

# Billboard

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NEWSPAPER

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VIDEO  
STARTS

ON PAGE 40

VOLUME 99 NO. 51

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

December 19, 1987/\$3.95 (U.S.), \$5 (CAN.)

## Peso Plunge Hurls Parallel Imports Across U.S. Border

BY CARLOS AGUDELO

**NEW YORK** The latest devaluation of the Mexican peso has sent new shock waves north of the border, renewing the fear that imported records and counterfeit product—already a significant problem in the U.S.—are going to flood the troubled Latin music marketplace.

**A SPECIAL BILLBOARD ANALYSIS**

The Nov. 17 plunge of the peso, which declined in value from 1,700 to 2,700 per dollar in two days, has exacerbated the enormous pressure being faced by record companies and manufacturers, who have to compete with imported product

priced as much as 100% less than records and tapes manufactured in the U.S. Those records comprise almost all new releases of major artists currently recording for Latin subsidiaries of U.S. companies as well as many records put out by small- and medium-size independent companies

(Continued on page 71)

## Vestron Poised To Ship Disputed Title 'Platoon' Peace Talks Set Truce

This story was prepared by Al Stewart in New York and Jim McCullough in Los Angeles

**NEW YORK** Vestron Video has won its fight for the home video rights to "Platoon" and is planning to release it as "quickly as possible"

At press time, informed sources said HBO Video was close to surrendering its rights to the film as the result of an out-of-court settlement. Under the terms of the agreement, Hemdale Film Corp. will reportedly reimburse HBO Video for the money it spent to market the film.

Hemdale officials were unavailable for comment at press time.

The settlement conference was initiated by Hemdale after a court concluded Nov. 20 that Vestron had made "an adequate showing of a likelihood of success" in its suit against HBO (Billboard, Dec. 5).

Al Rubin, Vestron's vice president of marketing and sales, said at press time that a settlement in his company's favor was imminent. "The court has obviously found in our favor. Now it's a matter of delivering finished copies to the market as quickly as possible."

Rubin is unsure as to whether Vestron will market cassettes already manufactured by HBO Video

(Continued on page 74)

## U.K. Shipments Soar On CD Strength

BY PETER JONES

**LONDON** U.K. manufacturer shipments of recordings, led by the power of the compact disk, increased by 19% for the year ending in September.

Total trade delivery values for

the 12-month period totaled some \$880.9 million, compared with the total of \$737.8 million for the year ending September 1986, according to a report by the British Phonographic Industry. BPI says the survey "reveals a picture of continued steady growth over the year."

Using an exchange rate of \$1.80 to the pound sterling, the July-September quarter showed a total trade delivery value of \$217 million, up 21.4% from the third quarter of 1986.

CD remained a "strong growth" (Continued on page 76)

## Prices Up For Japanese Audio Products In '88

BY STEVEN DUPLER

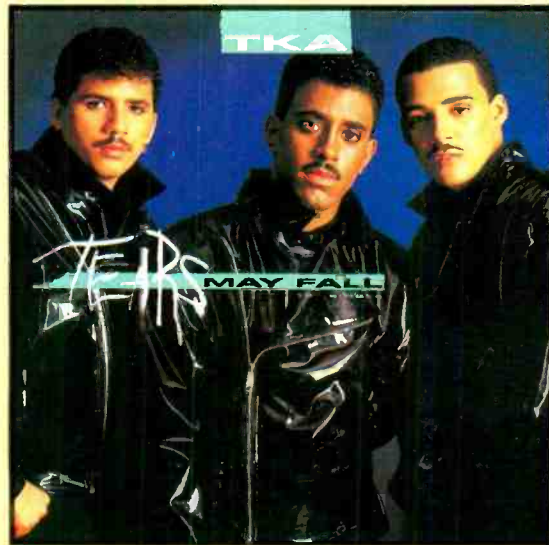
**NEW YORK** U.S. consumers will pay significantly more in 1988 for many Japanese-manufactured audio hardware and software products because of the steady decline of the U.S. dollar over the past year.

Maxell Corp., TDK Electronics Corp., and Sony Magnetic Products Co. all say they will raise consumer audiotape prices by 15%-20% in the first quarter of next year. In addition, Sony Corp. of America says it plans to increase prices of most of its consumer and professional hardware 5%-7%.

Fuji Photo Film USA, which produces audio and videotape, says it is

(Continued on page 76)

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"TKA's 'Tears May Fall' has already generated tremendous phones and we're expecting huge sales," Steve Ellis, WQHT, N.Y. TKA's biggest record yet. Lots of customer requests," Ana Armington, buyer, Tower Records, N.Y. "My #1 club record" D.J. "Little" Louie Vega, Hearstrob, N.Y. "Tears May Fall" (TB907), the brand new single from TKA's debut album SCARS OF LOVE. Get it now on Tommy Boy LP, cass. and CD (TB1011).



One of the most successful debuts of 1987 was MILES JAYE. "Let's Start Love Over" reached Top 5 on the Urban Contemporary Singles Chart. Look for the new single "I've Been A Fool For You" shipping in early 1988. From one of 1987's most talked about artists... MILES JAYE! Available on Island Records, Cassettes and Compact Discs.

## CBS Pacts For New Acts Ire Pubs, Writers

BY JEAN ROSENBLUTH

**NEW YORK** Music publishers and artists' attorneys are up in arms over provisions that CBS Records is adding to its contracts for new artists. One requires an artist to relinquish his synchronization rights to "motion pictures and other audiovisual works," for which "CBS will not be required to make any payment."

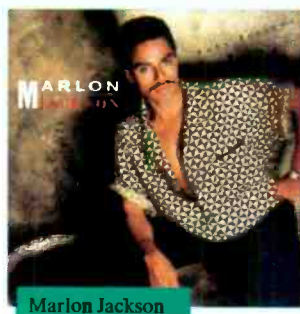
Another, brand-new provision compels an artist/songwriter to give up his—and his publisher's—right to license the use of a controlled composition in a television or radio advertisement without "CBS' prior written consent, which it may

(Continued on page 74)

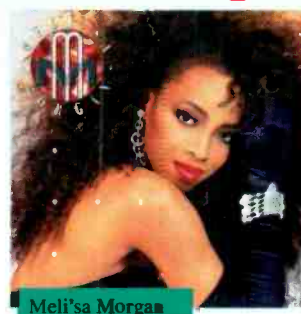
## This Christmas, Let's Wipe Out Silent Nights.



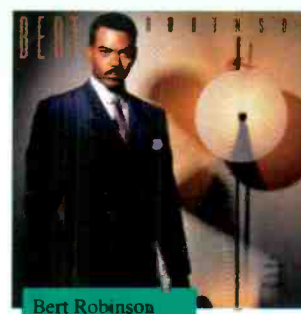
4 By Four



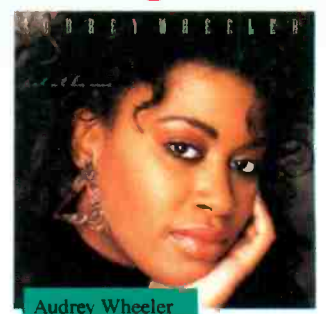
Marlon Jackson



Meli'sa Morgan



Bert Robinson



Audrey Wheeler

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VOLUME 99 NO. 51

December 19, 1987

## Nelson Lays Off 20 Workers

Mounting financial woes, fueled by a lack of hit titles this year, have forced the layoff of 20 employees at Nelson Entertainment. The video arm's parent company posted a \$9.3 million loss during the first nine months of the year, with the bulk of the losses attributed to Nelson Entertainment. Home video editor Al Stewart reports. **Page 4**

## ENTERTAINMENT STOCKS AFFECTED

If the entertainment industry is resistant to a gloomy economic outlook, you wouldn't know it from the stock market. Music and video stocks are feeling the aftershocks of Wall Street's Black Monday. Financial editor Mark Mehler takes a survey of the market. **Page 63**

## EMI SELLS CAPITOL TAPE OPERATION

After several failed attempts to sell off its Capitol magnetic tape manufacturing division, EMI Music Worldwide is closing down its operation. Technology editor Steven Dupler reports on the causes. **Page 45**

## A&M Tops Billboard's Yule Sales Chart

It's a very special Christmas for A&M Records, as this year's Christmas Albums chart clearly indicates. A&M and its affiliates have seven of the top releases, including the No. 1 "A Very Special Christmas" album, on the chart of the season's top 30 best-selling albums. **Page 73**

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# WEA Intl Eyes East Bloc Markets

## Lack Of Hard Currency Is Problem

BY KEN TERRY

NEW YORK As Soviet bureaucrats wooed U.S. businessmen in Washington during last week's superpower summit, WEA International was quietly moving to in-

crease its share of the relatively small but potentially vast market for prerecorded music in Eastern Europe. According to a company representative, "We are exploring ways of having our catalog distributed in Poland and Russia."

While the WEA spokeswoman declined to elaborate, a source close to the company says openings to Poland and other Eastern European countries are "very possible." WEA now has licensees in Yugoslavia, Czechoslovakia, and Hungary.

Fairly detailed discussions have been held between WEA and the Poles, the source says. "There was an exchange of views on the possibility of licensing in Poland," he notes. "But nothing was finalized."

WEA also made an overture to Melodiya, the state-run Soviet record company, earlier this year, but the discussion was limited to generalities. WEA would not reveal whether subsequent talks have been held.

Nevertheless, Melodiya applied in October for membership in the International Federation of Phonogram and Videogram Producers, and IFPI president Nesuhi Ertegun says this is "an important step" that will have a positive effect on opening up the Soviet Union to all record companies. "It shows [Melodiya] is interested in becoming a member of the world record community," he continues.

State-run record labels from Poland and Bulgaria also applied for IFPI membership at the group's October meeting in Prague, and IFPI

(Continued on page 76)

## Audience Sentiment Makes 'Dear Mr. Jesus' A Pop Hit

BY KIM FREEMAN

NEW YORK Nine-year-old Sharon Batts is causing a major commotion with her antichild-abuse record "Dear Mr. Jesus." The once-obscure Christian record debuts on the Hot 100 chart this week at No. 82.

Taken from a year-old Christian album released by the PowerVision label subsidiary of volunteer group PowerSource, the song was resurrected by WRBQ-FM "Q-105" Tampa, Fla.'s Q-Morning Zoo roughly a month and a half ago in response to several local incidents of child abuse (Billboard, Nov. 28).

At that time, the song was also drawing incredible requests for

WHTZ "Z-100" New York, and since then "Dear Mr. Jesus" has converted many of the country's programmers, all of whom have stories of listeners calling in to admit having abused their kids and pledging to quit.

A typical story of the record's impact comes from KCPW "Power 95" Kansas City PD Dene Hallam, who says the record has pulled more requests in a 90-minute period than past No. 1 request records have pulled in an entire week.

In addition to airplay requests, many calls are from those desperately seeking to buy the song. When interviewed three weeks

(Continued on page 77)

## 'We Don't Have A Traffic Builder'

# Music Retailers In Subdued Celebration

BY CHRIS MORRIS

LOS ANGELES As the Christmas selling season continues, record retailers aren't singing the blues—but they aren't crooning the Hallelujah Chorus, either.

Chains contacted following the second weekend of Yule sales (Dec. 4-6) cite either slight increases in volume over last year's peak preholiday period or flat sales rates.

A factor frequently cited by retail personnel as a contributor to stagnant sales is the absence of a major piece of product to create excitement among consumers.

"We've had pretty decent sales and pretty decent items," says Lew Garrett, vice president of purchasing for North Canton, Ohio-based Camelot Music. "What we're missing is a real key item." (Billboard charts the top Christmas albums, page 73.)

While Garrett notes that albums by Michael Jackson, Bruce Springsteen, and Whitesnake have been consistent performers, none of them can compare with last season's Springsteen live box or Bon Jovi's "Slippery When Wet," he says.

"We don't have a traffic builder," Garrett states, adding that Camelot sold twice as many Bon Jovi pieces as any single major item this year.

"We're flat—we're where we were a year ago," Garrett says of the 219-store chain's sales this season.

"Things are looking good overall," says Bruce Imber, vice president of operations for the 73-store Elroy Enterprises/Record World chain, based in Roslyn, N.Y. "Things are supposedly better in the Northeast than in the rest of the country. So far we're happy."

Yet, while reporting volume gains of 10% over last year's holiday sales, Imber concurs with Garrett that there's no superhot item this year.

Volume at Rose Records' 16 Chicago-area stores "looks a little bet-

(Continued on page 73)

# Video Stores Report Gains As Promos Draw Business

BY EARL PAIGE

LOS ANGELES Strong—though not outstanding—rental and sales action is continuing beyond Thanksgiving for video specialty chains and single-store operators.

Numerous stores report increased rental action thanks to traffic generated by sell-through promotions.

"We're seeing customers who didn't know who we were," says David Ballstadt, president of the nine-store Adventures In Video chain in Minneapolis. Seasonal volume at the chain is up 10% overall, despite the closing of one store since last year's holiday season.

Ballstadt says his chain sold 650 movies over the Dec. 4-6 weekend, with most of the sales on children's titles. "It's still a kid's Christmas," he says.

Even modest gains in total revenues over a year ago of 10% or less please some store operators. Gary Messenger, president of Durham, N.C. based-North American Video, says his 15-store web was "predicting flat sales." At Messenger's outlets, business is up 8% at stores that existed last year; total revenues are up 13%.

Among the other chains still waiting for Christmas 1987 to kick in is RKO Warner Theatres Video, which has 21 stores in the Greater New York area. Louis Parks, the company's senior executive vice president, reports that volume is "up marginally," about 10%.

"Netting it out, Christmas does not seem in the air here yet," he says.

Buyers at some chains are eyeing the week-to-week action carefully, in anticipation of the large open-to-buy allocations necessary for upcoming January releases.

At 90-unit store operator and

(Continued on page 73)

# Founder Charged with Breach Of Contract New Adventureland Sues Ehman

This story was prepared by Chris Morris in Los Angeles and Geoff Mayfield in New York.

LOS ANGELES In the latest twist in the trouble-plagued history of video franchiser Adventureland, founder and former chief executive officer Martin Ehman has been sued by the chain's new ownership for allegedly violating his employment contract and undermining the company's ability to do business.

New Adventureland Video Inc., which originally operated as RKO Warner Theatres Video International Inc., filed suit against Ehman on Dec. 1 in U.S. District Court for the Southern District of New York.

According to the document, New Adventureland is suing Ehman "for breach of an employment agreement, covenant not to compete and duty of loyalty and good faith, for impairing New Adventureland/RKO's good will and good name, for publishing disparaging statements and for intentional infliction of economic harm."

Ehman could not be reached for comment about the suit.

The five-count action seeks a total of \$2.75 million in compensatory and punitive damages, plus an amount "equal to all compensation, benefits, mortgage payments, and perquisites [Ehman] received as an employee and officer of New Adventureland/RKO for the period of his disloyalty."

In the court document, New Adventureland claims that Ehman en-

tered into a three-year contract that would pay him a salary of \$125,000 a year, plus 5% of the chain's adjusted net cash operating profits and 5% commission on the sale of new franchise locations. The suit further alleges that RKO had agreed to pick up the \$80,000 mortgage on Ehman's personal residence.

New Adventureland is also asking the court to rule that Ehman breached his employment agreement, which would open the way to

terminating his contract with the company.

New Adventureland is affiliated with RKO Warner Theatres Video, which operates more than 20 superstores in the metropolitan New York area.

In May, RKO, the New York-based subsidiary of ALMI Group, bought the Salt Lake City-based Adventureland network, which the current lawsuit says consisted of  
(Continued on page 77)

## Nelson Entertainment Lays Off 20 Staffers

BY AL STEWART

NEW YORK Mounting financial woes, fueled by a lack of hit titles this year, have forced the layoff of 20 employees at Nelson Entertainment.

The video arm's parent company, Nelson Holdings International, posted a \$9.3 million loss during the first nine months of the year, with the bulk of the losses attributed to Nelson Entertainment.

Calling the layoffs "unfortunate but entirely necessary," Reg Childs, Nelson Entertainment's president and chief operating officer, says the company will move away from offering a "broad mix

of video titles" and market "a more select lineup of A-title motion pictures."

During the course of 1987, Nelson's top-selling A-title release was "Labyrinth," which reportedly sold 150,000 units. Only two other Nelson titles, "The Name Of The Rose" and "River's Edge," are said to have approached the 100,000 mark in 1987.

In 1988, the company plans to release "The Princess Bride," a film that is expected to gross over \$30 million at the box office before its video release, as well as "The Last Emperor," "Hope And Glory," and "The Whales Of August."  
(Continued on page 73)



**Platinum Exposure.** Arista artists Exposé are congratulated by label brass for the platinum certification of their debut album, "Exposure." Shown are, from left, back row, Clive Davis, president; Don Ienner, senior vice president, marketing and promotion; and Roy Lott, senior vice president, operations. Front row, Exposé members Ann Curless, Gioia Bruno, and Jeanette Jurado.

## EXECUTIVE TURNTABLE

**BILLBOARD.** Arty Simon joins Billboard's sales staff as account executive, responsible for the pro audio territory, based in Los Angeles. Simon was marketing director of Trax Magazine. Also at Billboard in Los Angeles, Collette Kreins, who was responsible for pro audio accounts, becomes account executive, video.

**RECORD COMPANIES.** BMG Music International names Arnold Bahlmann senior vice president of Central Europe, based in Munich, West Germany. He was senior vice president of operations for Bertelsmann Music Group.

Warner Bros. Nashville makes the following promotions: Martha Sharp



SIMON

KREINS

BAHLMANN

SHARP

to senior vice president of a&r; Paige Levy, director of a&r; Doug Grau, a&r manager; Gregg Brown, a&r representative; and Wanda Collier, a&r coordinator. Sharp was vice president of a&r. Levy was director of production and development.

A&M Records in Los Angeles names Jesus Garber vice president of r&b promotion. He was director of black music marketing for the label.

Larry B. Davis is promoted to director of national promotion, black music, for Epic/Portrait/CBS Associated Labels in New York. He was black music local promotion manager in the company's Mid-Atlantic branch.



LEVY

GARBER

DAVIS

ROBINSON

In a restructuring and expansion of its marketing division, EMI Music International makes the following appointments in its North American office: Suzie Rome-Kaplan and Jaye Riggio as directors of artist and product development, international marketing, based in Los Angeles and New York, respectively; Miles Braffett, manager of administration; and Jaymie Flaherty, supervisor, business affairs. Rome-Kaplan joins from David Bowie's Glass Spider tour, where she was responsible for show publicity and hospitality coordination. Riggio was assistant to Jack Satter, vice president of national promotion for EMI-Manhattan. Braffett was part of the label's management training program. Flaherty was with American Hospital Supply.

Elektra Records appoints Mitchell Krasnow Chicago a&r director. He was with the label's international a&r staff in London.

David Haley becomes director of promotion for the Mid-South/Midwest region at MCA Records Nashville. He was manager of promotion for the company.

Arista Records names Sandy Jones associate director of r&b/artist development and Mike Sikkas manager of West Coast a&r. Jones was upped from manager of r&b artist development and publicity. Sikkas joins from the Dick James Organization, where he was creative manager in charge of  
(Continued on page 70)

## Billboard's Roger Littleford Dead At 76 Founder's Grandson Edited Magazine For 20 Years

NEW YORK Roger S. Littleford, former editor of Billboard magazine and grandson of the founder, William H. Donaldson, died of cancer Dec. 5 at his home in Naples, Fla. He was 76.

Littleford joined Billboard in 1933 after attending the Univ. of Wisconsin. He served in various editorial positions in the company's Chicago and New York offices until early in World War II, when he enlisted in

the Army Air Corps.

Immediately after training as one of the nation's first radar officers, he shipped out to the South Pacific, where he served until the war's end.

Captain Littleford rejoined Billboard in late 1945 in Chicago, but soon transferred to New York as Billboard's chief editorial officer. He held the post until November 1966, when he suffered a near-fatal accident, that severely curtailed his

activities and led to his early retirement to Naples in 1972.

Littleford's years as editor of Billboard saw major developments in the music industry, including the introduction of the long-playing record in 1948, the dawn of the rock'n'roll era in the mid-'50s, the advent of stereo in 1959, and the British invasion of the '60s.

Under Littleford's direction, the magazine responded to the music industry's growth, gradually dropping coverage of other forms of entertainment and emerging as the trade's foremost newsweekly. The conversion to a music-only publication became complete in January 1961, when coverage of the outdoor amusement industry was split off from Billboard into a new publication, Amusement Business.

It was also during Littleford's tenure that the Billboard charts were developed in their current form, including the Hot 100, which debuted in 1955.

Other changes were more subtle. In 1950, Billboard switched from a magazine format to the current five-column tabloid newspaper format. And in 1963, the magazine went to coated stock, allowing for the quality reproduction of four-color photos.

Littleford is survived by his wife, Yvonne; two sisters, Mrs. Jane L. Stegeman and Mrs. Marjorie L. Ross, both of Fort Thomas, Ky.; and a brother, William Donaldson Littleford, of Roslyn Harbor, N.Y.

## Goldman Joins Personics; Firm Readies Taping Test

BY DAVE DIMARTINO

LOS ANGELES Elliot Goldman, former president and CEO of RCA/Ariola Records, has joined the board of directors of in-store taping group the Personics Corp.

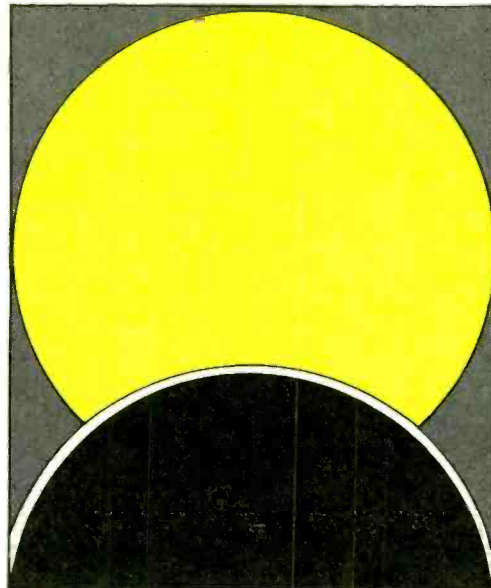
Goldman joins the Menlo Park, Calif.-based company just a few weeks prior to its initial technical-testing rollout, slated to take place Jan. 15 in several San Francisco Bay-area record stores.

The Personics units—which will produce custom-made prerecorded audiocassettes to order—have also become commercially available this week, says Charles Garvin, president of the firm. Since

the company originally announced its formation (Billboard, May 9), two features have been added to the machines: a faster recording time and a listening post for potential consumers to hear the company's prerecorded wares.

Coinciding with Goldman's arrival on board is Personics' announcement of the raising of an additional \$4.5 million of investment capital, which, says Garvin, has not only supported initial rollout, but helped push the company's research and development elements "on or ahead of schedule."

Garvin says that since joining the company's board, Goldman  
(Continued on page 77)



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# Chrysalis Buys Into Record Plant Acquires 50% Of L.A. Studio For \$2 Mil

NEW YORK Chrysalis Group PLC, the U.K.-based parent of Chrysalis Records, has acquired 50% of the Record Plant recording studio in Los Angeles.

The approximately \$2 million deal, signed Dec. 8, gives the international record, music, and entertainment conglomerate a partnership in one of the most important album, soundtrack, and film-score production facilities in the U.S.

The Record Plant acquisition is not Chrysalis Group's first foray into the recording studio business: The company operates a facilities division chaired by famed producer George Martin, which oversees London-based recording operations AIR Studios, Wessex Studios, and Audio International.

The company also either owns or

has interest in television facilities company AIR TV; Scansat, a satellite transmission company; and REW, an audio/video equipment rental firm.

"Chrysalis had been looking for a West Coast-based studio," says Chris Stone, who remains in place as president of Record Plant. "They have an a&r office out here, and they're increasing their re-recording activity as well. We fit the bill."

Stone says the influx of Chrysalis capital will allow Record Plant to branch out, although specific plans have not yet been made. "For several years, we have been moving more and more into audio-for-video and film work," Stone says, a change in direction that inspired Stone to move Record

Plant's scoring operations about two years ago from its original Third Street location to its current home on the Paramount film studios lot. The studio also has a facility on Sycamore Street.

"We'll probably continue to expand our audio-for-video work and move even more heavily into film postproduction," says Stone.

Martin says that he expects to see more Chrysalis Records album projects coming into Record Plant as well.

The studio's official name now changes to Record Plant, a Chrysalis Group PLC company.

STEVEN DUPLER



Rit's A Hit. GRP artist Lee Ritenour, left, relaxes backstage after one of his recent sold-out appearances at New York's Bottom Line. Larry Rosen, co-president of GRP, is shown at right.

## Robinson Takes World View As EMI Publishing Chief

BY PETER JONES

LONDON Irwin Robinson, just named president and chief executive of EMI Music Publishing Worldwide, sees the merger of Chappell Music with Warner Bros. Music as more of a challenge than a threat.

"It poses both problems and opportunities," says Robinson, who headed Chappell's U.S. unit for 10 years before leaving to accept his new slot. "When a company is as big as Warner-Chappell combined, it's difficult to fight the resources

they have. Nonetheless, it could be difficult to keep the personal approach with acts and writers when you're that big."

Before the merger, Robinson rated Chappell as No. 1 in the world in size, with Warner Bros. second and EMI third. "No. 2 has now been eliminated, and No. 1 is quite far away from us, the new No. 2. It's not realistic to say I can raise EMI to the same size, and it wouldn't be worth the cost. We'll shorten the distance between first and second place over a period of time, and

(Continued on page 74)

## NAB Fights To Block Fairness Doctrine, Tax

BY BILL HOLLAND

WASHINGTON The National Assn. of Broadcasters is leading a last-ditch effort to block pending legislation that would codify the fairness doctrine and slap a tax on station-sale transfers.

Just last month, broadcasters were cautiously optimistic that they had defeated the measures, but now they find themselves in an uphill battle following recent actions in the House and Senate.

The NAB thought it had blocked in committee a Senate measure that

was attached to the Budget Reconciliation Bill, which would codify the fairness doctrine and also place a 2%-5% tax on station-sale license transfers, but a parliamentary maneuver by sponsor Sen. Ernest Hollings, D-S.C., Commerce Committee chairman, has changed all that.

Hollings convinced other legislators that the items be considered alongside the modified "summit-agreement" proposal, from which the broadcast items were omitted. The NAB now must try and per-

(Continued on page 76)

## Cover Designer Won Many Awards Marvin Schwartz Dies

NEW YORK Marvin Schwartz, who created thousands of album covers in his 38-year career at Capitol/Angel Records, died Dec. 3 of cancer at Cedars-Sinai Medical Center in Los Angeles. He was 63.

Schwartz, who battled cancer for two years and continued his design work for Angel Records until Nov. 5, his last day in the office, was a four-time Grammy winner with 10 nominations; a 26-time honoree of the Society of Illustrators; a 10-time

recipient of the American Institute of Graphic Arts annual award for outstanding art direction; and an eight-time recipient of the Music Publishers' Assn. award for graphic excellence. A member of the first board of directors of NARAS, the recording academy, Schwartz was art director for the Grammy Awards trophy itself.

"Marvin was, without question, the most accomplished and influen-

(Continued on page 71)

## Brat Pack Attacks Pop Album, 45 Charts, But Old-timers Offer Stiff Competition

THE NEW CROP of teen pop stars is burning up the charts. Tiffany's self-titled debut album leaps seven notches to No. 6 on the Top Pop Albums chart, becoming the first album by a solo teen star to crack the top 10 since **Shaun Cassidy's** "Born Late" in January 1978. Cassidy was 18 at the time, whereas Tiffany is just 16. The last younger teen stars to land top 10 albums were **Donny Osmond** and **Michael Jackson**, who were both 14 when they scored in 1972 with "Portrait Of Donny" and "Ben," respectively.

Additionally, Tiffany's "Could've Been" leaps 14 spots to No. 24 on the Hot 100. It's a good bet to become her second consecutive No. 1 hit, following "I Think We're Alone Now," which topped the chart in November. That would make Tiffany the first female teen star to have back-to-back No. 1 hits since 15-year-old **Brenda Lee** did it in 1960 with "I'm Sorry" and "I Want To Be Wanted."

But the teen phenomenon isn't confined to Tiffany. **Debbie Gibson** jumps two notches to No. 4 on the Hot 100 with "Shake Your Love," three months after she reached No. 4 with "Only In My Dreams." Gibson, who is also 16, is the first teen singer to register back-to-back top five singles since **Andy Gibb**, who was 19 when he did it in early 1978. The last younger teen star to land back-to-back top five hits was **Michael Jackson**, who was just 13 when he scored with "Got To Be There" and "Rockin' Robin" in early 1972.

And **Glenn Medeiros**, the 17-year-old singer who had a top 20 hit earlier this year with "Nothing's Gonna Change My Love For You," returns to the Hot 100 at No. 94 with "Lonely Won't Leave Me Alone."

There's even a preteen singer on the Hot 100: a 9-year-old girl identified only as **Sharon**, who sings the **Power Source** single "Dear Mr. Jesus." That tear-jerker about child abuse enters the chart at No. 82. (See story, page 3).

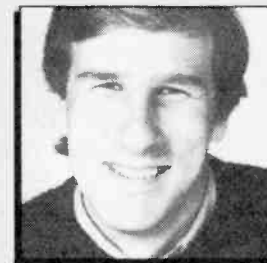
**FAST FACTS:** While this has been a great year for teen hitmakers, it's also been a good year for veteran acts. Two of the artists in the top 10 on this week's Hot 100—**George Harrison** and **Steve Winwood**—first cracked the top 10 more than 20 years ago. Five other acts that landed their first top 10 hits more than 20 years ago have returned to the winner's circle this year: **Smokey Robinson**, **Herb Alpert**, **Bill Medley**, **Aretha Franklin**, and **Starship**.

The "Dirty Dancing" soundtrack holds at No. 1 on the Top Pop Albums chart for the sixth week. That's the longest any soundtrack has held the top spot since **Prince's** "Purple Rain" logged 24 weeks on top three years ago. It's the longest that any RCA album has

stayed at No. 1 since the "Hair" original cast album had 13 weeks on top in 1969.

**Jimmy Iovine's** "A Very Special Christmas" compilation benefiting the Special Olympics jumps four notches to No. 22, becoming the highest-charting Christmas album since **John Denver's** "Rocky Mountain Christmas" hit No. 14 in 1975. Another Denver album—"A Christmas Together" (with the **Muppets**)—reached No. 26 in 1979.

**Sting's** "... Nothing Like The Sun" drops to No. 11 on the Top Pop Albums chart. The album spent just four weeks in the top 10, compared with 19 weeks for the ex-Police man's 1985 solo debut, "The Dream Of The Blue Turtles." **Prince's** "Sign 'O' The Times" also logged just four weeks in the top 10 earlier this year. The likely reason: They're double albums in



by Paul Grein

a single-album world.

Roger's "I Want To Be Your Man" jumps to No. 1 on the Hot Black Singles chart and to No. 31 on the Hot 100. Roger topped the black chart in 1981 with a remake of "I Heard It Through The Grapevine," but crossover success eluded him: "Grapevine" peaked at No. 79 on the Hot 100. It's ironic that Roger is achieving this pop breakthrough at a time when other, more established black acts are having trouble crossing over. Foremost among them: **Earth, Wind & Fire**, whose former No. 1 black and dance hit "System Of Survival" has taken eight long weeks to climb to No. 60 on the Hot 100.

And **Men Without Hats** can no longer be called Men Without Hits. "Pop Goes The World" jumps to No. 40 on the Hot 100, becoming the Canadian group's first top 40 hit since their 1983 technopop smash, "The Safety Dance."

**WE GET LETTERS:** Rob Moser of Greer, S.C., notes that **Debbie Gibson's** "Only In My Dreams" is the longest-charting single of 1987 on three different charts. It spent 28 weeks on the Hot 100, 18 weeks on the Hot Crossover 30, and 33 weeks on the Hot Dance Music 12-Inch Singles Sales chart.

Mike Perini and Mike Zeiger of Ypsilanti, Mich., note that **Elton John's** "Candle In The Wind"—which jumps to No. 18 on the Hot 100—sets a new record for the longest gap between a song's introduction and its entry into the top 20 (by that same artist). The song first appeared more than 14 years ago on "Goodbye Yellow Brick Road."

Larry Freda of Maplewood, N.J., notes that six of the artists in the top 10 on the Hot 100—and eight of the acts in the top 20—first hit the top 10 as part of groups. See if you can spot them yourself.

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Billy Ocean  
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**Jazz**  
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Sandi Patti  
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1. Entry forms are available in specially marked packages of TDK audio cassettes or while supplies last, at participating TDK dealers. Entry forms may also be obtained by sending a stamped, self-addressed envelope to TDK/Billboard Song Contest, P.O. Box 69200, Los Angeles, CA 90069.

2. To enter the TDK/Billboard Song Contest, send the following items, postage prepaid, to TDK/Billboard Song Contest, P.O. Box 69200, Los Angeles, CA 90069:

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- B. One audio cassette recording of the contestant's song.
- C. One copy of the song's lyrics typed or printed legibly in English. (In Latin category lyrics may be in Spanish, in Jazz category lyrics not required.)
- D. A check or money order or approved credit card in the amount of \$15.00 (U.S.) payable to TDK/Billboard Song Contest. Contestant's name and song title must appear on each item.

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5. The contest is open to any person who has averaged less than \$5,000 in total royalties from published music since 1982. The song must be the original work of the contestant, but the contestant need not have registered a copyright for the song. Employees of TDK Electronics Corporation, Billboard Magazine, Billboard Publications, Inc., J.A. Halsey and Associates, Inc., Capitol Records and Ventura Associates, Inc. and their affiliated companies and their advertising, public relations, and promotional agencies and their immediate families are not eligible.

6. Winners will be selected by the Billboard Blue Ribbon Panel under the supervision of Ventura Associates, Inc., an independent judging agency, whose decisions in all matters relating to the contest are final. A contestant may enter his song in any one of seven categories: Rock, Pop, Gospel, Jazz, Latin, Rhythm and Blues, and Country. All entries

#### OFFICIAL RULES

will be judged on the basis of the following criteria: Originality, Lyrics, Melody, and Composition. A series of preliminary panels supervised by song-writing professionals will select semi-finalists for consideration by the Billboard Blue Ribbon Panel composed of professional songwriters and music industry personnel which will select the major prize winners. The preliminary panels also will elect alternate semi-finalists if necessary. The Billboard Song Contest reserves the right to change panels and criteria. Each category will be judged by specialists from that category of music. Winners will be selected before May 1, 1988. Winners will be notified by mail. All prizes are not transferable and are not redeemable for cash or other goods. Taxes on all prizes are the sole responsibility of winners. The contest is void where prohibited by law.

7. Semi-finalists will be required to sign and return an Affidavit of Eligibility and Release and sign a license agreement within 15 days of the date of notification of their selection as semi-finalists. The Affidavit will include a statement that the winner's song is his original work and that he owns all rights to the song. Failure to sign such affidavit and license agreement or the provision of false or incomplete information therein will result in immediate disqualification. In the event of disqualification, an alternate semi-finalist will be selected in accordance with Paragraph 8.

8. By submitting a completed entry package, the contestant grants TDK/Billboard an exclusive license to use, reproduce, perform, record, and broadcast in any manner, and to authorize others to use, reproduce, perform, record and broadcast in any manner, the song entered, for a period commencing on the date the entry is received by TDK/Billboard and continuing until the latter of (a) the date on which the Song Contest is released or (b) three (3) months from the date on which the winner is selected. During such period, the contestant shall not authorize or permit any other person or entity to utilize such song in any manner.

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10. A list of major prize winners may be obtained by sending a stamped, self-addressed envelope to TDK/Billboard Song Contest, P.O. Box 69200, Los Angeles, CA 90069.

11. I certify that neither I nor any member of my immediate family is employed at TDK Electronics Corporation, Billboard Magazine, Billboard Publications, Inc., J.A. Halsey and Associates, Inc., Capitol Records, Ventura Associates, Inc. or their affiliated companies or advertising, public relations or promotional agencies. I certify that I have read and understand the TDK/Billboard Song Contest Official Rules and I accept the terms and conditions of participation in the TDK/Billboard Song Contest as stated in such Official Rules.

12. If entrant is under 18 years old, the signature of a parent or guardian is required.

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BB 1219



**Editorial**

**The U.S. Should Join The Berne Convention**

FOR THE PAST century, the Berne Convention has provided international standards of copyright protection that now extend to some 75 nations. Most European countries, the British Commonwealth nations, and Japan belong, but the U.S. does not. U.S. music publishers, among other copyright holders, must rely on "backdoor" publication in a Berne member country in order to enjoy the benefits of the treaty.

These benefits are considerable, according to the National Committee For The Berne Convention, which includes the National Music Publishers Assn. and the performing rights societies. For example, Berne requires its members to grant basic rights in the areas of translation, reproduction, public performance, broadcasting, adaptation, and arrangement. By contrast, the Universal Copyright Convention, which governs U.S. copyright relations with about 65 countries, requires a member country to give works of other UCC members only the same level of protection it provides its own citizens, which is often inadequate.

In addition, the UCC's minimum term of copyright protection is life plus 25 years, as compared with Berne's standard of life plus 50 years. Joining Berne would give U.S. publishers protection in 24 nations that don't belong to the UCC or have bilateral treaties with the U.S.

The NCBC argues that Berne nations resent the "free ride" of U.S. companies via "back-

door" publishing and that they will eventually reduce protection for U.S. works if this country doesn't join the treaty. Moreover, the group notes, it's prohibitively expensive for small publishers, composers, and artists to register their works in other countries in order to obtain Berne benefits.

A pair of bills that would mandate U.S. adherence to Berne is now being considered by Congress. Most trade groups representing copyright holders have lined up for or against this legislation. But the record business still has not taken a stand on this important issue.

According to the Recording Industry Assn. of America, its member labels have not jumped on the Berne bandwagon partly because the Convention does not specifically address sound recordings. But that shortcoming is counterbalanced by another feature of the treaty: If a Berne nation recognizes domestic recording copyrights, it cannot give lesser protection to works by citizens of other signatory countries. Also, as RIAA general counsel Joel Schoenfeld points out, the U.S. must belong to Berne if its record labels are to participate in the ongoing debate about how the treaty applies to prerecorded music.

Some record companies object to Berne because they think membership would require the addition of a "moral-rights" clause to the U.S. copyright law. Such a provision would give au-

thors and other artists legal grounds to fight distortion or alteration of their works, and, according to Berne opponents, would invite an avalanche of lawsuits.

The NMPA maintains that such a clause is unnecessary because the U.S. is already in compliance with Berne's moral-rights provision. It is true that Berne leaves the "means of redress" for safeguarding these rights to each signatory nation; but experts disagree on whether the paucity of federal and state laws governing moral rights would open the door to "nuisance" lawsuits if the U.S. joins Berne. What is clear, however, is that this has not happened in the many other Berne countries.

Therefore, it makes no sense for Congress to adopt a comprehensive moral-rights provision like the one in the current Berne adherence bill introduced by Rep. Robert Kastenmeier, D-Wis. The NMPA opposes that measure, but supports the similar bill of Sen. Patrick Leahy, D-Vt., which does not contain a moral rights clause.

The bottom line is that joining Berne through the Leahy bill will help publishers and songwriters in the short run and could also benefit labels and recording artists in the long run. All segments of the industry should urge the U.S. to sign the Berne Convention, without any moral-rights commitment, as soon as possible.

**Too Soon For Court Rulings**

**SAMPLING CHALLENGES COPYRIGHT THEORIES**

BY BOB BERNSTEIN

A new species of copyright infringement lawsuit has recently visited the court dockets. In this latest variant, it is alleged that the defendant used the developing technology of digital sampling to aid in the plagiarism of copyrighted music. But the only new aspect of the litigation is the technology involved; the basic principles and policies of copyright law apply just as much to the "digital sampling defendant" as to the more conventional composer.

With digital sampling, live or recorded sounds can be reproduced in a multitude of aural formats that are limited only by the imagination of the computer-literate musician or recording engineer. In some instances, it may be quite difficult to ascertain the origin of the suspect sounds, and often the copying will go undetected. But this should not concern us, because the copying cannot be the basis of a legal action unless it is substantial. In addition,

existing technology can identify digital sampling by analyzing the sound-wave equivalent of a "fingerprint" of the two works. If these "fingerprints" are identical, the sec-

ommenced? Only after very careful analysis of (1) the extent to which the copied sounds constitute protected expression and (2) the likely reactions of ordinary listeners

for the courts, which have always been able to distinguish the plagiarist from the poet. This commentary is not directed to such cases, but to the much more difficult issue of how the music industry—and the various constituents of the copyright community—should approach digital sampling in less egregious instances of its use.

The use of digital sampling in the creation of musical works is still very much an evolving art form. In our understandable concern about curtailing the abuse of digital sampling as a tool in the unlawful copying of protected musical works, we should be wary of rushing into court to redress perceived infringements that may not meet the test of copyright infringement that courts have always applied: Did the defendant take a substantial or material portion of the plaintiff's protected expression?

Almost all musical works are, to some extent, derivative. The basic (Continued on page 77)



**'The use of digital sampling is very much an evolving art form'**

Bob Bernstein is an attorney in the New York law firm of Cowan, Liebowitz & Latman.

ond work must have been taken from the first.

Once a potential plaintiff ascertains that a second recording contains sampled sounds from his prior work, should legal proceedings be

to the two works.

While digital sampling can be a powerful creative tool, it can also be used by unprincipled parasites to make unlawful copies. The latter will not present any difficult issues



**JAZZIZ UNRELATED TO SHOW**

A Nov. 28 Billboard article by Jim Bessman, titled "Florida Jazz Show Mixes Clips, Live Performances," is misleading because it fails to distinguish between the show called "Jazz Is" and JAZZIZ magazine. The videoclip program, broadcast on a Tampa, Fla., station, is not related to the magazine, which is published by The

Jazziz Magazine Co., based in Gainesville, Fla.

Meanwhile, the record industry is servicing "Jazz Is" with product, thinking that it is affiliated with the magazine. The labels' confusion is understandable, since Phillip Booth, bassist for the program's regular jazz trio, used to write for us up to 1983. But using our name to obtain free product is illegal and has already caused problems for JAZZIZ.

In addition, the show's format is not up to our standards and is affecting our daily operations.

Lori B. Fagien  
Executive Publisher, JAZZIZ  
Gainesville, Fla.

**LIKES MUSIC VIDEO COVERAGE**

Hats off to you on your much improved and much expanded coverage of music video! "The Eye" and your upgraded listings of the eight video carriers are a very welcome addition to your video music section.

