his best-known signee, Heavy D. & the Boyz.

Harrell's chief concerns are making sure his deals turn into hit music. The recently signed deal with MCA upgrades his production deal with the label into "a lucrative distribution deal that compares with Def Jam's at Columbia.

We keep the acts there we originally had at MCA, including Heavy D. & the Boyz, whose album 'Living Large' is over 300,000 [sales]; the female rap duo Finesse & Synquis; the rappers the Brothers Black; and the trio Groove B. Chill.

'We're looking to communicate with the black audience and develop realistic images for our acts'

"Through our new deal we've also added a nonrap act, G.U.Y., which features the production and writing of Teddy Riley. I manage Teddy, and over the past year he's become the hottest hip-hop/progressive r&b producer out. He pro-

duced Heavy's album, Kool Moe Dee's 'How Ya Like Me Now?' and Keith Sweat's 'I Want Her.' So we have high hopes for this [G.U.Y.] album."

Harrell has a young r&b balladeer/producer named Al B. Sure signed to Warner Bros. His debut single, "Nite & Day," will be released Feb. 21 and will benefit from a major cross-merchandising campaign. The singer won a Sony-sponsored talent contest, part of the Sony Innovators program aimed at aiding the electronics company in penetrating the black market.

As a result of Al B. Sure's selection, Quincy Jones will appear with him in print ads in national black publications (Ebony, Jet, Essence), while radio spots will feature Jones introducing the singer with his debut single playing in the background. A party introducing Al B. Sure and the other Sony Innovator winner, Columbia's Blanchard & Harrison, will be held at New York's Metropolitan Opera House Feb. 24. "In Effect Mode"

is the title of Al B. Sure's album.

As a manager, Harrell has signed two acts to Capitol: the Uptown Girls, who debut with the single "Wishing You Were Here" in February, and rapper Fat Doug with "Who's In the House" in March. Harrell is also handling the career of the highly regarded hardcore rap group Ultra-Magnetic, which records for Next Plateau.

"At Uptown we're looking to communicate with the 14-28 black audience and develop realistic images for our acts," says Harrell. "One of our aims is to move our acts into film. Groove B. Chill will appear in a New World Pictures production called 'The Kold Waves' this year that is being produced and directed by Warrington and Reggie Hudlin, two brothers who've done videos for Uptown acts; Heavy D. & the Boyz are to appear in a concert film being executive-produced by MCA executive Jheryl Busby; and I have three other projects in development."

In Memory Of King, A Look At How Far We've Come Are Blacks Making Inroads In Recording?

DR. MARTIN LUTHER KING JR. dreamed of a color-blind, integrated, multicultural society where the contributions of the minority are appreciated and respected. In the world of popular music this dream comes true more often than in many other areas of American life. The idea that post-World War II American pop is a by-product of black culture—be it labeled jazz, gospel, blues, or rock'n'roll—that fought for or "integrated" itself into the "hit parade" is taken as a given. The list of black stars who made an impact on this nation's popular culture during "the rock'n'roll era" begins with Chuck Berry and Little Richard, and in this age includes Prince and Michael Jackson.

This is not to say that black musicians and their music have not suffered from exploitation motivated by racism. We all know they have. But compared with other industries, and

even other parts of the entertainment business, the record industry has given blacks a better shot at competing creatively with their white counterparts.

The chance for blacks to compete with whites was one of King's goals, and while one could make a case that it has happened creatively, there is no question that blacks haven't been given the same chance behind the scenes. For example, the number of blacks at the majors who have substantial input into the signing of pop acts or running of pop divisions is small. In fact, you can count them on one hand. For all that blacks have contributed creatively to U.S. music, rarely have they been given a chance to do the same on the business side.

So, during a time when we look back at the legacy of a great leader, it's important we try to look at our business through his eyes. We'd see how far we have to go.

SHORT STUFF: In tribute to King's birthday, Motown has rereleased Stevie Wonder's "Happy Birthday," backed with excerpts from four of King's speeches: "I Have A Dream," "Drum Major Instinct Sermon," "Dr. King's Desired Eulogy," and "I've Been To The Mountaintop" . . . Young Black Programmer's Coalition president Terri Avery is urging black radio programmers to develop programs that will increase voter registration in their markets. Avery's effort is an outgrowth of a meeting in Atlanta between the Rev. Jesse Jackson and

black radio personnel in December. For more info about developing voter-registration projects you can contact the Rev. Jerome Crider of the Jackson campaign at 312-885-3773 or 312-885-1988 . . . New Motown promotion vice president Ronnie Jones is trying to start the new year off and running with releases from two veterans, Stevie Wonder ("You Will Know") and Smokey Robinson ("Love Don't Give No Reason"), and one rookie, ex-Prince bassist Brown Mark ("Next Time") . . . "D.J. Innovator" b/w "I Feel Good" is the 12-inch with

Chubb Rock With Hitman Howie Tee on Select . . . No matter where he's been, Ray Caviano has always been an impact player with the ability to bridge the gaps between the black and gay-club underground and black radio. Running the dance music department of Juggy Gayles' New York-based indie Sleeping Bag

is the perfect job for Caviano. It doesn't hurt that Joyce Sims' "Come Into My Life" album is shaping up as one of the success stories of 1988 . . . Another aggressive New York indie is B-Boy Records, which has released the album "B-Girls Live & Kicking" featuring rappers like Sparky Dee, Five Star Moet, and L.A. Star and including "diss" records of Shante and Salt-N-Pepa . . . Barry White's second A&M single, "For Your Love (I'll Do Most Anything)," co-produced by Bryan Loren, just hit the street . . .

Jesse D, formerly with the Force M.D.'s, has been singing at nightclubs in New York and is looking for a deal . . . "The Lou Rawls Parade Of Stars" televised telethon raised \$10.1 million for the United Negro College Fund. Paul Simon presented the UNCF with a check for \$350,000—part of the proceeds raised during Simon's Graceland tour. Patti LaBelle, Nancy Wilson, and Bill Cosby were among those appearing on the broadcast . . . It has taken a little too long, but Jive is finally releasing the third single, "Take Good Care Of Me," from Jonathan Butler's impressive self-titled double album. The singer/guitarist is about to open several shows for Eric Clapton in the U.K. after performing the same duties for Whitney Houston in the U.S. and England . . .

Al Jarreau has been named honorary chairman of the City Of Los Angeles Marathon Charities for 1988. The marathon will be held March 6.

The Rhythm and the Blues



by Nelson George

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FOR WEEK ENDING JANUARY 23, 1988

Billboard

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HOT BLACK SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 17 REPORTERS	SILVER ADDS 31 REPORTERS	BRONZE/ SECONDARY ADDS 49 REPORTERS	TOTAL ADDS 97 REPORTERS	TOTAL ON
NEVER KNEW LOVE LIKE THIS					
A. O'NEAL/CHERRELLE TABU	14	15	25	54	81
PLAYTHING					
REBBIE JACKSON COLUMBIA	10	14	17	41	69
THAT'S WHERE YOU'LL FIND. . .					
DEJA VIRGIN	7	12	17	36	56
ROCKET 2 U					
THE JETS MCA	8	9	18	35	53
FATHER FIGURE					
GEORGE MICHAEL COLUMBIA	6	10	16	32	32
FISHNET					
MORRIS DAY PAISLEY PARK	6	14	9	29	45
WASN'T I GOOD TO YA?					
DA'KRASH CAPITOL	6	8	15	29	35
TAKE GOOD CARE OF ME					
JONATHAN BUTLER JIVE	2	7	19	28	65
LOVEY DOVEY					
TONY TERRY EPIC	2	7	10	19	32
WISHING WELL					
TERENCE T. D'ARBY COLUMBIA	2	4	11	17	64

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	3	IF YOU CAN DO IT: I CAN TOO!!	MELI'SA MORGAN	2
2	4	LOVE OVERBOARD	GLADYS KNIGHT & THE PIPS	1
3	1	THE WAY YOU MAKE ME FEEL	MICHAEL JACKSON	6
4	8	I WANT HER	KEITH SWEAT	4
5	9	LOVE CHANGES	KASHIF AND MELI'SA MORGAN	3
6	10	SOMEONE TO LOVE ME FOR ME	LISA LISA & CULT JAM	7
7	12	BABY, BE MINE	MIKI HOWARD	5
8	13	SECRET LADY	STEPHANIE MILLS	9
9	16	GIRLFRIEND	PEBBLES	8
10	2	MY FOREVER LOVE	LEVERT	15
11	5	SO EMOTIONAL	WHITNEY HOUSTON	23
12	6	I WANT TO BE YOUR MAN	ROGER	25
13	17	SO AMAZING	GERALD ALBRIGHT	14
14	18	TO PROVE MY LOVE	MICHAEL COOPER	10
15	32	PUMP UP THE VOLUME	M/A/R/R/S	18
16	25	LET ME TOUCH YOU	THE O'JAYS	12
17	20	IN THE MOOD	THE WHISPERS	16
18	22	COME INTO MY LIFE	JOYCE SIMS	17
19	7	I LIVE FOR YOUR LOVE	NATALIE COLE	29
20	28	WANNA MAKE LOVE (ALL NIGHT LONG)	LILLO THOMAS	13
21	24	HOW YA LIKE ME NOW	KOOL MOE DEE	22
22	19	LET'S TRY AGAIN	SURFACE	24
23	36	OVER YOU	RAY PARKER JR. WITH NATALIE COLE	20
24	30	TWO OCCASIONS	THE DEELE	11
25	35	SUPERBAD	CHRIS JASPER	19
26	21	THIS BE THE DEF BEAT	DANA DANE	32
27	11	(I WANNA GET) CLOSE TO YOU	VANESE THOMAS	42
28	37	GET LUCKY	WELL RED	26
29	15	SKELETONS	STEVIE WONDER	45
30	34	HOT THING	PRINCE	21
31	14	TOUCH AND GO	FORCE M.D.'S	40
32	23	SHE'S FLY	TONY TERRY	63
33	27	LET'S START LOVE OVER	MILES JAYE	60
34	26	SYSTEM OF SURVIVAL	EARTH, WIND & FIRE	70
35	—	RUN TO ME	ANGELA WINBUSH	28
36	—	I WISH YOU BELONGED TO ME	LOU RAWLS	31
37	29	LOVE IS FOR SUCKERS (LIKE ME AND YOU)	FULL FORCE	52
38	—	SOME KIND OF LOVER	JODY WATLEY	27
39	—	MYSTERIOUS	NAJEE	33
40	33	NOTHING VENTURED - NOTHING GAINED	CHARLIE SINGLETON	96

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	LOVE OVERBOARD	GLADYS KNIGHT & THE PIPS	1
2	4	LOVE CHANGES	KASHIF AND MELI'SA MORGAN	3
3	3	IF YOU CAN DO IT: I CAN TOO!!	MELI'SA MORGAN	2
4	6	I WANT HER	KEITH SWEAT	4
5	5	BABY, BE MINE	MIKI HOWARD	5
6	8	TO PROVE MY LOVE	MICHAEL COOPER	10
7	10	GIRLFRIEND	PEBBLES	8
8	7	SOMEONE TO LOVE ME FOR ME	LISA LISA & CULT JAM	7
9	9	SECRET LADY	STEPHANIE MILLS	9
10	11	TWO OCCASIONS	THE DEELE	11
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12	12	WANNA MAKE LOVE (ALL NIGHT LONG)	LILLO THOMAS	13
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15	15	HOT THING	PRINCE	21
16	16	OVER YOU	RAY PARKER JR. WITH NATALIE COLE	20
17	19	IN THE MOOD	THE WHISPERS	16
18	20	COME INTO MY LIFE	JOYCE SIMS	17
19	17	SO AMAZING	GERALD ALBRIGHT	14
20	24	SOME KIND OF LOVER	JODY WATLEY	27
21	26	PUMP UP THE VOLUME	M/A/R/R/S	18
22	29	RUN TO ME	ANGELA WINBUSH	28
23	23	HOW YA LIKE ME NOW	KOOL MOE DEE	22
24	28	WITHOUT YOU	PEABO BRYSON & REGINA BELLE	30
25	27	GET LUCKY	WELL RED	26
26	40	YOU WILL KNOW	STEVIE WONDER	36
27	34	NO 1/2 STEPPIN'	SHANICE WILSON	34
28	30	I WISH YOU BELONGED TO ME	LOU RAWLS	31
29	37	MARY MACK	BABYFACE	35
30	32	MYSTERIOUS	NAJEE	33
31	25	LET'S TRY AGAIN	SURFACE	24
32	36	FOR YOUR LOVE (I'LL DO MOST ANYTHING)	BARRY WHITE	37
33	—	LIVE MY LIFE	BOY GEORGE	39
34	—	LOOK WHAT YOU STARTED	THE TEMPTATIONS	43
35	—	FEELS GOOD TO FEEL GOOD	GARRY GLENN	41
36	13	MY FOREVER LOVE	LEVERT	15
37	—	OH GIRL	GLENN JONES	38
38	—	ARE YOU SERIOUS	TAWATHA	46
39	—	NEVER KNEW LOVE LIKE THIS	ALEXANDER O'NEAL FEAT. CHERELLE	48
40	—	SINCE YOU CAME OVER ME	LACE	47

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

TITLE	(Publisher - Licensing Drg.)	Sheet Music Dist.
84	ARE YOU MY WOMAN?	(Unichappell, BMI)
46	ARE YOU SERIOUS	(Mtime, BMI)
5	BABY, BE MINE	(BMC, UK)
65	BABY I'M FOR REAL	(Jobete, ASCAP) CPP
58	BABY TONIGHT	(Vabritmar, BMI)
85	BECAUSE OF YOU	(Amber/Disco Fever, ASCAP/Red Instructional, ASCAP)
99	CATCH ME (I'M FALLING)	(Genetic, ASCAP)
55	CHICK ON THE SIDE	(Polo Grounds, BMI/Ebbetts Field, ASCAP)
61	COME AND GET THIS LOVE	(Pure Delite, BMI/Main Street, BMI/Bird Cage, BMI/In The Flesh, BMI)
68	COME BACK TO ME	(Baby Fingers, ASCAP/Lovely N Divine, ASCAP)
17	COME INTO MY LIFE	(Beach House, ASCAP/Tawanne Lamont, ASCAP)
75	DO THAT TO ME ONE MORE TIME	(Moonlight & Magnolia, BMI)
56	DON'T HANG UP	(Bar-Kays, BMI/Warner-Tamerlane, BMI)
94	DON'T PUT THE BLAME ON ME	(Mozelle, BMI/Deeply Sliced, BMI)
88	EVERCHANGING TIMES	(United Artists, ASCAP/April, ASCAP/Carole Bayer Sager, BMI/United Lion, BMI/Blackwood, BMI/New Hidden Valley, ASCAP)
50	EVERY DROP OF YOUR LOVE	(Music Corp. Of America, BMI/L'il Mama, BMI/Mercy Kersey, BMI)
83	FATHER FIGURE	(Chappell, ASCAP/Morrison Leahy, ASCAP)
41	FEELS GOOD TO FEEL GOOD	(WB, ASCAP/Silver Sun, ASCAP/DQ, ASCAP)
37	FOR YOUR LOVE (I'LL DO MOST ANYTHING)	(Seven Songs, BMI/Wiz Kid, BMI/Irving, BMI) CPP
26	GET LUCKY	(Virgin, ASCAP) CPP
8	GIRLFRIEND	(Kermy, BMI/Hip Trip, BMI) CPP
80	HEAVY ON MY MIND	(Jay King IV, BMI)
21	HOT THING	(Controversy, ASCAP)
22	HOW YA LIKE ME NOW	(Zomba, ASCAP/Willesden, BMI)
89	I CAN'T LIVE WITH OR WITHOUT YOU	(Dat Richfield Kat, BMI/Warner-Tamerlane, BMI/Advansus, BMI/Songs Can Sing, ASCAP)
93	I COULDN'T BELIEVE IT	(Tight Squeeze, BMI)
81	I GOT DA FEELIN'	(Protoons, ASCAP/Turn Out Brothers, ASCAP)
29	I LIVE FOR YOUR LOVE	(O'Lyric, BMI/Tuneworks, BMI/Vandorf, ASCAP/Reswick-Werfel, ASCAP/Beseme West, ASCAP/Nelana, BMI/Arista, ASCAP/Careers, ASCAP) CPP
72	I PUT MY MONEY WHERE MY MOUTH IS	(Muscle Shoals, BMI/Jalew, BMI)
42	(I WANNA GET) CLOSE TO YOU	(Bush Burnin', ASCAP/KMA, ASCAP/Screen Gems, ASCAP)
4	I WANT HER	(Vintertainment, ASCAP/Keith Sweat, ASCAP/Donril, ASCAP/Zomba, ASCAP)
25	I WANT TO BE YOUR MAN	(Troutman's, BMI/Saja, BMI)
57	I WANT YOUR BODY	(Slap Me 1, ASCAP/Spectrum VII, ASCAP) CPP
77	I WISH	(Angel Notes, ASCAP/USA Exotic, ASCAP)
31	I WISH YOU BELONGED TO ME	(Downstairs, BMI/Piano, BMI)
2	IF YOU CAN DO IT: I CAN TOO!!	(Bush Burnin', ASCAP)
49	I'M SO HAPPY	(Harrindur, BMI/Julorae, BMI) CPP
16	IN THE MOOD	(Hip Trip, BMI/Hip Chic, BMI) CPP
86	KISS	(Ackee, ASCAP/MCA, ASCAP)
12	LET ME TOUCH YOU	(Assorted, BMI/WE, BMI/Try-Cap, BMI/Mighty Three, BMI)
87	LET'S GO	(Beach House, ASCAP/Songsellers, ASCAP)
60	LET'S START LOVE OVER	(Blackwood, BMI/Huemar, BMI)
24	LET'S TRY AGAIN	(Colgems-EMI, ASCAP)
39	LIVE MY LIFE	(Streamline Moderne, BMI/Texas City, BMI/No Pain
43	LOOK WHAT YOU STARTED	(Juldram, ASCAP/Gouda, ASCAP/Buchu, ASCAP/Dream Dealers, ASCAP/Arista, ASCAP) CPP
3	LOVE CHANGES	(Alexscar, BMI)
92	LOVE IS CONTAGIOUS	(Ow, ASCAP)
52	LOVE IS FOR SUCKERS (LIKE ME AND YOU)	(Forceful, BMI/Willesden, BMI)
1	LOVE OVERBOARD	(Calloco, BMI/Hip Trip, BMI) CPP
71	LOVE RAP BALLAD	(Solid Smash, ASCAP/Ray-Ray, ASCAP)
79	LOVEY DOVEY	(Shaman Drum, BMI)
35	MARY MACK	(Hip Trip, BMI/Hip Chic, BMI) CPP
15	MY FOREVER LOVE	(Try-Cap, BMI/Fernclyff, BMI)
33	MYSTERIOUS	(Zomba, ASCAP)
62	NAMELESS	(MCA, ASCAP/Unicity, ASCAP/Moonwalk, ASCAP)
48	NEVER KNEW LOVE LIKE THIS	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)
76	NEVER MY LOVE	(Warner-Tamerlane, BMI)
34	NO 1/2 STEPPIN'	(Wiz Kid, BMI/Irving, BMI) CPP
96	NOTHING VENTURED - NOTHING GAINED	(Almo, ASCAP/Wun Tun, ASCAP) CPP/ALM
38	OH GIRL	(Unichappell, BMI)
20	OVER YOU	(Raydiola, ASCAP/New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)
97	PARTY YOUR BODY	(Saja, BMI/Mya-T, BMI)
54	PLAYTHING	(Orneo, BMI/Lenn-Tom, ASCAP)
18	PUMP UP THE VOLUME	(MNS, PRS/WB, ASCAP)
44	RAINY NIGHT	(Wyteria, BMI/Music Minded, BMI/Electric Apple, BMI/Careers, BMI) CPP
98	RESERVATIONS FOR TWO	(Catdaddy, ASCAP/New East, ASCAP/Little Tanya, ASCAP/MCA, ASCAP)
90	RESPECT YOURSELF	(Irving, BMI/Klondike, BMI) CPP
91	RICH MAN	(Petersong, ASCAP/Oliver Leiber, ASCAP)
67	ROCKET 2 U	(Groupie, BMI)
28	RUN TO ME	(Angel Notes, ASCAP/WB, ASCAP)
69	SEASONS CHANGE	(Panchin, BMI)
9	SECRET LADY	(Stephanie Mills' Startlight, ASCAP/Firebolt, ASCAP/MCA, ASCAP)
63	SHE'S FLY	(Shaman Drum, BMI/King Henry I, ASCAP)
95	SHOW A LITTLE LOVE	(Per Mission, ASCAP)
47	SINCE YOU CAME OVER ME	(Glasshouse, BMI/Irving, BMI/Gratitude Sky, ASCAP/When Words Collide, BMI) CPP
45	SKELETONS	(Jobete, ASCAP/Black Bull, ASCAP) CPP
14	SO AMAZING	(April, ASCAP/Uncle Ronnie's, ASCAP)
23	SO EMOTIONAL	(Billy Steinberg, ASCAP/Denise Barry, ASCAP)
27	SOME KIND OF LOVER	(Ultrawave, ASCAP/April, ASCAP/Intersong-USA, ASCAP)
7	SOMEONE TO LOVE ME FOR ME	(Forceful, BMI/Willesden, BMI/My! My!, BMI) CPP
19	SUPERBAD	(Jasper Stone, ASCAP)
51	SWEET MEMORIES	(Jay King IV, BMI)
70	SYSTEM OF SURVIVAL	(Sputnik Adventure, ASCAP/Maurice White, ASCAP)
64	TAKE GOOD CARE OF ME	(Zomba, ASCAP/Willesden, BMI)
66	THAT'S WHERE YOU'LL FIND ME	(Monte Moir, ASCAP/Virgin-Nymph, BMI)
32	THIS BE THE DEF BEAT	(Protoons, ASCAP/Turn Out Brothers, ASCAP)
73	THIS IS LOVE	(MCA, ASCAP/Yellowbrick Road, ASCAP)
10	TO PROVE MY LOVE	(Jay King IV, BMI)
40	TOUCH AND GO	(Tee Girl, BMI/Vic's Slic, BMI/T-Boy, ASCAP/Buppie, ASCAP)
78	TOY	

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
WARNER BROS. (5)	11
Geffen (2)	
Paisley Park (2)	
Qwest (1)	
Tommy Boy (1)	
COLUMBIA (9)	10
Def Jam (1)	
E.P.A.	8
Epic (5)	
CBS Associated (1)	
Portrait (1)	
Tabu (1)	
ATLANTIC (5)	7
Critique (1)	
Island (1)	
MCA	7
MOTOWN	6
RCA (2)	6
Jive (4)	
ARISTA	5
CAPITOL	5
POLYGRAM	5
Mercury (2)	
London (1)	
Polydor (1)	
Wing (1)	
VIRGIN	4
EMI-MANHATTAN (2)	3
P.I.R. (1)	
SOLAR	3
A&M	2
ELEKTRA (1)	2
Vintertainment (1)	
PROFILE	2
SLEEPING BAG	2
4TH & B'WAY	1
EDGE	1
JCI	1
Sedona (1)	
LMR	1
MACOLA	1
Kru'-Cut (1)	
MALACO	1
Muscle Shoals Sound (1)	
NEXT PLATEAU	1
P.I.R.	1
Gamble & Huff (1)	
REPRISE	1
STRIPED HORSE	1
SUTRA	1
Fever (1)	
TOMMY BOY	1

TITLE	(Publisher - Licensing Drg.)	Sheet Music Dist.
53	TURN OFF THE LIGHTS	(Lon-Hop, BMI)
11	TWO OCCASIONS	(Hip Trip, BMI/Hip Chic, BMI/Mister Johnson's Jams, BMI/Peer-Southern, ASCAP/Tammi, BMI) CPP
13	WANNA MAKE LOVE (ALL NIGHT LONG)	(Bush Burnin', ASCAP)
82	WASN'T I GOOD TO YA?	(Crazy People, ASCAP/Almo, ASCAP)
6	THE WAY YOU MAKE ME FEEL	(Mijac, BMI/Warner-Tamerlane, BMI)
59	WISHING WELL	(Virgin-Nymph, BMI/Young Terence, BMI)
30	WITHOUT YOU (LOVE THEME FROM "LEONARD PART 6")	(Beau Di D Do, BMI) CPP
74	YOU BABE	(Striped Horse, ASCAP/Debarge, ASCAP/Fourteen Fifteen, ASCAP)
100	YOU BRING OUT THE BEST IN ME	(Zomba, ASCAP/WB, ASCAP)
36	YOU WILL KNOW	(Jobete, ASCAP/Black Bull, 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 MUSIC™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	5	8	★★ NO. 1 ★★ WHAT HAVE I DONE TO DESERVE THIS? EMI-MANHATTAN V-56080 1 week at No. One	PET SHOP BOYS & DUSTY SPRINGFIELD
2	1	2	9	NEVER GONNA GIVE YOU UP (REMIX) RCA 6784-1-RD	RICK ASTLEY
3	5	6	7	THE WAY YOU MAKE ME FEEL (REMIX) EPIC 49 07487/E.P.A.	MICHAEL JACKSON
4	4	7	9	LOVE OVERBOARD (REMIX) MCA 23803	GLADYS KNIGHT & THE PIPS
5	6	9	7	NEVER CAN SAY GOODBYE MCA 23812	THE COMMUNARDS
6	8	10	6	YOU CAN DANCE (LP CUTS) SIRE 1-25535/WARNER BROS.	MADONNA
7	7	8	10	NEED YOU TONIGHT ATLANTIC 0-86645	INXS
8	15	26	3	SOME KIND OF LOVER (REMIX) MCA 23816	JODY WATLEY
9	14	20	5	I COULD NEVER.../HOT THING PAISLEY PARK 0-20728/WARNER BROS.	PRINCE
10	3	1	10	I'M BEGGIN' YOU (REMIX) A&M SP-12254	SUPERTRAMP
11	12	12	9	HOT HOT HOT RCA 6737-1-RD	BUSTER POINDEXTER & HIS BANSHEES OF BLUE
12	11	11	9	ANDY (REMIX) VIRGIN 0-96734	LES RITA MITSOUKO
13	17	22	5	CHARACTERS (LP CUTS) MOTOWN 6248 ML	STEVIE WONDER
14	16	19	6	TWILIGHT WORLD (REMIX) MERCURY 870 015-1/POLYGRAM	SWING OUT SISTER
15	9	4	16	PUMP UP THE VOLUME 4TH & B'WAY 452/ISLAND	M/A/R/R/S
16	18	16	8	FEMALES (GET ON UP) TVT 4009	THE COOKIE CREW
17	24	32	5	DON'T GET MAD... GET EVEN! VIRGIN 0-96726	AGE OF CHANCE
18	23	35	5	KEEP ME SATISFIED CAPITOL V-15352	AVA CHERRY
19	20	24	8	COME INTO MY ARMS PROFILE PRO-7165	JUDY TORRES
20	21	21	7	LIVE MY LIFE VIRGIN 0-96728	BOY GEORGE
21	25	29	6	AND SO IT GOES WIDE ANGLE ITW 87133	EX-SAMPLE
22	10	3	11	SO EMOTIONAL (REMIX) ARISTA ADI-9641	WHITNEY HOUSTON
23	41	—	2	I WANT TO BE YOUR PROPERTY MCA 23817	BLUE MERCEDES
24	30	45	3	FAITH COLUMBIA 44 07478	GEORGE MICHAEL
25	28	38	5	TODAY, TONIGHT, FOREVER SELECT FMS 62306	CASTLE BEAT
26	31	39	3	CAN'T WAIT ATLANTIC 0-86626	NANCY MARTINEZ
27	26	33	5	KISS LONDON 886 215-1/POLYGRAM	TOTAL CONTRAST
28	27	27	6	HYPNOTIZE SIZZLE SIZ-1513	TASTE-T-LIPS
29	29	36	5	THIS GIRL'S BACK IN TOWN COLUMBIA 44 07477	RAQUEL WELCH
30	38	—	2	I NEED A MAN/BEETHOVEN RCA 6820-1-RD	EURYTHMICS
31	13	14	8	WELCOME TO THE CLUB (LP CUTS) JUMP STREET JS LP 1001	VARIOUS ARTISTS
32	42	—	2	JUST A MIRAGE CHRYSALIS PROMO	JELLYBEAN
33	44	—	2	I'M THE ONE WHO REALLY LOVES YOU ATLANTIC 0-86627	MEL & KIM
34	45	—	2	DON'T LOCK ME OUT ATLANTIC 0-86623	TERRY BILLY
35	32	28	7	E.S.P. COLUMBIA 44 07470	CHENA
36	47	—	2	PERFECT LOVER ATLANTIC 0-86619	COMPANY B
37	43	—	2	LET YOUR HEART MAKE UP YOUR MIND RCA 6821-1-RD	ALISHA
38	40	—	2	HOT TO THE TOUCH EPIC 49 07496/E.P.A.	CLAUDJA BARRY
39	NEW	1	1	RESCUE ME JUMP STREET JS-1013	LISA MITCHELL
40	37	40	6	COME BACK TO ME ARISTA ADI-9645	PATRICE RUSHEN
41	NEW	1	1	JOIN HANDS BIG BEAT BB-0001	TARAVHONTY
42	50	47	3	I WANT HER VINTERTAINMENT 80-66788/ELEKTRA	KEITH SWEAT
43	34	30	7	RAIN IN THE SUMMERTIME (REMIX) I.R.S. 23811/MCA	THE ALARM
44	NEW	1	1	MIRACLES EXPLODE CRIMINAL CR12-019	TINA B.
45	NEW	1	1	TEARS MAY FALL TOMMY BOY TB-907	TKA
46	NEW	1	1	MOVE THE CROWD/PAID IN FULL (REMIX) 4TH & 8'WAY 456/ISLAND	ERIC B. & RAKIM
47	22	13	11	I CAN'T HELP IT (REMIX)/MR.SLEAZE LONDON 886 212-1/POLYGRAM	BANANARAMA
48	RE-ENTRY			GET LUCKY VIRGIN 0-96730	WELL RED
49	NEW	1	1	CHICK ON THE SIDE/I AM DOWN NEXT PLATEAU NP 50071	SALT-N-PEPA
50	35	34	7	SEATTLE/THE BODY VIRGIN 0-96729	PUBLIC IMAGE LTD

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	2	10	★★ NO. 1 ★★ NEVER GONNA GIVE YOU UP (REMIX) RCA 6784-1-RD 2 weeks at No. One	RICK ASTLEY
2	2	6	16	PUMP UP THE VOLUME 4TH & B'WAY 452/ISLAND	M/A/R/R/S
3	6	9	9	LOVE OVERBOARD (REMIX) MCA 23803	GLADYS KNIGHT & THE PIPS
4	4	7	8	THE WAY YOU MAKE ME FEEL (REMIX) EPIC 49 07487/E.P.A.	MICHAEL JACKSON
5	8	14	7	NEVER CAN SAY GOODBYE MCA 23812	THE COMMUNARDS
6	5	4	11	SO EMOTIONAL (REMIX) ARISTA ADI-9641	WHITNEY HOUSTON
7	12	15	10	I WANT HER VINTERTAINMENT 80-66788/ELEKTRA	KEITH SWEAT
8	19	30	4	SOME KIND OF LOVER (REMIX) MCA 23816	JODY WATLEY
9	9	8	12	LET'S GO SLEEPING BAG SLX-29	NOCERA
10	13	17	14	BECAUSE OF YOU FEVER SF 819/SUTRA	THE COVER GIRLS
11	10	12	10	FAITH COLUMBIA 44 07478	GEORGE MICHAEL
12	14	16	11	NEED YOU TONIGHT ATLANTIC 0-86645	INXS
13	7	1	13	SYSTEM OF SURVIVAL (REMIX) COLUMBIA 44 07475	EARTH, WIND & FIRE
14	3	3	12	SKELETONS MOTOWN 4593MG	STEVIE WONDER
15	20	23	6	CAN'T WAIT ATLANTIC 0-86626	NANCY MARTINEZ
16	18	18	9	COME INTO MY LIFE SLEEPING BAG SLX-28	JOYCE SIMS
17	31	27	7	I COULD NEVER.../HOT THING PAISLEY PARK 0-20728/WARNER BROS.	PRINCE
18	23	24	7	THIS GIRL'S BACK IN TOWN COLUMBIA 44 07477	RAQUEL WELCH
19	16	11	18	DEVOTION ATLANTIC 0-86652	TEN CITY
20	15	5	16	SHAKE YOUR LOVE (REMIX) ATLANTIC 0-86651	DEBBIE GIBSON
21	24	29	4	WHAT HAVE I DONE TO DESERVE THIS? EMI-MANHATTAN V-56080	PET SHOP BOYS & DUSTY SPRINGFIELD
22	17	13	18	TELL IT TO MY HEART ARISTA ADI-9611	TAYLOR DAYNE
23	25	28	8	HOT HOT HOT RCA 6737-1-RD	BUSTER POINDEXTER & HIS BANSHEES OF BLUE
24	11	10	17	LOVER'S LANE (REMIX) MOTOWN 4592MG	GEORGIO
25	22	22	10	I CAN'T HELP IT (REMIX)/MR. SLEAZE LONDON 886 121-1/POLYGRAM	BANANARAMA
26	27	36	11	TRAMP/PUSH IT NEXT PLATEAU NP 50063	SALT-N-PEPA
27	30	31	8	IF YOU CAN DO IT: I CAN TOO! CAPITOL V-15345	MELI'SA MORGAN
28	33	33	6	MAGIC CARPET RIDE SYNTHICIDE 71302-0	BARDEUX
29	28	25	12	I WANT TO BE YOUR MAN REPRISE 0-20771/WARNER BROS.	ROGER
30	29	21	7	JACK LE FREAK ATLANTIC 0-86634	CHIC
31	36	34	6	BE GENTLE WITH MY HEART A&M 1203	NATASHA
32	26	26	11	POP GOES THE WORLD MERCURY 888 859-1/POLYGRAM	MEN WITHOUT HATS
33	32	37	6	SEASONS CHANGE ARISTA ADI-9639	EXPOSE
34	21	20	10	AFTERGLOW (REMIX) CAPITOL V-15349	TINA TURNER
35	47	—	2	I NEED A MAN/BEETHOVEN RCA 6820-1-RD	EURYTHMICS
36	34	19	9	HEAVEN IS A PLACE ON EARTH (REMIX) MCA 23808	BELINDA CARLISLE
37	45	—	2	I'M THE ONE WHO REALLY LOVES YOU ATLANTIC 0-86627	MEL & KIM
38	38	44	4	HOT TO THE TOUCH EPIC 49 07496/E.P.A.	CLAUDJA BARRY
39	43	—	2	LET YOUR HEART MAKE UP YOUR MIND RCA 6821-1-RD	ALISHA
40	50	—	2	TO PROVE MY LOVE WARNER BROS. 0-20777	MICHAEL COOPER
41	42	42	4	COME INTO MY ARMS PROFILE PRO-7165	JUDY TORRES
42	NEW	1	1	PERFECT LOVER ATLANTIC 0-86619	COMPANY B
43	NEW	1	1	TEARS MAY FALL TOMMY BOY TB-907	TKA
44	NEW	1	1	DON'T LOCK ME OUT ATLANTIC 0-86623	TERRY BILLY
45	41	—	2	TWILIGHT WORLD (REMIX) MERCURY 870 015-1/POLYGRAM	SWING OUT SISTER
46	37	47	4	HAZY SHADE OF WINTER DEF JAM 44 07540/COLUMBIA	BANGLES
47	35	39	9	MOVE CRIMINAL CR12-015	JOHN ROCCA
48	NEW	1	1	LIVE MY LIFE VIRGIN 0-96728	BOY GEORGE
49	NEW	1	1	RESCUE ME JUMP STREET JS-1013	LISA MITCHELL
50	46	—	2	IF YOU SHOULD NEED A FRIEND QUARK QK-006	BLAZE

BREAKOUTS
Titles with future chart potential, based on club play this week.

1. EASY TO TOUCH PROMISE CIRCLE ATLANTIC
2. MANDINKA SINEAD O'CONNOR CHRYSALIS
3. DRESS FOR SUCCESS LEA SILVER BLUE
4. I NEED SOMEBODY KECHIA JENKINS PROFILE

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

1. MAMA'S BOY LIZ TORRES STATE STREET
2. SAVIN' MYSELF ERIA FACHIN CRITIQUE
3. I NEED SOMEBODY KECHIA JENKINS PROFILE
4. EASY TO TOUCH PROMISE CIRCLE ATLANTIC

○ 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.

ABC's 'King' Reigns; Erasure's 'Circus' Intrigues

HAZY SHADES OF WINTER: It's been a slow week, but releases of merit include ABC's "King Without A Crown" (Mercury), which should perform solidly at the radio level; this leisurely paced technonumber is interpreted in two versions. The Julian Mendelsohn mix is primarily an extension of the album track with a great break, while the Pete Hammond mix wears thin the weathered PWL sound; a more thorough remix would be appreciated. Note the 1982 live versions of "Look Of Love," "Poison Arrow," and "All Of My Heart" . . . Four alterations of Erasure's down-tempo "The Circus" (Sire) are quite intriguing and add new dimensions to the song; recommended for clubs are the "Gladiator" and "Bareback" versions . . . Liz Torres is back with "Mama's Boy" (State Street, 312-431-0166), which doesn't have the immediacy of "Can't Get Enough" but pumps a slinky (well-produced) Chicago groove . . . INXS has released "Devil Inside" (Atlantic), an up-tempo, rock-oriented number from its most recent album, "Kick."

THE WHOLE STORY: There are a few albums floating about that deserve your attention. Pebbles'



by Bill Coleman

eponymously titled release on MCA may surprise some by the depth of its material—there are at least three or four singles to choose from; recommended for the dance floor are the engaging pop/funk "Mercedes Boy," "Take Your Time" (which is right in that "Come Into My Life" mold), the hyperhooky "First Step (In The Right Direction)," and our favorite, the seasoned r&b track "Do Me Right." With the proper remixes or postproductions, Cherelle's cousin could find herself a major contender in the dance market in 1988 . . . "Make It Last Forever" (Elektra) from newcomer Keith Sweat is another notable debut; the talented vocalist/songwriter has scored big with "I Want Her," and there's much more stellar material to select from. The r&b-grooved "Something Just Ain't Right" or "Don't Stop Your Love" are the most likely candidates for club play, while the romantic, mid-

tempo title track stands out because of its fine production and performance.

OOH BABY, BABY: Salt-N-Pepa's "Hot, Cool & Vicious" album on Next Plateau has finally been certified gold . . . That act's nonalbum tracks, the top 40 "Push It" and "I Am Down," can be found on the new album "The House That Rap Built" (Sound Check/Next Plateau, 212-541-7640) by Hurby's Machine, featuring a variety of artists produced by Hurby Luv Bug; highly recommended are Antoinette's "I Got An Attitude" and "Hit 'Em With This"; Mau-Mau Clan Overlords' "Contact Sport"; and Super Lovers' "Let The Drummer Get Ill" . . . Sibling rap duo Audio Two has released a mini-LP of three selections backed with cuts by the Alliance on First Priority (718-816-7909). Audio's "I Like Cherries" is the highlight. Also out is a remix of their sleeper hit "Top Billin'," the 12-inch includes five new versions; look for those two as well as label mates M.C. Lyte & D.J. K-Rock to unleash albums by late winter. Label is reportedly close to inking a distribution deal with Atlantic . . . Don't miss the B-side, scratch instrumental to Coldcut's

import "Beats & Pieces" (Ahead Of Our Time/Rough Trade), called "That Greedy Beat," with Matt Black; so what if it's another James Brown riff? This one is quite fierce (rumor has it the boys are in negotiations for a stateside contract) . . . Female rhymer Sparky D has returned, using Boz Scaggs' "Lowdown" as the basis for "Throwdown" (B-Boy), taken from that label's compilation album of female rappers, titled "B. Girls Live And Kicking," on which she is undoubtedly the best; the rhyming on "You Can't Break B. Boys" by Baby Doll is laughably bad . . . Not to be laughed at is "The Godfather Of Rap" (Tuff City, 718-229-5462) from "old-schooler" Spoonie Gee; produced by both Marley Marl and Teddy Riley, the album consists of remixes of the earlier singles "Take It Off" and "The Godfather" as well as the noteworthy "Yum Yum," "My Girl," "Hit Man," and the lat-

est 12-inch, "I'm All Shook Up."

JUST OUT: Trax (312-247-3033) has issued its second compilation, featuring cuts by Adonis, Robert Owens, and Phuture as well as "Baby Wants To Ride" . . . Jomanda makes an appearance on "The Power—The Rhythm" (New York Underground, 212-627-2177), a quick-paced Chicago number from Ruff-neck featuring Cheri Williams . . . "Fantasy" (Jam Packed, 305-756-7160) from Debbie Deb is an appealing, Latin-style technonumber . . . Last but not least is the tactful hip-hop-style remake of Lou Reed's "Walk On The Wild Side" (Midi City, 212-921-1711) by Bobby E.; at 118 bpm, this track is very programmable . . . For the record: Due to forces beyond our control, last week's Trax misprinted the labels for Peter Brown's "Do You Wanna Get Funky With Me" and Fern Kinney's "Groove Me," both of which were on the TK label in the late '70s.

Arista Act's Single Is Surprise Smash On Dance, Pop Charts Taylor Dayne Makes A Bid For Pop Status

BY BILL COLEMAN

NEW YORK For Arista Records, "Tell It To My Heart" began as a 12-inch dance project but has evolved into the title of its most recent album release, showcasing the talents of not-so-newcomer Taylor Dayne. The single not only topped the Dance and Hot Crossover charts, it is currently rising in the top 10 of the Hot 100.

Dayne, a 25-year-old from Long Island, N.Y., studied music during her college years. That period also found her gaining experience and exposure through performing on the local band circuit with Felony and the Next. With the latter, Dayne almost landed a contract with A&M, which wanted to prime her as "the white Tina Turner," she says.

Eventually, through an old comrade in Felony, Dayne formed a "good relationship" with produ-

cer/engineer Ric Wake. Wake was so impressed with Dayne's vocal talents that he began to use her on many of his independent productions (including Hunter Hayes' "Are You Wid It?") and as the featured vocalist on the dance hit

'I'm a serious artist who wants to retain longevity'

"I'm The One You Want," on which she was billed as Leslee.

"Tell It To My Heart" was found on a demo cassette. Says Dayne, "I knew it would sell; I knew it needed a lot of work, but I knew people were going to like it." The label says that dance clubs were instrumental in "laying the base" for Dayne. Her success "shows the value of clubs in breaking and es-

tablishing an artist," says Dave Jurman, national director of dance music promotion at Arista. Jurman exhausted the street network and arranged extensive promotional events and exposure through the record pools.

However, Dayne says she is "not just a dance artist. Every song on this album gave me the chance to do what I needed to do; it's a pop album."

Dayne plans to break the "disco-diva" mold by putting together a band, which should be on the road by midspring. Not afraid of the one-hit-wonder syndrome, Dayne says, "I'm not new to the process; my experience has paid off. I don't want to come across as silly. I'm a serious artist who wants to retain longevity."

Arista foresees no problems in bringing Dayne across-the-board success with her proposed tour as well as upcoming radio and television spots. "She's got the goods," says Rick Bisceglia, vice president of pop promotion. "She's her own artist."



Everyone's Girlfriend. MCA recording artist Pebbles celebrates the success of her self-titled debut album with label executives and staffers of KPWR "Power 106" Los Angeles. Shown, from left, are MCA's Sara Melendez and Jheryl Busby, KPWR PD Jeff Wyatt, Pebbles, the station's Brenda Ross, and Cynthia Johnson of MCA.

DANCE/DISCO 12"
(WHOLESALE FOR STORES)
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AND SELECTED IMPORTS

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LATEST 12" RELEASES

You Can't Have—Eleanor Mills	Turntable Terror Trax Vol 4
I Just Can't—Obsession (Remix)	I Can't Quit—Bamboo
Swinging On A Star—Man To Man	So Good For You—Sasha
Suspicious Minds Bobby O	I've Got the Music—Before The Storm
Double Jack Mix—Mirage	Feel My Love—Last Generation
I Feel It—Suzie + The Cubans	I'm Happy—Trak This
I Can't Live—Echo	Do You Wanna Funk—Zone Bros
Mama's Boy—Liz Torres	Family—Situations
Check It Out—D.J. Todd	Broken Hearted—De Boice
Drifting Jomana	Stop—Samantha Gilles
The Poke—Adonis	Midnight Lover—Bianca
You'll Never Change—Darlene Down	Don't Lose Your Heart—Silent Circle
You Don't Know—Serious Int	Hot Sound Megamix
Mysterious—Miss Tammi Dee	Lazer Dance Megamix
Once In A Lifetime—Beachfront	Power Mixer #3
Act Like A Man—Gina Desire	Just Gotta—Hot Cold

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Recruiting Ronna. Ronna Rubin, national director of press and artist development, Warner Bros. Nashville, center, gets a new Gibson guitar for her recruiting efforts during the Country Music Assn.'s Member-Pick-A-Member contest. Presenting the gift guitar are Dave Berryman, vice president of finance, Gibson Guitar Corp., left, and Ed Benson, associate executive director of the CMA.

Some Albums To Be Marketed By Christian Label RCA, Warner's Unite With Reunion

NASHVILLE Reunion Records, an independent Christian-oriented label here, has made co-distribution agreements with the Nashville divisions of RCA Records and Warner Bros. Records to take selected secular projects into the Christian radio and bookstore markets. Reunion has already worked on a similar basis with A&M Records.

Under the new agreements, Reunion will work Gary Chapman's RCA country/pop album, "Everyday Man," and the group Take 6's black gospel/jazz album, self-titled on Warner Bros. Both acts are based in Nashville.

Chapman's album, which he co-produced with Mark Wright and Brown Bannister, will be released in March. "Take 6," produced by three members of the a cappella sextet—Mark Kibble, Claude McKnight, and Mervyn Warren—is set for a February release. Warner Bros. Nashville chief Jim Ed Norman is executive producer.

Chapman's first RCA single, "When We're Together (Love's So Strong)," recently entered the country charts and is accompanied by a music video, which Reunion has serviced to its list of Christian outlets. In March, Reunion will release the Chapman single "Your Love Stays With Me" to Christian radio. That cut is not on the RCA LP version of the album, but is on the compact disk. It will also be on the LP Reunion distributes to Christian bookstores.

Chapman, who is married to gospel/pop star Amy Grant and who has toured with her as featured so-

loist and guitarist, had two gospel albums out in the early '80s. As a songwriter, he gained country attention in 1982 with "Finally," a No. 1 hit for T.G. Sheppard.

Reunion president Jeff Moseley says his label aims to have 18 releases in 1988, up from 10 last year. Reunion had its first co-distribution deal with a mainstream label in 1985, when it worked the Michael W. Smith "Project" album with A&M. In 1987, two of the label's acts, Smith and Michael Peace, had product released through A&M.

Growth at the label and at the associated Blanton/Harrell management agency has led to the construction of a new office building for the firms. The 12,500-square-foot facility will be located at 2910 Poston in Nashville.

Chapman, Grant, and Smith are among several acts managed by Blanton/Harrell.

Songs Can Never Be Too Popular Or Artists Too Ambitious Critics Should Keep An Eye On Reality

Gerry Wood is on vacation. This column was written by Edward Morris.

ALTHOUGH THEY DON'T get nearly as much media attention as mainstream rock artists, those who perform country music clearly have an edge in at least one area: They don't have to put up with the critical idiosyncrasies that daily beset their rock counterparts.

This isn't to say that country music critics like everything they hear or that they are too timid to complain. They don't—and they do. What they have that sets them apart from fiercer critics is a sense of proportion—an easy acceptance of the fact that playing and selling music are just other ways of making a living and that music is not in itself a life-or-death matter. Rock critics either don't know this or are too fainthearted to accept the inglorious reality of it.

In the current issue of Rolling Stone, for example, a writer takes George Michael to task for having composed and performed songs that are too popular: "He is, it seems, too prefab, too blatantly pop to take seriously. He made his name, and his fortune, writing insanely catchy songs; he was an English pretty boy with the commercial instincts to come up with radio-ready material, the good looks to attract squealing teenage girls, the marketing savvy to hit the target audience." How vulgar of him to want a lot of people to like his music and how loathsome to take steps toward that end! Obviously, the lad is morally bankrupt.

A critic of country music may lambaste a song because it is too much of a cliché for his or her taste or because the images don't work or because the production is at war with itself—but not on the absurd ground that it is immoderately popular. Why make records at all if not to sell them? Why give concerts if not to draw crowds? Imagine someone lamenting, "The mechanic is too adept, too blatantly competent to take seriously."

A cover blurb on the recent edition of Musician trumpets: "Slapping Sting Around: Can He Handle The Tough Questions?" Are we to suppose from this survivalist rhetoric that Sting has been made custodian of state secrets? Not at all. A peek at the article heralded by this bit of teasing reveals, alas, that Sting is simply too universally embraced for his rather modest talent. Worse still, he may not even be ashamed of this unseemly disproportion. Fortunately, there is a critic at hand to set the cosmos aright.

Implicit in these criticisms is the ancient art-for-art's-sake premise. And it is quite a defensible point of view. But if this bias toward using music to make

money is honestly held, why are the critics wasting themselves spitting at philistines when they could be praising earnest but obscure drudges from Juilliard? And why are these severely hip journals using cover photos of these very prostitutes to sell copies? The whole matter is embossed with hypocrisy.

Country music fans who have metamorphosed into country music critics don't expect or demand that the music have a moral dimension, and they don't insist that performers be surrogates of their own egos. The fans judge the songs by whether they delight or move them, and it doesn't matter a damn whether a few or a million others are similarly moved or delighted.

Among the more charitable adjectives applied to country music is "adult," primarily because of the music's adherence to such themes as marriage, divorce, child rearing, and the hardship of making ends meet. But it is also "adult" in a more profound sense, and that is in the relatively minor part it demands of its listener's life. It is an adornment, not a foundation—a private joy rather than a public statement of belonging. It does not presuppose that all beauty, vigor, and promise reside in real or remembered adolescence. Consequently, it's no big deal to huff and puff about—as if one were leaning on the levers of the world.

NEWSNOTES: Music in the movies. **Southern Pacific** can be found this month in the motion picture "Out Cold," a Columbia/Tri-Star release and Hemdale production. The comedy/drama stars **John Lithgow** and **Terri Gar** and features the Southern Pacific tunes "What's It Gonna Take" and "A Girl Like Emmylou," both from its "Killbilly Hill" album. The group's "Shoot For The Top" was featured in last year's film "Police Academy IV."

Airborne Records recently signed pop/black/r&b artist **Bob Bailey** to a recording agreement. Airborne executives expect a March release on Bailey's first product.

Sparrow Records and **Tim Miner** signed a long-term, worldwide recording and music publishing agreement. Miner's first product is expected in the spring. Miner composed such Christian tunes as "Isn't It Crazy" (**Leon Patillo**) and "Here" (**Kim Boyce**).

Patti Ryan signed an exclusive songwriting agreement with the **Harris-Richardson Music Group**. Ryan has had songs recorded by such artists as **Reba McEntire**, **Mel McDaniel**, **Tammy Wynette**, **David Frizzell**, **Con Hunley**, **Del Shannon**, and **Moe Bandy**.



by Gerry Wood



Curb Records Branches Out With New Artist Roster

NASHVILLE Curb Records is making a place for itself in the country music market apart from its traditional joint ventures with major labels. It is currently represented by artists **Ronnie McDowell**, who has charted with "It's Only Make Believe," and **Moe Bandy**, who has just released the single "Americana."

Both acts will have albums out on the Curb label within the next 45 days, according to label spokesman **Dick Whitehouse**. MCA is dis-

tributing.

Whitehouse confirms that other country acts have been signed to Curb but says he is not ready yet to reveal who they are. He explains that Curb, as a total label

(Continued on page 38)

WMZQ plays country in Washington, D.C. ... see page 23

FOR WEEK ENDING JANUARY 23, 1988

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HOT COUNTRY SINGLES ACTION RADIO MOST ADDED

	GOLD ADDS 27 REPORTERS	SILVER ADDS 57 REPORTERS	BRONZE/ SECONDARY ADDS 64 REPORTERS	TOTAL ADDS 148 REPORTERS	TOTAL ON
LOVE WILL FIND IT'S WAY... REBA MCENTIRE MCA	12	19	40	71	72
TURN IT LOOSE THE JUDDS RCA/CURB	13	23	30	66	99
I WANNA DANCE WITH YOU EDDIE RABBITT RCA	6	13	24	43	92
IF OLE HANK COULD ONLY... WAYLON JENNINGS MCA	3	11	25	39	41
LIFE TURNED HER THAT WAY RICKY VAN SHELTON COLUMBIA	4	16	16	36	123
THE LAST RESORT T. GRAHAM BROWN CAPITOL	5	8	23	36	37
TIMELESS AND TRUE LOVE THE MCCARTERS WARNER BROS.	6	10	19	35	65
STRANGERS AGAIN HOLLY DUNN MTM	1	12	22	35	51
IT'S SUCH A SMALL WORLD R. CROWELL & R. CASH COLUMBIA	1	9	18	28	35
SIX DAYS ON THE ROAD STEVE EARLE MCA/HUGHES	5	9	11	25	79

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.

Recent And Vintage Albums Earn 1987 RIAA Certifications

BY EDWARD MORRIS

NASHVILLE Gold and platinum certifications just released for 1987 by the Recording Industry Assn. Of America (Billboard, Jan. 16) confirm two truisms of country music: Artists tend to have long shelf lives, and some new acts have enough appeal to erase the sales distinction between country and rock hits.

During 1987, country albums earned one multiplatinum, nine platinum, and 20 gold certifications. In a remarkable example of tenacity, Patsy Cline's "Greatest Hits" album topped the platinum 1 million mark nearly 15 years after its original release. The "Sweet Dreams" soundtrack from the movie based on Cline's life went gold 1½ years after it was issued. Anne Murray, another durable artist, saw her "Greatest Hits" package score triple platinum more than seven years after its release.

After 10 years of laboring on the country charts, Reba McEntire had three consecutive albums go gold in 1987. Of these, "Whoever's In New England" took the longest to earn its gold—nearly a year. The follow-ups, "What Am I Gonna Do About You" and "Greatest Hits," each took about seven months to reach that plateau.

Alabama, which has earned at least one platinum certification per year since 1981, continued the streak in 1987. The group's "The Touch" went platinum in a little more than three months following its release.

One of the year's biggest—and quickest—success stories was the "Trio" album by Dolly Parton, Linda Ronstadt, and Emmylou Harris. It struck platinum within its first five months. Riding on his string of single successes and memorable melodies, Dan Seals earned gold via his "Won't Be Blue Anymore" album, a labor that took 18 months.

Given radio's indifference or apathy toward novelty tunes, Ray Stevens confounded the industry when his "He Thinks He's Ray Stevens"

collection of oddities earned gold in only six months.

In another sales surprise, traditionalist Randy Travis demonstrated that he can sell not only well but fast, too. It took approximately eight months for "Storms Of Life," his first album, to go platinum—but only two months for the second, "Always & Forever." By the same get-acquainted token, Dwight Yoakam's first gold album, "Guitars, Cadillacs, Etc., Etc.," was 11 months in the making, while "Hillbilly Deluxe," the follow-up, made it

in a little more than six months.

The other platinum country albums certified were Murray's "Christmas Wishes" and "New Kind Of Feeling" and George Strait's "Ocean Front Property" and "Greatest Hits."

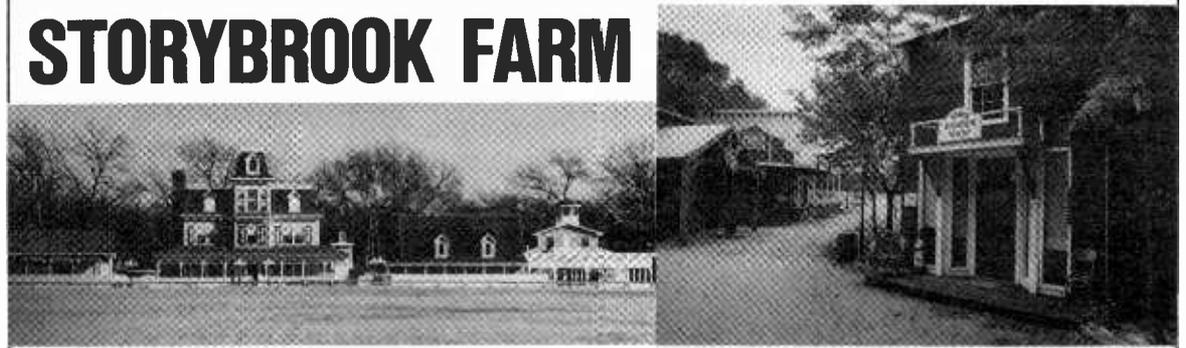
Additional gold albums were Alabama's "The Touch"; the Judds' "Heartland"; Murray's "Country" and "Something To Talk About"; Willie Nelson's "Half Nelson"; Parton, Ronstadt, Harris' "Trio"; Strait's "Greatest Hits Vol. II," "Ocean

Front Property," and "Strait From The Heart"; Travis' "Always & Forever"; and Hank Williams Jr.'s "Alive" and "Born To Boogie."

No country music videos earned RIAA certification during the year.

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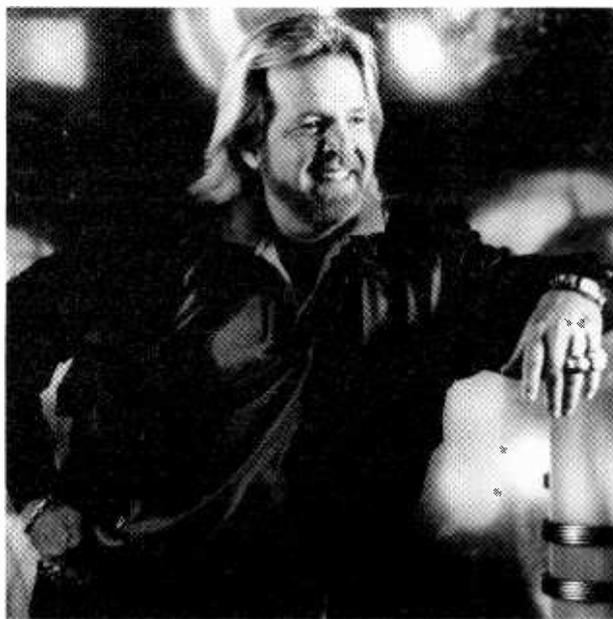
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HOT COUNTRY SINGLES™

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	5	14	WHERE DO THE NIGHTS GO R.MILSAP,R.GALBRAITH,K.LEHNING (M.REID, R.M.BOURKE)	RONNIE MILSAP RCA 5259-7
2	3	6	15	GOIN' GONE A.REYNOLDS (PALGER, B.DALE, F.KOLLER)	KATHY MATTEA MERCURY 888 874-7/POLYGRAM
3	4	8	13	WHEELS T.DUBOIS,S.HENDRICKS,RESTLESS HEART (D.LOGGINS)	RESTLESS HEART RCA 5280-7
4	6	9	15	CRYING SHAME B.MAHER (M.JOHNSON, D.SCHLITZ, B.MAHER)	MICHAEL JOHNSON RCA 5279-7
5	7	10	15	JUST LOVIN' YOU K.KANE,J.O'HARA (J.O'HARA, K.KANE)	THE O'KANES COLUMBIA 38-07611
6	10	13	11	TENNESSEE FLAT TOP BOX R.CROWELL (J.CASH)	◆ ROSANNE CASH COLUMBIA 38-07624
7	9	11	15	I'LL PIN A NOTE ON YOUR PILLOW N.LARKIN (C.BERZAS, D.GOODMAN, N.LARKIN)	◆ BILLY JOE ROYAL ATLANTIC AMERICA 7-99404/ATLANTIC
8	12	15	13	ONE STEP FORWARD P.WORLEY (C.HILLMAN, B.WILDES)	THE DESERT ROSE BAND MCA/CURB 53201/MCA
9	13	14	14	I WOULDN'T BE A MAN D.WILLIAMS,G.FUNDIS (R.M.BOURKE, M.REID)	DON WILLIAMS CAPITOL 44066
10	14	16	13	LYIN' IN HIS ARMS AGAIN J.L.WALLACE,T.SKINNER (T.SKINNER, J.L.WALLACE)	THE FORESTER SISTERS WARNER BROS. 7-28208
11	16	17	10	TWINKLE, TWINKLE LUCKY STAR K.SUESOV,M.HAGGARD (M.HAGGARD)	MERLE HAGGARD EPIC 34-07631
12	1	2	15	ONE FRIEND K.LEHNING (D.SEALS)	DAN SEALS CAPITOL 44077
13	17	19	11	PLEASE PLEASE BABY P.ANDERSON (D.YOAKAM)	DWIGHT YOAKAM REPRISE 7-28174/WARNER BROS.
14	20	22	10	I WON'T TAKE LESS THAN YOUR LOVE J.CRUTCHFIELD (P.OVERSTREET, D.SCHLITZ)	TANYA TUCKER WITH P. DAVIS & P. OVERSTREET CAPITOL 44100
15	18	20	12	SURE THING B.LLOYD,R.FOSTER (R.FOSTER, B.LLOYD)	FOSTER AND LLOYD RCA 5281-7
16	21	23	12	DO YOU BELIEVE ME NOW B.MONTGOMERY (V.GOSDIN, M.D.BARNES)	VERN GOSDIN COLUMBIA 38-07627
17	22	24	11	OH WHAT A LOVE M.MORGAN,P.WORLEY (J.IBBOTSON)	NITTY GRITTY DIRT BAND WARNER BROS. 7-28173
18	24	26	8	FACE TO FACE H.SHEDD,ALABAMA (R.OWEN)	ALABAMA RCA 5328-7
19	23	25	13	I WANT A LOVE LIKE THAT T.WEST (T.SCHUYLER, J.JIAN)	JUDY RODMAN MTM 72092/CAPITOL
20	25	27	7	TOO GONE TOO LONG K.LEHNING (G.PISTILLI)	RANDY TRAVIS WARNER BROS. 7-28286
21	26	30	11	THAT'S MY JOB J.BOWEN (G.BURR)	CONWAY TWITTY MCA 53200
22	27	29	11	TELL ME TRUE R.LANDIS (B.MAHER, P.KENNERLEY)	JUICE NEWTON RCA 5283-7
23	28	31	10	I'M GONNA MISS YOU, GIRL S.GIBSON,J.E.NORMAN (J.WINCHESTER)	MICHAEL MARTIN MURPHEY WARNER BROS. 7-28168
24	5	7	17	STILL WITHIN THE SOUND OF MY VOICE J.BOWEN,G.CAMPBELL (J.WEBB)	GLEN CAMPBELL MCA 53172
25	11	12	14	ONLY LOVE CAN SAVE ME NOW J.E.NORMAN (B.JONES, C.WATERS, T.SHAPIRO)	CRYSTAL GAYLE WARNER BROS. 7-28209
26	29	33	8	THIS MISSIN' YOU HEART OF MINE R.CHANCEY (W.MULLIS, M.GEIGER)	SAWYER BROWN CAPITOL/CURB 44108/CAPITOL
27	31	32	11	SOME OLD SIDE ROAD B.MEVIS (R.FERRIS)	KEITH WHITLEY RCA 5326-7
28	8	1	16	I CAN'T GET CLOSE ENOUGH E.SCHEINER (S.LEMAIRE, J.PENNINGTON)	◆ EXILE EPIC 34-07597
29	15	4	16	HEAVEN CAN'T BE FOUND B.BECKETT,H.WILLIAMS,JR.,J.E.NORMAN (H.WILLIAMS,JR.)	HANK WILLIAMS, JR. WARNER/CURB 7-28227/WARNER BROS.
30	33	35	9	THIS OLD HOUSE J.STROUD (T.SCHUYLER, C.BICKHARDT)	◆ S-K-B MTM 72100/CAPITOL
31	35	37	8	SOMEWHERE BETWEEN RAGGED AND RIGHT J.BOWEN,J.ANDERSON (W.JENNINGS, R.MURRAH)	JOHN ANDERSON MCA 53226
32	34	36	8	TALKIN' TO MYSELF AGAIN S.BUCKINGHAM (J.O'HARA)	TAMMY WYNETTE EPIC 34-07635
33	36	41	7	SHOULDN'T IT BE EASIER THAN THIS J.BRADLEY (J.JARRARD, R.GILES)	CHARLEY PRIDE 16TH AVENUE 70408/CAPITOL
34	37	42	6	THE BIRD B.SHERILL (A.L.OWENS, D.KNUTSON)	GEORGE JONES EPIC 34-07655
35	44	55	3	LIFE TURNED HER THAT WAY S.BUCKINGHAM (H.HOWARD)	RICKY VAN SHELTON COLUMBIA 38-07672
36	42	47	5	TOUCH AND GO CRAZY J.BOWEN,L.GREENWOOD (M.GARVIN, T.SHAPIRO, B.JONES)	LEE GREENWOOD MCA 53234
37	38	39	8	LOUISIANA RAIN B.BECKETT (R.ALVES, R.MURRAH)	JOHN WESLEY RYLES WARNER BROS. 7-28228
38	43	46	6	WILDER DAYS K.LEHNING,P.DAVIS (C.BICKHARDT, M.BONAGURA)	BAILLIE AND THE BOYS RCA 5327-7
39	41	45	7	I DIDN'T (EVERY CHANCE I HAD) T.COLLINS (B.P.BARKER, K.PALMER)	JOHNNY RODRIGUEZ CAPITOL 44071
40	64	—	2	TURN IT LOOSE B.MAHER (D.SCHLITZ, C.BICKHARDT, B.MAHER)	THE JUDDS RCA/CURB 5329-7/RCA
41	19	3	16	I PREFER THE MOONLIGHT B.BANNISTER (G.CHAPMAN, M.WRIGHT)	KENNY ROGERS RCA 5258-7
42	45	50	8	CRYING (FROM THE "HIDING OUT" SOUNDTRACK) P.ANDERSON,D.WAS,D.WAS (R.ORBISON, J.MELSON)	◆ ROY ORBISON & K.D. LANG VIRGIN 7-99388
43	48	60	3	SANTA FE E.GORDY,JR. (D.BELLAMY, R.TAYLOR)	◆ THE BELLAMY BROTHERS MCA/CURB 53222/MCA
44	46	52	7	STOP THE RAIN R.HALL,R.BYRNE (W.HOLYFIELD, R.LEIGH)	SHENANDOAH COLUMBIA 38-07654
45	60	—	2	I WANNA DANCE WITH YOU R.LANDIS (E.RABBITT, B.J.WALKER,JR.)	EDDIE RABBITT RCA 5238-7
46	52	59	5	IT'S ONLY MAKE BELIEVE R.MCDOWELL (C.TWITTY, J.NANCE)	RONNIE MCDOWELL CURB 10501/MCA
47	49	56	7	BAD DAY FOR A BREAK UP F.KELLY (F.KELLY, R.BARLOW)	CALI MCCORD GAZELLE 011/ARTS
48	56	65	3	SIX DAYS ON THE ROAD S.EARLE,T.BROWN (E.GREEN, C.MONTGOMERY)	STEVE EARLE & THE DUKES MCA/HUGHES 53249/MCA
49	51	58	6	ROSES IN DECEMBER R.BAKER (L.BOONE, P.NELSON)	LARRY BOONE MERCURY 870 086-7/POLYGRAM
50	32	21	18	SOMEWHERE TONIGHT P.WORLEY (H.HOWARD, R.CROWELL)	HIGHWAY 101 WARNER BROS. 7-28223

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	40	28	20	DO YA' H.SHEDD (K.T.OSLIN)	K.T.OSLIN RCA 5239-7
52	30	18	15	I'M TIRED R.SKAGGS (M.TILLIS, A.R.PEDDY, R.PRICE)	RICKY SKAGGS EPIC 34-07416
53	NEW	1	1	LOVE WILL FIND ITS WAY TO YOU J.BOWEN,R.MCENTIRE (D.LOGGINS, J.D.MARTIN)	REBA MCENTIRE MCA 53244
54	59	66	3	A LITTLE BIT CLOSER J.CRUTCHFIELD (KENNEDY, ROSE, SCHUYLER)	◆ TOM WOPAT EMI-MANHATTAN 50112
55	68	—	2	TIMELESS AND TRUE LOVE P.WORLEY (C.BLACK, A.ROBERTS, B.CASON)	THE MCCARTERS WARNER BROS. 7-28125
56	39	40	9	COME ON JOE R.BENNETT,B.HALVERSON (T.ROMEO)	JO-EL SONNIER RCA 5282-7
57	58	61	7	CATCH 22 N.LARKIN (D.HOLT, N.GELIN)	DARRELL HOLT ANOKA 222
58	85	—	2	STRANGERS AGAIN T.WEST (H.DUNN, C.WATERS)	◆ HOLLY DUNN MTM 72093/CAPITOL
59	65	70	3	BLOWIN' LIKE A BANDIT R.BENSON (G.CLARK)	ASLEEP AT THE WHEEL EPIC 34-07659
60	47	38	21	ONE FOR THE MONEY R.HALL (B.MOORE, M.WILLIAMS)	T.G. SHEPPARD COLUMBIA 38-07312
61	69	75	3	WHEN WE'RE TOGETHER (LOVE'S SO STRONG) G.CHAPMAN,B.BANNISTER,M.WRIGHT (M.WRIGHT, A.SKY, G.CHAPMAN)	GARY CHAPMAN RCA 5285-7
62	NEW	1	1	IF OLE HANK COULD ONLY SEE US NOW J.BOWEN,W.JENNINGS (W.JENNINGS, R.MURRAH)	WAYLON JENNINGS MCA 53243
63	53	43	18	THOSE MEMORIES OF YOU G.MASSENBERG (A.O'BRYAN)	◆ DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS WARNER BROS. 7-28248
64	NEW	1	1	THE LAST RESORT B.LOGAN (BROWN, BOUTON, BURCH)	T. GRAHAM BROWN CAPITOL 44125
65	70	74	5	DON'T START THE FIRE J.MORRIS (T.ROCCO, T.SKINNER, J.L.WALLACE)	MARCIA LYNN EVERGREEN 1063
66	50	44	19	THE LAST ONE TO KNOW J.BOWEN,R.MCENTIRE (M.BERG, J.MARIAH)	◆ REBA MCENTIRE MCA 53159
67	76	—	2	YOU JUST WATCH ME H.SHEDD (R.GILES, B.REGAN)	LIBBY HURLEY EPIC 34-07650
68	NEW	1	1	IT'S SUCH A SMALL WORLD T.BROWN (R.CROWELL)	RODNEY CROWELL AND ROSANNE CASH COLUMBIA 38-07693
69	75	79	3	BE SERIOUS B.KILLEN (C.CURRY, R.LAYNE)	DONNA MEADE MERCURY 888 993-7/POLYGRAM
70	77	81	3	RING OF FIRE N.LARKIN (M.KILGORE, J.CARTER)	RANDY HOWARD ATLANTIC AMERICA 7-99387/ATLANTIC
71	55	51	20	SHE COULDN'T LOVE ME ANYMORE B.LOGAN (MADDOX, HENDERSON, MCGUIRE)	T. GRAHAM BROWN CAPITOL 44061
72	54	34	17	GIVE BACK MY HEART T.BROWN,L.LOVETT (L.LOVETT)	LYLE LOVETT MCA/CURB 53157/MCA
73	62	53	7	BACK IN BABY'S ARMS J.BOWEN,E.HARRIS (B.MONTGOMERY)	EMMYLOU HARRIS MCA/HUGHES 53236/MCA
74	NEW	1	1	UNATTENDED FIRE R.BAILEY,R.WILKERSON (R.BAILEY, R.FRENCH)	RAZZY BAILEY SOA 002
75	81	—	2	BREAK DOWN THE WALLS M.LLOYD (F.GOODMAN)	DE DE AMES ADVANTAGE/COMPLEAT 185
76	84	—	2	I WISH WE WERE STRANGERS E.WINFREY (B.RICE, S.RICE)	OGDEN HARLESS DOOR KNOB 293
77	57	48	8	SURE FEELS GOOD T.COLLINS (C.WHITSETT, F.KNIGHT)	BARBARA MANDRELL EMI-AMERICA 50102/CAPITOL
78	63	49	20	ROUGH AND ROWDY DAYS J.BOWEN,W.JENNINGS (W.JENNINGS, R.MURRAH)	WAYLON JENNINGS MCA 53158
79	80	—	2	ONCE YOU GET THE FEEL OF IT L.BUTLER (L.BUTLER, D.DILLON)	THE MARSHALL TUCKER BAND MERCURY 870 050-7/POLYGRAM
80	61	54	23	SOMEBODY LIED S.BUCKINGHAM (J.CHAMBERS, L.JENKINS)	◆ RICKY VAN SHELTON COLUMBIA 38-07311
81	NEW	1	1	SAD CLICHES D.JOHNSON (B.BUIE, R.HAMMOND)	ATLANTA SOUTHERN TRACKS 1091
82	72	57	8	THE RADIO SONG L.ROGERS,J.KELTON (J.ANDERSON, D.LENZINI)	RIC STEEL PANACHE 1001
83	NEW	1	1	DANCE FOR ME J.CARROLL (D.HENSON, B.JOHNSON)	DON MALENA MAXIMA 1311
84	66	63	6	THE RIVER UNBROKEN S.GOLDSTEIN (D.BATTEAU, D.BROWN)	◆ DOLLY PARTON COLUMBIA 38-07665
85	67	68	5	SOMEBODY LOSES, SOMEBODY WINS P.ANDERSON (A.LANEY, B.GRAHAM, R.COLEMAN)	ROSIE FLORES REPRISE 7-28134
86	73	67	22	ONLY WHEN I LOVE T.WEST (H.DUNN, C.WATERS, T.SHAPIRO)	HOLLY DUNN MTM 72091/CAPITOL
87	86	69	21	LYNDA T.BROWN (B.LABOUNTY, P.MCLAUGHLIN)	STEVE WARINER MCA 53160
88	78	78	3	FOR YOUR LOVE T.DEE (E.TOWNSEND)	TONY MCGILL KILLER 1008/T.N.T.
89	71	71	5	MOST OF ALL M.L.BROWN (B.BUIE, J.R.COBBS)	LEON RAINES SOUTHERN TRACKS 1089
90	79	80	3	SOMEWHERE SOUTH OF MACON RATTLESNAKE ANNIE,B.BLACKMAN (J.RUSHING, M.CHAPMAN)	RATTLESNAKE ANNIE COLUMBIA 38-07634
91	83	84	3	AS LONG AS THERE ARE WOMEN LIKE YOU B.J.BURNETTE (K.WESTBERRY, E.BURTON)	JERRY COOPER BEAR/COMPLEAT 187
92	82	82	3	NOBODY THERE BUT ME W.NELSON (B.HORNBY, J.HORNBY, C.HAYDEN)	WILLIE NELSON COLUMBIA 38-07636
93	91	77	18	GOOD GOD, I HAD IT GOOD M.WRIGHT (M.WRIGHT, R.NELSEN)	PAKE MCENTIRE RCA 5256-7
94	93	88	24	CRAZY FROM THE HEART E.GORDY,JR. (D.BELLAMY, D.SCHLITZ)	THE BELLAMY BROTHERS MCA/CURB 53154/MCA
95	94	93	13	MAPLE STREET MEM'RIES J.KENNEDY (D.REID)	◆ THE STATLER BROTHERS MERCURY 888 920-7/POLYGRAM
96	74	62	7	STILL PICKIN' UP AFTER YOU R.PENNINGTON (D.BLACKWELL, L.BASTIAN)	THE KENDALLS STEP ONE 379
97	95	92	9	I'LL FALL IN LOVE AGAIN N.PUTNAM (A.ROBERTS, T.CERNEY)	BUTCH BAKER MERCURY 888 926-7/POLYGRAM
98	96	94	26	YOU HAVEN'T HEARD THE LAST OF ME J.KENNEDY (T.R.SNOW, E.KAZ)	MOE BANDY MCA/CURB 53132/MCA
99	87	83	3	CAN'T GET TO YOU FROM HERE J.WEST,J.WARD (F.KNIPE, S.CHANDLER)	JACKY WARD ELECTRIC 105
100	98	90	22	I WON'T NEED YOU ANYMORE (ALWAYS AND FOREVER) K.LEHNING (T.SEALS, M.D.BARNES)	RANDY TRAVIS WARNER BROS. 7-28246

○ 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

CHALK UP ANOTHER RECORD BREAKER for **Randy Travis**. His "Always & Forever" album (Warner Bros.) is No. 1 this week on the Top Country Albums chart, making a grand total of 29 weeks that the album has held that position. This breaks the previous record of 28 weeks, held by **Alabama's** "Mountain Music" (RCA) in 1982.

"MAYBE IT'S STILL TOO EARLY to call it, but to me **Ricky Van Shelton** sure looks like a worthy successor to **George Jones**," says PD **Mark Andrews**, KWJJ Portland, Ore. "He really knows how to put emotion in a song and then bring it right out." His "Life Turned Her That Way" (Columbia) is racking up requests at WYGC Gainesville, Fla., says MD **Morgan Scott**. "He's got a home run." The song is charted at No. 35 in its third week.

EDDIE RABBITT makes a dynamic return to the charts after a quiet spell with no new product in the past year. "I Wanna Dance With You" (RCA) made its Hot Shot Debut last week and goes to No. 45 this week. PD **Mike Allen**, WTVR Richmond, Va., is very enthusiastic about it. "It's the best one he's had in years," he says.

Adds MD **Mac Daniels**, KPLX Dallas, "It's a great, up-tempo record; you can just see toes tapping and everybody dancing to it. It will be great in clubs, too."

"TURN IT LOOSE" (RCA), from the "Heartland" album, has been getting play since the **Judds'** rousing rendition of the song on the Country Music Assn. awards show. Now a single, the song is getting increased play and response has been positive. The song is charted at No. 40 this week. "It's going all the way to the top, a hot record," says MD **John Swan**, KJNE Waco, Texas.

"They have a smash—solid gold," adds MD **Joe Blair**, WUSY Chattanooga, Tenn. He also has good words for the **Judds'** RCA label mates **Baillie & the Boys**. "Wilder Days" is their best cut so far; it has more grit and realism than their previous releases," Blair says. It's No. 38.

RONNIE McDOWELL is scoring early points with his recycling of "It's Only Make Believe" (Curb), the **Conway Twitty** pop classic of 1958. "It's red hot here in Baltimore," says WCAO PD **Johnny Dark**.

The song is No. 46 this week on the Hot Country Singles chart. "It's the hottest thing on my chart; the audience picked up on it very quickly," says MD **David Allan**, KRKT Salem, Ore.

FOR WEEK ENDING JANUARY 23, 1988

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	2	ONE FRIEND	DAN SEALS	12
2	3	I'LL PIN A NOTE ON YOUR PILLOW	BILLY JOE ROYAL	7
3	9	TENNESSEE FLAT TOP BOX	ROSANNE CASH	6
4	6	WHERE DO THE NIGHTS GO	RONNIE MILSAP	1
5	8	JUST LOVIN' YOU	THE O'KANES	5
6	4	HEAVEN CAN'T BE FOUND	HANK WILLIAMS, JR.	29
7	1	I CAN'T GET CLOSE ENOUGH	EXILE	28
8	10	WHEELS	RESTLESS HEART	3
9	5	I PREFER THE MOONLIGHT	KENNY ROGERS	41
10	12	GOIN' GONE	KATHY MATTEA	2
11	14	TWINKLE, TWINKLE LUCKY STAR	MERLE HAGGARD	11
12	7	SOMEWHERE TONIGHT	HIGHWAY 101	50
13	13	I'M TIRED	RICKY SKAGGS	52
14	11	DO YA'	K.T. OSLIN	51
15	15	PLEASE PLEASE BABY	DWIGHT YOAKAM	13
16	16	DO YOU BELIEVE ME NOW	VERN GOSDIN	16
17	17	FACE TO FACE	ALABAMA	18
18	27	TOO GONE TOO LONG	RANDY TRAVIS	20
19	22	I WON'T TAKE LESS THAN YOUR LOVE	TANYA TUCKER	14
20	26	ONE STEP FORWARD	THE DESERT ROSE BAND	8
21	—	CRYING SHAME	MICHAEL JOHNSON	4
22	21	STILL WITHIN THE SOUND OF MY VOICE	GLEN CAMPBELL	24
23	28	I WOULDN'T BE A MAN	DON WILLIAMS	9
24	30	SURE THING	FOSTER AND LLOYD	15
25	19	GIVE BACK MY HEART	LYLE LOVETT	72
26	—	LYIN' IN HIS ARMS AGAIN	THE FORESTER SISTERS	10
27	25	ONE FOR THE MONEY	T.G. SHEPPARD	60
28	18	ROUGH AND ROWDY DAYS	WAYLON JENNINGS	78
29	—	OH WHAT A LOVE	NITTY GRITTY DIRT BAND	17
30	—	THE BIRD	GEORGE JONES	34

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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
MCA (9)	17
MCA/Curb (5)	
MCA/Hughes (2)	
Curb (1)	
RCA (14)	15
RCA/Curb (1)	
CAPITOL (6)	13
MTM (4)	
16th Avenue (1)	
Capitol/Curb (1)	
EMI-America (1)	
WARNER BROS. (10)	12
Reprise (1)	
Warner/Curb (1)	
COLUMBIA	11
EPIC	7
POLYGRAM	6
Mercury (6)	
ATLANTIC	2
Atlantic America (2)	
SOUTHERN TRACKS	2
ARTS	1
Gazelle (1)	
ADVANTAGE/COMPLEAT	1
ANOKA	1
BEAR/COMPLEAT	1
DOOR KNOB	1
EMI-MANHATTAN	1
ELECTRIC	1
EVERGREEN	1
MAXIMA	1
PANACHE	1
REPRISE	1
SOA	1
STEP ONE	1
T.N.T.	1
Killer (1)	
VIRGIN	1

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

TITLE	PUBLISHER - LICENSING (Org.)	Sheet Music Dist.
91 AS LONG AS THERE ARE WOMEN LIKE YOU	(Memory Maker, BMI/Tapadero, BMI) CPP	
73 BACK IN BABY'S ARMS	(Talmont, BMI)	
47 BAD DAY FOR A BREAK UP	(Frebar, BMI)	
69 BE SERIOUS	(Cape May, BMI/Tree, BMI) HL	
34 THE BIRD	(Cavesson, ASCAP/Hall-Clement, BMI/Frizzell, BMI) CPP/HL	
59 BLOWIN' LIKE A BANDIT	(April, ASCAP/GSC, ASCAP)	
75 BREAK DOWN THE WALLS	(Second Serve, ASCAP/Barry Schleckler, BMI)	
99 CAN'T GET TO YOU FROM HERE	(Southwest, BMI)	
57 CATCH 22	(Anoka, BMI)	
56 COME ON JOE	(Lawyer's Daughter, BMI/Wherefore, BMI) CPP	
94 CRAZY FROM THE HEART	(Bellamy Bros., ASCAP/MCA, ASCAP/Don Schlitz, ASCAP) HL	
42 CRYING (FROM THE "HIDING OUT" SOUNDTRACK)	(Acuff-Rose, BMI) CPP	
4 CRYING SHAME	(Tonka, ASCAP/MCA, ASCAP/April, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP) HL	
83 DANCE FOR ME	(Terrace, ASCAP/Robert White Johnson, ASCAP)	
51 DO YA'	(Wooden Wonder, SESAC)	
16 DO YOU BELIEVE ME NOW	(Hookem, ASCAP/Blue Lake, BMI) CPP	
65 DON'T START THE FIRE	(Bibo, ASCAP/Hall-Clement, BMI)	
18 FACE TO FACE	(Maypop, BMI) WBM	
88 FOR YOUR LOVE	(Beechwood, BMI)	
72 GIVE BACK MY HEART	(Michael H. Golden, ASCAP/Lyle Lovett, ASCAP)	
2 GOIN' GONE	(Bait And Beer, ASCAP/Forerunner, ASCAP/Little Laurel, BMI/Foreshadow, BMI/Lucrative, BMI/Bug, BMI)	
93 GOOD GOD, I HAD IT GOOD	(Blackwood, BMI/Land Of Music, BMI/Englishtown, BMI) HL	
29 HEAVEN CAN'T BE FOUND	(Bocephus, BMI) CPP	
28 I CAN'T GET CLOSE ENOUGH	(Tree, BMI/Pacific Island, BMI) CPP/HL	
39 I DIDN'T (EVERY CHANCE I HAD)	(Tom Collins, BMI/Collins Court, ASCAP) CPP	
41 I PREFER THE MOONLIGHT	(Riverstone, ASCAP/Blackwood, BMI/Land Of Music, BMI) HL	
45 I WANNA DANCE WITH YOU	(Eddie Rabbitt, BMI/Fishin' Fool, BMI)	
19 I WANT A LOVE LIKE THAT	(Writer's Group, BMI/Bethlehem, BMI/MCA, ASCAP/Doubltime, ASCAP) HL	
76 I WISH WE WERE STRANGERS	(April, ASCAP/Swallowfork, ASCAP)	
100 I WON'T NEED YOU ANYMORE (ALWAYS AND FOREVER)	(Warner-Tamerlane, BMI/Face The Music, ASCAP/Blue Lake, BMI) CPP/WBM	
14 I WON'T TAKE LESS THAN YOUR LOVE	(MCA, ASCAP/Don Schlitz, ASCAP/Writer's Group, BMI/Scarlet Moon, BMI) HL	
9 I WOULDN'T BE A MAN	(Jack & Bill, ASCAP/Songs De Burgo, ASCAP/Lodge Hall, ASCAP) CPP/HL	
62 IF OLE HANK COULD ONLY SEE US NOW	(Waylon Jennings, BMI/Tom Collins, BMI)	
97 I'LL FALL IN LOVE AGAIN	(Let There Be Music, ASCAP)	
7 I'LL PIN A NOTE ON YOUR PILLOW	(White Wing, BMI/Ensign, BMI/Famous, ASCAP/Blue Moon, ASCAP) CPP	
23 I'M GONNA MISS YOU, GIRL	(Fourth Floor, ASCAP/Hot Kitchen, ASCAP)	
52 I'M TIRED	(Cedarwood, BMI) HL	
46 IT'S ONLY MAKE BELIEVE	(Conway Twitty, BMI)	
68 IT'S SUCH A SMALL WORLD	(Granite, ASCAP/Coolwell, ASCAP)	
5 JUST LOVIN' YOU	(Cross Keys, ASCAP/Tree, BMI/Kieran Kane, ASCAP) HL	
66 THE LAST ONE TO KNOW	(Tapadero, BMI/Cavesson, ASCAP) CPP	
64 THE LAST RESORT	(April, ASCAP/Ideas Of March, ASCAP/Ensign, BMI)	
35 LIFE TURNED HER THAT WAY	(Tree, BMI) HL	
54 A LITTLE BIT CLOSER	(Writer's Group, BMI/Love Wheel, BMI)	
37 LOUISIANA RAIN	(Shobi, BMI/Swallowfork, ASCAP)	
53 LOVE WILL FIND ITS WAY TO YOU	(MCA, ASCAP/Patchwork, ASCAP)	
10 LYIN' IN HIS ARMS AGAIN	(Hall-Clement, BMI) HL	
87 LYNDA	(Screen Gems-EMI, BMI) WBM	
95 MAPLE STREET MEM'RIES	(Statler Brothers, BMI) CPP	
89 MOST OF ALL	(Low-sai, BMI)	
92 NOBODY THERE BUT ME	(Zappo, ASCAP/Basically Gasp, ASCAP/Bob-A-Lew, ASCAP/Liberation, BMI) CLM	
17 OH WHAT A LOVE	(Unami, ASCAP)	
79 ONCE YOU GET THE FEEL OF IT	(Larry Butler, BMI/Blackwood, BMI)	
60 ONE FOR THE MONEY	(Tapadero, BMI/Cavesson, ASCAP) CPP	
12 ONE FRIEND	(Pink Pig, BMI) CPP	
8 ONE STEP FORWARD	(Bar None, BMI/Bug, BMI)	
25 ONLY LOVE CAN SAVE ME NOW	(Tree, BMI/Cross Keys, ASCAP) HL	
86 ONLY WHEN I LOVE	(Lawyer's Daughter, BMI/Tree, BMI/Cross Keys, ASCAP) CPP/HL	
13 PLEASE PLEASE BABY	(Coal Dust West, BMI) WBM	
82 THE RADIO SONG	(Vogue, BMI/Partner, BMI) HL	
70 RING OF FIRE	(Painted Desert, BMI)	
84 THE RIVER UNBROKEN	(David Batteau, ASCAP/Grey Ink, ASCAP)	
49 ROSES IN DECEMBER	(Uncle Artie, ASCAP/Larry Butler, BMI/Blackwood, BMI) CPP	
78 ROUGH AND ROWDY DAYS	(Waylon Jennings, BMI/Tom Collins, BMI) CPP	
81 SAD CLICHES	(Eulaula, BMI)	
43 SANTA FE	(Bellamy Bros., ASCAP)	
71 SHE COULDN'T LOVE ME ANYMORE	(Rick Hall, ASCAP/Fame, BMI)	
33 SHOULDN'T IT BE EASIER THAN THIS	(Alabama Band, ASCAP/Dejamas, ASCAP) HL/WBM	
48 SIX DAYS ON THE ROAD	(New Keys, BMI)	
27 SOME OLD SIDE ROAD	(Uncle Artie, ASCAP) CPP	
80 SOMEBODY LIED	(Galleon, ASCAP) CPP	
85 SOMEBODY LOSES, SOMEBODY WINS	(Golden Bridge, ASCAP/Bill Graham, BMI/Lost Horizon, BMI) CPP	
31 SOMEWHERE BETWEEN RAGGED AND RIGHT	(Waylon Jennings, BMI/Tom Collins, BMI) CPP	
90 SOMEWHERE SOUTH OF MACON	(Jack & Bill, ASCAP/Vogue, BMI) HL	
50 SOMEWHERE TONIGHT	(Tree, BMI/Granite, ASCAP/Coolwell, ASCAP) HL	
96 STILL PICKIN' UP AFTER YOU	(Jobete, ASCAP/Rio Bravo, BMI) CPP	
24 STILL WITHIN THE SOUND OF MY VOICE	(White Oak, ASCAP)	
44 STOP THE RAIN	(April, ASCAP/Ideas Of March, ASCAP/Lion Hearted, ASCAP) HL	
58 STRANGERS AGAIN	(Blackwood, BMI/Tree, BMI)	
77 SURE FEELS GOOD	(Tom Collins, BMI) CPP	
15 SURE THING	(Uncle Artie, ASCAP/Lawyer's Daughter, BMI) CPP	
32 TALKIN' TO MYSELF AGAIN	(Cross Keys, ASCAP/Tree, BMI) HL	
22 TELL ME TRUE	(April, ASCAP/Irving, BMI) CPP/ALM/HL	
6 TENNESSEE FLAT TOP BOX	(Rightsong, BMI) HL	
21 THAT'S MY JOB	(Terrace, ASCAP/Garwin, ASCAP) CPP	
26 THIS MISSIN' YOU HEART OF MINE	(Acuff-Rose, BMI/Milene-Opryland, ASCAP) CPP	
30 THIS OLD HOUSE	(Writer's Group, BMI/Bethlehem, BMI/Screen Gems-EMI, BMI/Lawyer's Daughter, BMI/Cogems-EMI, ASCAP) CPP	
63 THOSE MEMORIES OF YOU	(Bill Monroe, BMI) CPP	
55 TIMELESS AND TRUE LOVE	(Chappell, ASCAP/Chriswold, ASCAP/Hopi Sound, ASCAP/Buzz Cason, ASCAP)	
20 TOO GONE TOO LONG	(Almo, ASCAP/High Falutin, ASCAP) CPP	
36 TOUCH AND GO CRAZY		

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.

CURB RECORDS BRANCHES OUT APART FROM MAJORS

(Continued from page 34)

entity, is for acts that don't currently fit into the roster plan of other major labels. "What we want is not always consistent with what other labels want," he adds.

Whitehouse stresses, however, that Curb's solo activity represents no departure from its tried-and-true formula of linking with other labels to develop and exploit the sales potential of acts, such as the Judds (RCA/Curb), Sawyer Brown (Capitol/Curb), Hank Williams Jr. (Warner/Curb), and the Bellamy Brothers. (MCA/Curb). These liaisons—and others like them—will continue, says Whitehouse.

In addition to country, the Curb label will feature acts in other formats. Recently the label had a dance hit, Hubert Kah's "Military Drums."

Label fosters acts apart from majors

Independent producers will handle most of the label's projects, according to Whitehouse. Michael Lloyd, who concentrates on pop, is the label's only staff producer.

EDWARD MORRIS

Word's Out On Christian Radio

NASHVILLE To draw attention to its new First Call album, "Somethin' Takes Over," on the DaySpring label, Word Records distributed promotional CD singles to approximately 50 major Christian music stations. Each station was given several copies of the 3-inch CD single "The Reason We Sing" to give to its listeners during the Dec. 26-31 promotion. Cooperating stations had to agree to withhold playing the single, which is not available commercially until Dec. 26.



A Grand Ole Debut. Rosanne Cash, right, accompanied by her husband, singer/songwriter Rodney Crowell, makes her debut on the "Grand Ole Opry" radio show. Cash appeared on the 30-minute portion of the show that is also televised live on The Nashville Network's "Grand Ole Opry Live." She performed her single "Tennessee Flat Top Box."

FOR WEEK ENDING JANUARY 23, 1988

Billboard® TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★ ★ No. 1 ★ ★					
1	1	1	35	RANDY TRAVIS ▲ WARNER BROS. 25568-1 (8.98) (CD) 29 weeks at No. One	ALWAYS & FOREVER
2	3	3	17	GEORGE STRAIT ● MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
3	4	4	17	REBA MCENTIRE MCA 42030 (8.98) (CD)	THE LAST ONE TO KNOW
4	5	5	25	K.T. OSLIN RCA 5924-1 (8.98) (CD)	80'S LADIES
5	6	7	26	HANK WILLIAMS, JR. ● WARNER/CURB 25593-1/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
6	2	2	14	ALABAMA ● RCA 6495-1 (8.98) (CD)	JUST US
7	7	6	46	RICKY VAN SHELTON COLUMBIA 40602 (CD)	WILD EYED DREAM
8	9	9	9	DAN SEALS CAPITOL 48308 (8.98) (CD)	THE BEST
9	12	16	26	ROSANNE CASH COLUMBIA 40777 (CD)	KING'S RECORD SHOP
10	15	14	37	REBA MCENTIRE ● MCA 5979 (8.98) (CD)	GREATEST HITS
11	11	11	37	DWIGHT YOAKAM ● REPRIS 25567-1/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE
12	10	10	44	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS ▲ WARNER BROS. 1-25491 (9.98) (CD)	TRIO
13	8	8	48	THE JUDDS ● RCA/CURB 5916-1/RCA (8.98) (CD)	HEART LAND
14	14	12	27	HIGHWAY 101 WARNER BROS. 25608-1 (8.98) (CD)	HIGHWAY 101
15	16	15	23	TANYA TUCKER CAPITOL 46870 (8.98) (CD)	LOVE ME LIKE YOU USED TO
16	21	19	12	BILLY JOE ROYAL ATLANTIC AMERICA 90658-1/ATLANTIC (8.98)	THE ROYAL TREATMENT
17	17	18	83	RANDY TRAVIS ▲ WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
18	19	20	50	GEORGE STRAIT ▲ MCA 5913 (8.98) (CD)	OCEAN FRONT PROPERTY
19	13	13	59	RESTLESS HEART RCA 5648 (8.98) (CD)	WHEELS
20	18	17	14	EXILE EPIC 40901	SHELTER FROM THE NIGHT
21	20	22	23	THE STATLER BROTHERS MERCURY 832 404-1/POLYGRAM (CD)	MAPLE STREET MEMORIES
22	26	33	6	DOLLY PARTON COLUMBIA 40968 (CD)	RAINBOW
23	23	23	10	WAYLON JENNINGS MCA 42038 (8.98) (CD)	A MAN CALLED HOSS
24	22	21	15	THE OAK RIDGE BOYS MCA 42036 (8.98) (CD)	HEARTBEAT
25	25	24	18	SAWYER BROWN CAPITOL/CURB 46923/CAPITOL (8.98) (CD)	SOMEWHERE IN THE NIGHT
26	27	35	6	MERLE HAGGARD EPIC 40986 (CD)	CHILL FACTOR
27	24	25	100	ALABAMA ▲ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
28	30	26	15	JOHN SCHNEIDER MCA 42033 (8.98) (CD)	GREATEST HITS
29	29	29	9	KATHY MATTEA MERCURY 832 793-1/POLYGRAM (CD)	UNTASTED HONEY
30	31	31	15	GEORGE JONES EPIC 40776	SUPER HITS
31	33	30	16	DAVID LYNN JONES MERCURY 832 518-1/POLYGRAM	HARD TIMES ON EASY STREET
32	32	34	114	THE JUDDS ▲ RCA/CURB AHL1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
33	34	28	15	STEVE WARINER MCA 42032 (8.98) (CD)	GREATEST HITS
34	35	37	50	HANK WILLIAMS, JR. ● WARNER/CURB 1-25538/WARNER BROS. (8.98) (CD)	HANK "LIVE"
35	28	27	14	GARY MORRIS WARNER BROS. 1-25581 (8.98) (CD)	HITS
36	37	40	31	HOLLY DUNN MTM 71063/CAPITOL (8.98) (CD)	CORNERSTONE
37	39	36	75	SWEETHEARTS OF THE RODEO COLUMBIA 40406 (CD)	SWEETHEARTS OF THE RODEO
38	36	32	31	T. GRAHAM BROWN CAPITOL 12552 (8.98) (CD)	BRILLIANT CONVERSATIONALIST

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	46	51	23	THE FORESTER SISTERS WARNER BROS. 25571 (8.98) (CD)	YOU AGAIN
40	41	41	20	GLEN CAMPBELL MCA 42009 (8.98)	STILL WITHIN THE SOUND OF MY VOICE
41	43	39	61	THE O'KANES COLUMBIA BL 40459 (CD)	THE O'KANES
42	38	38	93	DWIGHT YOAKAM ● REPRIS 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
43	44	45	33	STEVE EARLE & THE DUKES MCA 5998 (8.98) (CD)	EXIT 0
44	40	43	21	KENNY ROGERS RCA 6484-1 (8.98) (CD)	I PREFER THE MOONLIGHT
45	52	50	38	NITTY GRITTY DIRT BAND WARNER BROS. 1-25573 (8.98) (CD)	HOLD ON
46	45	44	23	BARBARA MANDRELL EMI-AMERICA 46956/CAPITOL (8.98) (CD)	SURE FEELS GOOD
47	53	46	13	FOSTER AND LLOYD RCA 6372-1 (8.98) (CD)	FOSTER & LLOYD
48	47	47	32	THE DESERT ROSE BAND MCA/CURB 5991/MCA (8.98) (CD)	DESERT ROSE BAND
49	49	49	35	CHARLEY PRIDE 16TH AVENUE 70550/CAPITOL (8.98)	AFTER ALL THIS TIME
50	42	42	21	RONNIE MILSAP RCA 6245-1 (8.98) (CD)	HEART AND SOUL
51	48	55	167	HANK WILLIAMS, JR. ▲ WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
52	54	53	44	JUDY RODMAN MTM 71060/CAPITOL (8.98) (CD)	A PLACE CALLED LOVE
53	62	62	66	ALABAMA ▲ RCA 5649-1-R (8.98) (CD)	THE TOUCH
54	50	54	9	THE BELLAMY BROTHERS MCA/CURB 42039/MCA (8.98) (CD)	CRAZY FROM THE HEART
55	58	56	35	CONWAY TWITTY MCA 5969 (8.98) (CD)	BORDERLINE
56	56	52	166	THE JUDDS ▲ RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
57	51	48	15	T.G. SHEPPARD COLUMBIA 40796	ONE FOR THE MONEY
58	60	—	2	VARIOUS ARTISTS K-TEL 701 (6.98)	COUNTRY COLLECTION
59	72	68	14	S-K-B MTM 71064/CAPITOL (8.98)	NO EASY HORSES
60	55	57	148	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
61	59	58	27	TAMMY WYNETTE EPIC 40832 (CD)	HIGHER GROUND
62	61	59	73	EXILE EPIC FE 40401 (CD)	GREATEST HITS
63	75	66	11	RAY STEVENS MCA 42062 (8.98) (CD)	GREATEST HITS, VOL. 2
64	63	63	5	JANIE FRICKIE COLUMBIA 40684	CELEBRATION
65	RE-ENTRY	—	—	ASLEEP AT THE WHEEL EPIC 40681 (CD)	ASLEEP AT THE WHEEL
66	57	64	99	HANK WILLIAMS, JR. ● WARNER/CURB 25328/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME II
67	65	65	21	VARIOUS ARTISTS K-TEL 2080 (6.98)	COUNTRY NOW
68	68	71	322	WILLIE NELSON ▲ ² COLUMBIA KC 237542 (CD)	GREATEST HITS
69	69	70	8	ROSIE FLORES REPRIS 25626-1 (8.98)	ROSIE FLORES
70	74	—	196	ALABAMA ▲ ² RCA AHL 1-4663 (8.98) (CD)	THE CLOSER YOU GET
71	71	—	256	ALABAMA ▲ ³ RCA AHL 1-4229 (8.98) (CD)	MOUNTAIN MUSIC
72	73	—	61	GEORGE JONES EPIC 40413 (CD)	WINE COLORED ROSES
73	67	67	54	PATSY CLINE ● MCA 12 (8.98)	GREATEST HITS
74	RE-ENTRY	—	—	HANK WILLIAMS, JR. ● WARNER/CURB 1-25412/WARNER BROS. (8.98) (CD)	MONTANA CAFE
75	RE-ENTRY	—	—	RONNIE MILSAP ● RCA AHL1-5425 (8.98) (CD)	GREATEST HITS VOL. 2

○ 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.

Children's Shows, Episodics Among Those Cited Panelists ID Programming Trends

BY JIM McCULLAUGH

LAS VEGAS Original children's features, episodic programming, and material tied to current lifestyle trends are the major made-for-video directions suppliers are taking this year.



These specific programming trends came to light here during a panel discussion called "Pre-recorded Video: Original Programming That Sells" during the Jan. 7-10 Winter Consumer Electronics Show.

Panelists Jim Jimirro, president of J2 Communications, and Jeff Jenest, senior vice president of Lorimar Home Video, acknowledged that special-interest video still makes up a small percentage of the market, and they said that 1989 is now seen as the year that it will break into the main-

stream.

Jimirro said his company will be involved in an original, made-for-video children's tape due to be released in 1989. He said the tape will use the same "puppetronics" techniques that were used in J2's "Mother Goose" series.

Jimirro added that his company is looking at programming ideas for teenagers, adding that in his view, the teen-age market is largely untapped.

He said J2 also plans more videos like its recently released "Murder Mystery Party Game," which involves viewer participation.

Jenest said Lorimar is taking its special-interest cues from popular books and cultural trends. He noted that the company's Larry Hagman self-help tape for those who wish to quit smoking has been successful. The company is now looking at developing programs on stress reduction. He said celebrity tie-ins are still need-

ed drive those types of titles.

Lorimar's Shades Of Love original romance videos have been successful, said Jenest, and more titles are due. He said customers are attracted by the series' episodic nature.

City Lights marketing and sales vice president Dennis Donovan said his company is aiming squarely at the made-for-video market for episodic features and has a number of titles already available, including "L.A. Crackdown." A key element of this type of programming, he said, is to set the stage for a sequel. The concept has been successful in England, he said.

The company, he said, is planning its first feature film with a name star. He acknowledged the difficulty of selling episodic made-for-video titles without stars. Nonetheless, he claimed, City Lights has sold 50,000 copies of seven releases in the past 18 months.

(Continued on page 43)

Disney's Tape Giveaway To Promote Cartoon Series

BY AL STEWART

NEW YORK Walt Disney Home Video plans to give away between 750,000 and 1 million "special-edition" cassettes through a joint venture with Procter & Gamble.

The campaign is aimed at promoting Disney's 10-title Classic Cartoon series and centers on a cross promotion with two P&G products, Tide laundry detergent and Ivory Liquid dish-washing soap. Consumers who purchase one specially marketed package of each product will be eligible to receive the free cassette if they send in proof of purchase, a coupon from a point-of-purchase display, and \$3.50 to cover shipping and handling.

According to Disney, the offer will be included on 21 million boxes of Tide and 9 million bottles of Ivory Liquid and will be backed by a national, two-week, television ad campaign as well as a newspaper insert to be distributed to 48 million households Jan. 31.

Disney hopes the availability of a free cassette will spark interest in its animated series and increase awareness of sell-through product.

"We have sold more sell-through [priced] cassettes than any other company, and what we've learned is that there are still many homes that have not purchased a single cassette," says Carole Black, vice pres-

ident of worldwide marketing for Disney.

"What we're doing is offering a sampling—the way a packaged goods company would. Once the cassette is in the home and it is being used and enjoyed by the children in that household, the idea of purchasing other cassettes in the line becomes far more attractive," says Black.

The 30-minute, so-called special-edition cassette includes animated features culled from 10 titles in the series and was produced especially for the promotion. The cassette and promotional material supporting it urge consumers to visit their local video store to purchase other tapes in the series.

Video retailers will be furnished with posters for in-store display, intended to help them capitalize on increased awareness of the Disney series. Each tape in the series is priced at \$14.95.

"We feel it will have a substantial impact on sell-through since we are also offering full promotional support for video retailers," says Ann Daly, vice president of domestic marketing for Disney. "Every element of the promotion directs consumers to their video store. What we're saying is, 'If you enjoyed this tape, go to your video store for more.'"

VCR-Programming Update New Uses For Bar Codes, Phones

BY MARK HARRINGTON

VIDEO HARDWARE MAKERS have become especially gentle when it comes to helping consumers program their VCRs.

Fearful that decreasing numbers of consumers are using programming functions, they've been developing new ways to simplify the process. Time shifting has, after all, been one of the more promotable features of VCRs, and generally speaking, the greater the timer's capacity, the costlier the model.

On-screen programming represents one early attempt to simplify the process—and one that remains popular. The logic appears to be that if you can transform the tiny blue flashing lights of the VCR readout to larger type on viewers' television screens, they will be less intimidated. Units are available that allow programming to be done via a remote control without adding considerably to a VCR's price.

Not satisfied that on-screen programming is enough to stifle fear of time shifting, Panasonic last year introduced the first bar-code-programmable VCR. It comes with a remote-control wand that scans bar codes on a laminated menu. Codes

correspond to VCR on/off, channel, and date functions. Users scan and then transfer the codes to the VCR by pushing a button on the wand.

The system is now available on Magnavox and Canon VCRs, and bar codes are starting to appear in a number of cable TV guides, thus allowing users to program VCRs directly from weekly guides. The system may one day allow users to scan across a single code for each listing to instantly program all functions.

Then there is the Toshiba system. Toshiba has introduced a hybrid of the on-screen and bar-code systems and has promoted it in full-page ads showing a man praying before an open set of VCR instructions under the banner "Programming a VCR shouldn't bring you to your knees."

The system displays program functions on a TV screen in bright, clear graphics, according to the company. The user simply touches a light pen to the screen to indicate desired on and off times, channel, and day. He or she can also opt to program with an included remote control, and Toshiba says, "If you make a mistake, you can see it and correct it easily."

One of the latest VCR-programming systems is called HAL, and it was developed by Norristown, Pa.-based Advanced Video Dynamics. The product, named after the "2001:

(Continued on page 43)

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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
				★ ★ NO. 1 ★ ★				
1	1	7	SO FAR	6 West Home Video SW-5701	Grateful Dead	1987	LF	29.95
2	3	7	SLIPPERY WHEN WET	Polygram Records Inc. Polygram Video 440-041521-3	Bon Jovi	1987	LF	19.98
3	2	17	THE MAKING OF THE 'TOUCH OF GREY' VIDEO AND MORE	6 West Home Video SW-5700	Grateful Dead	1987	D	12.95
4	4	7	STING: THE VIDEOS PART 1	A&M Records Inc. A&M Video VC61103	Sting	1987	SF	12.98
5	8	5	WHITESNAKE: THE TRILOGY	Geffen Home Video 38138	Whitesnake	1987	SF	14.95
6	20	3	THE \$19.98 HOME VIDEO-CLIFF'EM ALL	Elektra Records Elektra Entertainment 40106	Metallica	1987	C	19.98
7	7	29	R.E.M. "SUCCUMBS"	I.R.S. Records A&M Video 61710	R.E.M.	1987	LF	19.98
8	5	9	AEROSMITH'S VIDEO SCRAPBOOK	CBS Video Music Enterprises CBS-Fox Music Video 5229	Aerosmith	1987	D	19.98
9	10	17	CONTROL-THE VIDEOS, PART II	A&M Records Inc. A&M Video 6-21102	Janet Jackson	1987	SF	12.98
10	14	17	ONE NIGHT	Elektra Records Elektra Entertainment 40105	Anita Baker	1987	C	24.95
11	13	57	MOTLEY CRUE UNCENSORED ▲	Elektra/Asylum Records Elektra Entertainment 40104-3	Motley Crue	1986	LF	19.98
12	15	111	U2 LIVE AT RED ROCKS	Island Records Inc. MusicVision 6-20613	U2	1984	C	19.95
13	9	23	THE DOORS: LIVE AT THE HOLLYWOOD BOWL ●	The Doors Video Company MCA Home Video 80592	The Doors	1987	C	24.95
14	16	31	KISS EXPOSED ▲	Polygram Records Inc. Polygram Video 440-041-489-3	Kiss	1986	LF	29.95
15	12	17	GRACELAND: THE AFRICAN CONCERT	Warner Reprise Video 38136	Paul Simon	1987	C	29.98
16	RE-ENTRY		WINDHAM HILL-CHINA	Windham Hill/Dreamvideo, Inc. Paramount Home Video 12558	Various Artists	1987	LF	29.95
17	6	51	BON JOVI-BREAKOUT ▲	Polygram MusicVideo-U.S. Sony Video Software 95W50030	Bon Jovi	1985	SF	14.95
18	18	7	SQUEEZE PLAY: THE VIDEO 1978-1987	A&M Records Inc. A&M Video VC61716	Squeeze	1987	LF	19.98
19	17	13	NIGHT SONGS-THE VIDEOS	Polygram Records Inc. Polygram Video 041522-3	Cinderella	1987	SF	14.95
20	11	59	CONTROL-THE VIDEOS ▲	A&M Records Inc. A&M Video 6-21021	Janet Jackson	1986	SF	12.95

● 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.

newsline...

BEST FILM & VIDEO is close to finalizing a deal to distribute feature films priced for the rental market. Roy Winnick, president and founder of the small, Long Island, N.Y., supplier is tight-lipped on what type of product will be offered and when it will be available, but the video veteran says he established ties with distributors that will enable him to get his product out to retailers. In the past, the company established itself as a supplier of sell-through-priced non-theatrical product, including some decidedly unique programming like "Play Bridge With Omar Sharif" and "Video Bingo."

FRIES HOME VIDEO is planning to release a history of the Harlem Globetrotters titled "Six Decades Of Magic." The documentary video, slated for release in the summer for a suggested list price of \$29.95, comes to Fries as part of its ongoing acquisition relationship with RNB Communications, the company that supplied Fries with "How To Ice Skate." Larry Klingman, director of special markets for Fries, says plans call for a cross-promotion with the team during its 1988 tour, with the tape being sold in arenas where the team is playing. Klingman notes that the company is also negotiating a sponsorship deal with a number of firms.

COMMTRON CORP. has vowed to donate \$1,800 to the American Lung Assn. as a result of its involvement with Celebrity Home Entertainment's release "The Adventures Of Candy Claus," featuring the Candy Claus Christmas charter.

PRICES ARE BEING DROPPED on a number of titles from HBO Video's catalog of documentaries, docudramas, and music videos. The following docudramas now have a suggested list price of \$29.99: "King" (a television movie chronicling the life of Martin Luther King), "S.O.S. Titanic," "The Private Files Of J. Edgar Hoover," and "Edward & Mrs. Simpson." Others are priced at \$19.99; these include "Sophia Loren: Her Own Story," "Act Of Vengeance," and "Yuri Nosenko, KGB." The documentary videos priced at \$19.99 are "Torvill & Dean" (Olympic figure skaters), "The Royal Wedding—Charles And Diana," and "The Royal Wedding—Andrew And Sarah." The sell-through-priced music video in the promotion is "Absolute Beginners." The video stars David Bowie and is priced at \$19.99.

TIM CLOTT, senior vice president and general manager of Paramount Home Video, has been named to head the company's efforts in the pay-per-view market. Clott has been promoted to executive vice president of the company's video division after heading the home video division for the past three years. In his new post, Clott will oversee the division's foreign home video and pay television operations, domestic pay television, pay-per-view, and nontheatrical/post-theatrical markets as well as the acquisition and development of original home video programming. In making the announcement, Robert Klingensmith, president of the video division, hailed Clott's "outstanding accomplishments" and said that PPV "will have to be treated much more like home video rentals than subscription-pay TV or just another cable TV operation."

THE WHITE HOUSE CONFERENCE for a Drug Free America has named Denise Austin as its newest member. Austin, who stars in a series of PPI/Parade Video fitness tapes, was selected on the basis of her experience and commitment to a drug-free society. **AL STEWART**

NBC Packages A Memorable News Year For Wood/Knapp

BY JIM McCULLAUGH

LOS ANGELES The most memorable news events of the past year, as seen through the eyes of the cameras and correspondents of NBC News, is being packaged as a 75-minute, \$24.95 video retrospective called "1987: The Unforgettable Year."

It will be distributed by 6-month-old Wood/Knapp Video, a new outgrowth of New York-based Wood Knapp & Co.

Knapp Communications, which publishes Bon Appetit, Home, and Architectural Digest magazines, has already had some home video involvement through the Bon Appetit video series licensed through Lorimar Home Video.

According to Wood/Knapp president Herb Mendelsohn, the video will be aimed at traditional wholesale, rack, and direct account distribution and will also be marketed through a variety of direct mail techniques.

Mendelsohn says that Wood/Knapp Video is being positioned as an elite marketing/distribution company for high-quality, moderately priced sell-through video products.

"We're seeking programming resources that have been untapped," says Mendelsohn.

The tape, which is produced by NBC News and anchored by Tom Brokaw, covers such 1987 developments as the stock market crash, the Persian Gulf, the Iran arms sale, the

(Continued on page 42)

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Billboard

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TOP VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
★ ★ NO. 1 ★ ★								
1	1	14	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	29.95
2	2	14	STAR TREK IV-THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	29.95
3	4	66	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲	Lorimar/LightYear Ent. Lorimar Home Video 070	Jane Fonda	1986	NR	39.95
4	3	19	AN AMERICAN TAIL	Amblin Entertainment MCA Home Video 80536	Animated	1986	G	29.95
5	6	53	CALLANETICS ▲ ◆	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
6	8	22	CROCODILE DUNDEE	Paramount Pictures Paramount Home Video 32029	Paul Hogan	1986	PG-13	29.95
7	5	60	THE GODFATHER	Paramount Pictures Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R	29.95
8	9	64	SLEEPING BEAUTY	Walt Disney Home Video 476	Animated	1959	G	29.95
9	12	5	PINK FLOYD THE WALL	MGM/UA Home Video 400268	Animated	1982	R	19.95
10	11	44	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
11	13	116	JANE FONDA'S NEW WORKOUT ▲	Lorimar/LightYear Ent. Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
12	10	129	THE SOUND OF MUSIC ▲ ◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
13	19	37	APOCALYPSE NOW	Paramount Pictures Paramount Home Video 2306	Marlon Brando Martin Sheen	1979	R	29.95
14	28	48	INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG	19.95
15	15	62	SCARFACE ▲	Universal City Studios MCA Home Video 80047	Al Pacino	1983	R	24.95
16	7	33	WHITE CHRISTMAS	Paramount Pictures Paramount Home Video 6104	Bing Crosby Danny Kaye	1954	NR	19.95
17	16	125	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
18	14	8	GRATEFUL DEAD-SO FAR	6 West Home Video SW-5701	Grateful Dead	1987	NR	29.95
19	18	11	YELLOW SUBMARINE	Apple Films and United Artists MGM/UA Home Video M301170	The Beatles	1968	NR	29.95
20	40	43	THE WIZARD OF OZ ▲ ◆	MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	29.95
21	21	9	BON JOVI-SLIPPERY WHEN WET	Polygram Records Inc. Polygram Video 440-041521-3	Bon Jovi	1987	NR	19.98
22	30	19	DORF ON GOLF ◆	J2 Communications J2-0009	Tim Conway	1987	NR	29.95
23	35	83	KATHY SMITH'S BODY BASICS ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
24	36	14	JANE FONDA'S WORKOUT WITH WEIGHTS	Lorimar/LightYear Ent. Lorimar Home Video 076	Jane Fonda	1987	NR	39.95
25	22	16	PLAYBOY 1988 PLAYMATE VIDEO CALENDAR	Lorimar Home Video 524	Various Artists	1987	NR	24.95
26	24	89	ALICE IN WONDERLAND ▲ ◆	Walt Disney Home Video 36	Animated	1951	G	29.95
27	17	84	MARY POPPINS ● ◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
28	37	105	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	19.95
29	38	110	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
30	23	5	NOT SO GREAT MOMENTS IN SPORTS	HBO Video 0024	Tim McCarver	1987	NR	14.95
31	20	20	PLAYBOY VIDEO CENTERFOLD #6	Lorimar Home Video 526	Lynne Austin	1987	NR	12.95
32	29	140	JANE FONDA'S EASY GOING WORKOUT ▲ ◆	Lorimar/LightYear Ent. Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
33	33	3	ROXANNE	RCA/Columbia Pictures Home Video 6-20853	Steve Martin Daryl Hannah	1987	PG	89.95
34	NEW ▶		THE SECRET OF MY SUCCESS	Universal City Studios MCA Home Video 80637	Michael J. Fox	1987	PG-13	89.95
35	31	6	THE MAKING OF THE 'TOUCH OF GREY' VIDEO AND MORE	6 West Home Video SW-5700	Grateful Dead	1987	NR	12.95
36	25	15	KATHY SMITH'S WINNING WORKOUT	Fox Hills Video FH1012	Kathy Smith	1987	NR	29.95
37	27	114	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	19.95
38	32	30	HERE'S MICKEY!	Walt Disney Home Video 526	Animated	1987	NR	14.95
39	39	8	OUTRAGEOUS FORTUNE	Touchstone Films Touchstone Home Video 569	Shelley Long Bette Midler	1987	R	89.95
40	34	11	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	89.95

◆ Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for nontheatrical made-for-home-video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for nontheatrical made-for-home-video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985, were certified under different criteria. ◆ International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary.

VIDEO REVIEWS

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

"Mike Ditka And The Grabowskis: The Grabowski Shuffle," REM Home Video, 30 minutes, \$19.95.

National Football League coach Mike Ditka of the Chicago Bears endured a tough campaign this year. For the second year in a row, his once invincible team was ousted from the playoffs. And, during the year, he made headlines with his sour-grapes attitude and at least three unsportsmanlike uses of his chewing gum.

Perhaps even worse, Ditka opened the season with this loser, a blatant attempt by the producers of "The Superbowl Shuffle" to repeat the success of the 1985 team's production. In this video, a meager attempt to create a modern-day Everyday, five Chicago residents are chosen to accompany Ditka on a forgettable rap clip.

Most of the video chronicles the making of "The Grabowski Shuffle" song, as if anyone would care. Even die-hard Bears fans should be embarrassed by this pretentious mess. That this video earned platinum certification from the Recording Industry Assn. of America for shipping 50,000 units proves that snake oil can sell.

GEOFF MAYFIELD

"Sonny Rollins: Saxophone Colossus," Sony Home Video, 101 minutes, \$29.95.

Sonny Rollins has long been known for his exceptional improvisation on the tenor sax. In "Saxophone Colossus," his jazz explorations are captured in "Concerto For Tenor Saxophone And Orchestra," performed in Japan during 1986 with the Yomiuri Nippon Symphony Orchestra.

Through interviews with Rollins; his wife/producer, Lucille; and a few knowledgeable jazz critics, director Robert Mugge presents a concise overview of Rollins and his music. While the performances here are inspired, especially those with the orchestra, this documentary would have benefited from additional archival footage and more interviews with jazz artists.

Jazz enthusiasts familiar with Rollins' earlier work will be encouraged to seek out some of his newer material, while others will probably discover this great performer for the first time.

CHRIS VOLLOR

"Kick Start," Best Film & Video, 30 minutes, \$19.99.

This no-frills, low-budget video demonstrates a technique that combines martial-arts movements with dance, yoga, and aerobics—and proves to be a thorough and interesting intermediate workout.

The movements and pace here are not recommended for beginners (especially the section of leg exercises that require better-than-average balance), but the aggressive edge of this

(Continued on page 43)

NIGHTS IN WHITE SATIN



Featuring music by
Animotion, Moody Blues, The Thompson Twins

A successful L. A. fashion photographer is enchanted by a beautiful but downtrodden woman who inspires him to bring his dreams to life. When their two worlds collide, love, hope and compassion overcome all the obstacles.



MEDIACOM PRODUCTIONS IN ASSOCIATION WITH MVA 1 PRESENT A GIOVANNA NIGRO-CHACON PRODUCTION BY A MICHAEL BARNARD FILM
STARRING KENNETH DAVID GILMAN, PRISCILLA HARRIS, KIM WALTRIP, MICHAEL LASKIN, PIERRE MANASSE
EXECUTIVE PRODUCERS RONALD S. ALTBACH, A.J. CERVANTES PRODUCED BY GIOVANNA NIGRO-CHACON DIRECTED BY MICHAEL BARNARD SCREENPLAY BY WILLIAM KRONICK
MUSIC BY ANIMOTION, MOODY BLUES, THE THOMPSON TWINS, ORIGINAL SCORE BY PAUL FAUERSD



PRE-ORDER DATE: FEBRUARY 17, 1988 WAREHOUSE SHIP DATE: MARCH 1, 1988

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NBC PACKAGES 1987

(Continued from page 40)

presidential campaign, Supreme Court appointments and hearings, Baby M, glasnost, South Korea, the Reagan-Gorbachev summit, the pope in the U.S., and Central America.

In addition, there will be lighter elements such as fashion trends and the seemingly endless voyage of the New York garbage barge.

Most of the segments, says Mendelsohn, will be narrated by the NBC correspondents who covered those events on their regular beats.

"This is not a newscast," says Mendelsohn. "It's a program that attempts to be living history. What comes out, we hope, is the ethical and moral watershed year that 1987 has been. It will be educational, informative, and entertaining and something that will be referred to more than once."

One of the more novel direct-marketing efforts, says Mendelsohn, will be to send out 100,000 brochures to mothers of babies who were born in 1987 from the American Baby magazine list. That campaign will offer the parents, for an additional \$5, the ability to purchase a customized version of the tape, which will add a small segment at the top of the tape commemorating the birth of their child in 1987.

The company also sent out a personal letter and material on the tape to each member of Congress as well as to Fortune 1,000 corporations. Schools and libraries are also being solicited. A mailing is also going out to 10,000 persons who graduated from college in 1987 as well as 10,000 couples who were married in 1987.

The agreement with NBC, says Mendelsohn, is strictly for 1987, but if the tape is successful, "we'll be positioned to want to go ahead and do 1988 and 1989." Tapes on years previous to 1987 are also possible.

Mendelsohn also says that the company is in the negotiating stage for other nontheatrical product, with deals to be announced shortly.

"We'll be announcing a full launch in the first quarter," he says. "We want to demonstrate that there is a way to market interesting, high-quality nontheatrical videos."

Mendelsohn, a seminal figure in the home video industry, had been a home video consultant for the past several years before joining Wood/Knapp Video.

"A PERFECT CAPER PICTURE..."

- KEVIN THOMAS, LOS ANGELES TIMES

A film by Yves Simoneau

BLIND TRUST

Pouvoir intime

"AN INTELLIGENT THRILLER..."

- NEW YORK TIMES

"WELLCRAFTED... GRIPPING..."

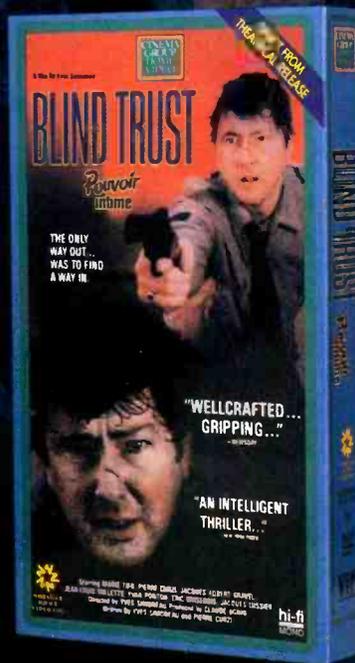
- NEWSDAY

"THIS YEAR'S SLEEPER..."

- Elliott Stein, THE VILLAGE VOICE

DIRECT FROM THEATRICAL RELEASE

PRE-ORDER DATE:
February 2, 1988
NATIONAL
RELEASE DATE:
February 17, 1988



THE ONLY WAY OUT... WAS TO FIND A WAY IN.

Starring MARIE TIFO, PIERRE CURZI, JACQUES ROBERT GRAVEL,
JEAN LOUIS MILLETTE, YVAN PONTON, ERIC BRISEBOIS, JACQUES LUSSIER
Directed by YVES SIMONEAU Produced by CLAUDE BONIN
Written by YVES SIMONEAU and PIERRE CURZI



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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	55	AUTOMATIC GOLF	Video Reel VA 39	Bob Mann's methods increase players' drive by 30 to 80 yards.	14.95
2	1	27	DORF ON GOLF ♦	J2 Communications J2-0009	Tim Conway displays the fundamentals of golf in this spoof of how-to's.	29.95
3	3	55	GOLF MY WAY WITH JACK NICKLAUS	Worldvision Home Video 2001	Easy-to-follow guide for the beginning golfer.	84.95
4	12	41	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
5	7	27	ARNOLD PALMER: PLAY GREAT GOLF VOLUME 1	Vestron Video 2038	Mastering the Fundamentals focuses on the basic mechanics of golf.	39.98
6	5	33	THE BEST OF THE FOOTBALL FOLLIES	Fox Hills Video	NFL's best and funniest football bloopers fill this compilation.	19.95
7	14	3	HOW TO CATCH BASS	Simitar Entertainment, Inc.	Course includes dozens of private tips for greater success.	11.95
8	11	9	A KNIGHT OF BASKETBALL	Kartes Video Communications	Coach Bob Knight explains the fundamentals of offense and defense.	19.95
9	8	47	WARREN MILLER'S LEARN TO SKI BETTER	Lorimar Home Video 103	A definitive guide to the art of skiing.	24.95
10	9	5	BOOM! BANG! WHAP! DOINK! JOHN MADDEN ON FOOTBALL	Fox Hills Video	The ultimate guide to watching and understanding the game of football.	29.95
11	10	7	CHARLIE LAU: THE ART OF HITTING 300	Best Film & Video Corp.	Improve your stance, shift your weight, adjust your swing.	29.95
12	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
13	NEW ▶		BOB CHANDLER'S BIG FOOT	JCI Video Inc. JCI Video	Action-packed video featuring monster trucks in crazy competitions.	19.95
14	4	17	RED ON ROUND BALL	Best Film & Video Corp. 8102	Red Auerbach & an NBA all-star line-up show the strategies behind their plays.	29.95
15	13	43	SUCCESSFUL WHITETAIL DEER HUNTING	3M/Sportsman's Video Leisure Time Video	Proven strategies for finding and taking the big buck.	69.95
16	NEW ▶		FESTIVAL OF FOOTBALL FUNNIES	NFL Films Video Fox Hills Video	Compilation of the NFL's funniest bloopers and blunders.	19.95
17	16	5	WINNING BASKETBALL WITH LARRY BIRD	Kodak Video Programs 8118770	Ball handling skills taught by Celtic great Larry Bird and others.	19.95
18	19	7	SCIENCE OF PITCHING	Morris Video 208	Former great Wes Stock teaches the fundamentals of pitching.	19.95
19	17	19	THE ELUSIVE WHITETAIL DEER	3M/Sportsman's Video Leisure Time Video	Step into the habitat of the Whitetail and improve your hunting abilities.	49.95
20	6	33	THE SUPERFIGHT-HAGLER VS. LEONARD	QMI Video Forum Home Video QMI-1	Features the fight in its entirety plus rare interview footage.	19.95
HOBBIES AND CRAFTS™						
★ ★ NO. 1 ★ ★						
1	3	55	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 1	J2 Communications	Unique techniques are revealed in this video on Cajun cooking.	19.95
2	1	33	VIDEO AQUARIUM	The Video Naturals Co.	For the fish lover whose time or bad luck makes owning live fish impossible.	19.95
3	2	21	VIDEO FIREPLACE	The Video Naturals Co.	Relax in the glow of a flickering fire-right on the T.V. screen!	19.95
4	7	41	LAURA MCKENZIE'S TRAVEL TIPS-HAWAII	Republic Pictures Corp. H-7352-1	Visits to Oahu, Maui, Diamond Head, and Waikiki.	24.95
5	4	33	YES YOU CAN MICROWAVE	JCI Video Inc. JCI Video 8200	Common-sense guide to the basics of microwave cooking.	29.95
6	5	27	CAKE DECORATING	Learn By Video	The tips, tricks, and techniques of decorating are at your fingertips.	29.95
7	6	55	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 2	J2 Communications	How to prepare Cajun and Creole classics from scratch.	19.95
8	11	27	MADE EASY-ELECTRICAL	Lorimar Home Video 073	This volume is designed to save homeowners money on simple repairs.	14.95
9	10	29	MR. BOSTON'S OFFICIAL VIDEO BARTENDER'S GUIDE	Lorimar Home Video 064	Learn to mix your favorite drinks with easy instructions.	19.95
10	8	41	CRAIG CLAIBORNE'S NEW YORK TIMES VIDEO COOKBOOK	Warner Home Video 34025	Preparation and presentation of over 20 of his favorite recipes.	29.95
11	13	3	THE SILVER PALATE: GOOD TIMES LIVE	Simon & Schuster Video Paramount Home Video 12135	Celebration of parties, people, and good food for anyone who entertains.	24.95
12	14	9	THE SIGHTS AND SOUNDS OF HAWAII	International Travel Network	Visit beautiful Hawaii and enjoy an in-depth look at the 4 main islands.	39.95
13	RE-ENTRY		DO-IT-YOURSELF: PLUMBING AND ELECTRICAL	D.I.Y. Video Corp.	Includes installation of bathroom and light fixtures.	19.95
14	15	37	JULIA CHILD: SOUPS, SALADS, AND BREAD	Random House Home Video	Making French bread, tossed salads, and light and hearty soups.	29.95
15	12	35	JULIA CHILD: MEAT	Random House Home Video	The preparation and carving of roasts, steaks, hamburger, and chops.	29.95

♦ International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary.
Next week: Health And Fitness; Business And Education.

New Owner Eyes Feature-Film Market MCEG Purchases Forum

NEW YORK Forum Home Video has been sold to an entertainment company that plans to expand the video supplier into the theatrical, feature-film market.

With the acquisition, Management Company Entertainment Group adds a home video division to its diversified corporate stable. The company, founded in 1983 by film-finance attorney Jonathan D. Krane, offers financial backing, production, theatrical distribution, and packaging for some 60 clients.

Forum was established in October 1986 by former Vestron Video vice president Michael Olivier and thus far has released only nontheatrical product aimed at the sell-through market.

In the wake of its purchase by MCEG, Forum plans to employ its distribution network to crack the feature-film-rental market. The company's first film intended for that mar-

ket, "Terror Squad" starring Chuck Connor, is scheduled for release March 30 for a list price of \$79.95.

"To grow, one needs production-capability resources and relationships that are strong and dynamic," says Olivier. "We've been looking for the right opportunity, and now with MCEG we have access to a terrific talent base."

Olivier says the company plans to release one or two feature films each month along with its slate of nontheatrical product. "There is definitely room [in the theatrical market] for well-packaged, genre-specific titles," he says.

To date, Forum's most notable releases include "The Superfight: Hagler Vs. Leonard," "Lt. Col. Oliver North: His Story," and the recently released fitness program "Joanie Greggains: One On One."

Financial terms of the acquisition were not disclosed. AL STEWART

VIDEO REVIEWS

(Continued from page 41)

low-impact program may be a pleasant change of pace for those who are getting tired of Jane Fonda. Karate expert Chaka Zulu is a welcome relief from the usual so-perky-you-could-putke instructors. LEE BLACK

"Basic Electrical Projects," Ortho Video, 60 minutes, \$24.95.

If you have any trepidation about tackling an intimidating electrical project, this video will greatly simplify the process with step-by-step instructions and visual aids. In fact, a

little more visual flash would have been in order, but it's hard to find fault with practicality and conciseness. Proper tool usage, cable insulation, receptacle updating, and ceiling-fixture replacement are only some of the topics covered, and each section can be replayed until you gain confidence and figure out which outlet to solder or which wire to keep your mitts off. Those interested in doing it themselves should plug into this instructional tape on home-electrical projects. ROBERT PARDI

HARDWARE WATCH

(Continued from page 39)

A Space Odyssey" computer, allows users to program VCRs by calling them on the telephone.

HAL is a wedge-shaped accessory that plugs into an electrical socket near the VCR and a modular telephone jack. The system learns the infrared remote-control functions of the VCR and then applies the functions transmitted over the telephone.

Users gain access to the system by punching in a three-digit security code over a Touch-Tone phone. VCR on/off, day, and channel specifications are also entered using the tele-

phone-key pad.

While the system seems especially geared to the user who forgets to set his or her timer before leaving home, it also simplifies programming by allowing it to work in connection with the user-friendly telephone.

Expected to be on the market this year, HAL will sell for about \$170. The company will offer a toll-free number for users who not only forget how to set the timer but also don't remember how to use HAL.

CES PANEL IDS MADE-FOR-VID PROGRAMMING TRENDS

(Continued from page 39)

Ben Tenn, executive vice president for Best Film & Video, said that non-movie sell-through titles can eventually account for more than half the market. His firm, he said, will continue distributing new titles in the highly successful Hanna-Barbera-produced Bible series, made up of animated tales from the Bible aimed at children and families.