What's more, the new listings should encourage competition, which is sorely needed in videoclip broadcasting. Only the post office

and the public utilities have more of a monopoly than MTV on this side of the Iron Curtain.

Anyway, keep up the good work.  
Tim Collins  
Pittsburgh, Pa.

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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## Says He Is Victim Of Harassment By Claimant Baltimore DJ Accused Of Sex Crime

BY KIM FREEMAN

NEW YORK In a case that sounds like a haywire sequel to the film "Play Misty For Me," eight-year WBSB "B-104" Baltimore air personality "Willie B" Naftel has had charges of second- and fourth-degree sexual offenses filed against him by a 17-year-old female. The afternoon man took a leave of absence Dec. 1 until the case is resolved.

The Baltimore Police Department will not release the name of the girl who filed the charges because of discretionary policies used in sex-related cases.

According to Naftel, the 17-year-old's charges came after he called the police to charge the alleged victim and her presumed friends of assault with intent to murder on Nov. 16. Naftel contacted the police when his car—with his wife and two children in it—was shot at while parked in front of his home.

Naftel had filed another report on June 27, after he was severely beaten by two males he believes were associates of the alleged sex victim. Baltimore Police Department agent Arlene Jenkins says Naftel was charged with a false report concerning that incident, because he said at the time that "he had no idea of possible motives for the assault." Jenkins says two 19-year-old males have been charged with that assault, but it has not been established whether they

were associated with the victim.

Naftel says the alleged attacks against him are the most drastic in a series of harassments he believes were initiated by the girl.

"It started three years ago, when this girl who won a contest I ran on my shift came to the station to pick up the prize," says Naftel. "Some time later, she called me to say her brother had died, and I expressed my sincere sympathy." Naftel says he consulted a psychologist when he began to believe that the girl's interest

### 'My name has been damaged'

was more than casual. "He suggested that the fact of her grief over her brother dying and possibly jealousy generated by me mentioning my wife and children on the air might have pushed her over the line," says Naftel.

"It's your worst nightmare," says Naftel, who is the only original air personality still with B-104 since it signed on the air almost eight years ago. "In all the years I've worked here, I've never had a single complaint from listeners. In addition to the fact that my life and that of my family has been threatened, after being in this business 18 years, all you really have is your name. And I'm afraid the damage to it has already

been done."

Naftel says B-104 has been "privately helpful to me and my family," and he is hopeful, but not optimistic, about getting his afternoon shift back when and if he is proven innocent. "I fear that the station may also feel the damage has been done," he says.

Naftel has recruited attorney Tom Morrow to represent him. Morrow also represented Brian Trimble, who was cleared of charges relating to the cocaine-overdose death of college basketball star Len Bias last year.

While waiting for a trial date to be assigned, Morrow says his best line of defense is to let Naftel tell his story on the stand. A key factor, he says, "is that the [girl's] charges were not brought until after Naftel reached the end of his rope and filed charges against her and her friends [and] that a victim of sexual assault didn't happen to mention it until Naftel went to the police. It will be important to note, too, that the incident in which Naftel was severely beaten was followed by continued harassment by this particular 'victim.' The jury will have to decide if the factual depiction of events is consistent with the girl's story.

"This is the type of complaint anyone in the public eye is vulnerable to," Morrow concludes. "The sad part is that no matter what happens, the uncorroborated word of one person has already caused irreparable damage to his family and career."

## D.C.'s WAVA Airs Soviet Hit Parade

BY BILL HOLLAND

WASHINGTON "The Russians are coming!" That was the word in the hallways of top-rated top 40 station WAVA "Power 105" here Dec. 9, because the Soviets actually showed up

the morning after the signing of the historic Intermediate Range Nuclear Forces treaty.

Here's the sequence of events: Power 105 GM Alan Goodman had earlier gotten in touch with Tass, the Soviet news agency, inquiring if Sovi-

et radio has a version of a top 20 countdown. Yes, replied Tass, they have a Tass top 20 of Soviet hot pop hits. Goodman asked for a copy to play on the radio when Gorbachev is in town. Tass consented.

There was one stipulation, however—WAVA's morning team of Don Geronimo and Mike O'Meara were requested to play the tape between 7:30 and 8 a.m. so that the Soviets could listen to their homeland hits before tending to the treaty business.

You bet, said Goodman, and sure enough, just before the Zoo team pushed the (cart) button to air the Russian hits, limos full of Soviet newsmen showed up at the Arlington studio to document the musical glaston. They were accompanied by a British BBC News team, which also documented the WAVA event, which went off smoothly.

Geronimo and O'Meara are thinking of asking the Soviets to broadcast their morning show from Russia for a week, though that might be pushing international cooperation too far.

In other recent Soviet-related events, several stations are having a blast with the American Comedy Network's "Comedy Summit" series. The five-bit package features emigrated Soviet comic Yakov Smirnoff, pointing out the differences between Soviet and American life.

The American Comedy Network says 217 affiliates were expected to air the "Comedy Summit" the week of Dec. 7, as Reagan and Gorbachev battled out meatier matters here.

## newsline...

**PHILIP GIORDANO** is appointed director of affiliate affairs and nonentertainment programming for the ABC Radio Networks. He had been director of financial planning and administration for the networks. Giordano replaces John Axten, who resigned last month but will continue to consult the web through next year.

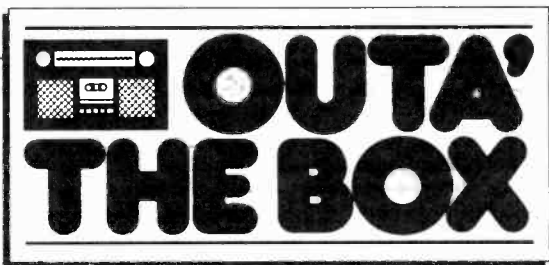
**ALLAN CHLOWITZ** is named VP/GM at KTWV "The Wave" Los Angeles, following the resignation of Howard Bloom. Most recently, Chlowitz was VP/GM at cross-town oldies outfit KRTH.

**JOHN MITCHELL "MITCH" DOLAN** is named president/GM of Cap Cities/ABC's top 40 WPRO-AM-FM Providence, R.I. He's been general sales manager for the combo for the last year. Dolan replaces Tom Cuddy, who left to head the ABC networks recently.

**KEN KOHL** is upped to station manager of KFI Los Angeles. He joined the full-service AC as program manager less than a year ago after programming KOMO Seattle.

**JIM TASZAREK** returns to KTAR/KKLT Phoenix as VP/GM, replacing Paul Danitz. Taszarek worked as VP/GM of the news/talk and AC combo from 1981-83, exiting to become president at Greenwood Performance Systems.

**J. MICHAEL MCKOY** is named station manager at KMRY/KJYY Des Moines, Iowa. He replaces J.D. Spangler, who's now managing WQHK/WMEE Fort Wayne, Ind.



Programmers reveal why they have jumped on certain new releases.

### TOP 40

Digging deep into the new Boom Crash Opera album is WZEE "Z-104" Madison, Wis., MD Matt "Mad Dog" Hudson. "Great Wall" (Warner Bros.) is his favorite cut. "It sounds a lot like Gary Glitter's 'Rock N' Roll Part II'—an anthem-type record that nabs huge phones and sounds great on the radio," he says. Hudson also loves Sir Mix-A-Lot's "Square Dance Rap" (Nasty Mix) and credits a KZZP Phoenix, Ariz., air check with finder's honors. He says, "It was a No. 1 request for several weeks in Phoenix and became No. 1 for us after the very first play." It's been six consecutive weeks now, and Hudson says the stores can't keep it in stock. He recommends you giving Ed Locke a call for service, at 206-441-8802. Getting into the mainstream, Hudson says yes to the new Yes single, "Rhythm Of Love" (Atco). "It's much more mass appeal than the last one," he claims. "A little more pop with a little better beat makes it a lot less male and a lot more female—yeah!"

### BLACK/URBAN

Lillo Thomas is Tony Brown's first pick this week, with the WBLX Mobile, Ala., programmer describing "Wanna Make Love (All Night Long)" (Capitol) as "a soulful, well-produced song that sounds good in any mix." Brown also sees a future ahead for Barry White's "For Your Love" (A&M), saying, "You never know what direction a veteran performer will take on a comeback effort. Barry White has come back with the sound we've always known and loved." "Hot Thing" (Paisley Park/WB) by Prince gets Brown's last vote. He says, "It's funky and has a sound that smokes on the radio. One play of this record will liven up any scene."

### ALBUM ROCK

At KNAC, Los Angeles' home of heavy rock, PD Tom Marshall looks for strong music: strong hooks, strong emotion, and a serious musical jam. He considers the latest Dokken effort, "Back For The Attack" (Elektra), its best yet, naming "Heaven Sent" and the instrumental "Mr. Scary" as KNAC favorites. Guns N' Roses' "Paradise City" (Geffen) is "what good rock is all about," says Marshall. He cites huge phones for Slayer's remake of "In-A-Gadda-Da-Vida," (Def Jam) and, in the classic metal category, casts a vote for Black Sabbath's "The Shining" (PolyGram). "The whole album came as a pleasant surprise to me," he explains. "Tony Iommi assembled some very strong players for the LP, and this song has the heavy grandiose feel associated with past Sabbath classics."

### COUNTRY

KIIQ Reno, Nev., PD Tony Thomas was kickin' to name his station's hottest records. Conway Twitty's "It's My Job" (MCA) gets the first mention. "[It's] one of our strongest recent entries, with everything a great country song should have: a great story, family, and a helluva singer. Conway strains to reach some high notes, but he's still nailin' 'em," he says. Thomas also likes Schuyler, Knoblock & Dickhardt's "This Old House" (MTM). He states, "Tom Schuyler's James Taylor-ish lead vocal is just right for another moody wintertime record. This group is growing with every release." Gary Chapman's "When We're Together" (RCA) has a harder intro than Thomas is used to, but, "the song is very strong. Soon, Chapman will be known as more than Amy Grant's husband." Grant wrote the song, by the way. And speaking of roughness, Thomas puts in a good word for Lynyrd Skynyrd's latest, "When You Got Good Friends" (MCA). "What a great record this is," he exclaims, "a delightful country-rock salute to Charlie Daniels, Hank [Williams], [Merle] Haggard, and all the other rowdy boys—a heavy male-appeal record."

### ADULT CONTEMPORARY

"We've got an active adult audience that likes the good top 40 hits," explains KFMB-FM "B-100" San Diego MD Gene Knight. He feels that New Order's "True Faith" (Warner Bros.) and INXS' "Need You Tonight" (Atlantic) are two records that have transcended the boundaries of format. "We've been playing both for a week or two now, and they've really kicked in," he says. "Both records stand out yet complement the overall sound of B-100. And we're hearing about them on the street, which is great." For seasonal needs, immediate response is also noted on Michael Damian's "Christmastime Without You" (Wier Bros., 818-992-1743), and Knight predicts an AC smash in the works for Pet Shop Boys' "What Have I Done To Deserve This" (EMI-Manhattan). "It's great to hear Dusty Springfield again; her voice is so identifiable, it sends chills up my spine," says Knight. "An excellent combination performance like this should be all over AC radio."

YVONNE OLSON

## WBJW's White Moves To Sacramento; Veteran Kelly Joins KIIS L.A. Afternoons

**SACRAMENTO STUFF:** WBJW-FM "BJ-105" Orlando, Fla., PD **Brian White** exits the top 40 outlet to program top 40 **KSFM "FM-102"** Sacramento, Calif., as **Chris Collins** steps down to concentrate on his morning show. FM-102 GM **Jerry McKenna** comments, "Over the past couple of books, it was becoming very apparent to me that Chris was handling a superhuman job. Competing in a three-way battle is hard enough, and trying to run a morning show on top of that was really too much to ask of one person. When put to Chris, he decided to devote his energies into becoming the best and strongest morning man he could be."

Collins joined FM-102 for weekend air work in early 1980. He was later named MD, became morning man in June 1983, and was upped to PD last summer when **Rick Gillette** left for top 40 **WHYT** Detroit. Although

FM-102's 12-plus shares overall and in mornings rebounded in the summer Arbs, both had been on a year-long slide since Collins assumed PD/morning man double duty.

White has worked all over the country, programming top 40 **KITY** San Antonio, Texas, **WDRQ** Detroit, **KGGI** San Bernardino, Calif., and **WEFM** (now country **WUSN**) Chicago before Orlando. On BJ-105, White says, "I hate to leave such a fabulous station, company, and group of people, but I was dying to get back to California. I've also been trying to work with Jerry McKenna for several years. There's a healthy three-way battle going on in Sacramento. **KROY** and **KWOD** are in a state of flux, and I look forward to putting FM-102 back on top." For White, the FM-102 move marks a reunion with Genesis president **Marty Greenberg**, who headed the former Duffy Broadcasting. Genesis now owns former Duffy outlets **KITY** and **FM-102** (and two other stations).

Meanwhile, across town, **KWOD** PD **Tom Chase** becomes **KROY**'s new PD, following the sudden departure of **Bob West** last week. At **KWOD**, morning man **Doug Masters** assumes interim PD duties, and music director **Mr. Ed** gets the assistant PD nod.

**SOUTH A BIT** in Los Angeles, veteran broadcaster and Billboard award-winning personality **M.G. Kelly** joins top 40 **KIIS-FM** for afternoons, filling the post vacated by **Ron O'Brien** several months ago. "I'm very excited," he says. "I hadn't done top 40 since 1978. It took a few days to get the old sound back, but now I'm looking forward to a long and happy relationship with **KIIS-FM**."

Kelly was originally invited to fill in indefinitely. After a few days, however, station PD **Steve Rivers** offered him a three-year deal. Rivers comments, "The addition of M.G. Kelly to the **KIIS-AM-FM** lineup strengthens even more what I consider to be the best group of top 40 performers in America."

Kelly was most recently morning man at L.A.'s top AC, **KOST**, and his long résumé includes the legendary **KHJ** (now gold/oldies **KRTH-AM**) Los Angeles. He's appeared in several films and TV shows, does lots of voice-overs and for the past three years has hosted **CBS RadioRadio's "M.G. Kelly's Top 30 USA."**

On a sadder **KIIS** note, assistant PD **Gwen Roberts'** house burned to the ground recently, and she and her daughter survived with only the clothes on their backs. Help in the way of clothes and basic items would be greatly appreciated.

**WDRE** UPDATE: "Dare" will indeed be the programming theme for the former **WLIR** Garden City, N.Y., which now has a permanent licensor in **Jarad Broadcasting** (Billboard, Dec. 12). **WDRE** will pursue a progressive rock format, similar to **WLIR's**, and emphasize the 92.7 frequency in liner IDs to tell listeners they're still tuned to home. Referring to **WDRE** PD **Denis McNamara**, who programmed **WLIR** for 10 years, **Jared** president **Ron Morey** says, "Denis was [WLIR's] format, and we look to him lead us into the 1990s with that pro-

gressive direction." Morey also says **McNamara** will host "a key" airshift. As for continuance of **WLIR** features like "Screamer Of The Week," Morey says "there will be some changes in phraseology, but the intent [of the elements] will be the same." Which is not to say that the call letters are the only thing changing on the 92.7 frequency. "This is an ideal time to explore new opportunities, and we have some very creative new people on board to take advantage of that," says Morey. Plus, those in **WDRE's** coverage area ought to be able to hear it better. Under Special Temporary Authority operating licenses, stations can only run at 60% efficiency. When **WDRE** signs on—hopefully before Christmas—the facility will be at full power and using state-of-the-air equipment, says Morey. Morey, by the way, has been fighting for the 92.7 license since 1983, so a dip



by Kim Freeman

into the **Dom Perignon** is due.

Last week we told you **Malibu Sue** and **Maxx** are joining **McNamara** at **WDRE**, and that appears to be it as far as ex-**WLIRers** continuing with the renamed station. "Everyone [from **WLIR**] to whom we've offered a job has accepted," says a diplomatic Morey.

Meanwhile, the release from the **WLIR** camp reads, "Only two full-time staffers have chosen to join **Jared**." Go figure! As you know, longtime **WLIR** operator **Elton Spitzer** keeps the calls and intends to relocate them on Long Island sometime next year. At the relocated **WLIR**, assistant PD/MD **Larry "the Duck" Dunn** will be PD, and all other **WLIR** staffers will be going with **Spitzer**. A 10-year **WLIR** vet, **Dunn** says **Jared** had offered him a post and that choosing between **Spitzer** and **McNamara** was a "gut-wrenching" decision. "I've got a family and a mortgage, and believe me, I am not risking that on an empty dream." At any rate, the **WDRE/WLIR** battle that is likely to ensue can only be a positive development for the progressive rock format.

And, finally: In last week's **WLIR** coverage we left out the **Street Pulse** Group's **Mike Shallet**, **WNEW-FM** New York's **Ray White**, and **WXRK "K-Rock's"** **Jeff "Carlson" Beck** on our list of notable **WLIR** alumni.

Also on Long Island, rocker **WRCN** Riverhead, N.Y., brings on **Shelli B. (Sexton)** as afternoon talent. She was last at **WXRC** Charlotte, N.C. . . . Across the Hudson in New Jersey, rocker **WDHA** Dover has a rare full-time opening for a morning talent. That follows the departure of **Kevin Cottrell**, who's going to pursue production and mobile deejay side ventures . . . Happy birthday to **Atco's Bruce Tenenbaum** on Wednesday (16).

**WAVA** "Power 105" Washington, D.C., recruits "Captain **Dave**" **Fogel** as evening talent. He's a Wave victim, having last worked for former Gannett hit outlet **KSDO-FM "KS-103"** San Diego now **KSWV "the Wave."** But, don't be worried about the fate of the ever-cool **Gene Baxter**. He steps out of evenings to continue as MD and accept new duties as assistant PD. Congrats!

Look for a well-known Orlando personality to join top 40 **KBQ-FM "93Q"** Houston making the personal switch to an all-new identity. Meanwhile, our condolences to the family and friends of 93Q VP/GM **Bill Burns**, who succumbed to a massive coronary attack Dec. 2. His family requests that, in lieu of flowers, donations be made to the American Heart Assn.

**KISS** San Antonio's **Greg Fitzgerald**, the market's top-rated afternoon man, is exiting the station. His future interests—major market air work, small/medium market programming, and label promotion—are as broad as his past experience—gigs at **KAZY** Denver, **KPKE** Denver, **WDIZ** Orlando, and **KSRH** Houston. He's a 14-year biz vet and can be reached at 512-496-6507.

Assistance was provided by **Yvonne Olson** in Los Angeles.

FOR WEEK ENDING DECEMBER 19, 1987

Billboard

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## ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	3	36	3	SAY YOU WILL ATLANTIC 7-89169	FOREIGNER 1 week at No. One
2	2	2	11	RHYTHM OF LOVE ATCO 7-99419/ATLANTIC	YES
3	1	1	10	TUNNEL OF LOVE COLUMBIA 38 07663	BRUCE SPRINGSTEEN
4	4	3	10	SHOWDOWN AT BIG SKY Geffen 7-28175	ROBBIE ROBERTSON
5	5	12	6	DEVIL'S RADIO DARK HORSE LP CUT/WARNER BROS.	GEORGE HARRISON
6	10	15	13	ON THE TURNING AWAY COLUMBIA 38-07660	PINK FLOYD
7	6	6	8	RAIN IN THE SUMMERTIME I.R.S. 53219/MCA	THE ALARM
8	9	10	9	DON'T SHED A TEAR CHRYSALIS 43164	PAUL CARRACK
9	8	8	10	I DON'T MIND AT ALL ISLAND 7-99409/ATLANTIC	BOURGEOIS TAGG
10	7	7	11	FARM ON THE FREEWAY CHRYSALIS LP CUT	JETHRO TULL
11	17	33	5	IN GOD'S COUNTRY ISLAND 7-99385/ATLANTIC	U2
12	14	17	14	HYSTERIA MERCURY LP CUT/POLYGRAM	DEF LEPPARD
13	16	19	7	SWEET FIRE OF LOVE Geffen LP CUT	ROBBIE ROBERTSON
14	12	13	9	NEED YOU TONIGHT ATLANTIC 7-89188	INXS
15	18	24	6	HANG MAN JURY Geffen LP CUT	AEROSMITH
16	26	38	5	IT'S THE END OF THE WORLD AS WE KNOW IT I.R.S. LP CUT/MCA	R.E.M.
17	21	23	6	HAVE MERCY EMI-MANHATTAN LP CUT	RICHARD MARX
18	13	11	10	UNCHAIN MY HEART CAPITOL 44072	JOE COCKER
19	43	—	3	THE REAL LIFE MERCURY LP CUT/POLYGRAM	JOHN COUGAR MELLENCAMP
20	15	16	9	LITTLE WING A&M LP CUT	STING
21	23	27	5	THERE'S THE GIRL CAPITOL 44089	HEART
★★★ POWER TRACK ★★★					
22	30	35	6	WHEN WE WAS FAB DARK HORSE LP CUT/WARNER BROS.	GEORGE HARRISON
23	27	34	6	SHOOT HIGH ATCO LP CUT/ATLANTIC	YES
24	22	25	7	BURNING LIKE A FLAME ELEKTRA 7-69435	DOKKEN
25	25	37	4	GIVE ME ALL YOUR LOVE TONIGHT Geffen LP CUT	WHITESNAKE
26	11	5	13	ONE SLIP COLUMBIA LP CUT	PINK FLOYD
27	19	9	16	CHERRY BOMB MERCURY 888 934-7/POLYGRAM	JOHN COUGAR MELLENCAMP
28	29	46	3	THROWING STONES (ASHES ASHES) ARISTA 1-9643	GRATEFUL DEAD
29	36	49	3	NO NEW TALE TO TELL BIG TIME 6069/RCA	LOVE AND ROCKETS
30	33	—	2	LOCK AND KEY MERCURY LP CUT/POLYGRAM	RUSH
31	35	50	3	EVERYWHERE WARNER BROS. 7-28143	FLEETWOOD MAC
32	44	—	2	ONE STEP UP COLUMBIA LP CUT	BRUCE SPRINGSTEEN
33	20	4	9	GOT MY MIND SET ON YOU DARK HORSE 7-28178/WARNER BROS.	GEORGE HARRISON
34	28	32	7	LONG TIME GONE MCA LP CUT	TRIUMPH
35	31	40	6	SNAKEDANCE MERCURY LP CUT/POLYGRAM	THE RAINMAKERS
36	47	—	3	THE LAZARUS HEART A&M LP CUT	STING
37	24	14	13	CRAZY CHRYSALIS 43156	ICEHOUSE
38	39	44	4	REASON TO LIVE MERCURY 870 022-7/POLYGRAM	KISS
★★★ FLASHMAKER ★★★					
39	NEW ▶	1	1	HEART TURNS TO STONE ATLANTIC LP CUT	FOREIGNER
40	NEW ▶	1	1	SAVE YOUR LOVE CAPITOL 44104	GREAT WHITE
41	48	48	4	HAZY SHADE OF WINTER DEF JAM 38-07630/COLUMBIA	BANGLES
42	NEW ▶	1	1	(SITTIN' ON) THE DOCK OF THE BAY COLUMBIA LP CUT	MICHAEL BOLTON
43	45	41	10	SPARE PARTS COLUMBIA LP CUT	BRUCE SPRINGSTEEN
44	38	22	15	RAG DOLL Geffen LP CUT	AEROSMITH
45	NEW ▶	1	1	I NEED A MAN RCA 5361	EURHYTHMICS
46	37	30	16	THE ONE I LOVE I.R.S. 53171/MCA	R.E.M.
47	RE-ENTRY	—	—	DOUBLE TROUBLE ELEKTRA LP CUT	THE CARS
48	34	20	11	VALERIE ISLAND 7-28231/WARNER BROS.	STEVE WINWOOD
49	42	21	14	TIME STAND STILL MERCURY 888 891-7/POLYGRAM	RUSH
50	NEW ▶	1	1	TRUST ME A&M LP CUT	SQUEEZE

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.

# BUSTERMANIA

**H**e's the fastest rising star in show business and he's got the media attention to prove it. He's been the darling of New York Nightlife for more than three years and now the rest of the country's denizens of the dark are lining up in city after city to experience his uniqueness and applaud his virtuosity. His very soul has finally been captured on vinyl, and the retailers are listening with glee as their registers ring. His music goes out over the airwaves and the request lines stay lit. He's **BUSTER POINDEXTER** and there's no doubt about it... **HIS TIME IS NOW.**

**P** It started when he made his album and released it on an unsuspecting public. **THE PRESS WENT WILD FOR BUSTER AND HIS MUSIC!!!** The superlatives began even before the record officially hit the streets: "It's the party album of the year!"... "Buster's act is timeless. He doesn't just sing with exuberance and wit, he *swings*. 'Hot, Hot, Hot' makes you want to stick a bunch of bananas on your head..." raves **ROLLING STONE**. And adds **THE NEW YORK DAILY NEWS** "Buster Poindexter has the hottest act in town...and in a field where most hot acts don't outlast a cold Bud, he still is." **THE NEW YORK TIMES** says, "Buster Poindexter is an entertainer par excellence. His debut album lets one "distinguish between pop music that exploits or trivializes its sources, and pop music that retains a certain idiomatic integrity...an integrity of outrageousness. It has the vitality of rock 'n' roll. And it is entertaining." And from the **THE BOSTON PHOENIX** "Poindexter molds an entire persona through the language of pop songs...he understands the tomfoolery ready to be set free in the music of the past 30 years so well that he has made an intimate and engaging record."

**R** He's not like anything else out there and never has been. When radio got hold of Buster's music they heard its potential—their listeners were quick with their response as well: "**GIVE US BUSTER—NOW!**" "Buster Poindexter is **HAPPENING** in New York. We're on track #2 (**HOT, HOT, HOT**). We're feeling the street buzz." **MARK CHERNOFF**, Program Director, **WNEW-FM**. "**INSTANT PHONES, INSTANT SALES, GREAT RECORD.** If radio gets behind this record, it will be the next *La Bamba*." **JOEL SALKOWITZ**, Program Director, **WQHT**. "Play this record and throw a party for your audience!" **STEVE WYROSTOCK**, Music Director, **POWER 99.7, ATLANTA**. "The Ricky Ricardo of the '90's. Finally Buster busts loose and it sounds great on the air. 'Hot, Hot, Hot' is a hit, hit, hit!" **SUNNY JOE WHITE, WXKS.**

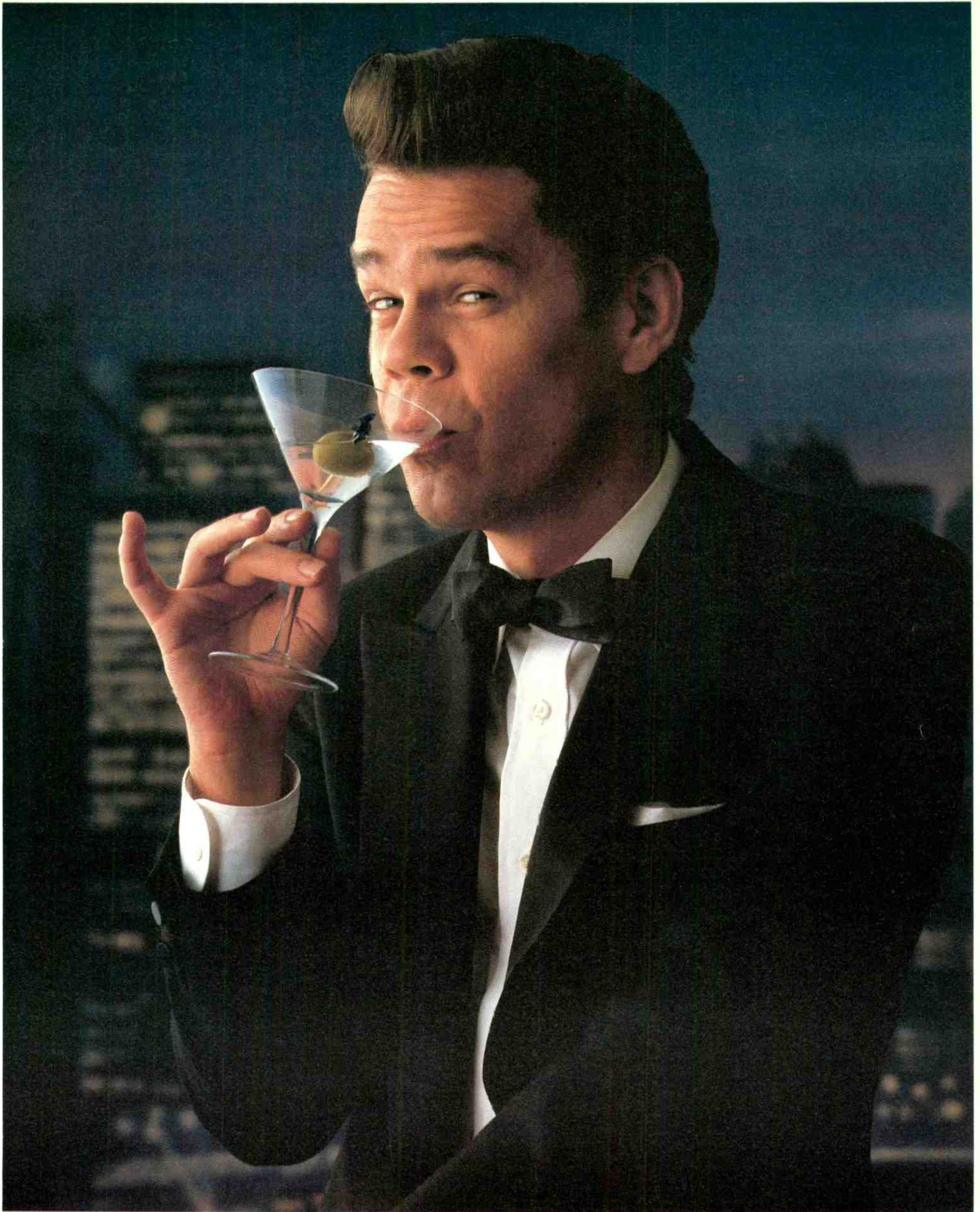
**R** The retail community liked the way the record immediately started selling. "**THIS IS ENTERTAINMENT!**" applauds **KEN ALTMAN**, Manager, New York's **TOWER RECORDS**—Downtown. "This is what sells records. That's why we're all here." With sales breakouts like: New York's **TOWER Downtown—#2 BESTSELLER; J&R MUSIC WORLD—#7 BESTSELLER;** and **TOWER Uptown—#8 BESTSELLER.** It's no wonder that J&R Manager **ALLEN PELLER** raves, "Buster Poindexter explodes from your TV screen into your living room with a buffet of classic dance and rock tunes. **LOVE THAT CRAZY MUSIC!**" The radio airwaves aren't the only frequency bands that Buster is busting. Network television has discovered him. By this time next month, TV exposure should enable Buster to reach anyone with a set. With appearances on: **THE TONIGHT SHOW, SATURDAY NIGHT LIVE, THE TODAY SHOW, TOP OF THE POPS, ENTERTAINMENT TONIGHT, COAST TO COAST, CNN "SHOWBIZ TODAY," MTV NEW YEAR'S EVE SPECIAL, HOLLYWOOD INSIDER, SPECIAL GUEST VJ 3 NIGHTS ON MTV, CBS NETWORK NEW YEAR'S EVE SPECIAL**—live from the Waldorf Astoria and Times Square in New York City.

**P** Nearly two dozen feature articles are about to break: **PEOPLE MAGAZINE, NEW YORKER, UNITED PRESS INTERNATIONAL, MUSICIAN, ASSOCIATED PRESS, US MAGAZINE, NEW YORK WOMAN, INTERVIEW MAGAZINE, CREEM MAGAZINE, LOS ANGELES TIMES, CHICAGO TRIBUNE, SAN FRANCISCO CHRONICLE, DETROIT FREE PRESS, CLEVELAND SCENE, CLEVELAND PLAIN DEALER, BOSTON GLOBE, BLACK BEAT MAGAZINE,** and **WHAT'S HOT MAGAZINE.** And if that's not enough—Buster Poindexter (and his alter ego David Johansen) is set to explode onto the big screen. He's currently working in Hollywood co-starring with Bill Murray in **PARAMOUNT'S 1988 CHRISTMAS COMEDY** blockbuster "**SCROOGE**" and will be seen this summer in Jonathan Demme's "Married to the Mob" and "Candy Mountain." The **VIDEO** is in **ACTIVE ROTATION** since birth on **MTV**, the accolades are pouring in, and the record has only been in release for less than 2 months—**NOT BAD, HUH?**

**BUSTER POINDEXTER. A LEGEND IN THE BREAKING.** Featuring the soca-fied single and video "**HOT, HOT, HOT!**" 5357-7-R. From the album, "Buster Poindexter" 6633-1-R. Exclusively on RCA Records, Cassettes and Compact Discs.

Produced by **HANK MEDRESS** for SBK Records Production, Inc./Management and Direction: **STEVE PAUL.**  
Photograph by Ken Nahoum/Tink(s)\* Registered RCA Corporation, except BMG logo TM BMG Music • © 1987 BMG Music





## PROMOTIONS

### GROWN-UPS SHOULD KNOW

It's a tried-and-true idea, but there's probably no promotion with more potential to save listeners from injury or worse than the "free ride." The standard promotion promises to pay for the cab home for listeners who find themselves in no condition to drive after holiday revelry.

KEX Portland has an ongoing promotion with a local towing service that offers stranded motorists highway assistance during weekday rush hours. For the holiday season, KEX has extended that service to the late-night hours, offering listeners a free ride and tow. Not only do you get home in one piece, but the car is in the driveway when you finally get the Russian Cavalry out of your head the next morning.

KEX calls itself "Radio For

Grown-Ups." Hopefully, its listeners are grown-up enough to use the valuable service.

### A PLACE FOR THE TREE

A giant promotion always ends on a sweeter note when the winner really needs the prize. WMAG "WMAgic" Greensboro, N.C., just completed the largest promotion in the area's history with the giveaway of a \$112,000 home. The promotion with Greensboro developer Adams Farms started with a direct-mail campaign to 350,000 area homes.

Each brochure contained four lottery numbers, and as numbers were announced on the air, listeners had 10 minutes to call in. Callers won \$100, \$1,000, or one of 33 keys during the promotion's eight-week run. One of the keys opened the front door to the new home.

The third "WMAgic" listener to

try his key was William McCullough, who had lost everything in a home fire two years ago and has a pregnant wife and two children. When the key turned the lock and triggered the sirens, he knew he'd never forget Christmas 1987. Along with the home, WMAG gave out \$250,000 in cash during the promotion.

### 'TIS "Z" SEASON

WZGC "Z-93" Atlanta has been busy this holiday season, driving down meat prices, inciting office workers to party, running its morning show for 29 hours—and doing it in Macy's window. "Z-93" morning man Randy Miller was usually at the center of it all.

In a holiday twist on the "gas wars" promotion, Miller offered Atlanta grocers \$1,000 to come up with the lowest price per pound for Thanksgiving turkey. The "turkey wars" wound up with two grocers offering turkey for a penny a pound. "Z-93" awarded both grocers for giving listening families a chance to feed six for 15 cents.

The first week in December found the morning team of Miller and Mary Glen Lassiter doing a live remote from a location only a dummy would be let into. For the fourth year in a row, the station members kicked off the Macy's Egleston Parade from a window in the store—in pajamas.

Three days later, Miller pledged to stay on the air as long as possible to raise funds for Atlanta's Empty Stocking Fund. He was trying to break his previous personal best of 29 hours. The station took pledges during the marathon to fill stockings for children who would otherwise not have a Christmas.

A week later, Miller had sufficiently recovered to take part in "Z-93's" fourth annual World's Largest Office Party. The Christmas party for Atlanta's professional community featured local media and sports personalities pouring drinks and serving food for tips. All tips went to benefit the area's Scottish Rite Hospital.

### THE PEAR SEATS FIVE

The "pointsettia" of top 40 WPLJ New York's holiday was the Power 95 Twelve Days of Christmas. With

(Continued on page 18)



Hog Heaven. CKNX Wingham, Ontario's "outrageous contest" gets down and dirty and leaves listener Christine Bacon as happy as a pig in mud as she collects the top prize. Bacon, left (and yes, it's her real name), agreed to mud-wrestle a pig to win two tickets to anywhere in the world. The Bacon vs. bacon match was refereed by CKNX PD/morning man Derek Botten, center, who obviously got caught up in the action.

FOR WEEK ENDING DECEMBER 19, 1987

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## HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	3	4	8	<b>★ ★ NO. 1 ★ ★</b> <b>GOT MY MIND SET ON YOU</b> DARK HORSE 7-28178/WARNER BROS.	◆ GEORGE HARRISON 1 week at No. One
2	1	1	13	<b>THE TIME OF MY LIFE</b> RCA 5224	◆ BILL MEDLEY & JENNIFER WARNES
3	2	2	10	<b>VALERIE</b> ISLAND 7-28231/WARNER BROS.	◆ STEVE WINWOOD
4	5	8	8	<b>NEVER THOUGHT (THAT I COULD LOVE)</b> COLUMBIA 38-07618	DAN HILL
5	4	3	14	<b>THAT'S WHAT LOVE IS ALL ABOUT</b> COLUMBIA 38-07322	◆ MICHAEL BOLTON
6	7	13	9	<b>I DON'T MIND AT ALL</b> ISLAND 7-99409/ATLANTIC	◆ BOURGEOIS TAGG
7	11	14	7	<b>HEAVEN IS A PLACE ON EARTH</b> MCA 53181	◆ BELINDA CARLISLE
8	8	10	8	<b>SO EMOTIONAL</b> ARISTA 1-9642	◆ WHITNEY HOUSTON
9	14	19	7	<b>I LIVE FOR YOUR LOVE</b> EMI-MANHATTAN 50094	◆ NATALIE COLE
10	12	16	7	<b>FAITH</b> COLUMBIA 38-07623	◆ GEORGE MICHAEL
11	9	6	12	<b>CANDLE IN THE WIND</b> MCA 53196	◆ ELTON JOHN
12	6	7	11	<b>SPECIAL WAY</b> MERCURY 888 867-7/POLYGRAM	KOOL & THE GANG
13	10	5	12	<b>BRILLIANT DISGUISE</b> COLUMBIA 38-07595	◆ BRUCE SPRINGSTEEN
14	18	18	8	<b>DAWNING ON A NEW DAY</b> CYPRESS 666 122-7	MICHAEL TOMLINSON
15	17	17	6	<b>BROOKLYN BLUES</b> ARISTA LP CUT	◆ BARRY MANILOW
16	20	27	4	<b>ALL I WANT IS YOU</b> ARISTA 1-9653	CARLY SIMON
17	26	37	3	<b>EVERYWHERE</b> WARNER BROS. 7-28143	FLEETWOOD MAC
18	19	22	6	<b>WHAT'S TOO MUCH</b> MOTOWN 1911	SMOKEY ROBINSON
19	13	12	16	<b>I'VE BEEN IN LOVE BEFORE</b> VIRGIN 7-99425	◆ CUTTING CREW
20	21	26	7	<b>SHOULD'VE KNOWN BETTER</b> EMI-MANHATTAN 50083	◆ RICHARD MARX
21	24	29	7	<b>MOTORTOWN</b> CAPITOL 44062	◆ THE KANE GANG
22	16	11	15	<b>BREAKOUT</b> MERCURY 888 016-7/POLYGRAM	◆ SWING OUT SISTER
23	27	28	5	<b>SEEING YOU AGAIN</b> FULL MOON/EPIC 34-07640/E.P.A.	DAN FOGELBERG
24	15	9	11	<b>RESERVATIONS FOR TWO</b> ARISTA 1-9638	◆ DIONNE & KASHIF
25	25	23	7	<b>NEW YORK (HOLD HER TIGHT)</b> RCA 5280	RESTLESS HEART
26	31	34	4	<b>CAN'T STAY AWAY FROM YOU</b> EPIC 34-07641/E.P.A.	◆ G. ESTEFAN/MIAMI SOUND
27	33	33	6	<b>CHERRY BOMB</b> MERCURY 888 934-7/POLYGRAM	◆ JOHN COUGAR MELLENCAMP
28	30	31	3	<b>HUNGRY EYES</b> RCA 5315	◆ ERIC CARMEN
29	23	20	16	<b>DON'T MAKE ME WAIT FOR LOVE</b> ARISTA 1-9625	◆ KENNY G.
30	22	15	16	<b>LITTLE LIES</b> WARNER BROS. 7-28291	◆ FLEETWOOD MAC
31	28	24	10	<b>I DREAMED A DREAM</b> COLUMBIA 38-07614	NEIL DIAMOND
32	40	—	2	<b>SEASONS CHANGE</b> ARISTA 1-9640	◆ EXPOSE
33	36	44	3	<b>THE WAY YOU MAKE ME FEEL</b> EPIC 34-07645/E.P.A.	◆ MICHAEL JACKSON
34	44	—	2	<b>★★★ POWER PICK ★★★</b> <b>COULD'VE BEEN</b> MCA 53231	TIFFANY
35	41	39	3	<b>ANOTHER DAY GONE</b> AVATAR 6038	BRYDGE
36	38	38	5	<b>I WONDER WHO SHE'S SEEING NOW</b> MOTOWN 1908	◆ THE TEMPTATIONS
37	29	25	9	<b>BELIEVE IN ME</b> A&M 2978	◆ PAUL JANZ
38	34	32	19	<b>IN MY DREAMS</b> EPIC 34-07255/E.P.A.	◆ REO SPEEDWAGON
39	46	—	2	<b>CRYING</b> VIRGIN 7-99388	◆ ROY ORBISON & K.D. LANG
40	37	35	22	<b>LONELY IN LOVE</b> FULL MOON/EPIC 34-07275/E.P.A.	◆ DAN FOGELBERG
41	<b>NEW ▶</b>	1	1	<b>★★★ HOT SHOT DEBUT ★★★</b> <b>ONLY THE FOOL SURVIVES</b> Geffen 7-28165	DONNA SUMMER/M. THOMAS
42	35	21	9	<b>POWER OF LOVE</b> ATLANTIC 7-89191	LAURA BRANIGAN
43	49	—	2	<b>IS THIS LOVE</b> Geffen 7-28233	◆ WHITESNAKE
44	39	36	12	<b>SOMETHING IN YOUR EYES</b> A&M 2940	◆ RICHARD CARPENTER
45	<b>NEW ▶</b>	1	1	<b>I'M BEGGIN' YOU</b> A&M 2985	◆ SUPERTRAMP
46	47	42	22	<b>ONE HEARTBEAT</b> MOTOWN 1897	◆ SMOKEY ROBINSON
47	42	40	8	<b>I THINK WE'RE ALONE NOW</b> MCA 53167	◆ TIFFANY
48	43	43	18	<b>WHY DOES IT HAVE TO BE</b> RCA 5132	◆ RESTLESS HEART
49	45	50	3	<b>HOURLASS</b> A&M 2967	◆ SQUEEZE
50	48	—	2	<b>HAPPY ENDING</b> CRITIQUE 7-99392/ATLANTIC	◆ THE BEACH BOYS & LITTLE RICHARD

FOR WEEK ENDING DECEMBER 19, 1987

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## HOT CROSSOVER 30™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	5	7	<b>★ ★ NO. 1 ★ ★</b> <b>SO EMOTIONAL</b> ARISTA 1-9642	WHITNEY HOUSTON 1 week at No. One
2	1	1	9	<b>SHAKE YOUR LOVE</b> ATLANTIC 7-89187	DEBBIE GIBSON
3	3	3	10	<b>TELL IT TO MY HEART</b> ARISTA 1-9612	TAYLOR DAYNE
4	8	14	4	<b>THE WAY YOU MAKE ME FEEL</b> EPIC 34-07645/E.P.A.	MICHAEL JACKSON
5	5	9	6	<b>I WANT TO BE YOUR MAN</b> REPRISE 7-28229	ROGER
6	4	10	6	<b>FAITH</b> COLUMBIA 38-07623	GEORGE MICHAEL
7	7	4	15	<b>DON'T YOU WANT ME</b> MCA 53162	JODY WATLEY
8	14	15	4	<b>BECAUSE OF YOU</b> FEVER 1914/SUTRA	THE COVER GIRLS
9	6	6	9	<b>SKELETONS</b> MOTOWN 1907	STEVIE WONDER
10	17	23	3	<b>SEASONS CHANGE</b> ARISTA 1-9640	EXPOSE
11	11	11	7	<b>HEAVEN IS A PLACE ON EARTH</b> MCA 53181	BELINDA CARLISLE
12	9	8	7	<b>SYSTEM OF SURVIVAL</b> COLUMBIA 38-07608	EARTH, WIND & FIRE
13	18	26	3	<b>I LIVE FOR YOUR LOVE</b> EMI-MANHATTAN 50094	NATALIE COLE
14	16	21	4	<b>PUSH IT</b> NEXT PLATEAU 315	SALT-N-PEPA
15	15	12	8	<b>THE TIME OF MY LIFE</b> RCA 5224	BILL MEDLEY & JENNIFER WARNES
16	10	2	15	<b>CATCH ME (I'M FALLING)</b> VIRGIN 7-99416	PRETTY POISON
17	13	7	13	<b>I THINK WE'RE ALONE NOW</b> MCA 53167	TIFFANY
18	29	—	2	<b>PUMP UP THE VOLUME</b> 4TH & B'WAY 7452	M/A/R/R/S
19	19	17	6	<b>PARTY YOUR BODY</b> LMR 74000	STEVIE B
20	22	25	4	<b>SHE'S FLY</b> EPIC 34-07417/E.P.A.	TONY TERRY
21	20	16	7	<b>WE'LL BE TOGETHER</b> A&M 2983	STING
22	28	30	3	<b>MY FOREVER LOVE</b> ATLANTIC 7-89182	LEVERT
23	25	29	3	<b>SOMEONE TO LOVE ME FOR ME</b> COLUMBIA 38-07619	LISA LISA & CULT JAM
24	30	—	2	<b>SPOTLIGHT</b> SIRE LP CUT/WARNER BROS.	MADONNA
25	12	13	9	<b>I DO YOU</b> MCA 53193	THE JETS
26	26	28	3	<b>TRUE FAITH</b> QWEST 7-28271/WARNER BROS.	NEW ORDER
27	<b>NEW ▶</b>	1	1	<b>LOVE OVERBOARD</b> MCA 53210	GLADYS KNIGHT & THE PIPS
28	24	24	4	<b>WHAT'S TOO MUCH</b> MOTOWN 1911	SMOKEY ROBINSON
29	<b>NEW ▶</b>	1	1	<b>LET'S GO</b> SLEEPING BAG LX 29	NOCERA
30	<b>NEW ▶</b>	1	1	<b>IF YOU CAN DO IT: I CAN TOO!</b> CAPITOL 44088	MELI'SA MORGAN

Products with the greatest airplay gains this week.