Tenn also said Best will tap the teenage market with such ideas as "video posters of cars."

All panelists agreed that alternative distribution will play a key role in the growth of original programming. Tenn said direct mail is critical, and

Jimirro said his company is test marketing its "Your Newborn Baby" cassette in the baby section of 40 Sears, Roebuck & Co. stores.

Jenest added that direct selling on television, mailings, and other forms of alternative distribution will continue to be explored for original video. Sponsorship will also continue to play a key role, he said.

**Randalls Drugs in Ill.
is opening vid stores
... see page 57**

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TOP JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST	TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	
			★ ★ NO. 1 ★ ★	
1	1	15	DIANE SCHURR - COUNT BASIE	GRP 1039 (CD) 11 weeks at No. One DIANE SCHURR - COUNT BASIE
2	2	17	WYNTON MARSALIS	COLUMBIA FC 40461 (CD) STANDARD TIME
3	3	11	JOE WILLIAMS	VERVE 883 236-1/POLYGRAM (CD) EVERY NIGHT
4	4	11	BRANFORD MARSALIS	COLUMBIA FC 40711 (CD) RENAISSANCE
5	5	35	MICHAEL BRECKER	MCA/IMPULSE 5980/MCA (CD) MICHAEL BRECKER
6	7	9	HENRY BUTLER	MCA/IMPULSE 2-8023/MCA (CD) THE VILLAGE
7	6	15	SARAH VAUGHAN	CBS MASTERWORKS FM 42519 (CD) BRAZILIAN ROMANCE
8	12	9	GERRY MULLIGAN	PROJAZZ CDP-703/INTERSOUND (CD) SYMPHONIC DREAMS
9	8	13	ELIANE ELIAS	BLUE NOTE 46994 - DENON CY-1569 (CD) ILLUSIONS
10	10	9	SHIRLEY HORN	VERVE 833 235-1/POLYGRAM (CD) I THOUGHT ABOUT YOU
11	9	29	THE DUKE ELLINGTON ORCHESTRA	GRP 1038 (CD) DIGITAL DUKE
12	11	7	AHMAD JAMAL	ATLANTIC 81793 (CD) CRYSTAL
13	NEW		MOSE ALLISON	BLUE NOTE 48015/EMI-MANHATTAN (CD) EVER SINCE THE WORLD ENDED
14	15	47	DEXTER GORDON	BLUE NOTE BT-85135/EMI-MANHATTAN (CD) THE OTHER SIDE OF ROUND MIDNIGHT
15	13	9	DONALD HARRISON & TERRANCE BLANCHARD	COLUMBIA FC 40830 (CD) CRYSTAL STAIR

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST	TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	
			★ ★ NO. 1 ★ ★	
1	1	21	HIROSHIMA	EPIC FE 40679/E.P.A. (CD) 7 weeks at No. One GO
2	2	19	SPYRO GYRA	MCA 42046 (CD) STORIES WITHOUT WORDS
3	3	23	PAT METHENY GROUP	GEFFEN GHS 24145 (CD) STILL LIFE (TALKING)
4	7	11	DIANNE REEVES	BLUE NOTE BLJ 46906 (CD) DIANNE REEVES
5	4	13	FATBURGER	INTIMA 73287/ENIGMA (CD) GOOD NEWS
6	5	9	JEAN-LUC PONTY	COLUMBIA FC 40983 (CD) THE GIFT OF TIME
7	6	27	GEORGE BENSON/EARL KLUGH	WARNER BROS. 25580 (CD) COLLABORATION
8	10	47	KENNY G. ▲ ²	ARISTA ALB 8427 (CD) DUOTONES
9	8	25	LARRY CARLTON	MCA 42003 (CD) DISCOVERY
10	12	5	THE MANHATTAN TRANSFER	ATLANTIC 81803-1 (CD) BRASIL
11	9	11	LEE RITENOUR	GRP GR-1042 (CD) PORTRAIT
12	14	13	STEVE KINDLER & TEJA BELL	GLOBAL PACIFIC OW 40719/COLUMBIA (CD) DOLPHIN SMILES
13	11	21	GROVER WASHINGTON, JR.	COLUMBIA FC 40510 (CD) STRAWBERRY MOON
14	13	33	YELLOWJACKETS	MCA 5994 (CD) FOUR CORNERS
15	16	23	TIM HEINTZ	TBA 228/PALO ALTO (CD) QUIET TIME
16	19	7	TOM SCOTT	GRP GR-1044 (CD) STREAMLINES
17	NEW		MILES DAVIS/MARCUS MILLER	WARNER BROS. 25655-1 (CD) MUSIC FROM SIESTA
18	15	9	AL DI MEOLA PROJECT	EMI-MANHATTAN MLT 46995 (CD) TIRAMI SU
19	NEW		GERALD ALBRIGHT	ATLANTIC 81813-1 (CD) JUST BETWEEN US
20	22	5	DAMON RENTIE	TBA 230/PALO ALTO (CD) SKYLINE
21	18	5	PETER MOFFITT	NOVUS 3020-1-N/RCA (CD) ZOE'S SONG
22	20	5	DALINE JONES	TBA 231/PALO ALTO (CD) SHARE THE LOVE
23	24	5	VICTOR FELDMAN	TBA 225/PALO ALTO (CD) RIO NIGHTS
24	25	47	NAJEE	EMI-MANHATTAN ST-17241 (CD) NAJEE'S THEME
25	NEW		DAVID LANZ & PAUL SPEER	NARADA EQUINOX 63001/MCA NATURAL STATES

Albms 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.

Jazz BLUE NOTES



by Peter Keepnews

KEITH JARRETT might be considered the unofficial—and unintentional—father of new age music. After all, it can be (and has been) argued that Jarrett's impressionistic solo piano albums did as much as any other factor to precipitate the current vogue for that dreamy, if ill-defined, instrumental genre. This does not mean, however, that Jarrett is a fan.

He acknowledges the influence his solo albums—and the quiet, ruminative music of certain other jazz artists as documented by ECM, his label of almost two

For Keith Jarrett, the old musical 'Ways' are the best

decades—have had on the development of new age. But he dismisses the music's practitioners as shallow optimists who don't acknowledge "despair and struggle"—and he compares his influence to "having a child who thinks he's doing what he was raised to do—and yet you know that you didn't raise him with that intention in mind, and you hope one day he'll wake up."

If Jarrett is emphatically not a new age musician, his recorded output over the years has been so eclectic that it might not be entirely accurate to call him a jazz musician, either. His current album, "Book Of Ways," recently spent three weeks on Billboard's Contemporary Jazz chart, but it's hardly a typical example of contemporary jazz—it's a two-record set of spontane-

ous improvisations on clavichord, most of them distinctly baroque in character. His previous album, "Spirits," also consisted of spontaneous improvisations, unaccompanied and often overdubbed, on such instruments as recorder, Pakistani flute, and tabla.

"I would say that yes, I definitely am a jazz musician," Jarrett says. "But I have this feeling that there's another category of musician which, because of all the small categories, never gets used. If you could say there are *specialists* and then there are *musicians*, that's one way of looking at it."

Although "Book Of Ways" and "Spirits" are, on the surface, as different from each other as they are from the rest of his albums, Jarrett—an outspoken critic of electronic instruments—sees them as being closely related in their concern with "looking back, not looking forward." Listeners, he maintains, "have forgotten what it feels like to be touched by sound. So they start accepting the new [electric] sounds; they don't have that touch, but they *are* really interesting and they are different and fresh, in a way. But it's impossible for those sounds to penetrate a human being."

Jarrett continues searching for new sounds (or new variations on old sounds) with which to penetrate his listeners, and he doesn't like to stand still; even as "Book Of Ways" was hitting the market, he was doing a brief U.S. tour with his jazz trio, in which **Gary Peacock** plays bass and **Jack DeJohnette** plays drums. The trio's specialty is standards (jazz staples like "Autumn Leaves" and "All The Things You Are" as well as more obscure selections)—but, Jarrett notes, "the music's allowed to go anywhere it wants on stage, and we have so far not gotten bored with the 80-some songs in our repertoire."

ECM plans to release a two-record set this spring capturing the trio in concert. And, as if to prove that he's impossible to pigeonhole, the label will simultaneously release another recording by Jarrett that no one would ever consider classifying as jazz: the first book of Bach's "Well-Tempered Clavier."

Gospel LECTERN



by Bob Darden

MARGARET BECKER'S first Sparrow album, "Never For Nothing," is a pleasant surprise. It rocks. And there are precious few women rockers in contemporary Christian music.

Interviewing Becker is an equally pleasant surprise. Caught while on tour late last year with **Petra** and **Geoff Moore**, she's outspoken, exceptionally articulate, and unexpectedly funny. And she admits that she's a member of an exclusive minority in gospel music.

"It's wide open for women who sing real rock music and I'm not sure why," she says. "There is a lot of pressure involved to go into something less controversial. And sometimes when you get down to basics with them, some people walk away saying, 'How can you talk about the Lord and play all of those loud chords?' I don't think they understand your sincerity."

"Still, we generally get a good reaction. I know my audience is basically Christian at the moment. So right now I'm addressing what I do to Christians who are pressing to know God, who are discouraged, who want to know how to get beyond this wall and closer to him; Christians who are willing to go the extra mile and who are ready to suffer to find it."

These kinds of themes appear often in her writing, which she says only happens as a direct result of worship time with God.

"It's when I reflect on what he's done that phrases come to me," Becker says. "From there I develop an idea around the lessons I've learned. When I don't spend a lot of time in personal worship, I don't have a lot to say."

"The music comes from this worship time and I verbalize those ideas into simple worship songs. It's

a very private thing, but I worship by singing a love song to God. This opens up different avenues to God for me. I know it sounds simple, but when I try to get clinical about it, I immediately lose it."

Becker, who also puts on one of the most energetic shows in the business, says that the performance process itself is also a part of her daily worship experience.

"I don't want to sound ethereal here, but I can't perform unless I envision communion with God," she says. "I want to be God's fool, I want him to be pleased with me. If I dance a little, it's not to get people drawn to me, but as communication with God. The energy comes directly from the Lord, de-

Margaret Becker's unique debut is 'Never For Nothing'

pending on how tapped in I am to his will."

Her ultimate goal in gospel music, she says, is to be aware of the presence of God to such a degree that she doesn't move away from it. She says getting ready for what is often only a 20-minute set can—and should—take all day.

Sales for "Never For Nothing" have been particularly pleasing for Sparrow, especially for a first-time artist who is slightly controversial in a sluggish marketplace.

"I'm very pleased," says Becker with a laugh. "I want Sparrow to do well with it because they took a chance on me. I've prayed, 'God, just let them recoup their investment!' He's blessed me so much. So far, I understand Sparrow's very happy with how it is doing. They believe so strongly that even if 'Never For Nothing' sold very poorly that they'd still go ahead with full-blown support anyway and do a good job."

"As for the future, I don't have any designs on God's plan. In all honesty, I want to be God's woman for God's timing. Maybe that's all it will ever be in his will. But when you are truly in his will, that's the happiest you'll ever be. I have no idea beyond that. I don't want to twist his arm. Whatever, wherever he wants me to go from here, that's fine with me."

A Billboard Spotlight

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CMA

COUNTRY MUSIC ASSOCIATION

30th Anniversary 1958-1988

BMI



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CMA'S MISSION: GLOBAL IN SCOPE, ENDLESS IN COMMITMENT



Appearing in Kris Kristofferson tribute on 1983 CMA Awards Show are, from left, Lee Greenwood, Ronnie Milsap, Johnny Cash, Anne Murray, Kristofferson and Larry Gatlin.

By GERRY WOOD

What three letters represent the most important force in country music today?

The answer: CMA. The Country Music Assn. And that has been the case for 30 years.

No wonder it's easy to conceive of the CMA in epic proportions. Of all the organizations and institutions shaping the music industry, few have reached the stature and success levels of this group started on a shoestring back in 1953.

The spectacular rise of rock'n'roll was pinning country music to the wall in its own backyard, spurred by such Tennessee talents as Elvis Presley, Carl Perkins, Jerry Lee Lewis, Roy Orbison, Charlie Rich, and Johnny Cash. Though most of those talents were later to become country music greats as well, the late '50s and early '60s were critical years for country.

Country music has had many famed trios, but none has been more important than the threesome of Wesley Rose, Connie B. Gay, and Dee Kilpatrick. Rose was founding chairman and Gay the founding president of the fledgling association that boasted a total of 233 members in its first year.

With fewer radio stations playing country music and dwindling record sales, the mission became obvious: unify and save the country music industry. Mission Impossible, many sceptics would insist. But they had no idea of the determination of those early founders that also included such greats as Jack Stapp, Ken Nelson, Steve Sholes, Paul Cohen, Hubert Long, Roy Horton, Gene Autry, Tex Ritter, Bill Denny, Bill Williams, Frances Preston and Hal Cook. Take a look at the names of the past and present CMA presidents and chairpersons and you'll find a Who's Who of the American music business, ranging from Texas to Tennessee to New York and Los Angeles.

Though the CMA today is a model of efficiency, teamwork, and achievement, Jo Walker-Meador remembers well the hand-to-mouth existence of those first few struggling years. A cramped two-room office in downtown Nashville was too tiny for a board meeting, so the early board members rented a room at the Noel Hotel, digging the \$10 fee out of their own pockets since the CMA didn't have cash, even the petty kind, back in those days.

"It's very rewarding to think of where the association and country music have come during those years," says Walker-Meador. "So many things we wouldn't have dreamed of happening back in 1953. It was cause for great publicity and celebration

'Every year seems to be getting better. As we build on the past, we're looking to bigger and better things in the future.'

JO WALKER-MEADOR

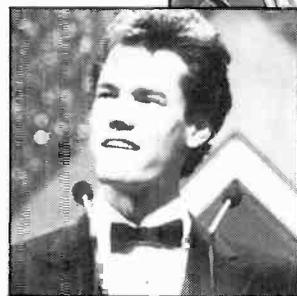


Marty Robbins, right, is inducted into the Country Music Hall of Fame by Eddy Arnold in 1982, only two months before his death.

Songstress Reba McEntire is named CMA's Entertainer of the Year in 1986. In 1987, McEntire became the first woman to win four consecutive Female Vocalist of the Year honors.



CMA Executive Director Jo Walker-Meador makes a presentation to the legendary Ernest Tubb.



Randy Travis began his award-winning career as the recipient of the 1986 CMA Horizon Award. In 1987, he won three CMA Awards.

CMA OFFICERS & STAFF

Executive:

Jo Walker-Meador, Executive Director
Ed Benson, Associate Executive Director
Peggy Whitaker, Administrative Assistant
Ruthanna Abel, Executive Secretary

Administrative:

Tammy Mitchell, Administrative Services Coordinator
Dennie Simpson, Word Processing Specialist

Membership:

Janet Bozeman, Director
Pam Frazier, Membership Development Assistant
Maryanna Clarke, Membership Services Assistant

Public Information:

Judi Turner, Director
Kelley Gattis, Editorial Assistant
Suzanne Gibson, Research Assistant

Special Projects:

Helen Farmer, Director Of Programs & Special Projects
Leshia Batson-Bess, Senior Program Assistant
Marcia Flowers, Program Assistant
Bobette Dudley, Program Assistant

European Office:

Martin Satterthwaite, Director, European Operations
Birgit Drews, Assistant, European Operations

CMA 30th

CMA DIRECTIONS: Heading Into the '90s With a Full Agenda

By DEBBIE HOLLEY

During its 30 years of existence, the Country Music Assn. has followed a path similar to that of a growing family. The trade organization has expanded, matured, and successfully spread in many directions, all to promote and exploit country music, its makers and users.

CMA was formed when rock'n'roll rode in with a bang during the '50s. Many radio stations were giving up country to play the new rock sound. By 1958, people making their living in country music began to feel they were losing ground. Rock had

'We plan to narrow the focus of existing areas and accomplish more in each.'

come in with such attention-getting magnitude, it appeared country radio might be completely obliterated. So, those worried individuals pulled together, forming the CMA—"the first organization assigned to promote and advance a specific type of music."

Such areas as marketing, merchandising, legislation, promotion, and public relations are all on the agenda as the CMA heads into its fourth decade.

According to Ed Benson, associate executive director of the CMA, they plan "to narrow the focus of existing areas and accomplish more in each."

CMA's newly elected president David Conrad says he would "like to go for an increased membership and get a lot of younger members. I'd like to see us jump in with the rest of the industry and gain a younger demographic too."

In the interest of public relations, Benson says "the organization will be working with advertising agencies to encourage and maintain a positive perspective of country music [from the agency point of view]. We have and have had for many years a perception-versus-reality problem. We want to make sure the perspective of country is properly focused."

Benson adds that the reach of country music at the consumer base is quite a bit more dynamic than people wish to think, especially ad agencies. Many minds, he explains, are choked full of "hillbilly" images when country music is mentioned. "According to research in many areas," says Benson, "country demonstrates a stronger potential consumer base for products than other radio formats."

Survival of the country radio format is contingent on the format being commercially viable, he stresses; this meaning people will advertise on the radio stations programming country once they understand the format's true appeal. One of CMA's first goals and one that continues, according to Benson, is "to assure the continuance of this vital link between creators and consumers. "With all the alter-

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Harmonizing with Barbara Mandrell and Charley Pride is Sen. Robert Byrd of West Virginia during a country music show in the nation's capital in 1979.



President and Mrs. Reagan were among the honored guests as the CMA celebrated its 25th anniversary with a gala at Washington's Constitution Hall in March, 1983. The Reagans hosted a reception for the CMA board and the show's cast members the evening prior to the show.

CMA AND RADIO: Boosting Country's True Power as a Commercial Beacon

By KIM FREEMAN

Radio plays a crucial role in maintaining and bettering the health of country record sales. As such, radio is a key target in all of the Country Music Assn.'s efforts—past, present and future.

"Most consumers say that 80% to 85% of the time they find out about records by listening to the radio," says the CMA's Ed Benson. To help the country format continue as a viable medium, most of the CMA's radio activities are oriented toward sales research, and the related project of finding facts that dispel common stereotypes still held by some about country radio and its listeners.

"One of our main jobs is trying to keep the advertising community convinced that country is a meaningful tool," says Benson. "Some advertising people think that everyone who likes country wears overalls and goes barefoot. Repeated Arbitron studies we've done show that the perception and the reality are quite different. The fact is that country now reaches a very powerful audience, and, in many areas, the country audience is more valuable to advertisers than that of other formats."

Arbitron studies constitute just one form of research the CMA provides to help its member stations sell their product, but all the research in the world won't help unless it's used properly. For several years now, the CMA has provided video sales presentations to members, and for the first time, the group hosted two well-attended sales workshops in Atlanta and Cincinnati in 1986.

"Our goal is to have country stations competing to be the best in their markets, not just the best country station," says Benson. As such, stepped up

sales aid programs are in the developmental stages. The addition of more regional sales workshops, and a possible alliance with the radio trade group, the Radio Advertising Bureau, are among the ideas the CMA intends to pursue in coming years.

The prospect Benson seems most excited about is getting a fulltime CMA representative to present the facts of country radio's selling potential to advertisers and time buyers around the country on a regular basis.

'Our goal is to have country stations competing to be the best in their markets, not just the best country stations.'

Even with the arsenal of CMA video presentations, research packages, and pamphlets, "you can evangelize someone for the moment, but the residual effects may drop off," notes Benson. Ideally, a fulltime CMA rep would keep pace with the changing base of ad buyers to alter their perceptions to fit country radio realities.

Cooperation between the various entities that create and market country product is an element the CMA is proud to take substantial credit for. The team spirit in the genre is particularly notable in re-

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Charley Pride and Willie Nelson were among the CMA delegation to meet and entertain President Carter in 1979. Part of the group

included, from left: Joe Talbot, Irving Waugh, Frances Preston, Nelson, Carter, Tom Collins, Pride, and Bill Utz.

President and Mrs. Carter entertain the CMA board at White House reception in 1979. Joining the Carters are, from left: Tom T. Hall, President Carter, Loretta Lynn, Conway Twitty, Mrs. Carter.



Dear Music
Country Association.

Celebrate

For 30 years you have been the heart and soul
of country music—
and we're proud to have been with you
every step of the way.

Happy Anniversary!
ASCAP

ascap
American Society of Composers, Authors & Publishers

CMA INTERNATIONAL: Striving to Make Country the Sound Heard 'Round the World

By GERRY WOOD

The Country Music Assn. is settling creatively and comfortably into the global village.

CMA leaders will be quick to point out that one of the key goals of the organization in the decade ahead is to not only make country music the sound heard around the world but the music *wanted* around the world.

A big step came five years ago with the establishment of the CMA's European office in London. Previously emphasizing the organization's international aspirations were board meetings in such countries as Japan, the U.K., Australia, New Zealand, and of course, that north-of-the-border country music stronghold, Canada.

"We continue to spend a great deal our European market development efforts," says Ed Benson, CMA's associate executive director. "It's vital to the long-term well-being of country music."

The London office opened in 1982, headed by Jana Talbot, then Cynthia Leu, and now Martin Satterthwaite, formerly with MCA U.K. The success of the British office has CMA officials looking to expand into more markets, including Australia, New Zealand, and, possibly and ultimately, Japan and China.

Most of the first five years of work in the U.K. office has been in development efforts in the British marketplace and establishing liaison with U.K. record label heads. A U.K. country album chart has been created and annual merchandising campaigns have been jointly sponsored and organized by the major labels to generically promote country music.

The 1988 thrust will go beyond British boundaries. "We'll move into Germany and the Benelux territories," advises Benson, "and see if we can spring the concept of the merchandising campaign." Plans also call for setting up advisory committees of industry leaders in those territories. These groups would meet with U.S. and U.K. CMA leaders to determine the actions needed in their specific countries to expand the market development opportunities for country music.

Among the reasons prodding the CMA to greater international exploitation are the increasing awareness of country music overseas, the high per-capita spending habits of Europeans when it comes to buying records, and flexible radio formats.

With advances in satellite communications, the country sound can more easily be bounced to the far

'Our European market development is vital to the long-term well-being of country music.'

curvatures of the earth. Africa is just about as easy to reach as Alabama, China as well as California, and Nepal as well as Nashville. There isn't a CMA official alive who wouldn't relish the idea of the annual CMA Awards Show being telecast live worldwide. Those satellites work wonders with radio signals, too—and that's another aerial avenue for country music to advance down the road.

Blessed by technological advances, steered knowingly by creative professionals, and promoting a form of music that directly relates to the human condition regardless of race, creed or country, the CMA is finding the global village a very friendly place indeed.



At luncheon for members of the British music industry, press and CMA Board during CMA's 1986 London Board meeting are from left: Art Stone, Jay Morgenstern, Paul Conroy (WEA/UK), Gary Morris, Ralph Peer, Dick McCullough, and Rob Dickens (WEA/UK).



Martin Satterthwaite, CMA Director, European Operations, meets up with the Judds during their first U.K. appearance at the London Palladium in February, 1987.

CMA's Jo Walker-Meador, second from right, at Wembley, 1981, with friends, from left: Sherman Halsey, Dorothy Ritter, Tandy Rice, and Jim Halsey.



cma 30th

CMA IN LONDON: Marketing Country's Growth in Europe

By JOHN TOBLER

It has been a little over five years since the CMA decided to establish a permanent European base in London.

Among many other innovations, the most significant and far-reaching initial achievement was to found a U.K. marketing advisory committee, composed of representatives of various sectors of the U.K. music industry, and this committee, which still exists today, has been instrumental in heightening country music's profile in Britain, as will become clear. In addition to this pioneering work, CMA also instigated the historic market research project, conducted by MORI polls. This survey established some notable facts about country music in Britain, one of its chief conclusions being that a far greater percentage of the U.K. public were, if not necessarily positively attracted to country music, not allergic to it.

'The BBC Radio One playlist has included several country artists, and that proves that country music has gained substantially greater acceptance in Britain.'

When this item of information was considered alongside another statistic—that combined populations of the countries of Europe equalled or exceeded the population of the U.S.—it became clear to the record industry in particular that Europe could be an immense market for country music, but that it was largely untapped. As Martin Satterthwaite, first non-American director of CMA's European operation, notes: "The MORI poll was a strong encouragement to the future progress of country music in Britain."

Jana Talbot, now heading Peer-Talbot publishing in Nashville, was the first manager of CMA's London office. After two and a half years she returned to the U.S. and was replaced in 1984 by Cynthia Leu, who Satterthwaite credits with "building on the information which the survey provided." Leu also strengthened the marketing advisory committee, and this body, which is now under the chairmanship of CMA Board member Greg Rogers, currently comprises the marketing directors of each of the major record companies in Britain and some key publishing companies, plus representatives from concert promotion and public relations. During Leu's tenure, the first industry campaign devoted to country music, "Discover New Country," was instituted in the first half of 1986. Later that year, she returned to the U.S., to work for RCA Records International; the position of chief executive for CMA, Europe, was assumed by Satterthwaite in October, 1986.

Satterthwaite has a straightforward vision of what he is employed to do—simply, to help the development of country music in Europe by every means available to him. His initial priority was to revamp the U.K. country chart, which had previously included acts which were not strictly country, as well as often appearing cluttered with compilation albums of the "Best Of" or "Golden Hits" variety. It

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HAPPY 30TH TO CMA

AMERICA IS OUR COUNTRY COUNTRY IS OUR MUSIC

The Statler Brothers



STATLERS
P. O. BOX 2703
STAUNTON, VA 24401

AGENT
MARSHALL GRANT
P. O. BOX 492
HERNANDO, MS 38632
601/368-7124

FAN FAIR: The Nation's Premier Country Music Event Hits Fast Track to Even Greater Success

The CMA and Grand Ole Opry enjoy a track record of solid success, and when the two entities teamed up to co-sponsor Fan Fair, it only served to heighten that record and spread the success.

Inaugurated in 1972, the country music extravaganza is like no other musical event in the world. It brings to one place—generically Nashville, specifically the Tennessee State Fairgrounds—some 20,000 of the most rabid fans in the world.

They come knowing that not only will they be able to see their favorite stars and new rising artists in concert, they may also be able to get a photo, album,

T-shirt, or God knows what else, autographed by that star.

Scores of major stars perform in shows staged by record labels, from the majors to the independents. Songwriters showcase their creations while an international show displays the best talent from outside the U.S. boundaries. Meanwhile exhibit halls are packed with booths hawking artists from superstars to Tex Nobodies. "Loretta Lynn is now signing autographs in booth number 81," says the announcer, sending a phalanx of pen-packing country music aficionados stampeding to the aforementioned booth.

Soon another thundering herd heads for Booth 27 where Holly Dunn has just showed up.

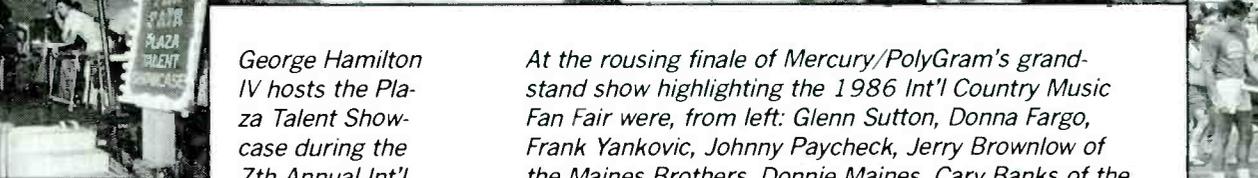
Fan Fair, held annually in June, provides a financial bonanza for Nashville, attracting fans from around the world. More events are being added every year, including the popular All-American Country Games, a so-called "sporting" event starring stars playing out their athletic fantasies at Vanderbilt Stadium.

From bluegrass to cajun to traditional country to the newest of country sounds, Fan Fair has become the nation's premier country music event—and it should stay on a fast track to even greater success.



New York Mayor Ed Koch (in cap) joins a host of mayors and governors who, throughout the years, have issued proclamations recognizing October as Country Music Month.

CMA annually sponsors the All-American Country Games as part of Fan Fair in June. 1985's White Team consisted of, from left: Richard Sterban, Joe Bonsall, Kathy Mattea, and Larry Willoughby, with Blue Team's Lee Greenwood and Naomi Judd.



Fan Fair held in 1978 at Nashville's Municipal Auditorium.

George Hamilton IV hosts the Plaza Talent Showcase during the 7th Annual Int'l Country Music

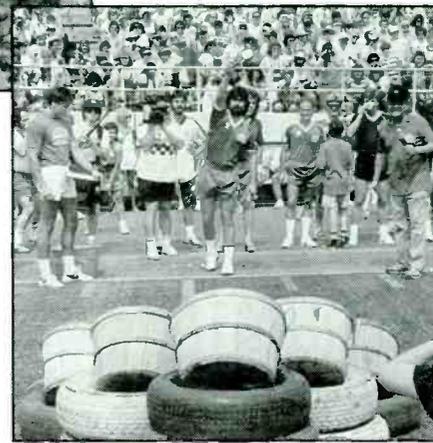
At the rousing finale of Mercury/PolyGram's grandstand show highlighting the 1986 Int'l Country Music Fan Fair were, from left: Glenn Sutton, Donna Fargo, Frank Yankovic, Johnny Paycheck, Jerry Brownlow of the Maines Brothers, Donnie Maines, Cary Banks of the Maines, Lloyd Maines, Kathy Mattea, Tari Hensley, Richard Bowden of the Maines, Tom T. Hall, Johnny Cash, Carl Perkins, Steve Maines, Kenny Maines, Larry Boone, Jerry Lee Lewis and Lynn Anderson.

CMA 30th



At '86 Talent Buyers Entertainment Marketplace registration are, from left: Steve Dahl, Monterey Artists; Bela Flack, John Cowan, Sam Bush, Pat Flynn of New Grass Revival; Fred Bohlander, Monterey Artists; CMA's Jo Walker-Meador.

Alabama's Randy Owen tosses an ear of corn in '87's All-American Country Games during Fan Fair. Proceeds from the games benefit Tennessee Special Olympics.



CMA AND NARM: Every October Ignites Chain Reaction to 'Bring Home Country's Brightest Stars'

By EDWARD MORRIS

One of the Country Music Assn.'s most enduring success stories is its affiliation with the National Assn. Of Recording Merchandisers (NARM) in promoting the sale of records during Country Music Month each October. What this alliance involves is the design and distribution of free point-of-purchase material to record wholesalers and retailers. For the past two years, the theme of the advertising material has been "Bring Home Country's Brightest Stars."

To alert record-sellers (both retailers and rack-jobbers) to the annual promotion, the CMA general-

ly sends out notices and order forms in the late spring or early summer. Users are told that their only expense in participating is payment of the shipping and handling costs and that local representatives from the six major country record labels stand ready to assist them in mounting their displays.

Among the printed display pieces made available are flats, bin cards, divider cards, shelf talkers, banners, tent cards, clip art sheets, "Album Of The Year" posters, and "Finalist" stickers.

The CMA arranges to get double duty out of this program through signage that focuses both on the nominees for CMA awards and the winners.

To encourage maximum participation, CMA and

NARM in 1985 began sponsoring best-display contests for retailers and rackjobbers. Winners are announced and prizes presented at the annual NARM convention each spring.

Helen Farmer, CMA's director of special projects, says that more than 3,000 record stores participated in the 1987 promotion and that most of these stores significantly increased the amount of p-o-p material they ordered.

The payoff: Chain after chain—all of which engaged in the promotion—reported sizable jumps in country record sales during October, as well as an increase in customer interest in the music as a whole.

CMA, WHERE IN THE WORLD WOULD WE BE?



*It's great to know that every moment of every day,
millions of people around the world are listening to country music.*

*Through the years country music has become world-class music.
And certainly the Country Music Association has been on the leading edge
of this effort, serving to focus the collective energy of
many dedicated professionals.*

YOUR FRIENDS AT CBS RECORDS SALUTE YOUR PROFESSIONALISM
AND DEDICATION. WHERE WOULD WE BE WITHOUT YOU?

CBS RECORDS/NASHVILLE



Joining CMA Executive Director Jo Walker-Meador in cutting CMA's 20th anniversary cake at 1978's Awards Banquet and Show are board members Joe Talbot and Don Nelson.



Former CMA chairman Tom Collins and president Ralph Peer II join Executive Director Jo Walker-Meador outside the trade association's Music Row offices.

CMA volunteer membership recruiters are all tied up in their work. Bursting with activity are, from left: Sandy Pinkard of Pinkard & Bowden, Steven Greil, Kathy Hooper, and Richard Bowden of Pinkard & Bowden.



CMA AT WORK: Moving Mountains by Committee—And Commitment

Staffed by a small handful of paid employees, the Country Music Assn. is, nonetheless, able to move mountains through its vigorous and imaginative use of committees. These theory-and-application work units are made up chiefly of volunteer CMA members who hold full-time posts throughout the entertainment industry and beyond. A few of these committees meet on an ad hoc basis, but most are standing groups that convene and produce on a year-round basis.

Committees are a common enough mechanism for getting work done, but too often they degenerate to the point that they absorb more energy than they produce. To avoid this organizational peril, the CMA gives each committee a precisely delineated sphere of duties and selects membership that is sufficiently large, varied, and experienced to carry out the duties. Moreover, the CMA is eager to put its committees' work to use, a factor that encourages both creativity and effort.

While all the committees contribute to the mosaic of activity that is the CMA, some are especially crucial to its functions. Among these are:

FAN FAIR: This every-June mega-event has developed into an artistic and financial triumph. It draws well over 20,000 ticket buyers and requires minute planning and execution in the areas of performances, exhibits, registration, fees, promotion, and budgets. Not only does it provide the CMA with substantial revenues, Fan Fair is an especially invaluable promotional tool for country music, locally to internationally.

LEGISLATIVE AFFAIRS: As with any other industry, country music is composed of a complex of busi-

nesses that profit or lose by the enactment or defeat of certain laws. This committee detects, monitors, and plans lobbying efforts against laws thought to be harmful to the industry and gathers support for the passage of those believed to be beneficial. It also works with other trade organizations to multiply its own power within the legislative context.

INTERNATIONAL: The CMA operates on the assumption that territory simply held is ultimately territory lost, that country music must not only maintain its audience but expand it. Toward that end, the CMA works for the spread of country music worldwide. Thus, the association funds and operates a busy European office and maintains a network with key industry figures in other countries.

MARKETING & PROMOTION: This committee studies and implements ways to make country music a more salable product.

MUSIC INDUSTRY PROFESSIONAL SEMINARS: The most influential people in country radio—those at the managerial and programming levels—convene in Nashville each year for the Country Radio Seminar. Through this committee, the CMA is simultaneously able to educate the movers and shakers and heighten its own profile as an essential professional organization.

PLANNING & DEVELOPMENT: With so many irons in the fire in specific areas, the CMA relies on this committee to provide vision and techniques.

TALENT BUYERS ENTERTAINMENT MARKETPLACE: Live music remains a mainstay of the country genre. The TBEM committee excels in bringing to
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A Billboard Spotlight

CMA 30th



One of CMA's main activities during its '83 board meeting in Washington, D.C. was to send teams of board members to Capitol Hill to lobby on home taping legislation. From left, are: Bill Utz, unidentified Congressman; Jim Free, Charles E. Walker Assoc.; Brenda Lee; Stan Mores, Frank Jones, and Dean Kay.

1986's outgoing CMA president Rick Blackburn, left, and chairman Joe Galante, right, bid farewell to CMA Executive Director Jo Walker-Meador at CMA's annual membership meeting.



CMA SERVICES AND SUCCESSES

MUSIC INDUSTRY PROFESSIONAL SEMINARS: CMA sponsors the Music Industry Professional Seminars (MIPS) during Country Radio Seminar each year. CMA's participation brings in registrants other than and in addition to radio people. The MIPS sessions are designed to attract promoters, artists, managers and retailers, among others, in addition to radio people. To complement and expand the subject matter and attendance, 1988's edition will cover radio wars—and who gets the exclusivity when an artist comes to town. The second session will be on radio/retail promotions that work. A simulated retail store promotion with artist, promoter, manager, station, retailer and merchandiser will be represented in the form of a panel. The stage itself will be decorated as a retail store with a promotion taking place.

TALENT BUYERS ENTERTAINMENT MARKETPLACE: Sponsored by the CMA, this two-day event is designed to meet the specific needs and concerns of promoters, buyers, agents, club owners, managers, record labels, and representatives of parks, auditoriums, fairs and colleges. Workshops addressing the challenges and tough issues of the country music business are offered. Leading industry figures serve as panelists and offer practical advice, techniques, strategies, and straight talk during TBEM. The Agents Marketplace offers registrants the opportunity to visit one-on-one with the industry's top booking agents. Showcases of the top 15 acts in the industry are scattered throughout the days. At the Resource Center, registrants can obtain all sorts of vital information pertaining to the entertainment industry, including magazines and lists of agents, as well as other various extensions and services of the industry.

CMA WORKSHOPS AND SEMINARS: Offers

workshops targeted at all industry professionals and focused on the special needs and problems of the country music radio station. The sessions explore such topics as increasing revenues, overcoming country bias existing among advertisers and agencies, increasing demand for spots, developing sales promotions that build ratings and bring in dollars, and positioning and presenting country radio. These professional growth seminars, geared to all phases of the industry also explore who's responsible for selling products, how radio and television can work closer together, where country radio is going, how to capture a larger audience and promote a younger demographic, what is going to happen to country music in the next five years, and corporate sponsorships.

CMA AWARDS SHOW: The oldest televised country music awards show, during which awards in 12 categories are presented to country's top artists as voted by members of the CMA. The awards are: entertainer of the year, song of the year, single of the year, album of the year, music video of the year, male vocalist of the year, female vocalist of the year, vocal group of the year, vocal duo of the year, instrumentalist of the year, hall of fame, and horizon award. 1988 will mark the 22nd annual presentation.

FAN FAIR: Sparked by the continuing enthusiasm of the true country music fan, 1987's Fan Fair saw a record attendance of 21,000-plus. Held at Nashville's fairgrounds, the week-long event features many artists, company and organization booths—all within a handshake's distance of dedicated fans free to gather autographs, take in an array of spirited performances, and circulate among the label showcases that highlight the event. By Fan Fair's
(Continued on page C-32)

CONGRATULATIONS

TO THE COUNTRY MUSIC ASSOCIATION

from



We've been here all along.



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CMA DIRECTIONS

(Continued from page C-4)

native media opportunities, radio still represents the way approximately 85% of the people become exposed to music," he says.

An updated Arbitron analysis of the country radio listener, scheduled for presentation during the upcoming Country Radio Seminar, is the most comprehensive study ever done on the radio listener, says Benson.

Another CMA goal is to put someone to work in the field representing country music to advertisers. Someone who can sit down with media planners, corporate executives, and the others who have misconceptions about country's appeal. Because of the misconceptions, the CMA must continue to tell the country music story to the national advertising fronts—New York, Los Angeles, Chicago, Atlanta, Dallas, etc. Having a field representative, Benson believes, will allow the CMA a way of having and maintaining ongoing contact with major agencies. "We'd be able to provide a continuous stream of information," says Benson, "and assert country visibility."

The organizational thrust to publicize country within the industry is promising. The CMA will continue to mail press releases on the goings-on in country to its extensive list of industry figures, including a broad range of media representatives.

"The CMA Awards Show and Fan Fair are heightened opportunities to expose the country style and provide good media and p.r.," says Benson (more than 150 media representatives attended the show last year, and more than 300 attended '87's Fan Fair).

CMA's founders believed country music had potential worldwide appeal, a notion embodied in the old CMA logo with the globe and the slogan "Best liked worldwide." The '70s brought accelerated interest in country music and the international marketplace. Country artists began to tour successfully and build high profiles overseas.

In 1981, CMA held a board meeting in London to determine the status of the industry and to see what the CMA could do toward international development. Those meetings resulted in the opening of the European market development office in March, 1982. In '83, the CMA commissioned a national consumer attitude study in the U.K. to determine exactly what the British people thought about country music. What the study proved was that the Brit-

Andy Griffith, fourth from left, and Roy Clark, far right, are among the many artists who appeared on the CMA-sponsored presentations on country music which were held across the country in the early '60s.



ish public and the British record executives had major differences in their outlook about country music's potential. It showed that country was the second most liked form of music in the U.K., and it encouraged industry executives to market the product.

Based on the findings in the consumer study, the CMA launched a major merchandising campaign there in 1986. This year will see a third merchandising campaign, one that's already associated with the increased amount of touring scheduled for this year and increasing interest in the U.K. marketplace by U.S. label officials, managers, and artists. "We have to convince industry people on both sides of the Atlantic about the realities of country music," Benson explains. "Our plan is to educate our cohorts in the U.S. about the limitations, problems, and distinct differences in doing business internationally with country. With the dollar de-valued against sterling and other European currencies, there is a great deal of increased touring opportunity over there, since it doesn't cost promoters as much to bring a U.S. act over." David Conrad adds that the CMA's European office "secured interest and involvement from the five major record labels there with the 'Discover New Country' campaign. We'll be working to continue the rise of the country

profile there."

The CMA is expecting a banner year in the international market. It will be expanding beyond the London-based office and contacting British industry people who are active through Germany and into the Benelux area. "That will broaden country's base of exposure in that field," according to Benson, "and contribute a meaningful dollar amount in sales and touring. If the U.S. marketplace fluctuates, international revenues will help level out and fill in, hopefully making the highs higher and the lows less significant."

"We'll also be going more extensively into market services," says Benson. Currently, CMA offers professional growth seminars for people in various facets of the industry. The broad purpose of these is to help people do a better job of marketing country music within their own particular area: radio people, in terms of marketing and sales opportunities; live show promoters, in terms of more successful concert venues; and managers, in terms of more successful career development opportunities. "We're committed to expand the market development services," Benson states, "We'll be looking to discover what the industry needs and what our members want and need."

(Continued on page C-24)

Taking Country to the World—The First Steps

By FRANCES PRESTON
President & CEO, BMI

The CMA in its earliest days was ideas and people. We didn't have an archive, a museum, a Hall of Fame, or a TV show. We did have a lot of enthusiasm, knowhow, and a determination that we were going to bring country music to places it had never been before. And in the process, the Hall of Fame and Museum was born.

Bob Burton, BMI's president, was on the CMA Board in the startup year of 1958. Bob arranged for country music to be the star attraction at the annual Washington, D.C. Press Club Ball, a black-tie event that attracted many members of Congress and the Administration, and sometimes the President, in addition to the influential Washington press corps. He also arranged for country artists to appear at a major Democratic rally in San Francisco leading up to the '58 elections.

One of my tactics was to bring country to the attention of more Americans by winning over the people who were responsible for all of television and radio—the advertising community. We courted Madison Avenue by throwing gala soirees in the Grand Ballroom of New York's Plaza Hotel. And we insured that our audience would stay to hear every artist on the show by having a drawing for door prizes at the end of the evening—giving away cases of Jack Daniels bourbon and Tennessee Walking horses.

When the New York World's Fair was in the planning stages in the early '60s several of us thought it would be a wonderful opportunity to showcase country music for the millions who would come to the Fair. We had a Nashville architect design a World's Fair Country Music Pavilion that was a large building in the shape of a guitar, and I went to New York to meet with the Fair planning board. The costs to turn our dream into reality were immense! They worked out to something like \$1 for every nail.

On our return to Nashville, after considering all of the plans to date, we made a recommendation to the CMA Board that we drop the World's Fair Pavilion



idea in favor of a more lasting, permanent home for the CMA by building a Hall of Fame and Museum. One of our key concepts was that from the very beginning, there would be an archive and an educational outreach program that would be funded by the proceeds from the Hall of Fame attraction.

It was still going to be very expensive! We got the ball rolling when we went to Mayor Beverly Briley and got his support, together with that of City councilmen Glen Ferguson and Mansfield Douglas, and had the City of Nashville donate a city park that would be the site of the building we would construct.

BMI's Bob Burton headed up the fundraising committee and I headed the building committee. Our first campaign was among the major music industry businesses with interests in Nashville. We held a fundraising luncheon in 1964 and received \$10,000 contributions from Decca, Columbia, MGM, Mercury and RCA Records, from Hill & Range Songs, Painted Desert Music and Peer Int'l, SESAC, both BMI Canada and BMI, and Connie B. Gay. We were off and running!

Our success in the music industry gave us the platform to go back to Nashville and talk to the city fathers about a fundraising campaign among the Nashville business community. Their support, and the contributions of many individual artists, songwriters, business executives and just plain country music fans got us to our goal.

Since that time, I am proud to say that I have served as both chairman and president of the CMA on two different occasions and on the TV committee for many years now. We have taken country music to the White House (at first under Nixon, and many times since) and our televised awards show is always one of the best watched specials of the year, thanks to the able leadership of Irving Waugh, the show's executive producer.

The Country Music Foundation has become an independent and self-supporting entity, with almost 400,000 people visiting the Hall of Fame exhibits every year, while over 3,500 students and researchers take advantage of the archives and more than 25,000 students are helped by educational outreach programs—accomplishments that were only dreams and ideas when we started 30 years ago.

Even with our success, some of the most rewarding moments and satisfying memories are those days 30 years ago when we started taking country from Nashville to the world.

CMA 30th

LISA ANGELLE

DANA McVICKER

SUZY BOGGUSS

ANNE MURRAY

T GRAHAM BROWN

NEW GRASS REVIVAL

KIX BROOKS

MARIE OSMOND

DEAN DILLON

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NISHA JACKSON

DAVID SLATER

BARBARA MANDRELL

TANYA TUCKER

J.D. MARTIN

DON WILLIAMS

MEL McDANIEL

TOM WOPAT

DON McLEAN

ALL OF US AT
CAPITOL
CONGRATULATE
CMA
ON THEIR 30TH
ANNIVERSARY

THANK YOU FOR
BEING THERE!

Capitol.

©1987 CAPITOL RECORDS, INC.

CMA Highlights the Best in Country Music

By **CONNIE BRADLEY**
Southern Executive
Director, ASCAP



The Country Music Assn.'s growth and success has paralleled that of the country music industry itself. Without the CMA, there is no doubt that country music would not be the great phenomenon it is today.

When the CMA was founded in 1958, there was a widely held belief that country music was strictly a regional style that was not destined to cross the borders of the South. The so-called music experts who dismissed country music back then have been proven wrong: country music has not been limited either geographically or artistically. Not only has it become a major force nationwide and throughout the world, it has also become a vital sound whose influence is apparent across the musical spectrum.

Country music can attribute its highly respected position today principally to a highly organized effort by the CMA to focus attention on the positive aspects of the music and its creators and performers. That was the vision which inspired CMA leaders to create the Country Music Assn. Awards, the Country Music Hall of Fame, and the Country Music Foundation, which have all combined to generate in-

terest in and admiration for country music.

ASCAP members and staffers alike feel a close connection with the CMA. When the Country Music Hall of Fame announced its initial inductees in 1961, the first two honorees were ASCAP members Jimmie Rodgers and Fred Rose. ASCAP writers have also been honored numerous times with CMA Awards for Song of the Year, as well as with Entertainer of the Year Awards. In addition, the CMA Close-Up magazine has featured ASCAP's country music activities.

CMA Executive Director Jo Walker-Meador's leadership has been an inspiration to all of us in the country music industry. She has watched the Association grow from a membership of less than 200 to include thousands of music business professionals across the country. I have been privileged to serve with Jo on the CMA Board of Directors for five years.

The CMA's many and various programs highlight country music's glorious past and point to a bright future, too. With the CMA's encouragement, the fresh sounds of today's new country writers and artists are attracting ever-wider audiences. We at ASCAP are looking forward to spreading the country music message through increased participation in the CMA's Talent Buyers Entertainment Marketplace, and the CMA Awards.

Just like every writer needs a great publisher to believe in his songs and a great artist to get the music to the public—country music needs a great organization to understand its worth, and believe in its power. We are fortunate to have such an organization behind our music, and so we proudly salute the CMA.

The best of country was spotlighted on the 1986 CMA Awards Show in a production number which featured, from left: John McEuen, Jimmie Fadden, Jeff Hanna, Jimmy Ibbotson and Bob Carpenter of the Nitty Gritty Dirt Band; Gary Morris; Willie Nelson; Rosanne Cash; and J.P. Pennington, Les Taylor, Steve Goetzman, Sonny Lemaire and Lee Carroll of Exile.



CMA 30th

Congratulations

Country

Music

Association

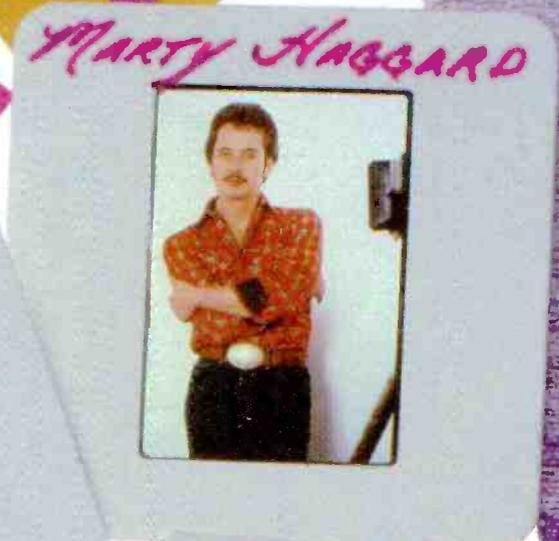
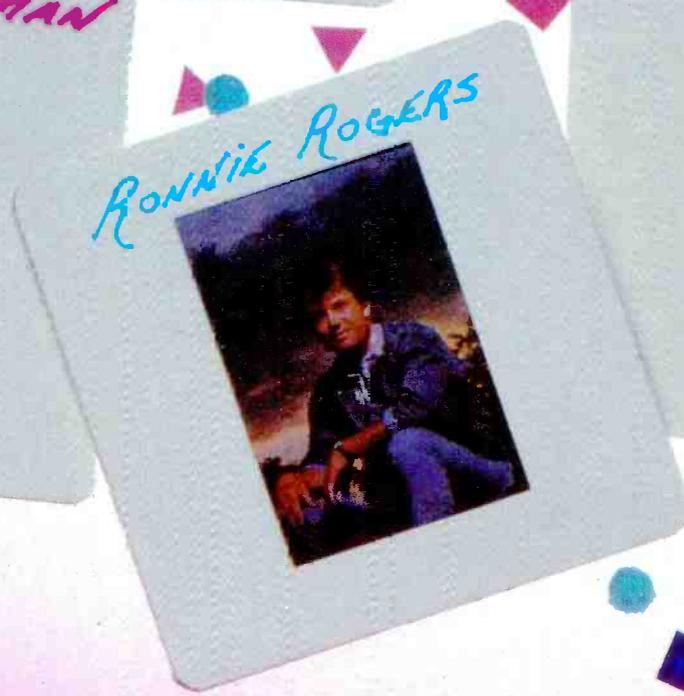
In recognition
of your 30 years
of outstanding contributions
to the country music industry,
we at The Nashville Network say,

Thank you!



Our future is bright as the stars

Congratulations! CMA's 30th Anniversary



From
all of us at MTM
Music Group



**“Nobody liked us
but the people.”**

Minnie Pearl, 1947

Speaking of the first
Carnegie Hall performance by
Grand Ole Opry members.



Now country music is a feather in all our hats.

Over thirty years ago when Minnie Pearl and other Grand Ole Opry stars played Carnegie Hall, the sprightly lady from Grinder's Switch commented: "What little press we got wasn't very complimentary, but the audience sure loved us." We weren't chic back then.

But as our fans multiplied into throngs of millions, the "sounds of the hills" were propelled into a giant industry.

Love of the down-to-earth sentiments of country music has made the Grand Ole Opry the longest running live radio show in history; The Nashville Network the fastest growing cable network in history; and "Hee Haw" the nation's most popular weekly musical variety show.

Today scores of young people flock to Opryland auctions hoping for a chance to be groomed for stardom. And the mighty growth of the Opryland show park, the General Jackson showboat, the Opryland Hotel, Gaylord Syncrom, WKY Radio, Acuff-Rose Music, Inc., Mile Music, Inc., 16th Avenue Records, Inc., and other Opryland USA properties, enables us to share our country spirit with people from all walks of life.

We certainly have a lot to be thankful for—and a lot of people to thank.

We salute our eminent diplomatic ambassador, the CMA. We thank *Billboard* readers for voting WSM AM/FM radio the medium-sized market "Country Station of the Year." And we applaud the talented performers and loyal country music fans.

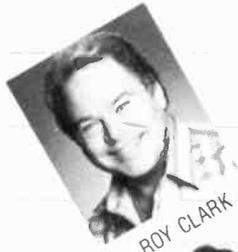
As Minnie Pearl says, "We aren't 'overawed' by Carnegie Hall any more."

OPRYLAND USA^{INC}



THE JIM HALSEY COMPANY

American Music



ROY CLARK



OAK RIDGE BOYS



FORESTER SISTERS



REBA MCENTIRE



EARL THOMAS CONLEY



TAMMY WYNETTE



MEL TILLIS



THE JUDDS



RONNIE MILSAP



WILLIAMS & REE



BRENDA LEE



GEORGE LINDSEY



FREDDY FENDER



THE BELLAMY BROTHERS



JANIE FRICKIE



DESERT ROSE BAND



DWIGHT YOAKAM



JOHN ANDERSON



MURRAY MCLAUCHLAN



GARON SMITH



MICHAEL MARTIN MURPHEY



PAT BOONE



MOE BANDY



DAN RILEY



SOUTHERN PACIFIC



CARL PERKINS



MINNIE PEARL



DAVID LYNN JONES



MOE BANDY



HOLLY DUNN



BOBBY LEE SPRINGFIELD



DAVID LYNN JONES



GEORGE HIGHFILL



JANA JAE



RAY PRICE



RAY PRICE



BAILLIE & THE BOYS



BILLY JOE SHAVER



GEORGE HIGHFILL



DOTTIE WEST



SCHUYLER, KNOBLOCH & BICKHARDT



MARY CHAPIN CARPENTER



THE GOLDENS

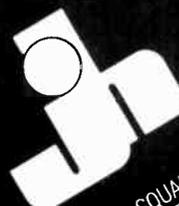


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TOMMY HUNTER

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One of the most recognized international figures in country music.

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Brenda Lee is always *ON* . . .

ON the finest stages of the world.

ON the board of the Country Music Foundation where she proudly serves the industry she loves.

ON and off stage, the legend continues.

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The Complete Entertainer

A total sell-out: Sun Dome — Sun City, AZ
Harrah's — Lake Tahoe, NV
Valley Forge Music Fair — Devon, PA
Harrah's — Reno, NV

The biggest, best dressed, best sounding band in country music

"It is always a delight to work with Mel — audiences love him. He deserves every standing ovation." — Peggy Kaltenbach, Klein's Attractions

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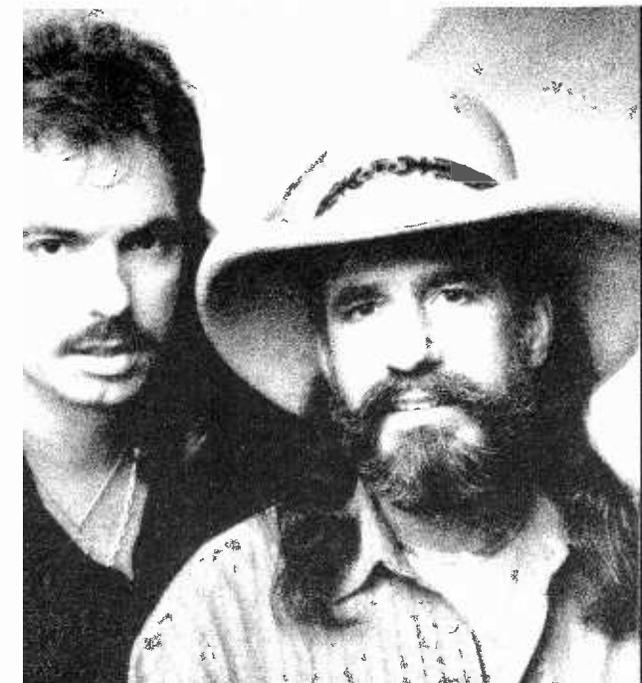
T H E J I M H A L S E Y C O.,
Nashville Tulsa Los Angeles

I N C.
London

THE BELLAMY BROTHERS

THE FORESTER SISTERS

THE OAK RIDGE BOYS



More #1 Singles than any duo in the history of country music!

One of the most recognizable and unforgettable acts on the radio today.

"The best duet in country music and they can sing #1 hits all night long." — G. Gerald Roy, Stellar Entertainment

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Los Angeles
Nashville
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1987 ACM Vocal Group of the Year

Six #1 Singles — Three Hit Albums

"Their harmonies are unparalleled. Their stage presence is dynamic and audiences simply eat it up!" — Charles Hailey, Lanierland

"The camera doesn't lie — these girls look great and as far as sound, you could call them the Harmony Sisters." — Solid Gold

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"The mighty Oaks can do no wrong in concert." — *Columbus Dispatch*

"The Oak Ridge Boys have never remained static . . . any Oaks show is ultimately *feel good* hour." — *Variety*

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32 #1 Singles
8 CMA Awards
5 Grammys

SRO — Harrah's — Reno
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The tradition continues in 1988!

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A new breed of country

"Great musicians!! The Golden's music is refreshing with strong hints of pop, country, rock and blues. Their chemistry on stage is unique — something you don't experience too often." — Jeff Panzer, CNN's "Showbiz Today"

"Chris and Rusty Golden represent all that is good about American music." — Bill Littleton, *Performance Magazine*

Debut LP coming soon on CBS/Epic.

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TAMMY WYNETTE



The First Lady of Country Music

Reaching *Higher Ground* with her new CBS/Epic LP. "Great artist, great show. A perennial favorite around the world." — Jimmy Jay, Jayson Promotions

Playing to SRO crowds around the world
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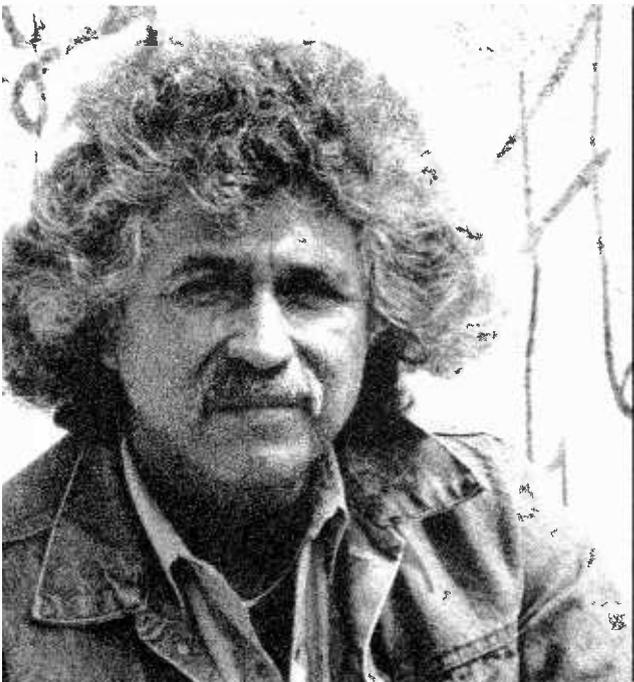
Epic

T H E J I M H A L S E Y C O., I N C.
Nashville Tulsa Los Angeles London

FREDDY FENDER

REBA McENTIRE

EARL THOMAS CONLEY



Freddy Fender has . . .

- SOLD OUT — Los Angeles, LA County Fair
- SOLD OUT — Australian Tour
- SOLD OUT — Newfoundland, Nova Scotia, Canada
- SOLD OUT — Acapulco, Mexico — International Film Festival
- SOLD OUT — Netherlands Tour — Live on Radio Holland

. . . in 1987!

Featured in "The Milagro Beanfield War" — Major motion picture directed by Robert Redford, set for March 1988 release.

Century City Artists
Los Angeles
Nashville
London



Country Music's Woman of the Year

3 Gold Albums in 1 Year!

The only woman in the history of the Country Music Association to be named Female Vocalist of the Year 4 consecutive years.

Sold-out 1987 Tour including:
Carnegie Hall — New York
Universal Amphitheatre — Los Angeles
Bally's Grand Hotel — Las Vegas

MCA RECORDS

ETC means *real* Country music!

Fourteen consecutive #1 Singles

"Sold out the house, then brought down the roof. In addition to being a polished entertainer, ETC is a genuinely nice person." — Allen Presley, Kaledoscope Entertainment

Entering 1988 with a hit-packed show and a new RCA album.

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T H E J I M H A L S E Y C O . , I N C .
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JANIE FRICKIE



A remarkable entertainer with irresistible appeal!
MOST POPULAR International Female Solo Act —
Country Music Roundup

A Legacy of top awards including:
Female Vocalist of the Year —
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"Janie Frickie is what every promoter could ever ask
for in a performer: Personality, Audience Appeal,
Popularity and Immeasurable Talent." — Don
Romeo, Romeo Agency

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JANA JAE



The First Lady of Country Fiddle

A barnstorming hit from concert halls to county fairs
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Clay County Fair
New Orleans Jazz Festival

"A tribute to the best of country music." — Bob
Gottschalk, Kansas State Fair



HOLLY DUNN



The hottest new female artist in country music . . .

1987 CMA/Horizon Award
1987 ACM/Top New Female Vocalist
1987 Billboard/Best New Female Artist

. . . just a preview of what's to come in 1988!

Management: Barry Coburn
Ten Ten Management
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Nashville, TN 37212



CMA DIRECTIONS

(Continued from page C-12)

One other thing the CMA will be doing more of is recognizing people in their various areas of expertise for contributions to the growth and impact of country music. This practice started in '87 with a series of broadcast awards for outstanding achievement and contribution in radio broadcast management, program direction, music direction, and station areas. "Over the next decade, we'll be looking

A highlight of the 1986 CMA Awards Show was the collaboration of Lionel Richie with the group Alabama on "Deep River Woman." Pictured from left are: Alabama's Randy Owen, Richie, Alabama's Jeff Cook.



CMA 30th

to provide recognition in other areas of the industry," says Benson, "to recognize and therefore encourage the same characteristic developments in other people."

Finally, a major role of the CMA that it will continue to play is to bring together for a common purpose the industry's key decision-makers who often

can be competitive. "The CMA facilitates projecting and examining problems and discovering their solutions," Benson concludes.

Conrad says he will be working hard to keep the CMA in step with general trends and growth within the country industry.

The CMA—A Kindred Spirit in the World of Country

By ALICE H. PRAGER
Chairman & President
SESAC Inc.



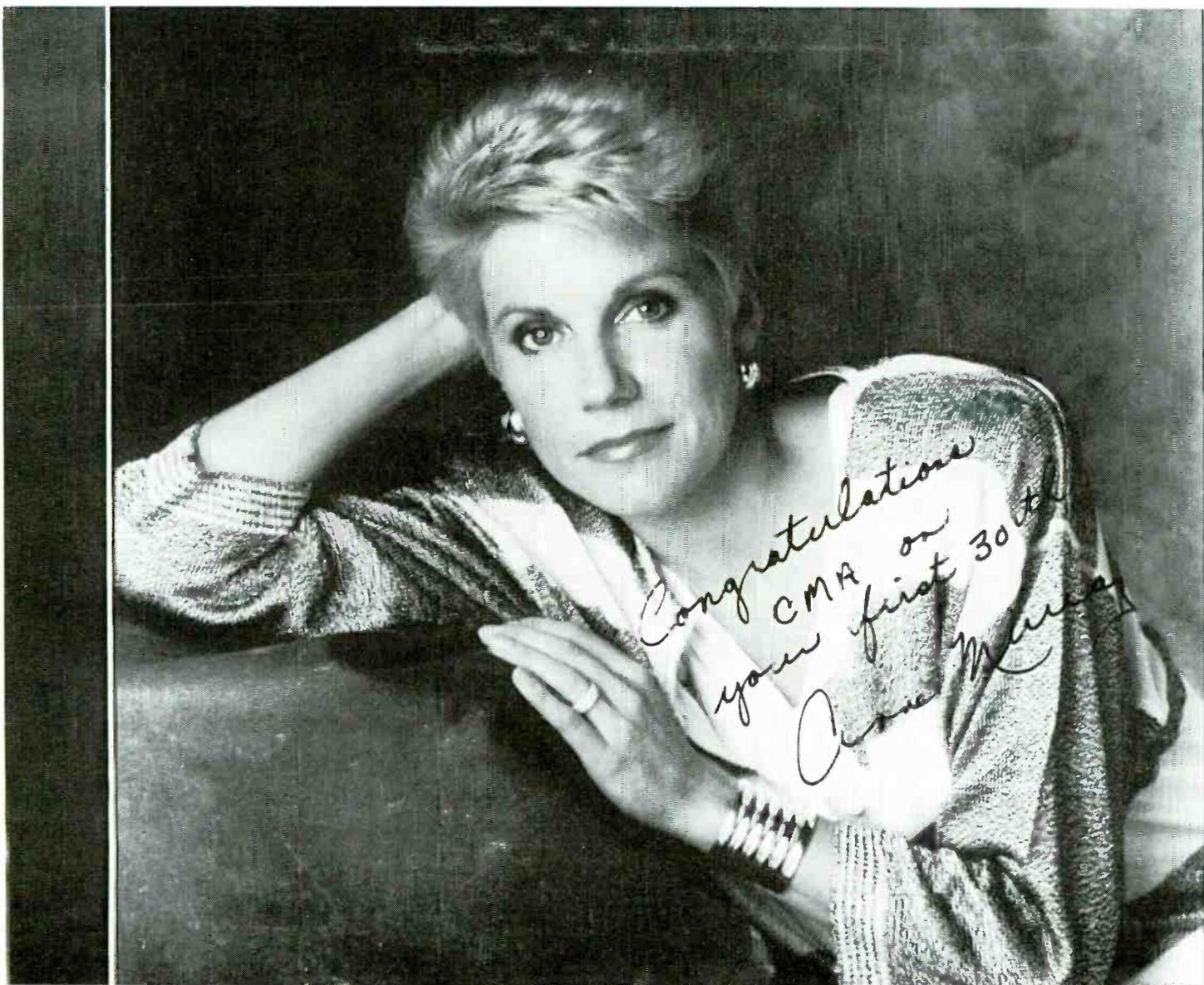
In 1958, a talented lady by the name of Jo Walker was hired by a group of Nashville music makers including Wesley Rose, Connie B. Gay, and Dee Kilpatrick to run the Country Music Assn. The tremendous growth of country music since that date speaks to the wisdom and foresight of that illustrious group of "founders." We at SESAC have never lost our enthusiasm for this exceptional form of American music which today, with the abundant loving support of the CMA, has become not only America's national favorite but a favorite throughout the entire world.

Over the years, country music itself has grown in its worldwide acceptance, thanks to the support and dedication of the Country Music Assn. While it has changed in style to meet the changing tastes of its listening audiences, country still mirrors the simple pleasures of family life, dealing with the most sensi-

tive of human emotions such as love, pain and loss. It always reflects the strength of the American work ethic. No matter what your musical preference may be, today's country music is bound to please.

The continued successes of our SESAC writers certainly depict the many diversified sounds of today's country music. The very existence of CMA helps to promote not just nationally but internationally, such songs as Ted Harris' traditional country beauty, "The Hand That Rocks the Cradle," the dynamic emotion of Kendal Franceschi's "Whoever's In New England," and the baby boomers' honesty and curiosity of K.T. Oslin's "Do Ya." Through our representation on the CMA board over most of CMA's 30 years we recognize the importance of having our repertory grow constantly to meet the needs of the creative departments of not just the major record labels but country fans and music users everywhere.

With the continued efforts of all of us in the industry coupled with the untiring expertise of the Country Music Assn., the country market of tomorrow will continue to be distinguished as America's own musical art form. Our heartfelt congratulations to the CMA on a well-deserved tribute on this, its 30th anniversary. We look forward to the Association's growing stature in the industry in the years to come.



Personal Management
Leonard T. Rambau
Balnur Ltd.

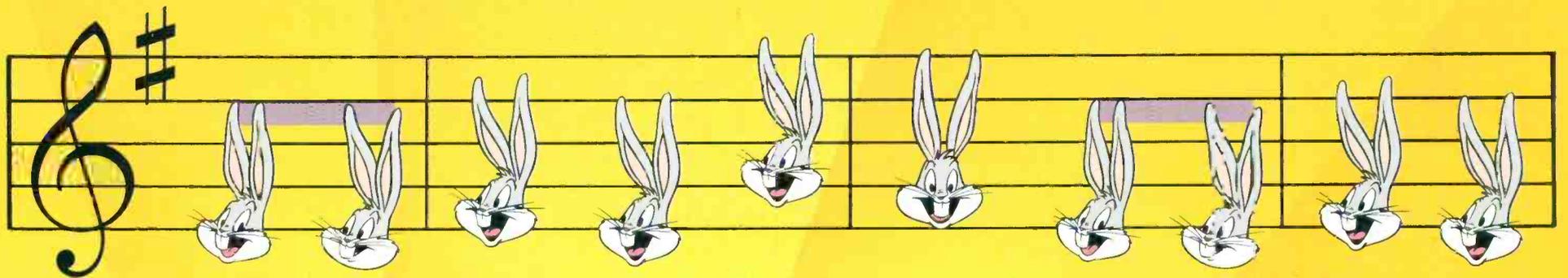


Agency Representation
Fred Lawrence &
Associates

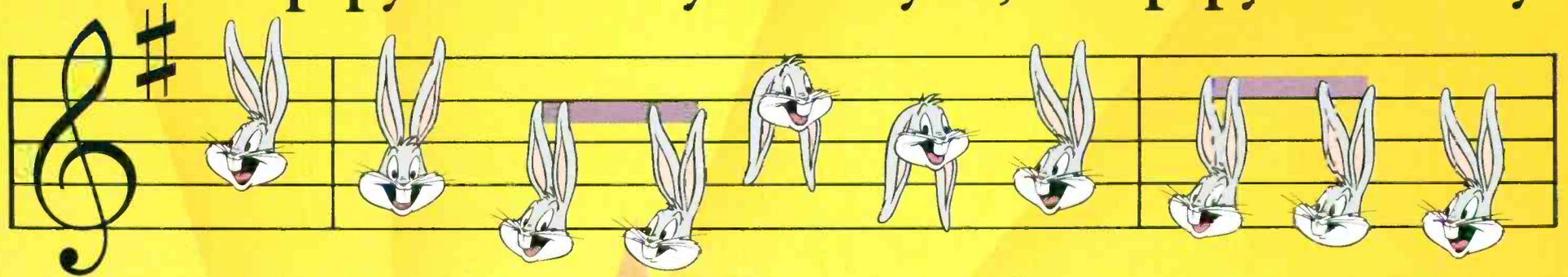


30 Notes That Say...

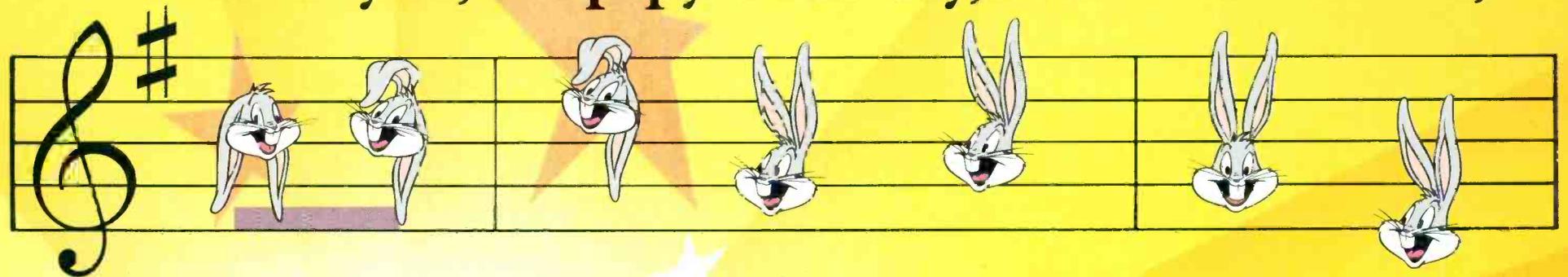
HAPPY 30TH BIRTHDAY, CMA



Hap-py birth-day to you, Hap-py birth-day



to you, Hap-py birth-day, dear C - M - A,



Hap-py birth - day to you! And



man - y more!

Congratulations To The Country Music Association

From Your Buddies At Warner Bros. and Reprise Records.



CMA IN LONDON

(Continued from page C-6)

was initially decided to eliminate the former category from the country chart, while the compilations would be separated and listed in a chart of their own. This new approach would allow a far greater variety of new albums to reach the chart, and within a year since its institution at the start of 1987, it has become established within the U.K. music industry, especially since it is compiled by Gallup, a company also responsible for the U.K. pop charts. "The new chart," says Satterthwaite, "accurately reflects current trends in country music in Britain, and as it is now published bi-weekly rather than monthly in Music Week, it is being used by an increasing number of both general and musical publications. Also, the BBC Local Radio Network broadcasts a regular chart countdown." The chart is under the auspices of the BPI (British Phonographic Industry.)

The next task for Satterthwaite was to maintain the momentum which had been generated by "Discover New Country" in a subsequent campaign which was particularly aimed at the retail sector, "New Country '87." From the nominations of specific artists by the participating labels, it was evident that the marketing directors involved had greatly improved understanding of the concept, and this has resulted in several artists crossing over to the pop chart, such as Dwight Yoakam and Steve Earle. This in turn generated media attention for country music to a greater extent than ever before.

Satterthwaite's assistant, Birgit Drews, was selected to a significant extent on the basis that she is multi-lingual, an obvious benefit in terms of relations with other European countries, which is an area Satterthwaite intends to improve as part of the 1988 marketing campaign. The recently screened

TV special, "New Country—Gettin' Tough," a co-production between the CMA and BBC-TV, featured eight emergent country acts, including Yoakam, Earle, T. Graham Brown, the Judds and Nanci Griffith. Satterthwaite notes that the CMA owns the rights to the 50-minute show for screening outside the U.K., and that negotiations are under way for sales of the special to other territories.

Other aspects of the greater prominence of country music in Europe include the presentation recently of the CMA's Founding President's Award to Paul Conroy, managing director of the U.S. division of WEA (U.K.)—Conroy becomes the first non-American to receive the award. Satterthwaite also cites

CMA's Founding President Connie B. Gay is inducted into the Country Music Hall of Fame in 1980. Looking on are Awards Show co-hosts Barbara Mandrell and Mac Davis.



CMA 30th

more regular coverage in the U.K. industry journal Music Week, and indicates that he looks for a similar improvement in Music & Media, while he is also negotiating the televising of the CMA Awards Show, to be edited by Malcolm Gerrie, noted director of Channel 4's "The Tube." Negotiations have begun for the networking in Britain and Europe of both this show and the CMA 30th anniversary special from Nashville.

The 1988 marketing campaign has already been set and will particularly center around the months of May and June. The advisory committee feels that greater artist visibility is of paramount importance, and wants to feature several artists performing in various London venues over a two-week period, this effort being especially aimed at the younger audience. Also, 1988 will be the first year in which country music will be involved in a major industry award ceremony when Music Week will feature a country award in its award show.

These efforts should have the effect of assisting Britain's two major country music promoters, Mervyn Conn and Jeffrey Kruger, both of whom present major country music festivals, to surpass the already high quality of their bills. Both promoters include their British festivals in a caravan of bookings across continental Europe—CMA's intention is to get more artists into Europe, and the proposed establishment of marketing advisory committees in other countries, will obviously help. Not that Europe never sees the biggest stars—1987 saw long-established names like Johnny Cash, Kris Kristofferson, Emmylou Harris and Tammy Wynette on British stages, as well as the Judds, Yoakam, Earle, Brown and Griffith. It is hoped that Randy Travis will make his British debut during the 1988 campaign's most concentrated period of May and June. Mervyn Conn has already announced that one of the headliners for his 20th Easter Festival will be Willie Nelson, while Jeffrey Kruger can be expected

(Continued on page C-32)

CONGRATULATIONS CMA! FROM ONE 30-YEAR-OLD TO ANOTHER

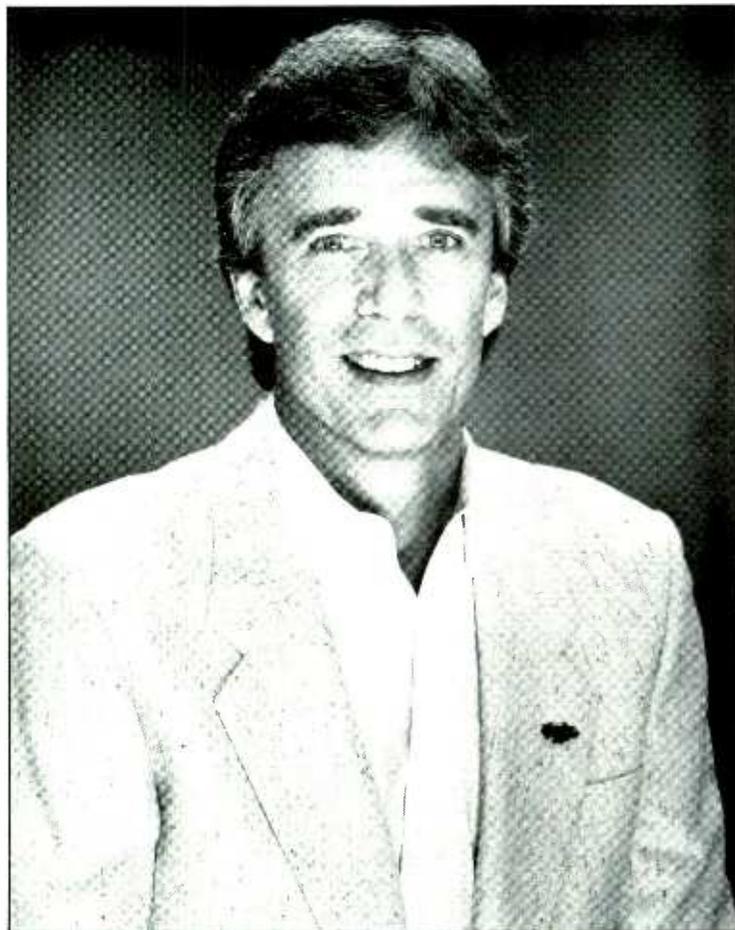
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A handwritten signature in black ink that reads "Bob Kingsley". The signature is stylized and cursive.

Bob Kingsley



abc ABC RADIO NETWORKS

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CONTINENTAL
UP WHERE YOU BELONG.

CMA SERVICES

(Continued from page C-10)

end, artists, industryites and fans knit a new closeness based on common support that keeps country music and its boosters fired up and tuned in until the next year.

POINT-OF-PURCHASE CAMPAIGN: Directed at retailers, the purpose of the annual campaign is to boost country record sales while focusing attention on the CMA Awards Show. Previously, in-store materials have been provided to retailers (at no cost to the retailer) through a cooperative effort by CMA, NARM, Kraft (former sponsor of the CMA Award Show), and the six major record labels.

RADIO WHITE PAPER: A marketing paper and derivative of a market-structure study conducted in 1986 by the CMA, the Radio White Paper digested the research and condensed the information. It gives hints and pointers to country radio stations about the format. An updated Arbitron analysis of the country music listener, scheduled for presentation during the upcoming Country Radio Seminar, is the most comprehensive study of its kind ever done. A video sales piece will be coupled with the Arbitron findings to emphasize country's strength to television and radio advertisers and producers.

LEGISLATIVE ACTIVITY: The CMA has been involved in and has supported legislative efforts for anti-piracy acts and home taping control, as well as all other legislation affecting the music industry.

ANNUAL COUNTRY RADIO SURVEY: Each year, the CMA conducts a survey of all country radio stations in the nation. The results produce a list of stations, addresses, telephone numbers, station managers, program and music directors, wattage figures, and whether the individual stations are full-time (if not full-time, how many hours per day are programmed country). The list can be obtained through the CMA.

BROADCAST HANDBOOK: CMA's handbook of services and informational articles for all broadcasters. Topics such as sales, syndication, programming and consultants are covered as well as information about the FCC. A list of programs available through syndication is included. Any general areas that might be of vital interest to a broadcaster such as names of trade publications and their editors, is included and updated annually.

CMA CLOSE-UP: The organization's monthly industry publication, Close-Up is distributed to all CMA members and select national press. It covers new artists, a schedule of industry events, the results of select events, profiles of industry figures, the U.K. country album chart, the formation of new companies, and a host of quick facts about the industry. The subscription price, \$8 per year, is included in CMA membership dues.

CMA AT WORK

(Continued from page C-10)

gether the sellers and buyers of talent each October and illuminating their common interests and interdependence.

TELEVISION: Mounting and staging a top-rated network program, the annual CMA Awards Show, is the focal point of this committee. But it also aids in the development of other television properties oriented toward country music.

MEMBERSHIP: The vitality of an organization can be gauged by both the quality and the size of its membership. The CMA's continuing aim is to enlist members at every level who are significant to the growth and strength of country music.

FINANCE: Controlled getting and spending of revenues is essential to the smooth and effective functioning of the CMA. This committee generates new methods for supporting the work of the association, as well as monitoring the ongoing sources of income.

RADIO: Initiated new broadcast awards in '87, among other things.

Other committees include: awards, criteria, bylaws, Hall of Fame criteria, Hall of Fame panel of electors review, meetings & arrangements, membership screening, merchandising, nominating, and personnel.

CMA IN LONDON

(Continued from page C-26)

to book names of similar stature for his festival, headlined last year by Cash, Kristofferson and the Nitty Gritty Dirt Band.

In addition to his already successful efforts, Satterthwaite provides support to visiting CMA members, including artists and their management and publicists, and is involved with an ongoing project to produce a pilot for a national independent radio chart show, for which he is looking for sponsors. "Radio coverage of country music has already improved," remarks Satterthwaite. "The BBC Radio One playlist has included several country artists lately, including Earle, Griffith and Brown, and that proves that country music has gained substantially greater acceptance in Britain."

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CMA 30th

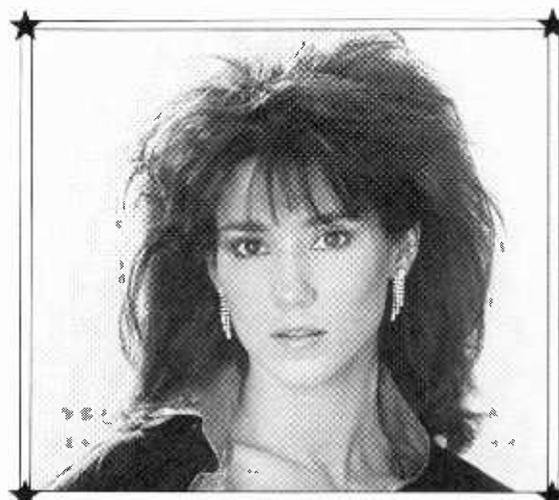
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Brenda Cole makes her video debut in "Gone," a concept clip that tells its story without any lip-synching. Playful footage (Directed by Brad Boatman) is matched to a lively track with Bluegrass influences. —CVC

Sprightly, rollicking number. Spirited ride by Cole. —Billboard

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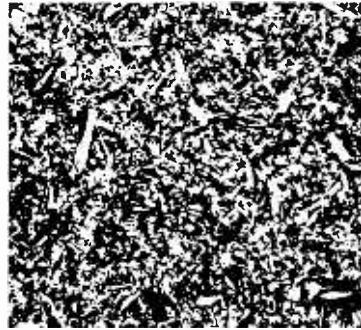
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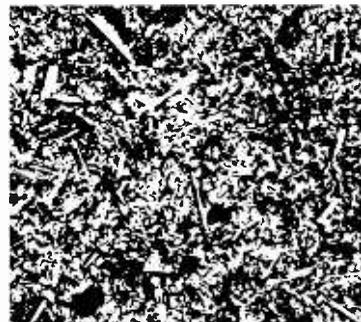
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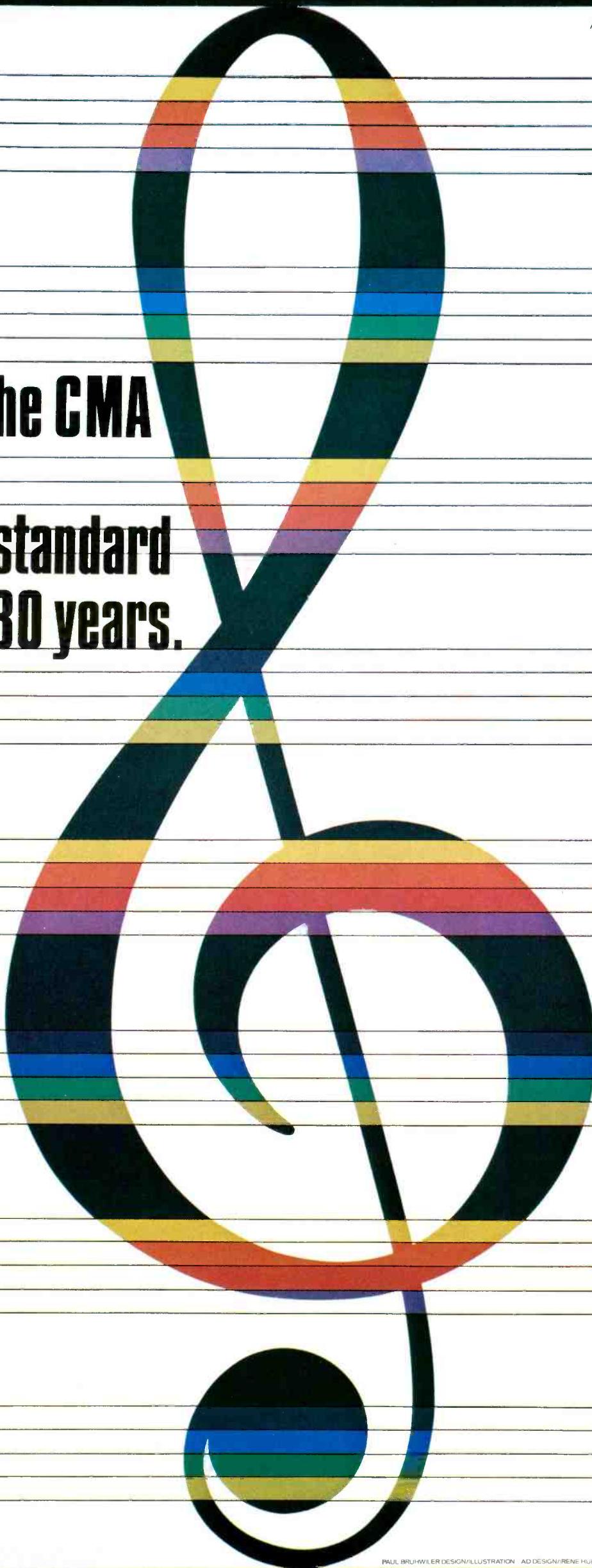
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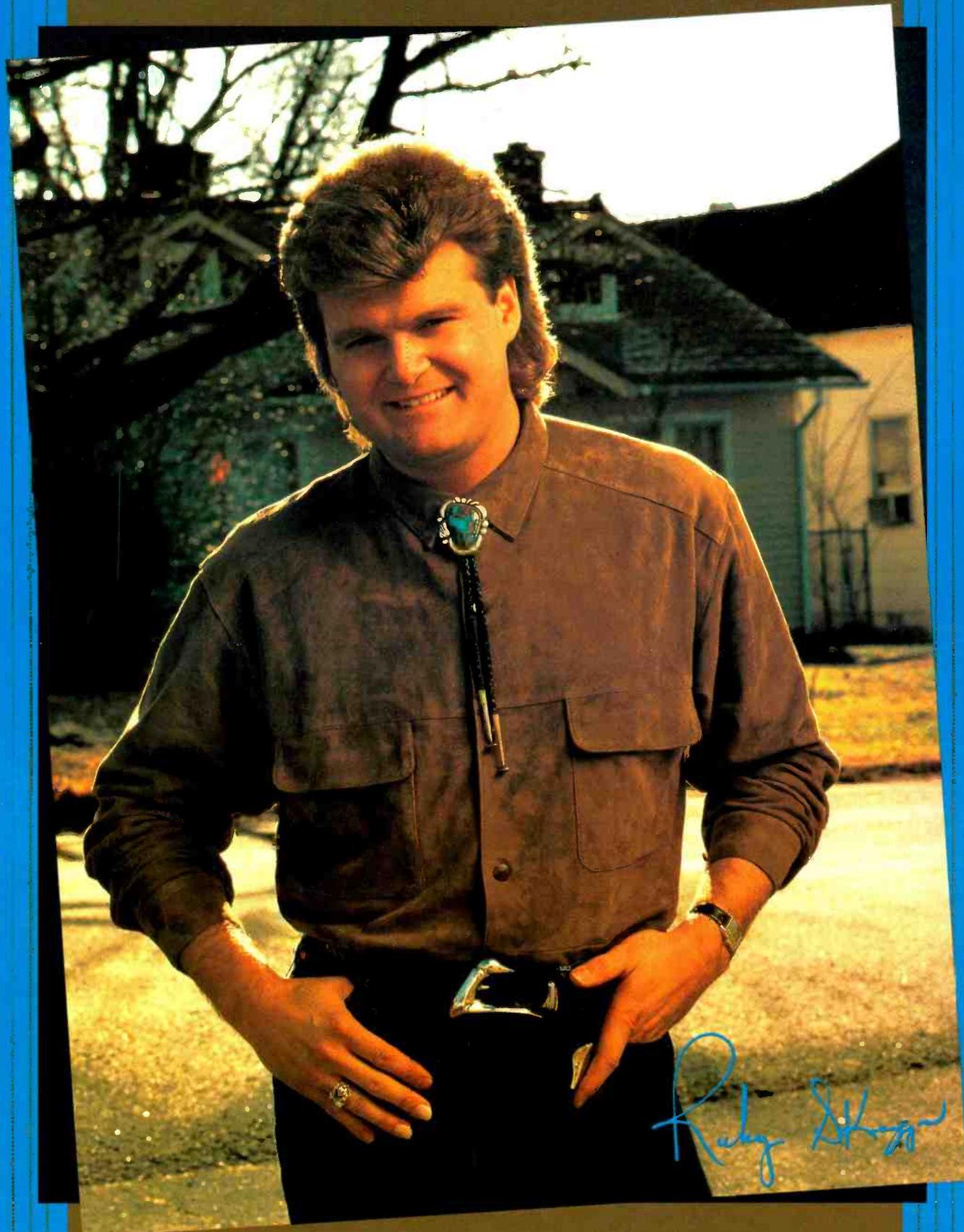
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Red Tower Outlet Meets The Competition Head-On

BY MOIRA McCORMICK

CHICAGO A south suburban retail outlet here has parlayed a flair for the unusual into big business.

Red Tower Records, located on the perimeter of the Orland Square mall in Orland Park, is one-stop Baker & Taylor's largest single independent record store account, according to Baker & Taylor buyer Rick Krupa.

This is no small feat, according to

'We established ourselves and built a good customer base'

Krupa, considering that Orland Square houses two Musiclands and a Record Town. Red Tower's wide product mix and singular store atmosphere, plus the innovative promotions of proprietors Kevin and Kegham Giragosian, have combined to make the store a success.

The Giragosian brothers founded Red Tower 1 1/2 years ago when Kevin, 29, left the tax-investment business and Keg, 24, finished college. Recognizing the need for a full-service record store in the area, they scouted for a high-traffic location and found it in a 3,100-square-foot freestanding building that had formerly housed a pizza restaurant.

The eye-catching brick structure, built to resemble an old-style firehouse, is capped by a red roof and tower—hence the store's unusual moniker. "We didn't want a typical record store name," says Kevin Giragosian. "We didn't want anyone walking in with preconceived notions of what the store was about."

The Giragosians' father bought the building (he remains their landlord), and the three of them handled interior demolition, a new floor plan, and store design themselves, from the slatboard walls to the turquoise/pink/black color scheme to the custom-made bins. All told, the construction took five months, with help from a crew of carpenters, a plumber, and an electrician.

Even before Red Tower's August

1986 opening, the brothers were promoting their new venture. "Right off the bat, we wanted to do things that would get people excited," says Kevin Giragosian, "so they'd view the store as a cool place to hang out as well as a shop."

For the early June Orland Day Parade, which spotlighted local businesses, they spruced up an antique fire engine, which had come with the pizza restaurant, adorned it with "Coming Soon—Red Tower Records" banners, equipped it with a sound system, and drove it down the parade route, passing out Red Tower balloons. Leftover balloons were handed out to future customers who came to check out the construction process; they were then able to redeem them for \$2 off a purchase when the store opened.

"People knew we were here long before we were open," notes Giragosian. "This is the highest-traffic location in the area; the mall itself draws traffic from a 30-mile radius. The one disadvantage to this location is there's no main-street access—you have to enter the mall to get to the store. But we needed maximum exposure to get off the ground, and we have it here."

Another advantage of Red Tower's freestanding location is its ample parking lot, which was utilized as a concert site for the store's September grand opening. The Giragosians put up a canopy on the building's side and offered free performances from popular Chicago acts Ten-28 and Heartsfield. An air personality from local radio station WBUS-FM Bourbonnais, Ill., served as MC, spun records, and helped the brothers conduct trivia contests.

Aided by local print and radio ads, owners termed the grand opening an unqualified success. "People were buying stacks of records," recalls Kevin Giragosian. "There had never been any place in the area with so many titles."

Red Tower continues to emphasize catalog as well as a variety of musical genres, which besides pop/rock includes jazz, blues, classical, comedy, and children's along with an extensive selection of imports. Cassettes outsell LPs 3-1 according to Giragosian, and compact disks (some 4,000 titles are available) have begun outstripping LPs as



Red Tower, shown at left, got its name from the building's unique architectural design and red-brick construction. Co-owners and brothers Kegham, left, and Kevin Giragosian say a big inventory and aggressive promoting help the store prosper despite competition from nearby outlets of national chains.

well.

All merchandise is displayed live, protected from theft by the Knogo magnetic-strip security system. Store hours are 10 a.m.-10 p.m. Monday through Friday, 10 a.m.-8 p.m. Saturday, and noon to 6 p.m. Sunday, and the Giragosians employ a staff of 10.

Red Tower offers midline LPs and cassettes at three for \$10, under the heading For Real Deals, and stocks 500 music video titles for sale or rental. The store also does a brisk business in accessories, including carrying cases, storage items, blank audio- and videotape, T-shirts, patches, jewelry, sunglasses, phonograph cartridges, and magazines.

A prominent feature of the store is its CD listening center, The Headset, which features 10 sets of headphones connected to 10 continuously playing current CD releases. The Giragosians have gone in for some appealingly homey touches in their store as well, like the mounted snapshot collection chronicling the construction of Red Tower and a posterboard filled with humorously captioned photos commemorating the store's first anniversary celebration.

Red Tower's regular monthly sales have become something of an institution and one of the store's

biggest attractions. Centered on a different theme each month, the Friday Night Sales are publicized a week in advance, primarily via WBUS and through special fliers.

Each flier contains a coupon good for after-sale discounts, which helps bring customers back. (The brothers say they target some 10,000-20,000 homes via direct mail each month.)

Running from 7-10 p.m., the Friday sales feature discounts on all recorded product, but it is the extra activities that make them such a draw. WBUS personalities spin records and serve as MCs for sale events, which include trivia contests and name-that-tune games, in which Kevin Giragosian picks out a tune on his guitar and brother Keg adds percussion. Winners can pick from a pile of prizes, including records as

well as promotional titles supplied by Baker & Taylor.

The Giragosians have even taken their name-that-tune routine "on the road," as Kevin Giragosian puts it, with a grin: "To promote Red Tower, we did our show at an area restaurant in October," he says.

Red Tower has exploited its niche so successfully that the proximity of Musicland and Record Town has not been harmful, say the brothers. In fact, the note, the competing retailers co-exist congenially, and Musicland staffers often refer customers to Red Tower when they cannot find a certain title. More direct competition is on the way, however, in the form of Rose Records, which is due to open in this neighborhood early 1988. Yet, the Giragosians see its advent less as a threat than as a

(Continued on page 48)

In A Year Of Change, Virgin Plans Visual Product'n Co.

Virgin France Bows Paris Megastore

BY PHILIPPE CROCC

PARIS Virgin is to open its first French megastore in spring 1988. The 3,000-square-meter site on the Avenue des Champs Elysees will employ more than 100 staff people and, like its U.K. counterparts, will stock products covering the whole range of rock culture, including records, tapes, music videos, books, magazines, and T-shirts.

Other stores will follow as part of the expansion plan masterminded by Virgin France chief

Patrick Zelnik. While 1987 saw the internal restructuring of the company's operation, April of this year will see the company relocate to new premises in the Place des Vosges.

A new division, Virgin Image, will be set up to produce film, television, and video programming and handle movie distribution.

Virgin will also be looking to consolidate its strong position in the French record market. In 1987, grosses topped the 200-million-francs (\$36 million U.S.)

mark, giving the company almost a 7% market share.

With annual growth running at better than 15%, Virgin is particularly strong in domestic repertoire, which accounts for about 60% of its earnings. Key artists include Julien Clerc, Etienne Daho, Renaud, Souchon, and Les Rita Mitsouko, and with the last four all releasing new albums early this year, the company's performance is expected to improve further.



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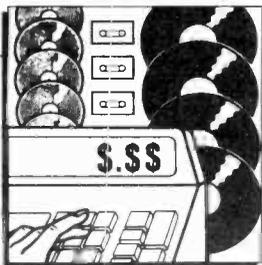
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PolyGram Records

RETAIL TRACK



by Earl Paige

ONE-STOPS EYE CD CHAOS: "Our computer people worked all New Year's Day," says Mike Walker, resident, Gemini Distributing, about how his company reacted to rapidly shifting compact disk prices. Salespeople at the suburban Atlanta one-stop had to enter orders manually at one point, but despite the hectic adjustment, Walker says he's happy CD prices are coming down.

WEA's reclassification of 278 titles that it had been discounting at 10% since mid-September irks Robert Brownell, president of the four-unit Los Angeles National Compact Disc, who gripes that "one-stops weren't passing the [WEA] discount along. Unless it's an announced price change, we very often don't get it. We're told they can't reprogram all these incentive prices and deals in their computers."

At Vinyl Vendors in Kalamazoo, Mich., president Jeffrey Boyd acknowledges the one-stop only offered "key titles" from WEA's fall discount program, saying, "Otherwise, accounts buy too much, and it all comes back. Don't forget, WEA stopped shipping those titles Dec. 15."

As for the new prices, Boyd says, "We're coming out Monday [18] with a flier announcing prices in increments of 50 cents. That's the only way we can handle this."

RACK RAP: While racks generally applaud the announced reductions by some vendors on front-line CDs and the continuing slashes in their catalogs, they do have problems with the timing—both the time of

year and the time frame in which they must return merchandise to be credited at the former price.

"Virtually all mass merchandisers inventory at the end of January," says Mario DeFilippo, vice president of purchasing for Handleman Co. He says with so many categories, including Christmas items, advertised specials, and the additional CD reductions, "identifying specific items on callback is a very huge problem."

ROOTS: The National Assn. of Independent Record Distributors & Manufacturers is putting more emphasis on the origins and roots of various musical genres. Citing heightened interest in its annual convention, to be held May 11-15 at New Orleans' Monteleone Hotel, the trade group is making members aware of an annual list of recordings compiled by the American Folklife Center. The center can be contacted at the Library of Congress, Washington, D.C. 20540 or by calling 202-287-6590.

USED DIVIDER CARDS? Yes, the Al-Len Cutting Co. advertisements that tout used dividers are for real, says Sam Lempert, owner of the 40-year-old Brooklyn, N.Y., firm. "At some point, there's going to be a shortage," he says, citing ongoing recycling efforts throughout the plastics industry. Al-Len buys used divider cards in bulk quantities, but cutting off the cards' old printing and other handling charges has Lempert re-evaluating the service.

The changing configuration picture is spurring more stores to upgrade the look of their divider cards, says Lempert. Al-Len has eight standard sizes. "Putting in new cards is like giving the store a paint job," says Lempert.

Get into the Retail Track habit. Call Earl Paige at 213-273-7040.

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				ARTIST TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
				★ ★ NO. 1 ★ ★	
1	1	1	10	GEORGE HARRISON CLOUD NINE	DARK HORSE 2-25643/WARNER BROS.
2	2	2	18	PINK FLOYD A MOMENTARY LAPSE OF REASON	COLUMBIA CK 40599
3	6	9	10	INXS KICK	ATLANTIC 2-81796
4	3	4	13	STING ... NOTHING LIKE THE SUN	A&M CD 6402
5	4	5	10	GEORGE MICHAEL FAITH	COLUMBIA CK 40867
6	7	8	20	JOHN COUGAR MELLENCAMP LONESOME JUBILEE	MERCURY 832 465 2/POLYGRAM
7	5	6	18	SOUNDTRACK DIRTY DANCING	RCA 6402-2-R
8	8	10	44	U2 THE JOSHUA TREE	ISLAND 2-90581/ATLANTIC
9	9	7	14	BRUCE SPRINGSTEEN TUNNEL OF LOVE	COLUMBIA CK 40999
10	12	12	19	MICHAEL JACKSON BAD	EPIC EK 40600/E.P.A.
11	13	13	9	STEVE WINWOOD CHRONICLES	ISLAND 2-25660/WARNER BROS.
12	14	17	41	WHITESNAKE WHITESNAKE	GEFFEN 2-24099
13	11	11	12	THE BEATLES ABBEY ROAD	CAPITOL CCT 46446
14	16	18	32	WHITNEY HOUSTON WHITNEY	ARISTA ARCD 8405
15	15	23	19	R.E.M. DOCUMENT	I.R.S. IRSD 42059/MCA
16	27	29	3	TIFFANY TIFFANY	MCA MCAD 5793
17	18	22	23	DEF LEPPARD HYSTERIA	MERCURY 830 675 2/POLYGRAM
18	19	16	6	PAUL MCCARTNEY ALL THE BEST	CAPITOL CCT 48227
19	20	14	7	STEVIE WONDER CHARACTERS	MOTOWN 6248 MD
20	17	20	5	FOREIGNER INSIDE INFORMATION	ATLANTIC 2-81808
21	26	21	11	ROBBIE ROBERTSON ROBBIE ROBERTSON	GEFFEN 2-24160
22	21	24	15	YES BIG GENERATOR	ATCO 2-90522/ATLANTIC
23	22	15	8	MADONNA YOU CAN DANCE	SIRE 2-25535/WARNER BROS.
24	24	19	21	THE BEATLES WHITE ALBUM	CAPITOL OCB 46443
25	30	—	2	EURHYTHMICS SAVAGE	RCA 6794-2-R
26	25	25	14	JETHRO TULL CREST OF A KNAVE	CHRYSLIS VK 41590
27	28	—	32	KENNY G. DUOTONES	ARISTA ARCD 8427
28	10	3	11	VARIOUS ARTISTS A VERY SPECIAL CHRISTMAS	SPECIAL OLYMPICS CD 3911/A&M
29	NEW	1		LINDA RONSTADT CANCIONES DI MI PADRE	ELEKTRA 2-60765
30	RE-ENTRY			DOKKEN BACK FOR THE ATTACK	ELEKTRA 2-60735

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Baker & Taylor Creates Video Promos In-House Commercials Feature Artist Interviews

BY MOIRA McCORMICK

CHICAGO In an effort to provide specialized promotional support for independent record retailers, one-stop and video distributor Baker & Taylor here has launched what it calls BTV. The brainchild of Steve Harkins, national director of audio, BTV utilizes in-house-produced "commercials" featuring various artists, personalized via customized tags for individual retailers to play in store.

BTV's first project was launched in November, when Alice Cooper and his guitarist, Kane Roberts, visited Baker & Taylor's Niles, Ill., branch to promote Cooper's MCA album "Raise Your Fist."

The performers met with 30-35 invited retailers, socializing and signing autographs after taping their commercial. Working from a prepared script, Cooper and Roberts enacted a scenario in which they exhorted record buyers to pick up "Raise Your Fist" as well as Roberts' solo album. After taping that segment, the pair added 32 tags with the names of different record retailers. A copy of the tape with the appropriate tag was later presented to each store, to be aired during store hours; a total of 40 stores received a tape (some were part of small chains, Harkins

says).

In addition, Harkins says a taped interview with Cooper and Roberts may be distributed in edited form to the retailers but is to be used primarily "as a tool for sales incentives for our branches around the country."

"We have 15 national branches involved in video and books, and two of them [Chicago and Denver] carry full-line audio. We want to show the company the excitement in the audio division."

The impetus behind BTV's creation, says Harkins, was recognition of the difficulty faced by independent retailers in staging special promotions such as in-stores. "It's a bit of a battle to get time with a visiting artist," he says, "and the ones who win usually are the superstores—which is understandable, because they can house the crowds. The problem is we have some very strong independent retailers, and it's difficult for them to get in-stores."

"Our accounts are always pushing to get personal appearances, but how could we justify getting an in-store for one and not for another? Our solution was to bring the artists in for a few hours, have them meet with the retailers, and tape the spot."

The resultant in-store play for the BTV "commercial" is, in Har-

kins' opinion, "much more effective advertising than hearing a radio commercial pushing the artist's latest release. And it's much cheaper for the record companies, of course, to do these personalized in-store spots. All they have to pay for is taping and editing." For this inaugural project, Harkins notes, Baker & Taylor and the free-lance film crew paid for the Cooper shoot out of their own pockets "to show MCA and the other companies that something like this is not only financially feasible, but it truly promotes the artist. The labels I've talked to are excited about the idea."

Harkins says the BTV promotions, which he is hoping to turn out at an average of one a month, could confer upon the one-stop and its accounts the status of a "fictitious independent chain," with more power to do larger-scale promotions. "And for the retailers themselves," he says, "it means direct contact with artists, which isn't always easy for them to get. The resultant in-store commercial helps make the store atmosphere exciting, and a major factor in a successful store is an atmosphere in which a lot of things are happening. BTV is a way of promoting product without the necessity of an outside medium."

bands to three-album deals, minimum," he says. "We have the money now to try to keep the artists with the label."

The New York branch is serving as the center for Rough Trade's promotional activities. It is initially starting out with a staff of four, two full-time and two part-time people. Nick Cucci, who joins from Relativity, is serving as director of promotions. Michele Mena, who joins from Celluloid, is director of national publicity. Donna Gross is serving as assistant to both. Manufacturer and licensing deals will continue to be handled out of the Bay area.

In addition to its label operation, Rough Trade sells to a line of subdistributors, including Dutch East, Sounds Good, Important, and Caroline. The company also houses a wholesale operation and a retail outlet.

Rough Trade sets its sights on U.S. label

Rough Trade's East Coast office is located at Suite 536, 611 Broadway, New York, N.Y. 10012; 212-777-0100.

SEEDS & SPROUTS: In the wake of Enigma's purchase of the Jem Records Group, longtime Jem sales manager Phil Blume joins Important Records as national sales manager. He was with the company for 13 years... Other new appointments include the return of dance music veteran Ray Caviano, who joins Sleeping Bag/Fresh Records as national director of dance music/special projects. Caviano is best known for his work with such acts as KC & the Sunshine Band, Rod Stewart, and Donna Summer, among others. The label is currently doing well with rapper Just-Ice's new album, "Kool & Deadly," and is gearing up for the release of "Sleeping Bag's Greatest Mixes," a compilation featuring Joyce Sims and Nocera, among others.

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.

GUESS WHAT: Rock trivia fans can puzzle over 2,178 questions in each of three volumes of game cards available from Prism Leisure Corp. (412-935-5066). The game is called AM/FM 30 Years Of Rock'N'Roll and comes in three separate and independent volumes: Rock'N'Roll Era, Classic Rock, and Rock Revisited. Each volume has 363 cards, which contain a total of 2,178 questions. The questions are divided into the following categories: rock'n'roll, surfin'/crusin', the British invasion, soul music, pop music, and modern

rock.

A new addition to Prism's game lineup is Digital Compact Rise, which uses compact-disk-shaped cards to test players on rock trivia, scrambled song titles, and hidden song and album titles. The suggested retail price for DCR is \$14.95. For AM/FM 30 Years of Rock'N'Roll, the suggested retail price is \$12.95 per volume.

PRESUMED POWERHOUSE: Simon And Schuster Audio (212-698-7000) will release the spoken version of Scott Turow's best-selling novel, "Presumed Innocent," in February. Read by actor John Heard, the two-cassette package retails for \$14.95.

GOING UP: Beginning Feb. 1, there will be a 15%-20% price increase on blank audiocassettes from Fuji (914-789-8100). No immediate price hike on blank videotapes is planned.

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.

JAZZ

DON CHERRY
Something Old/Something New
LP Bellaire CA 1112/NA

MILES DAVIS/JOHN COLTRANE
Miles & Coltrane

▲ LP Columbia CJ-44052/NA
CA CJT-44052/NA

STAN GETZ
Lyrical Stan Getz

▲ LP Columbia CJ-44047/NA
CA CJT-44047/NA

RAMSEY LEWIS
Classic Encounter

LP Columbia FM-42661/NA
CA FMT-42661/NA

NIGHT ARK
Moments

▲ LP Novus 3028-1/\$9.98
CA 3028-4/\$9.98

HILTON RUIZ
El Camino (The Road)

▲ LP Novus 3024-1/\$9.98
CA 3024-4/\$9.98

RYUICHI SAKAMOTO
Neo Geo

▲ LP Epic BFE-40994/NA
CA BET-40994/NA

HENRY THREADGILL
Easily Slip Into Another World

▲ LP Novus 3025-1/\$9.98
CA 3025-4/\$9.98

TURTLE ISLAND STRING QUARTET
Turtle Island String Quartet

▲ LP Windham Hill WH-0110/\$9.98

CA WT-0110/\$9.98

VARIOUS ARTISTS
Windham Hill Sampler '88

▲ LP Windham Hill WH-1065/\$9.98
CA WT-1065/\$9.98

SOUNDTRACKS

GEORGE FENTON/JONAS GWANGWA
Cry Freedom

▲ LP MCA 6224/NA
CA MCAC-6224/NA

JAMES NEWTON HOWARD
Promised Land

▲ LP Private Music 2035-1/NA
CA 2035-4/NA

MIKE POST
Music From L.A. Law & Otherwise

▲ LP Polydor 833985-1/NA
CA 833985-4/NA

VARIOUS ARTISTS
The Allnighter

LP Chameleon CHST-9601/NA
CA CHC-9601/NA

VARIOUS ARTISTS
Good Morning, Vietnam

▲ LP A&M SP 3913/\$9.98
CA CS 3913/\$9.98

COMPACT DISK

THE BAGS

Rock Starve
CD Restless/Enigma 72233-2/NA

ROKY ERIKSON
The Evil One

CD Pink Dust/Enigma 72212-2/NA

45 GRAVE

Autopsy
CD Restless/Enigma 72030-2/NA

STEVE KHAN & ROB MOUNSEY

Local Color
CD Denon CY-1840/NA

THEY MIGHT BE GIANTS

They Might Be Giants
CD ESD GIANT 1/NA

VOI VOD

War And Pain
CD Restless/Metal Blade 71104-2/NA

MARK WINKLER

Ebony Rain
CD Chase Music 7202/NA

RED TOWER COMPETES

(Continued from page 45)

harbinger of "more music-business attention for this area," in Kevin Giragosian's words.

"They could take away business, but they could bring in more record buyers—or both," says Keg Giragosian.

In any case, says his brother, "We have established ourselves and

we've built a good customer base—and that's important."

The brothers plan to open more Red Tower Record outlets. "We'll analyze our situation after the Christmas season," he says. "We hope to open our second store in 1988."

Indie GRASS ROUTE



by Linda Moleski

HAVING ESTABLISHED itself in England and Germany, British-owned outfit Rough Trade is turning its attentions to its U.S. operation. The U.S. company, which started as an importer in San Francisco in 1981, has since expanded into a full-service label, beginning with such acts as Cabaret Voltaire and New Order. Earlier this year, the label opened up a New York office.

"The U.S. label has been of slow order in recent years, largely because of the investment being spent on Rough Trade's British and German companies," says label spokesman Robin Hurley. "Now that they have built up those companies, they're switching their focus here."

According to Hurley, the U.S. market is a key area that Rough Trade needs to tap into. "The basis for a long-term future is our record label," he says. On that note, Hurley, along with associate Steve Connell, is hoping to beef up the label's roster here.

"The success of the U.K. company has allowed them to invest in the American company," he says, noting that the company's overseas success came largely through such strong artists as the Smiths and Camper Van Beethoven. Hurley also attributes it to the indie distribution system in the U.K. "You could deal with national distribution more simply there because it's not as large of a territory," he says.

As for new acts being signed to the label, "We want to tie in a mixture of American acts and overseas acts," he says, adding that the label is planning some 25 releases this year. At present, the logo's roster houses 10 acts as well as some 33 catalog titles.

As with many indie labels, Rough Trade has been plagued by artists leaving for major label deals, but Hurley hopes to turn that around. "We're signing

A BILLBOARD SPOTLIGHT
ISSUE: MARCH 19



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Nelson Pacts With Diebold For Vid-Vending Units

BY GEOFF MAYFIELD

NEW YORK Nelson Vending Technology has inked an agreement to land 400 video-vending machines from Diebold Inc., a leading

'Something very easy becomes virtually foolproof'

manufacturer of automatic teller machines and other bank equipment.

In the deal, Nelson expects delivery of the machines during the third quarter of this year.

The pact with Nelson is not Diebold's first foray into video-vending machines. The North Canton,

Ohio-based manufacturer designed and built the Movie Machine, the vending mechanism that was to have been marketed by Group 1, the now-defunct Los Angeles-based video-vending firm in Los Angeles that was headed by film producer Brandon Chase (Billboard, Nov. 8, 1986; July 18 and 25, 1987).

Randy Wheeler, Diebold marketing manager of video-dispensing machines, says the machine that is being delivered to Nelson is similar to the 1036 model that was designed for Group 1. That original unit, he adds, is still being marketed by Diebold.

"We designed and engineered the machine for Group 1," says Wheeler. "They subsequently went out of business, and we reacquired the rights."

The new units, which are being called Amazing Video Machines, have been sold to Nelson on a non-exclusive basis, according to Wheeler. According to one source, Nelson held at least tentative discussions with Diebold even before Group 1's exit.

He and Paula Gottschalk, a vice president in Nelson Vending's New York office, say the new machine has features that were not built into Diebold's 1036.

"The machine we're getting has different capabilities, both from a consumer standpoint and an inter-

nal standpoint," says Gottschalk.

Among the innovations she details are a direct telephone link with Nelson's customer-service center and an option that allows customers to hold reservations for wanted titles. Consumers can use the telephone hookup to find the nearest machine that has a copy of a desired title that is out of stock at the machine in use; the Diebold/Nelson unit will also have an internal locator program that will reveal the same information without that phone call, Gottschalk says.

The machine will have a help

button in case "someone gets fouled up during the transaction," says Gottschalk. "It makes something that is already basically very easy virtually foolproof."

The updated model also has an "easier ordering" process than the 1036, according to Gottschalk. "It wasn't complicated before, but it's even simpler now," she says. In the new system, customers will simply press an illustrated button to access the title they seek.

Unlike the 72 Selox machines that Nelson now operates in the
(Continued on next page)

VP To Guide Indie Group's Expansion Flagship Eyes National Role

BY CHRIS MORRIS

LOS ANGELES Charles McCauley, vice president of the New England-based Flagship Entertainment, has sold his own store, Video Ventures, to devote himself full time to the rapidly expanding, independent video marketing concern.

Commenting on the recent sale of his store in Hingham, Mass., McCauley confirms what many industry observers have long suspected—that Flagship wants to grow beyond the Northeast region into a nationwide program.

"It was the most profitable time to turn," McCauley says of the sale of his 3,600-square-foot store, which he started in 1982. While McCauley retains the Video Ventures name, his Whiting Street shop is now under new ownership.

"A man cannot serve two masters," McCauley says. "The intent

is for me to dedicate my energies 100% to Flagship and the independents. I thought that the independents would be more receptive to the leadership of [Flagship] if they knew I am 100% behind it."

McCauley says his decision to sell the store had nothing to do with a business slowdown, adding that Video Ventures "went down profitable."

McCauley's full-time shift to Flagship was spurred by the company's imminent national expansion.

At present, Flagship has 150 member stores, concentrated in New England. Says McCauley, "We are adding two stores per day, based on a 20-day work month."

While he does not offer specifics about the marketing group's planned growth, he says, "We
(Continued on page 56)

Oregon Show To Include Canada Reps VSDA Chapter To Hold Expo

LOS ANGELES The Oregon/southwest Washington chapter of the Video Software Dealers Assn. will mount its second annual Great Northwest Video Expo in Portland Feb. 21.

This year's trade show, open free of charge to all area retailers, will also involve distributors and retailers from Idaho, Montana, and British Columbia. It will mark the first time ever that representatives from Canada will attend a VSDA chapter event.

Organizers of the event are expecting a larger crowd this year, so the show will be moved to a 36,000-square-foot facility in northwest Portland's Montgomery Park. The exhibit area can accommodate up to 125 100-square-foot booths.

The group's 1987 Video Expo, held last January at the Red Lion at the Quay in Portland, drew 28 exhibitors and 300 attendees.

More than 60 exhibitors will be present at the 1988 show, according to Tom Keenan, president of Everybody's Records Tapes & Video in Portland and vice president of the Oregon/southwest Washington chapter.

"We are expecting 600 people to attend," Keenan adds.

In addition to the trade exhibits, which will be open from noon to 6 p.m., the show will feature a 3M seminar on blank tape from 9 a.m. to noon and an evening screening of a major motion picture, which has yet to be determined.

Participating distributors will include Baker & Taylor, Commtron, and Ingram of Portland; Commtron and Video Trend of Seattle; Video Trend and Vidcom of Salt Lake City; and Shannock Corp. of Vancouver, British Columbia.

"We feel there is a need for con-
(Continued on page 56)

FOR WEEK ENDING JANUARY 23, 1988

Billboard

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TOP KID VIDEO SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
★★ NO. 1 ★★						
1	1	14	LADY AND THE TRAMP	Walt Disney Home Video 582	1955	29.95
2	2	18	AN AMERICAN TAIL	Amblin Entertainment MCA Home Video 80536	1986	29.95
3	3	65	SLEEPING BEAUTY	Walt Disney Home Video 476	1959	29.95
4	5	84	ALICE IN WONDERLAND ▲◆	Walt Disney Home Video 36	1951	29.95
5	6	121	PINOCCHIO ◆	Walt Disney Home Video 239	1940	29.95
6	4	121	DUMBO ▲◆	Walt Disney Home Video 24	1941	29.95
7	7	33	HERE'S MICKEY!	Walt Disney Home Video 526	1987	14.95
8	9	12	MICKEY & MINNIE	Walt Disney Home Video 576	1987	14.95
9	15	93	THE SWORD IN THE STONE ◆	Walt Disney Home Video 229	1963	29.95
10	13	11	DISNEY'S SING ALONG SONGS: THE BARE NECESSITIES	Walt Disney Home Video 581	1987	14.95
11	8	33	DISNEY'S SING ALONG SONGS: HEIGH-HO!	Walt Disney Home Video 531	1987	14.95
12	12	116	ROBIN HOOD ◆	Walt Disney Home Video 228	1973	29.95
13	10	33	HERE'S DONALD!	Walt Disney Home Video 527	1987	14.95
14	19	82	WINNIE THE POOH AND THE BLUSTERY DAY ◆	Walt Disney Home Video 63	1968	14.95
15	22	33	WINNIE THE POOH AND A DAY FOR EYORE	Walt Disney Home Video 65	1983	14.95
16	16	84	WINNIE THE POOH AND TIGGER TOO	Walt Disney Home Video 64	1974	14.95
17	RE-ENTRY		WINNIE THE POOH AND THE HONEY TREE ◆	Walt Disney Home Video 49	1965	14.95
18	20	80	PETE'S DRAGON ▲◆	Walt Disney Home Video 10	1977	29.95
19	24	44	THE TRANSFORMERS: THE MOVIE ◆	Family Home Entertainment 26561	1986	14.95
20	21	8	BARBIE AND THE ROCKERS: OUT OF THIS WORLD	Hi-Tops Video 00623	1987	14.95
21	14	11	CHIP 'N' DALE	Walt Disney Home Video 579	1987	14.95
22	25	8	RAFFI-A YOUNG CHILDREN'S CONCERT	A&M Video 6-21707	1986	19.98
23	18	51	CHARLOTTE'S WEB	Hanna-Barbera Prod. Inc. Paramount Home Video 8099	1973	19.95
24	23	32	HERE'S GOOFY!	Walt Disney Home Video 529	1987	14.95
25	17	19	CARE BEARS II: A NEW GENERATION	RCA/Columbia Pictures Home Video 6-20682	1986	79.95

● 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.

NELSON, DIEBOLD PACT

(Continued from preceding page)

Toronto area, Gottschalk says the Diebold units—and the machines' link to Nelson's host computer—will allow customers to rent tapes from one machine and return them to another. That link also allows Nelson to track inventory and product movement.

Internal capabilities of Diebold's second-generation machine—which holds as many as 393 videocassettes and 100 titles—will also allow Nelson to implement a frequent-renter's program, which will build bonus credits that can be redeemed for free rentals and prizes, Gottschalk adds.

When Diebold delivers the machines, at least 200 of the 400 will be placed in the Toronto market, according to Gottschalk. The 72 Selox machines will be replaced with the new units.

Plans for the remaining 200 machines in the agreement have not yet been solidified, says Gottschalk. Some, for example, might be added to the Toronto cluster. "It might end up being more than 200," she says. "We believe that it's important to saturate the market. I'm guessing that Toronto can hold more than 200 machines."

Remaining machines, she adds, will either be placed in other parts of southern Ontario or in one or more U.S. markets. While Gottschalk is vague about expansion plans, she does say that whenever Nelson takes on a second market, the third will be added shortly.

Based on the company's experience in Toronto, Gottschalk says the best venues for video-vending machines are high-traffic places that are open 24 hours a day, seven days a week. To date, only one Nelson machine is located in an apartment complex—a twin-tower center that is operated by Goldlist Properties. Some units, however, are placed in business locations adjacent to apartment complexes.

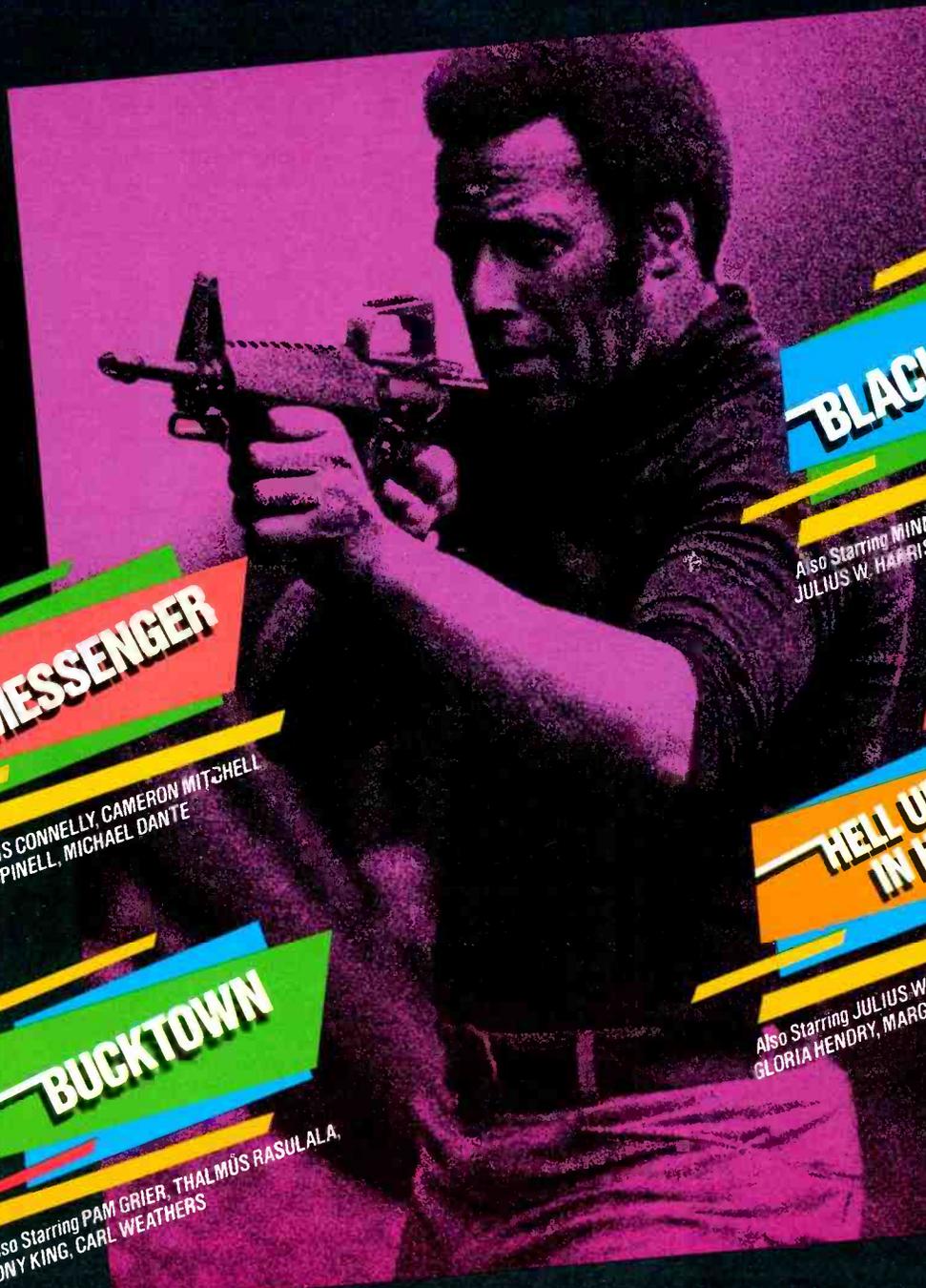
Convenience stores have been among the more profitable locations, says Gottschalk, including Macs, Variety Food Fair, the Kitchen Table, and stores that are attached to gas stations operated by Shell, Esso, and Texaco. Other sites include grocery stores Miracle Food Mart and Dominion, drug retailer Shoppers Drug Mart, and the lobby of an office building. Unique locations in that market include subway stations and Toronto General Hospital, where a unit stands near the cafeteria.

Diebold's Wheeler says innovations built into the Amazing Video Machine were done at Nelson's request. But he says the new unit does not antique the 1036, which was originally developed for Group 1. He says the options are "not as much enhancements as they are simply changes. Some of the changes are cosmetic."

He says the first-generation 1036 is being "marketed as is" to other video operations. "No deals have been inked, but several are in the works," Wheeler adds.

Both Diebold Inc. (NYSE: DBD) and Nelson Vending Technology Ltd. are publicly traded companies. The latter trades as NVT on the Toronto and Vancouver Stock Exchanges.

FRED WILLIAMSON



THE MESSENGER

Also Starring CHRIS CONNELLY, CAMERON MITCHELL, VAL AVERY, JOE SPINELL, MICHAEL DANTE

BUCKTOWN

Also Starring PAM GRIER, THALMUS RASULALA, TONY KING, CARL WEATHERS

BLACK CAESAR

Also Starring MINNIE GENTRY, D'URVILLE MARTIN, JULIUS W. HARRIS, JOE DON BAKER

HELL UP IN HARLEM

Also Starring JULIUS W. HARRIS, GLORIA HENDRY, MARGARET AVERY

"THE HAMMER" NEVER MISSES THE MARK

Fred Williamson swings into action with four direct hits. Nobody but "The Hammer" can offer the magnum-packed danger, streetwise savvy and heart-stopping underworld action your customers have been waiting for.

He's the "baddest" of the black superstars, and loaded with ammunition when he rids the streets of drug traffickers from LA to

Rome in **THE MESSENGER**... cracks the deadly Harlem mob scene to become its boss in **BLACK CAESAR**... outsmarts both the feds and thugs in a brutal rise to king of the ghetto in **HELL UP IN HARLEM**... and turns a small town inside-out in a deadly effort to kill the corruption in **BUCKTOWN**.

So watch "The Hammer" build your sales!


FILMWAY/HOME VIDEO

ORDER CUT-OFF DATE: FEBRUARY 9. STREET DATE: FEBRUARY 25.

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ORION
HOME VIDEO

VIDEO RELEASES

Symbols for formats are ♠=Beta, ♥=VHS, and ♣=LV. Where applicable, the suggested list price of each title is given; otherwise, "no list" or "rental" is indicated.

BE MY VALENTINE, CHARLIE BROWN Animated

♠♥ Hi-Tops/\$14.95

BLACK CAESAR

♠♥ Fred Williamson, Art Lund, Val Avery
Orion/\$59.98

THE BOY WITH THE GREEN HAIR

♠♥ Dean Stockwell, Pat O'Brien
Nostalgia Merchant/\$19.95

BRUCE JENNER'S WINNING WORKOUT Exercise

♠♥ Active/\$19.95

BUCKTOWN

♠♥ Fred Williamson, Pam Grier, Bernie Hamilton
Orion/\$59.98

THE CURSE

♠♥ Wil Wheaton, Claude Akins, John Schneider
Media/\$79.95

EINSTEIN

Documentary
♠♥ Vestron/\$29.98

FAMILY PLOT

♠♥ Barbara Harris, Bruce Dern, Karen Black
MCA/\$39.98

GAME OF SEDUCTION

♠♥ Jon Finch, Sylvia Kristel, Nathalie Delon
Virgin/\$59.95

GHOST IN THE NOONDAY SUN

♠♥ Peter Sellers, Peter Boyle, Spike Milligan
Virgin/\$59.95

HELL UP HARLEM

♠♥ Fred Williamson, Julius W. Harris,

Margaret Avery

♠♥ Orion/\$59.98

IN THE MOOD

♠♥ Patrick Dempsey, Talla Balsam, Beverly D'Angelo
Lorimar/\$79.95

MARK OF THE SCORPION

♠♥ Andy J. Forrest, Dannys Cone, Mahamed Attifi
Imperial/\$79.95

MASSAGE YOUR MATE

Instructional
♠♥ V.I.E.W./\$39.95

THE MESSENGER

♠♥ Fred Williamson, Chris Connelly, Cameron Mitchell
Orion/\$79.98

SURVIVAL GAME

♠♥ Mike Norris, Deborah Goodrich
Media/\$79.95

TOM, DICK, AND HARRY

♠♥ Ginger Rogers, Burgess Meredith
Nostalgia Merchant/\$19.95

UFOS: ARE WE ALONE?

Documentary
♠♥ Vestron/\$29.98

VISIONS OF THE DEEP

Documentary
♠♥ Vestron/\$29.98

VOYAGE OF THE ROCK ALIENS

♠♥ Pia Zadora, John Garfield, Ann Sheridan
Hollywood Select/\$12.99

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.

NORTHWEST VSDA CHAPTER SETS TRADE SHOW

(Continued from page 54)

tact between the local reps and other retailers," Keenan says of the involvement of the Canadian participants. "We thought we'd put everyone into this."

As is usual with such events, the Video Expo will attempt to draw new members to the local VSDA chapter. At present, the Oregon/southwest Washington chapter has 50 members.

"In Portland, we don't have much membership, even with all the stores we have up here," Keenan says.

This year's expo features the theme "Catch the video wave with VSDA." A fact sheet about the event states that "tropical attire [is] requested."

Says Keenan, whose fondness for Hawaiian shirts is well known to his VSDA colleagues, "I've got to get my focus in somewhere."

He adds, "The weather's so lousy up here that time of year, and we're going to give away a free trip to Hawaii, so we thought it was a nice idea." CHRIS MORRIS

FLAGSHIP SEEKS NATIONWIDE ROLE

(Continued from page 54)

have opened up, from Spokane, Wash., to Miami."

According to McCauley, Flagship will be growing into "eight commerce centers across the country, and we will be addressing minimally eight more."

The expansion should begin within 90 days, McCauley says.

"Marketing can only be done regionally," McCauley says. "There is a need for retailers to work col-

lectively with distributors and manufacturers for the betterment of the industry."

Flagship is presently focusing its activities on discussions with manufacturers and distributors to create a pool for co-op advertising dollars, which would benefit independent dealers who cannot qualify for co-op dollars due to their small, individual purchases on funded titles.

As Flagship has grown during the first year of its existence, the company's home-office staff has also expanded. McCauley says there are now 14 full-time employees at the firm's home office. He adds that Flagship has outgrown its initial offices and is "looking for relocation" in anticipation of the company's regional expansion.