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







King Biscuit *Presents*  
the *National Radio Debut* of  
**BOURGEOIS TAGG**  
January 3



They've shared stages with Heart, Robert Palmer, a-ha and Todd Rundgren. Their current single "I Don't Mind At All" is racing up the charts.

Now the King Biscuit Flower Hour is proud to present the **national radio debut** of BOURGEOIS TAGG — recorded live at The Oasis in San Francisco. Don't miss this exclusive concert broadcast of one of the most important new bands around.

Brought to you by  
**BUDWEISER**  
• U.S. ARMY •

**America's Premier  
Radio Concert Show**

**DIR**  
DIR RADIO NETWORK

A  
LORIMAR-Telepictures  
Company

Hits From Billboard 10 and 20 Years Ago This Week

## POP SINGLES—10 Years Ago

1. **How Deep Is Your Love**, Bee Gees, RSO
2. **Baby Come Back**, Player, RSO
3. **Blue Bayou**, Linda Ronstadt, ASYLUM
4. **Back In Love Again**, L.T.D., A&M
5. **Here You Come Again**, Dolly Parton, RCA
6. **You Light Up My Life**, Debby Boone, WARNER/CURB
7. **Slip Slidin' Away**, Paul Simon, COLUMBIA
8. **Sentimental Lady**, Bob Welch, CAPITOL
9. **You're In My Heart**, Rod Stewart, WARNER BROS
10. **Hey Deanie**, Shaun Cassidy, WARNER/CURB

## POP SINGLES—20 Years Ago

1. **Daydream Believer**, Monkees, COLGEMS
2. **I Heard It Through The Grapevine**, Gladys Knight & the Pips, SOUL
3. **Hello Goodbye**, Beatles, CAPITOL
4. **I Second That Emotion**, Smokey Robinson & the Miracles, TAMLA
5. **Woman, Woman**, Union Gap, COLUMBIA
6. **The Rain, The Park & Other Things**, Cowsills, MGM
7. **Boogaloo Down Broadway**, Fantastic Johnny C., PHIL-L.A. OF SOUL
8. **Incense And Peppermints**, Strawberry Alarm Clock, UNI
9. **You Better Sit Down Kids**, Cher, IMPERIAL
10. **I Say A Little Prayer**, Dionne Warwick, SCEPTER

## TOP ALBUMS—10 Years Ago

1. **Rumours**, Fleetwood Mac, WARNER BROS
2. **Foot Loose & Fancy Free**, Rod Stewart, WARNER BROS
3. **All 'N' All**, Earth, Wind & Fire, COLUMBIA
4. **Out Of The Blue**, Electric Light Orchestra, JET
5. **Simple Dreams**, Linda Ronstadt, ASYLUM
6. **You Light Up My Life**, Debby Boone, WARNER/CURB
7. **Alive II**, Kiss, CASABLANCA
8. **Born Late**, Shaun Cassidy, WARNER/CURB
9. **News Of The World**, Queen, ELEKTRA
10. **I'm Glad You're Here With Me Tonight**, Neil Diamond, COLUMBIA

## TOP ALBUMS—20 Years Ago

1. **Pisces, Aquarius, Capricorn & Jones, Ltd.**, Monkees, COLGEMS
2. **Diana Ross & the Supremes Greatest Hits**, Diana Ross & the Supremes, MOTOWN
3. **Sgt. Pepper's Lonely Hearts Club Band**, Beatles, CAPITOL
4. **Strange Days**, Doors, ELEKTRA
5. **Farewell To The First Golden Era**, Mamas & Papas, DUNHILL
6. **Dr. Zhivago**, Soundtrack, MGM
7. **The Sound Of Music**, Soundtrack, RCA
8. **Are You Experienced?**, Jimi Hendrix Experience, REPRISE
9. **Vanilla Fudge**, ATCO
10. **Golden Hits, Part 1**, Dionne Warwick, SCEPTER

## COUNTRY SINGLES—10 Years Ago

1. **Take This Job And Shove It**, Johnny Paycheck, EPIC
2. **What A Difference You Made In My Life**, Ronnie Milsap, RCA
3. **My Way**, Elvis Presley, RCA
4. **Come A Little Bit Closer**, Johnny Duncan (With Janie Frickie), COLUMBIA
5. **Here You Come Again**, Dolly Parton, RCA
6. **I'm Knee Deep In Loving You**, Dave & Sugar, RCA
7. **Middle Age Crazy**, Jerry Lee Lewis, MERCURY
8. **Georgia Keeps Pulling On My Ring**, Conway Twitty, MCA
9. **Chains Of Love**, Mickey Gilley, PLAYBOY
10. **Lonely Street**, Rex Allen Jr., WARNER BROS

## SOUL SINGLES—10 Years Ago

1. **FFUN**, Con Funk Shun, MERCURY
2. **Reach For It**, George Duke, EPIC
3. **Ooh Boy**, Rose Royce, WHITFIELD
4. **Serpentine Fire**, Earth, Wind & Fire, COLUMBIA
5. **Our Love**, Natalie Cole, CAPITOL
6. **You Can't Turn Me Off (In The Middle Of Turning Me On)**, High Inergy, GORDY
7. **Galaxy**, War, MCA
8. **Dance, Dance, Dance**, Chic, ATLANTIC
9. **Belle**, Al Green, HI
10. **Native New Yorker**, Odyssey, RCA

## Revised Panel For Album Rock Chart

NEW YORK Effective with the Dec. 5 issue, Billboard has revised the panel of stations reporting to its Album Rock Tracks chart. The panel is updated by chart manager Ron Cerrito after each Arbitron ratings period. There are now 84 stations reporting to the radio-only chart.

Stations are divided into four weighted categories based on weekly cumulative audience each day from 6 a.m.-midnight in the Arbitron total survey area.

The categories are as follows: **platinum**, 1 million-plus weekly cume; **gold**, 500,000-999,999 weekly cume; **silver**, 250,000-499,999 weekly cume; and **bronze**, 100,000-249,999.

An asterisk indicates a new reporter.

### PLATINUM

KLOS-FM San Francisco, Calif.  
KROQ-FM Los Angeles, Calif.  
WMMR-FM Philadelphia, Pa.  
WNEW-FM New York, N.Y.

### GOLD

KSHE-FM St. Louis, Mo.  
WDVE-FM Pittsburgh, Pa.  
WFBQ-FM Indianapolis, Ind.  
WLLZ-FM Detroit, Mich.  
WLUP-FM Chicago, Ill.  
WRIF-FM Detroit, Mich.  
WWDC-FM Washington, D.C.

### SILVER

KAZY-FM Denver, Colo.  
KBPI-FM Denver, Colo.  
KFOG-FM San Francisco, Calif.  
KGB-FM San Diego, Calif.  
\*KJJO-FM Minneapolis, Minn.  
KLOL-FM Houston, Texas  
KQRS-FM Minneapolis, Minn.  
KRQR-FM San Francisco, Calif.  
KTXQ-FM Dallas, Texas  
KYYF-FM Kansas City, Mo.  
KZAP-FM Sacramento, Calif.  
KZEW-FM Dallas, Texas  
WBAB-FM Babylon, N.Y.  
WEBN-FM Cincinnati, Ohio  
WGTR-FM Miami, Fla.  
WHJY-FM Providence, R.I.  
WIYY-FM Baltimore, Md.  
WKDF-FM Nashville, Tenn.  
WKLS-FM Atlanta, Ga.  
WLIR-FM Hempstead, N.Y.  
WLWQ-FM Columbus, Ohio  
WPYX-FM Latham, N.Y.  
WSNF-FM Fort Lauderdale, Fla.  
WYNE-FM Tampa/St. Petersburg, Fla.  
XTRA-FM San Diego, Calif.

### BRONZE

KATT-FM Oklahoma City, Okla.  
KBCO-FM Boulder, Colo.  
KDKB-FM Mesa/Phoenix, Ariz.  
KEZO-FM Omaha, Neb.  
KGGO-FM Des Moines, Iowa  
KGON-FM Portland, Ore.  
KINK-FM Portland, Ore.  
KISS-FM San Antonio, Texas  
KISW-FM Seattle, Wash.  
\*KLAQ-FM El Paso, Texas

KLBK-FM Austin, Texas  
KMOD-FM Tulsa, Okla.  
KOME-FM San Jose, Calif.  
KRSP-FM Salt Lake City, Utah  
KSJO-FM San Jose, Calif.  
KXRX-FM Seattle, Wash.  
WAAF-FM Worcester, Mass.  
\*WAPL-FM Appleton, Wis.  
WAQX-FM Syracuse, N.Y.  
WAQY-FM Springfield, Mass.  
\*WBLM-FM Portland, Maine  
WBRU-FM Providence, R.I.  
WBYR-FM Buffalo, N.Y.  
WCCC-FM Hartford, Conn.  
\*WCMF-FM Rochester, N.Y.  
WDHA-FM Dover, N.J.  
WDIZ-FM Orlando, Fla.  
WEGR-FM Memphis, Tenn.  
WFYV-FM Jacksonville, Fla.  
\*WGIR-FM Manchester, N.H.  
WHCN-FM Hartford, Conn.  
WHFS-FM Annapolis, Md.  
\*WIBA-FM Madison, Wis.  
WIMZ-FM Knoxville, Tenn.  
WIOT-FM Toledo, Ohio  
WKRR-FM Greensboro, N.C.  
WLAV-FM Grand Rapids, Mich.  
\*WMRY-FM Bellville, Ill.  
WNR-FM Norfolk, Va.  
WPHD-FM Buffalo, N.Y.  
WPLR-FM New Haven, Conn.  
WQFM-FM Milwaukee, Wis.  
WQMF-FM Jeffersonville, Ind.  
WRDU-FM Raleigh, N.C.  
WRFK-FM Charlotte, N.C.  
WRXL-FM Richmond, Va.  
WTUE-FM Dayton, Ohio  
WZZO-FM Allentown, Pa.

## PDs Call For Univ. Education Programs Part-Timers In Big Demand

BY MARK CURRIDEN

CHATTANOOGA, Tenn. The lack of quality part-timers has become a serious problem in some areas of the country and may soon hit "crisis" proportions, many program directors say.

The shortage of top-notch weekend workers is being felt in mid-sized markets and appears to be especially prevalent in the South and Midwest. The reasons for the shortage differ among radio stations.

"The problem we have is our talent is either real good and working full time or very bad and working part time," says Scott Chase, PD of WSKZ Chattanooga/Knoxville, Tenn., a top 40 station. "The best part-time workers I have also have full-time jobs in insurance and sales. They work two weekend shifts each solely because they enjoy it or do it as a hobby."

Many stations glean part-time announcers from colleges, but some industry analysts say this once-deep well may be drying up. "Very few colleges are training young DJs to be on-air ready," says Bill Pugh, PD of rock outlet WKLS Atlanta. "The problem is they want to be full-time workers, and as soon as full-time positions in other markets and other stations open, they jump on it. Our

shortage problem runs in spurts."

Programmers admit the quality of their product suffers when part-timers are on the air. "Good part-time people are just as hard to keep as they are to find, which is very difficult in our large metros," says WXYV Baltimore PD Roy Sampson. "When young talent progresses to the point where I like it, they move on and get full-time jobs. It's a real big problem the industry is going to have to address, because weekends are quickly becoming a very vital part of today's FM radio. We need to sound good Saturday and Sunday nights as well as weekday mornings."

There are PDs who are working hard to keep their part-timers satisfied—and finding success. "I just spoil them outrageously," admits Bob Young, PD of country station WXTU Philadelphia. "I pay them well above the union average, give them perks—freebies like concert tickets and all the junk they want. They want hours most of all, so I try to give them at least 20 hours per week and send them on at least one gig per week."

Faced with the possibility of placing underqualified announcers on the air and lowering sound quality, programmers say there are avenues worth looking at in the future.

"We need to work with colleges, setting up university low-powered stations where students can get experience," says Sampson. "That's obviously where the largest pool of new and potential talent lies. It will be up to the local PDs to work with their area colleges."

"It may come to the point where we will need to hire weekenders full time," says Chase. "Three days during the week they can produce commercials and work on promotions, then work two or three shifts on the weekend. My best part-timer is also one of our best sales people. He's a former disk jockey who wants to work one shift a week just to keep his hands on the radio pulse. Right now the shortage is so bad [that] both myself and the operations manager are having to work weekends on the air."

## PROMOTIONS

(Continued from page 14)

highly produced promos, the station reworked the traditional "Twelve Days Of Christmas" song into a holiday giveaway that awarded one winner on day one, two winners on day two, and so on. Each day had its own specially produced promo.

The 95th caller to reach the studio line after the station's regular call-in cue took one of the day's prizes. Multiple promos and corresponding call-ins were run for days two through 12. Prizes for the 78 winners included compact disk players, color televisions, and concert tickets. Listeners who won one of the days prizes were eligible for the grand prize, "A Pontiac in a pear tree."

PETER J. LUDWIG

## NORTHEAST ONE STOP INC.



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## NORTHEAST ONE STOP

THE CD ONE STOP 518-271-0555

## FEATURED PROGRAMMING

**MCA RADIO NETWORK** president **Bob Kardashian** tells us that he has begun the process of reorganizing the radio network, and that it will indeed be an entity in 1988. The announcement goes a long way in stilling industry speculation that MCA would not be around to welcome in the new year. The restructuring began when MCA disbanded its New York sales office Dec. 4, and transferred the responsibility for all of its advertising sales to **MediaAmerica**, New York.

MCA will also stop syndicating its recent AC addition, "A Touch Of Jazz," at the end of December. **WNUA** Chicago PD **Bob O'Connor**, the show's producer, was unavailable for comment at press time, but Kardashian has high praise for the show and says he expects O'Connor to take on distribution of the show himself, at least until a distributor can be found.

Kardashian says that a major factor in the decision to trim the company even further was the current state

of MCA's stock. Black Monday and its aftermath has MCA stock at half of its pre-Oct. 19 price. The syndicator's survival into 1988 can be attributed to the deep pockets of MCA's parent, the entertainment conglomerate **MCA Inc.**, and its continued commitment to the fledgling network.

It has been a tumultuous first year for MCA. The syndicator dropped its initial programming supplier, **Teleprograms**, in August, and then dropped the show that replaced it—the three-month-old "Rock Trends"—at the end of November (Billboard, Nov. 7). At the beginning of November, Kardashian accepted the resignations of **Bill Barnett** and **Lance Robbins**. The acquisition of the syndication firm of **Barnett/Robbins** had been a major element in MCA Radio Network's initial structure. Kardashian says that the acquisition of Barnett/Robbins had not worked out and that after discontinuing the Teleprograms productions, "it made sense to discontinue the arrangement."

With "A Touch Of Jazz" removed from the catalog, MCA has the daily short-form "Breakfast With O.J." and the bi-monthly rock series "Up

Close" remaining. The O.J. Simpson show is fully sponsored for 1988 by Warner-Lambert's Schick Razor. The country call-in "Nashville Live" bowed Sept. 27 and has gotten good clearances. It will continue to be produced in-house, but MCA is now looking for another syndicator to handle the show's weekly distribution and sales.

"Up Close" is produced for MCA by **Neer Perfect Productions** with **WNEW-FM** New York's **Dan Neer** as host. The series will lead off in January with a music/interview profile of Yes, followed by a specially produced segment called "Pink Radio."

The Pink Floyd special will begin normally, only to be "jammed" by "Pink Radio"—creating the illusion that the show is being interrupted by the band "broadcasting from a pirate radio ship somewhere outside of U.S. territorial waters." Custom IDs will be furnished to all affiliates to continue that illusion throughout the show. Although the 24 "Up-Close" programs for 1988 are to be delivered on vinyl, the "Pink Radio" installment will arrive at stations on pink compact disk.

**TREND TO WATCH.** With the MCA shows now under contract, MediaAmerica is now the sales representative for **Digital Radio Network's** "CD Hotline," "Rock Express Magazine" and the four **Ron Cutler Productions** programs. With **United Stations** now handling all of

**Transtar Radio Network's** inventory and **ABC Radio Network** handling the same responsibility for **Satellite Music Network**, expect 1988 to be the year of the syndication sales specialists.

**FOR THE THIRD YEAR** in a row, **Lee Bailey Communications**, Los Angeles, will present its "RadioScope Music Awards" in the "RadioScope" program's year-end show. The "RadioScope" awards use the Billboard charts and a point system to determine the best in new artist, album, single, and producer categories. Each category awards a "RadioScope" statuette to a female, male, group, and rap act as well.

While the company is tabulating the awards results, it's also getting ready for its third annual "Christmas Caravan." The caravan will dispense over 2,000 toys and gifts as it stops at seven Watts locations in Los Angeles. Eventually arriving at the Watts Willowbrook Girls & Boys Club, the caravan turns into a holiday celebration and live performance. This year's cast of performing Santa's helpers include Vesta Williams, Shanice Wilson, Kid Flash, Club Nouveau's Jay King, and Tisha Campbell from NBC-TV's "Rags To Riches" series.

PETER J. LUDWIG

Below is a weekly calendar of upcoming network and syndicated music specials. Shows with multiple dates indicate that local sta-

tions have option of broadcast time and dates.

Dec. 18-20, Aerosmith, Superstars Rock Concert Series, Westwood One, 90 minutes.

Dec. 18-20, The Top 30 Urban Records of 1987, On The Move Special, CBS RadioRadio, three hours.

Dec. 18-20, A Hot Rockin' Christmas, Hot Rocks Special, United Stations, 90 minutes.

Dec. 18-20, AC/DC, Metalshop, MJI Broadcasting, one hour.

Dec. 18-20, A Rock Watch Christmas, Rock Watch Special, United Stations, three hours.

Dec. 18-20, Christmas Special, Country Today Special, MJI Broadcasting, one hour.

Dec. 18-20, Cruisin' America Holiday Party, CBS RadioRadio Holiday Special, three hours.

Dec. 18-20, Kashif, Star Beat, MJI Broadcasting, one hour.

Dec. 18-20, Top 30 Christmas Records of All Time, Top 30 USA Special, CBS RadioRadio, three hours.

Dec. 18-25, Christmas Around The Country, Country Six Pack Special, United Stations, three hours.

Dec. 18-31, Supertramp, Classic Call, Premiere Radio Network, two hours.

Dec. 19-20, Steve Wariner/Restless Heart, Country Close-Up, ProMedia, one hour.

Dec. 19, The Christmas Special/Chico DeBarge, RadioScope, Lee Bailey Communications, one hour.

Dec. 20, Alone At Last, with Phil Collins, Chrisie Hynde and David Gilmore, King Biscuit Flower Hour, D/R Broadcasting, one hour.

Dec. 20, The Top 10 U.K. Singles of 1987, Rock Over London, Radio International, one hour.

Dec. 20, Foreigner/U2, Powercuts, Global Satellite/ABC Radio Networks, two hours.

Dec. 20, Paul Winter, The Jazz Show with David Sanborn, NBC Radio Entertainment, two hours.



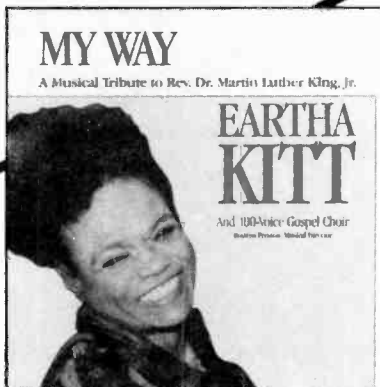
**Satellite Hookups.** Execs from ABC Radio Network and Satellite Music Network, above, and United Stations and Transtar Radio Network, below, sign on the dotted line as ABC and United Stations assume the advertising sales responsibilities for the two 24-hour satellite services. Standing, from left, at the ABC/SMN signing are SMN's David Hubschman, ABC's Louis Severine, SMN's Barbara Crooks, and ABC's Philip Giordano. Seated, from left, are ABC president Aaron Daniels, SMN chairman John Tyler, and Cap Cities/ABC Radio president James Arcara. From left at the US/Transtar signing are Transtar president C.T. Robinson and US president Nick Verbitsky.



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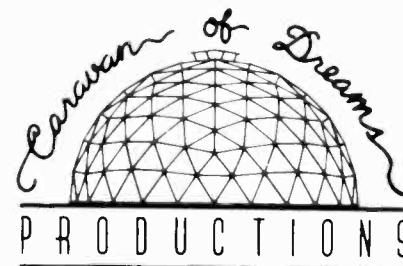
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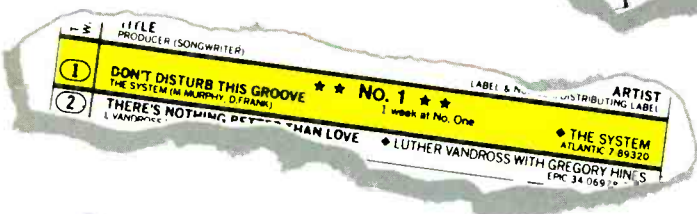
LOVERBOY



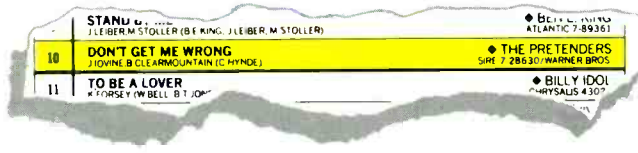
JOHN WAITE



JEFF LORBER



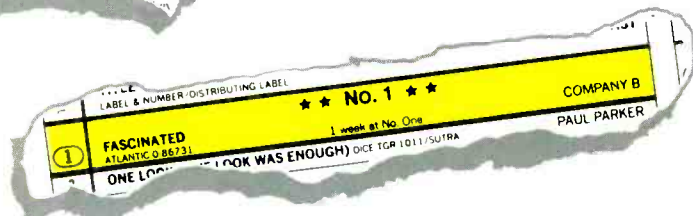
THE BANGLES



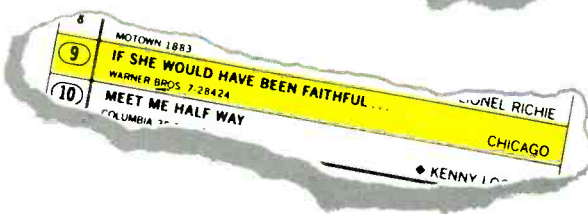
GO WEST



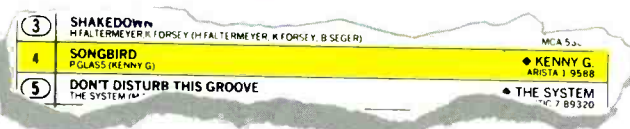
ANITA BAKER



JELLYBEAN



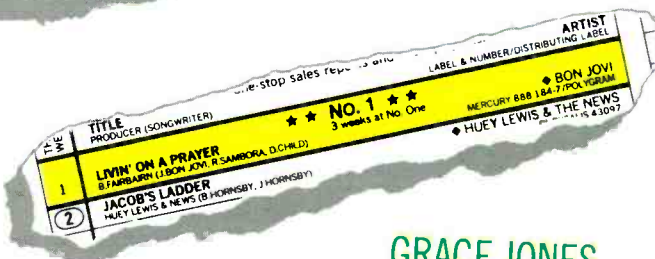
PAUL YOUNG



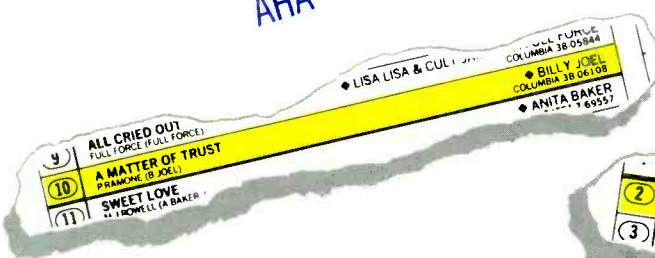
AHA



PSYCHEDELIC FURS



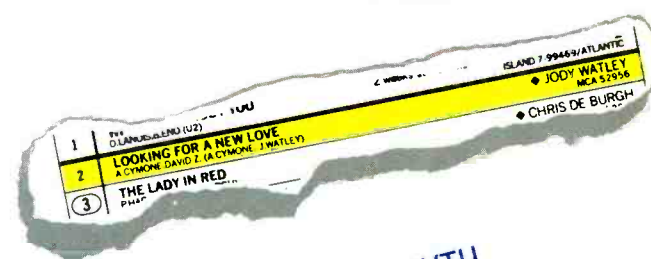
GRACE JONES



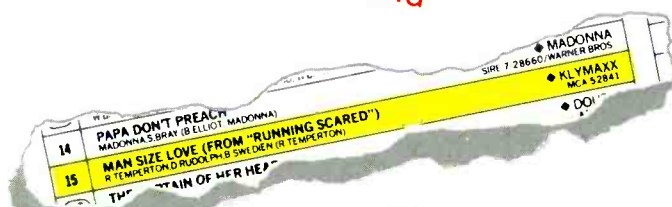
DAN FOGELBERG



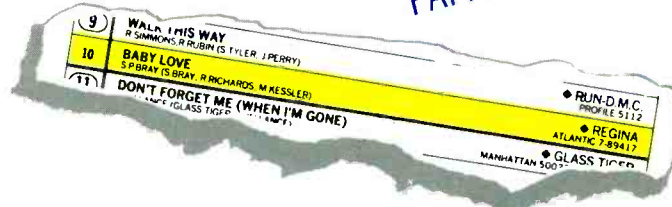
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CHER

AEROSMITH

ICEHOUSE

BUSTER POINDEXTER

ROBBIE ROBERTSON

FOR WEEK ENDING DECEMBER 12, 1987  
Billboard

## HOT 100 SINGLES™

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

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THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	ARTIST
1	3	5	FAITH	GEORGE MICHAEL
2	1	2	HEAVEN IS A PLACE ON EARTH	BELINDA CARLISLE
3	4	4	SHOULD'VE KNOWN BETTER	RICHARD MARX
4	2	1	(LIVE HAD) THE TIME OF MY LIFE	BILL MEDLEY & JENNIFER WARNE
5	5	11	IS THIS LOVE	WHITESNAKE
6	6	10	SHAKE YOUR LOVE	DEBBIE GIBSON
7	8	16	SO EMOTIONAL	WHITNEY HOUSTON
8	7	8	WE'LL BE TOGETHER	JODY WATLEY
9	10	14	DON'T YOU WANT ME	GEORGE HARRISON
10	11	19	GOT MY MIND SET ON YOU	PRETTY POISON
11	12	17	CATCH ME (I'M FALLING) (FROM "HIDING OUT")	R.E.M.
12	9	12	THE ONE I LOVE	STEVE WINWOOD
13	18	22	DUDLEY (I'M LIKE A LADY)	AEROSMITH
14	16	20	CHERRY BOMB	JOHN COUGAR MELLENCAMP
15	20	27	THE WAY YOU MAKE ME FEEL	MICHAEL JACKSON
16	29	35	NEED YOU TONIGHT	MICHAEL BOLTON
17	24	25	THAT'S WHAT LOVE IS ALL ABOUT	STEVIE WONDER
18	23	26	SKELETONS	ELTON JOHN
19	21	28	CANDLE IN THE WIND	THE FANY
20	19	29	I THINK WE'RE ALONE NOW	DEF LEPPARD
21	17	31	ANIMAL	BILLY IDOL
22	15	33	NONY NONY	SOULZE
23	13	35	HOURGLASS	HEART
24	11	37	THERE'S THE GIRL	BANGLES
25	10	38	HAZY SHADE OF WINTER	CUTTING CREW
26	9	39	POWER OF LOVE	ICEHOUSE
27	8	40	POWER OF LOVE	ICEHOUSE
28	7	41	SEASONS CHANGE	ROGER
29	6	42	I WON'T FORGET YOU	ERIC CARMEN
30	5	43	I WANT TO BE YOUR MAN	NEW ORDER
31	4	44	HUNGRY EYES	GEORGE STRAYP
32	3	45	TRUE FAITH	BOURGEOIS TAGG
33	2	46	COULD'VE BEEN	THE KANE GANG
34	1	47	DON'T MIND AT ALL	THE KANE GANG
35	1	48	JUST LIKE HEAVEN	PAUL CARRACK
36	1	49	BREAKOUT	BRUCE SPRINGSTEEN
37	1	50	DON'T SHEO A TEAR	STRYPER
38	1	51	TUNNEL OF LOVE	FOR EIGNER
39	1	52	HONESTLY	FOR EIGNER
40	1	53	SAY YOU WILL	FOR EIGNER
41	1	54	EVERYWHERE	FLEETWOOD MAC
42	1	55	(BABY TELL ME) CAN YOU DANCE	SHANICE WILSON
43	1	56	LITTLE LIES	FLEETWOOD MAC
44	1	57	PUSH IT	SALT 'N PEPA
45	1	58	LOVE WILL FIND A WAY	BANANARAMA
46	1	59	I CAN'T HELP IT	COLLEEN ESTEFAN & MIAMI SOUND MACHINE
47	1	60	CAN'T STAY AWAY FROM YOU	CHER
48	1	61	I FOUND SOMEONE	EXPOSE
49	1	62	LET ME BE THE ONE	DUSTY SPRINGFIELD
50	1	63	WHAT HAVE I DONE TO DESERVE THIS?	PET SHOP BOYS
51	1	64	IT'S A SIN	EARTH WIND & FIRE
52	1	65	YOU AND ME TONIGHT	THE COVER GIRL
53	1	66	SYSTEM OF SURVIVAL	PRINCE
54	1	67	U GOT THE LOOK	M & R/S
55	1	68	PUMP UP THE VOLUME	REO SPEEDWAGON
56	1	69	IN MY DREAMS	GLENN JONES
57	1	70	WE'VE ONLY JUST BEGUN (THE ROMANCE IS NOT OVER)	NOEL
58	1	71	SILENT MORNING	U2
59	1	72	IN GOD'S COUNTRY	MICHAEL JACKSON
60	1	73	BAD	ALEXANDER O'NEAL
61	1	74	CRITICIZE	MILLIONS LIKE US
62	1	75	GUARANTEED FOR LIFE	MICK JAGGER
63	1	76	THROWAWAY	WHITESNAKE
64	1	77	DON'T MAKE ME WAIT FOR LOVE	EUROPE
65	1	78	LOVER'S LANE	SNOKEY ROBINSON
66	1	79	HERE I GO AGAIN	MARSHA DAVIS
67	1	80	CHEROKEE	BILLY IDOL
68	1	81	WHAT'S TOO MUCH	TONY TERRY
69	1	82	DON'T TELL ME THE TIME	MOTLEY CRUE
70	1	83	HOT IN THE CITY	THE KANE GANG
71	1	84	SHE'S FLY	KISS
72	1	85	YOU'RE ALL I NEED	LOS LOBOS
73	1	86	SPECIAL WAY	LOS LOBOS
74	1	87	SOMEONE TO LOVE ME FOR ME	LOS LOBOS
75	1	88	COME ON LET'S GO	LOS LOBOS
76	1	89	REASON TO LIVE	LOS LOBOS
77	1	90	NEW THOUGHT (THAT I COULD LOVE)	LOS LOBOS
78	1	91	WHO WILL YOU RUN TO	LOS LOBOS
79	1	92	IF YOU LET ME STAY	LOS LOBOS
80	1	93	EAGLES FLY	LOS LOBOS
81	1	94	THE REAL THING	LOS LOBOS
82	1	95	BOYS NIGHT OUT	LOS LOBOS
83	1	96	HOT HOT HOT	LOS LOBOS
84	1	97	RESERVATIONS FOR TWO	LOS LOBOS
85	1	98	WHERE THE STREETS HAVE NO NAME	LOS LOBOS
86	1	99	NO ONE IN THE WORLD	LOS LOBOS
87	1	100	NO ONE IN THE WORLD	LOS LOBOS

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## Controversial Hard Rock Act Must Make It On The Road

BY LINDA MOLESKI

**NEW YORK** With limited radio airplay and minimal support from music video outlets, the controversial hard rock act Guns N' Roses has had to rely heavily on touring to promote its Geffen debut album, "Appetite For Destruction."

Following a series of East Coast club dates, the Los Angeles-based group has spent several weeks on the road as the opening act for Motley Crue, and has just embarked on a series of triple-bill dates with Alice Cooper and Faster Pussycat. Upon completion of its U.S. itinerary, Guns N' Roses is scheduled to tour Europe and Ja-

### 'There's already a buzz on the band'

pan.

"Touring has definitely been a key strategy in breaking this album," says Geffen a&r executive Teresa Ensenat, who, along with associate Tom Zutaut, signed the band. "When we released the album, we had a few curveballs thrown at us: MTV was reluctant to play the video [for the first single, 'Welcome To The Jungle'] except on its *Headbangers Ball*, and radio has not been as receptive as we had anticipated."

Of the disappointing radio response, Ensenat adds, "We didn't expect album rock radio to go on it heavily, but we aimed it at 40-60 stations and only got 18. Radio tends to shy away from harder records—Whitesnake and Aerosmith do well, but they're more melodically acceptable and not as raw

around the edges. Maybe radio and MTV have slowed Guns N' Roses' sales down a bit, but not enough to stop the album from happening."

Ensenat says "Appetite For Destruction" has been a top-five phone request at numerous special metal-type shows.

On the sales front, the response has been particularly strong in the South, according to Ensenat. "Sales just exploded in that area," she says. "The dates down there with Motley Crue definitely helped a lot."

In addition to touring, press and a strong word-of-mouth buzz are helping Guns N' Roses to amass a significant following. "The kids like the controversy," says bassist Duff "Rose" McKagan of the group's bad-boy image. "I think our image is helping us to attract fans, but it probably [screws] us up with getting records in stores and with airplay—and that hurts."

Prior to the release of "Appetite For Destruction"—which was produced by former Ron Nevison-engineer Mike Clink—Geffen set up a preliminary base for Guns N' Roses through the release of an independently distributed EP, "Live !\* @ Like A Suicide."

"That helped tremendously," says Ensenat. "We put it out through an indie distribution network to help set up the Geffen album, and so all the key metal-press people were aware of the band. By the time 'Appetite' came out, there was already a buzz on the band."

After leading with the track "Welcome To The Jungle," Geffen has serviced radio with a promotional 12-inch of the song "Paradise City."

## ARTIST DEVELOPMENTS

### LION'S ROAR

Following a number of dates with labelmate **Frehley's Comet**, Atlantic heavy rock group **White Lion** has just completed a successful stint as opening act on the first leg of **Kiss'** latest North American tour. During its extensive road trek, White Lion has been promoting its debut album, "Pride," which is at No. 97 on the Top Pop Albums chart.

Next up for White Lion is a trip to Europe, where the band will headline a series of club shows in January. "We hope to hook up on another big tour after that," says guitarist **Vito Bratta**. "We haven't done one complete tour yet. We plan to be out on the road until June, then we'll go back into the studio around July or August."

According to Bratta, the exposure White Lion received on the Kiss dates had made a very strong impact on sales of its album. "With Kiss, we played the secondary markets, which really helped make people aware of us," he says. "You can't beat that kind of exposure."

Bratta also credits MTV for playing an invaluable role in boosting album sales. "Our first single, 'Wait,' was released during the first week of July, but it wasn't until the end of September that there was the video for it," says Bratta. In addition to various video outlets, the clip was also serviced to album rock radio programmers, with a label that reads "J. Hahn: Playboy Footage" to help get their attention.

"Radio is picking up now," says Bratta. "When we were on tour [with Kiss], we had top 10 phones after we played in those markets, and other stations followed that. The tour helped open doors for us,

but they're not going to close now that it's ended."

### AL'S CALL

"Tirami Su," the new EMI-Manhattan album by the **Al DiMeola Project**, is filled with captivating melodies and a beautiful Brazilian influence—and not much of the non-stop speed guitar that regularly used to appear on DiMeola's Columbia albums.

Did he see that sort of frantic fret-boarding as a possible dead end for him? "Absolutely," says DiMeola. "I *did* see that after a while. I was putting record after record out with that kind of element in there, and it was hard to top myself each time. I felt it was an element that was less enchanting and more of a blow-you-away effect than what I really wanted to create."

Among his many best-selling efforts, DiMeola's "Elegant Gypsy" album for Columbia has sold more than 800,000 units since its release in the late '70s. The guitarist says EMI-Manhattan president **Bruce Lundvall**—who originally signed him while at Columbia—has "total belief in what I'm doing."

"Tirami Su" is DiMeola's third effort for EMI-Manhattan. He is committed to "a year of solid touring" to promote it, he says, and in the next 12 months he will hit the U.S. and Europe twice as well as Japan and South America.

On the road with DiMeola will be keyboardist **Kei Akagi**, bassist **Chuck Webb**, percussionist **Luiz Conte**, drummer **Tommy Brechtlein**, and vocalist **Jose Renato**.

### IRISH CRY

Irish outfit **Cry Before Dawn** has been making waves in the U.K., where it has toured with **Squeeze**. Now, the band is looking to build a base here with its Epic debut album, "Crimes Of Conscience."

Toward that end, **Cry Before Dawn** recently performed showcases in New York and Boston, two markets where it has already garnered a following among the Irish communities. "The emphasis was on picking two major cities where people knew of the group's overseas success," says **Diarmuid Quinn**, Epic product manager. "Hopefully, the word and interest in the band will now spread."

According to Quinn, the album's leadoff single, "The Seed (That's Been Sown)," has been getting some "major adds at album rock radio, [but] the major emphasis is on the alternative radio scene. It's a top priority at college radio and college retail."

Epic has serviced a videoclip for "The Seed (That's Been Sown)" to MTV. "Hopefully, they'll pick it up," says Quinn. "We're also looking at the possibility of working a single at top 40 and adult contemporary formats next year, but it all depends on the development of the record. This is going to be a slow building process. But these guys are really strong songwriters, so the band will be here for awhile."

As for any possible comparisons to fellow Irish rockers **U2**, Quinn says, "Cry Before Dawn is the most significant band to come out of Ireland in quite some time. They're not like **U2** musically; they have more of a traditional edge than **U2** ever did. Because **U2** had a big year this year it may help to bring attention to this band—but **Cry Before Dawn** is a band in its own right."