Outlet operators can expect a 1987 news retrospective video from NBC News to hit store shelves soon . . . see page 40

FOR WEEK ENDING JANUARY 23, 1988

Billboard

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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	10	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R
2	3	3	ROXANNE	RCA/Columbia Pictures Home Video 6-20853	Steve Martin Daryl Hannah	1987	PG
3	7	3	THE SECRET OF MY SUCCESS	Universal City Studios MCA Home Video 80637	Michael J. Fox	1987	PG-13
4	2	8	OUTRAGEOUS FORTUNE	Touchstone Films Touchstone Home Video 569	Shelley Long Bette Midler	1987	R
5	4	8	HARRY AND THE HENDERSONS	Amblin Entertainment MCA Home Video 80677	John Lithgow	1987	PG
6	5	10	TIN MEN	Touchstone Films Touchstone Home Video 571	Danny DeVito Richard Dreyfuss	1987	R
7	6	3	SUMMER SCHOOL	Paramount Pictures Paramount Home Video 1518	Mark Harmon	1987	PG-13
8	19	3	THE FOURTH PROTOCOL	Lorimar Home Video 320	Michael Caine Pierce Brosnan	1987	R
9	9	8	EXTREME PREJUDICE	IVE 62178	Nick Nolte Powers Boothe	1987	R
10	12	15	RAISING ARIZONA	CBS-Fox Video 5191	Nicholas Cage Holly Hunter	1987	PG-13
11	18	3	MASTERS OF THE UNIVERSE	Cannon Films Inc. Warner Home Video 37073	Dolph Lundgren Frank Langella	1987	PG
12	10	6	SUPERMAN IV: THE QUEST FOR PEACE	Cannon Films Inc. Warner Home Video 11757	Christopher Reeve Gene Hackman	1987	PG
13	13	10	PROJECT X	CBS-Fox Video 1592	Matthew Broderick	1987	PG
14	30	2	HOLLYWOOD SHUFFLE	Samuel Goldwyn Virgin Vision 70032	Robert Townsend	1987	R
15	8	6	GARDENS OF STONE	Tri-Star Pictures CBS-Fox Video 3731-80	James Caan Anjelica Huston	1987	R
16	17	10	RIVER'S EDGE	Hemdale Film Corp. Nelson Home Entertainment 7690	Dennis Hopper Crispin Glover	1987	R
17	16	15	ANGEL HEART	IVE 60460	Mickey Rourke Lisa Bonet	1987	NR
18	31	2	HOUSE II: THE SECOND STORY	New World Entertainment New World Video A87002	Arye Gross	1987	PG-13
19	14	13	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G
20	11	14	STAR TREK IV: THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG
21	15	6	ISHTAR	RCA/Columbia Pictures Home Video 6-20535	Dustin Hoffman Warren Beatty	1987	PG-13
22	28	3	THE GATE	New Century/Vista Entertainment Vestron Home Video 5208	Christa Denton Stephan Dorff	1987	PG-13
23	22	16	BLIND DATE	Tri-Star Pictures RCA/Columbia Home Video 6-20822	Kim Basinger Bruce Willis	1987	PG-13
24	26	2	THE BELIEVERS	HBO Video 0019	Martin Sheen	1987	R
25	21	17	HOOSIERS	Orion Pictures HBO Video 0041	Gene Hackman Dennis Hopper	1986	PG
26	27	22	CROCODILE DUNDEE	Paramount Pictures Paramount Home Video 32029	Paul Hogan	1986	PG-13
27	20	16	MANNEQUIN	Media Home Entertainment M920	Andrew McCarthy Kim Cattrall	1987	PG
28	33	8	WHO'S THAT GIRL	Warner Bros. Inc. Warner Home Video 11758	Madonna Griffin Dunne	1987	PG
29	34	16	BURGLAR	Warner Bros. Inc. Warner Home Video 11705	Whoopi Goldberg Bob Goldthwait	1987	R
30	32	10	MAKING MR. RIGHT	HBO Video 0016	John Malkovich	1987	PG
31	36	7	AMERICAN NINJA 2: THE CONFRONTATION	Cannon Films Inc. Media Home Entertainment M933	Michael Dudikoff	1987	R
32	23	18	FROM THE HIP	DEG Inc. Lorimar Home Video 473	Judd Nelson Elizabeth Perkins	1986	PG
33	29	22	THE BEDROOM WINDOW	DEG Inc. Vestron Video 5209	Steve Guttenberg Isabelle Huppert	1987	R
34	24	18	AN AMERICAN TAIL	Amblin Entertainment MCA Home Video 80536	Animated	1986	G
35	NEW ▶		WALK LIKE A MAN	MGM/UA Home Video 801086	Howie Mandel Christopher Lloyd	1987	PG
36	37	23	BLACK WIDOW	CBS-Fox Video 5033	Debra Winger Theresa Russell	1986	R
37	25	10	MALONE	Orion Pictures Orion Home Video 8706	Burt Reynolds Lauren Hutton	1987	R
38	35	16	SOME KIND OF WONDERFUL	Paramount Pictures Paramount Home Video 31979	Eric Stoltz Mary Stuart Masterson	1987	PG-13
39	38	16	HEAT	New Century Entertainment Paramount Home Video 12584	Burt Reynolds	1987	R
40	40	14	EVIL DEAD 2: DEAD BY DAWN	Rosebud Releasing Corp. Vestron Video 5212	Bruce Campbell Sarah Berry	1987	NR

● 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.

Tapes Just What Dr. Ordered At Drugstore Rental Sections A Hit, So Randall Opens Vid Stores

BY MOIRA McCORMICK

CHICAGO When Ron Kuntz, president of Randall Drugs in west suburban Aurora here, decided to install video in his two drugstores in 1982, he was looking mainly for a new source of income and traffic for the outlets. As it turns out, a doctor couldn't have written a better prescription for profitability—the video sections have become so successful that Kuntz has begun to roll out freestanding video stores under the logo Randall Video.

According to Kuntz, the first Randall Video unit bowed Dec. 22 in nearby St. Charles, Ill. and a second is due to open in the spring in Naperville, which is home to the other Randall Drugs store.

Randall Drugs had been open about five years when Kuntz, assisted by former work-associate Al Wiertelak, put 600 titles into a 400-square-foot area of the 16,000-square-foot Aurora drugstore in August 1982. Video was placed in the Naperville drugstore the following February. Rental rates then, as now, were \$3 a day for the first title, \$2 for the second, and \$1 for the third on Mondays through Thursdays, with rates changing to \$3, \$2, and \$2 on Fridays through Sundays. In the Naperville drugstore and the new St. Charles unit, rates are "more competitive," according to Kuntz—\$3 for new releases and \$2 for other titles.

The video sections continued to build business and inventory. "We poured the profits back in, increasing our library," says Kuntz. Randall Drugs also began pushing the video sections in print ads and fliers and developed cross promotions and incentives. With a total of six rentals, for example, a customer could buy a ticket for a first-run movie for 99 cents. In another promo, a total of nine rentals earned a customer a free frozen pizza from the drugstore.

In addition, says Kuntz, "We got into sell-through when it started. Since we're retailers, we're sales oriented. Every time sell-through product is available, we buy it in quantity."

"We've had less success with higher-priced movies," Kuntz notes. "Most customers will wait to buy until the price drops." Randall Video presells titles for \$29.95, which can then be picked up after 60 days. According to Kuntz, sales

account for 35% of the company's video volume, with rental contributing 65%. "We sell a lot of movies," he says. "'Top Gun' alone moved over 900 pieces." In addition to movies, exercise and sports tapes also sell well at Randall Video, particularly those sports tapes pertaining to Chicago teams.

The video sections in both Randall Drugs units are now quite extensive. The Aurora store's section is 300 square feet, and the Naperville store's is 2,200 square feet. Aurora carries more than 10,000 titles (15,000 pieces), and Naperville stocks 7,000 titles (10,000 pieces). Kuntz says hit titles are stocked 25-40 copies deep.

The drugstore video sections, as Kuntz likes to say, "look more like video stores than video stores do." Neon decorations and in-store point-of-purchase displays (designed by an artist commissioned by Randall Video) add to the atmosphere.

The sections carry blank tape, accessories, and video hardware, including machines by Panasonic, Hitachi, Magnavox, Quasar, JVC, Toshiba, and Sharp. "We stay away from the models that are pushed by (low-priced electronics superstore) Fretters, but even if our models coincide, we can usually meet or beat their prices," says Kuntz.

As for the freestanding stores, Kuntz says the decision was made a year ago to try them out. The Naperville location was found first, but the St. Charles store was the first to open.

Located in a 3,800-square-foot storefront in a newly constructed strip mall, Randall Video is expected to benefit from its high-traffic setting. Like the Aurora video section, the St. Charles store features a so-called family video room—a separate, enclosed section of the building with a merry-go-round, kid vids, and tapes for the whole family. The new store opened with 500 titles, and Kuntz says a grand opening will be celebrated when the rest of the shopping center is in business. "We were their first tenants," he notes.

After the freestanding Randall Video in Naperville bows in the spring, Kuntz says there is a "possibility" that he will open more video stores. "It depends on the location and the market," he says, "and on whether these two stores do well."

The existing units have succeeded not from price gouging, says Kuntz, but from sturdy standbys—service and selection. "Our stores are entertainment centers," he says. "We offer people the environment they like."

Though Kuntz says he is aware of predictions that a video-specialty-store shakeout is imminent, he does not appear concerned about the fate of Randall Video.

"The weak will go by the wayside and the strong will survive," he says. "I've been in the drug business for 31 years, and I've seen good independents thrive and bad chains fail. It's the same thing in the video business—the well-capitalized ventures will succeed, and the under-capitalized businesses won't."



Monster Mash. Vestron Video stalked retailers, including the video department at J&R Music World's Manhattan superstore complex, to scare up extra sales for "The Monster Squad." Shown, from left, are Bob Schmidt, J&R video buyer; Steve Nurme, Vestron field sales rep and part-time monster; Kevin Kasha, the supplier's regional sales manager; and Marty Singer, J&R video buyer.

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IRS Debuts Crossover Dance Show

N.Y. Club Broadcast Features Variety

VIDEO TRACK

NEW YORK

BY JIM BESSMAN

NEW YORK With MTV, "Night Tracks," and Hit Video USA all experiencing success airing dance/crossover clips in a programming-block format, the format is the current rage among video music outlets.

With strong audience response to this type of programming being exhibited at retail and on the request lines, it makes sense that at least one label would get into the act by creating its own dance music program.

IRS World Media, the film and TV arm of IRS Records, is doing just that. On Jan. 30, its new weekly TV dance music hour, "ID—It's Dance," kicks off at noon on superstation WWOR Channel 9.

The debut show was taped recently at New York's 4D nightclub. According to Paul Colichman, IRS World Media president and executive producer of the program, "ID" features dance/crossover artist performances, video art, "power mixes" of current dance hit records, and a "movers-and-shakers" segment in which guest celebrities discuss youth-oriented themes.

"We're making the show more than just a dance show because we feel kids are smart," says Colichman. "They never get the chance to talk to people and be taken seriously."

But while "ID" will deal with such weighty topics as "Politics, Values, And Morality," "Sex, AIDS, Birth Control, And Preg-

nancy," and "Drugs And Alcohol," Colichman says that dance music is its *raison d'être*.

"Jim Korris, vice president of MCA Television, came to us and asked us to develop a dance show

'We're making the show more than just a dance show because we feel kids are smart'

for WWOR, which is owned by MCA Broadcasting," says Colichman, noting IRS's existing "close relationship" with MCA, whose record-distribution company carries both IRS Records product and that of its subsidiary PMRC label.

"They wanted a show with strong local appeal that was also young and hip and felt that we could come up with a good, tight, street-level show more reasonably than an established company."

Although the "moderately budgeted" series could have been made "faster and cheaper" in Los Angeles, Colichman says the New York club setting was preferred by both MCA and IRS.

"We went to all the clubs but felt that 4D had the best mix of people," he says. "This isn't a black show or a white show, but a people show."

Another reason for the selection of 4D, he notes, is that the club "has all the equipment on hand, so there's no need for a major reworking to turn it into a TV studio."

"ID" will be co-hosted by Tony-award-winner Hinton Battle, who will teach new dance steps during a weekly "Dance Stop" bit, and British actress/model Tricia Roneane. Syndicated radio psychologist Dr. Joy Browne will also contribute to the talk side of the show's dance/talk format.

Musically, Colichman says, "ID" will closely reflect the playlist of New York crossover radio outlet WQHT "Hot 103" and its Los Angeles sister station, KPWR "Power 106." "Urban dance music is now enormously successful and commercial, whereas the dance shows already on TV have mostly been pop music shows," says Colichman.

According to 4D director Cornelis Craane, such top, young crossover artists as Noel, Double Destiny, Terry Billy, Rick Astley, and the Cover Girls will be performing

(Continued on next page)

BACKSTAGE BOSTON Productions has completed a longform video for Foghat. Directed by John McDermott, this 70-minute show was taped during the band's appearances at the Summer Jam series in Kingston, N.H. Still to come from McDermott are longform concert videos of Blue Oyster Cult, the Outlaws, and Black Oak Arkansas.

Country songbird Dolly Parton's performance video for "The River Unbroken" from her Rainbow album on Columbia was directed by Brian Grant. Igor Sunara was cinematographer. Frank Hilton produced for MGMM.

An hour-long Terence Trent D'Arby television show entitled "... As Yet Untitled" aired in the U.K. The long form was directed by Nick Morris and lensed by Adrian Wilde in Munich for MGMM. Fiona O'Mahoney and Chris Cowey produced. Though a U.S. release date has not yet been set, a performance video for "Wishing Well" will be taken from this show to complement the "Wishing Well" clip already in rotation.

Director James Byrne recently

completed production on Pierce Turner's "Wicklow Hills" video clip, the first single from his "It's Only A Long Way Across" album on Beggars Banquet/RCA. **XXY Dance Music** and **Mary Ellen Strom** produced.

Video and 16mm-film footage from the Hooters' Thanksgiving Day concert in Philadelphia, combined with super-8 film of the band in West Germany, Japan, and New York is what you'll see in their "Karla With A K" clip. John Jopson directed, and Bob Lampell produced for Four By Three Productions. Postproduction was done at National Video Center.

LOS ANGELES

SUPERTRAMP's "Free As A Bird" clip, directed by Michael Patterson and Candace Reckenger and produced by Sharon Oreck for O Pictures, is now in postproduction. This performance video was shot on the A&M soundstage and is due out soon.

Morris Day's video for "Fishnet," the first cut from his upcoming "Daydreaming" album on Warner Bros., was directed by Bill

(Continued on next page)

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, and director. Please send information to Billboard, New Videoclips, 1515 Broadway, New York, N.Y. 10036.

ABC
King Without A Crown
Alphabet City/Mercury
GLO Productions
Vaughan And Anthea

ARMORED SAINT
Chemical Euphoria
Raising Fear/Chrysalis
Scott Spanjich
Richie Namm

BAYSTREET FEATURING JIMMY POMARICO
Cuddly Toy
Cenpro
Michael V. Pomarico, Joette Higgins/Century Productions
Michael V. Pomarico

BIG TROUBLE
When The Love Is Good
Big Trouble/Epic
AWGO
Marcelo Anciano

CRY BEFORE DAWN
The Seed (That's Been Sown)
Crimes Of Conscience/Epic
Peter Cornish

THE DOCTORS CHILDREN
Girl With Green Eyes
King Buffalo/Restless/Down There
Andy Wilson/Video Action Services
Andy Wilson

JOE ELY
My Baby Thinks She's French
Lord Of The Highway/HighTone
Paul Gongaware/Cascade Films Ltd.
Gary Nickamin

ELISA FIORILLO
How Can I Forget You?
Elisa Fiorillo/Chrysalis
Toby Courlander/AWGO
Marcelo Anciano

GAME THEORY
The Real Sheila
Lolita Nation/Enigma/Rational
Tory Jones/Novello Productions
Jan Novello

CHRIS JASPER
Superbad
Superbad/CBS Associated
Joel Hinman/Scorched Earth Productions
Kathy Dougherty

PEPSI & SHIRLIE
All Right Now
All Right Now/Polydor
Warren Hewlett
Andy Morahan

DAVID POMERANZ
Far Away Lands
Critic's Choice/Cypress
Fiona Tavenner
Ian Fletcher

THE RAP RIOT CREW
People In The Streets
Got To Live Now/Sarco/Pickit Music Productions
Pete Carr/Vista Media
Bob Kubilous

WA WA NEE
Stimulation
Wa Wa Nee/Epic
Epic Records
Scott Kalbert, Paul Gray, John Doelip

YEAR ZERO
Hourglass
Year Zero/Chrysalis
Avanti Films
Marc Bienstock



by Steven Dupler

THROUGH THE LOOKING GLASS: The last thing a successful music video station would think about doing is cutting back on its programming time, right? Not necessarily. In this often illogical industry, sometimes less is more—or, at least, necessary.

Despite the fact that Eugene, Ore.-based **KLSR TV-25**, better known as **Laser 25**, recently became the first low-power television station to achieve Arbitron reportability in its first year of operation, the channel has just cut back its music-video-play time from 24 to 14 hours per day.

So, a strong audience response has led to a programming cutback. Why? According to Casey O'Brien, music/programming director for the low-power station (and former program director of Anchorage, Alaska's **Catch 22**), the change was made in order to give the station the ability to play MTV exclusives after a 30-day window, rather than after the six-month period dictated by most labels' video-exclusivity contracts for other 24-hour-per-day music video programs.

"It is unfortunate, but this is how we have to deal with it," says O'Brien. The window situation could be worse, he says. At least one label—**PolyGram**—has taken the exclusivity window a step further in its video contracts, which state that if a station plays more than five hours per week of videoclips, it must also be subject to the six-month, rather than 30-day, window on MTV exclusives.

"The music video cutback hasn't really been all that bad for us," O'Brien continues. "We've begun filling that time with movies and sitcoms, and the audience response has been good. Having fewer hours for clips also lets me be more selective with what I play, do more fine-tuning of the rotation."

Laser 25 has been on the air less than one year, but the small local already is claiming a significant success story with Atlantic act **White Lion**. "It was kind

of a test for myself when I first got to the station," O'Brien says. "I wanted to see what we could do with a relatively unknown band in this market."

He says that heavy Laser 25 airplay of the band's video for the single "Wait" has sparked strong local retail action, with such retailers as Musicland "reporting the album, cassette, and compact disk completely sold out."

Next up for Laser 25 is a **Flesh For Lulu** promotion with **Capitol**. The band is heading to Portland on Feb. 25. "We've had great support from Warner Bros. and Capitol," says O'Brien. "We'd like to be doing more with the other labels, but some of them tell me they're still waiting for us to prove ourselves before they commit to working with us."

GOING PLACES? The rumors are flying over at **MTV Networks**. Is **Sam Kaiser**, MTV's vice president of programming, considering a move back to the record business, from whence he came? Kaiser acknowledges he has heard the gossip, but insists it has no substance. Other sources say the former head of national singles promotion for **Atlantic Records** has already had job discussions with two major labels. One bizarre twist on all this: Three people whose names have popped up in the ever-turbulent MTV rumor mill as possible replacements for Kaiser are all ex-MTV executives. Start guessing...

THEY GO TO RIO: Major promotions in exotic locales are nothing new to MTV; now, sister channel **VH-1** is starting to get into the act. According to **Atlantic Records' Linda Ferrando**, VH-1 and the label are embarking on a heavyweight promotional push for **Manhattan Transfer's "Brasil"** album.

The retail tie-ins for the campaign kicked off recently, with counter cards for a promotional contest placed in more than 2,000 stores representing 12 retail chains. The channel itself is running five 30-second spots for the contest every day for two weeks.

The contest's grand prize is a Feb. 13-15 trip to—where else?—Rio de Janeiro, where the winners will enjoy Carnevale in the company of band members and a VH-1 crew, including VJ Roger Rose. The channel will air the resulting TV special, including Carnevale scenes, and local color footage the weekend of Feb. 19-21. The band's video "Soul Food To Go" is currently airing on VH-1 and other outlets.

Billboard THE CLIP LIST™

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS. Lists do not include videos in recurrent or oldies rotation.



Continuous programming
1775 Broadway, New York, NY 10019

ADDS

Big Trouble, When Love Is Good
The Bolshoi, TV Man
Belinda Carlisle, I Get Weak
Martha Davis, Tell It To The Moon
Joe Ely, My Baby Thinks She's French
Guns N' Roses, Welcome To The Jungle
Jethro Tull, Jump Start
Marc Jordan, Catch The Moon
The Pointer Sisters, He Turned Me Out
George Thorogood, You Talk Too Much

HIP CLIP

M/A/R/R/S, Pump Up The Volume

SNEAK PREVIEW

Def Leppard, Hysteria
INXS, Devil Inside
George Michael, Father Figure
Pet Shop Boys, What Have I Done To Deserve This
David Lee Roth, Just Like Paradise
Squeeze, 853-5937
Sting, Be Still My Beating Heart
Yes, Rhythm Of Love

HEAVY

The Bangles, Hazy Shade Of Winter
Eric Carmen, Hungry Eyes
Paul Carrack, Don't Shed A Tear
The Cure, Just Like Heaven
Taylor Dayne, Tell It To My Heart
Dokken, Burning Like A Flame
Europe, Cherokee
Foreigner, Say You Will
Heart, There's The Girl
Whitney Houston, So Emotional
Icehouse, Crazy
Michael Jackson, The Way You Make Me Feel
Elton John, Candle In The Wind
John Cougar Mellencamp, Cherry Bomb
Pink Floyd, On The Turning Away
Prince, I Could Never Take The Place Of Your Man
Bruce Springsteen, Tunnel Of Love

ACTIVE

The Alarm, Rain In The Summertime
Terence Trent D'Arby, Wishing Well
Eurhythmics, I Need A Man
Men Without Hats, Pop Goes The World

BUZZ BIN

Bryan Ferry, The Right Stuff
Flesh For Lulu, Postcards From Paradise
Smiths, Stop Me If You Heard This One Before

MEDIUM

Rick Astley, Never Gonna Give You Up
Cher, I Found Someone
Joe Cocker, Unchain My Heart
Great White, Save Your Love
Kiss, Reason To Live
Buster Poindexter, Hot, Hot, Hot
R.E.M., It's The End Of The World As We Know It
Rush, Lock And Key
Stryper, Honestly
They Might Be Giants, Don't Let's Start
White Lion, Wait

BREAKOUTS

Aztec Camera, Deep And Wide And Tall
Brando's, Honor Among Thieves
Tom Caufield, Precious Town
Cry Before Dawn, The Seed That's Been Sown
Cutting Crew, Any Colour
Peter Himmelman, Waning Moon
Hooters, Karla With A K
Tom Kimmel, Heroes
Love And Rockets, No New Tale To Tell
Roy Orbison, Pretty Woman
Royal Court Of China, It's All Changed
Timothy B. Schmit, Don't Give Up
Tesla, Gettin' Better
Wa Wa Nee, Stimulation



Continuous programming
1775 Broadway, New York, NY 10019

ADDS

Michael Bolton, Sitting On The Dock Of The Bay
Earth, Wind & Fire, Thinking Of You

NOUVEAUX

View From The Hill, No Conversation

POWER

Expose, Seasons Change
George Harrison, Got My Mind Set On You
Michael Jackson, The Way You Make Me Feel
Elton John, Candle In The Wind
George Michael, Faith

HEAVY

Eric Carmen, Hungry Eyes
Natalie Cole, I Live For Your Love
G.Estefan/Miami Sound Machine, Can't Stay Away ...
Dan Hill, Never Thought (That I Could Love)
Roger, I Want To Be Your Man

Carly Simon, All I Want Is You
Patrick Swayze, She's Like The Wind

MEDIUM

Rick Astley, Never Gonna Give You Up
Bourgeois Tagg, I Don't Mind At All
Kenny G., Midnight Motion
Kane Gang, Motortown
Whitney Houston, So Emotional
Gladys Knight & The Pips, Love Overboard
Medley/Warnes, (I've Had) The Time Of My Life
Roy Orbison & K.D. Lang, Crying
Timothy B. Schmit, Don't Give Up
Swing Out Sister, Twilight World



Black Entertainment Television

14 hours daily
4217 Wheeler Ave., Alexandria, VA 22304

ADDS

Morris Day, Fishnet
The Pointer Sisters, He Turned Me Out
Taja Seville, Wouldn't You Love To Love Me
Deja, That's Where You'll Find Me
Angela Winbush, Run To Me
L L Cool J, Going Back To Cali

HEAVY

Michael Jackson, The Way You Make Me Feel
Melis'a Morgan, If You Can Do It I Can Too
Gladys Knight & The Pips, Love Overboard
Whitney Houston, So Emotional
Lisa Lisa/Cult Jam, Someone To Love Me For Me
LeVert, My Forever Love
Kashif & Melis'a Morgan, Love Changes
Force M.D.'s, Touch & Go
Miki Howard, Baby Be Mine
Jody Watley, Some Kind Of Lover

MEDIUM

Natalie Cole, I Live For Your Love
Terence Trent D'Arby, Wishing Well
Vaneese Thomas, Close To You
Sherrick, Baby I'm For Real
Tony Terry, She's Fly
Gerald Albright, So Amazing
Chris Jasper, Superbad
Marlon Jackson, Baby Tonight
Well Red, Get Lucky
Michael Cooper, To Prove My Love
Pebbles, Girlfriend (Remix)
The Deele, Two Occasions



The Nashville Network

Five 1/2-hour shows weekly
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CURRENT

A.J. Masters, Our Love Is Like The South
The Oak Ridge Boys, Take Pride In America
Judy Rodman, She Thinks That She'll Marry
Alabama, Dixieland Delight
Keith Whitley, Hard Livin'
Steve Wariner, The Weekend
Hank Williams, Jr., Honky Tonkin'
Anne Murray, A Little Good News
George Strait, The Chair
Tom Wopat, A Little Bit Closer
Roy Orbison & K.D. Lang, Crying
Dave Alvin, Every Night About This Time
T. Graham Brown, Hell And High Water
Exile, I Can't Get Close Enough
Jacky Ward, I Can't Get To You From Here
Hugh Moffatt With Gail Davies, Loving You
Rosanne Cash, Tennessee Flat Top Box
E.Harris/D.Parton/L.Ronstadt, Those Memories Of
You
John Jarvis, Wide Open Spaces
Chas & Dave, Ain't No Pleasing You



14 hours weekly
6430 Sunset Blvd., Hollywood, CA 90028

ADDS

Foreigner, Say You Will
Terence Trent D'Arby, Wishing Well
Pet Shop Boys, What Have I Done To Deserve This
Communards, Never Can Say Goodbye
Jody Watley, Some Kind Of Lover
California Raisins, I Heard It Throgh The Grapevine
Carole, On The Air
Eurhythmics, I Need A Man
The Pointer Sisters, He Turned Me Out
Depeche Mode, Never Let Me Down Again

HEAVY

Taylor Dayne, Tell It To My Heart
Whitney Houston, So Emotional
Expose, Seasons Change

INXS, Need You Tonight
Debbie Gibson, Shake Your Love
Heart, There's The Girl
Icehouse, Crazy
Barry Manilow, Brooklyn Blues
George Michael, Faith
Michael Jackson, The Way You Make Me Feel
Whitesnake, Is This Love
Elton John, Candle In The Wind
Rick Astley, Never Gonna Give You Up
Eric Carmen, Hungry Eyes
Pretty Poison, Catch Me (I'm Falling)
George Harrison, Got My Mind Set On You
Prince, I Could Never Take The Place Of Your Man
Roger, I Want To Be Your Man



The New Record Guide

Five 1/2-hour shows weekly
1000 Laurel Oak, Voorhees, NJ 08043

CURRENT

Medley/Warnes, (I've Had) The Time Of My Life
George Harrison, Got My Mind Set On You
Bruce Springsteen, Tunnel Of Love
Swing Out Sister, Twilight World
John Cougar Mellencamp, Cherry Bomb
The Jets, Cross My Broken Heart
Jody Watley, Don't You Want Me
The Jets, I Do You
Belinda Carlisle, Heaven Is A Place On Earth
The Jets, Crush On You
The Jets, Ya Have It All Over Him
Dee Dee King, Funky Man
The Ramones, I Want To Live
Aztec Camera, Deep And Wide And Tall
Richie Havens, I Don't Wanna Know
The Jets, Paper And Fire
Fleetwood Mac, Little Lies
Stevie Wonder, Skeletons
Bruce Springsteen, Brilliant Disguise
Deja, You And Me Tonight
Paul Carrack, Don't Shed A Tear



Continuous programming
1000 Louisiana Ave., Houston, TX 77002

ADDS

Big Trouble, When Love Is Good
Dan Hill, Never Thought (That I Could Love)
Elisa Fiorillo, How Can I Forget You
Ana, Shy Boys
Tom Caufield, Precious Town
The Pointer Sisters, He Turned Me Out
Shanice Wilson, No Half Steppin'
David Foster, Winter Games
Pebbles, Girlfriend (Remix)

POWER

Michael Jackson, The Way You Make Me Feel
Taylor Dayne, Tell It To My Heart
George Harrison, Got My Mind Set On You
The Bangles, Hazy Shade Of Winter
Whitney Houston, So Emotional
Expose, Seasons Change
Roger, I Want To Be Your Man
Icehouse, Crazy
INXS, Need You Tonight
Prince, I Could Never Take The Place Of Your Man
Paul Carrack, Don't Shed A Tear
Eric Carmen, Hungry Eyes
Rick Astley, Never Gonna Give You Up

HEAVY

M/A/R/R/S, Pump Up The Volume
Cher, I Found Someone
Stryper, Honestly
Cutting Crew, Any Colour
Elton John, Candle In The Wind
White Lion, Wait
Kane Gang, Motortown
Patrick Swayze, She's Like The Wind
Men Without Hats, Pop Goes The World
New Order, True Faith
Buster Poindexter, Hot, Hot, Hot
G.Estefan/Miami Sound Machine, Can't Stay Away ...
Natalie Cole, I Live For Your Love
Gladys Knight & The Pips, Love Overboard



One hour per week
621 N.W. 6th St., Grand Prairie, TX 75053

CURRENT

Tony Terry, She's Fly
Angela Winbush, Run To Me
New Choice, Stupid
Pebbles, Girlfriend (Remix)
Dana Dane, This Be The Def Beat
Lisa Lisa/Cult Jam, Someone To Love Me For Me
Ready For The World, Digital Display
Gladys Knight & The Pips, Love Overboard
Melis'a Morgan, If You Can Do It I Can Too
Lace, Since You Came Over Me



On The Air. Capitol's Audrey Wheeler was recently a guest on Black Entertainment Television's "Video Soul" show. She's shown on the set with host Donnie Simpson, promoting her debut release, "Let It Be Me."

VIDEO MUSIC

(Continued from preceding page)

Parker. Carolyn Ali produced for Renge Films. James Rosenthal was cinematographer.

The INXS video for "Devil Inside," from the "Kick" album on Atlantic, was lensed by Paul Goldsmith in New Port Beach, Calif., and directed by Joel Schumacher. Jim Evans produced for the A+R Group.

Violinist Jean-Luc Ponty is offering "The Gift Of Time," a video from his first Columbia album. Produced by Martin Fischer for

High Five Productions, this clip was shot on an Ultimatte stage, allowing director Claude Borezweig and cinematographer John Kraus to layer as many as eight images.

Production companies and post-production facilities are welcome to submit information on current projects. Please send material to Valerie Bisharat, Video Track, Billboard, Suite 700, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.

IRS DEBUTS CROSSOVER DANCE SHOW

(Continued from preceding page)

mostly live to tracks on upcoming "ID" episodes. House spinner Scott Blackwell will assist in the editing, sequencing, and mixing of the "power mixes," which are culled from Hot 103 "hot mixes" of current dance music hits.

Craane says there will be three six-minute power mixes per show that will also feature the ID Dancers—the New York-area kids who compose the studio audience. He notes that this portion of the show is a natural outgrowth of the tie-in between DJ Blackwell and Hot 103 during the station's "Saturday Night Dance Party" at the club, in which Blackwell's mixing is broadcast live.

Other "ID" personnel listed by

Colichman include director Carlos Grasso, also of "The Cutting Edge"; producer Roberta Frodman, whose interactive video "The Erl King" is currently on display in Manhattan at the Kitchen; and associate producer Bob Singerman, who also manages Les Rita Mitsouko.

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Record Plant's Beat Goes On

Landmark N.Y. Studio Is Preserved

BY STEVEN DUPLER

NEW YORK Employees are calling it a "Christmas miracle"—a landlord's surprise reversal that grants Record Plant Studios here an extended lease on its midtown home for the past 20 years.

The studio had been informed in August by its landlord, First Republic Inc., that its lease would not be renewed upon expiration (Billboard, Aug. 15). But on Dec. 16, Record Plant signed a 17-year

lease on its 10th-floor facilities and a two-year extension on the ground-floor rooms at 321 W. 44th Street.

"We're obviously ecstatic," says Nicki Schiralli, the studio's general manager. "We hated to think of the studio being forced to leave the place where so many classic records were produced."

After bringing the case to the attention of the media in order to "generate public support for our plight," Schiralli says he invited

the landlord to the studio's Christmas party, "where we finally had a chance to talk directly like two people."

'Many classic records were produced here'

The landlord's initial plan had been to bring a restaurant—Mama Leone's—to the first floor of the building this past fall. But the owners of the famous Italian eatery had a "change of heart" and decided to move to the Milford Plaza hotel instead, says Schiralli.

"After talking to the landlord at our party—and letting him eat some of my mother's lasagna—he said he would build a restaurant around us on the ground floor, rather than make us move," Schiralli laughs.

In August, it appeared that Record Plant was about to become an indirect casualty of New York City's proposed Times Square redevelopment program, which has been a cause for concern for many music, film, and video-oriented businesses located in the heart of the Midtown West district.

When word of the city's plans first appeared, real-estate values began to rise dramatically, making it difficult, if not impossible, for some of these businesses to renew their commercial leases.

Record Plant's salvation does not mean this potential crisis has been averted, only that, in this case, a landmark recording operation has been preserved, Schiralli says.

The City Planning Commission's official plans for the area have still not been finalized.



Total Cosby. Sessions for the upcoming CBS album "Total Happiness: Music From 'The Cosby Show'" took place recently at Master Sound Astoria, located in the Kaufman Astoria entertainment complex in Queens, N.Y. Shown in the foreground, from left, are Bill Cosby; producer Stu Gardner; and Ben Rizzi, engineer and co-owner of the studio. In the background are musician John Scofield, left, and Maxine Chrein, studio co-owner. The music on the album is by Cissy Houston, Herbie Hancock, Roberta Flack, Ashford & Simpson, Roy Ayers, and other artists.

AUDIO TRACK

NEW YORK

PRODUCERS Robert Clivilles and David Cole were at I.N.S. working on Natalie Cole's remake of Bruce Springsteen's "Pink Cadillac." Steve "Griff" Griffin ran the board on the EMI-Manhattan Records project. Also, producer Ivan Ivan did overdubs for Echo & the Bunnymen's "Bedbugs & Ballyhoo," released on Warner/Sire. Dan Sheehan was at the controls. And, Jackie Patterson (who plays Ritchie in Broadway's "A Chorus Line") popped by to work on his new 12-inch, "What's It To You." Nick Di Fabbio and Gary Clubston were at the board.

Unique was visited by John Luongo, in to produce a Men Without Hats single. Gary Hellman ran the board, and Phil Ashley assisted on keyboards.

At Turnstyle Productions, Dan Lieberstein and Mark Laub produced "Shadowman" for an episode of "The Equalizer." Craig Snyder and John Miller co-wrote and arranged the tune, Robbie Condor

played keyboards, and Michael Bramon sat behind the board. Todd Kasow was music editor.

Jermaine Stewart zipped by Quad to remix "My House," a tune produced by Clivilles and Cole for Arista. Jim Lyon and Steve Griffin steered the board. Also, New York Groove recorded "Total Science" on House Groove Records. Clivilles and Cole produced the project, and Lyon ran the board. Bridgitte was in with producers Randy Muller and Steve Horton. Brian Max sat at the board. And, Teru Masa Hino stepped in with producer La La to work on a project. Alec Head engineered.

At the Edison, Backer Spielvogel Bates worked on the Campbell's Soup television/radio campaign. Joe Cerisano and Janey Barnett-Hansen sang vocals on the spots. John Brennan is the senior music producer at Backer. Gary Chester ran the board.

Roman Ricardo and Little Louie Vega did keyboard overdubs with Todd Terry on "Childs Play" by Noel Norbert "Norty" Cotto guided the controls, with Rick "Slick" Zeno assisting. Pete Jackson was

in working on a remake of "Turn The Beat Around." Pat Adams engineered and played keyboards; Zeno assisted.

LOS ANGELES

BRUCE HORNSBY & the Range worked on an album project at Rumbo Recorders.

Producer Robert Craft was in at Ocean Way Studios in Los Angeles cutting tracks for two album projects: Vonda Shepard for Warner Bros. and Johnny Mathis for CBS. Ed Thacker was behind the controls.

Epic artist Kevin Cronin (REO Speedwagon) was at Sound Image working on tracks for singer/songwriter Denise Cronin, with producer/engineer John Henning at the controls. Peter McCabe assisted. Producer/engineer Mark Stebbeds was in with 6 O'Clock News, putting the finishing touches on a new product. Stebbeds ran the board; McCabe assisted.

At Cherokee Studios, the Vinnie Vincent Invasion recorded its second album for Chrysalis, titled "All Systems Go." Dana Strum pro-

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

SOUND INVESTMENT

SPEED DIALOG: A new digital recording workstation, based around the CompuSonics digital audio system and developed by Transcom Digital in New York, allows producers to digitally record, construct, and edit video dialog at highly increased speeds with enhanced quality, according to representatives of the audio/video production and postproduction facility. The developer of the new system is Transcom vice president of operations Peter Roos, one of the original members of the CompuSonics design team. Contact Transcom at 212-529-1000.

HELLO, U.K.: E-mu Systems Inc., makers of the Emulator digital-sampler-product series has formed a U.K. subsidiary based in East Lothian, Scotland. The new arm will act as a hub for E-mu's European and international sales. Heading the office as managing director is Roy Goudie, who has worked with E-mu for two years. Prior to that time, he was employed by Moog and Sequential Circuits. Contact E-mu U.S. for more information at 408-438-1921.

PARIS UPDATE: Amid the crowd of new products at the upcoming Audio Engineering Society show in Paris this March will be new universal-console-automation interfaces developed by Amek/TAC. The devices allow the Scorpion and Matchless series consoles to be fitted with a variety of low-cost console-automation systems manufac-

tured by other firms. Also on hand from the company will be the new SR9000 Superconsole for advanced sound-reinforcement work. Contact Amek/TAC at 818-508-9788.

STAND-UP GUYS: Solid Support Industries will be showing its new AM-10 adjustable mixer stand at the upcoming National Assn. of Music Merchants exhibition in Anaheim, Calif. The stands are built of heavy wall steel and are designed to hold medium-sized mixers weighing up to 250 pounds.

TOO HOT NOT TO HANDLE: Top New York rental house A/T Scharff says that since it acquired its Yamaha PM-3000 40-input console, the board has been "in constant demand." Josh Weisberg, vice president and general manager of A/T Scharff, says "This mixer has been phenomenal. It's rugged and flexible and has plenty of headroom." The PM-3000 stocked by the company features 40 inputs, eight group outputs, eight pre- or postfade auxiliary groups, eight VCA controlled subgroups, and four-band parametric EQs on each input. Contact Scharff at 212-582-4400.

SOUTHERN CHARM: American Sound & Video in Atlanta has become one of the highest-tech duplicating facilities in the Southeast with the acquisition of a new Cetec Gauss 2400 HX-Pro high-speed-cassette-duplicating system with chrome tape capability. Also added is a new Otari MTR-12-ILX low-speed mastering recorder with HX-Pro circuitry. For information, contact 404-633-4577.

METAL MADNESS: New York's Chung King House of Metal recent-

(Continued on next page)

and Desmond Child produced.

NASHVILLE

JAY BOOKER was at Sound Emporium with producer Steve Singleton and engineer Gary Laney, working on demos for Screen Gems.

Also, Keith Whitley and producer Garth Fundis worked on tracks for a new RCA Records project. And, the Sluggers worked on overdubs with engineer Laney.

Gary McMahan completed his new album, "Saddle 'Em Up And Go," at Richard Adler's Suite 2000. Chris Camp produced, and Adler co-produced and engineered.

At the Soundshop, the O'Kanes and engineer Pat McMakin mixed tracks produced by the group for an album for CBS. And, Wally Wilson & Kingsnakes worked on tracks for Tree Publishing with producer Wilson and engineer Mike Bradley. Also, Ronnie McDowell worked on demo tracks for an album project with engineer Bradley.

Vanilla Fudge was in for Ashley-Erin Productions to complete a

(Continued on next page)

SOUND INVESTMENT

(Continued from preceding page)

ly completed construction of its Studio B. The centerpiece of the room is a **Neve V Series** 60-input console with **Necam 96** automation. Also featured are **Studer A80** 24-track and 2-track 1/2-inch recorders; **Tannoy** FSM monitors; **Perreaux** amplifiers; two **Bel** digital samplers; and a variety of additional outboard processing gear. Contact 212-219-8485 for information.

SERVICE WITH A SMILE: **Ampex's Magnetic Tape Division** is beefing up its customer service in a big way—the company recently began regular air-delivery service of tape product to European and Asian distribution centers. At the same time, the firm has also increased its North American ground fleet to 34 trailers, allowing a greater number of ground deliveries to its 10 U.S. and Canadian distribution centers. Ampex also says it is considering the possibility of starting regular air shipments to Japan and Australia. Contact Ampex at 415-367-3888.

FURTHER DIGITAL: **Sheffield Audio-Video Productions** in Phoenix, Md., has just purchased a **Sony PCM-1630** digital audio-processor and a companion **DMR-4000** digital master recorder. The studio had already made a significant digital investment with its purchases of two

Sony PCM-3324 24-track digital machines as well as a pair of **PCM-3202** 2-track recorders. Contact the company at 301-628-7260.

NU LINES: **Numark Electronics** of Edison, N.J., was at the recent Consumer Electronics Show in Las Vegas, showing its entire line of

professional and semipro dance-club mixers and accessories. Some of the more interesting units the company displayed included the **DM1775**, a stereo mixer with a built-in, four-second digital sampler, and the **DM1700TX**, a stereo mixer with on-board digital echo. The former lists for \$829.95, while the latter costs \$636.60—both highly cost-ef-

fective units. Contact Numark at 201-225-3222.

INCREASED PRESENCE: **New Haven, Ct.-based Presence Studios** has upgraded its **SSL SL-4000 E Series** console to the new **G Series**. The studio says it is the first on the East Coast to be equipped with **G Series**

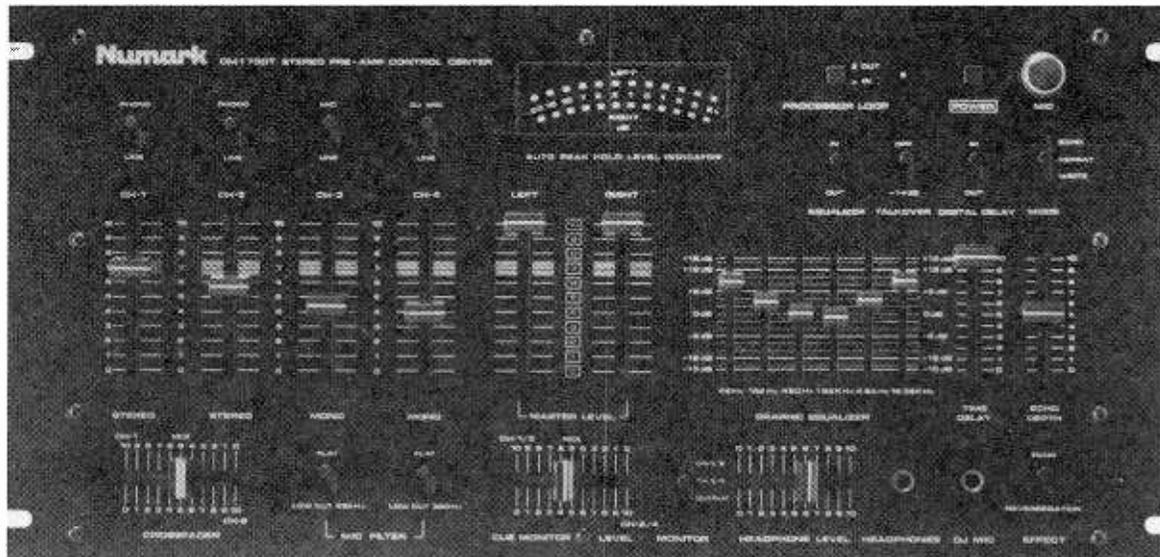
equalization, and **Presence** will also be one of the first to receive the new **G Series** computer system.

NEW ENTRY: The newest addition to the video/film production scene in Fort Wayne, Ind., is the **Production Studio**, owned by **Alan Kelso** and "**Mac**" **McAllister**. The state-of-the-art facility features the newest in high-resolution graphics, 3-D animation, and special effects, as well as **Sony** 1-inch video decks, an **Intergroup 9600** switcher, and an **Otari** audio recorder. Contact 219-432-3601.

MODERN MEN: Philadelphia's **Modern Audio Productions** has added some new equipment, namely a new **Adams-Smith** synchronizer system and the **Sony** digital 2-track package of the **PCM-1630/DMR-4000** recorder. The Adams-Smith system interfaces with the facility's **Alpha Audio "Boss"** audio editor to automate all aspects of time-code manipulation. Contact MAP at 215-569-1600.

Edited by STEVEN DUPLER

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



The **DM1700TX** stereo mixer from **Numark Electronics** features built-in digital echo, with read/write memory expanded to one full second. The unit also includes four line, two phono, and two microphone inputs. Suggested retail is \$636.60. Contact 201-225-3222.

AUDIO TRACK

(Continued from preceding page)

project for the Veteran's Administration. **Kerry Tolley** produced, with **John Dickson** engineering. And, **Rumble Circus** worked on album sessions. **John Mills** produced and engineered.

OTHER CITIES

CBS RECORDING act **Wild** popped by **Quantum Sound** in Jersey City, N.J., to work in the Synclavier/MIDI room. The group programmed and tracked several cuts for its debut album. **Andy Wallace** (Slayer, INXS, Prince) produced, with **Abdu Malahi** and **Mark Gaydos** assisting. And **Leslie Smith** worked on the single "Heart To Heart," slated for release on **Atlantic**. **Reggie Lucas** produced the tune and mixed, with **Doc Dougher-**

ty behind the board. **Noah Baron** assisted. Also, **Gary Salzman** was in to produce/arrange material for artist **Cookie Watkins**, who just signed with **Public Records**. **Watkins'** first release is the 12-inch "Heat Me Up," penned by **Salzman** and **Suzanne White**.

At **Mix Masters** in Canton, Ohio, **Joe Vitale** produced the debut album by **Steve Todd**. **Mark Dowdle** engineered. Also, an industrial video for **Bank One** was completed; musical scores were written by **Dave Marchione**. The project was mixed by **Dowdle**.

And, orchestra tracks for the **David Frost** interview show "The Next President" were completed. **Don White** engineered.

Huey Lewis & the News visited **Studio D**, **Sausalito, Calif.**, to start

an album project. **Robert Missback** engineered, with **Jim "Watts" Vereecke** assisting. Also, **Heist** recorded tracks for **Midnight Records**. **Ann Fry** produced, **Jeffery Norman** was behind the board, and **Rob Beaton** assisted.

Ric Wake produced tracks at **Cove City Sound Studios**, **Glen Cove, N.Y.**, for **Taylor Dayne's** upcoming album on **Arista**. **Richie Cannata** (from **Billy Joel's** band) performed sax solos for the tracks. **Bob Cadway** engineered, **Rich Tancredi** programmed keyboards, and **Tom Yezzi** assisted. Also, **Profile** artist **Rhonda Parris** completed vocal overdubs on tracks for her live album. **Cannata** played sax; **Steve Stabile** programmed the tracks for **Parris**.

Toronto artist **Andrew Cash** worked on his debut **Island Records** album at **Phase One Recording** in Toronto. **John Switzer** produced the tracks, tentatively scheduled for release in April.

Airto Moreira recently completed a promotional recording and video at **Iris Sound**, **Royersford, Pa.** The 30-minute segment endorses **Fredrico** percussion products and features performances by **Moreira**.

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

Baker & Taylor
create in-house
video promos
... see page 48

DAT Stars At Japan Fair

TOKYO According to detailed research after the event, visitors to the 36th Japan Audio Fair, staged here last September, were most interested in the digital audiotape players on display, with compact disk video hardware also evincing a high level of consumer curiosity.

A total 280,000 people visited the exhibition. Of the 800 quizzed by the Japan Audio Assn., 60% said they were most interested in checking out DAT players. There were 41 DAT player models from 14 manufacturers on display.

Next in the popularity analysis

came CDV players, followed by hi-fi VCRs and videodisk players.

Asked what lines most impressed them, 22% of those questioned opted for the hi-fi VCRs, closely followed by the DAT lines. Some 38% said they would buy hi-fi VCRs at some time in the near future and 34% said they would invest in DAT players.

More than 70% of those quizzed said they already owned CD players, but many (27%) said they wanted to buy CD/videodisk players and CD players incorporated into stereo sets (19%).

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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	4	5	12	ANA GABRIEL CBS	AY AMOR <small>1 weeks at No. One</small>
2	1	3	11	JOSE JOSE ARIOLA	SOY ASI
3	2	1	14	JOSE LUIS RODRIGUEZ MERCURY	Y TU TAMBIEN LLORARAS
4	5	4	19	BEATRIZ ADRIANA PROFONO	LA LUNA SERA LA LUNA
5	3	2	15	ROBERTO CARLOS CBS	NEGRA
6	9	10	11	EDDIE SANTIAGO TH	LLUVIA
7	11	11	7	JUAN GABRIEL ARIOLA	DEBO HACERLO
8	8	7	15	JOSE FELICIANO EMI	PONTE A CANTAR
9	7	9	11	JOSE JAVIER SOLIS MELODY	ME ESTOY VOLVIENDO LOCO
10	6	6	14	LOS YONICS CBS	PETALO Y ESPINAS
11	12	21	11	ALVARO TORRES PROFONO	HAZME OLVIDARLA
12	10	8	24	JULIO IGLESIAS CBS	QUE NO SE ROMPA LA NOCHE
13	13	14	8	BRENDA K. STARR MCA	DESAYUNO DE AMOR
14	18	13	11	KARINA RODVEN	SE COMO DUELE
15	28	30	9	VICENTE FERNANDEZ/VIKKI CARR CBS	DOS CORAZONES
★★★ POWER PICK ★★★					
16	45	28	13	FLANS MELODY	CORRE CORRE
17	30	20	13	YOLANDITA MONGE CBS	LABERINTO
18	23	—	4	LISSETTE EMI	GENTE
19	17	19	50	LOS BUKIS LASER	TU CARCEL
20	24	26	26	JULIO IGLESIAS CBS	TODO EL AMOR QUE TE HACE FALTA
21	21	25	9	LAURA FLORES MELODY	DESAMOR
22	15	12	32	LUIS MIGUEL WEA LATINA	AHORA TE PUEDES MARCHAR
23	16	17	26	LOS LOBOS WARNER BROS.	LA BAMBA
24	22	23	17	PALOMA SAN BASILIO EMI	LUNA DE MIEL
★★★ HOT SHOT DEBUT ★★★					
25	NEW ▶	1	1	ROCIO DURCAL ARIOLA	CON TODO Y MI TRISTEZA
26	20	18	18	DANNY RIVERA DNA	AMAR O MORIR
27	33	46	6	JOHNNY VENTURA/SOPHY CBS	NO LO DEJES CAER
28	25	22	9	LA PATRULLA 15 RINGO	SI TU ME DICES
29	27	31	10	MARIA CONCHITA ALONSO A&M	OTRA MENTIRA MAS
30	14	16	11	ROCIO BANQUELLS/LUIS MIGUEL WEA LATINA	NO ME PUEDO ECAPAR
31	NEW ▶	1	1	JOAN SEBASTIAN MUSART	MASCARADA
32	41	36	5	MILLIE Y LOS VECINOS CBS	LA FIESTA
33	31	33	17	TOMMY OLIVENCIA TH	NO TIRES LA PRIMERA PIEDRA
34	NEW ▶	1	1	LUIS ANGEL A&M	DAME TU AMOR
35	19	15	11	CONJUNTO QUISQUEYA KAREN	LAMENTO DE SOLTERO
36	47	—	4	WILFRIDO VARGAS SONOTONE	A MOVER LA COLITA
37	NEW ▶	1	1	NELSON NED EMI	LA REVANCHA
38	42	44	14	LUNNA A&M	FUGITIVO AMANTE
39	NEW ▶	1	1	KARINA TH-RODVEN	A QUIEN
40	NEW ▶	1	1	LOS JOAO MUSART	LA PUERTA DE ALCALA
41	RE-ENTRY	—	—	SONIA RIVAS CBS	DE PECHO A PECHO
42	46	47	10	NAPOLEON RCA	PARA NO PENSAR EN TI
43	44	—	4	MARICELA VERENA GAD	RAICES
44	NEW ▶	1	1	SERGIO FACHELLI MELODY	CORAZON CAUTIVO
45	NEW ▶	1	1	MARIA SORTE CBS	SOLO QUIERO CONTIGO
46	43	—	4	ROBERTO LUGO SONOTONE	NOS AMAMOS
47	36	45	7	JOSE NOGUERA ESTIBAL	AJA AJU
48	39	27	18	WILKINS WEA LATINA	MARGARITA
49	NEW ▶	1	1	LOS GRECOS CBS	PREGUNTATE
50	NEW ▶	1	1	JOSE AGUSTO CBS	DE JATE LLEVAR

○ Products with the greatest airplay gains this week.

Latin Notas



by Carlos Agudelo

DESPITE THE ABUNDANCE OF good Latin jazz releases, this genre has not yet found a niche among Latin radio stations in the U.S. Airplay of this music has been limited strictly to alternative outlets, which are often noncommercial. This situation may have as much to do with Latin radio's unwillingness to experiment with a few cuts as with record companies' failure to promote the product they release to Spanish-broadcasting stations in the continental U.S. and Puerto Rico. This has nothing to do with the quality of the music: Latin jazz is one of the most—if not the most—interesting types of Afro-Caribbean music today. The production quality is also good enough to keep a few DJs busy digesting this distinctive sound, which is primarily coming from a dynamic new generation, although such old masters as **Tito Puente** and **Mongo Santamaria** also make contributions. Latin jazz musicians and the music itself deserve more from Latin radio stations, and U.S. Latinos have every reason to be proud of their contribution to the contemporary musical landscape.

Not only are there many excellent Latin jazz recordings, but also musicians' performances in jazz clubs, particularly in New York, are now an essential part of the club scene. An excellent example is the annual Jazz Festival held at the Blue Note in Greenwich Village, where a handful of excellent performers are showcased. This time around, the **Paquito D'Rivera Quintet**, the **Hilton Ruiz Ensemble**, Santamaria, Puente, **Dave Valentin**, and **Michel Camilo** will be featured Jan. 26-Feb. 14. The festival will pay tribute to **Jorge Dalto**, the New York-based Argentinian pianist who passed away in 1987. He was one of the best rep-

representatives of this outstanding generation.

ARBITRON RATINGS for New York stations look a lot better for the fall than they did for last summer, with gains for all four radio outlets in the metro area. WADO-AM still commands the field with 2.4 points, up 0.6 from the fall rating of 1.8. WSKQ-AM and WKDM-AM share second place with a 1.2 rating each, while WJIT-AM has a 0.9 share. At present, both WKDM and WJIT are without PDs, although the mood at both stations is one of optimism. WKDM just held its traditional Three Wise Men party at the Copacabana. And KXYZ-AM Houston PD **Eleazar Garcia** keeps commuting weekly to New York to keep music programming at sister-station WJIT on track.

In Los Angeles, the combo of KLVE-FM/KTNQ-

Jazz deserves a chance in Spanish broadcasting

AM maintains its firm lead in the market with shares of 2.5 and 3.0, respectively. In Chicago, the numbers still look grim, despite a slight improvement. WOJO-FM keeps the same 1.1 rating it had in the fall, while WIND-AM goes from 0.4 to 0.8 and WTAQ-AM from 0 to 0.3. Overall gains are also reported in all Spanish-broadcasting San Francisco-area stations.

PIERO, the Argentinian singer who relayed a distinctive message with his testimonial music back in the late '60s and early '70s, is returning to the music world by way of a tour, a record, and a book. The 15-city tour recently began in Buenos Aires, Argentina, where the singer/composer performed for a huge audience. Later in the month, Piero will travel to Mexico, Puerto Rico, and the Dominican Republic. Afterward, he will embark on a tour of 15 cities in the U.S. His most recent album, "Gaviota," projects his unique sound and has been circulating for a few weeks; "Con Amor Ojala" and other tunes are beginning to get serious airplay.

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Classical KEEPING SCORE



by Is Horowitz

SUPERMARATHON: It's no longer a rarity for impresarios to set aside a full day for performances devoted to a single composer or to schedule a series during which all the Beethoven piano sonatas, for instance, will be performed. However, for scope and single-minded concentration, the "Schubertiade" that kicks off Jan. 26 at New York's 92nd Street Y puts all past efforts to shame and, if completed as planned, is unlikely ever to be bettered, let alone matched.

Its goal is merely to present, over the next 10 years, everything Schubert ever composed, all in chronological order. Why 10 years? The music world will be celebrating the composer's bicentennial in 1997.

Artists participating in the Schubertiade this year include pianists **Richard Goode, Joseph Kalichstein,** and **Misha Dichter;** singers **Benita Valenti** and **Hermann Prey;** the **Guarneri, Cleveland,** and **Tokyo** string quartets; and the **New York Chamber Symphony.** Prey is artistic consultant for the festival as well as a key performer.

Concerts this season will be devoted to pieces Schubert wrote from age 13 to 16. Many of them will be receiving their first performances in the U.S., says **Omus Hirshbein,** the Y's director of performing arts.

VINTAGE STEREO: Philips Records, which recently released three compact disks of material recorded in early-stereo-era days by Mercury, is stepping up its program of reviving some of those recordings, which today command premium prices from collectors when first-generation pressings can be found. **Onno Scholtz,** technical specialist at Philips headquarters in Baarn, the Netherlands, will be coming to New York to work with

Dennis Drake, PolyGram's tape-library chief in Edison, N.J., to transfer the material to CD assemblies.

Philips vice president **Nancy Zannini** says she expects the fruit of this labor to materialize in "new" CD releases later this year. Many of the packages will be reprogrammed to extend playing time, and original cover art and liner notes will be used whenever possible. Some of the recordings date back as much as 30 years.

PASSING NOTES: Although some symphony orchestras have held the line on pay increases, agreements concluded by others in the year just ended call for substantial musician gains. At the Los Angeles Philharmon-

A new 'Schubertiade' is unprecedented in scope

ic, base wages will go to \$1,060 a week at the end of a new three-year pact, with an additional \$2,000-a-year guarantee for recordings and television, etc. Scale will rise to \$1,100 a week at the Philadelphia Orchestra and to \$975 at the St. Paul (Minn.) Chamber Orchestra. In St. Paul, the electronic music guarantee, or EMG, for recordings and television, will increase to \$2,000 a year. The National Symphony scale goes to \$980 a week in the third year of its new contract, with \$20 a week more for EMG.

Every "Messiah" can't come out in time for Christmas sales action. A home video version by the Atlanta Symphony Orchestra and Chorus will be released in time for Easter by Video Artists International. The production was taped in December. VAI, incidentally, has left the RCA/A&M/Arista distribution fold for a net of indie wholesalers.

Lalo Schifrin has been named musical director of the Paris Philharmonic, a new orchestra that gives its debut performance Jan. 26. The orchestra has been organized as a cooperative... **Anthony Davis,** composer of the opera "The Life And Times Of Malcolm X," has been signed to an exclusive publishing agreement by G. Schirmer.

Classical FM Trims Excess Programming New York's WQXR Opts For Less-Talk Format

BY IS HOROWITZ

NEW YORK In a major overhaul of its programming approach, pioneer classical station WQXR here has increased music time by some 25%, cut back on talk shows, and placed a new emphasis on popular symphonies and concertos.

The move is seen, in part at least, as a competitive response to inroads made on WQXR's traditionally dominant position in this market by WNCN, which has parlayed a lighter approach into increased ratings. The two stations have recently been neck and neck in local ratings.

At the same time, WQXR ex-

pects to establish new programs that identify it more closely with the recording industry, according to vice president **Simona McCray.**

Among the new programs will be a show featuring recordings appearing on recent and past Billboard classical charts. This program is expected to kick off next month, says **Loren Toolajian,** operations director.

Another innovation being considered are "hours or days during which a single label is featured exclusively," says **McCray.**

More live remotes from record stores, along the lines of a recent show from the flagship **Sam Goody** store here that tied in with an ap-

pearance by **Luciano Pavarotti,** are also planned.

Also to be expected, says **Toolajian,** are the airing of more comparative recorded performances as well as "collector's items."

Among traditional features being cut from the WQXR-FM outlet to reduce the talk quotient are "Adventures In Good Music" with **Karl Haas** and "The Listening Room" with **Bob Sherman.** Both shows, which are said to have a loyal constituency, are being moved over to the station's AM affiliate, WQXR-AM.

Warren Bodow, station president, puts it this way: "WQXR's listeners, past and present, want music, music, and more music whenever they tune in, while some listeners prefer a regular schedule of programs of conversation, commentary, interviews, and music criticism."

Research has also shown that listeners prefer familiar works broadcast daily at predictable times, says **Bodow.** Under new guidelines, such pieces will be heard regularly at 9 a.m., noon, and 3 p.m. weekdays on FM. The same regimen for the morning and afternoon hours will also apply on AM.

Although WQXR-FM appears to be making special efforts to attract a younger demographic, it insists it has no intention of abandoning essential programming concepts that have long provided it with its listener base. The station was founded more than 50 years ago.

Budget CDs From Philips

NEW YORK Philips Records will introduce a new line of budget CDs in March that will sell to dealers at a base price of \$4.50.

Philips and the other PolyGram Classics labels—**Deutsche Grammophon** and **London**—have had midline CD series for some time. The Philips move, however, is the first by any of the group to establish a third price category for CDs.

The line, which will be known as **A Touch Of Classics,** is being shaped to appeal primarily to "new classical buyers," according to **Nancy Zannini,** Philips vice

president.

All CDs in the line are compilations of popular classics taken from catalog. The selections are mostly short and feature prominent artists, among them **Arthur Grumiaux, Henryk Szeryng, Neville Marriner,** and **Kiri Te Kanawa.**

Most of the eight CDs in the initial release were recorded digitally, and the average duration of the disks is said to run more than one hour. Three releases of about eight CDs each are planned for the year.

IS HOROWITZ

FOR WEEK ENDING JANUARY 23, 1988

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TOP CLASSICAL ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	8	★★ NO. 1 ★★ HOROWITZ PLAYS MOZART DG 423-287 (CD)	6 weeks at No. One VLADIMIR HOROWITZ
2	2	20	BEETHOVEN: PIANO CONCERTO NO. 5 CBS MK-42330 (CD)	MURRAY PERAHIA
3	3	64	HOROWITZ IN MOSCOW DG 419-499 (CD)	VLADIMIR HOROWITZ
4	5	8	GLASS: AKHNATEN CBS M2K-42457 (CD)	STUTTGART STATE OPERA (DAVIES)
5	4	10	BEETHOVEN: SYMPHONY NO. 9 ANGEL CDC-49221 (CD)	LONDON CLASSICAL PLAYERS (NORRINGTON)
6	6	12	BACH: CHACONNE/PARTITA/CELLO SUITE MCA MCAD-42068 (CD)	ANDRES SEGOVIA
7	7	6	VERDI: REQUIEM ANGEL CDCB-49390 (CD)	STUDER, ZAJIC, PAVAROTTI, RAMEY (MUTI)
8	8	6	HANDEL: MESSIAH ANGEL CDCB-49027 (CD)	TORONTO SYMPHONY (DAVIS)
9	19	4	THE UNKNOWN RECORDINGS ANGEL CDC-49428 (CD)	MARIA CALLAS
10	9	26	WHITE MAN SLEEPS NONESUCH 79163 (CD)	THE KRONOS QUARTET
11	11	44	CARNAVAL CBS MK-42137 (CD)	WYNTON MARSALIS
12	12	12	RODRIGO/PONCE/TORROBA MCA MCAD-42067 (CD)	ANDRES SEGOVIA
13	16	4	NEW YEAR'S CONCERT IN VIENNA DG 419-616 (CD)	VIENNA PHILHARMONIC (KARAJAN)
14	14	34	POPS IN LOVE PHILIPS 416-361 (CD)	BOSTON POPS (WILLIAMS)
15	10	96	PLEASURES OF THEIR COMPANY ANGEL CDC-47196 (CD)	KATHLEEN BATTLE, CHRISTOPHER PARKENING
16	13	22	BEETHOVEN: SYMPHONIES 4 & 5 L'OISEAU LYRE 417-615 (CD)	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
17	15	14	BRAHMS: PIANO QUARTET NO. 1 CBS MK-42361 (CD)	MURRAY PERAHIA, AMADEUS QUARTET
18	NEW ▶		LEVANT PLAYS GERSHWIN CBS MK-42514 (CD)	OSCAR LEVANT
19	18	160	AMADEUS SOUNDTRACK FANTASY WAM-1791 (CD)	● NEVILLE MARRINER
20	17	30	GROFE: GRAND CANYON SUITE TELARC CD-80086 (CD)	CINCINNATI POPS (KUNZEL)
21	NEW ▶		GERSHWIN: RHAPSODY IN BLUE PRO ARTE CDD-352 (CD)	DENVER SYMPHONY POPS (WAYLAND)
22	24	18	WORLD'S GREATEST OVERTURES PRO ARTE CDD-813 (CD)	VARIOUS ARTISTS
23	25	12	BEETHOVEN: SYMPHONY NO. 9 LONDON 417-800 (CD)	CHICAGO SYMPHONY ORCHESTRA (SOLTI)
24	22	26	BUTTERWORTH/PARRY/BRIDGE NIMBUS NI-5068 (CD)	ENGLISH STRING ORCHESTRA (BOUGHTON)
25	23	10	WAGNER: LOHENGRIN LONDON 421-053 (CD)	DOMINGO, NORMAN (SOLTI)

TOP CROSSOVER ALBUMS™

1	1	22	★★ NO. 1 ★★ KIRI SINGS GERSHWIN ANGEL CDC-47454 (CD)	20 weeks at No. One KIRI TE KANAWA
2	3	10	BY REQUEST... THE BEST OF JOHN WILLIAMS PHILIPS 420-178 (CD)	BOSTON POPS (WILLIAMS)
3	4	10	VOLARE LONDON 421-052 (CD)	LUCIANO PAVAROTTI (MANCINI)
4	2	16	MY FAIR LADY LONDON 421-200 (CD)	KIRI TE KANAWA, JEREMY IRONS
5	5	14	CAROUSEL MCA MCAD-6209 (CD)	BARBARA COOK, SAMUEL RAMEY
6	6	8	GERSHWIN: OF THEE I SING/LET 'EM EAT CAKE CBS M2K-42522 (CD)	ORCHESTRA OF ST. LUKE'S (THOMAS)
7	7	6	CHRISTMASTIDE PHILIPS 420-180 (CD)	JESSYE NORMAN
8	8	16	BACH ON ABBEY ROAD PRO ARTE CDD-346 (CD)	JOHN BAYLESS
9	9	12	STRIKE UP THE BAND RCA 6490-RC (CD)	CANADIAN BRASS
10	11	18	STAR TRACKS II TELARC CD-80146 (CD)	CINCINNATI POPS (KUNZEL)
11	NEW ▶		HOLLYWOOD'S GREATEST HITS TELARC CD-80168 (CD)	CINCINNATI POPS (KUNZEL)
12	10	16	A CHRISTMAS CELEBRATION ANGEL CDC-47587 (CD)	KATHLEEN BATTLE
13	14	20	GERSHWIN: OVERTURES ANGEL CDC-47977 (CD)	NEW PRINCESS THEATER ORCHESTRA (MCGLENN)
14	13	34	BASIN STREET CBS MK-42367 (CD)	CANADIAN BRASS
15	12	42	TRADITION ANGEL CDC-47904 (CD)	ITZHAK PERLMAN

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STEMRA Chief Defends PolyGram License Deal

BY MIKE HENNESSEY

AMSTERDAM STEMRA chief Ger Willemsen claims that the opposition of British music publishers to the STEMRA/PolyGram central licensing deal (Billboard, Jan. 9) is based on a misunderstanding.

He plans to meet with British publishers in London soon in order to convince them that with the changing situation in Europe, the "STEMRA model" for the collection and distribution of mechanical royalties is the most viable system.

"Central licensing has been in operation in Europe for many years in the form of group pressings as record companies increasingly centralized their manufacturing bases," says Willemsen.