### BOLSHOI'S PARTY

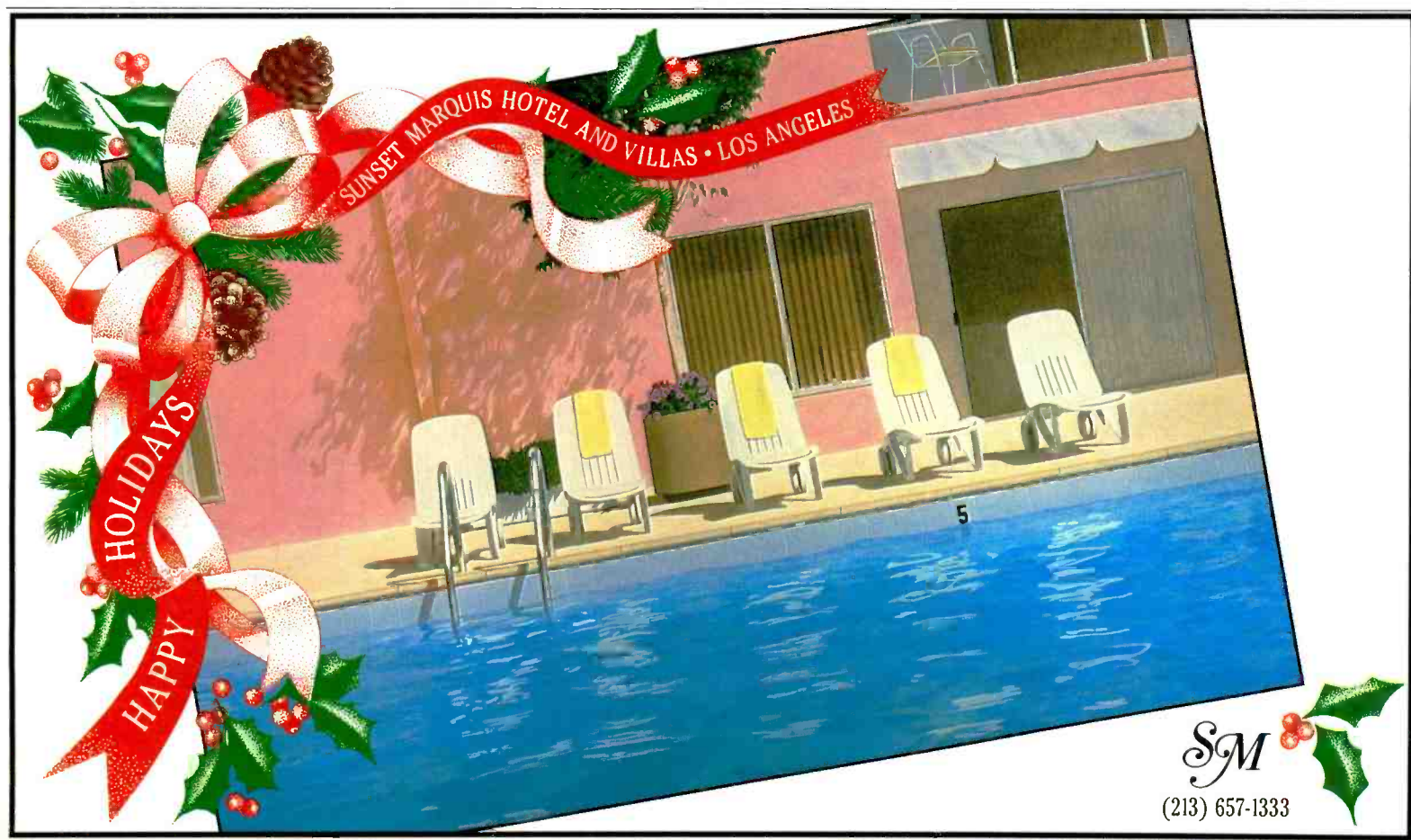
England's the **Bolshoi** recently trekked across the U.S. on a four-week tour in support of "Lindy's Party," the quartet's new album and the first to be distributed by RCA. Signed to **Beggars Banquet** in its U.K. homeland, the group's previous efforts—an EP and an album—were on **I.R.S. Records** here; "Lindy's Party," however, bears a **Beggars Banquet/RCA Records** logo.

**Bolshoi** vocalist/guitarist **Trevor Tanner** says the band made a conscious decision not to record the new album in London, opting instead for "a little village in Suffolk, which is like the witchy part of England, traditionally."

Recording sessions spanned four weeks, with the band handling its own production. Says Tanner, "We realized that there'll come a time in our career when there'll be a lot of pressure on us and we won't be able to do that—to have that kind of freedom to do exactly what we want. So we decided that we might as well have some fun while we can. And at that time, we'd been on the road for so long that we really couldn't take someone else coming in to tell us what to do."

During its recent U.S. tour, the **Bolshoi** hit both coasts, the Midwest, and Canada. "I really like playing in America because people here are very honest," says Tanner. "They come to see you, and if they think you're crap, they'll walk out."

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



## Kennedy & Vieha Create TV Ad Tunes That Rock Consumers Rock'N'Roll Meets Madison Ave. In LA/NY

BY DAVE DiMARTINO

LOS ANGELES Airplay is never a problem for the music of Jay Kennedy and Mark Vieha. Especially since stations get paid to play it.

Kennedy and Vieha, partners here in LA/NY Music, are responsible for providing the music that accompanies—or is central to—television commercials. Commercials for what? You name it and you've probably seen it: Pontiac, Levi's 501 jeans, Kellogg's Raisin, Strawberry, and Apple Cinnamon Squares, Taco Bell, Honda motorcycles, General Tire, Prudential Insurance, Chevron gasoline, and much, much more. And most of the music rocks.

"We're kind of a specialty shop, I suppose," says Kennedy. "We don't do jingles. We can, but we're not known for that. Especially because of the Levi's thing."

In fact, the involvement of the LA/NY team with Levi's three years ago won the duo a couple of Clio awards—the advertising world's Oscar equivalent—and has catapulted the partners to stardom, of a sort. The number of awards and the client roster continue to increase, and Kennedy and Vieha have become the pair to whom advertisers increasingly turn to provide "contemporary music" backgrounds for their commercials.

In short: Rock'n'roll to order, for a market increasingly geared toward the "yuppie" mentality. "Mark and I are both yuppies,"

says Kennedy. "We kind of understand what that age group is going through, and has gone through."

Both men have worked outside the advertising world. Kennedy has worked on motion picture soundtracks with Dave Grusin ("The Electric Horseman") and David Shire ("Fast Break"); Vieha has written songs for such artists as James Ingram and Seawind.

Vieha says writing music for commercials is, in a sense, not much different than writing songs for other artists. "A lot of times the assignment is to do something for the Pointer Sisters, James Ingram, or somebody—and you know what they're about, so you kind of write that style of music. Basically, advertising is almost the same thing: you learn to write on assignment. They point you in a direction—'Here's the product, maybe we want to say this'—and you fill in the rest of the blanks."

What it all means, says Kennedy, is that the two of them have to keep their ears open at all times. "We're asked to do all kinds of things," he says. "I just wrote a thing for Black Angus restaurants, and they wanted a spaghetti-western, 'Fistful Of Dollars' thing. So we have to keep up with things. We may be asked to do Prince or Madonna one day and then Johnny Mathis the next."

Do other musicians—those not commercially minded—regard them as skills who've sold out to Madison Avenue?

"We run into Quincy Jones all the time at the studio," says Ken-

neddy, "and the impression I get from him is that we're all doing what we want to do, and we're all having a good time and making money. Even though he's doing records and movies and we're doing commercials, we're all trying to create a good product."

One memorable commercial the pair worked on, says Kennedy, was a California Cooler ad that featured the Kingsmen performing "Louie, Louie."

"That was great," says Kennedy. "We were going to try to duplicate that with studio guys in L.A., but we found out that we could get those guys, so—no one's going to do 'Louie, Louie' better than the Kingsmen."



**Rolling On.** Ron Wood, left, and Bo Diddley played to a packed house at New York's Ritz on Nov. 25 when they brought their Gunslingers '87 club tour to Manhattan. (Photo: Chuck Pulin).

## Ferry Tops Special Jimmy Maelen Show; Four New McCartney Songs On Brit EP

**STARS SHINE:** A rare live appearance by Bryan Ferry highlighted a Dec. 6 all-star benefit gig at New York's Ritz club, organized to raise funds to pay medical fees for top percussionist Jimmy Maelen, who has been hospitalized with leukemia. Maelen is a highly respected member of the Manhattan music scene, and a host of his friends with whom he has performed and recorded over the years showed at the Ritz in his honor.

Kicking off the evening's entertainment was the System, which performed four songs, including its summer smash, "Don't Disturb This Groove." The New York-based duo of Mic Murphy and David Frank was accompanied by its regular guitarist, Paul Pesco, who has also toured with Madonna and Steve Winwood.

Next on stage was Garland Jeffries, who was followed by B.J. Thomas and Southside Johnny. Then came Kool & the Gang's James "J.T." Taylor, who sang "Celebration" and "Cherish." Accompanying these artists was a backing group that consisted of a host of top Gotham session players.

The audience was treated to some fine performances throughout the show, but nothing could top Ferry's set. Backed by a band that featured guitarists G.E. Smith and Johnny Marr, bassist Marcus Miller, drummer Andy Newmark, and saxophonist David Sanborn, the British star sang three songs from his new "Bête Noire" album—"The Right Stuff," "Kiss And Tell," and "Limbo." Then he delved back into his past and sang "Avalon" and the old classic "Do The Strand."

Looking as dapper as ever in very stylish black suit, Ferry was in fine form. However, when The Beat spent time with him at his hotel the following afternoon—look for an interview in next week's issue—he said he is not too keen on touring in support of "Bête Noire." One can only hope he changes his mind.

Back to the Maelen show: After Ferry's set, Paul Shaffer & the World's Most Dangerous Band played a few tunes. ("I'm the only person who can follow Bryan Ferry!" a modest Shaffer told The Beat earlier in the evening). Shaffer's "Late Night With David Letterman" gang then provided backup for Ronnie Spector, Patty Smyth, and Sanborn.

A good time was had by all. The fans got their money's worth, and it was wonderful to see so many artists donating their time and services to help a friend.

The night after the Maelen show, there was another fund-raiser at the Ritz, a benefit for the Musicians Assistance Program of Local 802. Among those who performed were Ian Hunter, Mick Taylor, Joan Jett & the Blackhearts, Phoebe Snow, Michael Bolton, Jules Shear, Ian McDonald, and Lester Chamber.

**MACCA TREAT:** Paul McCartney fans will be interested to learn that a new EP has surfaced in Britain, featuring four songs he recorded earlier this year. In addition to Macca's new U.K. single, "Once Upon A Long Ago," the package boasts the McCartney/Elvis Costello-penned "Back On My Feet"; a rework of "Don't Get Around Much Anymore," which was a top 10 hit for Duke Ellington, the Ink Spots, and Glen Gray in 1943; and the Leiber-Stoller nugget "Kansas City." (It's the third time Macca has cut the last-mentioned tune—it appeared on "Beatles For Sale" and the Star Club tapes.)

The EP consists of four out of a total of 20 tunes that McCartney recorded on July 20-21. However, there's no word on what he plans to do with the rest of the songs. Accompanying him in the studio were Mick Green (guitar), Nick Garvey (bass), Mickey Gallagher (piano), and drummers Chris Whitten and Henry Spinetti.

**SHORT TAKES:** The Cult, currently winding up its 1987 tour with a series of U.K. dates, has started writing material for its next album, the follow-up to "Electric" album. The band hopes to have the new record out by the end of May. . . . Boy George has returned to the road in Europe for his first-ever solo tour. Backed by a 12-piece band, the boy is playing songs from his debut Virgin solo album, "Sold," as well as a number of Culture Club tunes. The tour hits London's Hammersmith Odeon on Dec. 22. . . . The ubiquitous Johnny Marr plays guitar on the new Talking Heads album. The still-untitled Steve Lillywhite-produced project, recorded in Paris, is due out in February. . . . Prince made a surprise live appearance on Dec. 4 at the Fine Line Music Cafe, a new jazz club in downtown Minneapolis. . . . Before we forget, a judge has dismissed a Dallas woman's charges that David Bowie raped her and then told her he'd given her AIDS. . . . Sting will be playing a charity concert on Dec. 20 at London's Wembley Arena, with all proceeds going to Schizophrenia: A National Emergency, or SANE. . . . As the International Federation Of Phonogram & Videogram Producers continues its worldwide campaign to crack down on piracy and counterfeiting, Michael Jackson has issued the following statement: "Record piracy, or counterfeiting, is theft and hurts us all. Talented musicians are cheated by the sale of counterfeit copies of their work. You, the fans, are sold records of lesser quality. Criminals should not profit from our love of recorded music. Please help me and my friends of the International Federation Of Phonogram & Videogram Producers to put an end to record piracy."



## Arenas Add 'Quiet Rooms' Teens Enjoy While Parents Relax

NEW YORK National concert promoters are seeing a growing number of arenas starting up "quiet rooms," which provide parents of young concertgoers the opportunity to relax in a private area of the venue while their children attend the shows. Most of the rooms provide television and offer complimentary beverages and snacks.

"I see a definite trend in the number of buildings offering these rooms," says David Williams of Washington, D.C.-based Cellar Door Concerts. "It's a good thing for the parents, the kids, and the promoters. It helps alleviate traffic problems and kids sitting around—and the parents simply feel more comfortable."

The concept was created last year by the Facility Management Group, a New Orleans-based outfit that owns and operates six venues, four of which offer quiet rooms: the Arena in St. Louis, Mo.; the James L. Knight Center in Miami; Long Beach Arena in Long Beach, Calif.; and Nassau Coliseum in Uniondale, N.Y.

Other venues that house quiet rooms include the Capitol Center in Washington, D.C., and the Meadowlands Arena in East Rutherford, N.J., which started offering the service just last month.

"I think they're great," says New York-area promoter John Scher of

Monarch Entertainment, which presents concerts at the Nassau Coliseum and the Meadowlands Arena.

In addition to the public relations value, quiet rooms are also seen as a potential booster for ticket sales. "The real impact of helping ticket sales hasn't been felt yet," says Scher. "Maybe at Nassau it has, because it's been going on for quite a while now. But from a business point of view, I think it will slowly but surely help ticket sales."

"We found the primary age for concertgoers is 14-24. And 14-, 15-, and 16-year-olds can't drive and are, for the most part, still under the thumbs of their parents. Hence, it gives them the chance to go. I really think you're going to see more and more parents coming, and eventually they'll have to have advance reservations. It's catching on that quickly."

According to Scher, hard rock shows generally attract a larger number of parents to the quiet rooms. Recent concerts by Aerosmith and Def Leppard at the Meadowlands drew some 100 parents. "Half are parents of younger kids and half are parents of kids that live out of the immediate area," says Scher.

"For us it has a minimal impact on ticket sales," says Cellar Door's Williams. "In the situation where a par-

(Continued on next page)

## Sting Heads North After Smash So. American Tour

BY LINDA MOLESKI

**T**OGETHER AGAIN: After launching his world tour with two sell-out shows Nov. 15-16 at Manhattan's Ritz club, Sting returns to the U.S. for a series of North American dates that begin Jan. 20 in Tampa, Fla. Prior to hitting the States, he will perform a number of U.K. concerts Tuesday-Sunday (15-20).

The extensive road outing, which is backing Sting's second A&M album, "... Nothing Like The Sun," will hit a number of arenas and small halls across the country, with shows tentatively booked through March.

Sting concluded the South American leg of his tour Dec. 11 in Buenos Aires, Argentina, where he reportedly played to some 60,000 fans. The ex-Policeman is also extremely popular in Brazil; at a stint there to kick off his visit to the continent he performed two nights at a 90,000-seater in São Paulo. Part of the massive interest there stems from the album's cut "Fragile," which makes reference to a political official in the country.

Meanwhile, word has it that Sting is recording an EP of tracks from the album in Spanish, due for release some time in January.

**S**TART SPREADING THE NEWS: There was massive confusion in the New York area recently when Frank Sinatra had to postpone the first of two sell-out shows Dec. 4 at the Meadowlands Arena in East Rutherford, N.J., when he learned that lead sheets for his backing musicians did not arrive from the West Coast in time for rehearsal.

As a result, Friday's show was pushed back until Sunday, which presented a problem for Canadian rock trio Rush, scheduled to perform that night. According to sources, Rush was very cooperative with the sudden change of plans and agreed to switch its concert to the following day, Monday.

**H**OLIDAY SPIRIT: Residents of Chillicothe, Ohio, will get an early Christmas present this year when John Cougar Mellencamp pulls into the area Wednesday (16) to perform two shows.

It seems that two years ago, 6,200 residents of the small town signed a petition asking the superstar to play there. Ever since then, Mellencamp has been trying to add Chillicothe to his tour itinerary, but the town's largest venue only seats some 2,700.

As a solution, Mellencamp has decided to perform for free at either the local high school or college. The goal is to let in the 6,200 people who signed the petition, which was spearheaded by local WFCB-FM DJ Chip Arledge.



**S**HORT TAKES: Following a very successful stint in Japan and Australia, Michael Jackson is scheduled

to perform at London's Wembley Stadium July 14-15, and at least two more dates are expected to be added. The shows mark a return to the U.K. for Jackson, who has not played there in nine years ...

David Sylvian plans to embark on a world tour in March to promote his new Virgin album, "Secrets Of The Beehive." Dates will begin in the U.S. ... Still no word on when Foreigner plans to hit the road for "Inside Information." A good bet is that shows will commence in the spring ... Smokey Robinson performs at Blaisdell Arena in Honolulu, Hawaii, Friday and Saturday (18-19) before wrapping his One Heartbeat world tour at Bally's Grand Hotel & Casino in Atlantic City, N.J., Dec. 31-Jan. 2 ... Following four North American showcase dates, South African artists Johnny Clegg & Savuka head to New Zealand and Europe before returning to the States in July and August. Shows are in support of the act's new Capitol album, "Third World Child."

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

### ARENAS' QUIET ROOMS

(Continued from preceding page)

ent wasn't going to let a kid go before, they may now let them go." Williams adds that other venues in the marketplace are currently talking about introducing quiet rooms.

Steve Rennie, of the Los Angeles-based Avalon Attractions, does not see a direct effect on ticket sales, but he supports the idea of quiet rooms. "I don't think they help sales," says Rennie. "Kids are still kids, and will find a way to go to a concert regardless. However, venues would be well-served to do them in general."

LINDA MOLESKI



AMUSEMENT BUSINESS®

# BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
PINK FLOYD	Oakland-Alameda Co. Coliseum Oakland, Calif.	Dec. 3-6	\$1,192,793 \$22.50	53,013 sellout	Bill Graham Presents
U2 BUCKWHEAT ZYDECO LOS LOBOS	Tampa Stadium Tampa, Fla.	Dec. 5	\$1,089,003 \$18.50	58,865 sellout	Silver Star Prods. Cellar Door Prods.
ANITA BAKER RHONDA HANSOME	Constitution Hall Washington, D.C.	Nov. 21-24	\$353,750 \$25	14,541 14,984	Turning Point Prods. Dimensions Unlimited
AEROSMITH DOKKEN	Joe Louis Arena Detroit, Mich.	Dec. 5	\$339,658 \$17.50	19,409 sellout	Brass Ring Prods.
JOHN COUGAR MELLENCAMP	Meadowlands Arena East Rutherford, N.J.	Nov. 30	\$321,919 \$18.50/\$17.50	19,543 sellout	Monarch Entertainment Bureau John Scher Presents
U2 THE BODEANS	Frank Erwin Center Univ. of Texas, Austin Austin, Texas	Nov. 22	\$280,467 \$17/\$15	17,202 sellout	in-house Stone City Attractions
JOHN COUGAR MELLENCAMP	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	Nov. 27	\$242,335 \$18.50/\$17.50	13,147 16,375	Monarch Entertainment Bureau, John Scher Presents Larry Vaughn Presents
DEPECHE MOOE VOICE FARM	Arena, Cow Palace San Francisco, Calif.	Dec. 1	\$238,935 \$19.50/\$17.50	13,582 sellout	Bill Graham Presents
R.E.M. DB'S	UIC Pavilion Univ. of Illinois, Chicago Chicago, Ill.	Nov. 4-5	\$223,856 \$16.50	13,567 21,256	Chicago Jam Concerts
BARRY MANILOW	Riverside Theatre Milwaukee, Wis.	Nov. 25, 27-28	\$198,152 \$32.75/\$27.75/\$22.75	7,500 sellout	Jam Prods. Joseph Entertainment Group
EDDIE MURPHY CHRISTOPHER & MOONEY	Baltimore Arena Baltimore, Md.	Dec. 1	\$194,016 \$18.50/\$17.50	11,582 13,975	A.H. Enterprises
HEART MR. MISTER	St. Louis Arena St. Louis, Mo.	Dec. 3	\$142,115 \$16.50	9,150 10,900	Contemporary Prods.
GEORGE BENSON EARL KLUGH	Radio City Music Hall New York, N.Y.	Nov. 24	\$139,250 \$25/\$22.50	5,874 sellout	Radio City Music Hall Prods.
JETHRO TULL FAIRPORT CONVENTION	McNichols Arena Denver, Colo.	Dec. 5	\$123,350 \$15.95/\$13.75	7,932 9,000	Fey Concert Co.
AEROSMITH DOKKEN	Wendler Arena, Saginaw Civic Center Saginaw, Mich.	Dec. 6	\$122,518 \$17.50	7,001 sellout	Brass Ring Prods.
FLEETWOOD MAC CRUZADOS	Frank Erwin Center Univ. of Texas, Austin Austin, Texas	Dec. 1	\$120,313 \$17.50/\$15.50	7,581 12,572	in-house PACE Concerts
PAT METHENY GROUP	Radio City Music Hall New York, N.Y.	Nov. 19	\$111,250 \$20/\$17.50	5,874 sellout	Radio City Music Hall Prods.
RAPP ATTACK TOUR '87: UTFO SALT-N-PEPA, DANA DANE, ROXANNE SHANTE BIZ, BOOGIE DOWN PRODS. THE BIZZY BOYZ D.J. K-NYCE & THE CREW	Greensboro Coliseum Greensboro, N.C.	Dec. 5	\$108,952 \$13.50/\$12.50	8,544 15,781	Entertainers of America Diamond Life Prods.
WHITNEY HOUSTON JONATHAN BUTLER	Sun Dome Univ. of South Florida Tampa, Fla.	Dec. 4	\$103,950 \$17.50	6,492 8,400	A.H. Enterprises
DEF LEPPARD TESLA	Thomas & Mack Center Univ. of Nevada, Las Vegas Las Vegas, Nev.	Nov. 25	\$98,607 \$15.50/\$13.50	6,382 9,689	Evening Star Prods.
YES	St. Louis Arena St. Louis, Mo.	Nov. 23	\$96,959 \$17.50	6,974 10,000	Contemporary Prods.
AEROSMITH DOKKEN	Allen Co. War Memorial Coliseum Fort Wayne, Ind.	Nov. 30	\$95,908 \$16.50/\$15.50	6,045 7,450	Sunshine Promotions
TINA TURNER LEVEL 42	Frank Erwin Center Univ. of Texas, Austin Austin, Texas	Nov. 28	\$93,575 \$17.50/\$15	5,876 6,731	in-house Texas Amusements Media
JETHRO TULL FAIRPORT CONVENTION	Fox Theatre St. Louis, Mo.	Dec. 3	\$81,775 \$18.50/\$16.50	4,668 sellout	Fox Concerts Steve Litman Prods.
THE CARS THE BRANDOS	Fox Theatre St. Louis, Mo.	Dec. 6	\$80,205 \$18.50/\$16.50	4,665 sellout	Fox Concerts Steve Litman Prods.
BARRY MANILOW	Wings Stadium Kalamazoo, Mich.	Dec. 1	\$79,679 \$17.50	4,829 sellout	Brass Ring Prods.
PAT METHENY GROUP	The Vic Chicago, Ill.	Nov. 29-Dec. 2	\$79,340 \$20	3,967 4,800	Jam Prods. of Chicago
THE CARS THE BRANDOS	Kolf Sport Arena Univ. of Wisconsin, Oshkosh Oshkosh, Wis.	Dec. 3	\$73,887 \$15/\$13.50/\$12.50	5,563 6,400	Fame Concerts
ANTHRAX CELTIC FROST EXODUS	Aragon Ballroom Chicago, Ill.	Dec. 5	\$69,790 \$16/\$14	4,864 5,500	Jam Prods. of Chicago
REO SPEEDWAGON ROYAL COURT OF CHINA	Rockford Metrocentre Rockford, Ill.	Dec. 3	\$65,772 \$14.50	4,983 6,800	Fame Concerts
KENNY G.	Arena, James L. Knight International Center Miami, Fla.	Nov. 25	\$65,596 \$15/\$13.75	4,417 sellout	Fantasma Prods.
GEORGE BENSON EARL KLUGH	Fox Theatre, St. Louis, Mo.	Dec. 1	\$63,695 \$17.50/\$15.50	4,032 4,665	Fox Concerts Steve Litman Prods.
YES	Ottawa Civic Center Ottawa, Ontario	Dec. 5	\$60,841 \$21.50	3,545 10,000	Donald K. Donald Prods.

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# Billboard. Hot Black Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	2	SYSTEM OF SURVIVAL	EARTH, WIND & FIRE	3
2	3	I WANT TO BE YOUR MAN	ROGER	1
3	1	SKELETONS	STEVIE WONDER	7
4	5	LET'S START LOVE OVER	MILES JAYE	16
5	6	MY FOREVER LOVE	LEVERT	2
6	8	SO EMOTIONAL	WHITNEY HOUSTON	6
7	9	I LIVE FOR YOUR LOVE	NATALIE COLE	5
8	4	CRITICIZE	ALEXANDER O'NEAL	13
9	18	THE WAY YOU MAKE ME FEEL	MICHAEL JACKSON	4
10	13	SHE'S FLY	TONY TERRY	10
11	16	IF YOU CAN DO IT: I CAN TOO!!	MELI'SA MORGAN	8
12	14	LOVE IS FOR SUCKERS (LIKE ME AND YOU)	FULL FORCE	11
13	17	TOUCH AND GO	FORCE M.D.'S	15
14	21	LOVE OVERBOARD	GLADYS KNIGHT & THE PIPS	9
15	19	I COULDN'T BELIEVE IT	DAVID RUFFIN & EDDIE KENDRICK	14
16	7	CATCH ME (I'M FALLING)	PRETTY POISON	25
17	20	WHAT'S TOO MUCH	SMOKEY ROBINSON	20
18	23	LOVE CHANGES	KASHIF AND MELI'SA MORGAN	12
19	26	SOMEONE TO LOVE ME FOR ME	LISA LISA & CULT JAM	18
20	15	I DO YOU	THE JETS	28
21	12	ANGEL	ANGELA WINBUSH	32
22	31	BABY, BE MINE	MIKI HOWARD	17
23	24	RESERVATIONS FOR TWO	DIONNE & KASHIF	23
24	28	(I WANNA GET) CLOSE TO YOU	VANESE THOMAS	19
25	25	LOVER'S LANE	GEORGIO	36
26	38	I WANT HER	KEITH SWEAT	22
27	39	SECRET LADY	STEPHANIE MILLS	21
28	10	I WONDER WHO SHE'S SEEING NOW	THE TEMPTATIONS	39
29	11	(BABY TELL ME) CAN YOU DANCE	SHANICE WILSON	52
30	32	RICH MAN	ST. PAUL	38
31	—	THIS BE THE DEF BEAT	DANA DANE	43
32	—	GIRLFRIEND	PEBBLES	24
33	—	NOTHING VENTURED - NOTHING GAINED	CHARLIE SINGLETON	27
34	22	GAMES	SHALAMAR	46
35	—	TO PROVE MY LOVE	MICHAEL COOPER	26
36	—	SO AMAZING	GERALD ALBRIGHT	30
37	—	LET'S TRY AGAIN	SURFACE	34
38	—	HOW YA LIKE ME NOW	KOOL MOE DEE	33
39	35	YOU AND ME TONIGHT	DEJA	—
40	34	HARD DAY	GEORGE MICHAEL	54

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	2	I WANT TO BE YOUR MAN	ROGER	1
2	4	MY FOREVER LOVE	LEVERT	2
3	6	THE WAY YOU MAKE ME FEEL	MICHAEL JACKSON	4
4	7	I LIVE FOR YOUR LOVE	NATALIE COLE	5
5	10	LOVE OVERBOARD	GLADYS KNIGHT & THE PIPS	9
6	8	SO EMOTIONAL	WHITNEY HOUSTON	6
7	11	IF YOU CAN DO IT: I CAN TOO!!	MELI'SA MORGAN	8
8	1	SYSTEM OF SURVIVAL	EARTH, WIND & FIRE	3
9	14	LOVE CHANGES	KASHIF AND MELI'SA MORGAN	12
10	16	BABY, BE MINE	MIKI HOWARD	17
11	15	LOVE IS FOR SUCKERS (LIKE ME AND YOU)	FULL FORCE	11
12	9	SHE'S FLY	TONY TERRY	10
13	19	(I WANNA GET) CLOSE TO YOU	VANESE THOMAS	19
14	3	SKELETONS	STEVIE WONDER	7
15	20	SOMEONE TO LOVE ME FOR ME	LISA LISA & CULT JAM	18
16	13	I COULDN'T BELIEVE IT	DAVID RUFFIN & EDDIE KENDRICK	14
17	21	TOUCH AND GO	FORCE M.D.'S	15
18	23	GIRLFRIEND	PEBBLES	24
19	25	TO PROVE MY LOVE	MICHAEL COOPER	26
20	22	SECRET LADY	STEPHANIE MILLS	21
21	27	I WANT HER	KEITH SWEAT	22
22	24	NOTHING VENTURED - NOTHING GAINED	CHARLIE SINGLETON	27
23	5	CRITICIZE	ALEXANDER O'NEAL	13
24	29	TWO OCCASIONS	THE DEELE	29
25	18	RESERVATIONS FOR TWO	DIONNE & KASHIF	23
26	12	WHAT'S TOO MUCH	SMOKEY ROBINSON	20
27	30	SO AMAZING	GERALD ALBRIGHT	30
28	34	WANNA MAKE LOVE (ALL NIGHT LONG)	LILLO THOMAS	35
29	38	IN THE MOOD	THE WHISPERS	31
30	39	HOW YA LIKE ME NOW	KOOL MOE DEE	33
31	—	OVER YOU	RAY PARKER JR. WITH NATALIE COLE	41
32	40	LET'S TRY AGAIN	SURFACE	34
33	—	LET ME TOUCH YOU	THE O'JAYS	37
34	—	GET LUCKY	WELL RED	42
35	—	COME INTO MY LIFE	JOYCE SIMS	40
36	—	SUPERBAD	CHRIS JASPER	47
37	—	HOT THING	PRINCE	48
38	36	EVERCHANGING TIMES	SIEDAH GARRETT	49
39	17	LET'S START LOVE OVER	MILES JAYE	16
40	—	MYSTERIOUS	NAJEE	50

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## BLACK SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
WARNER BROS. (4)	11
Paisley Park (3)	
Geffen (2)	
Qwest (1)	
Tommy Boy (1)	
COLUMBIA (9)	10
Def Jam (1)	
RCA (6)	9
Jive (3)	
MCA	8
E.P.A.	7
Epic (4)	
CBS Associated (1)	
Portrait (1)	
Tabu (1)	
ATLANTIC (4)	6
Critique (1)	
Island (1)	
MOTOWN	5
POLYGRAM	5
Mercury (2)	
London (1)	
Polydor (1)	
Wing (1)	
ARISTA	4
CAPITOL	4
EMI-MANHATTAN (2)	4
P.I.R. (2)	
SOLAR	4
A&M	3
VIRGIN	3
4TH & B'WAY	2
SLEEPING BAG	2
2000 AD	1
COLD CHILLIN'	1
EDGE	1
ELEKTRA	1
Vintertainment (1)	
LMR	1
MALACO	1
Muscle Shoals Sound (1)	
NEXT PLATEAU	1
P.I.R.	1
Gamble & Huff (1)	
PROFILE	1
REPRISE	1
STRIPED HORSE	1
SUTRA	1
Fever (1)	
WARLOCK	1
Ligosa (1)	

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

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.	
96 ALL IN THE NAME OF LOVE	(Irving, BMI/Ljiesrika, BMI) CPP/ALM	(Controversy, ASCAP)	
32 ANGEL	(Angel Notes, ASCAP/WB, ASCAP)	33 HOW YA LIKE ME NOW	(Zomba, ASCAP/Willesden, BMI)
75 ARE YOU MY WOMAN?	(Unichappell, BMI)	95 I AIN'T NO JOKE	(Robert Hill, BMI)
81 ARE YOU SERIOUS	(Mtume, BMI)	56 I CAN'T LIVE WITH OR WITHOUT YOU	(Dat Richfield Kat, BMI/Warner-Tamerlane, BMI/Advansu, BMI/Songs Can Sing, ASCAP)
17 BABY, BE MINE	(BMC, UK)	14 I COULDN'T BELIEVE IT	(Tight Squeeze, BMI)
55 BABY I'M FOR REAL	(Jobete, ASCAP) CPP	28 I DO YOU	(Meow Baby, ASCAP/Rick Kelly, BMI)
52 (BABY TELL ME) CAN YOU DANCE	(Wiz Kid, BMI/Irving, BMI) CPP/ALM	5 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
73 BABY TONIGHT	(Vabritmar, BMI)	84 I PUT MY MONEY WHERE MY MOUTH IS	(Muscle Shoals, BMI/Jalew, BMI)
51 BECAUSE OF YOU	(Amber/Disco Fever, ASCAP/Red Instructional, ASCAP)	19 (I WANNA GET) CLOSE TO YOU	(Bush Burnin', ASCAP/KMA, ASCAP/Screen Gems, ASCAP)
25 CATCH ME (I'M FALLING)	(Genetic, ASCAP)	22 I WANT HER	(Vintertainment, ASCAP/Keith Sweat, ASCAP/Donril, ASCAP/Zomba, ASCAP)
77 CHICK ON THE SIDE	(Polo Grounds, BMI/Ebbetts Field, ASCAP)	1 I WANT TO BE YOUR MAN	(Troutman's, BMI/Saja, BMI)
86 COME AND GET THIS LOVE	(Pure Delite, BMI/Main Street, BMI/Bird Cage, BMI/In The Flesh, BMI)	53 I WISH YOU BELONGED TO ME	(Downstairs, BMI/Piano, BMI)
68 COME BACK TO ME	(Baby Fingers, ASCAP/Lovely N Divine, ASCAP)	39 I WONDER WHO SHE'S SEEING NOW	(Geffen, ASCAP/Lucky-Break, ASCAP/Pardini, ASCAP)
40 COME INTO MY LIFE	(Beach House, ASCAP/Tawanne Lamont, ASCAP)	8 IF YOU CAN DO IT: I CAN TOO!!	(Bush Burnin', ASCAP)
13 CRITICIZE	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	66 I'M SO HAPPY	(Harrindur, BMI/Julorae, BMI) CPP
72 DON'T PUT THE BLAME ON ME	(Mozelle, BMI/Deeply Sliced, BMI)	31 IN THE MOOD	(Hip Trip, BMI/Hip Chic, BMI) CPP
49 EVERCHANGING TIMES	(United Artists, ASCAP/April, ASCAP/Carole Bayer Sager, BMI/United Lion, BMI/Blackwood, BMI/New Hidden Valley, ASCAP)	61 KISS	(Ackee, ASCAP/MCA, ASCAP)
62 FEELS GOOD TO FEEL GOOD	(WB, ASCAP/Silver Sun, ASCAP/DQ, ASCAP)	88 THE LAST TIME	(Groovesville, BMI/Creative Entertainment, BMI)
46 GAMES	(Hip Trip, BMI/Hip Chic, BMI/Mister Johnson's Jams, BMI/Tammi, BMI/Peer-Southern, ASCAP) CPP	98 LEAVE THE LIGHTS ON	(Hot Winter, ASCAP/Tosha, ASCAP/Barbosa, ASCAP/Hit & Hold, ASCAP)
42 GET LUCKY	(Virgin, ASCAP) CPP	92 LEFT ME LONELY	(Flake, ASCAP/Marley Marl, ASCAP)
24 GIRLFRIEND	(Kermy, BMI/Hip Trip, BMI) CPP	37 LET ME TOUCH YOU	(Assorted, BMI/WE, BMI/Try-Cap, BMI/Mighty Three, BMI)
54 HARD DAY	(Chappell, ASCAP/Morrison Leahy, ASCAP)	74 LET'S GO	
48 HOT THING			
		16 (Beach House, ASCAP/Songwriters, ASCAP)	
		34 LET'S TRY AGAIN	(Blackwood, BMI/Huemar, BMI)
		80 LIVE MY LIFE	(Streamline Moderne, BMI/Texas City, BMI/No Pain No Gain, ASCAP/Unicity, ASCAP)
		12 LOVE CHANGES	(Alexscar, BMI)
		90 LOVE IS CONTAGIOUS	(Ow, ASCAP)
		11 LOVE IS FOR SUCKERS (LIKE ME AND YOU)	(Forceful, BMI/Willesden, BMI)
		9 LOVE OVERBOARD	(Caloco, BMI/Hip Trip, BMI) CPP
		69 LOVE RAP BALLAD	(Solid Smash, ASCAP/Ray-Ray, ASCAP)
		36 LOVER'S LANE	(Georgio's, BMI/Stone Diamond, BMI) CPP
		94 LOVIN' YOU	(Downstairs, BMI/Piano, BMI/Mighty Three, BMI)
		100 LUV'S PASSION AND YOU	(I'M Owe U A Tune, ASCAP/Bush Burnin', ASCAP)
		57 MARY MACK	(Hip Trip, BMI/Hip Chic, BMI) CPP
		71 MISUNDERSTOOD	(Mashmug, BMI)
		2 MY FOREVER LOVE	(Try-Cap, BMI/Fercliff, BMI)
		99 MY NIGHT FOR LOVE	(Little Tanya, ASCAP/MCA, ASCAP)
		50 MYSTERIOUS	(Zomba, ASCAP)
		59 NAMELESS	(MCA, ASCAP/Unicity, ASCAP/Moonwalk, ASCAP)
		63 NEVER MY LOVE	(Warner-Tamerlane, BMI)
		27 NOTHING VENTURED - NOTHING GAINED	(Almo, ASCAP/Wun Tun, ASCAP) CPP/ALM
		60 OH GIRL	(Unichappell, BMI)
		41 OVER YOU	(Raydiola, ASCAP/New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)
		91 OVERNIGHT SUCCESS	(Mibren, ASCAP/Lauren Loo, ASCAP)
		76 PARTY YOUR BODY	(Saja, BMI/Mya-T, BMI)
		70 (THE PERFECT) 10	
		64 RESPECT YOURSELF	(Irving, BMI/Klondike, BMI) CPP
		23 RESERVATIONS FOR TWO	(Caldaddy, ASCAP/New East, ASCAP/Little Tanya, ASCAP/MCA, ASCAP)
		38 RICH MAN	(Petersong, ASCAP/Oliver Leiber, ASCAP)
		78 RUN TO ME	(Angel Notes, ASCAP/WB, ASCAP)
		21 SECRET LADY	(Stephanie Mills' Starlight, ASCAP/Firebolt, ASCAP/MCA, ASCAP)
		10 SHE'S FLY	(Shaman Drum, BMI/King Henry I, ASCAP)
		97 SHO' YOU RIGHT	(Seven Songs, BMI/Ba-Dake, BMI)
		44 SHOW A LITTLE LOVE	(Per Mission, ASCAP)
		82 SINCE YOU CAME OVER ME	(Glasshouse, BMI/Irving, BMI/Gratitude Sky, ASCAP/When Words Collide, BMI)
		7 SKELETONS	(Jobete, ASCAP/Black Bull, ASCAP) CPP
		30 SO AMAZING	(April, ASCAP/Uncle Ronnie's, ASCAP)
		6 SO EMOTIONAL	(Billy Steinberg, ASCAP/Denise Barry, ASCAP)
		93 SO MANY TEARS	(On The Move, BMI/Zenox, ASCAP)
		65 SOME KIND OF LOVER	(Ultrawave, ASCAP/April, ASCAP/Intersong-USA, ASCAP)
		18 SOMEONE TO LOVE ME FOR ME	(Forceful, BMI/Willesden, BMI/Myl Myl, BMI) CPP
		47 SUPERBAD	(Jasper Stone, ASCAP)
		67 SWEET MEMORIES	(Jay King IV, BMI)
		89 SWEETER THAN CANDY (FROM "PENITENTIARY III")	(New World, ASCAP)
		3 SYSTEM OF SURVIVAL	(Sputnik Adventure, ASCAP/Maurice White, ASCAP)
		43 THIS BE THE DEF BEAT	(Protoons, ASCAP/Turn Out Brothers, ASCAP)
		83 THIS IS LOVE	(MCA, ASCAP/Yellowbrick Road, ASCAP)
		26 TO PROVE MY LOVE	

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

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

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**Corporate Crew.** Four distinguished gentlemen gathered at the recent Congressional Black Caucus meeting in Washington, D.C. From left, they were Chuck Morrison, Coca-Cola USA vice president/black and Hispanic markets; LeBaron Taylor, vice president, CBS Records; CBS-signee saxophonist Grover Washington Jr.; and Eugene McCullers, Coca-Cola USA community affairs manager.

FOR WEEK ENDING DECEMBER 19, 1987

Billboard

# TOP BLACK ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				★ ★ NO. 1 ★ ★	
1	3	—	2	STEVIE WONDER MOTOWN 6248 ML (8.98) (CD)	CHARACTERS
2	1	1	13	MICHAEL JACKSON ▲ <sup>3</sup> EPIC QE 40600/E.P.A. (CD)	BAD
3	2	2	17	UTFO SELECT SEL 21 619 (8.98) (CD)	LETHAL
4	5	4	17	DANA DANE PROFILE PRO 1233 (8.98) (CD)	DANA DANE WITH FAME
5	4	3	27	THE O'JAYS P.I.R. ST 53036/EMI-MANHATTAN (8.98) (CD)	LET ME TOUCH YOU
6	11	14	4	EARTH, WIND & FIRE COLUMBIA FC 40596 (CD)	TOUCH THE WORLD
7	8	8	26	WHITNEY HOUSTON ▲ <sup>5</sup> ARISTA 8405 (8.98) (CD)	WHITNEY
8	7	7	9	ANGELA WINBUSH MERCURY 832 733-1/POLYGRAM (8.98) (CD)	SHARP
9	12	10	19	ERIC B. & RAKIM ● 4TH & B'WAY B'WAY 4005/ISLAND (8.98) (CD)	PAID IN FULL
10	6	5	18	ALEXANDER O'NEAL ● TABU FZ 40320/E.P.A. (CD)	HEARSAY
11	9	6	18	LEVERT ● ATLANTIC 1-81773 (8.98) (CD)	THE BIG THROWDOWN
12	10	9	9	WHODINI JIVE JL-8494/ARISTA (8.98) (CD)	OPEN SESAME
13	17	35	3	ROGER REPRISE 9-25496-1/WARNER BROS. (8.98) (CD)	UNLIMITED!
14	13	11	26	STEPHANIE MILLS ● MCA 5996 (8.98) (CD)	IF I WERE YOUR WOMAN
15	14	12	9	THE TEMPTATIONS MOTOWN 6246 ML (8.98) (CD)	TOGETHER AGAIN
16	16	13	23	NATALIE COLE EMI-MANHATTAN ST 53051 (8.98) (CD)	EVERLASTING
17	15	15	8	HEAVY D. & THE BOYZ MCA 5986 (8.98) (CD)	LIVING LARGE ...
18	20	18	39	SMOKEY ROBINSON ● MOTOWN 6626 ML (8.98) (CD)	ONE HEARTBEAT
19	18	19	8	MILES JAYE ISLAND 9061 5 (8.98) (CD)	MILES
20	19	16	39	JODY WATLEY ● MCA 5898 (8.98) (CD)	JODY WATLEY
21	22	17	89	ANITA BAKER ▲ <sup>3</sup> ELEKTRA 60444 (8.98) (CD)	RAPTURE
22	27	23	9	MARLON JACKSON CAPITOL CLT 46942 (8.98) (CD)	BABY TONIGHT
23	23	24	38	SALT-N-PEPA NEXT PLATEAU PL 1007 (8.98)	HOT, COOL & VICIOUS
24	21	20	67	KENNY G. ▲ ARISTA ALB-8427 (8.98) (CD)	DUOTONES
25	25	22	30	THE WHISPERS ● SOLAR ST 72554 (8.98) (CD)	JUST GETS BETTER WITH TIME
26	26	29	4	KOOL MOE DEE JIVE 1079-1-J/RCA (8.98) (CD)	HOW YA LIKE ME NOW
27	63	—	2	GLADYS KNIGHT & THE PIPS MCA 42004 (8.98) (CD)	ALL OUR LOVE
28	31	52	3	KASHIF ARISTA AL-8447 (8.98) (CD)	LOVE CHANGES
29	43	53	4	MIKI HOWARD ATLANTIC 81810-1 (8.98) (CD)	LOVE CONFESSIONS
30	50	50	4	FULL FORCE COLUMBIA FC 40894 (CD)	GUESS WHO'S COMIN' TO THE CRIB?
31	30	40	32	LISA LISA & CULT JAM ▲ COLUMBIA FC 40477 (CD)	SPANISH FLY
32	24	21	11	GLENN JONES JIVE 1062-1-J/RCA (8.98) (CD)	GLENN JONES
33	33	41	7	TERENCE TRENT D'ARBY INTRO. THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY COLUMBIA BFC 40964 (CD)	TERENCE TRENT D'ARBY
34	40	44	5	CLARENCE CARTER ICHIBAN ICH 1016 (8.98)	HOOKED ON LOVE
35	32	28	7	BARRY WHITE A&M SP 5154 (8.98) (CD)	THE RIGHT NIGHT AND BARRY WHITE
36	49	59	3	GEORGE MICHAEL COLUMBIA OC 40867 (CD)	FAITH
37	28	25	9	THE BAR-KAYS MERCURY 830 305-1/POLYGRAM (8.98) (CD)	CONTAGIOUS
38	29	36	19	FORCE M.D.'S TOMMY BOY TBLP 25631/WARNER BROS. (8.98) (CD)	TOUCH AND GO

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	54	27	8	DEJA VIRGIN 90601-1 (8.98) (CD)	SERIOUS
40	39	34	34	PRINCE ▲ PAISLEY PARK 1-25577/WARNER BROS. (15.98) (CD)	SIGN 'O' THE TIMES
41	66	—	2	VARIOUS ARTISTS PROFILE PRO 1247 (8.98) (CD)	CHRISTMAS RAP
42	44	46	35	GEORGIO MOTOWN 6229 (8.98)	SEXAPPEAL
43	36	31	28	THE FAT BOYS ● TIN PAN APPLE 831 948-1/POLYDOR (8.98) (CD)	CRUSHIN'
44	53	47	52	NAJEE EMI-MANHATTAN ST 17241 (8.98) (CD)	NAJEE'S THEME
45	35	26	27	L.L. COOL J ▲ <sup>2</sup> DEF JAM FC 47093/COLUMBIA (CD)	BIGGER & DEFFER
46	37	37	5	ORAN "JUICE" JONES DEF JAM FC 4055/COLUMBIA (CD)	G.T.O. GANGSTERS TAKIN' OVER
47	47	32	21	SHALAMAR SOLAR ST 72556 (8.98)	CIRCUMSTANTIAL EVIDENCE
48	48	45	10	BERT ROBINSON CAPITOL CLX 46921 (8.98) (CD)	NO MORE COLD NIGHTS
49	42	33	35	LILLO THOMAS CAPITOL ST-12450 (8.98) (CD)	LILLO
50	71	—	2	GERALD ALBRIGHT ATLANTIC 81813-1 (8.98) (CD)	JUST BETWEEN US
51	58	68	33	PUBLIC ENEMY DEF JAM BFC 49658/COLUMBIA	YO! BUM RUSH THE SHOW
52	38	39	7	SHANICE WILSON A&M SP 5128 (8.98) (CD)	DISCOVERY
53	34	30	10	RAY PARKER JR. GEFEN GHS 24124/WARNER BROS. (8.98) (CD)	AFTER DARK
54	46	38	6	THE JETS MCA 42085 (8.98) (CD)	MAGIC
55	51	51	42	EXPOSE ▲ ARISTA AL 8441 (8.98) (CD)	EXPOSURE
56	41	43	37	MARVIN SEASE LONDON 830 794-1/POLYGRAM	MARVIN SEASE
57	45	42	59	FREDDIE JACKSON ▲ CAPITOL ST 12495 (8.98) (CD)	JUST LIKE THE FIRST TIME
58	56	49	27	REGINA BELLE COLUMBIA BFC 49537 (CD)	ALL BY MYSELF
59	61	56	17	DIONNE WARWICK ARISTA AL 8446 (8.98) (CD)	RESERVATIONS FOR TWO
60	62	54	9	STEADY B JIVE 1000-1-J/RCA (8.98)	WHAT'S MY NAME
61	RE-ENTRY			VANESE THOMAS GEFEN GHS 24141/WARNER BROS. (8.98) (CD)	VANESE
62	60	55	28	JONATHAN BUTLER JIVE/RCA 1032-1-J/RCA (8.98) (CD)	JONATHAN BUTLER
63	57	48	16	COLONEL ABRAMS MCA 42029 (8.98) (CD)	YOU AND ME EQUALS US
64	52	74	4	STING A&M SP 6402 (10.98) (CD)	... NOTHING LIKE THE SUN
65	69	65	7	SCHOOLLY D JIVE 1066-1-J/RCA (8.98)	SATURDAY NIGHT - THE ALBUM
66	55	57	13	THE WINANS QWEST 125510/WARNER BROS. (8.98) (CD)	DECISIONS
67	75	75	3	TONY TERRY EPIC BFE 40890/E.P.A.	FOREVER YOURS
68	NEW ▶		1	MELI'SA MORGAN CAPITOL CLT-46943 (8.98) (CD)	GOOD LOVE
69	64	61	8	LACE WING 833 451-1 Y-1/POLYGRAM (8.98) (CD)	SHADES OF LACE
70	65	58	26	4 BY FOUR CAPITOL ST 12560 (8.98) (CD)	4 BY FOUR
71	RE-ENTRY			SKINNY BOYS JIVE 1077-1-J/RCA (8.98)	SKINNY & PROUD
72	RE-ENTRY			CHAD RCA 6610-1-R (8.98) (CD)	FAST MUSIC, LOVE & PROMISES
73	73	70	18	GROVER WASHINGTON, JR. COLUMBIA FC 40510 (CD)	STRAWBERRY MOON
74	70	60	12	SHERRICK WARNER BROS. 25576-1 (8.98) (CD)	SHERRICK
75	59	66	61	LUTHER VANDROSS ▲ EPIC FE 40415/E.P.A. (CD)	GIVE ME THE REASON

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

# Jazz BLUE NOTES



by Peter Keepnews

**GRP RECORDS** is planning an all-star audiovisual blitz for early next year. In the works are a two-record live album and two video projects documenting a Japanese tour that showcased most of the label's top acts.

The seven-city fall tour, billed as GRP Super Live 1987, featured the **Chick Corea Elektric Band**, **Lee Ritenour**, **Tom Scott**, **Diane Schuur**, and label copresident **Dave Grusin**. The tour, which was sponsored by **Mitsubishi** as a means of pushing its new high-end line of audio products, was "the most heavily promoted jazz event in Japan in recent history," according to the label.

The show that this impressive aggregation presented featured a degree of hi-tech firepower not normally associated with a jazz concert, including a giant video screen and special video effects—among them a clip of Schuur's recording session with the **Count Basie Orchestra**, with which she sang along live.

One of the shows was recorded and videotaped. Japanese viewers will see a 90-minute telecast of that concert on Dec. 28—it will be the first digitally transmitted satellite program ever shown in Japan—and a 55-minute version of the telecast will hit the U.S. home video market in February, as will the two-LP, two-cassette, and two-CD audio versions of the event.

In addition, the label is preparing an hourlong television documentary that will include both concert and interview footage. And if all this seems like overkill, bear in mind that there are no current plans for this all-star lineup to do any more touring, so

there may not be another chance to see and hear it in action.

**NEW KIDS ON THE BLOCK:** Joining the ranks of independent jazz labels are **Chase Music Group** and **M.A. Music**. Both labels already have new product in the stores.

CMG is the brainchild of **William G. Stilfield**, best known for his tenure as general manager of the **Pausa** label. In fact, the new company's initial release consisted of compact disk versions of albums by **John Lee Hooker**, **Tom Grant**, and **Mark Winkler** that were initially released on Pausa. Due out any day now are brand-new albums by the **SOS All-Stars** and keyboardist **Joe LoCascio**.

The German-based M.A. Music is distributed domestically by **K-tel** and headed by **Marion Kaemp-**

## GRP's stars will shine in audio and video form

fert and trumpeter/composer/producer **Allan Botchinsky**. Botchinsky is featured on the label's first two releases—eponymous albums by **Duologue** (the trumpeter and virtuoso bassist **Niels-Henning Orsted Pederson**) and **First Brass**, a group featuring four brass instruments enhanced by multiple overdubs.

**ALSO NOTED:** The **Thelonious Monk International Jazz Piano Competition**, which we told you about last week, may be the most extensive event of its kind, but it's not the only one. There's also the **Great American Jazz Piano Competition**, which for the past five years has been an integral part of the **Jacksonville (Fla.) Jazz Festival**. **Laszlo Gardony**, who was born in Hungary and now lives in Boston, won this year's competition, held Oct. 15. Gardony won \$1,000 and spots on the bill at both the Jacksonville bash and next year's **Mellon Jazz Festival** in Philadelphia.

# Gospel LECTERN



by Bob Darden

**KEITH GREEN** is the closest thing to a true prophet contemporary Christian music has yet produced—although he shuddered whenever he heard the term. Before his tragic death in a plane crash in July 1982 (which also killed two of his infant children), Green created a body of work of unparalleled power.

What set Keith Green apart from the crowd of gospel artists was the fact that he had two distinct gifts: He was an uncompromising, charismatic speaker and he was a gifted singer/songwriter/pianist. It proved an unbeatable combination. Green was filled with a holy fervor. He was and is the dominant influence on everybody from **Amy Grant** to **Russ Taff** to **Steven Green** to **Michael W. Smith**.

Green's work still lives on, not just in his cruelly abbreviated discography through **Sparrow Records**, but also through the famed **Last Days Ministries** of East Texas. Sparrow and Last Days have released a couple of first-rate posthumous albums in recent years. The releases have been overseen by **Bill Maxwell**, Green's longtime friend and collaborator.

Consequently, it was only natural that Sparrow should turn to Maxwell when the idea of re-releasing all of Green's music was first discussed. The project kicked off in November with the release of "The Ministry Years: Keith Green, 1977-1979, Volume I." "The Ministry Years" is a 38-song anthology (which includes three never-before-released songs) and is available only on cassette and compact disk.

Oklahoma City-native Maxwell first came to Los Angeles in 1972 when he became the drummer for **Andrae Crouch & the Disciples**. The following year he began producing the group, beginning with "Take Me

Back," as well. Maxwell also began co-producing **Danniebelle** at that time.

"I started producing Keith shortly after that," Maxwell says. "I eventually went on to co-produce all of Andrae's albums and I produced all of Keith's albums."

"After that, I became a&r man for **Light Records**, but I continued to produce records and do sessions as a percussionist. I did a lot of drumming for **Motown** when they moved out here for people like **Diana Ross** and **Thelma Houston**."

Maxwell recently produced his first mainstream group, the Norwegian Euro-Vision winners, the **Bobby Socks**. He also produced the first three **Winans** albums and albums for **BeBe & CeCe Winans** and **Daniel Winans**.

He has also spent the past seven years as a drummer for the jazz group **Koinonia** ("Which is one of the loves of my life!" he says) and does the music for a couple of television shows: "Amen!" and "Mr. Presi-

## Keith Green's influence lives on

dent."

"I met Keith when **Billy Ray Hearn** first signed him," Maxwell recalls. "Billy Ray told me that he had this new artist who was interested in me producing him. So I went out and listened to him play some of his songs at his house. I ended up producing his first album in about 1975-76."

"Funny thing is that I wasn't sure I liked his music in the beginning because I was so into black music. Later, of course, I loved it. And I don't think Keith trusted me completely right at first either. I think he was afraid I was going to make him sound like Andrae. But by the time we were finished with the first album, the trust came. And I went on to produce everything Keith ever did. Actually, I guess the term is really 'co-produce,' because Keith just couldn't leave anything he did alone!"

FOR WEEK ENDING DECEMBER 19, 1987

Billboard

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# TOP JAZZ ALBUMS™

			Compiled from a national sample of retail store and one-stop sales reports.	
THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★ NO. 1 ★★	
1	1	11	<b>DIANE SCHURR - COUNT BASIE</b> GRP 1039 (CD)	7 weeks at No. One DIANE SCHURR - COUNT BASIE
2	2	13	<b>WYNTON MARSALIS</b> COLUMBIA FC 40461 (CD)	STANDARD TIME
3	4	7	<b>JOE WILLIAMS</b> VERVE 883 236-1/POLYGRAM (CD)	EVERY NIGHT
4	5	7	<b>BRANFORD MARSALIS</b> COLUMBIA FC 40711 (CD)	RENAISSANCE
5	3	31	<b>MICHAEL BRECKER</b> MCA/IMPULSE 5980/MCA (CD)	MICHAEL BRECKER
6	6	11	<b>SARAH VAUGHAN</b> CBS MASTERWORKS FM 42519 (CD)	BRAZILIAN ROMANCE
7	9	5	<b>HENRY BUTLER</b> MCA/IMPULSE 2-8023/MCA (CD)	THE VILLAGE
8	7	9	<b>ELIANE ELIAS</b> BLUE NOTE 46994 - DENON CY-1569 (CD)	ILLUSIONS
9	8	25	<b>THE DUKE ELLINGTON ORCHESTRA</b> GRP 1038 (CD)	DIGITAL DUKE
10	11	5	<b>SHIRLEY HORN</b> VERVE 833 235-1/POLYGRAM (CD)	I THOUGHT ABOUT YOU
11	12	5	<b>GERRY MULLIGAN</b> PROJAZZ CDP-703/INTERSOUND (CD)	SYMPHONIC DREAMS
12	14	3	<b>AHMAD JAMAL</b> ATLANTIC 81793 (CD)	CRYSTAL
13	10	27	<b>PATRICK WILLIAMS' NEW YORK BAND</b> SOUNDWINGS SW 2103 (CD)	10TH AVENUE
14	13	43	<b>DEXTER GORDON</b> BLUE NOTE BT-85135/EMI-MANHATTAN (CD)	THE OTHER SIDE OF ROUND MIDNIGHT
15	15	5	<b>DONALD HARRISON &amp; TERRANCE BLANCHARD</b> COLUMBIA FC 40830 (CD)	CRYSTAL STAIR

## TOP CONTEMPORARY JAZZ ALBUMS™

			★★ NO. 1 ★★	
THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	17	<b>HIROSHIMA</b> EPIC FE 40679/E.P.A. (CD)	3 weeks at No. One GO
2	2	15	<b>SPYRO GYRA</b> MCA 42046 (CD)	STORIES WITHOUT WORDS
3	3	19	<b>PAT METHENY GROUP</b> GEFEN GHS 24145 (CD)	STILL LIFE (TALKING)
4	4	21	<b>LARRY CARLTON</b> MCA 42003 (CD)	DISCOVERY
5	5	9	<b>FATBURGER</b> INTIMA 73287/ENIGMA (CD)	GOOD NEWS
6	7	5	<b>JEAN-LUC PONTY</b> COLUMBIA FC 40983 (CD)	THE GIFT OF TIME
7	9	7	<b>LEE RITENOUR</b> GRP GR-1042 (CD)	PORTRAIT
8	11	7	<b>DIANNE REEVES</b> BLUE NOTE BLJ 46906 (CD)	DIANNE REEVES
9	6	23	<b>GEORGE BENSON/EARL KLUGH</b> WARNER BROS. 25580 (CD)	COLLABORATION
10	8	17	<b>GROVER WASHINGTON, JR.</b> COLUMBIA FC 40510 (CD)	STRAWBERRY MOON
11	10	43	<b>KENNY G. ▲<sup>2</sup></b> ARISTA ALB 8427 (CD)	DUOTONES
12	13	29	<b>YELLOWJACKETS</b> MCA 5994 (CD)	FOUR CORNERS
13	12	11	<b>BIRDS OF A FEATHER</b> DSP/OPTIMISM DSP 7002 (CD)	BIRDS OF A FEATHER
14	NEW ▶		<b>THE MANHATTAN TRANSFER</b> ATLANTIC 81803-1 (CD)	BRASIL
15	14	5	<b>AL DIMEOLA</b> EMI-MANHATTAN MLT 46995 (CD)	TIRAMI SU
16	15	19	<b>TIM HEINTZ</b> TBA 228/PALO ALTO (CD)	QUIET TIME
17	17	9	<b>STEVE KINDLER &amp; TEJA BELL</b> GLOBAL PACIFIC OW 40719/COLUMBIA (CD)	DOLPHIN SMILES
18	16	17	<b>JOE TAYLOR</b> PROJAZZ CDJ 635 (CD)	MYSTERY WALK
19	22	3	<b>TOM SCOTT</b> GRP GR-1044 (CD)	STREAMLINES
20	NEW ▶		<b>DALINE JONES</b> TBA 231/PALO ALTO (CD)	SHARE THE LOVE
21	NEW ▶		<b>PETER MOFFITT</b> NOVUS 3020-1-N/RCA (CD)	ZOE'S SONG
22	21	43	<b>NAJEE</b> EMI-MANHATTAN ST-17241 (CD)	NAJEE'S THEME
23	NEW ▶		<b>DAMON RENTIE</b> TBA 230/PALO ALTO (CD)	SKYLINE
24	NEW ▶		<b>VICTOR FELDMAN</b> TBA 225/PALO ALTO (CD)	RIO NIGHTS
25	25	5	<b>HIRAM BULLOCK</b> ATLANTIC 81790-1 (CD)	GIVE IT WHAT U GOT

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

## CLUB PLAY

Compiled from a national sample of dance club playlists.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				<b>★★ NO. 1 ★★</b>	
1	1	3	11	<b>PUMP UP THE VOLUME</b> 4TH & B'WAY 452 2 weeks at No. One	◆ M/A/R/R/S
2	3	5	6	<b>SO EMOTIONAL (REMIX)</b> ARISTA ADI-9641	◆ WHITNEY HOUSTON
3	5	7	5	<b>I'M BEGGIN' YOU (REMIX)</b> A&M SP-12254	◆ SUPERTRAMP
4	2	2	11	<b>LOVER'S LANE (REMIX)</b> MOTOWN 4592MG	◆ GEORGIO
5	6	8	8	<b>AFTERGLOW (REMIX)</b> CAPITOL V-15349	TINA TURNER
6	10	18	4	<b>NEVER GONNA GIVE YOU UP (REMIX)</b> RCA 6784-1-RD	◆ RICK ASTLEY
7	12	14	6	<b>I CAN'T HELP IT (REMIX)/MR.SLEAZE</b> LONDON 886 212-1/POLYGRAM	◆ BANANARAMA
8	13	11	7	<b>LET'S GO</b> SLEEPING BAG SLX-29	NOCERA
9	16	20	5	<b>NEED YOU TONIGHT</b> ATLANTIC 0-86645	◆ INXS
10	4	1	9	<b>SYSTEM OF SURVIVAL (REMIX)</b> COLUMBIA 44 07475	◆ EARTH, WIND & FIRE
11	15	15	6	<b>MOVE</b> CRIMINAL CR12-015	JOHN ROCCA
12	19	37	3	<b>WHAT HAVE I DONE TO DESERVE THIS?</b> EMI-MANHATTAN V-56080 ◆ PET SHOP BOYS & DUSTY SPRINGFIELD	
13	9	10	8	<b>JOIN IN THE CHANT (REMIX)</b> GEFFEN 0-20786/WARNER BROS.	NITZER EBB
14	8	6	10	<b>SHAKE YOUR LOVE (REMIX)</b> ATLANTIC 0-86651	◆ DEBBIE GIBSON
15	25	33	4	<b>LOVE OVERBOARD (REMIX)</b> MCA 23803 ◆ GLADYS KNIGHT & THE PIPS	
16	29	—	2	<b>THE WAY YOU MAKE ME FEEL (REMIX)</b> EPIC 49 07487/E.P.A.	◆ MICHAEL JACKSON
17	21	29	6	<b>WE'LL BE TOGETHER (REMIX)</b> A&M SP-12251	◆ STING
18	22	28	4	<b>ANDY (REMIX)</b> VIRGIN 0-96734	◆ LES RITA MITSOUKO
19	7	4	9	<b>THE NIGHT YOU MURDERED LOVE</b> MERCURY 888 864-1/POLYGRAM	◆ ABC
20	18	24	6	<b>BREAKFAST IN BED (REMIX)</b> MCA 23796	◆ BRENDA K. STARR
21	27	31	5	<b>THE GUN</b> JCI & ASSOCIATED LABELS JCO-9003	D.A.F.
22	20	26	7	<b>SKELETONS</b> MOTOWN 4593MG	◆ STEVIE WONDER
23	41	—	2	<b>NEVER CAN SAY GOODBYE</b> MCA 23812	THE COMMUNARDS
24	11	9	9	<b>NEVER BE THE SAME</b> MCA 23797	◆ THE BREAKFAST CLUB
25	28	34	4	<b>HOT HOT HOT</b> RCA 6737-1-RD ◆ BUSTER POINDEXTER & HIS BANSHEES OF BLUE	
26	14	12	8	<b>NEVER LET ME DOWN AGAIN/PLEASURE LITTLE TREASURE</b> SIRE 0-20783/WARNER BROS.	◆ DEPECHE MODE
27	35	39	3	<b>WELCOME TO THE CLUB (LP CUTS)</b> JUMP STREET JS LP 1001	VARIOUS ARTISTS
28	37	—	2	<b>JACK LE FREAK</b> ATLANTIC 0-86634	CHIC
29	17	17	8	<b>NO NO LOVE</b> PROFILE PRO-7166	RHONDA PARRIS
30	39	42	3	<b>FEMALES (GET ON UP)</b> TVT 4009	THE COOKIE CREW
31	40	43	3	<b>PROVE IT</b> 4TH & B'WAY 449/ISLAND	DOUBLE DESTINY
32	24	21	7	<b>CRITICIZE (REMIX)</b> TABU 429 07469/E.P.A.	◆ ALEXANDER O'NEAL
33	33	30	11	<b>LOVE IT</b> BIG TIME 6068-1-RD/RCA	SOCIETY
34	43	—	2	<b>RAIN IN THE SUMMERTIME (REMIX)</b> I.R.S. 23811/MCA	◆ THE ALARM
35	47	—	2	<b>E.S.P.</b> COLUMBIA 44 07470	CHENA
36	48	49	3	<b>COME INTO MY ARMS</b> PROFILE PRO-7165	JUDY TORRES
37	46	—	2	<b>LIVE MY LIFE</b> VIRGIN 0-96728	BOY GEORGE
38	42	40	3	<b>THIS CORROSION</b> ELEKTRA 0-66790	SISTERS OF MERCY
39	36	22	10	<b>BECAUSE OF YOU</b> FEVER SF 819/SUTRA	THE COVER GIRLS
40	49	—	2	<b>SEATTLE/THE BODY</b> VIRGIN 0-96729	◆ PUBLIC IMAGE LTD
41	<b>NEW</b>	1	1	<b>YOU CAN DANCE (LP CUTS)</b> SIRE 1-25535/WARNER BROS.	◆ MADONNA
42	45	50	3	<b>PRIVATE PARTY (REMIX)</b> CRIMINAL CR12-016 WALLY JUMP JUNIOR & THE CRIMINAL ELEMENT	
43	44	44	5	<b>DON'T TAKE YOUR LOVE AWAY</b> NEW YORK GROOVE NYG 1001	LYDIA LOVE
44	<b>NEW</b>	1	1	<b>AND SO IT GOES WIDE ANGLE</b> ITW 87133	EX-SAMPLE
45	26	23	7	<b>IF YOU SHOULD NEED A FRIEND</b> QUARK 006	BLAZE
46	<b>NEW</b>	1	1	<b>TWILIGHT WORLD (REMIX)</b> MERCURY 870 015-1/POLYGRAM	◆ SWING OUT SISTER
47	34	25	9	<b>TRAMP/PUSH IT</b> NEXT PLATEAU NP 50063	◆ SALT-N-PEPA
48	31	27	7	<b>POP GOES THE WORLD</b> MERCURY 888 859-1/POLYGRAM	◆ MEN WITHOUT HATS
49	<b>NEW</b>	1	1	<b>HYPNOTIZE</b> SIZZLE INTERNATIONAL SIZ-1513	TASTE-T-LIPS
50	<b>NEW</b>	1	1	<b>COME BACK TO ME</b> ARISTA ADI-9645	PATRICE RUSHEN

- BREAKOUTS**
- Titles with future chart potential, based on club play this week.
1. KEEP ME SATISFIED AVA CHERRY CAPITOL
  2. I COULD NEVER TAKE THE PLACE OF YOUR MAN PRINCE PAISLEY PARK
  3. DON'T GET MAD... GET EVEN! AGE OF CHANCE VIRGIN
  4. SAY THE WORD SOFONDA C KLUB
  5. HOT TO THE TOUCH CLAUDJA BARRY EPIC
  6. ROCK THIS HOUSE HOTLINE TVT

## 12-INCH SINGLES SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				<b>★★ NO. 1 ★★</b>	
1	2	2	7	<b>SYSTEM OF SURVIVAL (REMIX)</b> COLUMBIA 44 07475 1 week at No. One	◆ EARTH, WIND & FIRE
2	1	1	10	<b>SHAKE YOUR LOVE (REMIX)</b> ATLANTIC 0-86651	◆ DEBBIE GIBSON
3	3	6	6	<b>SKELETONS</b> MOTOWN 4593MG	◆ STEVIE WONDER
4	5	5	11	<b>LOVER'S LANE (REMIX)</b> MOTOWN 4592MG	◆ GEORGIO
5	4	3	12	<b>TELL IT TO MY HEART</b> ARISTA ADI-9611	◆ TAYLOR DAYNE
6	7	13	5	<b>SO EMOTIONAL (REMIX)</b> ARISTA ADI-9641	◆ WHITNEY HOUSTON
7	6	7	12	<b>DEVOTION</b> ATLANTIC 0-86652	TEN CITY
8	8	12	6	<b>LET'S GO</b> SLEEPING BAG SLX-29	NOCERA
9	13	20	4	<b>NEVER GONNA GIVE YOU UP (REMIX)</b> RCA 6784-1-RD	◆ RICK ASTLEY
10	11	15	10	<b>PUMP UP THE VOLUME</b> 4TH & B'WAY 452	◆ M/A/R/R/S
11	21	30	3	<b>LOVE OVERBOARD (REMIX)</b> MCA 23803 ◆ GLADYS KNIGHT & THE PIPS	
12	16	16	8	<b>BECAUSE OF YOU</b> FEVER SF 819/SUTRA	THE COVER GIRLS
13	20	24	4	<b>FAITH</b> COLUMBIA 44 07478	◆ GEORGE MICHAEL
14	14	14	5	<b>CRITICIZE (REMIX)</b> TABU 429 07469/E.P.A.	◆ ALEXANDER O'NEAL
15	12	18	4	<b>I WANT HER</b> VINTERTAINMENT 80-66788/ELEKTRA	KEITH SWEAT
16	25	—	2	<b>THE WAY YOU MAKE ME FEEL (REMIX)</b> EPIC 49 07487/E.P.A.	◆ MICHAEL JACKSON
17	19	23	5	<b>NEED YOU TONIGHT</b> ATLANTIC 0-86645	◆ INXS
18	26	34	3	<b>HEAVEN IS A PLACE ON EARTH (REMIX)</b> MCA 23808 ◆ BELINDA CARLISLE	
19	10	8	15	<b>DON'T YOU WANT ME (REMIX)</b> MCA 23785	◆ JODY WATLEY
20	32	41	3	<b>COME INTO MY LIFE</b> SLEEPING BAG SLX-28	JOYCE SIMS
21	24	26	4	<b>AFTERGLOW (REMIX)</b> CAPITOL V-15349	TINA TURNER
22	9	4	9	<b>BAD (REMIX)</b> EPIC 49 07462/E.P.A.	◆ MICHAEL JACKSON
23	30	32	4	<b>I CAN'T HELP IT (REMIX)/MR. SLEAZE</b> LONDON 886 121-1/POLYGRAM	◆ BANANARAMA
24	15	9	9	<b>HARD DAY (REMIX)</b> COLUMBIA 44-07466	GEORGE MICHAEL
25	17	11	14	<b>THE REAL THING (REMIX)</b> CHRYSALIS 4V9 43171 ◆ JELLYBEAN FEATURING STEVEN DANTE	
26	31	31	5	<b>POP GOES THE WORLD</b> MERCURY 888 859-1/POLYGRAM	◆ MEN WITHOUT HATS
27	44	50	6	<b>I WANT TO BE YOUR MAN</b> REPRISE 0-20771/WARNER BROS.	ROGER
28	18	10	13	<b>I THINK WE'RE ALONE NOW (REMIX)</b> MCA 23793	◆ TIFFANY
29	40	39	5	<b>BREAKFAST IN BED (REMIX)</b> MCA 23796	◆ BRENDA K. STARR
30	29	36	3	<b>MANDOLAY (REMIX)</b> SEATHRU 91935	LA FLAVOUR
31	27	25	3	<b>YOU KEEP ME COMING BACK</b> BEST HAL 1241/HOT	CHARLOTTE MCKINNON
32	<b>NEW</b>	1	1	<b>NEVER CAN SAY GOODBYE</b> MCA 23812	THE COMMUNARDS
33	38	40	3	<b>MOVE</b> CRIMINAL CR12-015	JOHN ROCCA
34	33	35	5	<b>MILITARY DRUMS</b> CURB 7172/MCA	◆ HUBERT KAH
35	43	—	2	<b>IF YOU CAN DO IT: I CAN TOO!!</b> CAPITOL V-15345	◆ MELI'SA MORGAN
36	<b>NEW</b>	1	1	<b>JACK LE FREAK</b> ATLANTIC 0-86634	CHIC
37	<b>NEW</b>	1	1	<b>THIS GIRL'S BACK IN TOWN</b> COLUMBIA 44 07477	◆ RAQUEL WELCH
38	36	33	5	<b>THE NIGHT YOU MURDERED LOVE</b> MERCURY 888 864-1/POLYGRAM	◆ ABC
39	22	22	7	<b>EASIER SAID THAN DONE (REMIX)</b> ATCO 0-96746/ATLANTIC	VANILLA MIX
40	45	—	2	<b>(BABY TELL ME) CAN YOU DANCE</b> A&M SP-12235	◆ SHANICE WILSON
41	48	—	2	<b>HOT HOT HOT</b> RCA 6737-1-RD ◆ BUSTER POINDEXTER & HIS BANSHEES OF BLUE	
42	37	37	7	<b>NEVER LET ME DOWN AGAIN/PLEASURE LITTLE TREASURE</b> SIRE 0-20783/WARNER BROS. ◆ DEPECHE MODE	
43	<b>NEW</b>	1	1	<b>PRIVATE PARTY (REMIX)</b> CRIMINAL CR12-016 WALLY JUMP JUNIOR & THE CRIMINAL ELEMENT	
44	35	28	10	<b>DISORDERLY CONDUCT/ARABIAN KNIGHTS</b> TIN PAN APPLE 885-981-1/POLYGRAM	LATIN RASCALS
45	41	29	20	<b>CATCH ME I'M FALLING (REMIX)</b> VIRGIN 0-96752	◆ PRETTY POISON
46	49	48	5	<b>NEVER BE THE SAME</b> MCA 23797	◆ THE BREAKFAST CLUB
47	<b>NEW</b>	1	1	<b>I COULD NEVER TAKE THE PLACE OF YOUR MAN</b> PAISLEY PARK 0-20728/WARNER BROS.	PRINCE
48	<b>NEW</b>	1	1	<b>I'LL SAVE YOU ALL MY KISSES</b> EPIC 49 07482/E.P.A.	DEAD OR ALIVE
49	23	21	8	<b>SUGAR FREE</b> EPIC 49 06864/E.P.A.	◆ WA WA NEE
50	<b>NEW</b>	1	1	<b>THIS CORROSION</b> ELEKTRA 0-66790	SISTERS OF MERCY

- BREAKOUTS**
- Titles with future chart potential, based on sales reported this week.
1. SEASONS CHANGE EXPOSE ARISTA
  2. CAN'T WAIT NANCY MARTINEZ ATLANTIC
  3. I WANT TO BE YOUR PROPERTY BLUE MERCEDES IMPORT

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.

# House Music Comes Home; Hot Remixes Step Out

**IT'S BEEN A LONG TIME:** Since the genre's development in the past few years, house music, once primarily embraced by hard-to-find independent labels and enthusiastic late-night clubgoers, has moved into the dance music forefront. Major labels have found that raw, bass-heavy house-style postproductions and remixes are a 12-inch form to capitalize upon. Looking at this week's Club Play chart, it's clear that singles from **M/A/R/R/S; Georgio; Whitney Houston; Earth, Wind & Fire; Rick Astley;** and **Tina Turner** have all benefited greatly from a house-flavored or -styled production. A&M's top three club single "I'm Beggin' You" by **Supertramp** is the band's first single in two years, but it failed to ignite support at the pop radio level in its original version. It is rumored that the label is slated to service a 7-inch edit of the Euro-Chicago dance remix to generate interest in the track. So it seems that what was once a developing underground trend is now a music form that the majors are finding a way of enhancing—or at the very least interpreting—for club use on an artist's original track.

**TOP BILLIN':** The stripped-down funk of "Hot Thing" (Paisley Park) by **Prince** has been extended with a postproduction and remix



by **Bill Coleman**

by **Shep Pettibone**; the track is actually the flip to the current pop hit "I Could Never Take The Place Of Your Man," which appears here in its seven-minute album version . . . Producer **James Bratton** (Sybil, Kelly Charles) has two of this week's hottest. First, "Rescue Me" (Jump Street, 212-873-1248) by **Lisa Mitchell** has been lifted from the label's "Welcome To The Club" compilation (where's the remix for **Division Of Labor's** "Criminal Mind"? ) and specially remixed; track's incredible hook and fine vocal performance are a must. **Terri Jones'** "Take Me I'm Yours" (Jas Star, 201-246-4701), which was co-written by Bratton and Charles, extends a simple club groove with subtle r&b nuances and Bratton's customary touches.

**TWO ON TWO:** Sire has just released a two-record set called "The Two Ring Circus," comprising all-new remixes from **Erasure's** last album project, "The Circus." The U.K. we-really-deserve-a-pop-hit duo of **Vince Clark** and **Andy Bell** have enhanced and expanded the

material by remixing the tracks themselves or with the help of such notables as **Flood, "Little" Louie Vega, Pascal Gabriel, Eric Radcliffe,** and **Daniel Miller.** Previous hits "Victim Of Love," "It Doesn't Have To Be This Way," and "Sometimes" are pleasantly reinterpreted, while "Don't Dance" and "Leave Me To Bleed" are welcome revisions of the originals . . . **Not** from the album "Actually" comes the **Pet Shop Boys** remake of the classic **Elvis Presley** number "Always On My Mind" (Parlophone/EMI U.K.); this quick-tempoed track is given the duo's usual stylish Eurosynth treatment.

**HEARSAY:** Sometimes we really do surprise ourselves. A few issues back, we pegged "Don't Look Any Further" (Capitol) by the **Kane Gang** as a noteworthy album track; now it has been remixed by new labelmate **Mantronik** for release soon . . . Expect an upcoming single from **Noel** ("Silent Morning") on 4th & B'way, titled "I Burn" . . . That label's "Paid In Full," the album debut of ace rap duo **Eric B. & Rakim**, has been certified gold . . . **Justin Strauss & Murray Elias** have just completed the dance remix of **Sinead O'Connor's** "Mandinka" (Chrysalis) for January release . . . **Stacey Q** has finished work on a new album for release next year, titled "Hard Machine" . . . A few tracks on the upcoming **Junior** album will be produced by former **Time** member **Monte Moir** . . . Warner Bros. Records welcomes **Rick James** and **Gwen Guthrie** to its artist roster.

**NEW:** "How Can I Forget You" (Chrysalis) marks the official debut for **Elisa Fiorillo**; remixed by **Tom Lord-Alge**, single is a bouncy, very pop track. Fiorillo handled the vocal chores on **Jellybean's** hit "Who Found Who" . . . Favorite **Cory Daye** (Dr. Buzzard's Original Savannah Band) has resurfaced with an energetic track that is nothing like her last few uninspired 12-inch releases. "Middle Of The Night" (Blue Chip, 212-302-8830) pumps an accented, percolating hook, and Daye sounds great . . . Second single from **Terri Gonzalez**, "Love Promises" (Atlantic), finds the classic **Chic** sound updated in a **Nile Rodgers** production and remix; note the instrumental of "When All The Kids Start Dancing" on the flip . . . "Are You Serious" (Epic) from **Tawatha** is the kind of midtempo r&b/funk you'd expect from the **Mtume** vocalist . . . **Peter Gabriel** has released a live version of his classic "Biko"

(Geffen) in honor of South African human-rights activist **Stephen Biko**; it is coupled with "No More Apartheid," which features **Little Steven** and **Shankar** . . . A nonextended 12-inch of **George Michael's** "Faith" (Columbia) has been released; however, there is an instrumental included.

Unfortunately, "This Is Talent" (Rohit, 212-869-6031) from the **Chosen Two** doesn't quite cut it because of the act's poor and rather listless rapping ability, but it is very noteworthy for its fierce instrumental; perfect for mixing . . . Washington, D.C.'s **Slug-go** is captured live with "She's A Bad Girl" (T.T.E.D., 301-953-0599), which comes off vaguely as a go-go version of **Cameo's** "Back And Forth."

**ON MARCH 21,** Artists For A Better Way, with the participation of more than 75 rap acts, will host Youth Day Across America. Among those scheduled to donate their services are **Grandmaster Flash & the Furious Five, Doug E. Fresh, Biz Markie, Roxanne Shante, Kurtis Blow,** and **Ice-T.** This effort is a pet project of **Van**

**Silk** and **Melle Mel**, who brought a successful anticrack campaign to the media's attention. The two won an Emmy Award this year for a public-service announcement produced for WNBC-TV New York.

The rap artists will cut a song titled "Everything Will Be Alright." In addition to the recording of the anthem, plans for a Youth Day video are being discussed. Silk is also trying to organize rallies to take place on Youth Day in every state. The Youth Day Foundation's primary motive is to help children cope with everyday problems. The foundation hopes to have an 800 number in place soon for kids across the country to be able to call for help.

Spokesman Silk hopes that the organization will not only help the youth of today but also increase social consciousness on a national level among rap artists. Proceeds from the effort will be divided among such organizations as **Covenant House, the Sickle Cell Anemia Foundation, the United Negro College Fund, the Child Abuse Service, Ronald McDonald House,** and the **Mother Hale House.** For more information, contact 212-581-5398.



**Record Dealers... Ask for Free Catalogues**

**Z Y X - records domestic releases**

ZYX 5742-US	TRACY-ACKERMAN-Take My Body
ZYX 5731-US	CHIP CHIP-Rock Me Tonight
ZYX 5721-US	MIKE MAREEN-Don't Talk To The Snake
ZYX 20093-US	FUN FUN-Double Fun (LP)
ZYX 20094-US	MOSKWA TV-Blue Planet (LP)
ZYX 6624-US	MOSKWA TV-Brave New World
ZYX 6623-US	KEN LAZLO-Tonight (Remix)
ZYX 5688-US	EDDY HUNTINGTON-Meet My Friend
ZYX 6622-US	FUN FUN-Gimme Some Loving
ZYX 6621-US	FUN FUN-Baila Bolero
ZYX 5571R-US	PAUL LEKAKIS-Boom Boom (Remix)

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Here We Go-Donald D	Illusions-Onar Braxton
I Cant Quit-Bamboo	Take Me Tonight-Pressure Point
So Good For You-Sasha	Meet Me On Level 2-R.F. Jam
I've Got The Music-Before The Storm	Set Me Free-Vanelle
I'm All Shook Up-Spoonie Gee	Do You Wanna Funk-Zone Bros
Mystery Girl-Fantasy Club	Family-Situations
If You Don't-Jenice + Penitence	My Mind-Vanessa Franklin
Come To Me-Flamingo	Broken Hearted-De Boce
Talk To Me-Tina Y	On The Dope Side-Three D
Feel My Love-Last Generation	Fantastic Life-Martique
You Played Me-Definite Destruction	High Energy Boy-Moulin Rouge
I'm Happy-Trak This	You Only You-Tasha
Barnd Beats-Latin Express	Don't Stop-Ross
Lost In Groove-Hercules	China Blue-Fancy
Join Hands-Taravohnly	Supemature 88-Cerrone

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## New Label Is Airborne; Principals Are Optimistic

BY GERRY WOOD

NASHVILLE Despite turbulent stock market times, Airborne Records (Billboard Nov. 14) has managed to raise some \$1 million through its initial stock offering and is launching Nashville's newest record label. The new venture is headed by John Jossey, Frank Jones, John Lomax III, and Steve Roberts. Marshall Sorokwasz of Dallas, the fifth director of the company, has already contracted with producer Larry Butler to produce eight albums.