"It has been STEMRA policy for the past four or five years that mechanicals are collected by this soci-

ety in respect of all product manufactured in Holland and then remitted to the societies in the countries of sale for distribution to copyright owners," he says.

Willemsen points out that the STEMRA model was endorsed by BIEM (the European mechanical copyright bureau) at its Congress

'Central licensing was used before'

in Tokyo in 1984.

He argues that there is no justification for publishers in the country of manufacture to receive mechanical royalties for product that is sold in other territories. "It has been agreed by the European Economic Community that record companies are free to license their repertoire centrally to a collecting society in any EEC country. They

also have the right to pay mechanicals either in the country of manufacture or in the country of sale.

"When, in April 1987, British publishers called for central licensing in Europe with decentralized accounting—that is, mechanicals paid in the country of sale—BIEM agreed in principle, subject to three provisos:

"One, that this system is accepted by all societies concerned; two, that there is agreement from the IFPI; and three, that the system is not in conflict with EEC policy.

"However, at a meeting between BIEM and IFPI in London on Dec. 2, the record industry rejected the proposal, and BIEM and GEMA agreed to maintain the present situation, giving the record companies the option of paying either in the country of sale or the country of manufacture."

The STEMRA/PolyGram deal, signed last month for a two-year

term, permits PolyGram to pay all mechanical royalties on international repertoire manufactured in Germany and sold in EEC countries (other than the U.K., Scandinavia, Austria, and Switzerland) directly to STEMRA. However, in view of the objections by British publishers, the central-collection

Willemsen to meet U.K. publishers

proviso will be held in abeyance until after STEMRA meets with representatives of the U.K. Music Publishers' Assn. and the Mechanical Copyright Protection Society.

Complicating this already confusing situation are the clauses in many contracts between Anglo-American publishers and continental European subpublishers that authorize the subpublishers to collect royalties on records manufactured in their territories. In view of these clauses, it is unclear whether STEMRA can prevail with its plan to collect mechanicals for all PolyGram presses in continental Europe.

GEMA board member Hans Sikorski, whose own company, Sikorski Musikverlag in Hamburg, West Germany, has many such deals with foreign original publishers, argues that GEMA simply cannot override these local collection clauses.

Willemsen, on the other hand, maintains that it is all a matter of interpretation. He says that many U.S. publishers agree that manufacturing clauses in subpublishing contracts should be discontinued because they are not consonant with the changing situation in Europe.

"If you take the situation with

the PolyGram pressing plant in Germany, this, I believe, should be regarded not as a German pressing but as a European pressing, manufacturing product for a large number of different countries," he states. "There is absolutely no reason why mechanicals on this product, the vast majority of which are destined for distribution abroad, should be paid to German publishers."

Defending the STEMRA model, Willemsen argues that it operates to the benefit of publishers because the accounting is much more rapid and the commission lower than under other methods of mechanical licensing.

"We have had this system in operation with CBS France for the last five years, and it has worked very successfully," says Willemsen. "We pay within three months of the sale of the product, and we have reduced commission payment to 7.5% and now to 6.5%." In response to a charge that British publishers reacted unfavorably to the STEMRA/PolyGram deal because they were not consulted about its terms, Willemsen asserts that British publishers were given full details of the scope and nature of the agreement in a five-page circulating letter sent to them in November.

In another development, GEMA has officially decided to return to the BIEM fold as of Jan. 1 this year. It pulled out of the bureau during the time it was negotiating a new deal with the German record industry. Now that that has been resolved, GEMA chief Erich Schultze says there is no further reason for the organization to remain outside the BIEM community.

Paul Turner To Oversee Both Companies

WEA Australia Creates U.S., Int'l Divisions

BY GLENN A. BAKER

SYDNEY WEA Australia is to follow the lead of its British counterpart and split into two separate companies covering U.S. and international business. The reorganization will take effect Feb. 1, with current managing director Paul Turner taking up the position of chairman of the two concerns.

The move, mooted for more than a year, will see present marketing director Peter Ikin, 40, a 12-year veteran of the company, become managing director of the U.S. section, which will handle product from the Warner, Elektra, Atlantic, and Geffen labels.

Phil Mortlock, 32, a 13-year veteran, will helm the international division, which will deal with local repertoire, WEA International affiliate product, and the licensed MCA label.

Both report to Turner, who steps down this year as chairman of the Australian Record Industry Assn.

Each company will have separate marketing and promotions divisions, with Mortlock basically building his from scratch. So far, he has signed on former television producer Tim Cobbin and video producer Phil Deamer.

Says Mortlock: "I believe Turner's intention is to spread the immediate responsibility of dealing with product to Ikin and myself and let us develop it in our own style. When this happened in the U.K., it created a fair amount of healthy competition in the company. The ultimate [goals are] to spend more time and energies working what we have and to capture a bigger share of the market."

WEA here generally joins Festival and CBS as the "big three" on the annual chart-share logs, usually with undue extravagance in promotion and marketing. It's recognized as a company concerned pri-

marily with musical integrity.

Says Mortlock: "It's great to sell a half-million Madonna albums, but it's maybe more exciting to sell large numbers on a wide range of newer acts, particularly at a time when radio is not exposing new talent at anywhere near the rate it once did. The challenges are immense. I've always been the quiet, creative guy in the corner, left pretty much to his own devices. But now I'm taking on administration and control duties and work-

ing even closer in the development of domestic talent."

Mortlock is leaving vacant the position of a&r director. "In a country as small as this, with such a well-developed grapevine, no record company really needs a full-time talent scout. You hear about who's good soon enough, and if you're good enough they'll find their way to you. But for the moment, it's more important to deliver on the talent we have than go out seeking more."

Bollands Win Dutch Award Duo Nets Overseas-Sales Prize

BY WILLEM HOOS

AMSTERDAM Dutch composers/producers Rob and Ferdi Bolland have won Holland's Conamus Export Award for the third consecutive year. The award is given by the Conamus Foundation to the Dutch production with the highest overseas sales.

In 1985 and 1986, the Bolland brothers took the award for their success as composers and producers for Austrian singer Falco, who scored a worldwide hit with their "Rock Me Amadeus" single. The 1987 award was presented for "In The Army Now," the Bolland-penned Status Quo single that has sold more than 1 million copies worldwide, including 600,000 in France.

Willem van Kooten, managing director of the song's publisher, Nada Music, also received an award at a presentation made in the city of Zeist by Liberal politician Loek Hermans.

The Conamus Foundation was set up 26 years ago to promote local pop music and is currently campaigning for greater radio and television exposure for Dutch repertoire in a home market dominated by U.K. and U.S. material. Among national broadcasters, only TROS Radio, which covered the Export Award presentation live,

is seen as giving adequate airtime to local pop productions.

The Bollands, Holland's most successful pop producers, celebrated their unique feat of winning the award three years running with the official opening Jan. 1 of their Bolland Studio in the village of Blaricum, near Amsterdam. The facility was bought from fellow producer Jaap Eggermont in November for an undisclosed sum. Formerly known as Soundpush Studio, it had been owned by Eggermont since 1982 and before that by Frans Mijts.

Eggermont, whose career as a pop-record producer was most notable for the disco medley "Stars On 45," has stopped producing pop records, but he will continue using part of the studio for the production of radio and television commercials. The site, one of Holland's few residential studios, is also one of only five in the country that are SSL equipped.

Non-Dutch artists who have worked there include Mick Jagger, Simply Red, and Falco, but the studio has been used primarily by Dutch artists, including Golden Earring, Lee Towers, Marco Bakker, Anita Meyer, and Bolland & Bolland themselves.

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David Watts Denies Group Is Front For Major Labels Lawyer Takes Over As Head Of Aussie RIA

BY GLENN A. BAKER

SYDNEY, Australia The Australian Record Industry Assn., widely regarded as one of the most cohesive and effective music-industry bodies in the world, has a new leader—David Watts, 29, a communications lawyer. Watts succeeds Victoria Rubensohn, who became a member of the Australian Broadcasting Tribunal after 3 1/2 years as head of the ARIA.

Watts spent six years with the Sydney law firm Sly & Russell, specialists in broadcast- and communications-policy work, specifically satellite and telecommunications issues. He became closely associated with ARIA after assisting in its representation at the Australian Music Enquiry and was subsequently offered the position by Rubensohn.

Watts insists that "ARIA still exists primarily to put the recording industry's views to government and regulatory bodies, with the subsidiary role of providing focus from interest groups back to the record industry."

For all its success in such areas as the battle against tape piracy, inter-company cooperation, the establishment of the ARIA awards, and the launching of the ARIA record catalog, the industry group does draw criticism from those who see it as a powerful front for the seven Aus-

tralian majors, to the detriment of the many independent concerns that give the industry much of its vitality.

Watts is aware of the problem and says: "It's easy to point a finger at multinational companies, but it does surprise me to find the depth of antipathy that does exist toward the record industry from some performers, retailers, and independent record companies."

"In the case of the indies, it's no

'It's no use for indies to say we don't represent their interests'

use for them to say we haven't represented their interests. The common issues with which ARIA is involved impinge on all record companies large and small. For reasons of time and resources, the independents, especially the smaller ones, haven't really become involved in a lot of the major issues.

"I believe that ARIA is one of the few organizations of its kind which puts its money where the issues are. It costs us a great deal of money to prosecute pirates, to keep pushing for a blank tape levy, and in such ar-

eas as the early stages of the pay-for-play issue. We spent thousands on the Australian Music Enquiry while other groups just lodged submissions—which was a disgrace, really."

He concedes ARIA "may have kept its light under a bushel," but he talks of initiating a regular news bulletin on ARIA activities. He insists: "Public awareness of ARIA is particularly important on issues like piracy. It's important for the public and the music business generally to know the manufacturers of recordings are doing everything in their power to eradicate piracy."

"It's no accident that a communications lawyer is the new head of ARIA," he says. "New communication technology is greatly affecting the way we distribute, market, and promote our product. Our industry must recognize and adapt to all new developments."

Currently occupying much of Watts' time is the impending introduction of a bill that would levy a tax on home taping. ARIA has fought relentlessly in favor of the bill.

"The thing I'm concerned about is seeing that administration of the scheme doesn't cost what's returned from it," he says. "We have to make it as administratively efficient as possible."

Clarion Seeks To Lift Karaoke Sales In Japan

TOKYO Clarion, the leading manufacturer of *karaoke* sing-along systems here, is targeting younger consumers in a bid to boost sales.

Currently most *karaoke* purchasers are at least 40 years old, and one-third are older than 50. The market reached its peak in 1983, when 1 million units were shipped, but since then sales have declined to about 500,000 a year. By promoting the product to consumers younger than 30, Clarion hopes to reverse the trend.

Television commercials advertising the systems have been changed to appeal to younger audiences. And three of the new *karaoke* models launched by Clarion a couple of months ago incorporate compact disk or videodisk players. The popularity of CDs among young Japanese means the *karaoke* systems should become a more tempting item, Clarion says.

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BY FRED BRONSON

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BRITAIN (Courtesy Music Week/Gallup) As of 1/16/88

This Week	Last Week	SINGLES
1	2	HEAVEN IS A PLACE ON EARTH BELINDA CARLISLE VIRGIN
2	1	ALWAYS ON MY MIND PET SHOP BOYS PARLOPHONE
3	7	HOUSE ARREST KRUSH FONIT CETRA/CLUB
4	8	STUTTER RAP (NO SLEEP TIL BEDTIME) MORRIS MINOR & THE MAJORS 10/VIRGIN
5	9	I FOUND SOMEONE CHER GEFFEN
6	5	ANGEL EYES WET WET WET PRECIOUS/PHONOGRAM
7	19	ALL DAY AND ALL OF THE NIGHT THE STRANGLERS EPIC
8	29	SIGN YOUR NAME TERENCE TRENT D'ARBY CBS
9	21	COME INTO MY LIFE JOYCE SIMS SLEEPING BAG/LONDON
10	23	RISE TO THE OCCASION CLIMIE FISHER EMI
11	35	FATHER FIGURE GEORGE MICHAEL EPIC
12	17	JINGO JELLYBEAN CHRYSALIS
13	NEW	I THINK WE'RE ALONE NOW TIFFANY MCA
14	11	WHEN I FALL IN LOVE/MY ARMS KEEP MISSING YOU RICK ASTLEY RCA
15	20	G.T.O. SINITTA RCA
16	3	THE WAY YOU MAKE ME FEEL MICHAEL JACKSON EPIC
17	NEW	HEATSEEKER AC/DC ATLANTIC
18	6	LOVE LETTERS ALISON MOYET CBS
19	4	FAIRYTALE OF NEW YORK THE POGUES FEATURING KIRSTY MACCOLL POGUE/MAHONE
20	12	TURN BACK THE CLOCK JOHNNY HATES JAZZ VIRGIN
21	32	BEHIND THE WHEEL DEPECHE MODE MUTE
22	27	IDEAL WORLD (REMIX) THE CHRISTIANS ISLAND
23	NEW	I CAN'T HELP IT BANANARAMA LONDON
24	34	THE WISHING WELL G.O.S.H. MBS
25	16	WHO FOUND WHO JELLYBEAN/ELIZA FIORELLA CHRYSALIS
26	NEW	ROK DA HOUSE BEATMASTERS/COOKIE CREW RHYTHM KING/MUTE
27	14	WHEN I FALL IN LOVE NAT KING COLE CAPITOL
28	13	CHINA IN YOUR HAND T'PAU SIREN
29	26	TOUCHED BY THE HAND OF GOD NEW ORDER FACTORY
30	18	CRITICIZE ALEXANDER O'NEAL TABU
31	10	ROCKIN' AROUND THE CHRISTMAS TREE KIM WILDE & MEL SMITH (MEL & KIM) 10/VIRGIN
32	NEW	BRING THE NOISE PUBLIC ENEMY DEF JAM
33	NEW	O L'AMOUR DOLLAR LONDON
34	31	TIGHTEN UP WALLY JUMP JR./CRIMINAL ELEMENT BREAKOUT/A&M
35	NEW	NEW SENSATION INXS MERCURY/PHONOGRAM
36	15	THE LOOK OF LOVE MADONNA SIRE
37	NEW	JENNIFER SHE SAID LLOYD COLE & THE COMMOTIONS POLYDOR
38	NEW	YOU'RE ALL I NEED MOTLEY CRUE ELEKTRA
39	NEW	WHEN WILL I BE FAMOUS? BROS CBS
40	24	EV'RY TIME WE SAY GOODBYE SIMPLY RED WEA
1	8	ALBUMS
2	3	WET WET WET POPPED IN SOUL'D OUT PRECIOUS/PHONOGRAM
3	2	MICHAEL JACKSON BAD EPIC
4	17	RICK ASTLEY WHENEVER YOU NEED SOMEBODY RCA
5	6	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
6	1	PET SHOP BOYS ACTUALLY PARLOPHONE
7	5	VARIOUS NOW THAT'S WHAT I CALL MUSIC 10 EMI/VIRGIN/POLYGRAM
8	13	T'PAU BRIDGE OF SPIES SIREN
9	7	THE CHRISTIANS THE CHRISTIANS ISLAND
10	15	FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS.
11	16	GEORGE MICHAEL FAITH EPIC
12	4	MIRAGE THE BEST OF MIRAGE JACK MIX '88 STYLUS
13	10	VARIOUS HITS 7 CBS/WEA/RCA/ARISTA
14	9	WHITNEY HOUSTON WHITNEY ARISTA
15	11	PAUL McCARTNEY ALL THE BEST! PARLOPHONE
16	23	PRETENDERS THE SINGLES WEA
17	25	VARIOUS LIFE IN THE FAST LANE TELSTAR
18	21	VARIOUS THE GREATEST LOVE TELSTAR
19	19	U2 THE JOSHUA TREE ISLAND
20	20	ALISON MOYET RAINDANCING CBS
21	14	ALEXANDER O'NEAL HEARSAY TABU
22	NEW	UB40 THE VERY BEST OF UB40 VOL 1 VIRGIN
23	22	BELINDA CARLISLE HEAVEN ON EARTH VIRGIN
24	18	WHITESNAKE WHITESNAKE 1987 EMI
25	12	ERIC CLAPTON/CREAM THE CREAM OF ERIC CLAPTON POLYDOR
26	28	MADONNA YOU CAN DANCE SIRE
27	24	LEVEL 42 RUNNING IN THE FAMILY POLYDOR
28	27	ERASURE THE CIRCUS MUTE
29	31	VARIOUS FROM MOTOWN WITH LOVE K-TEL
30	NEW	JOYCE SIMS COME INTO MY LIFE FFRR/LONDON
31	27	MICHAEL JACKSON THE MICHAEL JACKSON MIX STYLUS
32	29	PAT BENATAR BEST SHOTS CHRYSALIS
33	NEW	JELLYBEAN JUST VISITING THIS PLANET CHRYSALIS
34	34	ELAINE PAIGE MEMORIES TELSTAR
35	26	MICHAEL JACKSON & DIANA ROSS LOVE SONGS TELSTAR
36	NEW	PAUL SIMON GRACELAND WARNER BROS.
37	33	EURHYTHMICS SAVAGE RCA
38	30	GEORGE HARRISON CLOUD NINE DARK HORSE/WEA
39	NEW	SINITTA SINITTA FANFARE
40	NEW	VARIOUS PHANTOM OF THE OPERA POLYDOR
40	NEW	MICHAEL CRAWFORD/LSO SONGS FROM STAGE AND SCREEN TELSTAR

CANADA (Courtesy The Record) As of 12/31/87

SINGLES	
1	FAITH GEORGE MICHAEL COLUMBIA/CBS
2	GOT MY MIND SET ON YOU GEORGE HARRISON DARK HORSE/WARNER BROS./WEA
3	(I'VE HAD) THE TIME OF MY LIFE BILL MEDLEY & JENNIFER WARNES BMG
4	POP GOES THE WORLD MEN WITHOUT HATS MERCURY/POLYGRAM
5	THE WAY YOU MAKE ME FEEL MICHAEL JACKSON EPIC/CBS
6	I THINK WE'RE ALONE NOW TIFFANY MCA/MCA
7	HEAVEN IS A PLACE ON EARTH BELINDA CARLISLE MCA
8	WHEN A MAN LOVES A WOMAN LUBA CAPITOL
9	CHERRY BOMB JOHN COUGAR MELLENCAMP MERCURY/POLYGRAM
10	TRY BLUE RODEO WEA/WEA
11	MONY MONY BILLY IDOL CHRYSALIS/MCA
12	HERE I GO AGAIN WHITESNAKE GEFFEN/WEA
13	COULD'VE BEEN TIFFANY MCA/MCA
14	WE'LL BE TOGETHER STING A&M
15	SO EMOTIONAL WHITNEY HOUSTON ARISTA/BMG
16	HAZY SHADE OF WINTER BANGLES DEF JAM/COLUMBIA
17	CATCH ME (I'M FALLING) (FROM THE FILM "HIOING OUT") PRETTY POISON VIRGIN
18	NEED YOU TONIGHT INXS ATLANTIC/WEA
19	I NEED A MAN EURHYTHMICS RCA/BMG
20	SHAKE YOUR LOVE DEBBIE GIBSON ATLANTIC/WEA
ALBUMS	
1	GEORGE MICHAEL FAITH COLUMBIA/CBS
2	JOHN COUGAR MELLENCAMP THE LONESOME JUBILEE MERCURY/POLYGRAM
3	GEORGE HARRISON CLOUD NINE DARK HORSE/WARNER BROS./WEA
4	U2 THE JOSHUA TREE ISLAND/MCA
5	VARIOUS ARTISTS DIRTY DANCING BMG MUSIC
6	BRUCE SPRINGSTEEN TUNNEL OF LOVE COLUMBIA/CBS
7	BILLY IDOL VITAL IDOL CHRYSALIS/MCA
8	INXS KICK ATLANTIC/WEA
9	STING ... NOTHING LIKE THE SUN A&M
10	MICHAEL JACKSON BAD CBS
11	DEF LEPPARD HYSTERIA VERTIGO/POLYGRAM
12	WHITESNAKE GEFFEN/WEA
13	TIFFANY MCA/MCA
14	MADONNA YOU CAN DANCE SIRE/WEA
15	EURHYTHMICS SAVAGE RCA/BMG
16	BELINDA CARLISLE HEAVEN ON EARTH MCA/MCA
17	WHITNEY HOUSTON WHITNEY ARISTA/BMG
18	PINK FLOYD A MOMENTARY LAPSE OF REASON COLUMBIA
19	FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS./WEA
20	MEN WITHOUT HATS POP GOES THE WORLD POLYGRAM

WEST GERMANY (Courtesy Der Musikmarkt) As of 1/11/88

SINGLES		
1	20	ALWAYS ON MY MIND PET SHOP BOYS PARLOPHONE
2	2	CHINA IN YOUR HAND T'PAU VIRGIN
3	4	SOLANG' MAN NOCH TRAEUME LEBEN KANN, MUENCHENER FREIHEIT, U.LSO U. JACKSON SINGER CBS
4	3	KUESS' DIUE HAND M.SCHOENE FRAU E.A.V.
5	1	WHENEVER YOU NEED SOMEBODY RICK ASTLEY RCA
6	11	(I'VE HAD) THE TIME OF MY LIFE BILL MEDLEY & JENNIFER WARNES RCA
7	8	GOT MY MIND SET ON YOU GEORGE HARRISON WEA
8	7	LOVE CHANGES (EVERYTHING) CLIMIE FISHER EMI
9	6	NEVER CAN SAY GOODBYE THE COMMUNARDS METROMONE
10	5	WONDERFUL LIFE BLACK A&M
11	NEW	HEAVEN IS A PLACE ON EARTH BELINDA CARLISLE VIRGIN
12	9	JOE LE TAXI VANESSA PARADIS POLYDOR/DGG
13	NEW	ONCE UPON A LONG AGO PAUL McCARTNEY PARLOPHONE
14	12	THE WAY YOU MAKE ME FEEL MICHAEL JACKSON EPIC
15	14	E.S.P. THE BEE GEES WEA
16	16	HEY MATTHEW KAREL FIALKA I.R.S.(CBS)
17	15	ETIENNE GUESCH PATTI EMI
18	10	YOU WIN AGAIN BEE GEES WARNER BROS
19	NEW	MY BABY JUST CARES FOR ME NINA SIMONE ZYX
20	13	LITTLE LIES FLEETWOOD MAC WARNER BROS
ALBUMS		
1	1	RONDO VENEZIANO MYSTERIOSA VENEZIA BABY
2	2	RICK ASTLEY WHENEVER YOU NEED SOMEBODY RCA
3	3	TOD & TEUFEL LIEBE E.A.V.
4	6	SOUNDTRACK DIRTY DANCING RCA/ARIOLA
5	7	THE LONDON SYMPHONY ORCHESTRA ROCK SYMPHONIES PORTRAIT
6	5	ENGELBERT REMEMBER I LOVE YOU ARIOLA
7	4	BEE GEES E.S.P. WARNER BROS
8	9	PET SHOP BOYS ACTUALLY PARLOPHONE/EMI
9	8	FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS
10	10	DRAFI DEUTSCHER DIESMAL FUER IMMER EMI
11	14	MICHAEL JACKSON BAD EPIC
12	13	VIENNA SYMPHONIC ORCHESTRA PROJECT SYMPHONIC ROCK DINO
13	12	CLIFF RICHARD REMEMBER ME EMI
14	15	JOE COCKER UNCHAIN MY HEART CAPITOL
15	17	ROGER WHITTAKER HEUT BIN ICH ARM - HEUT BIN ICH REICH AVON
16	11	MIKE OLDFIELD ISLANDS VIRGIN
17	18	STING ... NOTHING LIKE THE SUN A&M/DG
18	16	GEORGE MICHAEL FAITH EPIC
19	NEW	T'PAU BRIDGE OF SPIES VIRGIN
20	19	MADONNA YOU CAN DANCE SIRE

JAPAN (Courtesy Music Labo) As of 1/11/88

SINGLES		
1	2	GLASS NO YJUDAI HIKARU GENJI PONY/CANYON/JOHNNYS P/FUJI/PACIFIC/YAMAHA
2	1	SHOW ME YUKARI MORIKAWA FUN HOUSE/NICHION
3	3	HAIKARASAN GA TORU YOKO MINAMINO CBS/SONY/S ONE COMPANY/FUJI/PACIFIC
4	5	KANAHII KIMOCCHI KEISUKE KUWATA VICTOR
5	NEW	INOCHIKURENAI EIKO SEGAWA CROWN/CROWN RFMP
6	6	KANASHINE MISATO WATANABE EPIC/SONY/NICHION/SUNDER M/HEARTLAND
7	NEW	OTOKO TO ONNA NO HASHIGOZAKE TESTUYA TAKEDA WITH YOSHIMI ASHIKAWA POLYDOR/SHYUCHI M/WISPER M
8	NEW	NANPASEN AKINA NAKAMORI WARNER/PIONEER/KIRAKU/MC CABIN
9	4	ABC SHONENTAI WARNER/PIONEER
10	NEW	MUSHYAKURYUJO DAISAKU OGATA VAP/JCM/NICHION/ABC
ALBUMS		
1	NEW	HIKARU GENJI HIKARU GENJI PONY/CANYON
2	2	YUMI MATSUTOYA BEFORE THE DIAMOND DUST FADES TOSHIBA/EMI
3	1	KIYOTAKA SUGIYAMA KONA WEATHER VAP
4	5	YOKO OGINOHE POP GROOVER VICTOR
5	4	REBECCA POISON CBS/SONY
6	7	YOSUI INOUE NEGATIVE FOR LIFE
7	NEW	MIHO NAKAYAMA COLLECTION KING
8	6	HOUND DOG BE QUIET MOTHER/CHILDREN
9	9	MADONNA YOU CAN DANCE WARNER/PIONEER
10	3	SHONENTAI PARTY WARNER/PIONEER

MUSIC & MEDIA PAN-EUROPEAN CHARTS 9/1/88

HOT 100 SINGLES		
1	16	ALWAYS ON MY MIND PET SHOP BOYS PARLOPHONE
2	5	CHINA IN YOUR HAND T'PAU SIREN
3	3	THE WAY YOU MAKE ME FEEL MICHAEL JACKSON EPIC
4	9	ETIENNE GUESCH PATTI COMOTION/EMI
5	NEW	HEAVEN IS A PLACE ON EARTH BELINDA CARLISLE VIRGIN
6	12	LA BAMBA LOS LOBOS LONDON
7	7	WHENEVER YOU NEED SOMEBODY RICK ASTLEY RCA
8	4	NEVER GONNA GIVE YOU UP RICK ASTLEY RCA
9	NEW	LA BAS JEAN JACQUES GOLDMAN & SIRIMA EPIC
10	NEW	KUESS DIE HAND, SCHOENE FRAU ERSTE ALLGEMEINE VERUNSICHERUNG EMI
11	2	YOU WIN AGAIN BEE GEES WARNER BROS.
12	NEW	SANS CONTREFAÇON MYLENE FARMER POLYDOR
13	NEW	FAIRYTALE OF NEW YORK THE POGUES & KIRSTY MCCOLL STIFF
14	6	GOT MY MIND SET ON YOU GEORGE HARRISON DARK HORSE/WEA
15	1	FAITH GEORGE MICHAEL EPIC
16	NEW	SO LANG' MAN TRAEUME NOCH LEBEN KANN MUENCHENER FREIHEIT CBS
17	NEW	(I'VE HAD) THE TIME OF MY LIFE BILL MEDLEY & JENNIFER WARNES RCA
18	8	NEVER CAN SAY GOODBYE THE COMMUNARDS LONDON
19	18	WHEN I FALL IN LOVE RICK ASTLEY RCA
20	NEW	C'EST L'AMOUR LEOPOLD NORD & VOUS ARIOLA
HOT 100 ALBUMS		
1	8	RICK ASTLEY WHENEVER YOU NEED SOMEBODY RCA
2	2	MICHAEL JACKSON BAD EPIC
3	3	MADONNA YOU CAN DANCE SIRE
4	1	GEORGE MICHAEL FAITH EPIC
5	4	STING ... NOTHING LIKE THE SUN A&M
6	NEW	RONDO VENEZIANO ARABESQUE BABY RECORDS
7	18	T'PAU BRIDGE OF SPIES SIREN
8	10	PET SHOP BOYS ACTUALLY PARLOPHONE
9	15	FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS.
10	19	SOUNDTRACK DIRTY DANCING RCA
11	7	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
12	NEW	JEAN JACQUES GOLDMAN ENTRE GRIS CLAIR ET GRIS FONCE EPIC
13	9	BEE GEES E.S.P. WARNER BROS
14	NEW	MADONNA WHO'S THAT GIRL SIRE
15	NEW	ERSTE ALLGEMEINE VERUNSICHERUNG LIEBE, TOD UND TEUFEL EMI
16	5	BRUCE SPRINGSTEEN TUNNEL OF LOVE CBS
17	NEW	PAUL McCARTNEY ALL THE BEST PARLOPHONE
18	NEW	SERGE GAINSBURG YOU'RE UNDER ARREST PHILIPS/PHONOGRAM
19	NEW	LONDON SYMPHONY ORCHESTRA ROCK SYMPHONIES CBS
20	NEW	EROS RAMAZZOTTI IN CERTI MOMENTI DDD

AUSTRALIA (Courtesy Australian Music Report) As of 1/18/88

SINGLES		
1	3	FAITH GEORGE MICHAEL EPIC
2	2	GOT MY MIND SET ON YOU GEORGE HARRISON DARK HORSE
3	1	NEVER GONNA GIVE YOU UP RICK ASTLEY RCA
4	4	RUN TO PARADISE CHORIBOS MUSHROOM
5	7	THE WAY YOU MAKE ME FEEL MICHAEL JACKSON EPIC
6	5	HOLD ME NOW JOHNNY LOGAN EPIC
7	6	TOO MUCH AIN'T ENOUGH LOVE JIMMY BARNES MUSHROOM
8	9	MONY MONY BILLY IDOL CHRYSALIS
9	13	THE TIME OF MY LIFE BILL MEDLEY & JENNIFER WARNES RCA
10	15	PUMP UP THE VOLUME M/A/R/R/S. VIRGIN
11	10	NEED YOU TONIGHT INXS WEA
12	NEW	WALK THE DINOSAUR WAS NOT WAS MERCURY
13	18	NOTHING'S GONNA CHANGE MY LOVE GLENN MEDEIROS MERCURY
14	17	TO HER DOOR PAUL KELLY MUSHROOM
15	16	MY OBSESSION ICEHOUSE REGULAR
16	8	BAD MICHAEL JACKSON EPIC
17	19	UNCHAIN MY HEART JOE COCKER LIBERATION
18	NEW	I THINK WE'RE ALONE NOW TIFFANY MCA
19	11	LA BAMBA LOS LOBOS LONDON
20	NEW	BRIDGE TO YOUR HEART WAX VICTOR
ALBUMS		
1	1	JIMMY BARNES FREIGHT TRAIN HEART MUSHROOM
2	2	ICEHOUSE MAN OF COLOURS REGULAR
3	8	THE TWELFTH MAN WIRED WORLD OF SPORTS EMI
4	10	GEORGE MICHAEL FAITH EPIC
5	4	MIDNIGHT OIL DIESEL AND DUST CBS
6	3	MICHAEL JACKSON BAD EPIC
7	6	VARIOUS ARTISTS CELEBRATE '88 EMI
8	5	VARIOUS ARTISTS SUMMER '88 WEA
9	12	INXS KICK WEA
10	7	VARIOUS ARTISTS SMASH HITS '87 CBS
11	17	PINK FLOYD A MOMENTARY LAPSE OF REASON CBS
12	11	STING ... NOTHING LIKE THE SUN A&M
13	9	MOTION PICTURE SOUNDTRACK LA BAMBA LONDON
14	NEW	JOHN COUGAR MELLENCAMP LONESOME JUBILEE MERCURY
15	15	MADONNA YOU CAN DANCE SIRE
16	20	GEORGE HARRISON CLOUD NINE DARK HORSE
17	NEW	BILLY IDOL VITAL IDOL CHRYSALIS
18	NEW	JAMES REYNE JAMES REYNE CAPITOL
19	NEW	FLEETWOOD MAC TANGO IN THE NIGHT WEA
20	14	PAUL McCARTNEY ALL THE BEST PARLOPHONE

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 1/11/88

SINGLES		
1	1	CHINA IN YOUR HAND T'PAU VIRGIN
2	3	(I'VE HAD) THE TIME OF MY LIFE BILL MEDLEY & JENNIFER WARNES RCA
3	2	MY BABY JUST CARES FOR ME NINA SIMONE SOUND PROD.
4	5	WHEN I FALL IN LOVE/MY ARMS KEEP MISSING YOU RICK ASTLEY RCA
5	4	PAID IN FULL ERIC B. & RAKIM ARIOLA
6	6	ONCE UPON A LONG AGO PAUL McCARTNEY EMI/BOVEMA
7	9	ALWAYS ON MY MIND PET SHOP BOYS EMI/BOVEMA
8	NEW	TROY SINEAD O'CONNOR CHRYSALIS
9	NEW	CHILDREN SAY LEVEL 42 POLYDOR
10	NEW	TANGO DALBELLO EMI/BOVEMA
ALBUMS		
1	1	UB40 THE BEST OF UB40 VOLUME 1 VIRGIN
2	2	GEORGE MICHAEL FAITH CBS
3	4	RICK ASTLEY WHENEVER YOU NEED SOMEBODY RCA
4	3	HERMAN VAN VEEN IN VOGELVLUCHT POLYDOR
5	5	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
6	6	T'PAU BRIDGE OF SPIES VIRGIN
7	9	SINEAD O'CONNOR THE LION AND THE COBRA CHRYSALIS
8	8	DIVERSEN HITS 7 CBS/WEA RECORDS
9	NEW	DIVERSEN HET BESTE VIT DE TOP 40 EVA
10	NEW	FLEETWOOD MAC TANGO IN THE NIGHT WEA

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Major Expansion Planned For U2's Irish Mother

BY KEN STEWART

DUBLIN Mother Records, launched in 1985 by supergroup U2 and its manager, Paul McGuinness, has started a major expansion plan in the hopes of giving the firm international status.

The company was originally set up with the basic policy of discovering and encouraging newcomers by offering them one-off deals and providing new talent with a launching pad for long-term careers elsewhere.

The eight releases from Mother so far have included product from HotHouse Flowers, In Tua Nua, Tuesday Blue, and, most recently, the Subterraneans. Five of the bands involved were subsequently signed by bigger labels.

Now Mother Records has appointed Dave Pennefather as its manager. Says Pennefather: "We want to take [Mother] from its current status of being a one-off single label to a full-career-development situation, with singles and albums deals. We also plan to license material from other territories."

Pennefather, an ex-musician, moved into the record business in 1978 as promotions manager for Hawk in Ireland, later setting up his own label, Spider. After several years running RCA Records in Ireland, he joined MCA as general manager in 1985 and will continue to administer that label.

Mother Records will be distributed by Record Services, set up by Brian Wynne in 1985. McGuinness has become a director of that company.

Says Wynne: "We share the same

accountant as U2. We wanted to expand our business, and [Pennefather] brought Paul McGuinness and ourselves together."

Wynne also was a professional musician for six years before he joined CBS Ireland as a salesman in 1975. Five years later he became marketing and sales manager of WEA Ireland, later becoming general manager.

Acting as London-based a&r man for the Mother label is former Rich Kids drummer and Trident Studios producer Rusty Egan.

The Mother link with Record Services is seen as vital to the distribution company's own expansion plans, for it provides "safety-net" prospects of U2 financing and could also attract other labels considering new distribution channels.

Record Services was set up to distribute U.K. and European independent labels as well as the majority of local independents. Its current roster includes Old Gold, Deja Vu, Supraphon (Czechoslovakia), Showcase, Castle's Collector series, and Rory Gallagher's Capo Records, successful here with Gallagher's latest album, "Defender."

In early 1988 Record Services will move to much larger premises on Dublin's Sir John Rogerson's Quay, close to the capital's main retailing center, where it will offer office accommodation to medium-sized labels. Nearby is U2's Windmill Studios and group base.

Says McGuinness: "These are very exciting times in the Irish record distribution industry, and the group and I are delighted to be involved in a positive way with what's going on."

Greek Gov't Irks Musicians Orchestra Charges State Neglect

BY JOHN CARR

ATHENS, Greece Greece's top classical musicians have taken to the studio to record a protest against what they call the state's neglect of their work.

In December, the Athens State Orchestra, angry because it had not been paid for eight months due to a lack of state-sponsored concerts, privately recorded an album featuring works by Mendelssohn and Bach and distributed it to members of the Greek Parliament to remind them, according to one musician, that "our orchestra exists and does make music."

At a press conference held to publicize the protest, conductor Byron Fidetzis said it was "unacceptable that we get many offers from abroad that the state refuses to acknowledge."

Government officials won't comment on this charge. But the protest recording marked the first time in almost 20 years that the Athens State Orchestra had been in a studio. And music critics here have pointed out in reviews that its instruments often need tuning.

Recordings of Greek classical works, notably those of the late composers Nikos Skalkotas and Manolis

Kalomiris, have been made with privately hired session musicians.

But sources at EMI Greece, which released a Greek classical series 10 years ago, say the project was not a success, largely because the Greek market for classical music is so small—about 5% of the total music demand.

But members of the Athens State Orchestra refuse to give up. "If the state doesn't want orchestras, then it should say so," says a musicians' union official. "We just can't make music in these conditions."

The musicians say they are entitled not only to eight months worth of back pay, but also to more state aid. "We're as good as other orchestras, except for our working conditions," says the union man. "But we're determined to go it alone. We'll make more records and go abroad to play."

The protest recording cost \$5,000 to make. Some 300 copies went to politicians, and another 700 were dispatched for retail sale in a bid to recover recording costs.

The orchestra's main source of income is from the members' government salaries. Its biggest concert appearances come during the summers at the Athens Festival.

Some Consumers Reluctant To Buy Disk Players DAT Blamed For Slowing CD Growth

BY KIRK LaPOINTE

OTTAWA Consumer confusion about the future of digital audiotape has dampened the growth of the compact disk, say two leading Canadian recording-business officials.

Brian Robertson, president of the Canadian Recording Industry Assn., and Stan Kulin, president of WEA Music of Canada Ltd., say consumer and trade-press hyping of DAT as the eventual champion configuration has kept some people from buying CD players.

"I'm bullish about this year and CD," says Kulin, whose firm is the largest in Canada. "But information about DAT has confused the consumer."

In the same way that many videocassette recorder owners who bought Beta systems years ago are now finding they can't rent some movies in their formats, Kulin says some potential CD purchasers are likely uncertain about the format's future and may be holding out until it is clear whether DAT is going to have a big impact soon.

Both Kulin and Robertson agree that DAT isn't going to have much

of an impact in the near future, but they say that the word isn't getting out to the consumer.

"DAT is clouding the issue of whether to buy CD players," says Robertson, whose trade group represents almost all of the industry. "In our mind, there's no doubt that CDs are the carriers of now and the future."

Equally, Kulin believes that the

'I'm bullish about this year and CD'

"push to introduce DAT from the hardware side is premature," but he concedes that consumers already know about the technology and are eager to test it.

"Part of the problem may also be that the Canadian buyer of large numbers of albums hasn't felt the need for the CD yet," says Kulin. Many music fans may not opt for a player and CDs, considering the cost and the fact that the quality is being increased "10%-15% in cases of hard rock or country."

Pricing has been a slight consumer problem in Canada, where

\$25 suggested list prices are normal in the industry and discounting of more than \$7 from that is rare except in such places as downtown Toronto and Montreal.

In November, MCA Records Canada Ltd. announced price cuts of 20% on its CDs. WEA will reduce the price of 132 catalog items March 1 (terms of the cuts were not available at press time), but Kulin says he doubts there will be across-the-board cuts "in the foreseeable future."

Robertson says that when consumers learn more about DAT and the fact that it is likely some time away from taking hold in the market, the reticence toward CD will abate.

"I just think the whole issue has got to be brought into focus a bit more," Robertson adds.

CD sales reached more than 6 million units in 1987, and some are predicting 12 million sales in 1988. That would further increase the CD market share from the current 8% or 9%. Although CDs now earn more revenue for record companies than vinyl recordings, unit shipments aren't likely to outweigh albums this year, Kulin thinks.

Gov't Fund Awards \$2.5 Mil To Artists FCMC Impacts On Independent Recording Industry

OTTAWA The first annual report of an industry/government fund for the music and recording industries appears to be having an enormous impact on the Canadian independent recording artist.

The Foundation to Assist Canadian Talent On Record-Canadian Talent Library and its French-language counterpart, Music Action, jointly known as FCMC, granted 324 loans totaling more than \$2.5 million in the year ending March 31 for record, video, and radio production and tour support. Some of the brightest

emerging stars of Canadian music benefited from the program, including Blue Rodeo, the Parachute Club, the Nylons, the Box, Nuance, Marjo, Danial Lavoie, Haywire, Alta Moda, Chalk Circle, Grapes Of Wrath, and Sherry Kean. Such veterans as Ronnie Hawkins, Bruce Cockburn, Moe Koffman, and Rob McConnell also were assisted by the fund.

The recent past has not been all well for the Canadian independent sector. Profits are minimal, and financing is scarce. In 1986, the federal government responded by augment-

ing an established industry fund to help produce recordings and videos. In the year ended March 31, the full impact of federal funds had not been felt because the program took effect in September 1986. Even so, FACTOR-CTL disbursed some 1.64 million, including 1.37 million for sound recordings, \$270,000 for videos, \$1,876 for radio syndication, and \$1,438 for international tours. Music Action distributed \$879,354, including \$656,624 for recordings, \$119,167 for videos, and \$103,563 for international tours (no radio funds were handed out).

The report indicates that not everything went smoothly. Given that the lion's share of the funds arrived midway into the fiscal year, the radio and tour programs did not flourish quickly. Only the Mercey Brothers took advantage of FACTOR-CTL tour support, while just two pilots were financed for radio. On the radio side, FACTOR-CTL promises "quite a different story" next year. Even though only one application for tour funding was approved, the organization predicts an overwhelming demand and says more strict criteria "will have to be established if the resources for this program do not increase."

In the area of French-language radio syndication, the organization notes that such programming is practically nonexistent in Quebec.

Despite those minor problems, funds from broadcasters, industry groups, and the federal government appear to be having a considerable effect. FCMC estimates that the loans and talent awards helped spur \$6 million in production. KIRK LaPOINTE

CMRRA Head Blasts Libraries, School Groups Overhaul Copyright Act, MPs Urged

OTTAWA The head of the Canadian Musical Reproduction Rights Agency Ltd. has urged members of Parliament to ignore the "strategy of obstruction" waged in recent weeks by libraries and school associations and to pass the proposed overhaul of the Copyright Act.

In a presentation deemed "very forceful" by the chairman of the House of Commons committee looking at copyright reform, CMRRA head Paul Berry said that self-serving organizations are trying to distort the effect of the proposed copyright bill so they can have unlimited access to the work of creators.

Berry, whose organization oversees the collection of the compulsory mechanical rate for recordings, said that recent claims by schools and libraries that the bill will drive up their costs and force them to curtail use of creative works is simply a scare tactic.

These groups "view free negotiations as a threat," he told members of Parliament, who have wrapped up their examination of the bill.

Under the bill, the compulsory mechanical rate (now 2 cents a song, the lowest among industrialized countries and unchanged for the past 63 years), would disappear. In its place would be a rate negotiated by rights agencies and record companies. The legislation also includes stiff penalties for those who infringe on copyrights through piracy and counterfeiting.

The federal government appears committed to passing the bill before the next election, although a second wave of reforms to deal with such issues as home taping and rental rights is not certain.

KIRK LaPOINTE

Major Video Banks On Expansion Buyback Program Spurs Franchisees

BY EARL PAIGE

LAS VEGAS Major Video Corp. is projecting store expansion from its present 100 outlets to 245 units over the next 14 months—and it's counting on Wall Street to take notice.

Key to Major's strategy is a concept borrowed from fast-food franchisers: allowing franchisees to develop markets and stores and then reacquiring both development rights and franchised outlets.

At a recent industry soiree showing off Major's new, 10,000-square-foot headquarters, Gary Moore, president of subsidiary Major Video Super Stores Inc., said a recent transaction in Colorado represents the first phase of the buyback program, which will encompass 84 franchise units in 15 states.

"We have 33 [franchisee] groups now and feel we would like to go up to 40-50 groups to finish off the franchising," says Moore, who, like Major Video founder Hank Cartright, is an alumnus of Pizza Hut.

Major, which was operating most of its own 16 units here and in California with claimed average annual revenues of \$541,000, reacquired

Colorado development rights and two stores for \$755,000.

Franchisees pay \$25,000 per store, up from \$12,000 a year ago, with Major often selling the bulk of opening videocassette inventory and fixturing. Store cost is typically

'We want to increase our franchisee groups'

\$300,000-\$350,000 (royalty is 3% of gross sales, 4% after two years).

Major claims it carefully qualifies franchisees and "has never once solicited a franchise," says Moore, indicating bigger players are jumping aboard now. He points to Magnasonic of Canada, Major's first move into a foreign market.

How all this translates on wary Wall Street, where retail stocks have been selling off since August, is a key concern of Major Video officials. Market-maker Rauscher Pierce Refsnes believes Major should eventually reach a price in the \$8-\$8.38 per-share range, not

that far removed from its 52-week high of \$11. At midday Jan. 12, it was trading at \$4.25.

Insiders project earnings will reach 40 cents per share and Moore boasts present "total-system" revenues will shoot from \$44 million "to \$88 million next year."

Recent numbers appear to back him up. For the six months ended Oct. 31, corporate revenues were up 77% to \$6.97 million, up from \$3.94 million. Net income was up 247% to \$650,885, or 17 cents primary earnings per share, compared with \$187,394, in the six-month period a year ago.

Meanwhile, Cartright has taken some lumps in recent media reports of his activities at wholesaler King of Video, which he headed prior to founding Major. An article in Barron's in the fall cited an alleged 1983-84 securities violation by Cartright. He had agreed to sell his 7 million King of Video shares to a group of 33 investors and had accepted a down payment on the deal, prior to a public offering of those shares. Cartright returned the money, but the private sale was allowed to go through, with the King of Video chairman and CEO having to resign his posts.

Regarding those suggested questionable dealings, Cartright simply points to a July secondary offering of 1.61 million shares of Major Video stock. "[Major Video's] recent offering was 'no review,' and the [Securities and Exchange Commission] doesn't do that if there have been any problems," he asserts.

The summer's offering, which provides Major with \$9 million, brings common shares outstanding to 4.64 million and lowers the long-term-debt load to just 12% of total capitalization.

Certron Corp. Shows Income Rise For '87

NEW YORK Certron Corp., a maker and distributor of audiotape and floppy disks and a distributor of videocassettes, reports that net income for the fiscal year ended Oct. 31 was \$492,000. This compares with net income of \$333,000 in the year ended Oct. 31, 1986.

The 1987 figures include the \$120,000 effect of a tax-loss carry-forward, while the 1986 results reflect a \$123,000 pretax charge related to the closing of an injection-molding facility.

Net sales for the 1987 fiscal year were \$27.8 million, compared with \$25.9 million in the previous year.

The company says improved earnings are partly a result of the decision to discontinue manufacturing and move to offshore suppliers for the majority of the product line.

Josephson Chief Bids To Take Company Private

NEW YORK Marvin Josephson, chairman, president, and chief executive of Josephson International Inc., is seeking to take the company private in a \$13.50-per-share leveraged buyout.

The proposed merger calls for shareholders to receive \$11.50 in cash and \$2 principal amount of a new issue of 15% subordinated debentures.

Josephson stock closed Jan. 11 at \$12.25 in over-the-counter trading and had not opened as of midday Jan. 12. Its 52-week range is \$9.50-\$16.50.

Josephson and members of his family own approximately 1.53 million shares of common stock, or about 40% of the 3.82 million shares outstanding.

The execution of a definitive merger agreement is subject to approvals by the board of directors and a majority of stockholders as well as provision of the necessary financing. Josephson has received a financing commitment from the Chase Manhattan Bank, N.A., the company reports.

Wayne Kabak, Josephson International general counsel, says a special committee of directors has been formed to study the merger proposal. The committee will retain separate counsel and an independent investment banker to help evaluate the fairness of the offer to Josephson shareholders. Kabak says no timetable has been set for

completion of the merger.

If the acquisition is concluded, Josephson will offer up to 60% of the equity in the new private company to current executives and employees of the parent and its talent agency subsidiaries.

Josephson International primarily consists of two arms: the wholly owned International Creative Management subsidiary, a talent and management-service agency; and the majority-owned Josephson Office Planning, Design, and Furnishings Inc., which provides space-planning and design services and installs office-furnishings systems. For the last 12-month period, ICM accounted for \$49.9 million of Josephson's yearly revenue of \$235 million, while the office-furniture subsidiary posted \$181.9 million in sales.

In a related move, Josephson Office Planning has entered into an agreement with Security Pacific Business Credit Inc. to provide up to \$30 million in revolving funds. The initial funds received by JOP—approximately \$25 million—will be used to repay borrowings from Josephson International, which in turn will use the funds to repay its outstanding unsecured bank debt.

The agreement positions JOP as a "stand-alone" company with its own line of credit, the firm says.

MARK MEHLER

MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF
PAINE WEBBER RESEARCH, 1285 Ave. of the Americas
New York, N.Y. 10019, (212) 713-2000

Company	Sale/ 1000's	Open 1/5	Close 1/11	Change
NEW YORK STOCK EXCHANGE				
CBS Inc.	414.4	162 1/2	161	+3 1/4
Cannon Group	170.1	4 1/4	4 1/4	-1/4
Capital Cities Communications	148.7	349	336	-13
Coca-Cola	3184.5	39 1/4	38 3/4	-1 1/2
Walt Disney	3469.3	62 1/2	60 1/2	-1 1/2
Eastman Kodak	7110.6	51 1/4	49 3/4	-1 1/2
Gulf & Western	999.8	73 1/4	70 1/4	-3 1/4
Handelman	425.4	21 1/4	23 1/4	+2 1/2
MCA Inc.	1677.9	36 1/4	36	-1/4
MGM/UA	257.6	7 1/4	8 1/4	+1
Musieland	83.8	22 1/4	20 1/4	-2 1/4
Orion Pictures Corp.	186.1	10 1/4	10 1/4	+1/4
Primerica	1456.2	25 1/4	24 1/4	-1 1/4
Sony Corp.	451	38 1/4	38 1/2	+1/4
TDK	14.9	77	75 1/4	-1 1/4
Vestron Inc.	133.6	3 1/4	4	+1/4
Warner Communications Inc.	2288.4	29 1/4	27 1/4	-1 1/4
Westinghouse	2696.4	51 1/4	51 1/4

Company	Jan. 11 Open	Close	Change	
AMERICAN STOCK EXCHANGE				
Commtron	29.1	2 1/4	2 1/4	-1/4
Electrosound Group Inc.	29	7 1/4	6 1/4	-1
Lorimar/Telepictures	2991.2	10 1/2	11 1/4	+1/4
New World Pictures	68.4	3 1/4	2 1/4	+1/4
Price Communications	137.9	11 1/4	11 1/2	+1/4
Prism Entertainment	21.7	2 1/4	2 1/4	+1/4
Turner Broadcasting System		23 1/4	23 1/4
Unitel Video	5.5	8 1/4	8 1/4	-1/4
Wherehouse Entertainment	400.5	13 1/4	13 1/2

Company	Jan. 11 Open	Close	Change
OVER THE COUNTER			
Crazy Eddie	1 1/4	1 1/4	+1/4
Dick Clark Productions	6 1/4	6 1/4	+1/4
Infinity Broadcasting	19	18 1/4	-1/4
Josephson Inc.	12 1/4	12	-1/4
LIN Broadcasting	42 1/4	41 1/4	-1/4
Lieberman Enterprises	15 1/2	15 1/2	+1/4
Malrite Communications Group	7	6 1/4	-1/4
Recoton Corp.	3 1/4	3 1/4	+1/4
Reeves Communications	6 1/4	6 1/4	+1/4
Satellite Music Network, Inc.	2 1/4	2 1/4	-1/4
Scripps Howard Broadcasting	79	77	-2
Shorewood Packaging	10 1/4	10 1/4
Sound Warehouse	9 1/4	9 1/2	+1/4
Specs Music	5 1/4	5 1/4
Stars To Go Video	1 1/4	1 1/4	+1/4
Trans World Music	19 1/4	18 1/2	-1/4
Tri-Star Pictures	8 1/4	8 1/4	-1/4
Wall To Wall Sound And Video	3	2 1/4	-1/4
Westwood One	18 1/4	18 1/4

Company	Open 1/4	Close 1/11	Change
LONDON STOCK EXCHANGE (in Pence)			
Chrysalis	130	138	+8
Pickwick	180	175	-5
Really Useful Group	510	550	+40
Thorn EMI	545	569	+24
Virgin	109	122	+13

Co. President Cites Stock Market Crash Wall To Wall Income Drops

NEW YORK Wall to Wall Sound & Video reports lower net income for the quarter ended Nov. 30. The music and home electronics retailer posted a three-month net of \$107,000, or 2 cents a share, down from \$479,000, or 9 cents a share, in the comparable period of 1986.

Sales for the 1987 quarter were \$30.3 million, up slightly from \$29.6 million in the year-ago quarter.

For the nine months, Wall to Wall posted net income of \$824,000, or 16 cents a share, compared with \$1.1 million, or 21 cents a share, in the previous nine-month period. Sales for the nine months were \$81 million, an increase from \$75.9 million in 1986.

The New Jersey-based chain currently operates 91 stores in the seven-state, Mid-Atlantic market.

Jerry Shulman, president of Wall to Wall, says third-quarter sales were hurt by the Oct. 19 stock market crash. Shulman says sales for the seven weeks prior to Oct. 19 were up 11% from last year, but he adds that sales were down 5% for the last six weeks of the quarter. He says strong consumer demand in December and early January bodes well for a fourth-quarter recovery.

Shulman cites heavy demand for compact disks and other audio products, but he says that lackluster demand for videocassette recorders hurt third-quarter results.

CURRENT CHART HITS

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A DIVISION OF BILLBOARD
1515 BROADWAY, NEW YORK, N.Y. 10036

POP

PICKS

GEORGE THOROGOOD & THE DESTROYERS

Born To Be Bad
 PRODUCERS: Terry Manning, the Delaware Destroyers
 EMI-Manhattan E1-46973

Does the title remind you of "Bad To The Bone"? Well, there isn't much that's new or original in the music, either—latest from Lonesome George is his patented stew of rock and blues oldies (Chuck Berry, Elmore James, Howlin' Wolf, and the other usual suspects) and a handful of raw originals. Still, Thorogood's hearty performance style and cadre of loyal fans—witness the gold certification of the recent "Live" album—should win him a slot high on the charts.

THE KINKS

The Road
 PRODUCER: Ray Davies
 MCA-42107

Single-disk live album mainly features later material by the Davies siblings ("Apeman" is the sole '60s-vintage number here). Some interest may be sparked at album rock radio by the bitterly nostalgic new title track, the album's lone studio recording. While set is energetically played, sales to nonaficionados stand to be slim.

RECOMMENDED

JERRY HARRISON

Casual Gods
 PRODUCER: Jerry Harrison
 Sire 25663

Talking Head Harrison's second solo foray takes its stylistic cue from latter-day work by David Byrne and Co.—emphasis here is on bright pop-funk, solidly grooved by such diverse hands as Alex Weir, Chris Spedding, Robbie McIntosh, David Van Tieghem, Bernie Worrell, and the late Yogi Horton. Single "Rev It Up" could grab album rock interest.

O POSITIVE

Cloud Factory
 PRODUCERS: William Garrett with O Positive
 Link Records 014

Boston outfit is arguably the city's favorite unsigned band; that's rumored to be about to change, however, and not because the group's popularity will drop precipitously. Second EP is not as single-mindedly derivative of R.E.M.; other influences here include '60s garage and even Jethro Tull. College/alternative tracks: "Talk About Love" and the wonderful suite "Watch Out, This Sled's Made For A Maniac." Contact: 212-334-9556.

BONNIE KOLOC

With You On My Side
 PRODUCER: Howard Levy
 Flying Fish FF 437

Former Epic folkie's first album in nearly a decade shows singer/songwriter now working in the cabaret/jazz tradition. What hasn't changed is her ability to wrap her voice around a note effortlessly, for an effect full of grace and passion. With only spare accompaniment, tunes hold their own.

DEFENESTRATION

Dali Does Windows
 PRODUCER: Randy Burns
 Relativity 88561-8142

Johnny Rotten-isms notwithstanding, debut album from Oklahoma aggregate is an original, well-balanced package of sort-of punk-rockers, by turns defined by gentle flourishes or bubbling-under-the-surface energy. Already picking up college play.

ZOOZG RIFT

Water II: At Safe Distance
 PRODUCER: Zoogz Rift
 SST 137

Self-consciously obnoxious L.A.-based songwriter/composer dips heavily into the Zappa/Captain Beefheart bag instrumentally but maintains his own distinctively abrasive lyrical persona. Obscurely-laced vocals aren't airworthy, but instrumental tracks (including a cover of "Walk Don't Run") deserve alternative attention.

ROBIN WILLIAMSON

Songs For Children Of All Ages
 PRODUCER: Robin Williamson
 Flying Fish FF 438

Highly appealing, mostly traditional set by former Incredible String Band mainstay will please old fans, though perhaps not win many new ones. Williamson's instrumental versatility is in full display here—harp, cittern, fiddle, and washboard abound; interest may be kindled through in-store play.

SCOTT COLBY

Slide Of Hand
 PRODUCER: Zoogz Rift
 SST 151

Slide guitarist Colby eschews familiar terrain (one track here is archly titled "Obligatory Blues") for an invigorating and sometimes abrasive collection of jazz-inflected instrumentals, some bearing the influence of Frank Zappa. Novel package might win alternative radio support.

FULL FATHOM FIVE

The Cry Of A Falling Nation
 PRODUCERS: Sam Anderson, Full Fathom Five
 Link Records 012

Full Fathom Five might more elucidatingly be called Frenetic Feedback & Fuzztones. Debut album from Iowa trio is much in the Husker Du vein, occasionally harking back to the Stooges. College radio should latch on to "What He Needs" and "The Order Of The Space." Contact: 212-334-9556.

ANN DE JARNETT

Dr. Dream DDEP8706
 PRODUCER: Daniel R. Van Patten

Five-song EP is first solo sortie by De Jarnett, formerly vocalist/violinist for L.A.'s Mnemonic Devices. Varied vocals, good songs, and capable string work make this an impressive start. Contact: 714-997-9387

VOICE FARM

Ralph RR87551
 PRODUCERS: Wally Brill, Myke Reilly, Charly Brown

San Francisco-based duo of Brown and Reilly composes a clever enough pastiche of electronic moves, with some light social commentary thrown in, but entire enterprise is simply too similar to synthpop of days long gone to have much artistic or commercial impact.

THE HOOD

Cooler Than Thou
 PRODUCER: Ivan Ivan
 Giant GR16008

Performer's moniker gives away the game—subject matter leans on a hard-boiled, outside-the-law pose. Danceable synth lines come courtesy of Roli Mosimann of Wiseblood. Primitive sound and narrow lyrical range limit this one to a small alternative audience. Contact: 516-764-6200.

APEX

First Signs Of Life
 PRODUCER: Joe Galdo
 Apogee APO-A1001

Euro-pop-influenced five-song EP by popular Miami-based band is picking up college and local airplay and sales. Driven by trenchant drumming and crunching guitar, band provides a strong, dance-oriented groove. Contact: P.O. Box 524187, Miami, Fla. 33152-4187.

NEW AND NOTEWORTHY

VIRGINIA ASTLEY

Hope In A Darkened Heart
 PRODUCER: Ryuichi Sakamoto
 Geffen GHS 24184

England's musically prolific Astley clan, which has already spawned recording artists Jon and Rick, adds another contender to the familial roster. The female Astley specializes in a moody, subdued pop style that verges on new age; Sakamoto creates relaxed settings for this U.S. bow. Hip college outlets, already clued to Astley via imports, will definitely respond, but low-key sound wouldn't be out of place at album rock or Wave formats.

CLUB FOOT ORCHESTRA

Kidnapped
 PRODUCERS: Richard Marriott, Howard Johnston & CFO
 Ralph CF-87991

San Francisco-based octet ranges far afield, essaying original compositions that swing from the conventionally jazzy through reggae and even Middle Eastern flavorings. Results are often bizarre but unusually engrossing. Worth a dare at college and alternative locales. Contact: No. 391, 109 Minna St., San Francisco, Calif. 94105.

PAPER BAG:

A Land Without Fences
 PRODUCERS: Paper Bag, Phil Newman & Todd Jacobs
 SST 170

Live-in-the-studio, all-improvised program by eclectic quartet incorporates jazzy stylings, noise outbursts, and a few narrative passages. Jams are representative of the SST style at its most extreme and taxing; only fearless alternative outlets need investigate.

COUNTRY

PICKS

LYLE LOVETT

Pontiac
 PRODUCERS: Tony Brown, Lyle Lovett
 MCA/Curb 42028

Texan songwriter's debut album charted four country hits, three of them in the top 20, so success in that genre seems a safe bet. He has again crafted a refreshing, multifaceted treat; label is mounting an aggressive campaign to reach radio-and-retail the wider audience he deserves.

RECOMMENDED

PATTY LOVELESS

If My Heart Had Windows
 PRODUCERS: Emory Gordy Jr., Tony Brown
 MCA 42092

This is a more uniform offering than Loveless' hit-and-miss first album, but the material is still too uneven to showcase the range of vocal drama she is capable of achieving. Even a great singer needs lyrics that say something well or profound. Best cuts: "You Saved Me," "Baby's Gone Blues," and the title tune.

TOM RUSSELL BAND

Road To Bayamon
 PRODUCERS: Tom Russell & Andrew Hardin with Charles Caldarola
 Philo/Rounder PH-1116

The latest addition to the recent crop of new traditionalists is one of the most welcome. Russell, veteran of a mid-'70s partnership with Hardin,

debuts with a stellar album that shifts musically from Desert Rose Band country-pop to stolid, old-time country; lyrically, however, album is modern all the way.

JAZZ

PICKS

DAVID GRISMAN QUINTET FEATURING SVEND ASMUSSEN

Svingin' With Svend
 PRODUCERS: David Grisman, Craig Miller
 Zebra/MCA ZEA-42108

Jazz meets Dawg. Sonically and musically, veteran violinist Asmusen and nimble Grisman on mandolin are well suited to each other on this set, half of it recorded live. Pair of chestnuts from Django Reinhardt-Stephane Grappelli repertoire are especially choice.

MIKE METHENY

Kaleidoscope
 PRODUCER: Mike Metheny
 MCA Impulse MCA-42023

Album's electronic orientation (and fact that leader is Pat's brother) will tempt jazz snobs to corner him unfairly in a fusion box. But Metheny's fluegelhorn tone is pure, and his use of the Steiner E.V.I. is more musical than gimmicky.

RECOMMENDED

C'EST WHAT?!

Balance
 PRODUCERS: C'est What?!, others
 Passport Jazz PJ 88036

Sprightly selections on third album from Big Apple combo transcend labeling; old and new styles blend with unusual results, creating a sort of "melson" heavy on the melody but with definite fusion tendencies. Should pick up contemporary jazz radio play.

THE RITZ

Denon CY-1839
 PRODUCER: Jeffrey Weber

Worthy in repertoire and spirit but a little lacking in execution. Hourlong CD has its moments, but overall, this vocal group lacks the precision and chops of Lambert, Hendricks & Ross or Manhattan Transfer, a flaw enhanced by live-to-two-track recording.

LOUIS ARMSTRONG

Pops: The 1940's Small Band Sides
 PRODUCER: Ed Michel
 RCA 6378-2RB

The listener, guided with authority and detail by Dan Morgenstern's liner notes, gets a winning dose of 20 Armstrong sides cut in 1946-47. There is only occasionally a reminder that CD mastering can't accomplish miracles with 78-rpm-era recordings. Satchmo in a relaxed, ingratiating guise.

DISTRICT SIX

To Be Free
 PRODUCER: District Six
 Editions EG EGED 53

Afro-jazz from U.K. outfit, named after area of South Africa once known for the musical creativity of the exiles in residence there, is best when it's more "Afro" than jazz, as on "Ke A Rona (Power To The People)" and "Songs For Winnie Mandela."

MARK HELIAS

The Current Set
 PRODUCER: Mark Helias
 Enja/Muse 5041

Bassist/composer Helias and husky supporting cast swim the choppy waters that lie between mainstream jazz and avant-garde; an experimental edge, but not at the expense of melodic conventions.

JOE LO CASCIO

Giders
 PRODUCERS: Joe Lo Cascio, Candee Christoforides
 Chase Music Group CML 8002

Pianist Lo Cascio plays in a lyrical style that successfully straddles jazz and new age boundaries. Elegantly honed album finds the keyboardist receiving fine support from saxist Warren Sneed, bassist Tom McLaren, and drummer Tim Snook on an outstanding program of originals. Contact: P.O. Box 11178, Glendale, Calif. 91206.

CLASSICAL

RECOMMENDED

IVALDI: THE FOUR SEASONS; CONCERTO IN G, RV 577

Viktoria Mullova, Chamber Orchestra of Europe, Abbado
 Philips 420 216

Mullova, on the heels of her highly rated Sibelius Concerto recording, responds to the question, "What, yet another 'Four Seasons'?" with a sparkling reading, high on bubbling spirits and inventive turns of ornamentation. Tops the "modern instrument" heap.

HAYDN: SYMPHONIES, NOS. 103 & 104

Concertgebouw Orchestra, Harmoncourt
 Teldec 8.43752

From the aggressive opening timpani thwacks in No. 103, one is aware that these performances speak with an original voice. Tempos are unexpected at times—the skittering third movement of No. 104 is an example—but convincing. Excellent sound.

THE ART OF THE TRANSCRIPTION

Earl Wild, Piano
 Auditorion CD-72008

Taped live at a Carnegie Hall recital five years ago (with a few postconcert retakes), this appealing program recalls a less-sophisticated time when transcriptions were expected concert staples . . . to the delight of audiences. Among the 15 selections on this two-CD set are pieces by Bach, Rameau, Rossini, and Mendelssohn, as transcribed for piano by, respectively, Taussig, Godowsky, Thalberg, and Rachmaninov, capped by that legendary knuckle-buster, the Schulz-Evler view of "The Blue Danube." Wild is one of the few pianists around who can pull it off.

SCHUMANN: PIANO CONCERTO/SAINT-SAËNS: PIANO CONCERTO NO. 2

Israella Margalit, London Philharmonic, Thomson
 Chandos 8546

Margalit is most effective in the Schumann, failing to display the easy virtuosity that lifts the Saint-Saëns above the routine. Sound is full and true.

SPOTLIGHT: Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification.

NEW & NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

PICKS: Releases predicted to hit the top half of the chart in the format listed.

RECOMMENDED: Other releases predicted to chart in the respective format; also, other albums of superior quality.