### 'Strong investor confidence'

"This is a very strong sign of investor confidence in Airborne's management team," commented president Jossey. "I'm not aware of any other initial public offering of this magnitude which succeeded given the adverse conditions during this period." Market offerings planned by PolyGram and MTM Records were postponed because of the current Wall Street woes.

The Airborne offering was sold out in less than a month, providing the start-up capital. The label plans to release product in "all major areas of American music, including rock, pop, black, and country." Discussions regarding distribution through a major label are now under way.

Jossey, a former vice president at Capitol Records, was most recently associated with A.V.I., parent firm of Ernie's Record Mart and Woodland Sound Studios in Nashville. Jones, board chairman, has headed Nashville operations for four major labels and has produced such acts as John Anderson and Johnny Cash. Lomax, vice president, is a writer/publicist and has managed such acts as Steve Earle and Townes Van Zandt. Roberts, vice president, has worked in booking, retailing, concert promotion, marketing, and artist management. He assembled the Airborne management team and spearheaded the 18-month effort to launch the new firm.

Airborne Records Inc. has opened Nashville offices at 10 Music Circle South; 615-242-3157. The underwriter for the offering is First Eagle Investments of Denver.

## Firm Develops & Pitches Nationwide Talent Nashville Songwriter Service Bows

BY EDWARD MORRIS

NASHVILLE Two veteran Nashville songwriters have established a cooperative music publishing venture to find, develop, and pitch the compositions of songwriters, particularly those who do not live in or near an entertainment capital.

Affiliated Publishers Inc. is the brainchild of Johnny Slate and Danny Morrison, who have written such country hits as "Blaze Of Glory," "You've Got A Good Love Comin'," "Friends," and "Every Time You Cross My Mind (You Break My Heart)."

In three months of operation, API has enrolled 83 members, most of them recruited from regional songwriting organizations. Slate and Morrison give three-hour-long seminars for these groups and spend the last 45 minutes pitching API, Slate explains. In recent weeks, the two have lectured in Austin, Texas; Baton Rouge, La.; St. Louis; Dallas; San Antonio, Texas; and Springfield, Ill.

According to Slate, his organization has been able to enroll about 30% of the people who attend the seminars.

Members pay \$180 a quarter for services that include critiquing and demoing, and, if the songs submitted earn the approval of Slate and Morrison, publishing and administering. Slate estimates that he and his staff have evaluated 400 songs to date and that they are pitching 17 of them. He says that when he thinks a song is good enough to pitch, he has the writer sign a letter of intent that gives the co-op 270 days to work the song. "There are no contracts involved until the song is cut," he adds, at which time API takes half the publishing share, but none of the writer's share.

API members have secured upcoming cuts for Tanya Tucker, Anne Murray, and Dean Dillon, Slate says. Not all members are novice songwriters, he stresses, noting that Ed Mattson, who wrote Terri Gibbs' "Rich Man," and Conrad Pierce, who co-wrote Ronnie Milsap's "Back On My Mind Again" have signed with API. Twenty-seven members are based in Nashville.

Each member is permitted to submit four songs for evaluation per quarter unless he or she shows "hit potential." "We don't put a cap on creativity," says Slate, "and, after all, we're trying to build a catalog."

Most of API's demos are made at Bennett House, according to Slate, at a cost of about \$500 each. He says that demo costs are not recouped from royalties, but are paid for out of the membership fees. Nor is there a percentage charge for administering a copyright, since API owns half the publishing.

"When you're charging people anything in the music business, there's such a stigma to it," Slate admits. He argues, though, that the professional expertise he and Morrison bring to the job, particularly

their ability to get songs to artists and producers, plus the benefits package, justify the costs. "The average writer spends \$1,200 to \$3,000 a year, often in the wrong areas," he adds. API suggests that its members pay their dues on a quarterly basis to satisfy themselves that they are getting their money's worth.

Slate, Morrison, and staffer Ian Kemp put their spoken critiques on the same audiotapes members submit their songs on. And an account of each criticism is put into the company computer to enable the advisers to keep track of each member's writing progress. Slate and company set aside each Monday morning to take members' telephone calls concerning writing and publishing questions. Slate says about 60 members already have their own small publishing companies and that API will assist the others in setting up companies as song activity demands.

API has also organized a group health insurance plan for members.

The co-op is backed by Bill Nunley, who serves as board chairman. Slate holds the title of president; Morrison is executive vice president; and Tony Harley is secretary-treasurer. Other staffers are Anne Harman and Larry Keith.

Slate says he is shooting for a membership of 250.

## Joker's Dozen Being Played At Many Key Radio Stations Ray Stevens Produces X-Mas Cassette

HO HO HO and a bottle of Barbancourt Rum. Ray Stevens, that grinch who's always trying to put the X back into Christmas, has done it again.

A cassette carrying a joker's dozen Christmas quickie-humor bits has been sent to about a hundred key country radio stations across the nation. Averaging about 10 seconds in length, each Stevens "Christmas Story" is preceded by "Hi, this is Ray Stevens." DJs and programmers are segueing the jokes between records.

Sample lines: "Wondering what to get your preacher for a Christmas gift? How about stained glass contact lenses?"

"I'll never forget the Christmas my daddy got a puppy for me. Everybody agreed it was a pretty fair swap."

"Last Christmas I got a battery operated battery—and the batteries weren't included."

"I didn't know how tight Christmas was this year for Santa Claus because of the stock market crash until I called him and asked, 'How's ol' Rudolph?' Santa answered, 'He's delicious.'"

The Rudolph joke, running 24 seconds, is the favorite of the radio folks, according to Mike Shepherd, promotion manager and director of special projects for Ray Stevens. Favorable reaction has come from stations in several cities, including Louisville; Charleston, S.C.; San Antonio; Boston; and Nashville. WSLR in Akron, Ohio, has been running them in prime time.

"We're getting a lot of laughs, and we're getting Ray Stevens' records played," advises Shepherd, who has long tended the flock of Stevens' business ventures. Though the jokes don't tie into a specific album, the reaction is prompting Stevens and MCA to consider recording a Christmas LP for the 1988 season and using the Yuletide yuk-yuks to promote it. Similar Stevens mini-jokes could also be tailored for other holidays and events.

Just like Rudolph, radio programmers are finding this

idea "delicious." Stations wanting copies of the cassette should contact MCA Records in Nashville or Mike Shepherd at Ray Stevens Music in Nashville, 615-327-4629.

**SIGNINGS:** The McCarters, Lisa, Teresa (twins) and Jennifer, signed with Chuck Morris Entertainment for personal management. Their first Warner Bros. release "Timeless And True Love" shipped this month. Also, Dan Goodman and Ken Levitan, of Vector Management, announced the exclusive representation of MCA artist Steve Wariner.

Charles Dorris & Associates signed Sparrow artists Michael Card and Steven Curtis Chapman, and Dayspring artist Kenny Marks to their roster for contemporary Christian bookings. Also, the Jim Halsey Company will exclusively represent John Anderson for

bookings. And the Buddy Lee Agency recently signed Lynn Anderson, Joe Stampley, Razy Bailey, and Helen Cornelius for exclusive booking.

Atlantic America Records announced the signing of singer/songwriter Randy Howard to a long-term recording agreement. Also, Lulu Roman, of the long-running "Hee Haw" television program, has signed an exclusive recording contract with Journey Records. In addition, Journey signed the Northams: Bruce Northam, Connie Watts Northam, Lisa Watts, and Len Ehmcke. And Sugar Hill signed singer/songwriter Jesse Winchester.

In the midst of re-activating Gazelle Records, Fred Kelly signed Cali McCord, a country/r&b artist. The independent label was guided by Kelly in the mid-'70s. Also, officials at Maxx Records announced the signings of two acts, vocalist Jill Jordan and trio Don Juan.

Gaither Music Company, Alexandria, Ind., was the site of Bill Gaither's signing as co-host of the nationally syndicated radio program "Heartsounds."



by Gerry Wood

### For The Record

The list of MTM Music Group songwriters (Billboard, Dec. 12) should have included Becky Hobbs. She was misidentified in original article.

FOR WEEK ENDING DECEMBER 19, 1987

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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
<b>TOO GONE TOO LONG</b> RANDY TRAVIS WARNER BROS	5	20	35	60	115
<b>WILDER DAYS</b> BAILLIE AND THE BOYS RCA	0	9	24	33	35
<b>ROSES IN DECEMBER</b> LARRY BOONE MERCURY	0	7	20	27	27
<b>FACE TO FACE</b> ALABAMA RCA	3	7	16	26	136
<b>SHOULDN'T IT BE EASIER...</b> CHARLEY PRIDE 16TH AVENUE	0	6	20	26	59
<b>I DIDN'T</b> JOHNNY RODRIGUEZ CAPITOL	1	9	16	26	52
<b>THE BIRD</b> GEORGE JONES EPIC	8	4	11	23	23
<b>THIS OLD HOUSE</b> S-K-B MTM	2	7	12	21	81
<b>SOMEWHERE BETWEEN...</b> JOHN ANDERSON MCA	3	7	11	21	77
<b>TALKIN' TO MYSELF AGAIN</b> TAMMY WYNETTE EPIC	2	4	15	21	72

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

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- CMA DIRECTORS: Interviews
- CMA INTERNATIONAL: Success stories • future plans
- CMA/PAD-Q: From ARB studios to radio promotions
- CMA/RETAIL: P.O.P. merchandising campaigns seen as "Country's Brightest Stars"
- CMA COMMITTEES: Behind-the-Scenes
- CMA SERVICES & SUCCESSES: CMA Awards Show, etc.
- PHOTOGRAPHIC HISTORY

September 30, 1987

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AD DEADLINE: DECEMBER 18, 1987

HOT COUNTRY SINGLES

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Table with 4 columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART. Lists country singles with titles and artists. Includes 'DO YA' by K.T. Oslin at No. 1.

Table with 4 columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART. Lists country singles with titles and artists. Includes 'LOUISIANA RAIN' by John Wesley Ryles and 'SHOULDN'T IT BE EASIER THAN THIS' by Charley Pride.

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# COUNTRY CORNER



by Marie Ratliff

**"DEAR MR. JESUS"** is causing an avalanche of phone calls at KAJA, San Antonio, says PD **Jim Owens**. The song, which deals with child abuse, is sung by 9-year-old **Sharon Batts** and was released last year as part of a religious album on the PowerSource label out of Bedford, Texas. It is now invading the secular formats with phenomenal response. "I've never seen anything like it," Owens says.

PD **Randy Allen**, WGEE, Green Bay, Wis., who borrowed a copy from a neighboring Top 40 station, says he played it first for station personnel and was amazed at the moving reaction. "I didn't air it right away because I wanted to prepare a careful introduction—it's so unusual, you can't just slap it on between a **Randy Travis** and a **Willie Nelson** record with no audience preparation. After the first play the calls poured in, and it happens every time we put it on."

**"A MAGICAL TOUCH,"** says MD **Tim Closson**, WAXX, Eau Claire, Wis., describing how the voices of **K. T. Oslin** and **Randy Owen** blend on **Alabama's "Face To Face"** (RCA). "It's started off very strongly here."

"It sounds like what they were doing five years ago—really basic with a good melody," says MD **Mike Owens**, KXXY, Oklahoma City. "K. T. adds a nice little twist." It's charted at No. 33 in just three weeks.

**HE WAS THE TOP POP BALLAD SINGER** in the early '60s—but **Roy Orbison's** only thrust into the upper reaches of the country charts was with duet partner **Emmylou Harris** in 1980, when "That Lovin' You Feelin' Again" soared to No. 6. Now Orbison is moving in that direction again, charting at No. 57. This time featuring newcomer **k.d. lang**, the song is his classic "Crying" (Virgin), on the "Hiding Out" movie soundtrack.

"After three plays, it's my No. 1 requested record," says PD **J. Davis**, KCJB, Minot, N.D. "It's fun to see something like this happen to a record." MD **Dorrie Hummel**, KTTS, Springfield, Mo. adds, "We get tons of requests for it every day; they love it."

**JO-EL SONNIER**, who hit the charts briefly in the mid-'70s on the Mercury label, is earning plaudits from programmers on his debut RCA single, "Come On, Joe" (No. 46). "I told the RCA folks that the smartest thing they've done besides signing **K. T. Oslin** is getting **Jo-el** on the label," says MD **Dandelion**, WRKZ, Hershey, Pa. "The sound is so different, so appealing." MD **Brian Ringo**, KNOE, Monroe, La., adds, "It's breaking wide open, one of the hottest records we have."

FOR WEEK ENDING DECEMBER 19, 1987

## Billboard. HOT COUNTRY SINGLES™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	3	DO YA'	K.T. OSLIN	1
2	4	I'LL PIN A NOTE ON YOUR PILLOW	BILLY JOE ROYAL	19
3	10	I CAN'T GET CLOSE ENOUGH	EXILE	5
4	6	SOMEWHERE TONIGHT	HIGHWAY 101	2
5	7	HEAVEN CAN'T BE FOUND	HANK WILLIAMS, JR.	7
6	1	THE LAST ONE TO KNOW	REBA MCENTIRE	12
7	2	ONE FOR THE MONEY	T.G. SHEPPARD	3
8	13	ONE FRIEND	DAN SEALS	8
9	5	SHE COULDN'T LOVE ME ANYMORE	T. GRAHAM BROWN	15
10	11	THOSE MEMORIES OF YOU	D. PARTON, L. RONSTADT, E. HARRIS	14
11	15	I PREFER THE MOONLIGHT	KENNY ROGERS	4
12	12	GOTTA GET AWAY	SWEETHEARTS OF THE RODEO	42
13	19	WHERE DO THE NIGHTS GO	RONNIE MILSAP	9
14	16	ROUGH AND ROWDY DAYS	WAYLON JENNINGS	6
15	17	JUST LOVIN' YOU	THE O'KANES	18
16	8	SOMEBODY LIED	RICKY VAN SHELTON	34
17	9	LYNDA	STEVE WARINER	44
18	18	I'M TIRED	RICKY SKAGGS	21
19	22	GOIN' GONE	KATHY MATTEA	10
20	23	TENNESSEE FLAT TOP BOX	ROSANNE CASH	24
21	26	WHEELS	RESTLESS HEART	17
22	30	TWINKLE, TWINKLE LUCKY STAR	MERLE HAGGARD	28
23	14	ONLY WHEN I LOVE	HOLLY DUNN	43
24	—	DO YOU BELIEVE ME NOW	VERN GOSDIN	30
25	28	GIVE BACK MY HEART	LYLE LOVETT	13
26	21	I WON'T NEED YOU ANYMORE	RANDY TRAVIS	55
27	20	BONNIE JEAN (LITTLE SISTER)	DAVID LYNN JONES	69
28	—	ONE STEP FORWARD	THE DESERT ROSE BAND	23
29	—	PLEASE PLEASE BABY	DWIGHT YOAKAM	27
30	24	MAYBE YOUR BABY'S GOT THE BLUES	THE JUDDS	65

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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 (13)	18
MCA/Curb (4)	
MCA/Hughes (1)	
CAPITOL (8)	17
MTM (4)	
EMI-America (2)	
16th Avenue (1)	
Capitol/Curb (1)	
TNP (1)	
RCA (16)	17
RCA/Curb (1)	
WARNER BROS. (9)	11
Reprise (1)	
Warner/Curb (1)	
COLUMBIA	9
POLYGRAM	8
Mercury (6)	
Air/Compleat (1)	
In Concert/Compleat (1)	
EPIC	6
NSD	2
Soundwaves (2)	
STEP ONE	2
615	1
ARTS	1
Gazelle (1)	
ANOKA	1
ATLANTIC	1
Atlantic America (1)	
DIAMOND	1
F&L	1
MELODY DAWN	1
PANACHE	1
R.C.P.	1
VIRGIN	1

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

TITLE	Publisher - Licensing Org.	Sheet Music Dist.
96 AM I BLUE	(Milene-Opryland, ASCAP) CPP	
62 BACK IN BABY'S ARMS	(Talmont, BMI)	
73 BAD DAY FOR A BREAK UP	(Frebar, BMI)	
71 THE BIRD	(Cavesson, ASCAP/Hall-Clement, BMI/Frizzell, BMI)	
69 BONNIE JEAN (LITTLE SISTER)	(Mighty Nice, BMI/Hat Band, BMI)	
78 CATCH 22	(Anoka, BMI)	
46 COME ON JOE	(Lawyer's Daughter, BMI/Wherefore, BMI)	
63 CRAZY FROM THE HEART	(Bellamy Bros., ASCAP/MCA, ASCAP/Don Schlitz, ASCAP) HL	
57 CRYING (FROM THE "HIDING OUT" SOUNDTRACK)	(Acuff-Rose, BMI) CPP	
16 CRYING SHAME	(Tonka, ASCAP/MCA, ASCAP/April, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP) HL	
1 DO YA'	(Wooden Wonder, SESAC)	
30 DO YOU BELIEVE ME NOW	(Hookem, ASCAP/Blue Lake, BMI) CPP	
33 FACE TO FACE	(Maypop, BMI)	
13 GIVE BACK MY HEART	(Michael H. Goldsen, ASCAP/Lyle Lovett, ASCAP)	
10 GOIN' GONE	(Bait And Beer, ASCAP/Forerunner, ASCAP/Little Laurel, BMI/Foreshadow, BMI/Lucrative, BMI/Bug, BMI)	
86 GONE, GONE, GONE	(Melody Lady, BMI)	
76 GOOD GOD, I HAD IT GOOD	(Blackwood, BMI/Land Of Music, BMI/Englishtown, BMI) HL	
42 GOTTA GET AWAY	(MCA, ASCAP) HL	
7 HEAVEN CAN'T BE FOUND	(Bocephus, BMI) CPP	
5 I CAN'T GET CLOSE ENOUGH	(Tree, BMI/Pacific Island, BMI) CPP/HL	
56 I DIDN'T (EVERY CHANCE I HAD)	(Tom Collins, BMI/Collins Court, ASCAP)	
4 I PREFER THE MOONLIGHT	(Riverstone, ASCAP/Blackwood, BMI/Land Of Music, BMI) HL	
32 I WANT A LOVE LIKE THAT	(Writer's Group, BMI/Bethlehem, BMI/MCA, ASCAP/Doubletime, ASCAP) HL	
97 I WANT TO KNOW YOU BEFORE WE MAKE LOVE	(Irving, BMI/Beckaroo, BMI) CPP/ALM	
55 I WON'T NEED YOU ANYMORE (ALWAYS AND FOREVER)	(Warner-Tamerlane, BMI/Face The Music, ASCAP/Blue Lake, BMI) CPP	
31 I WON'T TAKE LESS THAN YOUR LOVE	(MCA, ASCAP/Don Schlitz, ASCAP/Writer's Group, BMI/Scarlet Moon, BMI) HL	
22 I WOULDN'T BE A MAN	(Jack & Bill, ASCAP/Songs De Burgo, ASCAP/Lodge Hall, ASCAP) CPP/HL	
90 IF THERE'S ANY JUSTICE	(WB, ASCAP/Bob Montgomery, ASCAP/Warner-Tamerlane, BMI/Writers House, BMI)	
67 IF YOU ONLY KNEW	(Cavesson, ASCAP/Tapadero, BMI/Merit, ASCAP) CPP	
99 I'LL BE YOUR BABY TONIGHT	(Dwarf, ASCAP)	
60 I'LL FALL IN LOVE AGAIN	(Let There Be Music, ASCAP)	
19 I'LL PIN A NOTE ON YOUR PILLOW	(White Wing, BMI/Ensign, BMI/Famous, ASCAP/Blue Moon, ASCAP) CPP	
39 I'M GONNA MISS YOU, GIRL	(Fourth Floor, ASCAP/Hot Kitchen, ASCAP)	
21 I'M TIRED	(Cedarwood, BMI) HL	
92 JUST ENOUGH LOVE	(Lyn Pen, BMI/Cavesson, ASCAP) CPP	
18 JUST LOVIN' YOU	(Cross Keys, ASCAP/Tree, BMI/Kieran Kane, ASCAP) HL	
12 THE LAST ONE TO KNOW	(Tapadero, BMI/Cavesson, ASCAP) CPP	
47 LET'S DO SOMETHING	(Benefit, BMI/Englishtown, BMI)	
59 LIVING LIKE THERE'S NO TOMORROW	(April, ASCAP/Blackwood, BMI/Shobi, BMI) HL	
51 LOUISIANA RAIN	(Shobi, BMI/Swallowfork, ASCAP)	
77 LOVE ME LIKE YOU USED TO	(Web IV, BMI/Paul & Jonathan, BMI/Rightsong, BMI/Attadoo, BMI) HL	
25 LYIN' IN HIS ARMS AGAIN	(Hall-Clement, BMI) HL	
44 LYNDA	(Screen Gems-EMI, BMI)	
49 MAPLE STREET MEMORIES	(Statler Brothers, BMI) CPP	
65 MAYBE YOUR BABY'S GOT THE BLUES	(WB, ASCAP/Two Sons, ASCAP/Good Single, BMI/Irving, BMI) CPP/ALM	
85 MOON WALKING	(Northport Bay, ASCAP/Dickie Brown, ASCAP)	
58 NEVER MIND	(Tree, BMI) HL	
74 NO MORE ONE MORE TIME	(WB, ASCAP/Cross Keys, ASCAP) HL	
89 NOW YOU'RE TALKIN'	(Vogue, BMI/Partner, BMI)	
29 OH WHAT A LOVE	(Unami, ASCAP)	
3 ONE FOR THE MONEY	(Tapadero, BMI/Cavesson, ASCAP) CPP	
8 ONE FRIEND	(Pink Pig, BMI)	
23 ONE STEP FORWARD	(Bar None, BMI/Bug, BMI)	
20 ONLY LOVE CAN SAVE ME NOW	(Tree, BMI/Cross Keys, ASCAP) HL	
43 ONLY WHEN I LOVE	(Lawyer's Daughter, BMI/Tree, BMI/Cross Keys, ASCAP) CPP/HL	
87 OUT WITH THE BOYS	(Pete Drake, BMI/First Lady, BMI)	
27 PLEASE PLEASE BABY	(Coal Dust West, BMI)	
70 THE RADIO SONG	(Vogue, BMI/Partner, BMI)	
91 RIGHT FROM THE START	(Ensign, BMI/Red Ribbon, BMI) CPP	
98 RISE AND SHINE	(Writer's Group, BMI/Scarlet Moon, BMI/Bethlehem, BMI)	
82 THE RIVER UNBROKEN	(David Batteau, ASCAP/Grey Ink, ASCAP)	
54 ROLL THE DICE	(Screen Gems, ASCAP/Uncle Artie, ASCAP) CPP	
81 ROSES IN DECEMBER	(Uncle Artie, ASCAP/Larry Butler, BMI/Blackwood, BMI)	
6 ROUGH AND ROWDY DAYS	(Waylon Jennings, BMI/Tom Collins, BMI) CPP	
15 SHE COULDN'T LOVE ME ANYMORE	(Rick Hall, ASCAP/Fame, BMI)	
95 SHINE, SHINE, SHINE	(April, ASCAP/Butler's Bandits, ASCAP/Next-O-Ken, BMI/Ensign, BMI) CPP/HL	
52 SHOULDN'T IT BE EASIER THAN THIS	(Alabama Band, ASCAP/Dejamas, ASCAP)	
40 SOME OLD SIDE ROAD	(Uncle Artie, ASCAP) CPP	
34 SOMEBODY LIED	(Galleon, ASCAP) CPP	
48 SOMEWHERE BETWEEN RAGGED AND RIGHT	(Waylon Jennings, BMI/Tom Collins, BMI) CPP	
2 SOMEWHERE TONIGHT	(Tree, BMI/Granite, ASCAP/Coolwell, ASCAP) HL	
75 STILL PICKIN' UP AFTER YOU	(Jobete, ASCAP/Rio Bravo, BMI)	
11 STILL WITHIN THE SOUND OF MY VOICE	(White Oak, ASCAP)	
64 STOP THE RAIN	(April, ASCAP/Idea Of March, ASCAP/Lion Hearted, ASCAP)	
53 SURE FEELS GOOD	(Tom Collins, BMI) CPP	
26 SURE THING	(Uncle Artie, ASCAP/Lawyer's Daughter, BMI) CPP	
93 SUSANNAH	(April, ASCAP/Swallowfork, ASCAP) HL	
79 SWEET LITTLE '66	(Goldline, ASCAP)	
50 TALKIN' TO MYSELF AGAIN	(Cross Keys, ASCAP/Tree, BMI) HL	
100 TELL IT TO YOUR TEDDY BEAR	(Rick Hall, ASCAP/Song On Hold, SESAC)	
35 TELL ME TRUE	(April, ASCAP/Irving, BMI) CPP/ALM/HL	
24 TENNESSEE FLAT TOP BOX	(Rightsong, BMI) HL	
37 THAT'S MY JOB	(Terrace, ASCAP/Garwin, ASCAP) CPP	
88 THERE'S A REAL WOMAN IN ME	(Fran Powers, BMI/Vivian Rae, BMI)	
41 THIS MISSIN' YOU HEART OF MINE	(Acuff-Rose, BMI/Milene-Opryland, ASCAP) CPP	
45 THIS OLD HOUSE	(Writer's Group, BMI/Bethlehem, BMI/Screen Gems-EMI, BMI/Lawyer's Daughter, BMI/Colegms-EMI, ASCAP) CPP	
66 THIS OLE HOUSE	(Little Shop Of Morgansongs, BMI/Morganactive, ASCAP/You & I, ASCAP/Jack & Bill, ASCAP) CPP/HL	
14 THOSE MEMORIES OF YOU	(Bill Monroe, BMI) CPP	
36 TIME IN	(Tom Collins, BMI/Collins Court, ASCAP) CPP	
38 TOO GONE TOO LONG		

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

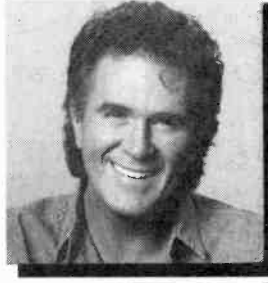
ABP April Blackwood	CPP Columbia Pictures
ALM Almo	HAN Hansen
B-M Belwin Mills	HL Hal Leonard
B-3 Big Three	IMM Ivan Mogull
BP Bradley	MCA MCA
CHA Chappell	PSP Peer Southern
CLM Cherry Lane	PLY Plymouth
CPI Cimino	WBM Warner Bros.

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FOR THE NO.1 & 2 SINGLES AS OF DEC. 12th



**REBA McENTIRE**  
**#1 "THE LAST ONE TO KNOW"** MCA RECORDS Writers  
 Jane Mariash/Matraca Berg



**T.G. SHEPPARD**  
**#2 "ONE FOR THE MONEY"** Columbia Writers  
 Buck Moore/Mentor Williams

FOR WEEK ENDING DECEMBER 19, 1987

## Billboard TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
Compiled from a national sample of retail store and one-stop sales reports.					
★★ NO. 1 ★★					
1	1	1	30	<b>RANDY TRAVIS</b> ▲ WARNER BROS. 25568-1 (8.98) (CD) 24 weeks at No. One	ALWAYS & FOREVER
2	2	2	9	<b>ALABAMA</b> ● RCA 6495-1 (8.98) (CD)	JUST US
3	3	4	12	<b>GEORGE STRAIT</b> ● MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
4	4	3	12	<b>REBA McENTIRE</b> MCA 42030 (8.98) (CD)	THE LAST ONE TO KNOW
5	6	7	20	<b>K.T. OSLIN</b> RCA 5924-1 (8.98) (CD)	80'S LADIES
6	5	5	21	<b>HANK WILLIAMS, JR.</b> ● WARNER/CURB 25593-1/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
7	7	6	41	<b>RICKY VAN SHELTON</b> COLUMBIA 40602 (CD)	WILD EYED DREAM
8	8	8	43	<b>THE JUDDS</b> ● RCA/CURB 5916-1/RCA (8.98) (CD)	HEART LAND
9	9	9	32	<b>DWIGHT YOAKAM</b> ● REPRISE 25567-1/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE
10	11	11	22	<b>HIGHWAY 101</b> WARNER BROS. 25608-1 (8.98) (CD)	HIGHWAY 101
11	13	12	39	<b>DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS</b> ▲ WARNER BROS. 1-25491 (9.98) (CD)	TRIO
12	12	10	32	<b>REBA McENTIRE</b> ● MCA 5979 (8.98) (CD)	GREATEST HITS
13	18	18	9	<b>EXILE</b> EPIC 40901	SHELTER FROM THE NIGHT
14	14	15	54	<b>RESTLESS HEART</b> RCA 5648 (8.98) (CD)	WHEELS
15	10	13	18	<b>TANYA TUCKER</b> CAPITOL 46870 (8.98) (CD)	LOVE ME LIKE YOU USED TO
16	23	25	4	<b>DAN SEALS</b> CAPITOL 48308 (8.98) (CD)	THE BEST
17	16	16	78	<b>RANDY TRAVIS</b> ▲ WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
18	15	14	45	<b>GEORGE STRAIT</b> ▲ MCA 5913 (8.98) (CD)	OCEAN FRONT PROPERTY
19	17	20	21	<b>ROSANNE CASH</b> COLUMBIA 40777 (CD)	KING'S RECORD SHOP
20	19	19	18	<b>THE STATLER BROTHERS</b> MERCURY 832 404-1/POLYGRAM (CD)	MAPLE STREET MEMORIES
21	21	17	13	<b>SAWYER BROWN</b> CAPITOL/CURB 46923/CAPITOL (8.98) (CD)	SOMEWHERE IN THE NIGHT
22	24	29	5	<b>WAYLON JENNINGS</b> MCA 42038 (8.98) (CD)	A MAN CALLED HOSS
23	20	21	10	<b>THE OAK RIDGE BOYS</b> MCA 42036 (8.98) (CD)	HEARTBEAT
24	25	27	7	<b>BILLY JOE ROYAL</b> ATLANTIC AMERICA 90658-1/ATLANTIC (8.98)	THE ROYAL TREATMENT
25	22	22	10	<b>JOHN SCHNEIDER</b> MCA 42033 (8.98) (CD)	GREATEST HITS
26	29	24	9	<b>GARY MORRIS</b> WARNER BROS. 1-25581 (8.98) (CD)	HITS
27	26	23	95	<b>ALABAMA</b> ▲ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
28	28	28	11	<b>DAVID LYNN JONES</b> MERCURY 832 518-1/POLYGRAM	HARD TIMES ON EASY STREET
29	27	26	10	<b>STEVE WARINER</b> MCA 42032 (8.98) (CD)	GREATEST HITS
30	30	32	26	<b>T. GRAHAM BROWN</b> CAPITOL 12552 (8.98) (CD)	BRILLIANT CONVERSATIONALIST
31	33	38	4	<b>KATHY MATTEA</b> MERCURY 832 793-1/POLYGRAM (CD)	UNTASTED HONEY
32	32	36	10	<b>GEORGE JONES</b> EPIC 40776	SUPER HITS
33	31	31	70	<b>SWEETHEARTS OF THE RODEO</b> COLUMBIA 40406 (CD)	SWEETHEARTS OF THE RODEO
34	34	33	26	<b>HOLLY DUNN</b> MTM 71063/CAPITOL (8.98) (CD)	CORNERSTONE
35	36	34	109	<b>THE JUDDS</b> ▲ RCA/CURB AHL1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
36	37	35	45	<b>HANK WILLIAMS, JR.</b> ● WARNER/CURB 1-25538/WARNER BROS. (8.98) (CD)	HANK "LIVE"
37	41	43	56	<b>THE O'KANES</b> COLUMBIA BL 40459 (CD)	THE O'KANES
38	43	39	16	<b>RONNIE MILSAP</b> RCA 6245-1 (8.98) (CD)	HEART AND SOUL

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	40	41	88	<b>DWIGHT YOAKAM</b> ● REPRISE 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
40	35	40	8	<b>FOSTER AND LLOYD</b> RCA 6372-1 (8.98) (CD)	FOSTER & LLOYD
41	45	46	16	<b>KENNY ROGERS</b> RCA 6484-1 (8.98) (CD)	I PREFER THE MOONLIGHT
42	42	42	28	<b>STEVE EARLE &amp; THE DUKES</b> MCA 5998 (8.98) (CD)	EXIT 0
43	39	30	9	<b>BAILLIE AND THE BOYS</b> RCA 6272-1 (8.98) (CD)	BAILLIE & THE BOYS
44	47	47	18	<b>BARBARA MANDRELL</b> EMI-AMERICA 46956/CAPITOL (8.98) (CD)	SURE FEELS GOOD
45	NEW ▶	1	1	<b>MERLE HAGGARD</b> EPIC 40986 (CD)	CHILL FACTOR
46	51	51	30	<b>CHARLEY PRIDE</b> 16TH AVENUE 70550/CAPITOL (8.98)	AFTER ALL THIS TIME
47	44	45	15	<b>GLEN CAMPBELL</b> MCA 42009 (8.98) (CD)	STILL WITHIN THE SOUND OF MY VOICE
48	46	48	162	<b>HANK WILLIAMS, JR.</b> ▲ WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
49	48	44	33	<b>NITTY GRITTY DIRT BAND</b> WARNER BROS. 1-25573 (8.98) (CD)	HOLD ON
50	50	55	27	<b>THE DESERT ROSE BAND</b> MCA/CURB 5991/MCA (8.98) (CD)	DESERT ROSE BAND
51	49	52	10	<b>T.G. SHEPPARD</b> COLUMBIA 40796	ONE FOR THE MONEY
52	53	56	4	<b>THE BELLAMY BROTHERS</b> MCA/CURB 42039/MCA (8.98) (CD)	CRAZY FROM THE HEART
53	NEW ▶	1	1	<b>THE JUDDS</b> RCA/CURB 6422-1/RCA (8.98) (CD)	CHRISTMAS WITH THE JUDDS
54	52	50	39	<b>JUDY RODMAN</b> MTM 71060/CAPITOL (8.98) (CD)	A PLACE CALLED LOVE
55	38	37	18	<b>THE FORESTER SISTERS</b> WARNER BROS. 25571 (8.98) (CD)	YOU AGAIN
56	56	53	143	<b>GEORGE STRAIT</b> ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
57	NEW ▶	1	1	<b>VARIOUS ARTISTS</b> WARNER BROS. 25630-1 (8.98) (CD)	A CHRISTMAS TRADITION
58	58	58	61	<b>ALABAMA</b> ▲ RCA 5649-1-R (8.98) (CD)	THE TOUCH
59	60	59	30	<b>CONWAY TWITTY</b> MCA 5969 (8.98) (CD)	BORDERLINE
60	63	61	94	<b>HANK WILLIAMS, JR.</b> ● WARNER/CURB 25328/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME II
61	55	60	68	<b>EXILE</b> EPIC FE 40401 (CD)	GREATEST HITS
62	57	54	161	<b>THE JUDDS</b> ▲ RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
63	62	66	22	<b>TAMMY WYNETTE</b> EPIC 40832 (CD)	HIGHER GROUND
64	64	63	9	<b>S-K-B</b> MTM 71064/CAPITOL (8.98)	NO EASY HORSES
65	69	70	3	<b>ROSIE FLORES</b> REPRISE 25626-1 (8.98)	ROSIE FLORES
66	67	—	6	<b>RAY STEVENS</b> MCA 42062 (8.98) (CD)	GREATEST HITS, VOL. 2
67	61	62	16	<b>VARIOUS ARTISTS</b> K-TEL 2080 (6.98)	COUNTRY NOW
68	65	64	7	<b>JOHN COUGAR MELLENCAMP</b> MERCURY 832 465 1/POLYGRAM	THE LONESOME JUBILEE
69	NEW ▶	1	1	<b>DOLLY PARTON</b> COLUMBIA 40968 (CD)	RAINBOW
70	71	71	51	<b>PATSY CLINE</b> ● MCA 12 (8.98)	GREATEST HITS
71	RE-ENTRY	—	—	<b>ALABAMA</b> RCA 1-7014 (8.98) (CD)	ALABAMA CHRISTMAS
72	NEW ▶	1	1	<b>REBA McENTIRE</b> MCA 42031 (8.98) (CD)	MERRY CHRISTMAS TO YOU
73	59	57	21	<b>VINCE GILL</b> RCA 5923-1 (8.98)	THE WAY BACK HOME
74	72	68	105	<b>RONNIE MILSAP</b> ● RCA AHL1-5425 (8.98) (CD)	GREATEST HITS VOL. 2
75	70	73	57	<b>GEORGE JONES</b> EPIC 40413 (CD)	WINE COLORED ROSES

○ 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.

## Web Teams With WBZN For Weekend Event Mainstream New Age Promo A Hit

BY MOIRA McCORMICK

MILWAUKEE, Wis. Spotting the growing popularity of new age music, the 13-unit Mainstream Records chain here staged a New Age Weekend promotion Nov. 21-22—and the results were so encouraging, according to co-owner and sales manager Michael Mowers, that Mainstream plans to hold them monthly.

The New Age Weekend, which offered \$2 off any new age LP, cassette, or compact disk, brought in approximately \$15,000-\$25,000 chain-wide in sales, says Mowers. Cosponsored by new age station WBZN-FM, which had just debuted Oct. 2, the promotion was highlighted Nov. 22 by an event entitled "Deep Breakfast," a catered breakfast at Mainstream's megastore served to 25 contest winners and their guests.

"Deep Breakfast" is the title of an album by new age artist Ray Lynch, released in March 1986 by Music West Records of San Rafael, Calif. According to label rep Terry Patten, "Deep Breakfast" has sold more than 300,000 units and experienced in-

creased sales in November nationwide. It is Mainstream Records' biggest-selling new age title, according to Mowers.

Inspired by the album's name, Mainstream megastore manager Scott White and Chris Stimson, sales and promotion rep for the Minneapolis-based Navarre Corp., an independent distributor which handles Music West and 60 other labels, came up with the idea for the catered-breakfast promotion for the winners of a WBZN-aired contest. "Even though the record has been out over a year, it has recently expanded to a wider audience," says Stimson. "In Milwaukee, with the advent of WBZN, the word has been spreading further, resulting in consistent sales."

Contestants were asked to write to the station explaining why they like WBZN. All 25 winners attended the 9 a.m. Sunday breakfast, which also included a 10-minute videotaped message from artist Lynch, who could not attend due to recording commitments. WBZN program director Bill Harman feels that the promotion points to an untapped market for this

format.

"The letters we received for this promotion were great. One lady sent us a handmade, 4-foot poster. For people to take that time, just on the chance of getting a free meal, that's saying something," adds Harman, who came here from Gainesville, Fla.'s WMGI, an AM new age outlet.

Several hundred letters were received by the station for the promotion, which Mainstream's White says are being utilized with WBZN's permission to generate a new age mailing list for the retail chain.

According to Mainstream's Mowers, the chain has been pushing new age for some time. "We started promoting new age when WBGK-FM here began programming it," says Mowers (WBGK changed its format and dropped new age programming in August).

"We've already seen the impact of this station on sales [at Mainstream]," says WBZN's Harman. "I'll readily admit we're here to help them sell records—because they'll come back to us to listen to new stuff."



**Sam's Jams Jams.** Detroit-area jazz specialist Sam Milgrom, left, owner of Sam's Jams, hosts yet another in-store concert (Billboard, Sept. 26), this time featuring PAUSA artist Mark Winkler, right. Radio station WJZZ-FM co-sponsored the event. (Photo: Barb Glover)

## CD Means New Business For Discwasher Aims To Clean Up With Digital Configuration

BY JIM BESSMAN

NEW YORK Following Discwasher's recent management buyout (Billboard, Oct. 3), the audio/video accessories manufacturer best known for record-care products, is trying to reposition itself in a marketplace steadily shifting from black vinyl to compact disks.

According to Ken Thomson, president and general manager of Discwasher and one of its new owners, the company, which was acquired in September from Beatrice Co.'s International Jensen Inc., is returning to the entrepreneurial spirit of its early days in the '70s. At the same time, the company is moving away from its original product line.

"Discwasher was built on record and tape care," says Thomson, who came to Discwasher in 1986 as vice president and general manager. "Now we're trying to change the perception of Discwasher to mean CDs."

Specifically, Discwasher is pushing its recently introduced CD-care products. The company has designed a CD cleaner, a pair of portable storage units (one of which holds both CDs and a portable player), and a home-storage CD fixture. To increase movement on these items, the supplier is aggressively promoting the product in-store with a display piece that encourages demonstrations.

"It's kind of like getting people to wash their hands before coming back to work," says Thomson of the "subtle" plastic unit, which does not carry Discwasher identification. "It gets [CD hardware] salesmen to wash CDs and adds \$20 to the [customer's] bill."

Thomson says the display proved so successful following its introduction at last winter's Consumer Electronics Show that some

stores. "They sell VCRs; people can't connect them without cables," says Thomson. Other SKUs designed by Discwasher have included packaged head cleaners with movie guidebooks.

Thomson also notes that Discwasher's distribution has shifted from its earlier focus, hardware dealers, to music stores, which now make up 55% of its accounts. The move into music retail has caused a change in product merchandising, with Discwasher goods now primarily being blister-packed on blue grid-patterned cards for hook display instead of being boxed as before. Boxed merchandise is still offered to the high-end audio stores making up Discwasher's early distribution.

"It's eye-tested in the manner that product is merchandised in supermarkets," says Thomson of the new packaging, which, he adds, is aimed to entice "optional" purchases.

As for Discwasher's original product line, Thomson vows to continue making record-care products even after other manufacturers have deserted the field—"whatever year that is." He says he expects "three good years of reasonable vinyl business" before entering the "record-preservation business." He adds that when he sought financing during the acquisition of the company, all participants strongly suggested retaining the well-established and still-relevant Discwasher name.

"This is a quiet but growing business in product that customers need but sometimes don't know they need," says Thomson, adding that the software-accessories market lacks an "outstanding leader."

**'This is a quiet but growing business in items customers need but don't always know they need'**

2,200 units are now in use following the initial 250-piece giveaway. He adds that a special cash counter was built for the Sound Warehouse chain and claims that Discwasher has cut the CD "reject rate" for that company by 80%.

"This business is a bunch of little things all put together that keep you moving ahead," says Thomson. "You have to keep providing merchandise incentives to keep your product up front, which is the kind of entrepreneurial thing that disappeared during the era of ownership by a corporate holding company."

Discwasher's list of incentives includes stock-keeping units, also known as SKUs, like a package containing videocassette connecting cables and a head cleaner, designed expressly for Crazy Eddie

## ALBUM RELEASES

**TAYLOR DAYNE**  
Tell It To My Heart

▲ LP Arista AL8-8529/\$8.98  
CA AC8-8529/\$8.98

**FISHBONE**  
It's A Wonderful Life  
LP Columbia 4C-44097/NA  
CA 4CT-44097/NA

**JERRY HARRISON: CASUAL GODS**  
Casual Gods

▲ LP Sire 1-25663/\$8.98  
CA 4-25663/\$8.98

**PETER HIMMELMAN**  
Gematria  
LP Island 90663-1/NA  
CA 90663-4/NA

**CHRIS JASPER**  
Superbad  
LP CBS Associated BFZ-44053/NA  
CA BZT-44053/NA

**JOHN KAY**  
Lone Steppenwolf

▲ LP MCA 25167/NA  
CA MCAC 25167/NA

**DAVE MASON**  
Two Hearts

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

### POP/ROCK

**RICK ASTLEY**  
Whenever You Need Somebody

▲ LP RCA 6822-1/\$8.98  
CA 6822-4/\$8.98

**VIRGINIA ASTLEY**  
Hope In A Darkened Heart

▲ LP Geffen GHS 24148/\$8.98  
CA M5G 24184/\$8.98

**ROY BUCHANAN**  
Hot Wires

LP Alligator 4756/NA  
CA 4756/NA

(Continued on page 39)



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**New VCR designs expected to diversify hardware sales ... see page 48**

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## Indie GRASS ROUTE



by Linda Moleski

**CHASE MUSIC GROUP** bows on the West Coast with a host of jazz and blues product. The new logo, headed by **William Stilfield**, former general manager of **Pausa Records**, plans to release material by established acts as well as new artists. Joining Stilfield is **Ellen Cohn**, who is responsible for marketing and promotion.

Initial releases are the **SOS All Stars'** debut album, "New York Rendezvous"; Houston-based keyboardist **Joe LoCascio's** "Gliders"; and **Tom Grant's** "Heart Of The City." The label has also put out two titles on CD, **Mark Winkler's** "Ebony Rain" and **John Lee Hooker's** "Jealous."

Distributors handling the line are **Malverne, Action Music, Gemini, Navarre, Selecto-Hits, MDI, and CRD**. Chase Music can be reached at P.O. Box 11178, Glendale, Calif. 91206; 818-507-4240.

**AFTER PUTTING ITSELF** on the map with such established blues artists as **Johnny Winter, Lonnie Mack, and Roy Buchanan**, Chicago-based **Alligator Records** is branching out into developing up-and-coming bands.

"We're putting more thrust on young acts now," says the label's **Jay Whitehouse**. "It's an exciting time for us because the money is there to shop. We're being much more aggressive now. The CD market is paying off in big dividends for the label. We're putting out a lot of our back catalog on CD as well as every new release."

Among Alligator's up-and-coming talents is the **Kinsey Report**, which is getting ready for the release of its debut album, "Edge Of The City." The group was introduced earlier this year with "Corner Of The Blanket," the leadoff track on the label's "The New Bluebloods" album.

"It's a different act for us in the sense that it's funk-

oriented blues," says Whitehouse. "It's definitely on the cutting edge. We'll be pursuing more young bands. Our strength has been in established artists, but we want to develop new talent, too."

**SEEDS & SPROUTS: Optimism Inc.** has made some distribution changes. In the Midwest, the Los Angeles-based logo has moved from **M.S. Chicago** to **Navarre**, and in the Southeast, it has switched from **M.S. Atlanta** to **Rock Bottom**. The label is currently on the Top Contemporary Jazz Albums chart with "Birds Of A Feather," a **Dan Siegel** production featuring **Siegel, Larry Carlton, Ernie Watts, and Alex Acuna**, among others. **DRG** has put out a number of titles for the holiday season. Among them are three duet series on CD: **Mary Martin & Noel Coward's** "Together With Music" (two LPs on one CD), **Judy Holliday & Gerry Mulligan's** "Holliday With Mulligan," and **Tony Bennett & Bill Evans' "Together Again."** All three carry a \$14.98 suggested list price. **Rushmore Productions**, the newly formed label owned by Columbus, Ohio-based CD plant

### A new label arrives on the West Coast scene

**Discovery Systems**, has just shipped a release from the **Pure Prairie League**, titled "Memories: 1971-1987." The record, available on CD and cassette only, contains vintage material as well as four new cuts. The release is said to feature the original band members, who went back into the studio to recut the older tracks. Word is the label may also be putting out product by veteran jazz artist **Phil Woods**. . . A record that's really starting to pick up, particularly in the Detroit and Miami markets, is **Dynamix II's** "Let The D.J. Keep On Playing," on **Bass Station**. Other activity for the label includes the recent addition of **Darrell Butler**, who handled marketing and sales for the **Luke Skywalker** imprint. . . **Carrie Anne Svingen** joins **Rykodisc USA** as publicity director.

## TOP COMPACT DISKS™

				POP™	
Compiled from a national sample of retail sales reports.					
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
1	1	1	8	STING ...NOTHING LIKE THE SUN	A&M CD 6402
2	3	5	5	GEORGE HARRISON CLOUD NINE	DARK HORSE 2-25643/WARNER BROS.
3	2	2	13	PINK FLOYD A MOMENTARY LAPSE OF REASON	COLUMBIA CK 40599
4	4	6	5	GEORGE MICHAEL FAITH	COLUMBIA CK 40867
5	12	15	6	VARIOUS ARTISTS A VERY SPECIAL CHRISTMAS	SPECIAL OLYMPICS CD 3911/A&M
6	5	4	9	BRUCE SPRINGSTEEN TUNNEL OF LOVE	COLUMBIA CK 40999
7	6	7	13	SOUNDTRACK DIRTY DANCING	RCA 6402-2-R
8	9	8	15	JOHN COUGAR MELLENCAMP LONESOME JUBILEE	MERCURY 832 465 2/POLYGRAM
9	19	—	2	STEVIE WONDER CHARACTERS	MOTOWN 6248 MD
10	7	3	7	THE BEATLES ABBEY ROAD	CAPITOL CCT 46446
11	8	9	5	INXS KICK	ATLANTIC 2-81796
12	10	11	14	MICHAEL JACKSON BAD	EPIC EK 40600/E.P.A.
13	15	25	4	STEVE WINWOOD CHRONICLES	ISLAND 2-25660/WARNER BROS.
14	11	13	39	U2 THE JOSHUA TREE	ISLAND 2-90581/ATLANTIC
15	16	29	3	MADONNA YOU CAN DANCE	SIRE 2-25535/WARNER BROS.
16	14	10	14	R.E.M. DOCUMENT	I.R.S. IRSD 42059/MCA
17	13	12	10	YES BIG GENERATOR	ATCO 2-90522/ATLANTIC
18	20	23	3	DOKKEN BACK FOR THE ATTACK	ELEKTRA 2-60735
19	24	21	9	JETHRO TULL CREST OF A KNAVE	CHRYSALIS VK 41590
20	18	16	36	WHITESNAKE WHITESNAKE	GEFFEN 2-24099
21	23	18	18	DEF LEPPARD HYSTERIA	MERCURY 830 675 2/POLYGRAM
22	17	14	6	ROBBIE ROBERTSON ROBBIE ROBERTSON	GEFFEN 2-24160
23	22	19	27	WHITNEY HOUSTON WHITNEY	ARISTA ARCD 8405
24	26	17	16	THE BEATLES WHITE ALBUM	CAPITOL OCB 46443
25	NEW ▶	1	1	PAUL MCCARTNEY ALL THE BEST	CAPITOL CCT 48227
26	28	28	3	THE PRETENDERS THE SINGLES	SIRE 2-25664/WARNER BROS.
27	30	27	14	AEROSMITH PERMANENT VACATION	GEFFEN 24162-2
28	RE-ENTRY			BOB SEGER LIVE BULLET	CAPITOL CCT 46085
29	21	20	35	FLEETWOOD MAC TANGO IN THE NIGHT	WARNER BROS. 2-25471
30	RE-ENTRY			KENNY G. DUOTONES	ARISTA ARCD 8427

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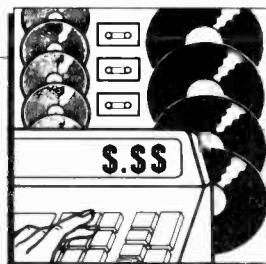
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## RETAIL TRACK



by Earl Paige

**THREE'S A MATCH:** Although several music retailers wonder if Arista's first-quarter move to a three-song cassette single might be premature, others are optimistic—including Steve Bennett, senior vice president of marketing for 140-store Record Bar, and Lew Garrett, vice president of purchasing for 206-store Camelot Music.

"I can't be negative about something that hasn't been tried yet," says Garrett. "The labels say they're losing money on singles, so I think the point is to try put it out at a price that works for both the label and the retailer."

**CDS ONLY FOR CHRISTMAS:** Yule-season compact disks are a major category for specialty compact disk outlets this year. "We're buying some titles in case lots," says Ted Vinson, president of the seven-store Compact Disc Center in Dallas and Fort Worth, with five franchisees in Austin, Texas; Birmingham, Ala.; Lawton, Okla.; Hampton News, Va.; and Plano, Texas.

At Compact Disc Warehouse, the suburban Los Angeles chain boasting seven franchisees, Nick Mrvos, product manager, says, "A year ago there was one row of titles. Now we have a whole binful."

More enthusiasm comes from Kevin Sechrist, president of Atlanta Compact Disc, another growing specialty chain, with six stores. "What's nice is that we're getting \$14.99 for most [holiday-season] titles. If anything, there is too much product—it's hard to keep up."

Looking at the holiday CD phenomenon from a different slant are Steve Schwartz, general manager, and Jeanie Hatch, compact disk manager, for a division at Schwartz Bros., the veteran Lanham, Md., wholesale operation that since early 1986 has targeted CD sales to video specialty stores. Schwartz has a holiday prepack of 50 titles. He feels that with this season's massive emphasis on sell-through video, more video dealers are naturally jumping into CD.

**THANKSGIVING TREATS:** Dealers found some surprise titles emerge during the key Thanksgiving weekend, which may indicate a wide-open market during the holiday streak. Many, including Carl Rosenbaum, president of Chicago-web Flipside Records, say they find a big gap between units sold on their top five titles and the next five best sellers.

Director of purchasing Mitch Perliss was amazed to find that Linda Ronstadt's new album, sung in Spanish, was the No. 3 title for 51-store Los Angeles chain Music Plus during the long weekend, "and 'Tunnel Of Love' [by Bruce Springsteen] wasn't even in the top 50."

For Trans World Music Corp., based in Albany, N.Y., with more than 270 stores, metal act Anthrax crunched up surprising sales, says buyer Dwight Montjar. Meanwhile, country artist K.T. Oslin sneaked up on the 140-store, Durham, N.C.-based Record Bar, according to president Barrie Bergman.

Michael Jackson's "Bad" picked up momentum at some accounts—it doubled its sales at 26-store Waxie Maxie's in Washington, D.C., and "boomed back to No. 2 for us," says David Blaine, vice president and general manager.

**A TOWER BY ANY NAME:** When Russ Solomon and his staff discovered an outstanding but small  
(Continued on page 44)

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## AUDIO PLUS

BY EDWARD MORRIS

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

**SOUND SUPPORT:** Hartzell (612-646-9456) has debuted a device to turn portable stereos or CD players into full-fledged sound systems. The Rock 'N' Run Sound Center (#41000) contains two 4-inch stereo speakers with an amplifier booster system. To activate the unit, all the user need do is plug the amplifier-booster-system cord into the headphone jack of the cassette or CD player. Besides its sound-enhancing qualities, the unit can hold up to

eight boxed tapes as well as a personal stereo or portable CD player. It has spring-loaded latches, no-mar rubber feet, and comes in various colors.

The Sound Center is powered by four "C" batteries or can be plugged into regular electrical current with an AC adapter (not sold with the unit). Suggested retail price: \$29.99.

**FORMAT FOLLOW-UP:** Following its introduction of its 100-minute HD8-100 blank audiocassette, Denon (201-575-7810) is bowing a 75-minute version, meant to take "full advantage of the potential running time of new digital sound sources."

The HD8 formulation is made of

gamma ferric oxide and pure metal. Suggested retail price per 75-minute tape: \$4.25.

**RESOLUTION reinforcements:** New for New Year's vow-takers, a series of self-help audio advisors from Simon & Schuster Audio (212-698-7181). Except where noted, the titles retail for \$8.95 each: "Exercisewalking"; "Turning Your Stress Into High-Energy Performance"; "The American Cancer Society's 'Freshstart': 21 Days To Stop Smoking"; "Getting Organized"; "Make The Most Of Your Mind" (\$7.95); "Developing Winner's Habits"; "Doing It Now"; "Creating Wealth"; and "How To Turn An Interview Into A Job" (\$7.95).

### ALBUM RELEASES

(Continued from page 37)

▲ LP MCA 42086/NA  
CA MCAC-42086/NA

**DOLLY PARTON**  
Rainbow

▲ LP Columbia FC-40968/NA  
CA FCT-40968/NA

**MC SHAN**  
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▲ LP Geffen GHS 24183/\$17.98  
CA M5G 24183/\$17.98

**ORIGINAL CAST RECORDING**  
Into The Woods

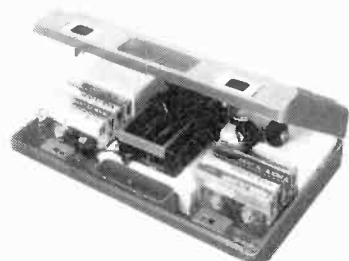
▲ LP RCA 6796-1/\$9.98  
CA 6796-4/\$9.98

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Hartzell's Rock 'N' Run Sound Center and its pair of 4-inch speakers will transform either a personal stereo or portable compact disk player into a boom box. The unit, which carries a suggested list of \$29.95, also provides storage space for eight audiocassettes.

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## Camcorder Rentals Booming For Some Webs

BY GEOFF MAYFIELD

NEW YORK Although most photo stores are somewhat leery of renting camcorders, another type of specialty retailer—the video store—has embraced the concept, at rates far lower than those charged by camera outlets.

National Video, the nation's biggest video store franchiser, with some 635 stores in the U.S. and Canada, moved into the video camera business in a big way. According to Kim Cox, vice president of business development, more than 80% of the stores in National's system offer the service, renting them under the marketing name "Magicam."

Says Cox, "It's a product that's

good for the stores."

Cox estimates that the median rental fee charged by participating stores is \$19.95 a day, with some franchisees charging as little as \$9.95. "We originally thought stores were going to have to charge \$39.95 to \$49.95," says Cox. At many stores, National includes a free five-minute tape, a length geared toward home insurance inventories and "videoprinting" children.

One contributing factor to National's surprisingly low rates, says Cox, is that retailers can get camcorders at relatively low costs. National launched Magicam with a leasing program through which franchisees could lease equipment from the chain's Portland, Ore.,

headquarters, "but in fact we've leased very few, and within a very quick time we found little need for the leasing program. They could get the cameras cheaper from local suppliers."

Applause Video, an Omaha, Neb.-based chain with more than 60 outlets, has just re-entered the camcorder arena. "We used to rent them two years ago," says chairman Allan Caplan. "We stopped doing it because we had to keep going back to the pawn shop to pick them up."

This time around, Applause will

only rent cameras to regular customers for a fee of \$39.95. In another plan, Caplan says the web will include a Konica high-grade tape during peak rental periods, with a \$49.95 rate.

The flagship store of Durham, N.C.-based North American Video rents cameras for \$29.95 during weekdays, \$39.95 on weekend days. "They're always out," says clerk Stacy Hardy of the store's camcorders. "Weekends are heaviest—they're booked up two weeks in advance."

National, Applause, and North

American all rent cameras for standard-sized VHS cassettes because the format is compatible with most of their customers' existing home video equipment. And all three charge a refundable deposit which usually is charged to the customer's bank card. At Applause, the deposit is \$500; at North American, it's \$750.

*This article originally appeared in the December 1987 issue of Photo Business and is reprinted here by permission of the magazine and its publisher.*

## Chicago-Area Firm Cashes In On Tape Brokerage

BY MOIRA McCORMICK

CHICAGO A new video broker/distributor created by three former executives of VSI Distributors has bowed in the Chicago area. Independent Video Distributors, based in suburban Buffalo Grove, rang up \$115,000 in its first month of business, according to partner Harvey Acton.

IVD opened its doors Sept. 24, says Acton, who shares equal billing in the company with partners Robert Pietrini and Jim Schilling. All three were principals in Northbrook, Ill.-based VSI: Acton was vice president, Pietrini was national buyer, and Schilling served as director of sales and marketing.

### 'Our capital isn't tied to inventory'

VSI, a prominent distributor of new and used tape, was doing \$8.5 million in business during its 1985 peak, says Acton, "through telemarketing and the van system. VSI used almost 40 independently contracted van drivers who would buy, sell, and trade new and used movies, the majority of which were used. VSI carried a large number of adult and B titles." After partner Geoffrey Miller sold out and founded Northbrook, Ill.-based Chicago Tape Authority, Acton says VSI began to experience financial difficulties. "Myself and my two partners left and started IVD," he says.

According to Acton, the new company consists of three components: wholesale brokerage, telemarketing to retail, and independent van sales. Wholesale brokerage involves "the buying and selling of large lots of used tape or entire store liquidations" as well as consultations, he says.

Retail marketing was set to be launched by the end of November, and involves "a new concept," according to Acton. "VSI bought used tape and sold it," he says. "Our concept is different. We buy new releases and offer them to dealers

who hadn't bought these particular titles [often secondary A releases] before.

"Instead of buying these titles from us, the dealer can trade two pieces of 30-day stock for each new release. We bring the retailer a brand-new piece that would have cost \$60 and receive in return two 30-day titles, which we then sell. This saves the retailer the tax." Dealers can also buy the titles from IVD outright, he adds.

The 30-day titles are easily sold to retailers in rural areas and smaller markets, according to Acton, "because the majority of their clients aren't as anxious to get hit titles as soon as they come out, as are customers in larger metropolitan areas."

A number of independent video manufacturers have inquired about the possibility of IVD carrying their product, but Acton says any such arrangement would have to fit in with IVD's philosophy of rapid turnover. "If we do strike a deal, we won't stock their inventory—we'll order and drop-ship," he says. "Too many distributors are going down the tubes because there's too much capital tied up in inventory. We're brokers—if we haven't got a place to sell it, we're not going to buy it."

As for the van division, Acton says IVD is working with drivers who formerly were associated with VSI, as well as those not affiliated with any company. "We have 40 drivers we're routinely in contact with, and we're looking for more," he says. IVD makes both A and B titles available to drivers at group-purchasing rates, thus imparting more competitive prices to the retailers they service.

Acton says each of IVD's partners, who at this point have declined to give themselves titles, oversee different aspects of the company. "My job is administration, management, direction, and policy, focusing on service and support for the video vans," he says. Schilling handles "most of the retail and telemarketing developments," and Pietrini oversees the wholesale brokerage.

FOR WEEK ENDING DECEMBER 19, 1987

Billboard

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## TOP KID VIDEO SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
★ ★ NO. 1 ★ ★						
1	1	9	LADY AND THE TRAMP	Walt Disney Home Video 582	1955	29.95
2	2	13	AN AMERICAN TAIL	Amblin Entertainment MCA Home Video 80536	1986	29.95
3	3	60	SLEEPING BEAUTY	Walt Disney Home Video 476	1959	29.95
4	10	116	DUMBO ▲ ◆	Walt Disney Home Video 24	1941	29.95
5	14	116	PINOCCHIO ◆	Walt Disney Home Video 239	1940	29.95
6	13	88	THE SWORD IN THE STONE ◆	Walt Disney Home Video 229	1963	29.95
7	4	28	HERE'S MICKEY!	Walt Disney Home Video 526	1987	14.95
8	12	79	ALICE IN WONDERLAND ▲ ◆	Walt Disney Home Video 36	1951	29.95
9	8	6	DISNEY'S SING ALONG SONGS: THE BARE NECESSITIES	Walt Disney Home Video 581	1987	14.95
10	6	28	DISNEY'S SING ALONG SONGS: HEIGH-HO!	Walt Disney Home Video 531	1987	14.95
11	7	28	HERE'S DONALD!	Walt Disney Home Video 527	1987	14.95
12	11	111	ROBIN HOOD ◆	Walt Disney Home Video 228	1973	29.95
13	5	14	MICKEY'S CHRISTMAS CAROL	Walt Disney Home Video 225	1983	14.95
14	15	28	WINNIE THE POOH AND A DAY FOR EYORE	Walt Disney Home Video 65	1983	14.95
15	RE-ENTRY		WINNIE THE POOH AND THE BLUSTERY DAY ◆	Walt Disney Home Video 63	1968	14.95
16	17	79	WINNIE THE POOH AND TIGGER TOO	Walt Disney Home Video 64	1974	14.95
17	RE-ENTRY		HERE'S PLUTO!	Walt Disney Home Video 528	1987	14.95
18	21	3	RAFFI-A YOUNG CHILDREN'S CONCERT	A&M Video 6-21707	1986	19.98
19	16	39	THE TRANSFORMERS: THE MOVIE ◆	Family Home Entertainment 26561	1986	14.95
20	9	7	MICKEY & MINNIE	Walt Disney Home Video 576	1987	14.95
21	19	27	HERE'S GOOFY!	Walt Disney Home Video 529	1987	14.95
22	25	2	THE CHIPMUNK ADVENTURE	Bagdarsarian Productions Lorimar Home Video 429	1987	79.95
23	18	5	CAPTAIN POWER: SHATTERED PAST	Hi-Tops Video 00633	1987	14.95
24	24	6	CHIP 'N' DALE	Walt Disney Home Video 579	1987	14.95
25	23	2	LADY LOVELYLOCKS: THE PIXETALES	Hi-Tops Video HT-00473	1987	14.95

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

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**VIDEO RELEASES**

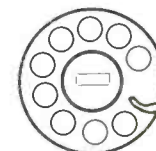
Symbols for formats are  
 ▲ = Beta, ♥ = VHS, and ♣ = LV.  
 Where applicable, the suggested  
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 otherwise, "no list" or "rental"  
 is indicated.

- AFTER JULIUS**  
 Faith Brook, John Carson, Cyd Hayman  
 ▲♥ Sony/\$59.95
- BLACK SISTER'S REVENGE**  
 Jerri Hayes, Ernest Williams III  
 ▲♥ Unicorn/\$59.95
- DEMON OF PARADISE**  
 Kathryn Witt, William Steis, Leslie Huntly  
 ▲♥ Warner/\$79.95
- DISORDERLIES**  
 The Fat Boys, Ralph Bellamy, Anthony Geary  
 ▲♥♣ Warner/\$79.95
- HAMELIN'S MANY CATS**  
 Animated  
 ▲♥ Sony/\$14.95
- ICE PALACE**  
 Richard Burton, Robert Ryan, Carolyn Jones, Martha Hyer  
 ▲♥ Warner/\$59.95
- THE JESUS TRIP**  
 Robert Porter, Tippy Walker  
 ▲♥ Unicorn/\$59.95
- LADY BEWARE**  
 Diane Lane, Michael Woods, Cotter Smith  
 ▲♥ IVE/\$79.95
- THE MAN IN THE SILK HAT**  
 Max Linder  
 ▲♥ Tamarelle's/Media/\$59.95
- MY NIGHT AT MAUD'S**  
 Jean-Louis Trintignant, Françoise Fabian, Marie-Christine Barrault  
 ▲♥ Tamarelle's/Media/\$59.95
- THE PHANTOM OF LIBERTY**  
 Adrianna Asti, Jean-Claude Brialy, Michel Piccoli  
 ▲♥ Tamarelle's/Media/\$59.95
- PORTFOLIO**  
 Paulina, Carol Alt, Kelly Emberg  
 ▲♥ Sony/\$79.95
- RED ARROW IN THE WOODS**  
 Animated  
 ▲♥ Sony/14.95
- THE RETURN OF RUBÉN BLADES**  
 Documentary  
 ▲♥ Sony/\$29.95
- SISTER DORA**  
 Dorothy Tutin, Bernard Archard, Peter Cellier  
 ▲♥ Sony/\$59.95
- TIME FOR REVENGE**  
 Federico Luppi, Haydee Padilla  
 ▲♥ Tamarelle's/Media/\$59.95
- TRANZOR Z: DR. DEMON'S ACID BATH**  
 Animated  
 ▲♥ Sony/\$14.95

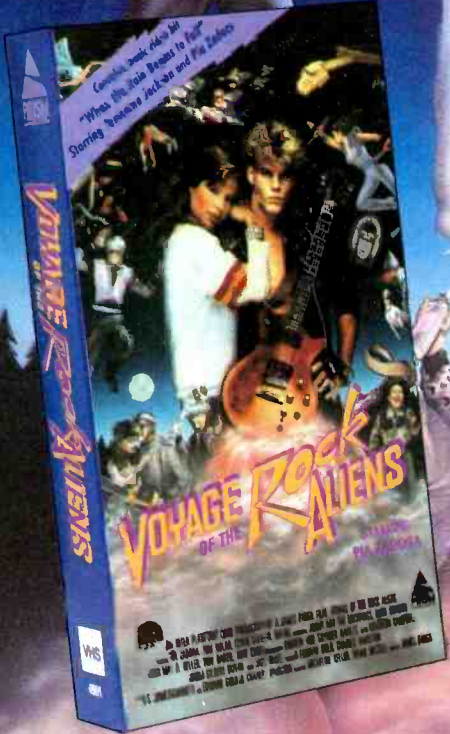
To get your company's new video releases listed, send the following information—title, performers, distributor/manufacturer, format(s), catalog number(s) for each format, and the suggested list price (if none, indicate "no list" or "rental")—to New Releases, Billboard, 1515 Broadway, New York, N.Y. 10036.

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**PRE-ORDER DATE: JANUARY 20, 1988 WAREHOUSE SHIP DATE: FEBRUARY 2, 1988**

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**Tempestt Fidgets.** Gotham superstore web RKO Warner Theatres Video opened its 3,000-square-foot Greenwich Village store with a personal appearance by Tempestt Bledsoe, shown here signing an autograph for a fan. Best known as a cast member of "The Cosby Show," she also stars in "Looking Good!" a fitness tape on CBS/Fox Video.

## Guide For Shoppers Will Be Available By May 1988

BY MOIRA McCORMICK

**CHICAGO** Operating on the premise that many video renters dislike browsing and are not very knowledgeable about movies to begin with, a suburban Chicago firm has come up with an invention to aid that type of customer.

Called Video Shoppers Gide, the video-preview system was unveiled in August at the Video Software Dealers Assn. show in Las Vegas, and a more advanced prototype was on display here at the regional VSDA Trade Expo Nov. 2 (Billboard, Nov. 21).

According to Ronald Ortscheid, president of the Buffalo Grove-based Orton Development Inc., which manufactures the Video Shoppers Gide, the product will be on the market by May 1988.

Ortscheid says he developed the idea for the Video Shoppers Gide after observing that "there is a certain

group of [video renters] who mainly head for the video store when they want to be entertained and there's nothing on TV or cable. They don't know a lot about movies and as a result often rent titles that disappoint them because they really didn't know what they were getting.

"They're the sort of people who don't enjoy browsing through movie boxes or point-of-purchase material, and there aren't always experienced salespeople to consult. Then there are the people who do browse, but who want to conserve their selection time."

With assistance from software specialists in his computer-consulting firm, Orton Development, Ortscheid came up with what he saw as a solution. The Video Shoppers Gide, which looks similar to a video game, is 6 feet by 2 feet by 2 feet and has a color video monitor. Its touch-screen system enables customers to preview

(Continued on next page)

## Malone & Hyde Superstore Adds VCR Rental Service

**NASHVILLE** Malone & Hyde's newest Megamarket, which opened here in early December, is experimenting with a video rental and sales store among its other offerings.

The 93,000-square-foot behemoth contains a supermarket, optical shop, photo shop, fresh fish market, flower shop, cosmetic boutique, and "old-world deli," in addition to the 1,000-square-foot video store.

According to store manager Steve Cox, the video section currently carries 1,500 titles and will escalate that holding to as many as 2,500 soon. It buys from St. Louis-based distributor Sight & Sound.

All videos, including new ones, rent for 99 cents each for 24 hours. Sell-through product is similarly discounted. For example, "Lady And The Tramp" and "Star Wars" are selling for \$18.88 each. Cox says the entire Megamarket is run on the wholesale warehouse concept.

There is no membership fee to rent videos, and the store can issue a temporary user's card on the spot. Permanent plastic cards, which can be used for check cash-

ing throughout the market, are available within 30 days of application. Permanent cards bear the 11-digit scannable UPC code, according to Cox.

The center rents Shinton VCRs to cardholders for \$2.99 per 24 hours and requires no deposit. Cox says the Shinton was chosen after a query of 3,000 VCR repair shops pointed to that brand as being the most reliable.

In accessories, the store carries Scotch, Memorex, Polaroid, and Maxell blank videotapes and Scotch and Memorex head cleaners. It will be adding Allsop to the latter line of products.

Although the Megamarket is open around the clock, the video section's hours are from 7 a.m. to midnight, Sunday through Thursday, and 7 a.m. to 1 a.m., Saturdays and Sundays. Videos must be returned during these hours, Cox says.

The entire video operation is computerized and uses the Master Video software. The firm has five video employees and plans to add two more. Malone & Hyde is based in Memphis.

EDWARD MORRIS

FOR WEEK ENDING DECEMBER 19, 1987

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	5	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R
2	6	3	OUTRAGEOUS FORTUNE	Touchstone Films Touchstone Home Video 569	Shelley Long Bette Midler	1987	R
3	2	5	TIN MEN	Touchstone Films Touchstone Home Video 571	Danny DeVito Richard Dreyfuss	1987	R
4	4	3	HARRY AND THE HENDERSONS	Amblin Entertainment MCA Home Video 80677	John Lithgow	1987	PG
5	7	9	STAR TREK IV-THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG
6	5	5	PROJECT X	CBS-Fox Video 1592	Matthew Broderick	1987	PG
7	3	10	ANGEL HEART	IVE 60460	Mickey Rourke Lisa Bonet	1987	NR
8	16	3	EXTREME PREJUDICE	IVE 62178	Nick Nolte Powers Boothe	1987	R
9	9	8	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G
10	8	5	RIVER'S EDGE	Hemdale Film Corp. Nelson Home Entertainment 7690	Dennis Hopper Crispin Glover	1987	R
11	10	10	RAISING ARIZONA	CBS-Fox Video 5191	Nicholas Cage Holly Hunter	1987	PG-13
12	12	11	BLIND DATE	Tri-Star Pictures RCA/Columbia Home Video 6-20822	Kim Basinger Bruce Willis	1987	PG-13
13	11	11	MANNEQUIN	Media Home Entertainment M920	Andrew McCarthy Kim Cattrall	1987	PG
14	<b>NEW ▶</b>		<b>SUPERMAN IV: THE QUEST FOR PEACE</b>	Cannon Films Inc. Warner Home Video 11757	Christopher Reeve Gene Hackman	1987	PG
15	15	12	HOOSIERS	Orion Pictures HBO Video 0041	Gene Hackman Dennis Hopper	1986	PG
16	13	11	BURGLAR	Warner Bros. Inc. Warner Home Video 11705	Whoopi Goldberg Bob Goldthwait	1987	R
17	17	17	CROCODILE DUNDEE	Paramount Pictures Paramount Home Video 32029	Paul Hogan	1986	PG-13
18	14	3	WHO'S THAT GIRL	Warner Bros. Inc. Warner Home Video 11758	Madonna Griffin Dunne	1987	PG
19	18	13	AN AMERICAN TAIL	Amblin Entertainment MCA Home Video 80536	Animated	1986	G
20	19	5	MALONE	Orion Pictures Orion Home Video 8706	Burt Reynolds Lauren Hutton	1987	R
21	22	5	MAKING MR. RIGHT	HBO Video 0016	John Malkovich	1987	PG
22	21	17	THE BEDROOM WINDOW	DEG Inc. Vestron Video 5209	Steve Guttenberg Isabelle Huppert	1987	R
23	<b>NEW ▶</b>		<b>ISHTAR</b>	RCA/Columbia Pictures Home Video 6-20535	Dustin Hoffman Warren Beatty	1987	PG-13
24	<b>NEW ▶</b>		<b>GARDENS OF STONE</b>	Tri-Star Pictures CBS-Fox Video 3731-80	James Caan Anjelica Huston	1987	R
25	20	13	FROM THE HIP	DEG Inc. Lorimar Home Video 473	Judd Nelson Elizabeth Perkins	1986	PG
26	25	18	BLACK WIDOW	CBS-Fox Video 5033	Debra Winger Theresa Russell	1986	R
27	23	10	POLICE ACADEMY 4: CITIZENS ON PATROL	Warner Bros. Inc. Warner Home Video 20025	Steve Guttenberg Bubba Smith	1987	PG
28	30	2	AMERICAN NINJA 2: THE CONFRONTATION	Cannon Films Inc. Media Home Entertainment M933	Michael Dudikoff	1987	R
29	31	3	THREE FOR THE ROAD	Vista Organization Vista Home Video 0023	Charlie Sheen Alan Ruck	1987	PG-13
30	26	6	CREEPSHOW 2	New World Entertainment New World Video A87003	Lois Chiles George Kennedy	1987	R
31	27	6	GOTHIC	Vestron Video 5215	Julian Sand	1987	R
32	24	11	SOME KIND OF WONDERFUL	Paramount Pictures Paramount Home Video 31979	Eric Stoltz Mary Stuart Masterson	1987	PG-13
33	32	9	DEATH BEFORE DISHONOR	New World Entertainment New World Video A86260	Fred Dryer	1986	R
34	36	7	84 CHARING CROSS ROAD	RCA/Columbia Pictures Home Video 6-20815	Anne Bancroft Anthony Hopkins	1986	PG
35	28	10	ERNEST GOES TO CAMP	Touchstone Films Touchstone Home Video 593	Jim Varney	1987	PG
36	39	15	THE MISSION	Warner Bros. Inc. Warner Home Video 11639	Robert De Niro Jeremy Irons	1986	PG
37	34	9	EVIL DEAD 2: DEAD BY DAWN	Rosebud Releasing Corp. Vestron Video 5212	Bruce Campbell Sarah Berry	1987	NR
38	33	11	HEAT	New Century Entertainment Paramount Home Video 12584	Burt Reynolds	1987	R
39	29	8	THE HANOI HILTON	Cannon Films Inc. Warner Home Video 37068	Michael Moriarty	1987	R
40	40	17	A NIGHTMARE ON ELM STREET 3: DREAM WARRIORS	Media Home Entertainment M900	Robert Englund	1987	R

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



**In The Bank.** Columbia, Mo., consumer Doris Elliot, center, who bought a Geneva VCR head cleaner at Columbia Photo And Video, was the winner of the Geneva Group's Swiss Bank Account Sweepstakes. Here, she receives her \$5,000 Swiss bank account, one of more than 2,500 prizes doled out in the promotion, from Edward E. Griffin, left, president of Geneva, and Roger Berg, president of Columbia Photo And Video.

## INVENTION CUTS BROWSING TIME

(Continued from preceding page)

titles without the use of a keyboard. Movie information can be accessed by title, star, director, or genre. Using the guide's Quick Pick feature, a customer looking for a horror title, for example, could call up a menu of well-known horror films.

"The person would then touch a title he or she had already seen and liked, and the computer would look at available titles and suggest similar titles," says Ortscheid. That title could then be previewed; the screen displays a written description of the plot, the names of the stars and director, the running time, sound-overstills previews, and full-motion previews when available. Most previews are 15 seconds long, which Ortscheid says is enough time for a potential renter to decide if the title is suitable.

The screen will also tell the customer whether a specific title is in stock. According to Ortscheid, the Video Shoppers Gide has a capacity for 5,000 movie descriptions and movie stills and 2,000 sound-overstills previews.

The Video Shoppers Gide has a number of screens available to the customer, including one with information on which titles are available at sell-through prices, says Ortscheid. Ortron is in the process of making the machine capable of a sales transaction; it comes equipped with a credit-card slot.

Movies bought through the Video Shoppers Gide would be either sent from the distributor to the retailer where the machine is located or to the customers themselves. "We have the software to accomplish this," says Ortscheid, "but we haven't made the marketing arrangements yet."

Ortscheid says the Video Shoppers Gide "helps people quickly find movies they would enjoy by providing more information" than renters currently get from point-of-purchase material or from personnel in many stores. The average customer previewing 10 titles would spend approximately six minutes doing so, he says.

A number of video superstores

**The furor over film colorization is dying down . . . see page 48**

have expressed interest in the Video Shoppers Gide, according to Ortscheid, who says the product "helps narrow down selection." He also sees the machine as useful for nonspecialty retail outlets, including grocery stores and drugstores, where store employees are less inclined to be versed in movies. "We're talking to some large chains about pilot testing," he says.

The Video Shoppers Gide will be available for sale or lease, and Ortscheid says he expects monthly costs to be under \$300. The price will include a monthly supply of previews, he says.

## Pennies From Seven Erol's Outlets Web Promo Stirs Sales

BY MOIRA McCORMICK

CHICAGO Erol's is testing a new promotion with its seven Chicago-area stores: a direct-mail flyer that contains a coupon allowing the customer to rent a movie for a penny. Plus, the Washington, D.C.-based chain is offering in the same mailer a coupon enabling store patrons to purchase Erol's exclusive \$19.95 how-to tape "Get Rich Quick: By Beating The Odds" (Billboard, Nov. 14) for \$4.95. Both offers expire Tuesday (15).

### 'Video is not a new kid on the block'

According to Erol's public relations director Van Stephenson, "This is the first time we've done a test like this." Initial results were "positive," he says, but at press time it was "too early to tell" whether the promotion could be deemed a success.

Ron Castell, vice president of advertising for Erol's, says the penny promotion was created in the firm's video club division. "Video is no longer the new kid on the block," he says. "You're the same as everyone else to the customer's eye, until that customer walks in.

# Poughs Poised For Store Expansion Couple Uses Promos To Heighten Profile

BY EARL PAIGE

LOS ANGELES Carol and John Pough are finding that a select few popular promotions can help stave off the competition surrounding their single store in Santa Ana, Calif., a suburb of Los Angeles.

The Poughs, possibly the most well-known husband-and-wife duo in the video retail field, say they are going to fight their competition more dramatically in 1988. They are finally expanding their 9-year-old Video Cassettes Unlimited store.

The Poughs have been urged to expand their store for years by friends in the Video Software Dealers Assn., a national trade group. "We probably get more advice than any store anywhere," says John Pough, one of the founders of the Video Retailers Assn., a trade group that briefly preceded and then was eclipsed by VSDA. He became a founding director of VSDA in 1982 and served as a director and officer until 1986, concluding his tenure on the trade group's board by serving as national president.

This past summer, Carol Pough surprised many VSDA regulars when she ran for a national board position as an independent. She won easily.

For the Poughs' retail enterprise, however, the past two years have been anything but easy. Their strip center is on Tustin Avenue, ranked by many as the most intensely competitive corridor in video retailing, with major combo stores such as

Wherehouse, Music Plus, Sam Goody Music & Video (formerly Licorice Pizza), Tower Records/Tower Video, and dozens of independents.

"I saw it coming in 1985, toward the end of the year," says Carol Pough. "We had finally leveled off."

At the same time, the Poughs were wrestling with the bitter experience of having to fold a second store located 15 miles away. That location had been open for only a

### 'We leveled off at the end of 1985'

year.

John Pough still marvels at the experience the couple endured trying to branch out with that second shop. "It was an ideal location, a strip corner, and there were very few video stores," he says. "We just never could transfer what we had." He says the Orange County market absorbs independent stores to the point where name recognition means little.

The couple once had 12 people on the payroll, but John and Carol Pough again found themselves working the counter, with part-time workers on hand at peak hours. They became quintessential mom-and-pop operators, a term Carol Pough detests.

Moreover, the hours were long, and the Poughs remained open year round, even on their July 4 wedding

anniversary.

Today, John Pough can devote his time and energy to the remaining store, and Carol Pough says the board post "is only four or five trips a year," allowing her enough time to clerk, keep the books, and still fine-tune promotions.

Hoping to spur sell-through, the Poughs offer four free rentals on preorders of popularly priced videocassettes. "That's an \$8 value," Carol Pough says, since the regular rental price is \$2.

Each day during the hour prior to closing, the Poughs hold a Happy Hour promotion, during which all rentals are \$1.

During a recent monthlong promotion, every three rentals earned a free bag of freshly made popcorn.

The Poughs still use some of the same promotions they began using when they quit the car-wash business nine years ago to open their flagship store. These include the November Turkey Sale, in which "stale" library stock is sold at low prices (Billboard, Aug. 29).

As a result of the expansion of their store, the Poughs will phase out their practice of having all product stocked behind counters, which required customers to "browse" through catalogs that were tediously updated and divided into genres. Instead, the traditional merchandising of empty display boxes in racks will be employed. By knocking out a wall dividing storage and office space, the Poughs will virtually double the store's shopping area.

## RETAIL TRACK

(Continued from page 39)

6,800-square-foot site at San Francisco's hot Market & Noe intersection, they decided it was too small for records and tapes. Thus born is **Tower Records CD Video Store**, set to open soon.

**FREEZING IN FLORIDA:** It's not the weather, it's prices being frozen during **Spec's Music's** season long Florida Blizzard promotion. The grand prize—dreamed up by **Joe Andrules**, vice president and general manager, and the Miami-based chain's staff—is "a year's worth of concert tickets for two people. We're offering the same prize up north [in Northern Fla.], too, because it's a different media market," says Andrules.

**SOUND WAREHOUSE** edges West: Staying in the bidding to become a national chain, **Sound Warehouse** is adding Utah as yet another region on the chain's 108-store pin map. Just opened in a "must" Salt Lake City corner location, but in much smaller space than preferred, is a third **Sound Off** unit (Sound Warehouse is a registered name in Utah).