All albums commercially available in the U.S. are eligible. Send review copies to Jean Rosenbluth, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Ed Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

"THE WAY YOU MAKE ME FEEL" by **Michael Jackson** (Epic) moves to No. 1 with a surge in both sales and airplay points. Jackson is No. 2 in sales and No. 3 in airplay, but adding both together he wins the No. 1 overall spot in a close race among the top four. **George Harrison** stays at No. 1 in sales with "Got My Mind Set On You" (Dark Horse) but slips to No. 4 overall and in airplay. "Need You Tonight" by **INXS** (Atlantic) is first in airplay but No. 2 overall, followed by **Tiffany's** "Could've Been" (MCA). All of the top three are gaining strongly in both sales and airplay, so any of them could be No. 1 next week.

THE PACE OF NEW releases is picking up, as 10 records enter the chart this week, led by **Richard Marx's** "Endless Summer Nights" (EMI-Manhattan) at No. 53. Philadelphia native **Elisa Fiorillo** makes her first chart appearance as a solo artist with "How Can I Forget You" (Chrysalis), and the **California Raisins** (with lead vocal by **Buddy Miles**) enter the chart with their remake of "I Heard It Through The Grapevine" (Priority), originally heard on a popular television commercial. The Raisins show early strength at WAPI Birmingham, Ala. (26-20), and "B-93" Austin, Texas (24-17). **Lisa Tonacci**, PD at B-93, says, "Many more adults call for the record than teens, which is unusual."

THREE INDIE LABELS ARE currently having their first major pop hits. "Push It" by **Salt-N-Pepa** on Next Plateau is bulleted at No. 27 with 25 top five radio reports, including No. 1 reports from "Power 99.7" Atlanta; "Power 96" Miami; KKFR Phoenix, Ariz.; and others. Bulleted at No. 30 is "Pump Up The Volume" by **M/A/R/R/S** (4th & B'way), with huge jumps of 19-5 at "96 TIC-FM" Hartford, Conn., and 30-7 at "Y-95" Dallas. The **Cover Girls** are having their biggest chart success with their third Hot 100 record, "Because Of You" (Fever), bulleted at No. 42. It's top 10 at seven outlets so far, including WKKX Boston; WFLY Albany, N.Y.; and KROY Sacramento, Calif.

QUICK CUTS: "Father Figure" by **George Michael** (Columbia) is the most-added record already on the chart, with 88 adds, and nabs the Power Pick/Airplay. It jumps 30-20 at WKSS Hartford, Conn., and 28-18 at "94-Q" Atlanta. The runner-up is "I Get Weak" by **Belinda Carlisle** (MCA), which leaps 14 places to No. 40 on the strength of 70 adds; it moves 23-17 at KWK St. Louis... Two records lose bullets but are definitely still alive. "Honestly" by **Stryper** (Enigma) has 15 top five radio reports from the pop panel and has been a major hit at other stations, but it's beginning to lose some stations that played it early in its run. Thus, it moves from 27-25 on the chart and is without a bullet. "Hot Hot Hot" by **Buster Poindexter** (RCA) is breaking out of the Cleveland market with jumps of 28-20 at WMMS and 24-19 at "Power 108." It doesn't earn a bullet but does move from 57-54 on the chart.

FOR WEEK ENDING JANUARY 23, 1988

Billboard

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HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 20 REPORTERS	SILVER ADDS 58 REPORTERS	BRONZE/ SECONDARY ADDS 158 REPORTERS	TOTAL ADDS 236 REPORTERS	TOTAL ON CHART
ENDLESS SUMMER NIGHTS RICHARD MARX EMI-MANHATTAN	10	26	87	123	125
FATHER FIGURE GEORGE MICHAEL COLUMBIA	5	21	62	88	211
I GET WEAK BELINDA CARLISLE MCA	7	25	38	70	172
HYSTERIA DEF LEPPARD MERCURY	3	10	56	69	72
BE STILL MY BEATING HEART STING A&M	2	14	34	50	125
THE DOCK OF THE BAY MICHAEL BOLTON COLUMBIA	1	7	37	45	56
JUST LIKE PARADISE DAVID LEE ROTH WARNER BROS	2	8	33	43	143
NEVER GONNA GIVE YOU UP RICK ASTLEY RCA	1	11	29	41	174
ROCKET 2 YOU THE JETS MCA	3	8	26	37	44
LOVE OVERBOARD G. KNIGHT & THE PIPS MCA	1	4	21	26	66

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

CONSULTING FIRM OFFERS CURE FOR ALBUM ROCK MIDLIFE CRISIS

(Continued from page 1)

executives admitted that top 40 sold more records than album radio, and no concrete solutions were arrived at to improve the format's image.

Discussions during closed meetings for Burkhart/Abrams clients were keyed to growing out of what firm partner Lee Abrams termed a "midlife crisis." Said the firm's Greg Gillespie, "There's nothing wrong with the format except that it's become a little complacent. People need to get passionate again."

Gillespie urged clients to carve out a unique niche in their market, especially when up against numerous adult-oriented competitors. He referred to the trend of format fragmentation, wherein stations become more narrowly targeted.

"Fragmentation in the format has gotten to the point where programmers must very quickly make a decision on which way they want to go," he said. The three options, Gillespie said, are a "male AC playing a heavier batch of oldies, a hard rock approach that would serve as a top 40 for younger males, and a format that's more progressive [musically]."

"You can't be all things to all people, so programmers will have to make up their minds and go for it," he concluded. Noting that "there are plenty of 25-plus people who like to hear new music," Gillespie said that for stations seeking that demographic and psychographic group, "It's not a matter of adding more new music; it's a matter of presenting it the right way. We've got to play the records we add more."

Ironically, many industry observers feel it was the popularity of Burkhart/Abrams' "Superstars" and "Superstars II" formats in the late '70s and early '80s that was largely responsible for creating the currently homogenous state of the format. Both then and now, Gilles-

pie has maintained that "maximizing your potential audience" was and is the bottom line. What has changed is the number of stations and approaches used to go after an audience album rock once had a relatively exclusive hold on.

"I believe it's a great format," said Paul Rappaport, Columbia's VP of national album promotion. "But I get mad when I'm shot at because it doesn't sell the tonnage that it used to. The format has a lot of great numbers, and we need to work on giving it a bigger picture in the eyes of the industry."

Rappaport's comments were made at the Album Radio Family Meeting, a "working lunch" sponsored by Columbia and Epic.

Epic's VP of album promotion, Harvey Leeds, opened the lunch by proposing that "we throw out the term 'AOR'" because "it no longer applies" to the format. He suggested replacing it with CAR, for contemporary album radio, or SOR, for song-oriented radio/rock.

The term AOR was devised to distinguish the artist- and album-oriented format from the song-oriented top 40 format. In an attempt to get programmers back to that way of thinking, Columbia and Epic last year discontinued 12-inch service on albums after the first track. Columbia's Rappaport deemed that move a success; he said it has been effective in pushing programmers to offer more input on what songs will work well for their stations.

Nonetheless, programmers blamed labels for perpetuating a song mentality through their system of "priorities."

Redbeard, the assistant PD at KTXQ "Q-102" Dallas, said, "I've been told at least six times in the last year by a national person not to play [a record]." Some label executives argued that a track-intensive

approach was necessary because it was often difficult to get programmers to listen to just one song from an album and noted that priorities exist partially to fill programmer demands that labels be selective in what records they pitch in a given period.

Redbeard also suggested that priorities were to blame for the "case of the disappearing artists," wherein new groups get significant exposure for six months or so and then are never heard from again. "The answer is that local reps don't care where that artist went," said Redbeard. "Six months later, they're working me on a different album."

Independent promoter "Heavy" Lenny Bronstein suggested that labels "take a page out of radio's book on average quarter-hour maintenance" in the sense of developing loyalty between album outlets and the bands they've given a shot to. Bronstein suggested that labels buy more spots behind artists between tracks or albums to force artist mentions upon listeners of stations that research their music heavily.

Label reps were encouraged by isolated examples of programmers who reported ratings success on programs featuring new music. Most notable in that group was Dave London, program director of WEZX Scranton, Pa. Since the music-intensive, five-hour, nightly "Rock 'N' Roll Club" debuted on WEZX a year ago, London said, shares for the shift have more than doubled. As a mainstream rock programmer, London said, "I don't highlight the fact that we're playing new music. We just play it and talk about it a lot."

The question of why more Burkhart/Abrams clients didn't follow London's lead on exploiting new talent went conspicuously unanswered.

GRAMMY AWARDS FINALISTS

(Continued from page 1)

Bamba"), Suzanne Vega ("Luka"), and Paul Simon ("Graceland").

U2, never before nominated for a Grammy, is also in contention in two other important categories: "I Still Haven't Found What I'm Looking For" made the final-five grade for song-of-the-year honors, and the Irish group's quadruple-platinum "The Joshua Tree" received a nomination for album of the year.

"Luka" and "La Bamba" are in the race for song of the year, a songwriting award, as well as record of the year, but the other two nominees in the former category are the sort of ballads with which the recording academy is more often associated: Whitney Houston's "Didn't We Almost Have It All" and Linda Ronstadt & James Ingram's "Somewhere Out There."

Battling it out with U2's "The Joshua Tree" for album-of-the-year honors are Michael Jackson's "Bad"; Prince's "Sign 'O' The Times"; Dolly Parton, Linda Ronstadt, & Emmylou Harris' "Trio"; and Whitney Houston's "Whitney." Missing is Bruce Springsteen, despite the fact that he released two albums in the eligibility period, "Tunnel Of Love" and "Bruce Springsteen & The E Street Band/Live 1975-85."

Jody Watley, Swing Out Sister,

Terence Trent D'Arby, Cutting Crew, and the Breakfast Club are the five nominees in the best-new-artist category. Richard Marx, who with Watley was considered a shoo-in for a nomination, was disqualified because he sang a track on the 1986 "Nothing In Common" soundtrack. Also notable by their absence are two members of 1987's teen brigade, Tiffany and Debbie Gibson.

Jackson, U2, and—surprisingly—Harris garnered four nominations each, the most for any act except in the classical field. In addition to earning an album-of-the-year nomination, the "Bad" boy also crops up in the best-male-pop-vocal-performance, best-male-r&b-performance, and producer-of-the-year categories. U2 scored one nomination not already mentioned, best rock performance by a duo or group with vocal. Harris' other nominations are all in country categories.

Nominees for the pop female award are Carly Simon, Belinda Carlisle, Houston, Vega, and Barbara Streisand. In addition to Jackson, contenders for the male honor are Springsteen, Sting, Elton John, and Al Jarreau. Group or duo nominees are Heart, Swing Out Sister, Bill Medley & Jennifer Warnes, Los Lobos, and Ronstadt & Ingram.

In the running for the female r&b

honor are Aretha Franklin, Natalie Cole, Houston, Nancy Wilson, and Watley. Male contenders are Jackson, Wilson Pickett, Smokey Robinson, Jonathan Butler, and Stevie Wonder. The duos or groups nominated are Levert, Franklin & George Michael, Club Nouveau, the Whispers, and Prince & Sheena Easton.

In addition to Jackson, who was nominated with Quincy Jones, the field in the race for producer of the year includes the following: Emilio & the Jerks, Daniel Lanois & Brian Eno, John Mellencamp & Don Gehman, and Narada Michael Walden.

This year's five inductees into the Grammy Hall of Fame range from Elvis Presley's "Hound Dog" to Richard Wagner's "Tristan Und Isolde," as conducted by Wilhelm Furtwangler. Somewhere in between are Chuck Berry's "Maybelene," Artie Shaw's version of "Star Dust," and the "Charlie Parker With Strings" album.

The complete list of nominees will appear in next week's Billboard. The winners will be announced during the three-hour Grammy Awards show March 2, which will be broadcast by CBS-TV. This year, the Grammy Awards return to New York after a six-year absence.

ARISTA MARKETING, PROMO MEET IN MAUI

Under the direction of senior vice president of marketing and promotion Don Jenner, Arista Records' regional and national sales and promotion staff gathered recently at the Stouffer's/Wailea Hotel in Maui, Hawaii, for Our Championship Season—A Repeat Performance. Label executives conferred and previewed upcoming projects from Hall & Oates, Billy Ocean, Taylor Dayne, Patti Smith, Stealin' Horses, Carly Simon, the Church, Jermaine Stewart, and the Four Tops.



Connie Johnson, district manager, New York/Boston/Philadelphia/Connecticut, accepts the award for r&b promotion person of the year. Also pictured, from left, are Tony Anderson, vice president, r&b promotion; Doug Daniel, national director, r&b promotion; and Don Jenner.



Linda Alter, regional director, pop promotion, Southeast, accepts the pop promotion person-of-the-year award. Also shown, from left, are Rick Bisceglia, vice president, pop promotion; Sean Coakley, vice president, album promotion; and Don Jenner.



Roland Lewis, district manager, Washington D.C./Baltimore/Virginia/Carolinas, receives the r&b promotion rookie-of-the-year award. Shown, from left, are Tony Anderson, vice president, r&b promotion; Lewis; Doug Daniel, national director, r&b promotion; and Don Jenner.



Roy Lott and Don Jenner present a special award to honor Arista employees of 10 years or more. Pictured, from left, are Lott, senior vice president, operations; Maude Gilman; Arnie Kaplan; Ed Simpson; June Colbert; Mitchell Cohen; Jim Cawley; Candy Masengale; Melani Rogers; and Jenner.



Ken Antonelli, center, regional marketing director, New York/Boston/Philadelphia/D.C., receives the award for regional marketing director of the year. Pictured with him, from left, are Jim Cawley, vice president, sales and distribution, and Don Jenner.



Denise Bagley, regional marketing director, Atlanta/Miami, accepts an award for regional marketing director of the year from Jim Cawley, left, and Don Jenner.



Don Jenner, center, congratulates two recently appointed vice presidents: Sean Coakley, left, vice president, album promotion, and Rick Bisceglia, vice president, pop promotion.



Greg Feldman, regional director, pop promotion, Northwest, receives the award for pop promotion person of the year. Pictured, from left, are Rick Bisceglia, vice president, pop promotion; Feldman; Sean Coakley; and Don Jenner.



Arista president Clive Davis, center, receives a plaque commemorating the label's nine top 10 singles of 1987. Also shown, from left, are Roy Lott, senior vice president, operations, and Don Jenner, senior vice president, marketing and promotion.

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	GOT MY MIND SET ON YOU	GEORGE HARRISON	4
2	3	THE WAY YOU MAKE ME FEEL	MICHAEL JACKSON	1
3	5	COULD'VE BEEN	TIFFANY	3
4	4	NEED YOU TONIGHT	INXS	2
5	7	HAZY SHADE OF WINTER	BANGLES	5
6	9	TELL IT TO MY HEART	TAYLOR DAYNE	7
7	6	CANDLE IN THE WIND	ELTON JOHN	6
8	2	SO EMOTIONAL	WHITNEY HOUSTON	9
9	12	SEASONS CHANGE	EXPOSE	8
10	14	THERE'S THE GIRL	HEART	12
11	19	I WANT TO BE YOUR MAN	ROGER	10
12	15	CRAZY	ICEHOUSE	14
13	17	HUNGRY EYES (FROM "DIRTY DANCING")	ERIC CARMEN	11
14	18	I COULD NEVER TAKE THE PLACE OF YOUR MAN	PRINCE	13
15	22	TUNNEL OF LOVE	BRUCE SPRINGSTEEN	15
16	8	CHERRY BOMB	JOHN COUGAR MELLENCAMP	22
17	23	I LIVE FOR YOUR LOVE	NATALIE COLE	20
18	26	SAY YOU WILL	FOREIGNER	17
19	10	SHAKE YOUR LOVE	DEBBIE GIBSON	24
20	27	WHAT HAVE I DONE TO DESERVE THIS?	PET SHOP BOYS	18
21	11	FAITH	GEORGE MICHAEL	16
22	25	POP GOES THE WORLD	MEN WITHOUT HATS	26
23	13	IS THIS LOVE	WHITESNAKE	19
24	28	DON'T SHED A TEAR	PAUL CARRACK	21
25	21	POWER OF LOVE	LAURA BRANIGAN	29
26	29	HONESTLY	STRYPER	25
27	34	EVERYWHERE	FLEETWOOD MAC	23
28	16	CATCH ME (I'M FALLING)	PRETTY POISON	28
29	36	PUMP UP THE VOLUME	M/A/R/R/S	30
30	35	PUSH IT	SALT-N-PEPA	27
31	20	DON'T YOU WANT ME	JODY WATLEY	33
32	—	NEVER GONNA GIVE YOU UP	RICK ASTLEY	34
33	32	HEAVEN IS A PLACE ON EARTH	BELINDA CARLISLE	41
34	—	I FOUND SOMEONE	CHER	35
35	40	IN GOD'S COUNTRY	U2	44
36	—	SHE'S LIKE THE WIND	PATRICK SWAYZE	31
37	—	CAN'T STAY AWAY FROM YOU	G. ESTEFAN/MIAMI SOUND MACHINE	32
38	24	DUDE (LOOKS LIKE A LADY)	AEROSMITH	43
39	30	(I'VE HAD) THE TIME OF MY LIFE	BILL MEDLEY & JENNIFER WARNES	46
40	—	BECAUSE OF YOU	THE COVER GIRLS	42

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	4	NEED YOU TONIGHT	INXS	2
2	5	COULD'VE BEEN	TIFFANY	3
3	3	THE WAY YOU MAKE ME FEEL	MICHAEL JACKSON	1
4	1	GOT MY MIND SET ON YOU	GEORGE HARRISON	4
5	7	HAZY SHADE OF WINTER	BANGLES	5
6	11	SEASONS CHANGE	EXPOSE	8
7	9	CANDLE IN THE WIND	ELTON JOHN	6
8	2	SO EMOTIONAL	WHITNEY HOUSTON	9
9	12	I WANT TO BE YOUR MAN	ROGER	10
10	10	TELL IT TO MY HEART	TAYLOR DAYNE	7
11	14	HUNGRY EYES (FROM "DIRTY DANCING")	ERIC CARMEN	11
12	13	I COULD NEVER TAKE THE PLACE OF YOUR MAN	PRINCE	13
13	6	FAITH	GEORGE MICHAEL	16
14	15	THERE'S THE GIRL	HEART	12
15	20	SAY YOU WILL	FOREIGNER	17
16	8	IS THIS LOVE	WHITESNAKE	19
17	21	WHAT HAVE I DONE TO DESERVE THIS?	PET SHOP BOYS	18
18	19	DON'T SHED A TEAR	PAUL CARRACK	21
19	22	TUNNEL OF LOVE	BRUCE SPRINGSTEEN	15
20	24	EVERYWHERE	FLEETWOOD MAC	23
21	25	CRAZY	ICEHOUSE	14
22	28	I LIVE FOR YOUR LOVE	NATALIE COLE	20
23	27	HONESTLY	STRYPER	25
24	34	SHE'S LIKE THE WIND	PATRICK SWAYZE	31
25	31	CAN'T STAY AWAY FROM YOU	G. ESTEFAN/MIAMI SOUND MACHINE	32
26	30	PUSH IT	SALT-N-PEPA	27
27	—	FATHER FIGURE	GEORGE MICHAEL	37
28	29	TRUE FAITH	NEW ORDER	36
29	18	DON'T YOU WANT ME	JODY WATLEY	33
30	36	I FOUND SOMEONE	CHER	35
31	40	NEVER GONNA GIVE YOU UP	RICK ASTLEY	34
32	33	POP GOES THE WORLD	MEN WITHOUT HATS	26
33	17	CHERRY BOMB	JOHN COUGAR MELLENCAMP	22
34	23	CATCH ME (I'M FALLING)	PRETTY POISON	28
35	37	SPOTLIGHT	MADONNA	—
36	16	SHAKE YOUR LOVE	DEBBIE GIBSON	24
37	—	PUMP UP THE VOLUME	M/A/R/R/S	30
38	—	I GET WEAK	BELINDA CARLISLE	40
39	26	VALERIE	STEVE WINWOOD	38
40	—	853-5937	SQUEEZE	39

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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
MCA (9)	11
I.R.S. (2)	
COLUMBIA (9)	10
Def Jam (1)	
ATLANTIC (4)	8
Atco (2)	
Island (2)	
E.P.A.	7
Epic (5)	
Tabu (2)	
POLYGRAM	7
Mercury (6)	
London (1)	
RCA (6)	7
Jive (1)	
WARNER BROS. (2)	7
Dark Horse (1)	
Island (1)	
Paisley Park (1)	
Qwest (1)	
Sire (1)	
A&M	5
CHRYSALIS	5
ARISTA	4
CAPITOL (3)	4
Enigma (1)	
EMI-MANHATTAN	4
ELEKTRA (3)	4
Vintertainment (1)	
VIRGIN	4
GEFFEN	3
MOTOWN	2
4TH & B'WAY	1
AMHERST	1
ENIGMA	1
NEXT PLATEAU	1
POWERSVISION	1
PRIORITY	1
REPRISE	1
SUTRA	1
Fever (1)	

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
39 853-5937	(Virgin, ASCAP) CPP	
85 ALL I WANT IS YOU	(C'est, ASCAP/Nonpareil, ASCAP/Maya, ASCAP)	
61 ANIMAL	(Bludgeon Riffola, ASCAP/Zomba, ASCAP) HL	
95 (BABY TELL ME) CAN YOU DANCE	(Wiz Kid, BMI/Irving, BMI) CPP/ALM	
49 BE STILL MY BEATING HEART	(Magnetic, BMI/Regatta, BMI/Illegal, BMI/Atlantic, BMI) HL	
42 BECAUSE OF YOU	(Amber Pass, ASCAP/Disco Fever, ASCAP/Red Instructional, ASCAP)	
73 BURNING LIKE A FLAME	(WB, ASCAP/Megadude, BMI/E/A, ASCAP) WBM	
6 CANDLE IN THE WIND	(Dick James, BMI/PolyGram Songs, BMI) HL	
32 CAN'T STAY AWAY FROM YOU	(Foreign Imported, BMI) CPP	
28 CATCH ME (I'M FALLING) (FROM THE FILM "HIDING OUT")	(Genetic, ASCAP) HL	
90 CHEROKEE	(Screen Gems-EMI, BMI) WBM	
22 CHERRY BOMB	(Riva, ASCAP) WBM	
80 COMING UP YOU	(Lido, ASCAP)	
3 COULD'VE BEEN	(George Tobin, BMI) HL	
14 CRAZY	(Rondor Music/Almo, ASCAP/SBK Songs/April, ASCAP) CPP/ALM/HL	
97 CRITICIZE	(Flyte Tyme, ASCAP/Avant Garde, ASCAP) WBM	
79 DEAR MR. JESUS	(Klenco, ASCAP) HL	
21 DON'T SHED A TEAR	(High Frontier, ASCAP/Blackwood, BMI/Little Life, ASCAP/Wood Monkey, ASCAP) HL	
33 DON'T YOU WANT ME	(Rightsong, BMI/Franne Gee, BMI/Ardavan, ASCAP/Intersong-USA, ASCAP) CHA/HL	
43 DUDE (LOOKS LIKE A LADY)	(Aero Dynamics, BMI/Desmobile, ASCAP/April, ASCAP) HL	
53 ENDLESS SUMMER NIGHTS	(Chi-Boy, ASCAP)	
23 EVERYWHERE	(Fleetwood Mac, BMI) WBM	
16 FAITH	(Chappell, ASCAP/Morrison Leahy, ASCAP) CHA/HL	
37 FATHER FIGURE	(Chappell, ASCAP/Morrison Leahy, ASCAP) CHA/HL	
4 GOT MY MIND SET ON YOU	(Carbert, BMI) HL	
5 HAZY SHADE OF WINTER	(Paul Simon, BMI)	
41 HEAVEN IS A PLACE ON EARTH	(Future Furniture, ASCAP/Shipwreck, BMI/Screen Gems-EMI, BMI)	
25 HONESTLY	(Sweet Family, BMI) CPP	
54 HOT HOT HOT	(Rare Blue, ASCAP)	
48 HOT IN THE CITY	(Boneidol, ASCAP/Rare Blue, ASCAP) CLM	
98 HOURGLASS	(Virgin, ASCAP) CPP	
78 HOW CAN I FORGET YOU	(Warner-Tamerlane, BMI/Bertus, BMI)	
11 HUNGRY EYES (FROM "DIRTY DANCING")	(Knockout, ASCAP/Jemava, ASCAP/R.U. Cyrius, ASCAP) CPP	
66 HYSTERIA	(Bludgeon Riffola, ASCAP/Zomba, ASCAP)	
58 I CAN'T HELP IT	(In A Bunch, PRS/WB, ASCAP/Terrace, ASCAP) CPP	
13 I COULD NEVER TAKE THE PLACE OF YOUR MAN	(Controversy, ASCAP) WBM	
92 I DO YOU	(Meow Baby, ASCAP/Rick Kelly, BMI) HL	
87 I DON'T MIND AT ALL	(April, ASCAP/Lena May, ASCAP/Ackee, ASCAP/Bourgeois Zee, ASCAP) HL/WBM	
35 I FOUND SOMEONE	(April, ASCAP/Is Hot, ASCAP/But For, ASCAP) HL	
40 I GET WEAK	(Not Listed) WBM	
84 I HEARD IT THROUGH THE GRAPEVINE	(Jobete, ASCAP)	
20 I LIVE FOR YOUR LOVE	(O'Lync, BMI/Tuneworks, BMI/Vandorf, ASCAP/Reswick-Werfel, ASCAP/Beseme West, ASCAP/Arista, ASCAP/Careers, ASCAP/Nelana, ASCAP) CPP	
51 I NEED A MAN	(BMG Music/Arista, ASCAP) CPP	
63 I THINK WE'RE ALONE NOW	(ABZ, BMI) WBM	
64 I WANT HER	(Vintertainment, ASCAP/Keith Sweat, ASCAP/Donril, ASCAP)	
10 I WANT TO BE YOUR MAN	(Troutman's, BMI/Saja, BMI) HL	
99 I WON'T FORGET YOU	(Sweet Cyanide, BMI/Willesden, BMI) HL	
44 IN GOD'S COUNTRY	(Chappell, ASCAP/U2, ASCAP) CHA/HL	
89 IN MY DREAMS	(Fate, ASCAP/Denise Barry, ASCAP) WBM	
19 IS THIS LOVE	(Whitesnake Overseas, ASCAP/WB, ASCAP) WBM	
96 I'VE BEEN IN LOVE BEFORE	(Virgin-Nymph, BMI) CPP	
46 (I'VE HAD) THE TIME OF MY LIFE	(Knockout, ASCAP/Jemava, BMI/Donald Jay, ASCAP/R.U. Cyrius, ASCAP) CPP	
50 JUST LIKE HEAVEN	(Bleu Disque, ASCAP/A.P.B., PRS)	
45 JUST LIKE PARADISE	(Diamond Dave, ASCAP/Tuggle Tunes, ASCAP)	
55 LIVE MY LIFE (FROM THE FILM "HIDING OUT")	(Streamline Moderne, BMI/Texas City, BMI/No Pan No Gain, ASCAP/Unity, ASCAP) MCA/HL	
70 LONELY WON'T LEAVE ME ALONE	(April, ASCAP/Air Bear, BMI/Warner-Tamerlane, BMI/Black Stallion, ASCAP/Entertainment Television, ASCAP/Lady of the Lake, ASCAP) WBM	
52 LOVE OVERBOARD	(Calloco, BMI/Hip Trip, BMI) CPP	
88 LOVE WILL FIND A WAY	(Affirmative, BMI) WBM	
62 LOVER'S LANE	(Georgio's, BMI/Stone Diamond, BMI) CPP	
83 MONY MONY	(ABZ, BMI) WBM	
77 MOTORTOWN	(SBK Songs/Blackwood, BMI) HL	
2 NEED YOU TONIGHT	(MCA, ASCAP) MCA/HL	
34 NEVER GONNA GIVE YOU UP	(Terrace, ASCAP) CPP	
82 NEVER KNEW LOVE LIKE THIS	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
69 NEVER LET ME DOWN AGAIN	(Grabbing Hands, ASCAP/Sonet, BMI/Emile, ASCAP)	
56 NEVER THOUGHT (THAT I COULD LOVE)	(CAK, ASCAP/Songs Of Jennifer, ASCAP/If Dreams Had Wings, ASCAP/A Question Of Material, ASCAP) HL	
76 THE ONE I LOVE	(Night Garden, BMI/Unichappell, BMI) CHA/HL	
26 POP GOES THE WORLD	(PolyGram Songs, BMI)	
29 POWER OF LOVE	(Leibraphone Musikverlag, ASCAP/April, ASCAP) HL	
30 PUMP UP THE VOLUME	(MNS, PRS/WB, ASCAP) WBM	
27 PUSH IT	(Next Plateau, ASCAP/Turnout Bros, ASCAP)	
71 RAIN IN THE SUMMERTIME	(Illegal, BMI)	
67 REASON TO LIVE	(Paul Stanley, ASCAP/April, ASCAP/Desmobile, ASCAP) HL	
47 RHYTHM OF LOVE	(Affirmative, BMI) WBM	
68 ROCKET 2 YOU	(Groupie, BMI)	
81 SAVE YOUR LOVE	(White Vixen, BMI)	
17 SAY YOU WILL	(Michael Jones, ASCAP/Stray Notes, ASCAP/Colgems-EMI, ASCAP) CHA/HL	
8 SEASONS CHANGE	(Panchin, BMI/Screen Gems-EMI, BMI) WBM	
24 SHAKE YOUR LOVE	(Creative Bloc, ASCAP/Deborah Ann's, ASCAP) HL	
100 SHE'S FLY	(Shaman Drum, BMI/King Henry I, ASCAP/Screen Gems-EMI, BMI) WBM	
31 SHE'S LIKE THE WIND	(Troph, BMI/Strawberry Fork, BMI) HL	
59 SHOULD'VE KNOWN BETTER	(Chi-Boy, ASCAP) CLM	
72 (SITTIN' ON) THE DOCK OF THE BAY	(Irving, BMI)	
86 SKELETONS	(Jobete, ASCAP/Black Bull, ASCAP) CPP	
9 SO EMOTIONAL	(Billy Steinberg, ASCAP/Denise Barry, ASCAP)	
94 SYSTEM OF SURVIVAL	(Sputnik Adventure, ASCAP/Maurice White, ASCAP) HL	
7 TELL IT TO MY HEART	(Chappell, ASCAP/November Nights, ASCAP/Goldpoint, ASCAP) CHA/HL	
60 THAT'S WHAT LOVE IS ALL ABOUT	(Emboe, ASCAP/Kaz, ASCAP/April, ASCAP) HL	
12 THERE'S THE GIRL	(Makiki, ASCAP/Knighty-Knight, ASCAP/Know,	

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 Moguil
BP Bradley	MCA MCA
CHA Chappell	PSP Peer Southern
CLM Cherry Lane	PLY Plymouth
CPI Cimino	WBM Warner Bros.

LIFELINES

BIRTHS

Boy, Max Andrew, to **Gary and Joan Smulyan**, Nov. 30 in New York. He is a member of the Mel Lewis Orchestra. She is a piano instructor.

Boy, Jason Patric, to **Gene and Lynda Wall**, Dec. 1 in Houston. They are producers of a local music video program.

Girl, Kelley Nicole, to **Mark and Vicki Donahue**, Dec. 2 in San Francisco. He is an air personality at KOIT AM/FM radio.

Girl, Rachel, to **Craig and Kathy Meyer**, Dec. 13 in Lebanon, Pa. He is manager of a Wee Three store as well as regional district manager.

Girl, Paloma Mahan, to **Mike and Shauna Pompei**, Dec. 22 in Sacramento, Calif. He is advertising manager and she is manager of payroll for Tower Records' corporate offices.

Boy, Ryan Thomas, to **Bob and Linda Roberts**, Dec. 27 in Canton, Ohio. He is a production assistant at Camelot Enterprises, North Canton.

Boy, Evan Michael, to **Michael and Carol Garbe**, Jan. 1 in Simi Valley, Calif. He is vice president of finance for I.R.S. Records, Universal City.

Girl, Leila Ann, to **Tim and Kristin Harris**, Jan. 3 in Falls Church, Va. He is RAS Records' sales manager. She designs album jackets for the label.

Boy, Jeremy Troy, to **Jerry and Melissa Polito**, Jan. 6 in New York. He is manager of Disc-O-Mat Records and Tapes in New York. She is former assistant manager of the chain's Lexington Avenue branch there.

MARRIAGES

Richard Zito to Paige Young, Dec. 12 in Bel-Air, Calif. He is a record producer. She is assistant to the president of Jensen Communications Inc.

George Searcy to Margie Rittenberry, Dec. 19 in Clarksville, Tenn. He is a producer with Ralph Henley Productions. She is a singer.

Andy Smith to Janet Rosemond, Dec. 19 in Charlotte, N.C. He is an agent with Fisher & Associates Entertainment. She is a receptionist/secretary with Insight Talent.

Clarke Schleicher to Joan Vanness, Dec. 23 in Nashville. He is a staff engineer at the Bennett House Studios and a free-lance engineer.

Alan Kirk to Kathy Bell, Dec. 26 in Palos Verdes, Calif. He is the RAS radio promotions director.

Albert Oram to Cheryl Petrino, Jan. 2 in Boston. He is an air personality at WBCN-FM as well as the station's local music director.

DEATHS

Larry F. "Fat Larry" James, 38, Dec. 5 in Philadelphia. He was a songwriter, record producer, and drummer who led the group Fat Larry's Band for 12 years. He performed with the Delphonics and Blue Magic

prior to his signing with Omni Records four years ago. James also managed the group Slick, led by his wife, Doris. He is survived by his wife, four sons, his mother, a brother, and four sisters.

Abdul Rashid Talhah (aka Richard Alonzo Taylor), 47, following a lengthy illness, Dec. 7 in Kansas City, Kan. He was a founding member of the Manhattans. After 13 years with the group, he retired in 1976.

Jeffrey Long, 35, following a lengthy illness, Dec. 22 in New York. He was vice president for Rowe International's custommusic division and was formerly a DJ for several New York stations.

John Dopyera, 94, Jan. 3 in Grants Pass, Ore., whose Dobro guitar invention is a standard instrument in bluegrass bands. Dopyera emigrated from Czechoslovakia to the U.S. when he was 15. He was first a violin maker, but in 1925 with the help of his brothers, he implemented his idea of using a spun-aluminum cone as a loudspeaker to mechanically amplify the sound of a guitar—the Dobro (a shortened form of "Dopyera brothers").

Ray Bauduc, 81, Jan. 8 in Houston. A drummer who rose to prominence during the big band era, Bauduc was best known for co-writing two of the biggest hits of that period—"Big Noise From Winnetka" and "South Rampart Street Parade"—with bassist Bob Haggart, his companion in Bob Crosby's Bobcats.

Bob Liftin, early 50s, of lung cancer, Jan. 8 in Westchester County, N.Y. He was a pioneer in improving the quality of audio for film and television and was a renowned TV mixer for special programs and shows. He also achieved fame for being the first to introduce video synchronization in the audio field. Additionally, Liftin was president and founder of Regent Sound Studios in New York. He is survived by his wife, two children, and a sister. A memorial fund is being set up in his honor; contributions can be made payable to the American Cancer Society.

Mario Fontana, 40, of a heart attack, Jan. 9 in Las Vegas. He was head of Bama Inc., an independent promotion firm that serviced major-label product in that area until 1986, when major labels cut back on indie promotion because of reports connecting indies to payola. There is still a pending antitrust suit filed by Fontana against several major labels, and Bama lawyer Max Blecher will reportedly seek an early disposition of the case in order to expedite recovery of any claims available to Fontana's wife and children.

Gerald Peter Plano, 49, of lung cancer, Jan. 9 at his home in Pacheco, Calif. Plano produced many special-products albums for RCA/Ariola, including projects for Reader's Digest. His brother Donald survives.

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



Courting Levert. Members of the Atlantic act Levert meet with members of the Los Angeles Lakers basketball team after the group's Universal Amphitheatre show in Los Angeles. Pictured in the foreground, from left, are Levert members Marc Gordon, Sean Levert, and Gerald Levert. In background, from left, are Lakers Phil Hubbard, Magic Johnson, and Ron Harper.

EXECUTIVE TURNTABLE

(Continued from page 4)

DISTRIBUTION/RETAILING. **Dan Davis** is appointed to the newly created post of vice president of distributed labels for CEMA in Los Angeles. He was vice president of creative services/merchandising and advertising.

WEA's Los Angeles branch promotes **Chuck Williams** to branch marketing coordinator. He was a sales representative.

HOME VIDEO. Paramount Video in Los Angeles promotes **Timothy A. Clott** to executive vice president. He was senior vice president and general manager for the company.

New World Video in Los Angeles names **James R. Powell** regional sales manager. He was with Nelson Entertainment.

TRADE GROUP. Songwriter **Lamont Dozier** is named chairman of the board for the National Academy of Songwriters in Los Angeles. His recent credits include work on albums by Eric Clapton, Phil Collins, and Simply Red.

Helen A. Rella is appointed in-house counsel for the American Federation of Musicians in New York.

PUBLISHING. Almo Irving Music in Los Angeles promotes **Lenny Sims** to professional manager. He was an assistant to the professional staff.

PRO AUDIO/VIDEO. Ampex Corp.'s Magnetic Tape Division in Redwood City, Calif., appoints **Philip M. Ritti** to the newly created post of general manager of audio- and videotape. He was director of marketing for the company.

Denon America names **Laura J. Tyson** product manager for its professional broadcast line. She joins from a background in digital-audio technology, music, and broadcast production.

NEW COMPANIES

Sweat Shop Records, formed by Robert Rosario and James Verdon. The company's first release is "Hard Body" featuring the Shop. It will specialize in dance music. 10237 Amherst, Montclair, Calif. 91763; 714-621-3194.

Ray Ferry Productions, formed by Ray Ferry. The company will produce broadcast-quality music videos at rates geared to local performers in its area. P.O. Box 1633, Bloomfield, N.J. 07003; 201-759-5739.

Silverado Records, formed by Libby Bush, Ted Lehrman, and John Millus. Its first releases are "Radio Free Nashville" and "Fool's Mountain" by Jackie Cook. Suite 602, 928 Broadway, New York, N.Y. 10010; 212-505-7332.

Rock-Spot Berlin, formed by Rik DeLisle and Uwe Wohlmacher. The company supplies shortform radio- and television-music features in German for German, Austrian, and

Swiss media in collaboration with Rock Over London. Homburgerstr. 8, 1000 Berlin 33, West Germany; 49-30-773-5420.

Solid Ground Productions, a record company, formed by Michael Quick. Its first release is "Let The Feeling Flow" by Quick. Suite 209, 6000 W. Sunset Blvd., Los Angeles, Calif. 90028; 213-857-8242.

David Norman Productions, an independent sound and production company, formed by David Norman. Company is based out of Mr. O Audio recording studio. P.O. Box 490450, College Park, Ga. 30349; 404-687-6221.

Ironman Publishing/Talent Management Co., formed by Ben Wade. The company concentrates on establishing new talent. All styles of music are accepted. Inquiring groups must have a professional demo tape and press kit. P.O. Box 522, Okeanos, Mich. 48864; 517-349-2861.

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

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

JANUARY

Jan. 20, **Third Annual Rock 'N' Roll Hall Of Fame Awards**, Waldorf-Astoria, New York. Suzan Evans, 212-484-6427.

Jan. 24-26, **Institute For Graphic Communication Videodisc Systems Conference**, Sheraton Sand Key Resort, Clearwater, Fla. 617-267-9425.

Jan. 25, **Fifteenth Annual American Music Awards**, Shrine Auditorium, Los Angeles. 213-655-5960.

Jan. 25-29, **MIDEM Convention**, Palais De Congrès, Cannes, France. James Lonsdale-Hands, 212-967-7600.

Jan. 26-29, **Ninth Annual Box Office Management International Conference And Exhibition: "Tickets And The Law,"** Caesar's Palace, Las Vegas. 212-570-2166.

FEBRUARY

Feb. 11-13, **19th Annual Country Radio Seminar**, Opryland Hotel, Nashville. 615-327-4488 or 615-329-4487.

Feb. 11-13, **Gavin Convention**, Westin St. Francis Hotel, San Francisco. 415-392-7750.

Feb. 12-14, **South Carolina Coin Operators Assn. Convention**, Radisson Hotel, Columbia, S.C. Helen Sikes, 803-254-4444.

Feb. 13-15, **Performance Magazine Summit Conference**, Wyndham Paradise Valley Resort, Scottsdale, Ariz. Shelly Brimacombe, 817-338-9444.

Feb. 18-20, **Minorities And Communications Conference**, Howard Inn and Blackburn Center, Howard Univ., Washington, D.C. 202-686-5400.

Feb. 23-27, **Winter Music Conference III**, Marriott Biscayne Bay, Miami. 305-563-3888.

MARCH

March 2, **National Academy Of Recording Arts And Sciences 30th Annual Grammy Awards**, Radio City Music Hall, New York. 213-849-1313.

March 10-13, **South By Southwest Music And Media Conference**, Waller Creek Plaza, Austin, Texas. Roland Swenson, 512-473-8995.

March 11-14, **30th Anniversary Convention, National Assn. Of Recording Merchandisers**, Century Plaza Hotel, Los Angeles. Dave Hamill, 609-596-2221.

March 12, **Eleventh Annual Bay Area Music Awards**, San Francisco Civic Auditorium. 415-864-2333.

March 13, **New Jersey Record Collectors Show/Convention**, Best Western Coachman Inn, Cranford, N.J. 609-443-5405.

March 28-31, **Peabody Electronic And Computer Music Studios: "20 Years Of Looking Into The Future,"** Peabody Conservatory Of Music, Baltimore. Bruce Mahin, 301-659-8107.

March 29-31, **Home Video Week '88**, Jacob K. Javits Convention Center, New York. 914-328-9157.

FOR THE RECORD

The story about Lou Berg's new Houston store, Audio/Video Plus Beta Annex (Billboard, Jan. 16), was written by Earl Paige.

Contrary to a caption that appeared on the Newsmakers photo page of the Dec. 26 issue of Billboard, Angela Lansbury was the original star of "Mame."

Hardware Makers, Dealers Urge Lower CD Prices

BY IRV LICHTMAN

LAS VEGAS Although some good news was in the offing, pricing of frontline compact disks remained a major concern for a panel of hardware manufacturers and retailers, Jan. 8 at the Winter Consumer Electronics Show here.



Among other audio concerns, the "CES Audio Issues and Answers" panel launched into a CD overview partly to commemorate the fifth anniversary of the introduction of CDs in the U.S.

As for the outlook for all catego-

ries of audio hardware, Andy Petite of Boston Acoustics, the loudspeaker maker, appeared to sum up the immediate future with his comment that dealers are "planning optimistically, but buying cautiously." Others, like retailer Roy Bertalotta of high-end Tweeter Etc. of Cambridge, Mass., said there is "not a lot of room for mistakes" and underscored the need to "stress customer service and keep costs down."

To Boston Acoustic's Petite, the "one flaw" in the future growth of CD hardware is "the price of software."

Sony Corp.'s Martin Homlish said, however, that he has good news to impart: First, he pointed to the advent of the 3-inch CD, which

he views as a "strong shot in the arm" for components and "an excellent opportunity to offer CDs at a lower price" to a younger market not deeply involved in CDs. Sony and Philips have emerged as strong advocates of the 20-minute, 3-inch configuration, favoring it over other singles-type concepts.

Secondly, Homlish noted the decision by WEA to offer frontline CDs carrying a \$12.95 list, down from its former price of \$15.98 (Billboard, Jan. 16).

Western Appliance's Donald Ravanelli said the success of the 3-incher is a matter of "what [the labels] will put [into] it."

Software pricing also was said to be critical for the auto CD market. Alex Wijnen of Blaupunkt, a

leading manufacturer of high-end auto players, admitted that CD penetration is "far below 9% in cars" and that success depends on what happens at home.

Actually, a fourth-quarter surge in CD hardware sales may force another revision in the overall numbers for 1987. In October, the Electronic Industries Assn. had projected lower than anticipated CD hardware sales, from 4 million to about 2.9 million. Now, estimates upgrade the total closer to the 3.3 million mark.

Michael Aguilar of Technics said CD hardware would benefit from consumer education to such developments as 18-bit chips and eight-times oversampling, which can enhance CD sound. Earlier, he re-

marked that there is a need to relay to the consumer that "not all CD players sound the same."

As for digital audiotape, Tweeter Etc.'s Bertalotta wondered whether the trade would ever see DAT tapes competing with CDs in pricing. He also pointed to the fact that knowledgeable consumers realize they can't "record digital to digital" with DAT machines.

For Western Appliance's Ravanelli, DAT has "created a confusion that doesn't help the marketplace."

To Sony's Homlish, DAT will prove a "sensational" configuration once legislative matters are resolved.

DAT UNITS AT CES: ALL DRESSED UP BUT NO PLACE TO GO

(Continued from page 1)

Meanwhile, manufacturers continue to await the decision of the National Bureau of Standards on whether the CBS-developed anticopying technology adversely affects musical sonic quality.

The NBS could present its findings to Congress as early as February. The next step will be a House vote on the measures now in committee that would ban the importation of DAT recorders not equipped with the antiduplication device.

At a workshop titled "Will Congress Kill DAT?" representatives Robert Kastenmeier, D-Wis., and Joe Barton, R-Texas, said it is highly unlikely that Congress will pass the bills into law, although they did anticipate a strong fight. Kasten-

meier suggested that manufacturers should begin importing their units to "bring the issue to a head" (see story, page 86).

As for DAT software, California indie specialty label Delta Records and its German subsidiary Capriccio showed 44 DAT titles. The tapes were being offered for \$18 to retailers, and the equivalent compact disks were being wholesaled for \$9. Jazz indie GRP Records has also said it will enter the market with DAT software (Billboard, Jan. 9).

But other small audiophile labels, such as Telarc, Mobile Fidelity, Denon, and American Gramophone, said they have no plans to follow Delta/Capriccio and GRP into the DAT marketplace.

Random dealer and exhibitor reactions to this Winter CES were humdrum. Although new technologies and configurations—high-definition television, 3-inch CD, compact disk video, Super-VHS, DAT, and 3-D video—abounded at the show, most remain years away from actually reaching the retailer.

Against this less-than-exciting backdrop, poor weather in many parts of the country had a deleterious effect on attendance. Although Jack Wayman, senior vice president of the Electronics Industries Assn., said 100,000 people attended the exhibition, estimates made by many attendees (as well as hotel staff and cab drivers) were that the actual number of people on hand was far

less.

In a dramatic reversal from last June's CES, the hype surrounding CDV was completely nonexistent here. The audio/video CD format had virtually no presence on the show floor; in fact, Pioneer's CDV players were displayed under a huge sign that bore the "LaserVision" logo, rather than the CDV trademark (see story, page 1).

The 3-inch CD single received a bit more attention, although few showgoers seemed sold on the new configuration. Sony, developer of the ultrasmall disk, showed its new line of 18 CD players, all equipped with modified disk trays capable of handling the 3-inch software.

A number of other hardware

makers showed similarly equipped CD players, and others said their lines could easily be modified in the future to accommodate 3-inch disks if labels begin to show interest in releasing such product (see story, page 6).

Several hardware executives said they felt the low-priced, 3-inch disk could help get younger consumers into the CD market, which has so far been limited to the 25-50 demographic. Overall, though, they felt that front-line CD software prices must come down soon if the market is to be reinvigorated.

Assistance in preparing this story was provided by Irv Lichtman in Las Vegas.

SONY TO MARKET VHS HARDWARE

(Continued from page 3)

ducing or marketing VHS hardware, one day after the conclusion of the Consumer Electronics Show in Las Vegas the company announced it would begin selling VHS machines in Europe this spring. A rollout of VHS machines in the U.S. is likely to come before the end of

lion VHS machines.

Takagi says Beta's dwindling presence in the hardware market stems from a lack of prerecorded software in the format. Though most prerecorded video suppliers continue to produce Beta tapes—Paramount Home Video even offers a discount on its Beta releases—most video retailers shun the format.

Retailers who do sell and rent Beta videos say demand for the software by existing Beta hardware owners will endure—even if Sony eventually discontinues the production of the machines.

"We have established a Beta market and I don't think this [announcement] will have any effect on it," says David Ballstadt, owner of Adventures in Video in Fridley, Minn. "Still, I don't think they are doing anyone a favor by getting into VHS at this stage of the game. When I heard the news I said, 'So what?'"

For Lou Berg, owner of Audio/Video Plus in Houston, the news is disconcerting. "I was angry when I first heard the news," says Berg, who recently added a Beta annex to his store (Billboard, Jan. 16). "I realize they are widening their horizons. I only hope they live up to their commitment to support the format in the future."

Though most major new video releases are available in Beta, retailers openly question the long-term prospects for the software. When asked how long they will continue to

duplicate Beta, most suppliers simply answer, "As long as there is a market."

Sony's Takagi says the company's future Beta-VCR commitment will come in the form of Extended-Definition Beta—or ED Beta—and will be aimed at the amateur video buff and semipro market.

"People want Sony VHS machines because of the [availability of prerecorded] VHS tapes. But for time shifting and home video recording we still strongly recom-

mend Beta," says Takagi. He adds, "It would make no sense to lose Beta; it will complement the remainder of our line."

While the Sony official stresses the technological prowess of Beta, he concedes the company was beaten to punch by the VHS format.

When the company introduced the first Beta machine in 1975, it was reluctant to license the technology to rivals. When JVC developed VHS four years later, it eagerly licensed other firms to sell the ma-

chines.

"We were ready to give a license to other companies, but we were not very enthusiastic about it. Our attitude was, 'We're the one and only,'" says Takagi, alluding to a slogan used by the company. The VHS manufacturers, or "latecomers," as he calls them, "were more aggressive," he says.

Assistance in preparing this story was provided by Nick Robertshaw in London.

'Beta will complement the remainder of our line'

the year, Sony officials say. The initial machines reportedly will be manufactured by Hitachi with Sony gearing up to make its own VHS units in the future.

While CES is traditionally used as a launching pad for major new products, Sony's decision to wait until after the winter show to make the announcement is widely perceived as a means of saving face.

Observers see the long-anticipated Sony decision as a case of bowing to the inevitable. Beta dominated the market after its 1975 introduction but was swamped in 1979 by the superior production and marketing muscle of Matsushita Electric, parent company of VHS developer JVC. There are now 20 million to 25 million Beta videocassette recorders in use throughout the world, compared with more than 150 mil-

EIA PROJECTS CD PLAYER SALES OF 4 MILLION IN '88

(Continued from page 3)

doesn't sound like a disaster to me."

Later, however, he added that the "confidence level of the projections" are "a bit less firm than they've been in the past."

Myers indicated that the industry's future seems bright since figures for such emerging categories as digital audiotape, Super-VHS, compact disk video, and compact disk interactive have yet to be charted by the EIA.

Here are additional projections for sales of home entertainment products in 1988:

- Total videocassette recorders: 13.9 million units, representing \$5.3 billion in factory sales, up from 13.6 million and \$5.2 billion in 1987.

- Camcorders: 2 million units, factory sales of \$1.8 billion, up from 1.6

million and \$1.6 billion.

- Blank audiocassettes: 360 million units, factory sales of \$330 million, up from 335 million units and \$315 million.

- Blank videocassettes: 325 million units, \$1.1 billion in factory sales, up from 300 million units but similar in factory sales.

- Prerecorded videocassettes: 130 million units, \$2.9 billion in factory sales, up from 110 million units and \$2.7 billion.

- Videodisk players: 250,000 units, factory sales of \$75 million, up from 220,000 and \$55 million.

Myers said the EIA was surprised by the growth in sales of color televisions, which enjoyed a 6% increase in 1987 despite U.S. household penetration of 94%.

He said the hike was due to such factors as the increased availability of stereo-capable models, mushrooming consumer awareness, demand for more sophisticated video products, and NBC-TV's commitment to prime-time broadcasting in stereo. He said the other networks are "sure to follow."

Sales of VCRs with built-in MTS are expected to jump to 2.8 million units in 1988, up from last year's 2 million.

"Mature" products in such other audio categories as home radios, audiotape units, and portables "maintained a high level of volume, with surprisingly little deterioration in average price," he said.

EIA's figures are available from its Washington, D.C., headquarters.

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
1	3	4	18	★★ NO. 1 ★★ TIFFANY ▲ ² MCA 5793 (8.98) (CD) 1 week at No. One	TIFFANY
2	1	2	10	GEORGE MICHAEL COLUMBIA OC 40867 (CD)	FAITH
3	2	1	19	SOUNDTRACK ▲ ³ RCA 6408-1-R (9.98) (CD)	DIRTY DANCING
4	4	3	18	MICHAEL JACKSON ▲ ⁴ EPIC 40600/E.P.A. (CD)	BAD
5	5	5	41	WHITESNAKE ▲ ⁵ GEFEN GHS 24099 (9.98) (CD)	WHITESNAKE
6	9	12	11	INXS ▲ ATLANTIC 81796 (9.98) (CD)	KICK
7	6	6	19	JOHN COUGAR MELLENCAMP ▲ MERCURY 832 465-1/POLYGRAM (CD)	THE LONESOME JUBILEE
8	10	9	10	GEORGE HARRISON DARK HORSE 25643/WARNER BROS. (9.98) (CD)	CLOUD NINE
9	7	7	31	WHITNEY HOUSTON ▲ ⁵ ARISTA AL 8405 (9.98) (CD)	WHITNEY
10	8	10	23	DEF LEPPARD ▲ ² MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
11	11	8	18	PINK FLOYD ▲ COLUMBIA DC 40599 (CD)	A MOMENTARY LAPSE OF REASON
12	12	11	14	BRUCE SPRINGSTEEN ▲ ² COLUMBIA OC 40999 (CD)	TUNNEL OF LOVE
13	15	13	13	STING A&M SP 6402 (10.98) (CD)	... NOTHING LIKE THE SUN
14	17	17	8	MADONNA SIRE 25535/WARNER BROS. (9.98) (CD)	YOU CAN DANCE
15	13	14	43	U2 ▲ ⁴ ISLAND 90581/ATLANTIC (9.98) (CD)	THE JOSHUA TREE
16	14	15	14	BELINDA CARLISLE ● MCA 42080 (8.98) (CD)	HEAVEN ON EARTH
17	16	16	19	AEROSMITH ▲ GEFEN GHS 24162 (9.98) (CD)	PERMANENT VACATION
18	18	18	8	DOKKEN ELEKTRA 60735 (9.98) (CD)	BACK FOR THE ATTACK
19	21	26	21	DEBBIE GIBSON ATLANTIC 81780 (8.98) (CD)	OUT OF THE BLUE
20	20	21	39	FLEETWOOD MAC ▲ WARNER BROS. 25471 (9.98) (CD)	TANGO IN THE NIGHT
21	28	32	5	FOREIGNER ATLANTIC 81808 (9.98) (CD)	INSIDE INFORMATION
22	22	22	16	BILLY IDOL ● CHRYSALIS OV 41620 (CD)	VITAL IDOL
23	25	28	49	EXPOSE ▲ ARISTA AL 8441 (8.98) (CD)	EXPOSURE
24	19	19	8	STEVIE WONDER ▲ MOTOWN 6248 ML (8.98) (CD)	CHARACTERS
25	23	23	33	HEART ▲ ² CAPITOL PJ-12546 (9.98) (CD)	BAD ANIMALS
26	24	24	18	R.E.M. ● I.R.S. 42059/MCA (8.98) (CD)	DOCUMENT
27	26	27	10	STEVE WINWOOD ISLAND 25660/WARNER BROS. (9.98) (CD)	CHRONICLES
28	27	25	32	RICHARD MARX ● EMI-MANHATTAN ST 53049 (8.98) (CD)	RICHARD MARX
29	33	39	27	ELTON JOHN ● MCA 2-8022 (10.98) (CD)	LIVE IN AUSTRALIA WITH THE MELBOURNE SYMPHONY ORCH.
30	29	29	73	KENNY G. ▲ ² ARISTA AL 8-8427 (8.98) (CD)	DUOTONES
31	31	37	8	SOUNDTRACK DEF JAM SC 44042/COLUMBIA (CD)	LESS THAN ZERO
32	30	30	15	YES ● ATCO 90522/ATLANTIC (9.98) (CD)	BIG GENERATOR
33	36	36	45	JODY WATLEY ▲ MCA 5898 (8.98) (CD)	JODY WATLEY
34	32	31	16	KISS ● MERCURY 832 626-1/POLYGRAM (CD)	CRAZY NIGHTS
35	38	38	17	PET SHOP BOYS ● EMI-MANHATTAN 46972 (8.98) (CD)	ACTUALLY
36	35	33	78	POISON ▲ ² ENIGMA ST 12523/CAPITOL (8.98) (CD)	LOOK WHAT THE CAT DRAGGED IN
37	43	44	9	ROGER REPRISE 25496 (8.98) (CD)	UNLIMITED
38	34	35	93	ANITA BAKER ▲ ³ ELEKTRA 60444 (8.98) (CD)	RAPTURE
39	39	34	16	JETHRO TULL CHRYSALIS OV 41590 (CD)	CREST OF A KNAVE
40	47	50	21	NEW ORDER QWEST 25621/WARNER BROS. (12.98) (CD)	SUBSTANCE
41	42	42	11	ROBBIE ROBERTSON GEFEN GHS 24160 (9.98) (CD)	ROBBIE ROBERTSON
42	50	53	28	GREAT WHITE ● CAPITOL ST 12565 (8.98) (CD)	ONCE BITTEN
43	49	54	22	GUNS & ROSES GEFEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
44	41	46	65	EUROPE ▲ ² EPIC BFE 40241/E.P.A. (CD)	THE FINAL COUNTDOWN
45	51	60	7	LINDA RONSTADT ELEKTRA 60765 (9.98) (CD)	CANCIONES DE MI PADRE
46	45	43	17	SQUEEZE A&M SP 5161 (8.98) (CD)	BABYLON AND ON
47	40	41	33	MOTLEY CRUE ▲ ² ELEKTRA 60725 (9.98) (CD)	GIRLS, GIRLS, GIRLS
48	53	55	41	PRINCE ▲ PAISLEY PARK 25577/WARNER BROS. (15.98) (CD)	SIGN 'O' THE TIMES
49	44	40	10	EARTH, WIND & FIRE COLUMBIA FC 40596 (CD)	TOUCH THE WORLD
50	67	72	23	SALT-N-PEPA ● NEXT PLATEAU PL 1007 (8.98)	HOT, COOL AND VICIOUS
51	61	92	5	EURYTHMICS RCA 6794-1-R (9.98) (CD)	SAVAGE
52	46	48	72	BON JOVI ▲ ⁸ MERCURY 830264-1/POLYGRAM (CD)	SLIPPERY WHEN WET
53	56	56	14	DEPECHE MODE SIRE 25614/WARNER BROS. (8.98) (CD)	MUSIC FOR THE MASSES
54	60	58	6	ANTHRAX MEGAFORCE 90685/ISLAND (6.98) (CD)	I'M THE MAN

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	55	51	22	SWING OUT SISTER MERCURY 832 213 1/POLYGRAM (CD)	IT'S BETTER TO TRAVEL
56	52	52	33	THE FAT BOYS ▲ TIN PAN APPLE 831 948 1/POLYGRAM (CD)	CRUSHIN'
57	48	45	18	RUSH ● MERCURY 832 464-1/POLYGRAM (CD)	HOLD YOUR FIRE
58	63	65	32	THE CURE ● ELEKTRA 60737 (13.98) (CD)	KISS ME, KISS ME, KISS ME
59	57	57	35	RANDY TRAVIS ▲ WARNER BROS. 25568 (8.98) (CD)	ALWAYS & FOREVER
60	70	71	8	THE CALIFORNIA RAISINS ● PRIORITY 9706 (8.98) (CD)	THE CALIFORNIA RAISINS
61	68	68	62	STRYPER ▲ ENIGMA PJAS 73237 (9.98) (CD)	TO HELL WITH THE DEVIL
62	62	62	6	PAUL MCCARTNEY CAPITOL CLW 48287 (14.98) (CD)	ALL THE BEST
63	83	79	25	NATALIE COLE EMI-MANHATTAN ST 53051 (8.98) (CD)	EVERLASTING
64	82	82	18	WHITE LION ATLANTIC 81768 (8.98) (CD)	PRIDE
65	69	66	20	DANA DANE PROFILE 1233 (8.98) (CD)	DANA DANE WITH FAME
66	54	47	27	SOUNDTRACK ▲ ² SLASH 25605/WARNER BROS. (9.98) (CD)	LA BAMBA
67	77	70	10	BRYAN FERRY REPRISE 25598 (8.98) (CD)	BETE NOIRE
68	72	78	7	GLADYS KNIGHT & THE PIPS MCA 42004 (8.98) (CD)	ALL OUR LOVE
69	64	69	40	CARLY SIMON ● ARISTA AL 8443 (9.98) (CD)	COMING AROUND AGAIN
70	79	77	13	LOVE & ROCKETS BIG TIME 6058-1-B/RCA (8.98) (CD)	EARTH - SUN - MOON
71	66	64	38	LISA LISA & CULT JAM ▲ COLUMBIA FC 40477 (CD)	SPANISH FLY
72	65	63	32	L.L. COOL J ▲ ² DEF JAM FC 40793/COLUMBIA (CD)	BIGGER AND DEFFER
73	73	74	7	BARRY MANILOW ARISTA AL 8527 (9.98) (CD)	SWING STREET
74	59	59	10	NEIL DIAMOND COLUMBIA CZX40990 (CD)	HOT AUGUST NIGHT II
75	58	49	12	BILLY JOEL COLUMBIA CX2 40996 (CD)	KOHUEPT (LIVE IN LENINGRAD)
76	71	61	12	THE JETS ● MCA 42085 (8.98) (CD)	MAGIC
77	37	20	11	VARIOUS ARTISTS SPECIAL OLYMPICS SP 3911/A&M (9.98) (CD)	A VERY SPECIAL CHRISTMAS
78	84	84	7	K.T. OSLIN RCA 5924-1 (8.98) (CD)	80'S LADIES
79	93	96	14	TERENCE TRENT D'ARBY INTRODUCING HARDLINE ACCORDING TO TERENCE TRENT D'ARBY COLUMBIA BFC 40964 (CD)	MAN OF COLOURS
80	81	81	15	ICEHOUSE CHRYSALIS OV 41592 (CD)	MAN OF COLOURS
81	78	73	23	ALEXANDER O'NEAL ● TABU FZ 40320/E.P.A. (CD)	HEARSAY
82	97	99	9	EXODUS COMBAT 8169/IMPORTANT (8.98) (CD)	PLEASURES OF THE FLESH
83	85	85	11	MEN WITHOUT HATS MERCURY 832 730-1/POLYGRAM (CD)	POP GOES THE WORLD
84	100	109	16	THE SMITHS SIRE 25649/WARNER BROS. (8.98) (CD)	STRANGWAYS, HERE WE COME
85	86	80	8	THE PRETENDERS SIRE 25664/WARNER BROS. (9.98) (CD)	THE SINGLES
86	105	111	10	JOE SATRIANI RELATIVITY 8193/IMPORTANT (8.98) (CD)	SURFING WITH THE ALIEN
87	88	88	32	GLORIA ESTEFAN & MIAMI SOUND MACHINE ● EPIC OE 40769/E.P.A. (CD)	LET IT LOOSE
88	87	83	20	METALLICA ● ELEKTRA 60757 (5.98) (CD)	THE \$5.98 EP-GARAGE DAYS RE-REVISITED
89	89	90	11	JOE COCKER CAPITOL CLT 48285 (8.98) (CD)	UNCHAIN MY HEART
90	90	86	16	THE O'JAYS EMI-MANHATTAN 53036 (8.98) (CD)	LET ME TOUCH YOU
91	76	76	27	GRATEFUL DEAD ▲ ARISTA AL 8452 (9.98) (CD)	IN THE DARK
92	74	67	15	WHODINI JIVE JL 8494/ARISTA (8.98) (CD)	OPEN SESAME
93	107	107	10	PAUL CARRACK CHRYSALIS BFF 41578 (CD)	ONE GOOD REASON
94	75	75	15	ALABAMA ● RCA 6495-1-R (8.98) (CD)	JUST US
95	120	135	20	THE COVER GIRLS FEVER SFS 004/SUTRA (8.98) (CD)	SHOW ME
96	96	97	12	THE ALARM I.R.S. 42061/MCA (8.98) (CD)	EYE OF THE HURRICANE
97	80	102	72	PAUL SIMON ▲ ² WARNER BROS. 25447 (9.98) (CD)	GRACELAND
98	98	105	18	GEORGE STRAIT ● MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. II
99	99	103	8	CHER GEFEN 24164 (8.98) (CD)	CHER
100	101	93	16	MICHAEL BOLTON COLUMBIA BFC 40473 (CD)	THE HUNGER
101	133	168	3	KEITH SWEAT VENTUREMENT 60763/ELEKTRA (8.98) (CD)	MAKE IT LAST FOREVER
102	102	91	44	SMOKEY ROBINSON ● MOTOWN 6226 (8.98) (CD)	ONE HEARTBEAT
103	91	87	22	LAURA BRANIGAN ATLANTIC 81747 (8.98) (CD)	TOUCH
104	109	110	8	THE MANHATTAN TRANSFER ATLANTIC 81803 (9.98) (CD)	BRASIL
105	106	115	9	KOOL MOE DEE JIVE 10507 J/RCA (8.98) (CD)	HOW YA LIKE ME NOW
106	113	118	5	ARETHA FRANKLIN ARISTA AL 8497 (8.98) (CD)	ONE LORD, ONE FAITH, ONE BAPTISM
107	118	113	12	ANGELA WINBUSH MERCURY 832 733-1/POLYGRAM (CD)	SHARP
108	92	94	14	BOURGEOIS TAGG ISLAND 90638/ATLANTIC (8.98) (CD)	YO YO
109	104	108	20	ERIC B. & RAKIM ● 4TH & B'WAY 4005/ISLAND (8.98) (CD)	PAID IN FULL

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.

DEMAND STRONG FOR VID BARGAINS

(Continued from page 3)

last summer's CES headliners. A VCR penetration of 50%, coupled with concern over the yen/dollar situation and Wall Street's woes, led to little in the way of new mainstream-video-hardware technology that would have any direct impact on the video software community.

Generally, more low-end VCRs boasted digital special effects and stereo capability, while most companies have at least one high-end Super-VHS machine in their lines. And, as was the case at the last CES, manufacturers said that prices will climb.

'A 5% increase on hardware is not a big deal'

GE/RCA's Martin Holleran acknowledged that higher prices are likely to erode sales, but he pointed out that this could be overcome by "fewer lines and better salesmen. A 5% increase isn't a big deal unless [the product] is sold incorrectly."

While much of the attention was devoted to Super-VHS, Bruce Schoenegge, Hitachi's vice president of sales, said that the technology will remain a high-end, camcorder-oriented product for the foreseeable future. Indeed, no pre-recorded-video supplier has expressed interest in marketing pre-recorded S-VHS software. Also, most S-VHS decks are priced at more than \$1,000 at retail, while a blank T-120 S-VHS tape retails for about \$20.

A number of companies added both full-size and compact S-VHS models to their camcorder lines. The still-struggling 8mm format appears now to be primarily a camcorder-oriented technology with little new movement on the pre-recorded software front.

Additional combo units—capable of playing 12-inch laserdiscs, 5-inch compact disk videos, and 5-inch and 3-inch CDs—were in evidence from such audio manufacturers as Yamaha and Sony, which introduced its first U.S. videodisk model capable of accommodating all laser-optical for-

ats.

One major point reiterated by both video and audio hardware manufacturers at various panels seemed to fly in the face of common consensus: The number of formats, they hold, are decreasing rather than expanding.

During a Jan. 8 panel called "CES Formats: Issues And Answers," Steve Isaacson, national sales manager of the JVC Co. of America, pointed to what he feels is undue confusion over the VHS format.

"There is not a Super-VHS format and VHS-C format and a regular VHS format," he said. "There is one VHS format. And Super-VHS conforms to that—so does VHS-C and so does the original. I think we'd all be better off if we tried to make it a little bit simpler."

At the same panel, audience members were urged to regard 3-inch and 5-inch CDs, CDVs, and 8-inch and 12-inch laserdiscs as part of one simple format: the optical-video family. "What's most important is that it's one family, a world standard, that Philips and Sony worked very hard to establish," said John Messerschmitt, spokesman for a loose confederation of firms supporting CDV. "And what's really an exciting element about this whole optical-disk system is that any piece of software that anyone has ever purchased will play on any piece of hardware that ever will be developed."

Panelists called for a need to "sell the sizzle" in trying to enlarge the video and audio consumer base. JVC's Isaacson predicted VCRs will soon move toward 100% household penetration. "That's going to happen when we stop confusing things and complicating things," he said, "and begin to sell the excitement that goes along with this fantastic technology."

Retailer Tom Whatley, general manager of Baillios Warehouse, an Albuquerque, N.M., audio/video outlet, told manufacturers on the panel that they are making a mistake in trying to sell consumers prior to selling retail itself on products like 12-inch laserdiscs. "I don't think the retail salesperson believes in it as a whole," he said.

Loranger also would not comment on whether his facility will be duplicating DAT cassettes for GRP Records or Delta Records, two labels that have said they will begin marketing prerecorded DATs.

Loranger has no plans to invest in the \$600,000 Sony high-speed DAT duplicating system. "We'll be using the real-time Sony professional equipment we've already been running our tests with," Loranger says. "The high-speed equipment is not cost effective for the kind of quantity we'll be producing, and it hasn't been proven reliable yet."

STEVEN DUPLER

Panel Sees HDTV Approval Within 10 Years

Radical Upgrade Due In Broadcast-TV Standards

BY STEVEN DUPLER

LAS VEGAS North America's 50-year-old broadcast-television standard will likely undergo a radical upgrade within the next 10 years when some type of high-definition-television system is eventually adopted by



the Federal Communications Commission.

This was the view of a Jan. 8 Consumer Electronics Group workshop here titled "HDTV: The Policy Makers Speak," during which congressional, governmental, and industry representatives aired their views on the current status of HDTV in the U.S. and Japan.

Should the U.S. choose to adopt a high-definition system that is not compatible with the existing NTSC standard, consumers and broadcasters would be forced to abandon the billions of dollars already invested in NTSC television sets and broadcast equipment.

In addition, all existing videocassette recorders, home video software, and duplicating equipment would be rendered obsolete.

What does HDTV offer that NTSC

doesn't? Mostly an incredibly improved picture. The NTSC standard allows 525 lines of picture resolution, while the Japanese-developed NHK system permits 1,125 lines. Thus, HDTV picture quality is practically equal to that of 35mm film.

Benjamin Crutchfield, engineering director for the National Assn. of Broadcasters, said the Japan Broadcasting Co. will begin HDTV-satellite broadcasting in the MUSE format within two to three years. He also said he believed Japanese hardware firms could begin selling consumer HDTV hardware and software in the U.S. within that time frame.

The latter seems unlikely, considering that most Japanese manufacturers are still attempting to convince U.S. consumers and home video companies of the viability of Super-VHS, yet another high-resolution video system. In addition, many consumers and broadcasters remain unsold on stereo television—evidence that audio/video quality is not an issue uppermost in the minds of many U.S. consumers. And finally, HDTV consumer equipment is still very much in the prototype stage.

But if HDTV technology is eventually implemented by the home video industry, the resulting picture quality would far exceed that of laserdisk

and even the much-vaunted Super-VHS, which provides 400 lines of resolution, much greater than that offered on current VHS units.

Also, the implementation of HDTV and related technologies in the U.S. could result in a powerful shot in the arm for U.S. hi-tech electronics firms.

R.T. Gregg, director of the National Telecommunications and Information Administration, said, "The growth of HDTV and related products could yield \$50 billion to \$100 billion by the end of the century."

"HDTV gives us the opportunity to recapture a significant portion of the worldwide electronics industry," continued Gregg. "The Department of Commerce is ready, willing, and able to assist American companies in HDTV research."

The issue of compatibility was foremost in the panelists' minds. "The U.S. has already invested more than \$100 billion in its current television system," said Gregg. "Any new system cannot render NTSC obsolete."

The panel reached no consensus on the issues surrounding HDTV, other than to agree that much study is needed before any type of system can be approved to replace the aging NTSC standard.

CONVENTION CAPSULES

(Continued from page 3)

dealers-only fete Jan. 7 at Las Vegas' Museum of Natural History, which has plenty of prehistoric animals on display, including two electronically controlled dinosaurs. As for the skeletal reconstruction of some ancient animals, one attendee commented to TDK's public relations chief Lou Abramowitz that it might symbolize thin margins.

THE CZAR'S JAZZ MAN: Mobile Fidelity is releasing the first of a series of jazz compact disks from the Soviet Union. In announcing the release—part of the label's deal to release product from the 45,000-strong Melodiya catalog—Mobile chief Herb Belkin noted that in the early part of this century, black jazz musicians traveled in Russia and were favored by the czar's court. Belkin, speaking at a reception at the Golden Nugget Jan. 7, said the label's high-end Ultradisc line would be enhanced soon by the release of Pink Floyd's classic "Dark Side Of The Moon."

SWEET LEARNING experience: Mark V International of Northridge, Calif., was among the few prerecorded-video-specialty companies on hand, introducing its **Peppermint Park** line of \$9.98-list educational videos. Three titles, "Music Land," "Magic Moments," and "The Story Lady," come with a shipper display with three dozen purchases.

LOOKING THEM OVER: Sanyo's big-projection-screen demonstration of its prerecorded HDTV disk—a long way from consumer application—was impressive, but some felt a smaller screen size, such as 20-inch or 27-inch direct-view screens, might have been even more dramatic. . . . Quasar got the point across in demonstrating superior Super-VHS quality vs. that of regular VHS, es-

pecially in revealing rock and foliage detail, by running simultaneous programming in both formats. . . . Toshiba's three-dimension camcorder, however, gave an exciting illusion of depth, but the darkened screen brought on by the glasses needed to view the picture was disappointing. The list price is expected to be about \$2,800.

SMALL WONDER: Casio's portable DAT recorder, about 5 inches by 10 inches (with battery), delighted all with its ability to call out each title by name on a laserdisk readout. The unit, along with a larger Sony machine, was used by the Home Recording Rights Coalition to show off the digital tape sound. In the demonstration, a "live" group lip-synced a recorded song. At the Casio booth, the unit was under a plastic bubble, but earphones were provided for a listen. No marketing plans yet for the unit, which is expected to carry a list price of about \$1,100. . . . None of the indie labels making the rounds at CES seemed close to a commitment to DAT software, and they included **Mobile Fidelity**, **Telarc**, and **Denon**, which at the moment leaves U.S. availability to exhibitor **Capriccio/Delta**, which offered retailers a catalog of its 45 titles at \$18 each. Telarc, however, offered a special CES promo copy of a 3-inch compact disk sampler that touted "Telarc's Decade Of Digital (1978-88)" in reference to its claim of being the first U.S. label to make all-digital recordings. Previously, the label marketed a **Liza Minnelli** 3-inch-CD promo for her Carnegie Hall concert release.

STUFF: Fuji and **George Carlin** plan to remain an item for the next two years. The blank-tape company plans to sponsor the comedian's approximately 200 concerts during

1988-89. Fuji advertising manager Gene Kern says the company will also orchestrate local radio and store tie-ins for each of those markets. . . . **Lorimar Home Video** will definitely relocate from its Irvine, Calif., base to Lorimar-Telepicture's lot in Culver City, Calif. The move should be completed in several months.

NO TRICKS, PLEASE: During the panel discussion on "Prerecorded Video: The Impact Of Pay-Per-View And Pay-Per-Transaction," a number of video suppliers indicated that they need pay-per-view revenue to boost their bottom line. This apparently didn't sit well with one retailer in the audience, who seemed to think the wool was being pulled over his eyes. **Gary Messinger**, president of **North American Video**, stood up and, with tongue planted firmly in cheek, had a thinly veiled warning for the panel: "And do you know why Houdini died? One too many illusions." Messinger, who happens to own a 14-store chain that is among the most successful independent video dealers in the country, began his comments by declaring in his best "aw shucks" voice, "I'm just a country retailer from North Carolina."

TO WRITE A WRONG: Whether by accident or by design, **Goldstar** and **Samsung**—the Hatfields and McCoy's of the consumer electronics industry—found themselves in adjacent booths. There appeared to be no flare-ups, but there was some sniping. "You see the Olympic rings on their booth?" said one Goldstar executive, pointing to the Samsung booth. "There is no way they can display those rings; they are not an official sponsor."

Edited By IRV LIGHTMAN

DATs Duped By U.S. Co.

LAS VEGAS Loranger Manufacturing Corp. is the first U.S. cassette duplicator to unveil plans to begin commercial duplication of prerecorded digital audiotape.

The Warren, Pa.-based firm says it has pact-ed with Ford Motor Co. to provide real-time duplicating services for DAT cassettes. Ford will offer

to car buyers once it begins installing car DAT players this June.

Rob Loranger, president of Loranger, will not say which labels will provide music programming for the cassettes. He does say, however, that the musical selec-



U.S. SURGE IN MIDEM PARTICIPATION

(Continued from page 4)

veteran MIDEM-goer. Noting that many European publishing executives have also recently changed jobs, he says that these and the above shifts "will create more hectic activity" at MIDEM as the newly appointed players seek to establish themselves.

In the midst of this ferment, MCA Music will enlarge its presence at MIDEM. U.S. staffers, including president Leeds Levy, will trek to Cannes for the first time in the past few years, and reps from foreign subsidiaries, including newly opened branch offices in France and West Germany, will also attend.

The new-found strength of many U.S. indie labels, meanwhile, is reflected in the growing number of group stands and the overall increase in U.S. MIDEM participation. Cory Robbins, president of Profile Records, which has had big hits with Run-D.M.C. and Dana Dane, says, "We're bringing more people [to MIDEM] than ever before," including U.S. and U.K. a&r staffers. Profile is also taking a bigger stand than it did last year, he notes.

Ira Moss, a longtime MIDEM attendee, will be introducing Moss Music Group's new age lines this time around and will also be meeting with all of the company's European accounts. In the new age field, he adds, MMG now has its Lifestyles line, Paul Winter's Living Music label (formerly with Windham Hill), and, as of Jan. 31, leading new age artist Steve Halpern.

The effect of the dollar's decline against other currencies on MIDEM participation isn't yet clear. Attorney Michael Sukin feels that more U.S. firms will seek publishing deals at MIDEM this year, partly due to the lower value of the dollar. In the past three years, for instance, the French franc has gone from nearly 10 to the dollar to 5.5 per dollar, he notes. "An advance you could get at 10 francs to the dollar wasn't interesting," he contends. "Now, it is interesting. A really good deal in Europe is much more attractive."

Other observers, however, dispute this contention. Lenny Kalikow, publisher of New On The Charts and a veteran MIDEMer, notes, "There used to be major advances given out to American companies, but they've come down quite a bit" due to stagnant music sales abroad. With the dollar's decline, Kalikow expects advances in for-

eign currencies to be even smaller.

Similarly, Profile's Robbins points out, "I don't think advances depend so much on exchange rates as on how many people are bidding for a record." He adds that a few years ago, when the dollar was one-to-one with the British pound, the size of advances wasn't much different in dollars than it is now.

Profile opened a U.K. office last year, but that move wasn't related to the currency-exchange shift, says Robbins. While the label will take home greater profits as a result of the monetary change, he notes, the operation was formed to take advantage of a change in musical tastes. "We do a lot of rap, and rap is better accepted in European countries, especially England, than it used to be," he says, adding that U.K. rap acts are beginning to turn out strong commercial product.

MMG's Moss, who sells a lot of compact disks overseas, points out that, with 40 CD plants outside the U.S. and only six operating in this country, more CDs are being imported than exported, despite the dollar's plunge. He expects around 20 CD manufacturers, the same number as last year, to attend MIDEM, seeking business from the dwindling pool of labels without CD-manufacturing contracts.

One undisputed effect of the dollar's drop-off is the rising expense of attending MIDEM for Americans. A single room at the Carlton, for example, will cost \$225 a night during the fair; with value-added tax, a suite will cost close to \$1,000, according to Robbins. Nevertheless, Moss doubts these expenses will deter anyone from attending MIDEM. Not only can attendees meet other music-business people from all over the world, he points out, but even if going to MIDEM leads to one master deal, the trip is worthwhile.

Kalikow agrees. "Since you never know where the next hit is coming from, MIDEM is always worthwhile," he states.

From the viewpoint of U.K. and European music publishers, MIDEM will be a hot convention this year because of the Warner-Chappell realignment and the need to confer on some major issues, including the proposed U.K. levy on blank tape, record rental, extension of the term of copyright protection, and central accounting on mechanical royalties.

Last year, U.K. publishers suffered a body blow when the govern-

ment reneged on the proposed 10% blank-tape levy, contemptuously referred to by trade and industry secretary Kenneth Clarke as a "dead duck" when he announced details of the new copyright, designs, and patents bill in November.

Attempts to get the levy restored to the copyright legislation in the House of Lords was defeated in December, but not before the government had been castigated for reversing its earlier decision to introduce the levy.

Meanwhile, similar levies have been introduced in West Germany, Spain, Holland, France, and Portugal, and, in theory at least, codes and practices throughout the European Economic Community are supposed to be harmonized sooner rather than later. This harmonization is a slim, remote hope right now, but not beyond the realm of possibility.

On the issues of rental and extension of copyright protection, the U.K. music community, including publishers, is hopeful that amendments may be successful when the bill comes before the House of Commons.

The term of U.K. copyright protection currently stands as the author's life plus 50 years, and the Music Publishers Assn. in particular wishes this to be extended to life plus 70 years to conform with existing practices in France and West Germany. The Music Copyright Reform Group—representing several trade associations—states that agreement at this level is essential in order for each country in the European Economic Community to provide the same period of protection to its creators.

On record rental, the MCRG is requesting government recognition of the fact that rental of copyright material is a use for which copyright owners are entitled to remuneration.

The question of central accounting has been focused sharply again by the deal between PolyGram and STEMRA in Holland (see story, page 66). STEMRA has declared it will remit royalties on a quarterly basis to the local collection society in the country of sale.

Opponents of the proposal point out that STEMRA will have no control over the royalties once they have been received by the local collection body, which is free to charge a percentage commission—possibly up to 15%—and retain the cash for a considerable period of time.

younger consumers and to create an introduction campaign for the CD single."

Phase one of the campaign begins in March with major-market-radio tie-ins with 20 leading top 40 stations, which will also link local record/tape and audio retailers who will be provided with in-store materials. Stations will alert listeners to the configuration via a 30-day "extensive educational effort."

Listeners will be eligible to win Sony hardware and promotional WEA 3-inch CD singles. Both companies claim that more than 14,000 prizes will be given away.

In phase two, a special offer of promotional WEA 3-inch disks, running April 1-June 30, will be made to

Sony-CD-player customers. A consumer buying a Sony Discman or hi-fi-CD-player model will receive three customized samplers.

Representatives of WEA and Sony also plan to jointly promote hardware and software at "spring break" college-vacation retreats in Florida, California, and Texas.

Again, local media and retailers will be tied in to the promotion. In addition, the joint promotion will be highlighted in the Miller Spring Break Guide, which will be distributed at 72 U.S. college campuses.

Throughout, Sony plans to support the link with national print advertising that includes a coupon offer. In-store point-of-purchase material will also be made available.

Siggi Loch Making Deals Through New Indie Setup

HAMBURG Just a few months after ending a 16-year spell with WEA, Siggi Loch, former president of WEA Europe, has set up the ACT Music Group, an independent production company, in partnership with singer/songwriter Annette Humpe, a former member of the successful German group Ideal, and photographer/artist manager Jim Rakete, who was associated with Nina Hagen and the group Spliff.

Loch signed a license deal Jan. 11 for ACT repertoire with Ben Bunders, president of PolyGram Germany and an old associate of Loch's at WEA. The deal covers Germany, Austria, and Switzerland with an option for other territories and is set for four years.

Loch says the headquarters of the new company will be in Berlin, but there will be production offices in Hamburg and London, and he expects that ACT repertoire will be evenly split between German acts and British artists.

"The plan is to produce real, durable acts—not just one-hit wonders," says Loch. "Our German productions will be aimed primarily at the German-speaking market, and I believe right now there is a real gap in the market for good-quality German product. The British productions will, of course, be aimed at the international mar-

ket."

Loch, whose record industry experience extends back 27 years, says that his role is primarily that of looking after the international side. Rakete is managing director, and Humpe acts as a&r director.

At the outset of the deal, ACT will deliver at least five albums a year to PolyGram, mainly of English-language recordings by German artists intended for international exploitation. The deal has been the subject of negotiations stretching back three months and is the first signed by Bunders on behalf of PolyGram since he took up his new role officially on Jan. 4.

Says Loch: "I'm delighted to have signed this deal with Ben Bunders because we've had a long and productive association in the business. Also, with PolyGram we're able to spread our repertoire across three marketing companies and a variety of labels, chosen to suit the nature of the product."

The ACT Group, which will not have its own label, though its logo will appear on all product on whatever label it is released, will also be involved in music publishing.

Loch will be located in London but will commute regularly to Germany. The first two signings to the label consist of one established act and one new one, but Loch would not reveal names.

MIDEM PANEL TO LOOK AT U.K. WITHHOLDING TAX

(Continued from page 4)

no tax was paid by an artist on previous U.K. tours, then they are not entitled to expense allowances, and the full 27% withholding tax must be paid on their gross income until the back years' dues are cleared up. This could cost major artists an enormous amount of money."

The MIDEM seminar will focus on tax planning for artists touring the U.K. and will include an update on the operation of the new withholding tax, which came into effect in the U.K. last May. The panel will also consider the increasing level of attention that Inland Revenue authorities are currently devoting to the music industry and will suggest measures that can be used to avoid excessive tax payments.

Other major seminars during the five days of MIDEM will cover the central accounting of mechanical royalties and new media and developing markets.

The central accounting issue will be debated by a top panel of experts at the 10th annual Congress Of The International Federation Of Popular Music Publishers Jan. 27. The panel, to be chaired by IFPMP president Frans de Wit, will include Erich Schulze, president and general manager of GEMA; Jean-Loup Tournier, managing director of SACEM; and Robert Montgomery, managing director of the Mechanical Copyright Protection Society.

The subject of new media and developing markets will be discussed in a seminar organized by the International Federation of Phonogram and Videogram Producers, or IFPI, and chaired by IFPI president

Nesuhi Ertegun. Speakers will include Graham Cooper, director of the continuous-information service B.I.S. Mackintosh; F. Schuitena, commercial director of Philips; Claude Nobs, managing director of WEA Records, Switzerland; Geoff Kempin, managing director of PolyGram Music Video; Peter Bond, senior vice president, Australasian and African operations, CBS Records International; D. Peepkorn, president of the International Assn. of Entertainment Lawyers; David Attard, IFPI legal adviser, Middle East; and Ian Thomas, director general of IFPI.

Other MIDEM seminars will cover computer-assisted music printing, harmonization of authors' and neighboring rights, and new images in music.

Under the heading "Music In America, 1988," a panel of representatives from the National Endowment for the Arts; the recording and broadcasting industries; and service organizations representing opera companies, symphony orchestras, and other music ensembles will discuss new trends in U.S. musical life, cultural exchanges, and international marketing.

The annual meeting of the international entertainment lawyers group on Jan. 25-26 will consider music and the new technologies and important legal developments affecting the music industry in 1987. Among the specific topics to be discussed are film soundtracks, satellite and cable television, compact disks, video-rental problems, and computers and sound sampling.

SONY, WEA ANNOUNCE 3-INCH CD PROMO

(Continued from page 6)

The prime purpose of the Sony/WEA promotion, say executives of the two companies, is to expand awareness of the CD format.

Marc Finer—the former Sony audio executive who still consults the company and helped shape the campaign—says the promotion speaks to a major industry concern.

While CD hardware has achieved a healthy household penetration, Finer says, the CD hardware and software user is "primarily a hi fi customer" in the 25-50 age group.

"We're aware that we have to expand the base to the under-25 group," he says. "And 40% of all music formats is sold to the 12-25 market. We needed to expand the awareness of CD in general to all

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	119	165	3	BUSTER POINDEXTER RCA 6611-1-R (8.98) (CD)	BUSTER POINDEXTER
111	108	101	18	BANANARAMA LONDON 828 061-1/POLYGRAM (CD)	WOW
112	114	114	6	MELI'SA MORGAN CAPITOL CLT 46943 (8.98) (CD)	GOOD LOVE
113	138	138	6	WARLOCK MERCURY 832 804-1/POLYGRAM (CD)	TRIUMPH AND AGONY
114	103	104	26	HANK WILLIAMS, JR. ● WARNER/CURB 25593/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
115	126	132	98	ELTON JOHN ● MCA 2-6894 (10.98) (CD)	GOODBYE YELLOW BRICK ROAD
116	111	95	20	THE CARS ● ELEKTRA 60747 (9.98) (CD)	DOOR TO DOOR
117	117	112	21	LEVERT ● ATLANTIC 81773 (8.98) (CD)	THE BIG THROWDOWN
118	95	98	42	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS ▲ WARNER BROS. 25491 (9.98) (CD)	TRIO
119	131	121	14	MSG CAPITOL CLT 46985 (8.98) (CD)	PERFECT TIMING
120	121	125	11	HEAVY D. & THE BOYZ MCA 5986 (8.98) (CD)	LIVING LARGE
121	122	117	40	GEORGIO MOTOWN 6229ML (8.98)	SEXAPPEAL
122	151	154	5	RICKY VAN SHELTON COLUMBIA 40602 (CD)	WILD-EYED DREAM
123	124	124	8	KASHIF ARISTA AL 8447 (8.98) (CD)	LOVE CHANGES
124	155	172	31	STEPHANIE MILLS ● MCA 5996 (8.98) (CD)	IF I WERE YOUR WOMAN
125	125	131	7	MILES JAYE ISLAND 90615/ATLANTIC (8.98) (CD)	MILES
126	154	164	52	TESLA ● GEFEN GHS 24120 (8.98) (CD)	MECHANICAL RESONANCE
127	128	123	9	TRIUMPH MCA 42083 (8.98) (CD)	SURVEILLANCE
128	94	89	157	GEORGE WINSTON ▲ WINDHAM HILL WH 1025/A&M (9.98) (CD)	DECEMBER
129	115	116	61	BEASTIE BOYS ▲4 DEF JAM FC 40238/COLUMBIA (CD)	LICENSED TO ILL
130	127	150	99	JANET JACKSON ▲4 A&M SP-3905 (9.98) (CD)	CONTROL
131	134	134	712	PINK FLOYD ● HARVEST SMAS11163/CAPITOL (9.98) (CD)	DARK SIDE OF THE MOON
132	130	126	80	RANDY TRAVIS ▲ WARNER BROS. 25435 (8.98) (CD)	STORMS OF LIFE
133	129	133	17	UTFO SELECT 21619 (8.98) (CD)	LETHAL
134	159	170	24	ICE-T SIRE 25602/WARNER BROS. (8.98) (CD)	RHYME PAYS
135	116	100	17	MICK JAGGER COLUMBIA OC 40919 (CD)	PRIMITIVE COOL
136	140	149	148	WHITNEY HOUSTON ▲8 ARISTA AL-8212 (8.98) (CD)	WHITNEY HOUSTON
137	137	151	19	10,000 MANIACS ELEKTRA 60738 (8.98) (CD)	IN MY TRIBE
138	143	162	16	VAN MORRISON MERCURY 832 585-1/POLYGRAM (CD)	POETIC CHAMPIONS COMPOSE
139	158	157	16	SAVATAGE ATLANTIC 81775 (8.98)	HALL OF THE MOUNTAIN KING
140	NEW		1	RICK ASTLEY RCA 6822-1-R (8.98) (CD)	WHENEVER YOU NEED SOMEBODY
141	149	129	24	HIROSHIMA EPIC FE 40670/E.P.A. (CD)	GO
142	112	120	80	STEVE WINWOOD ▲2 ISLAND 25448/WARNER BROS. (8.98) (CD)	BACK IN THE HIGHLIFE
143	139	128	10	THE KANE GANG CAPITOL CLX48176 (6.98) (CD)	MIRACLE
144	144	158	17	ELTON JOHN GEFEN GHS 24153 (9.98) (CD)	GREATEST HITS, VOL. III 1979-1987
145	150	146	14	THE TEMPTATIONS MOTOWN 6246 ML (8.98) (CD)	TOGETHER AGAIN
146	146	147	23	CURIOSITY KILLED THE CAT MERCURY 832 025 1/POLYGRAM (CD)	KEEP YOUR DISTANCE
147	141	119	6	MASON WILLIAMS & MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE AG 800 (11.98) (CD)	CLASSICAL GAS
148	157	136	12	WA WA NEE EPIC BFE 40858/E.P.A. (CD)	WA WA NEE
149	136	144	35	THE WHISPERS ● SOLAR ST 72554 (8.98) (CD)	JUST GETS BETTER WITH TIME
150	153	159	78	WHITESNAKE ▲ GEFEN GHS 4018 (6.98) (CD)	SLIDE IT IN
151	132	127	9	THE RAINMAKERS MERCURY 832 795-1/POLYGRAM (CD)	TORNADO
152	NEW		1	PUBLIC ENEMY DEF JAM BFC 40658/COLUMBIA	YO BUM RUSH THE SHOW
153	162	145	8	FULL FORCE COLUMBIA FC 40894 (CD)	GUESS WHO'S COMIN' TO THE CRIB
154	170	156	14	ALICE COOPER MCA 42091 (8.98) (CD)	RAISE YOUR FIST AND YELL
155	135	137	86	SOUNDTRACK ▲4 COLUMBIA SC 40323 (CD)	TOP GUN

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	160	148	15	VARIOUS ARTISTS EPIC FE 40889/E.P.A.	PILEDRIIVER -- THE WRESTLING ALBUM II
157	177	167	7	FLESH FOR LULU CAPITOL CLT 48217 (8.98) (CD)	LONG LIVE THE NEW FLESH
158	110	106	24	SOUNDTRACK-MADONNA ▲ SIRE 25611/WARNER BROS. (9.98) (CD)	WHO'S THAT GIRL
159	156	160	127	THE BEATLES CAPITOL SJ 383 (9.98) (CD)	ABBEY ROAD
160	145	143	22	FASTER PUSSYCAT ELEKTRA 60730 (8.98) (CD)	FASTER PUSSYCAT
161	165	155	11	MARTHA DAVIS CAPITOL CLT 48058 (8.98) (CD)	POLICY
162	169	185	9	SHANICE WILSON A&M SP 5128 (8.98) (CD)	DISCOVERY
163	176	161	10	THE RED HOT CHILI PEPPERS EMI-MANHATTAN ELT48036 (8.98) (CD)	UPLIFT MOFO PARTY PLAN
164	175	197	3	JACKIE MASON WARNER BROS. 25603-1 (9.98)	THE WORLD ACCORDING TO ME
165	147	139	16	BODEANS SLASH 25629/REPRISE (8.98) (CD)	OUTSIDE LOOKING IN
166	192	—	2	MICHAEL COOPER WARNER BROS. 25653 (8.98) (CD)	LOVE IS SUCH A FUNNY GAME
167	152	152	8	SOUNDTRACK VIRGIN 90061 (9.98) (CD)	HIDING OUT
168	163	173	80	MADONNA ▲5 SIRE 25442/WARNER BROS. (9.98) (CD)	TRUE BLUE
169	178	182	6	THE RADIATORS EPIC BFE 40888/E.P.A. (CD)	LAW OF THE FISH
170	173	153	6	DOLLY PARTON COLUMBIA FC 40968 (CD)	RAINBOW
171	168	169	5	BLACK SABBATH WARNER BROS. 25548 (8.98) (CD)	THE ETERNAL IDOL
172	123	141	16	REBA MCENTIRE MCA 42030 (8.98) (CD)	THE LAST ONE TO KNOW
173	200	174	6	MILLIONS LIKE US VIRGIN 90602 (8.98) (CD)	MILLIONS LIKE US
174	161	140	45	CUTTING CREW ● VIRGIN 90573 (8.98) (CD)	BROADCAST
175	142	142	29	GEORGE BENSON/EARL KLUGH WARNER BROS. 25580 (9.98) (CD)	COLLABORATION
176	164	187	83	GENESIS ▲3 ATLANTIC 81641 (9.98) (CD)	INVISIBLE TOUCH
177	182	175	23	ABC MERCURY 832 391 1/POLYGRAM (CD)	ALPHABET CITY
178	181	196	9	RY COODER WARNER BROS. 25639 (8.98) (CD)	GET RHYTHM
179	166	178	25	ECHO AND THE BUNNYMEN SIRE 25597/WARNER BROS. (8.98) (CD)	ECHO AND THE BUNNYMEN
180	193	183	10	BARRY WHITE A&M SP5154 (8.98) (CD)	THE RIGHT NIGHT AND BARRY WHITE
181	191	199	29	2 LIVE CREW LUKE SKYY WALKER XR 100 (8.98)	2 LIVE CREW IS WHAT WE ARE
182	172	163	23	DIONNE WARWICK ARISTA AL 8446 (8.98) (CD)	RESERVATIONS FOR TWO
183	183	—	2	THE SCREAMING BLUE MESSIAHS ELEKTRA 60755 (8.98) (CD)	BIKINI RED
184	194	—	2	THE HOUSEMARTINS ELEKTRA 60761 (8.98) (CD)	THE PEOPLE WHO GRINNED THEMSELVES TO DEATH
185	171	171	18	THE BRANDOS RELATIVITY 8192/IMPORTANT (8.98) (CD)	HONOR AMONG THIEVES
186	186	191	3	TONY TERRY EPIC BFE 40890/E.P.A. (CD)	FOREVER YOURS
187	188	—	2	GUADALCANAL DIARY ELEKTRA 60752 (8.98) (CD)	2 X 4
188	189	176	16	LYNYRD SKYNYRD MCA 42084 (8.98) (CD)	LEGEND
189	148	122	20	LOVERBOY ● COLUMBIA OC 40893 (CD)	WILDSIDE
190	NEW		1	AL DI MEOLA PROJECT EMI-MANHATTAN 46995 (8.98) (CD)	TIRAMI SU
191	NEW		1	LACE WING 833 451-1/POLYGRAM (CD)	SHADES OF LACE
192	179	166	16	GLENN JONES JIVE 1062-1-J/RCA (8.98) (CD)	GLENN JONES
193	187	193	12	THE BAR-KAYS MERCURY 830 305-1/POLYGRAM (CD)	CONTAGIOUS
194	184	177	25	HOOTERS ● COLUMBIA OC 40659 (CD)	ONE WAY HOME
195	195	—	2	ERASURE SIRE 25667/WARNER BROS. (12.98) (CD)	THE TWO RING CIRCUS
196	180	180	5	VARIOUS ARTISTS ISLAND 90684/ATLANTIC (14.98) (CD)	THE ISLAND STORY
197	185	181	26	SOUNDTRACK ● ATLANTIC 81767 (9.98) (CD)	LOST BOYS
198	167	179	48	REO SPEEDWAGON ● EPIC FE 40444/E.P.A. (CD)	LIFE AS WE KNOW IT
199	174	130	7	VARIOUS ARTISTS PROFILE PRO 1247 (8.98)	CHRISTMAS RAP
200	196	—	7	STEADY B JIVE 1060-1-J/RCA (8.98)	WHAT'S MY NAME

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

10,000 Maniacs 137	Joe Cocker 89	Faster Pussycat 160	Ice-T 134	MSG 119	Pink Floyd 131, 11	SOUNDTRACKS	VARIOUS ARTISTS
2 Live Crew 181	Natalie Cole 63	The Fat Boys 56	Icehouse 80	Madonna 168, 14	Buster Poindexter & His Banshees	Dirty Dancing 3	Christmas Rap 199
ABC 177	Ry Cooder 178	Billy Idol 22	Billy Idol 22	The Manhattan Transfer 104	Of Blue 110	Hiding Out 167	The Island Story 196
Aerosmith 17	Michael Cooper 166	Bryan Ferry 67	Janet Jackson 130	Barry Manilow 73	Poison 36	La Bamba 66	Piledriver -- The Wrestling Album
Alabama 94	Alice Cooper 154	Fleetwood Mac 20	Michael Jackson 4	Richard Marx 28	The Pretenders 85	Less Than Zero 31	II 156
The Alarm 96	The Cover Girls 95	Flesh For Lulu 157	Mick Jagger 135	Jackie Mason 164	Prince 48	Lost Boys 197	A Very Special Christmas 77
Anthrax 54	The Cure 58	Foreigner 21	Miles Jaye 125	Paul McCartney 62	Public Enemy 152	Top Gun 155	
Anita Baker 38	Curiosity Killed The Cat 146	Aretha Franklin 106	Jethro Tull 39	Reba McEntire 172	R.E.M. 26	Soundtrack-Madonna 158	Wa Wa Nee 148
Bananarama 111	Cutting Crew 174	Full Force 153	The Jets 76	John Cougar Mellencamp 7	The Radiators 169	Bruce Springsteen 12	Warlock 113
The Bar-Kays 193	Terence Trent D'Arby 79	Kenny G. 30	Billy Joel 75	Men Without Hats 83	Reo Speedwagon 198	Squeeze 46	Dionne Warwick 182
Beastie Boys 129	Dana Dane 65	Genesis 176	Elton John 115, 144, 29	Metallica 88	Robbie Robertson 41	Steady B 200	Jody Watley 33
The Beatles 159	Martha Davis 161	Georgio 121	Glenn Jones 192	George Michael 2	The Rainmakers 151	Sting 13	The Whispers 149
George Benson/Earl Klugh 175	Def Leppard 10	Debbie Gibson 19	The Kane Gang 143	Millions Like Us 173	Eric B. & Rakim 109	George Strait 98	White Lion 64
Black Sabbath 171	Depeche Mode 53	Grateful Dead 91	Kashif 123	Stephanie Mills 124	The Red Hot Chili Peppers 163	Stryper 61	Barry White 180
Bodeans 165	AI Di Meola Project 190	Great White 42	Kiss 34	Meli'sa Morgan 112	Rick Astley 140	Keith Sweat 101	Whitesnake 150, 5
Michael Bolton 100	Neil Diamond 74	Guadalcanal Diary 187	Bladdy Knight & The Pips 68	Van Morrison 138	Smoke Robinson 102	Swing Out Sister 55	Whodini 92
Bon Jovi 52	Dokken 18	Guns & Roses 43	Kool Moe Dee 105	Motley Crue 47	Roger 37	The Temptations 145	Hank Williams, Jr. 114
Bourgeois Tagg 108	Earth, Wind & Fire 49	George Harrison 8	L.L. Cool J 72	New Order 40	Linda Ronstadt 45	Tony Terry 186	Mason Williams & Mannheim
The Brandos 185	Echo And The Bunnymen 179	Heart 25	Lace 191	The O'Jays 90	Rush 57	U2 15	Steamroller 147
Laura Branigan 103	Erasure 195	Heavy D. & The Boyz 120	LeVert 117	Alexander O'Neal 81	Salt-N-Pepa 50	UTFO 133	Shanice Wilson 162
The California Raisins 60	Gloria Estefan & Miami Sound	Hiroshima 141	Lisa Lisa & Cult Jam 71	K.T. Oslin 78	Joe Satriani 86	Ricky Van Shelton 122	Angela Winbush 107
Belinda Carlisle 16	Machine 87	Hooters 194	Love & Rockets 70	Dolly Parton 170	Savatage 139		George Winston 128
Paul Carrack 93	Europe 44	The Housemartins 184	Loverboy 189	Dolly Parton, Linda Ronstadt,	The Screaming Blue Messiahs 183		Steve Winwood 142, 27
The Cars 116	Eurythmics 51	Whitney Houston 9, 136	Lynyrd Skynyrd 188	Emmylou Harris 118	Carly Simon 69		Stevie Wonder 24
Cher 99	Exodus 82	INXS 6		Pet Shop Boys 35	The Smiths 84		Yes 32

COMPACT DISK ROYALTIES

(Continued from page 1).

vored-nations clauses included in many artist contracts are beginning to come up for renewal. As superstar acts become less willing to accept the companywide rate stipulated by most-favored-nations clauses, labels are abandoning the policy or finding a way around it.

"I guarantee you that every major artist is making full royalty, one way or another," says one music industry lawyer. If a most-favored-nations clause is in effect, he contends, the basic royalty rate is often raised to give a top-selling artist the equivalent of full royalty on CDs without breaking the most-favored-nations provision. Another method used to reach the full rate is to reduce "free-goods" deductions, on which royalties are not paid.

At A&M, however, "there is an absolute favored-nations clause," says Ken Powell, vice president of business affairs at the label. "As soon as one artist gets a higher rate, all others automatically get the rate. It doesn't cost us any more to manufacture a Sting piece of metal than it does a garage band from the boondocks' CD; there is no manipulation of other factors to detract from the legitimacy of the favored-nations policy."

Regardless of a label's stance on equal treatment of artists, most record companies require a 25% CD-packaging deduction, compared with about 15%-20% for cassettes and 10%-12% for LPs, say several industry lawyers. What this means is that even an artist getting the full CD-royalty rate is being paid on only 75% of the combined list price of the units shipped (excluding the 10% or so free goods, on which no royalties are paid).

New artists normally receive even less. Several lawyers and managers say that many new acts are still getting the black-vinyl rate. They're hesitant to argue "with a label that's dangling half a million dollars in front of them," says Mi-

chael Sukin, a senior partner with the New York law firm of Berger & Steingut. "For the new guy starting out, there are more immediate concerns than CD royalties."

Nick Gordon, a partner in the New York law firm of Franklin, Weinrib, Rudell & Vassallo, predicts that the rate structures will remain in flux until front-line CD list prices stabilize at lower levels. "With some of the [new] low numbers—like \$10.98 list—when you use the current formulas, the artists may actually be getting fewer pennies per disk than with vinyl," he says.

As a result, lawyers will push even harder to raise CD royalties as prices decrease. "When prices go down on front-line goods," observes Elliot Hoffman, "the labels can expect that the outside world isn't going to be so kind to them about paying for 'development' costs of this 'new' product."

Several labels, including RCA and MCA—the latter of which is still using the vinyl disk rate, according to several sources—are reportedly considering CD-royalty-rate formulas tied to the wholesale price, not the list. According to one lawyer, these labels feel such a policy would better reflect the relationship between royalties and their profit margins.

Dan Hoffman, vice president of business and legal affairs at RCA, states, "We want to maintain an acceptable margin on all of our product." Consequently, he argues, "if the [CD] wholesale price must be reduced, you aren't in a position to pay high artist royalties." To do so, he says, would be to cut the label's margin, because fixed costs remain the same.

Except for A&M and RCA, the major labels declined to comment on their CD-royalty-rate policies.

Gordon and Sukin point to the royalty formulas for midline CDs as another area in need of reform. In a

standard contract, the artist receives a drastically reduced royalty rate once a CD is midlined. With the packaging deduction, "the artist is then getting 75% on a half-royalty, which is unbelievable," says Sukin.

'We're seeing labels respond'

Adds Gordon, "If budget CDs went to \$8.98, that could be a substantial part of an artist's income."

One attorney says that when catalog items are issued on CD, LP sales of the title virtually stop. "So why should the artist accept lower than the full CD royalty rate?" he asks. Another lawyer gives the record companies' side: When a catalog album is released on CD, he says, much of its sales life is over; a high-

er royalty rate would make the cost of issuing the title on CD prohibitive.

Another cog in the CD-royalty wheel is the impending introduction of digital audiotape. One lawyer says that the labels are covering themselves with "audiophile" clauses, which apply primarily to CDs but are worded in such a way that they encompass DAT as well. "Without ever mentioning the word 'DAT'—they just refer to 'other new configurations,' 'digital recordings,' or 'recordings of superior sound quality'—the labels are securing for themselves a rate on DAT that is sometimes even less than for CD, when of course DAT will be more expensive," he says. "And the audiophile category usually has the extra container charge, too."

Another lawyer reports that one

major label mentions DAT specifically in at least one artist's contract, offering 75% of the full royalty rate.

In general, industry observers see CD royalty rates continuing to rise, especially now that the initial research-and-development costs of the CD "have been largely amortized and written off," in the words of Elliot Hoffman.

"The record companies are coming around to the fact that they can't always use CDs to their advantage," says Jack Emerson, whose Praxis International management firm handles such clients as the Georgia Satellites and Jason & the Scorchers.

"I think we're seeing a response by record companies," says RCA's Dan Hoffman. "Basically, they're paying CD royalties they can reasonably pay and still achieve respectable margins."

Concert To Cull Top Gospel Music Talent Stathakis' 'Family Reunion' To Air On CBN

BY BOB DARDEN

WACO, Texas A Hollywood producer plans to film a gospel music concert featuring what is believed to be one of the largest group of stars ever assembled for a television program of religious music.

Producer/writer Jonathan Stathakis' "Family Reunion—A Gospel Music Celebration" will feature Ben Vereen, Janie Frickie, Nancy Wilson, Rita Coolidge, Clifton Davis, George Duke, Thelma Houston, Andrae & Sandra Crouch, Albertina Walker, Billy Preston, the Rev. James Cleveland, the Mighty Clouds Of Joy, and other, still-to-be-confirmed acts.

The Christian Broadcasting Network, which claims to reach 37 million cable homes across the U.S., has scheduled "Family Reunion" to run sometime in February in honor of Black History Month.

The concert will be filmed Jan. 28 at the West Los Angeles Church Of God. Proceeds from the invitation-only event will benefit Heads Up—Sing, Spell, Read, And Write, a non-profit organization that combats illiteracy.

Stathakis has been associated with scores of music programs, including "A Tribute To Count

Basie," "Dead Ahead," "Blues Alive," "Brothers Of The Road," and the MTV series "Rock Influences."

The idea for "Family Reunion" came to Stathakis more than a decade ago, when an actor in a movie he was producing invited him to a black church where a gospel group was performing.

"It blew me away," Stathakis says. "And from that experience I began to realize that the roots of all American music came from gospel. As I went on to do other things, I wanted to someday do something to make the public aware of the impact of gospel music on American music. But no matter where I went, there was absolutely no interest, including MTV's 'Rock Influences' series. As soon as I mentioned gospel, they weren't interested."

Finally, while Stathakis was doing some consulting work for the Christian Broadcasting Network more than a year ago, a CBN official expressed an interest in doing just such a special.

Stathakis says he wrote the first treatment, then hired music writer/historian Terri McFadden and Cliff Rocquemore (co-writer and director of the hit musical "The Gospel Truth") to write later treat-

ments. Black Image Award winner Tony Singleterry will direct.

Although the concert was originally to take place at the Hollywood Bowl, both Stathakis and CBN decided instead to go for the more authentic setting of the West Los Angeles Church Of God In Christ, since the interaction between performer and audience is such an integral part of the performance of gospel music.

Andrae Crouch will serve as musical director of the show, and Duke will lead the seven-piece band, which includes Preston.

Stathakis says "Family Reunion—A Gospel Music Celebration" will not be presented like an awards show with a host. Instead, each of the segments will be introduced by an artist who will explain how gospel developed and influenced different genres of music.

"But we're not doing a documentary, either," he says. "Each act/performer will sing three or four songs within that segment. We're shooting this live, concert style."

Stathakis says that with so many major acts committed to "Family Reunion," a number of network and cable organizations have begun to show an interest in the special.

CANADA'S PRAXIS CD PLANT CUTS WORK FORCE

(Continued from page 6)

months. But there is no imminent sign of a deal being reached, so the firm has had to reduce its work force and cut back to four days a week at the Mississauga, Ontario, plant.

Praxis opened nearly 1½ years ago as Canada's first CD plant at a time when demand seemed to exceed supply in North America. Since then, two other Canadian plants have opened, and the North American market has seen several other suppliers emerge. In the financial quarter ended Sept. 30, Praxis lost \$1.3 million. It laid off several employees in the summer.

Like that layoff, the new staff reduction affects mainly plant personnel, although some management-level employees were involved. Senior executives dodged the bullet,

though.

Praxis has hired Andras Research Capital Inc. of Toronto to help find venture capital or business

'There's no doubt we're in an oversupply situation on CDs'

opportunities. Sifton says it may not be necessary to find another partner to bring back the laid-off workers, but "if I felt I knew when they would be coming back, I wouldn't have let them go."

He describes as "tough" the current climate in the CD business,

saying "there's no doubt we're in an oversupply situation."

"Perhaps what we're looking at is a new company or a Praxis America," says Tuxford. He notes that the plant's modular setup, which includes manufacturing "cells" that could be operated exclusively for a major stakeholder in the firm, lends itself to the idea of a joint venture. Some companies may have CD-sourcing requirements but may be unable to invest heavily in a plant's start up, he notes.

Praxis has relied heavily on foreign demand for its operation. Although some major Canadian firms have used it, the main Canadian demand for its product has been among smaller independent companies.

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ENIGMA TO BUY JEM'S U.S. LABELS, DISTRIBUTORSHIP

(Continued from page 4)

Harms case, which requires importers to pay mechanical license fees to publishers on imported records (Billboard, Dec. 12, 1987), has exacerbated the difficulties of bringing in foreign product.

The Jem acquisition caps a breakthrough commercial year for Enigma: In 1987, the label, which sealed a distribution pact with Capitol in 1986, enjoyed platinum successes with albums by the heavy metal act Poison and the Christian metal quartet Stryper.

According to Hein, the Jem assets meet many of Enigma's growing expansion requirements.

"We've always had a desire to grow, and, so far 100% of our growth has come from internal growth," Hein says. "Acquisition is a very good way to support our internal growth."

"We liked the Passport labels," he continues. "We thought they would complement our labels very

well."

Jem's Audion label, which specializes in new age and electronic product, was particularly attractive to Enigma. Says Hein: "We didn't want to launch our own new age or electronic label, but we wanted to partake of that market."

Hein also says, "It's a positive step for us to acquire one of the largest independent distributors in the country." Besides its own labels, Jem distributes some 150 labels, including Sleeping Bag, Fresh, Striped Horse, Frontier, SST, Twin/Tone, Enja, Pro Arte, BYO, Wax Trax, and Beverly Glen.

Hein notes that Enigma wants further marketing control over its Restless label, currently handled by various indie distributors. Nevertheless, he adds, "There will be no move to make Restless exclusively distributed by Jem overnight."

Like Hein, Jem's Scott views the merger of the two organizations as

a natural marriage, one that will allow the collective entity to position itself better in a changing business.

"As the record industry has shrunk, you can see that there are only a few players of consequence in retail in terms of [store] units," Scott says. "We felt that with the changes taking place in the marketplace, for our distribution company to succeed we needed more product."

"Distribution will now be given an injection of product, and the acquisition will put [Enigma] in a position to be able to support the signing of artists better."

There is some irony reflected in the purchase of Jem by Enigma: Hein points out that he, his brother William, and ex-partner Stephen Boudreau started Greenworld Distribution in 1978 "to create a competitor for Jem." He adds that they "used Jem as the model" for the new company.

(Greenworld, which split from

Enigma in 1985 and became a separate entity under Boudreau's ownership, went bankrupt in September 1986.)

During the '70s, Jem experienced the kind of explosive growth that a fledgling company such as Greenworld might have wished to emulate.

Begun as a service that sold domestic albums to college students, Jem began importing foreign LPs in October 1971 and soon became the dominant U.S.-import concern.

Jem started up its first label, Passport Records, in 1973; Passport and PVC, which was founded in 1978, introduced a variety of foreign acts and offbeat U.S. bands to the U.S. market. After going public in 1984, Jem created a group of specialized labels—Passport Jazz, Audion, and, last October, Paradox, which is distributed by PolyGram.

RECORD COS. DEFER MARKETING OF CD VIDEOS

(Continued from page 1)

man, Anita Baker, and the Cure, are set to be released March 8 (Billboard, Jan. 9).

With the release of those five titles, CDV—initially promised to debut last August—will finally become a commercial concern. But there are no indications that the first quarter will see titles by any other major acts.

Emiel Petrone, vice president of marketing for American Interactive Media, the PolyGram-Philips joint venture developing the compact disk-interactive system, says PolyGram plans to launch its titles in "late March or early April." That company was responsible for introducing the CDV concept at last year's National Assn. for Recording Merchandisers convention in Miami.

Several other major labels, however, have no plans to release CDV product in the year's first quarter.

"We've been at work with a number of labels to get at least five titles out, but there is so little equipment out that we'll be holding everything until the second quarter of this year," says David Steffen, senior vice president of sales and distribution for A&M Records.

"Obviously we are looking at it, and we want this thing to happen, but we have no plans for the first quarter," says Lou Mann, vice president of marketing for MCA Records.

A corporate spokesman for

CEMA says that no CDV product is slated for release during the first quarter of 1988.

As for hardware, one had to search for it, but it certainly was on display at the Consumer Electronics Show in Las Vegas Jan. 7-10.

Nowhere near as conspicuous as it was at last May's CES in Chicago—where a reported \$1.5 million was spent exhibiting it—the CDV format was typically found being demonstrated in various hardware manufacturers' suites rather than on the show floor.

Thus, while Sony and Philips showed their CDV-ready players at CES and as Sanyo and Sharp prepared to introduce their own, only 25 CDVs were actually capable of being played. All of them were manufactured solely for promotional purposes.

Therefore, what is being sold in these pre-CDV days and what was being touted repeatedly during all four days of the CES meet was the general merit of the optical disk

"family."

Manufacturers asked retailers to alter their perceptions of the seemingly limitless number of compact disk formats being introduced; all, they were told, were part and parcel of the same software subgroup.

"It's not like the old LaserVision days," says John Messerschmitt, acting director of trade group CD Video, of new hardware capable of playing CDs, CDV, and 8- and 12-inch videodisks. "Then, if there were no LaserVision disks, the thing just sat there and gathered dust. These combination players are CD players first."

There are several reasons for the delay of CDV, says Messerschmitt. One reason, he says, is "business-affairs issues," in which individual record companies have to deal with the contractual difficulties inherent in selling what were originally promotional items to consumers. He also says the technological challenge of placing the video program on the 5-inch disk is "underestimat-

ed."

AIM's Petrone says that recent innovations in optical disk technology can only help CDV's development.

"I think the 3-inch single, if anything, enhances it," says Petrone, "because it's yet another optical disk. Any addition to the optical disk system—be it audio, video, or a combination of same—would just enhance the consumers' confidence in compact disk technology."

Similarly, Messerschmitt holds that Warner New Media's CD+Graphics system (Billboard, Jan. 9), displayed at CES, will enhance CDV's appeal. "The other little problem that CD video had—with the blank screen and the 20 minutes of audio—can be neatly solved by putting the subcode graphics on the audio portion of the CD 5-inch disks," he says.

Assistance in preparing this story was provided by Chris Morris.

STUDIOS' PROTESTS PROMPT CHANGE IN L.A. METRO ROUTE

(Continued from page 6)

"I think maybe we've made enough of a statement here that [the SCRTD board has] reacted favorably," says Paul Camarata, president of Sunset Sound and a coalition member.

In addition to Sunset Sound, businesses that would have been affected by the previous route include Ocean Way Recording; radio stations KIIS, KMPC, KNX, and KUTE; and television stations KCBS, KTLA, KTTV, and KWHY. The latter, a financial-news station, is the only coalition member that would also be affected by the newly proposed route.

Greg Davy, an SCRTD spokesman, confirms that the new proposal is a response to continued objections over the previously proposed route. "There were a number of other organizations representing various interests that complained," says Davy, "but the studios, to be sure, were a major part of it. I think the board of directors and the staff here wanted to respond to that."

Other considerations were involved as well, says Gary Spivack, SCRTD director of planning, including the projected cost of mitigating noise along the Sunset route—which, said many coalition members, was woefully underestimated by the SCRTD.

The cost of the project—the major factor in the city's plans for the new system—should remain roughly the same with the new route, adds Davy. "What we are told is

that it is no more expensive," he says. "But it hasn't been touted as particularly cheaper, either."

A public-hearing date for the new route will be set "sometime in late February," followed by a period of review, says Davy. After that, the board will make its final decision.

"Everybody's kind of taking the reaction, 'Well, I'll believe it when I see it,'" says Sunset Sound's Camarata. "But initially, we think it's wonderful."

IMAGE ENTERTAINMENT LASERDISK PUSH

(Continued from page 6)

laser a more viable format," says Dave Goodman, co-owner of U.S. Video Source, the exclusive distributor of Image product on the East Coast. "I think the studios went with Image because they are taking a new and aggressive attitude toward the business. Their attitude is that competition is good for the business as a whole."

Goodman says that Image is not looking to make a profit from the combination unit it is rolling out. Rather, the company hopes to boost the penetration of the players and thus the demand for the software. Currently, there are roughly 350,000 laserdisk players in use in the U.S.

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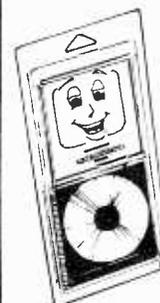


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\$2.49 Tag Follows Other Label Moves MCA Ups Cassette Single \$

BY GEOFF MAYFIELD

NEW YORK MCA has joined the ranks of record companies that are raising the price of cassette singles (Billboard, Jan. 16). The cost of albums may also be affected, as the distributor mulls the possibility of offering slimmer discounts on future deals.

Effective Monday (18), MCA has hiked the cost of cassette singles from \$1.99 to \$2.49, the same price adopted earlier by RCA and Arista (Billboard, Jan. 16).

MCA, like the other labels that have raised the cost of cassette singles, is holding the list price on vinyl 7-inch singles at \$1.99. Capitol's distributor, CEMA, is also keeping a \$1.99 list for vinyl 45s, despite the fact that it moved to a \$2.99 suggested list for cassette singles.

The move on MCA cassette singles marked a singular price adjustment; prices for other product lines have not been changed. The distributor last revamped its cost structure in May (Billboard, May 2), prior to the time that it released tape equivalents of 7-inch singles.

MCA's cassette-single hike was not unexpected. Lou Mann, vice presi-

dent of marketing, acknowledges that his company had been examining a higher tag for the line when RCA and Arista announced their intentions to move to the \$2.49 tag earlier this month.

It appears, however, that the moves made by MCA's competitors may have quickened the pace of the increase. Originally, MCA did not intend to announce the cassette-single hike until the first half of February.

Meanwhile, the distributor might reduce the discount that it offers on major deals. MCA currently tenders a 9% cut for such buys, but one source indicates that the discount may drop to 6%.

Mann declines specific comment on what percentages the company is studying but acknowledges that a change might be in the wind.

"We're constantly re-evaluating what we offer our customers and what impact a lower discount or a higher discount would have on them," says Mann. He adds that MCA is examining the economics of whether it should offer "as healthy a discount as we do." Evaluation of such adjustments, says Mann, are "the only way we can stay competitive."

Kastenmeier: Little Hope For Copycode Legislation

BY STEVEN DUPLER

LAS VEGAS Rep. Robert Kastenmeier, a longtime champion of copyright causes, told a workshop at the recent Winter Consumer Electronics Show here that he does not expect Congress to pass legis-

lation requiring an antiduping device in imported digital audiotape players. And he urged DAT manufacturers to begin shipping the

hardware to the U.S. in an effort to force a fast decision.

Kastenmeier, D-Wis., made his remarks Jan. 8 during a CES workshop titled "Will Congress Kill DAT?"

Also participating on the panel were Rep. Joe Barton, R-Texas, and Ralph Oman, register of copyrights, Library of Congress. Gary Shapiro, general counsel for the Electronic Industries Assn., moderated the discussion.

Barton and Oman agreed with Kastenmeier's declaration that Congress will not legislate against DAT hardware importation. Subcommittees in the House and Senate are expected to vote on two bills requiring DAT decks to incorporate the CBS-developed Copycode system before being imported into the U.S.

Although they anticipate that

the measures will be defeated, the congressmen said the fight on Capitol Hill is likely to be a severe one. "We do expect a very serious battle," Barton said.

Barton and Kastenmeier noted that Congress has never voted to prohibit any new technology from entering the U.S. and said they thought it unlikely that this would change.

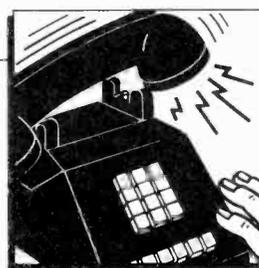
Kastenmeier said Congress may continue to delay taking action indefinitely unless hardware manufacturers force the lawmakers to confront the Copycode issue immediately by marketing DAT recorders in the U.S. as soon as possible.

Elements that might work in favor of the bill's supporters, however, include the huge trade imbalance between Japan and the U.S. and the widespread anti-Japanese feelings the imbalance has helped generate, they said.

All three panelists said they feel it is likely that some sort of compromise will be reached between the recording industry and the hardware makers. This could take the form of a possible 24-month trial period for non-Copycode-equipped recorders to determine their impact—if any—on record company revenues.

Another possibility is the institution of some sort of levy on blank DAT cassettes, recorders, or both.

Both congressmen said they expect the National Bureau of Standards test results of the CBS Copycode system—possibly out in February—to say that the antiduplication technology causes "only minimal degradation" of the audio signal. However, neither congressman feels that such a report would necessarily cause passage of the bill.



Edited by Irv Lichtman

MOTOWN SLOWDOWN?: In the wake of recent executive departures at **Motown Records**, rumors are emanating from within the company that staff cuts at the label are imminent and may have begun as early as Jan. 15. The rumblings of attrition follow the exits of veteran press and artist relations chief **Bob Jones** (Billboard, Jan. 16), national pop promotion honcho **Vicki Leben**, and **Steve Buckley** from a&r. Motown president **Skip Miller** indicates that label "restructuring" is forthcoming but offers no direct comment on the rumored layoffs.

IS THE HONEYMOON OVER?: Street-level reports have it that MCA won't renew its distribution arrangement with **Quantum Records**, formed last year by ex-MTV chief **Bob Pittman** and **MCA Inc.** In a little more than a year of operation, Quantum has released just one album by **Jimmy Davis & Junction** and one 12-inch single by vocalist **Ella Brooks**. Quantum Records is an arm of Quantum Media Inc., which is involved in a number of television projects, including "The Morton Downey Show" and a new cop series called "The Street." MCA's relationship with QMI vis-à-vis the TV projects is said to be untouched by the decision to drop the label. Quantum Records may not be alone for long, though: **Warner Bros.** is rumored to be considering acquiring distribution.

HITS OLD & NEW made 1987 a banner year for **Atlantic Records**. The old hits that contributed to the label's all-time record in business activity included catalog sales in the compact disk format, notes president **Doug Morris**. Last year the company placed 120 classic jazz and rock albums in the laser-read format, including the debut of 18 midpriced CDs. **Genesis**, **INXS**, **Foreigner**, **Levert**, **Debbie Gibson**, and Atlantic's ties with **Island** and **Virgin** were among the newly recorded success stories also cited.

MAKING A MOTION: **Leonard Marks**, **Laura Branigan**'s new lawyer, has filed a motion in U.S. District Court in New York City for a new judgment or trial as a result of losing a jury verdict Nov. 30 after six days of testimony in her breach-of-contract suit against her former manager **Susan Joseph**. Joseph was awarded more than \$500,000 in compensatory damages. "The jury's findings that Joseph fully and faithfully performed her duties and obligations to Branigan is wholly at odds not only with the evidence adduced at trial, but also with governing principles of law," the motion states.

GAME PLAN: Cautiously and quietly, record/tape chains are going back into video games, with several reporting that the **Nintendo** exhibit at **CES** and 50-store **Music Plus**' re-entry into the games market were convincing enough to take action. Industry Goliath **Musicaland** tested Nintendo and **Sega** games—but not **Atari** games and software—in its Detroit stores during Christmas and is ready to roll out games in 50-store waves, according to **Gary Ross**, senior vice president of marketing and merchandising for the 618-unit retail chain. Meanwhile, according to **Activision** president **Bruce Davis**, forecasts of 1988 U.S. sales are well above \$2 billion, and some are talking \$3 billion. Davis notes the category was never abandoned by **Toys R Us** and similar stores, even when video games plunged nearly out of sight in 1985. "There are still a lot of emotional blockages" from the early crash, Davis says. "People still have problems believing video games are back."

"CLIMB EVERY MOUNTAIN": That's what patrons at **Tower Records'** Sunset Strip store will likely be humming on Thursday (21), when a "living billboard" for **David Lee Roth**'s new album "Skyscraper" is unveiled at the West Hollywood, Calif., outlet. Noted mountaineer Roth will be on hand as female models clamber around a "peak" constructed atop the store. Roth's album, set for release by **Warner Bros.** on Jan. 26, features vertigo-inducing graphics depicting Roth scaling a sheer granite wall.

CALL BACK LATER: Track's "what's-happening"

conversations often lead to items, but one such query last week brought about this response from a highly placed industry exec: "It's too early in the year to tell."

AN OUT-OF-COURT SETTLEMENT that would settle a payment schedule between **ASCAP** and **Showtime/The Movie Channel** appeared unlikely at press time. A bench trial to decide the issue began Jan. 11 in a federal court in New York. To Showtime's objection, ASCAP is seeking a payment schedule of 25 cents per subscriber to the cable channel.

NASHVILLE OPENINGS: After years of market and site research, **Tower Records** will open a Nashville record and book store, possibly as early as June. According to a report in the Nashville Banner, the store will be located at 2400 W. End Ave., adjacent to Vanderbilt Univ., in the former site of a clothing store. **Zomba Enterprises**, which owns **Jive Records**, has opened a Nashville office under the general managership of **Mike Hollandsworth**. He formerly held publishing posts at **Dick James Music** and **Rick Hall Music**. Hollandsworth, who reports to **Paul Katz** in Zomba's New York office, says his first goals are to start a strong country music catalog and keep an eye out for potential pop acts for Jive.

FIT TO SERVE: **Denise Austin** has been named a member of the White House Conference for a Drug-Free America by none other than **President Reagan**. Austin, who stars in a series of \$19.95 physical-fitness tapes on the **PPI/Parade Video** tag, is also currently working with MTV on a new antidrug campaign, "Get Fit To Fight Drugs." She also conducts fitness programs for ESPN-TV and NBC's "Today Show" ... Also at Parade, parent PPI chief **Marty Kasen**'s recent trip to Hong Kong to make deals for video features has led to PPI's acquisition of three action flicks from a series called **American Commando**. The titles for the 90-minute efforts, to list at \$59.95, are "Angel's Blood Mission," "Hunting Express," and "Savage Temptation." The firm's **Shelley Rudin** can be contacted for theater distribution and cable rights at 201-344-4214.

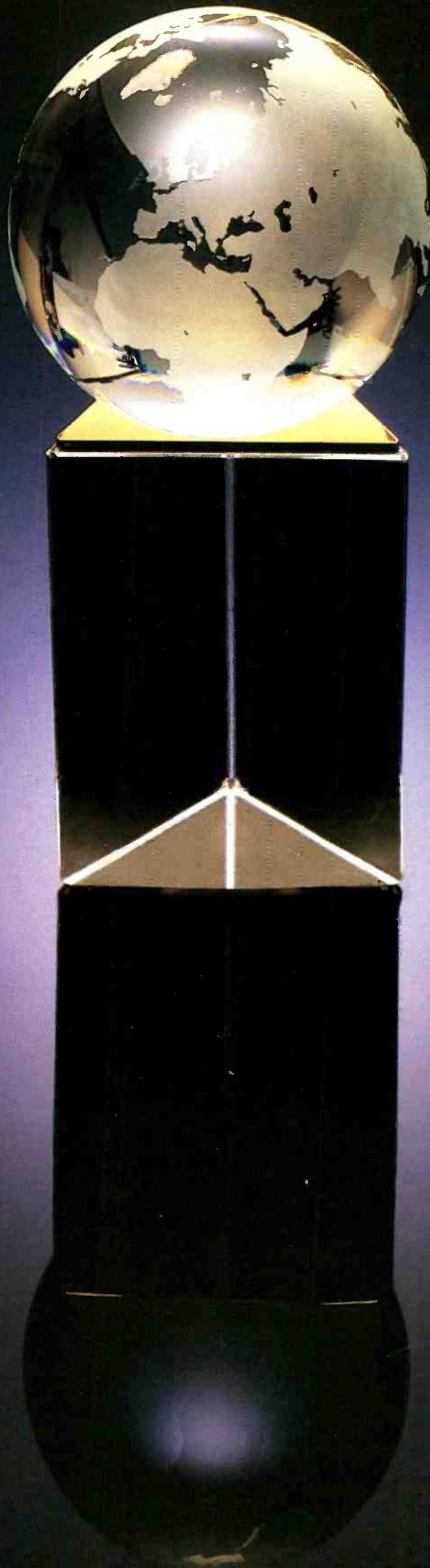
FORMER MTV VJ Martha Quinn has joined host **Mitch Gaylord** as special music correspondent on "Fan Club," a new half-hour interview show.

CHART CALLS: Yes, local calls are being made to 853-5937, which happens to be the title of **Squeeze**'s new A&M hit. Five years ago, folks with the number 867-5309 were getting the business as an aftermath of **Tommy Tutone**'s top-10 song on **Columbia**. What this all means to the phone companies is new phone numbers for the hapless owners of hit exchanges.

ROCKIN' NO-SHOWS: The **Rock On Film** festival at L.A.'s Wilmet Theatre (Billboard, Dec. 26) has not materialized exactly as advertised. A number of rarities promised in the festival flier—including films featuring **Bob Dylan**, the **Velvet Underground**, and **Stiff Records** artists (among them **Elvis Costello**)—were pulled from the festival at the last minute, while "custom" footage of the **Talking Heads** was replaced by two frequently screened **David Bowie** features, and a screening of the **Rolling Stones** feature "Cocksucker Blues" was rescheduled for two weeks after its original slot. A dance that was to have benefited the **American Cinematheque**, which organized the festival, has also been canceled. Cinematheque founder **Gary Essert** says that the cancellations are the results of "misunderstandings" between the festival and owners and distributors of the various features.

POSSIBLE REVERBERATIONS from the Dec. 19 rap-concert deaths at Nashville's Municipal Auditorium led to the cancellation of an Earth, Wind & Fire appearance at the venue, which had been set for Sunday (17). A spokeswoman for Starwood, the promoter, says that lower-than-expected advance-ticket sales convinced Starwood and the group's management that people, blacks in particular, might be reluctant to attend a show at Municipal so soon after the audience stampede that killed two black teen-agers. Starwood, which also promoted an EW&F concert in Knoxville, Tenn., for Jan. 15, concedes that the group's ticket sales in that city were "slow," too, but noted that between 60% and 80% of ticket sales to black concerts are last-minute walk-ups. Its Jan. 28 Def Leppard concert date at Municipal was 75% sold out by Jan. 13, Starwood says.

The Billboard team provides complete coverage of Winter CES, pp. 1, 3, 79, 81



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