"We still prefer a basically 12,000-square-foot superstore format," says **Terry Worrell**, president and CEO of the Dallas-based combo web. The new Utah unit is just 8,700 square feet, but at the potent 21st & seventh intersection. Other excep-

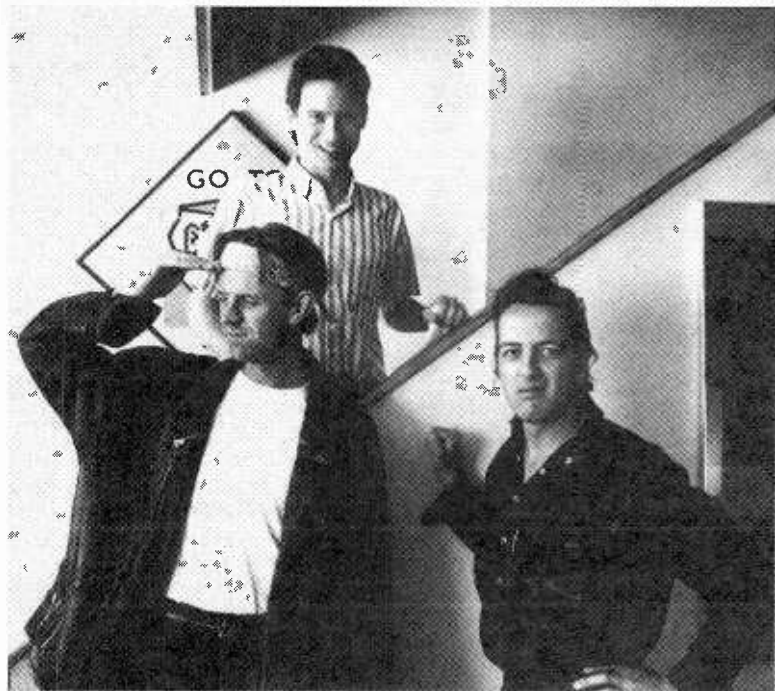
tions to the superstore format are six video specialty stores here and there, near prerecorded audio units too small to handle video.

Another market out West being expanded is Colorado—where **Sound Warehouse** has seven Denver units, two in Colorado Springs, and one in Pueblo. **Sound Warehouse** has also just added a store in Boulder, headquarters of the six-unit **Rocky Mountain Records**. With three of its six stores cordoning off Boulder, **Rocky Mountain** has been awaiting the invasion, according to **Dick Mesec**, co-owner and general manager (Billboard, Nov. 28).

Other regions of recent **Sound Warehouse** expansion are Chicago, with 11 stores, Florida (units in Orlando, Fort Lauderdale, and recently Miami), and Atlanta, with one unit now "and two deals working," **Worrell** says.

**Worrell** believes **Sound Warehouse** can go from \$158 million to \$190 million this year—and that the company's Dallas plant will be up to such growth. "We have 6,500 square feet and can expand," he says, "and took another 40,000 square feet just down the street a few months ago."

Let Retail Track know about your activities by calling marketing editor Earl Paige at 213-273-7040.



**Strummer Does Walker.** Director Alex Cox, left, engineer Samuel Lehmer, and composer Joe Strummer, right, take a break during the recent scoring sessions for the feature film "Walker" at San Francisco's Russian Hill Recording.

## CD Makers Hear A Warning Exec Predicts Growing Glut

BY JIM BESSMAN

NEW YORK Compact disk software manufacturing capacity has increased so dramatically that it dangerously exceeds demand, according to Scott Bartlett, director of sales and marketing for Digital Audio Disc Corp., one of the world's biggest CD manufacturers.

Speaking last month at the International Tape/Disc Assn.'s Update Seminar at the Sheraton Centre hotel here, Bartlett said the complete turnaround in CD production capacity experienced in the last year means CD manufacturers will be faced with tough business decisions in the coming year.

"How little business can you live with and keep your doors open?" asked Bartlett. Noting that by his count there are 16 CD manufacturers in the U.S. and Canada, with total announced capacity of 250 million units a year, he said that projected sales for 1988 are only 150 million—100 million short of capacity.

CD manufacturing has grown so immensely, Bartlett said, that his Terre Haute, Ind.-based facility manufactured and shipped a house-record 4 million disks last month—an incredible achievement considering Digital Audio's original projection of 3 million disks a year when the plant opened in 1984. But Bartlett said companies that aren't vertically integrated—such as major labels without their own production plants and custom manufacturers without "hard contracts" from a major label or several smaller ones—could be in "deep trouble" quickly.

But while the excess CD capacity is likely to have a negative impact on manufacturers, Bartlett said, smaller labels may benefit from the buyer's market. He said lower manufacturers' prices will

make it easier for smaller labels to enter the CD market.

Repeating figures issued earlier by the Recording Industry Assn. of America, Bartlett projected that 100 million CD units will be manufactured in 1987, with the number increasing by 50 million annually through 1990. He said the number

*(Continued on next page)*

## Technical Pros Get Set For '88 Monitor Awards In L.A.

NEW YORK Entries are now being accepted for the 1988 Monitor Awards video competition, sponsored by the International Teleproduction Society, a nonprofit trade association for the audio/video production and postproduction industries.

The awards—which honor technical teleproduction achievements

**'The awards will honor production achievements by directors, editors, and other video professionals'**

by directors, producers, editors, cameramen, lighting directors, and other video professionals—will be presented June 27 at the Dorothy Chandler Pavilion in Los Angeles.

Awards chairman Walter Hamilton says he expects a record-setting number of entries for this year's competition.

Entry fees vary according to the length of the submitted material.

BY STEVEN DUPLER

NEW YORK After several failed attempts to sell its 20-year-old Capitol Magnetic Products tape-manufacturing division, EMI Music Worldwide is closing down its operation.

A statement issued by Bhaskar Menon, chairman and CEO of EMI, cites stiff international competition in the bulk tape manufacturing industry as a prime culprit in CMP's failure.

"The magnetic storage media business demands extraordinarily high levels of investment in research and development, particularly as it relates to forthcoming digital-type carriers, which CMP is not positioned to support against fierce overseas competition," the statement reads in part.

Menon also cites "substantial excess manufacturing capacity, particularly in the Far East and Europe" as another problem plaguing CMP.

According to a highly placed industry source, the final blow for CMP came in mid-October, when the tapemaker lost its largest client, MCA Records.

"That's probably what put the nail in the coffin," the source says. "The audio duplicating business is very incestuous. If one duplicator is very busy, they will farm out work to other smaller facilities. And those facilities will use the brand of bulk tape that the larger one is using. So when CMP

lost MCA, they also lost a lot of smaller, satellite clients at the same time."

Early next year, says EMI's statement, Capitol will consolidate all its cassette duplication facilities into its plant in Jacksonville, Ill., and ultimately shut down its existing manufacturing complex in Winchester, Va.

The statement notes that operations at the Jacksonville facility

will "maintain national tape duplication capacity at current levels, while continuing 'XDR' quality and service standards for prerecorded cassettes."

There is no word yet as to what brand of bulk tape Capitol's own duplicating facility will use, now that CMP products will no longer be available. The label is reportedly testing tape from various manufacturers.

## Telex Autoloader The Extra Margin In Video Duplicating



With Telex Autoloaders you can increase duplicating production by up to 25%, depending on present capacity. But, there is more. Telex Autoloaders also reduce the manpower required to re-load VCR slaves and significantly reduce the total downtime for loading and unloading per work shift. So, production is up, costs are down. All without additional VCRs, associated electronics or racks.

To install Telex Autoloaders, you don't have to make any VCR modifications. In fact, you don't even need tools. The VCR controls and meters remain accessible. And, Autoloaders are so compact they fit the majority of equipment rack layouts. In most cases there's no need to widen the access aisles or change spacing between slaves.

Microprocessor controlled with built-in diagnostics, the Autoloaders operate off the VCR power supply and interface with the master command station via remote connectors on the VCR slaves. In other words, the operation of the system remains the same.

Telex Autoloader models are available for Panasonic video cassette recorders. For complete information, please contact Gary Bosiacki, Pro-Audio Division, Telex Communications Inc., 9600 Aldrich Avenue South, Minneapolis, Minnesota 55420. Phone 612-884-4051.

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Fairlight Instrument's new MFX software/hardware package makes the CMI Series III far more friendly for sound editors, post production engineers, and digital workstation users.

## AUDIO TRACK

NEW YORK

**T**HE FAT BOYS visited Quad to work on a promo spot for Warner Home Video. Jimmy Glenn produced and Steve Lindsley engineered. Also, Evelyn King worked out a dance remix of "Hold On To What You've Got." The Manhattan Records project was produced by Robert Clivilles and David Cole. Steve Griffin worked on overdubs and Jim Lyons on mixing. And, Jermaine Stewart popped by to work on a 12-inch dance remix for Arista. Clivilles and Cole produced, Lyons ran the board, and Griffin did overdubs.

At Duplex Sound Studios, Deodato completed his production of the Dazz Band for SBK/RCA. Jon G was behind the board. Also, Vintertainment's Keith Sweat was in with vocalist Jackie McGee, working on

the tune "Old Fashioned Love." Dan Sheehan was at the controls.

Oliver Twist zipped by I.N.S. to cut material for his debut album. Jonathan Davis produced the tracks, including "Rock'N'Roll Star" and "Leave Me Alone." And, the Yes/No People did some work for Berner/Schlamme Productions for a Bette Midler special for Home Box Office. Nile Rogers was in to oversee the project and Bob Huott ran the board.

John Luongo was in at Electric Lady studios working on production and mixing for the Jill Jones project. Gary Hellman was at the controls and Phil Ashley assisted on keyboards.

Russian recording artists the Litiassian Sisters recorded an album project at Giant Sound. Robert Van Der Hilst produced and engineered; Mike Morgan assisted. Also, Steve Martin, Gilda Radner, and Jane

Curtin worked on "Free To Be A Family," an album and book. Marlo Thomas produced; Doug Epstein engineered.

LOS ANGELES

**J**APANESE TEEN ARTIST Hiroko Minato landed at the Enterprise to work on her U.S. debut album project for Sling Shot Records with producer/arranger/engineer Craig Huxley. The project, titled "Take Me Now," is scheduled for release in late January.

Bruce Hornsby was at Ignited Productions, tracking his new RCA album. Neil Dorfsman produced and engineered. Greg Bartheld handled programming duties.

At Take One Recording Studios, Japanese saxophonist Kanzaki worked on his new album with engineer Alan Hirshberg and assistant Micajah Ryan. Also, Craig Burbage mixed tracks on Ann Maxwell, with Ovis Means assisting.

Writer/singer/producer Joseph Nicoletti was in at Trax, completing vocals on the tune "Soldiers Eyes." Mike McDonald played sax, and Mike Hamilton put down guitar tracks on the project. McDonald was behind the board.

Rod Stewart recorded a new single with producer Chas Sanford at Secret Sound. Gary McGachan ran the controls, with Daren Chadwick assisting.

NASHVILLE

**S**ANDY POWELL and producer Scotty Turner were at The Bennett House cutting four tunes. Gene Eichelberger engineered, with Clarke Schleicher assisting. Also, songstress Nicolette Larson put down tracks with engineer Rocky Schnaars. And producer Rik Desmond cut tracks for a single by Jessi Rose McQueen. Eichelberger engineered.

Eviction Records artists Sir Chance The First and DJ White Knight put the finishing touches on the EP "Coming Out Hard!" at Brass Rings recording studio. Kelvin McClendon, Reginald Jones, and Karl M. Washington shared production/engineering duties.

All material for the Audio Track column should be sent to Debbie Holley, Billboard, 49 Music Square W., 5th Fl., Nashville, Tenn. 37203.

## EXEC PREDICTS CD GLUT

(Continued from preceding page)

of CD players will increase from the current base of 7 million to as high as 25 million by 1990. In 1990, he projected, CD manufacturing capacity will begin to level off.

Regarding other digital formats, Bartlett said that Digital Audio will begin marketing CD singles sometime next year. While he noted that A&M is the only major label that has openly declared an interest in the configuration, he said all labels will "sooner or later" relent.

Bartlett added that Digital Audio will manufacture digital audiotapes and CD videos as soon as those formats become viable.

Edited by STEVEN DUPLER

## SOUND INVESTMENT

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

**HIGHER TECH:** Fairlight's Computer Musical Instrument has always been a supremely musical ex-

ample of hi-tech equipment, but the CMI Series III now has "moved beyond being simply a musical instrument," according to the manufacturer. Fairlight's new MFX (music and effects) hardware/software upgrade for the Series III allows users to apply the instrument in a postproduction setting for digital sequencing and editing of sound effects and music cues. According to Fairlight, the new package is intended to provide

"a specifically designed interface and control surface for the audio postproduction industry."

"As we saw our customers move the Series III's applications into the postproduction and digital-audio workstation markets, we began to examine closely the way in which such users manipulate sound for the visual media," says Paul Broucek, Fairlight's chief executive officer and marketing director. "The MFX is the result of

over a year of research and development into designing a control console for the Series III that would address the needs of sound editors and postproduction engineers."

Broucek says an alphanumeric keyboard was adopted because "we concluded that the majority of Series III users are unfamiliar with using a musical keyboard during the sound editing and manipulation process."

**B**REAKING TRADITION: In a departure from standard policy, Rupert Neve Inc. has issued a new range of rack-mount units derived from the well-regarded V Series recording console. The new units, called the Neve Prism Series, comprise a 4U 19-inch rack with capacity for 10 modules that may be powered from the client's existing console or by a 2U power supply if required. The two modules available are a Formant spectrum equalizer and a microphone amp/dynamics unit, which contains a compressor, limiter, noise gate, and expander. Both modules have electronically balanced line-level inputs and outputs. The microphone amp/dynamics module also has a transformer-balanced microphone input and variable high and low pass filters in the audio chain. Neve can be reached at 203-744-6230.

**M**UCHO MASTERS: Business is booming at New York's Franford/Wayne Mastering Labs. The facility reports it has just taken delivery of its fourth Sony PCM-1630/DMR-4000 combination, with a new DTA-2000 digital mastering for compact disk preparation. F/W has also picked up lots of other new digital acquisitions, most notably a Sony PCM-2500 professional digital audio tape recorder and a Harmonia-Mundi digital-transfer system/console modified by the facility's staff. The Harmonia-Mundi features dual digital EQ, level control, and a limiter/compressor compatible with any digital format.

ABILLBOARDFEATURE

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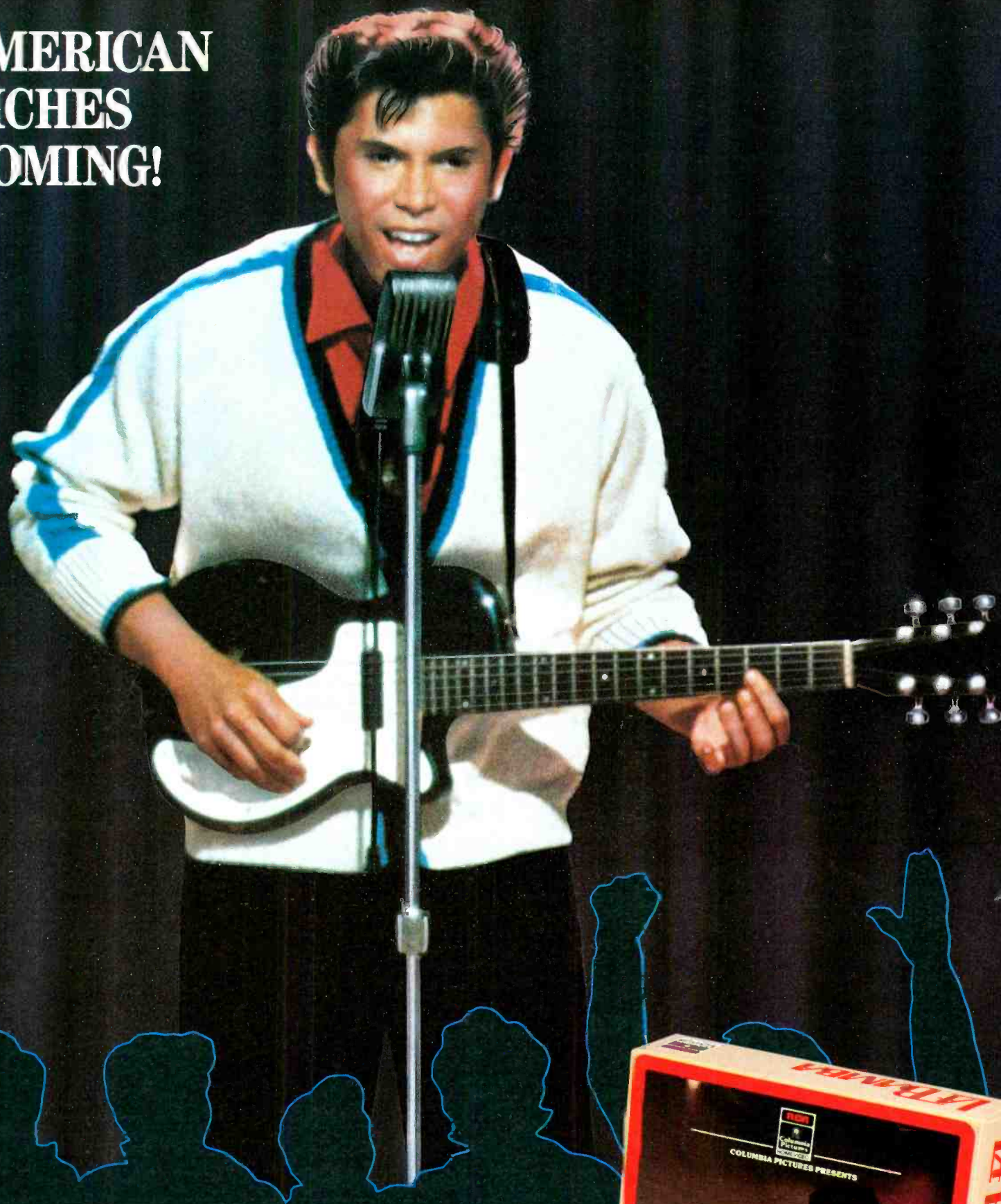
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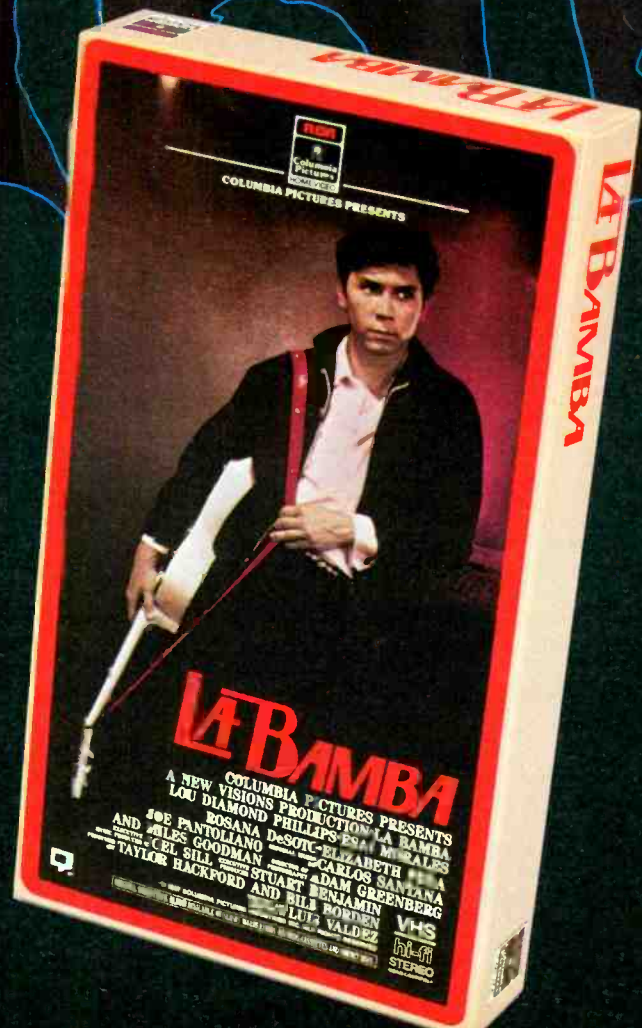
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## Support For Anticolorization Legislation Is Fading

This story was prepared by Colleen Troy and Al Stewart.

NEW YORK The hue and cry that has surrounded colorization of classic films may be dimming.

An effort to pass a law that would protect the rights of filmmakers from outside tampering with their finished works appears to have failed. The legislation, introduced by presidential hopeful Rep. Richard A. Gephardt, D-Mo., is said to be dying a quiet death after it was referred to a congressional subcommittee by the House Judiciary Committee.

All indications are that the bill, H.R. 2400, has not gathered much-needed momentum since it was introduced and will never reach the house floor for a vote.

The apparent failure of the Gephardt bill is widely viewed as a setback for the anticolorization camp. Despite strong opposition from a number of Hollywood luminaries—like Woody Allen who called the process “the mutilation of art for a few extra dollars”—the debate over colorization seems to have fizzled.

When the New York County Lawyers' Assn. (NYCLA) sponsored a forum to air both sides of the issue, a number of those invited to participate declined to attend. Most notable among the no-shows was the Directors Guild of America which has long been a proponent of the author's right to maintain the original

look—and presumably the integrity—of a film.

Perhaps the sentiment of those on both sides of the issue was summed up best by a letter read during the forum from Roger Mayer, the president and chief operating officer of Turner Entertainment. “Our company has decided to cut down on debates,” said the letter from Mayer, whose company helped pioneer the process of adding color to vintage movies. “Everything that can be said about colorization has been said,” the letter concluded.

Mayer, in a phone interview from his office in Culver City, Calif., said he could not see the purpose of participating in the NYCLA session since “colorization really isn't a legal issue at this point.” Mayer adds that the emotional debate lodged against the process “seems to have simmered down.”

“We know there are still people who are against it but the public seems to enjoy watching colorized movies, and it is the public that will ultimately have the final say on this,” said Mayer who noted that there is more acceptance of colorization as a result of advancements in the technology.

During the panel discussion, which was dubbed “Is Black and White ‘Gone With The Wind,’” Marilyn Kretzinger, senior attorney and advisor to the U.S. Copyright Office, offered a brief history of col-

orization from a copyright perspective. In the late '70s when colorization became an issue, the office delved into the technicalities of the process and the resultant works, determining a standard by which they might be judged.

“We decided to register the colorized version as a derivative work,” said Kretzinger, adding, “The standard for derivative work is [if] the new material added to the work constitutes a distinguishable variation [not just] a trivial variation.”

In June, the U.S. Copyright Office ruled that a colorized film is entitled to full copyright protection (Billboard July 4). The decisions, however, will be made on a case-by-case basis with a copyright granted only if examiners in the copyright office determine that “significant human involvement in the coloring process has occurred.”

“The examiners are not excited about this prospect by any means,” said Kretzinger who noted that a fi-

nal decision on the copyrighting of colorized films is expected from her office by February 1988.

The availability of a copyright is seen as an encouraging development for company's like Turner Entertainment that invest huge sums of money colorizing films. Once Turner establishes a copyright on one of its colorized films, it will be illegal to duplicate the color version without permission from both the original copyright holder and Turner. As a result, the existence of a copyright protects the colorizing company's investment.

Turner Entertainment chief Mayer points out that even with a proliferation of colorized films and the apparent failure of Gephardt's bill, the colorization foes have not abandoned their fight. According to Mayer, those opposed to the process want to see the U.S. endorse an international copyright agreement known as the Berne Convention. The agreement gives the director

and writer of a film the right to veto any changes in the original work, including editing for television.

While it does not appear that the U.S. will sign the Berne Convention at any time in the foreseeable future, the anticolorization camp has repeatedly asserted that movie makers should have the right to preserve their films as they were made. Woody Allen even went so far as to label colorization “sinful” while testifying at a congressional hearing in May. Allen has charged that colorization is done strictly for profit and completely changes the nature of the director's work.

During the NYCLA forum, Slavis Zuckerman, director of several “alternative” films including the cult favorite “Liquid Sky,” agreed with this assessment and offered his own analogy: “I compare colorizing a film to taking a Michelangelo, painting over it, and hanging it in a museum as a Michelangelo. I can't imagine such a thing.”

FOR WEEK ENDING DECEMBER 19, 1987

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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	15	3	SO FAR	6 West Home Video SW-5701	Grateful Dead	1987	LF	29.95
2	1	13	THE MAKING OF THE 'TOUCH OF GREY' VIDEO AND MORE	6 West Home Video SW-5700	Grateful Dead	1987	D	12.95
3	2	3	STING: THE VIDEOS PART 1	A&M Records Inc. A&M Video VC61103	Sting	1987	SF	12.98
4	10	3	SLIPPERY WHEN WET	Polygram Records Inc. Polygram Video 440-041521-3	Bon Jovi	1987	LF	19.98
5	4	25	R.E.M. "SUCCUMBS"	I.R.S. Records A&M Video 61710	R.E.M.	1987	LF	19.98
6	8	13	ONE NIGHT	Elektra Records Elektra Entertainment 40105	Anita Baker	1987	C	24.95
7	6	13	GRACELAND: THE AFRICAN CONCERT	Warner Reprise Video 38136	Paul Simon	1987	C	29.98
8	5	5	AEROSMITH'S VIDEO SCRAPBOOK	CBS Video Music Enterprises CBS-Fox Music Video 5229	Aerosmith	1987	D	19.98
9	3	13	CONTROL-THE VIDEOS, PART II	A&M Records Inc. A&M Video 6-21102	Janet Jackson	1987	SF	12.98
10	14	47	BON JOVI-BREAKOUT ▲	Polygram MusicVideo-U.S. Sony Video Software 95W50030	Bon Jovi	1985	SF	14.95
11	7	19	THE DOORS: LIVE AT THE HOLLYWOOD BOWL ●	The Doors Video Company MCA Home Video 80592	The Doors	1987	C	24.95
12	12	55	CONTROL-THE VIDEOS ▲	A&M Records Inc. A&M Video 6-21021	Janet Jackson	1986	SF	12.95
13	NEW ▶		WHITESNAKE	Warner Music Video 38138	Whitesnake	1987	SF	14.98
14	11	53	MOTLEY CRUE UNCENSORED ▲	Elektra/Asylum Records Elektra Entertainment 40104-3	Motley Crue	1986	LF	19.98
15	13	107	U2 LIVE AT RED ROCKS	Island Records Inc. MusicVision 6-20613	U2	1984	C	19.95
16	9	27	KISS EXPOSED ▲	Polygram Records Inc. Polygram Video 440-041-489-3	Kiss	1986	LF	29.95
17	17	21	VITAL IDOL	Chrysalis Records, Inc. Vestron Music Video 1204	Billy Idol	1987	LF	19.98
18	20	3	U2: THE UNFORGETTABLE FIRE COLLECTION	Blue Mountain Music MusicVision 6-20536	U2	1984	D	19.95
19	16	3	SQUEEZE PLAY: THE VIDEO 1978-1987	A&M Records Inc. A&M Video VC61716	Squeeze	1987	LF	19.98
20	19	7	WINDHAM HILL-CHINA	Windham Hill/Dreamvideo, Inc. Paramount Home Video 12558	Various Artists	1987	LF	29.95

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

## VCRs Get A New Look Novel Shapes, Colors Introduced

A biweekly column focusing on products, trends, and developments in the hardware industry.

BY MARK HARRINGTON

A FEW STRAYS in the latest generation of VCRs suggest that the conventional black-box design is undergoing subtle changes.

Models with vertical chassis and rounded corners, some available in different colors and finishes, are leading the trend.



Gregg Gronowski, director of consumer product planning at Zenith, says a Zenith marketing study indicates that about 50% of consumers are receptive to vertically designed VCRs. Those figures led to Zenith's recent introduction of two models that are 11½ inches high, 5¼ inches wide, and 12 inches deep and load tapes vertically instead of horizontally.

Conventional VCRs are usually 17 inches wide, 4 inches high, and 14 inches deep, generally having the same proportions as standard audio components.

When the first conventional VCRs were introduced in the '70s, there probably wasn't much incentive to design them any differently than audio components. Early models were bulky rectangular boxes with silver face plates. The most

revolutionary aspect of their design was the idea of a top-loading cassette door.

Like audio components of the '70s, the look of VCRs has changed. Today, they are slimmer and almost always black. The most revolutionary change has been the elimination of the top-loading door.

Gronowski says Zenith went through a series of designs before deciding on the vertical unit. Part of the idea was also to build a VCR that could slip into a slot on specially designed Zenith console TVs. He says it also suits a growing demand for products built into walls or stored on bookshelves.

Primarily, Zenith was looking for a unit that takes up less space. Gronowski says the company achieved the goal while making some functions and displays more user-friendly. The decks also have applications for future fully integrated TV/VCRs, in which the VCR section would be dockable and slide out for servicing.

VCR suppliers have good reason for being cautious about changing the conventional look.

Dan Infanti, manager of corporate communications and marketing for Sharp, says fashion designs and colors are slower to catch on in home electronics. He says offbeat colors and designs catch on more quickly in portable products, especially those that are taken outdoors.

“When your dealing with strong  
(Continued on page 52)

## Producers Plot Future Of CD-I, P-P-V Formats

BY JIM McCULLAUGH

LOS ANGELES Producers who wish to create special-interest programming may find their strongest allies to be technological.

That was a major message at a session during the American Video

Conference titled "Concept Development: Is There An Audience For Your Ideas?"

**AVC  
REPORT**

Producers should not limit themselves solely

to traditional videocassette technology, said Mark Fine, vice president of programming, American Interactive Media. Compact Disk-Interactive, the technology that Fine's company, AIM, is pioneering, offers producers a chance to think in a more "conceptual than linear" fashion and frees them from "format and machine boundaries," he claimed.

Fine predicted that CD-I will one day be accepted as a standard international format, combining audio, video, and computer elements in any number of creative applications, and added that it allows both creators and viewers to have control over their programming not offered by other home video mediums.

Producers and writers, Fine advised, should not only learn about CD-I, but should start scripting for it.

And while this may not be welcome news for video retailers, independent producers and creators were urged to explore pay-per-view as another route.

Producer/director Len Dell Amico is at the helm of a Grateful Dead New Year's Eve Concert, which will be offered on a pay-per-view basis for \$19.95.

Dell Amico indicated that some six million homes are wired for p-p-v and that if only 10% of those homes are reached, the "gross potential is staggering."

Panelists and members of the audience, however, debated the merits of p-p-v and discussed the various types of programming that would be viable on that medium. The consensus was that as the number of p-p-v homes increase in the next decade, p-p-v could offer a major distribution avenue for creators of special-interest product.

"Pay-per-view will be a great distributor to the marketplace," said David Wyler of Radio Vision International.

Both moderator Peter Blachley, vice president product development, MPI Home Video, and Wyler indicated that the home video market is currently dependent on easily marketed programs.

The challenge for independent producers with special-interest ideas, they said, is to be aware of different and developing distribution techniques.

Dell Amico indicated that direct mail was a sorely underutilized method for marketing special-inter-

(Continued on page 50)

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**Irish Stories.** Master storyteller Eamon Kelly appears in the new video titled "Stories From Ireland." The 52-minute video includes traditional music dance and many humorous tall tales from Ireland. Priced at \$29.95, the tape is available from Rego Irish Records Inc., a Garden City, N.Y.-based distributor and importer of Irish music and videos.

### PRODUCERS PLOT FUTURE

(Continued from preceding page)

est home video ideas. International avenues should also be explored. "The U.S. can't be the sole market for distribution," said Wyler.

Underscoring that sentiment, Blachley indicated that producers can have great ideas but his experience shows that the average video store is in a "creative coma and won't carry it." Traditional video distribution in the U.S. is tied, for the most part, to movie studio product and participation.

Concept development was also discussed in the context of corporate sponsorship, but the panel noted that producers should be aware of the creative versus marketing considerations that have to be addressed.

"It could have a negative impact," said Dell Amico, "but it opens huge doors."

"You have to be flexible with corporate sponsorship, and walk a fine line," said Wyler.

Corporate sponsors usually work a year in advance, indicated the panel. Wyler also added: "It's much tougher getting financing on those projects than it is for theatrical."

Wyler also indicated that producers should be paying close attention to high-definition television developments, while Blachley urged producers to learn about yet another potentially viable medium for special interest video—IMAX.



# 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
			<b>★ ★ NO. 1 ★ ★</b>					
1	1	9	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	29.95
2	2	9	STAR TREK IV-THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	29.95
3	3	14	AN AMERICAN TAIL	Amblin Entertainment MCA Home Video 80536	Animated	1986	G	29.95
4	5	17	CROCODILE DUNDEE	Paramount Pictures Paramount Home Video 32029	Paul Hogan	1986	PG-13	29.95
5	4	61	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲	Lorimar/LightYear Ent. Lorimar Home Video 070	Jane Fonda	1986	NR	39.95
6	7	48	CALLANETICS ▲ ◆	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
7	9	59	SLEEPING BEAUTY	Walt Disney Home Video 476	Animated	1959	G	29.95
8	6	55	THE GODFATHER	Paramount Pictures Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R	29.95
9	10	39	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
10	8	6	YELLOW SUBMARINE	Apple Films and United Artists MGM/JA Home Video M301170	The Beatles	1968	NR	29.95
11	13	124	THE SOUND OF MUSIC ▲ ◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
12	20	28	WHITE CHRISTMAS	Paramount Pictures Paramount Home Video 6104	Bing Crosby Danny Kaye	1954	NR	19.95
13	11	32	APOCALYPSE NOW	Paramount Pictures Paramount Home Video 2306	Marlon Brando Martin Sheen	1979	R	29.95
14	15	111	JANE FONDA'S NEW WORKOUT ▲	Lorimar/LightYear Ent. Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
15	12	3	GRATEFUL DEAD-SO FAR	6 West Home Video SW-5701	Grateful Dead	1987	NR	29.95
16	19	9	JANE FONDA'S WORKOUT WITH WEIGHTS	Lorimar/LightYear Ent. Lorimar Home Video 076	Jane Fonda	1987	NR	39.95
17	16	6	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	89.95
18	27	79	MARY POPPINS ◆ ◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
19	RE-ENTRY		DORF ON GOLF ◆	J2 Communications J2-0009	Tim Conway	1987	NR	29.95
20	NEW ▶		SUPERMAN IV: THE QUEST FOR PEACE	Cannon Films Inc. Warner Home Video 11757	Christopher Reeve Gene Hackman	1987	PG	89.95
21	31	78	KATHY SMITH'S BODY BASICS ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
22	26	6	DISNEY'S SING ALONG SONGS: THE BARE NECESSITIES	Walt Disney Home Video 581	Animated	1987	NR	14.95
23	RE-ENTRY		BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	19.95
24	33	2	HARRY AND THE HENDERSONS	Amblin Entertainment MCA Home Video 80677	John Lithgow	1987	PG	89.95
25	30	10	9 1/2 WEEKS	MGM/JA Home Video 800973	Mickey Rourke Kim Basinger	1986	R	24.95
26	28	4	BON JOVI-SLIPPERY WHEN WET	Polygram Records Inc. Polygram Video 440-041521-3	Bon Jovi	1987	NR	19.98
27	18	11	PLAYBOY 1988 PLAYMATE VIDEO CALENDAR	Lorimar Home Video 524	Various Artists	1987	NR	24.95
28	21	3	OUTRAGEOUS FORTUNE	Touchstone Films Touchstone Home Video 569	Shelley Long Bette Midler	1987	R	89.95
29	25	105	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
30	22	15	PLAYBOY VIDEO CENTERFOLD # 6	Lorimar Home Video 526	Lynne Austin	1987	NR	12.95
31	29	167	STAR TREK II-THE WRATH OF KHAN ▲ ◆	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	19.95
32	36	47	BACK TO THE FUTURE ▲ ◆	Amblin Entertainment MCA Home Video 80196	Michael J. Fox Christopher Lloyd	1985	PG	29.95
33	14	109	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	19.95
34	32	46	INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG	19.95
35	37	5	TIN MEN	Touchstone Films Touchstone Home Video 571	Danny DeVito Richard Dreyfuss	1987	R	89.95
36	23	57	SCARFACE ▲	Universal City Studios MCA Home Video 80047	Al Pacino	1983	R	24.95
37	35	10	KATHY SMITH'S WINNING WORKOUT	Fox Hills Video FH1012	Kathy Smith	1987	NR	29.95
38	39	87	ALICE IN WONDERLAND ▲ ◆	Walt Disney Home Video 36	Animated	1951	G	29.95
39	34	86	STAR TREK: THE MOTION PICTURE ▲ ◆	Paramount Pictures Paramount Home Video 8858	William Shatner Leonard Nimoy	1980	G	19.95
40	24	120	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95

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

## HOME VIDEO

### newsline..

**SAY IT IN SPANISH:** Vestron Video says it will release four titles in Spanish each month through its new division, Vestron Video Español. Most the titles will be culled from Vestron's catalog of feature films and nontheatrical programming and offered in either subtitled or dubbed formats. According to Mauricio Buendia, the newly appointed national sales and marketing manager of Español, the division was formed partially as a deterrent to pirated videos coming in from Venezuela. While the company doesn't anticipate selling more than 2,000 Spanish copies of any given cassette, he says, there is a potential consumer base of 25 million Hispanic people in the U.S. alone.

**VIDEO TREASURES** has purchased a Hal Roach duplicating facility in Marina Del Rey, Calif. The company say it acquired the facility, which can duplicate up to 4.5 million cassettes a year, to meet the demand for its catalog of videos priced under \$10.

**PRISON SENTENCES** were handed down to three retailers in Bristol, Tenn., for their involvement in a bootleg videocassette operation. Larry Grigsby, owner of Discount Video, was sentenced to three years in jail, three years of probation, and a \$5,000 fine. Two co-workers, Deborah Lynn Compton and Gary W. Erwin, will serve six months in jail and three years of probation each. The case stems from an FBI raid on Grigsby's store and residence that netted 600 pirated videocassettes and counterfeit labels. The Motion Picture Assn. of America says the sentence is one of the most severe ever handed down for video piracy.

**VIDEO ARTISTS INTERNATIONAL** has ended its distribution agreement with RCA/A&M/Arista and will resume independent distribution. Duncan Hutchinson, the recently appointed vice president of national sales and marketing, says, "VAI is determined to maintain and improve its long-established relationship with retailers and distributors nationally who have made a commitment to performing arts video." The distributors that will handle the company's product are Artec, Baker & Taylor, Commtron, Ingram, Jem, Mewtro, Source, Star, and Win.

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**Down And Dirty.** Jennifer Grey, the star of "Dirty Dancing," is flanked by the top brass at Vestron Video during a party in New York to promote the release of the movie on video. With Grey are, left, Austin Furst, president and CEO of Vestron, Inc. and Jon Peisinger, president of Vestron Video. The hit film, which was produced by the company's theatrical arm, Vestron Pictures, will be released on videocassette Jan. 6, 1988 for a list price of \$89.95.

## VCR DESIGN CONTINUES TO EVOLVE

(Continued from page 48)

colors and designs, American consumers tend to be more stylish with products taken out of the home," he says. "So that while a hot-pink radio is fine for the beach, I'm not sure the masses are getting ready for pink VCRs yet."

Stan Hametz, vice president and general manager of consumer video for Panasonic, agrees but says there is a niche market for subtle colors fitted with the proper design.

Panasonic's leader models in a series called the PV-2700 are available in glossy black, ivory, and dusty rose, and all feature rounded edges with a matching remote control.

"We didn't look for it at any time to become a mass-market product," he says. "It won't be in VCR what it

was for radios.

"But certain types of retailers are doing well with them—the specialty merchandise of catalogers and some premium retailers."

Hametz says the glossy-black product with rounded edges is far outselling the other two, which are experiencing "steady but limited sales." He says the black piece has been successful because "it doesn't look like the run-of-the-mill toy soldier" on a retail shelf with 20 competing models. He also explains that offbeat shapes and colors don't necessarily command a fattened price tag. "I haven't found a way to command a premium yet," he says.

Zenith's Gronowski says most of the company's VCRs are black, pointing out that consumers tend to associate the color with high technology. Nevertheless, most Zenith VCRs are also offered in wood grain as well as in a new chameleon finish that blends with surrounding cabinets. For instance, this VCR turns a shade of gray or charcoal in a black cabinet and a shade of brown in a wooden cabinet.

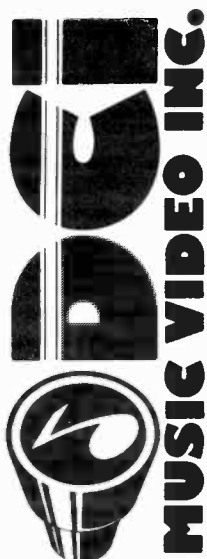
## ACTIONMART

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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
<b>RECREATIONAL SPORTS™</b>						
★ ★ NO. 1 ★ ★						
1	4	23	DORF ON GOLF ♦	J2 Communications J2-0009	Tim Conway displays the fun-damentals of golf in this spoof of how-to's.	29.95
2	1	51	GOLF MY WAY WITH JACK NICKLAUS	Worldvision Enterprises Inc. 2001	Easy-to-follow guide for the beginning golfer.	84.95
3	3	51	AUTOMATIC GOLF	Video Reel VA 39	Bob Mann's methods increase players' drive by 30 to 80 yards.	14.95
4	5	43	WARREN MILLER'S LEARN TO SKI BETTER	Lorimar Home Video 103	A definitive guide to the art of skiing.	24.95
5	11	33	SKI MAGAZINE'S LEARN TO SKI	Lorimar Home Video 098	Beginner's guide to skiing, designed to teach basic techniques.	19.95
6	6	15	SOCCER FOR EVERYONE: VOLUME 1	Sports World	This program on soccer includes juggling, heading, dribbling & trapping.	29.95
7	7	31	NFL CRUNCH COURSE	NFL Films Video	Profiles of football greats plus the NFL's greatest hits.	19.95
8	2	29	THE BEST OF THE FOOTBALL FOLLIES	NFL Films Video	NFL's best and funniest football bloopers fill this compilation.	19.95
9	13	5	A KNIGHT OF BASKETBALL	Kartes Video	Coach Bob Knight explains the fundamentals of offense and defense.	19.95
10	9	39	SUCCESSFUL WHITETAIL DEER HUNTING	3M/Sportsman's Video Leisure Time Video	Proven strategies for finding and taking the big buck.	69.95
11	10	23	ARNOLD PALMER: PLAY GREAT GOLF VOLUME 1	Vestron Video 2038	Mastering the fundamentals focuses on the basic mechanics of golf.	39.98
12	<b>NEW▶</b>		WINNING BASKETBALL WITH LARRY BIRD	Kodak Video Programs 8118770	Ball handling skills taught by Celtic great Larry Bird and others.	19.95
13	8	13	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
14	16	3	SCIENCE OF PITCHING	Morris Video 208	Former great Wes Stock teaches the fundamentals of pitching.	19.95
15	12	29	THE SUPERFIGHT-HAGLER VS. LEONARD	QMI Video Forum Home Video QMI-1	Features the fight in its entirety plus rare interview footage.	19.95
16	14	41	GOLF LESSONS FROM SAM SNEAD	Selluloid/Adam R. Bronfman Star Video Productions	Golf's Grand Master demonstrates and explains every aspect of the game.	49.95
17	<b>NEW▶</b>		BOOM! BANG! WHAP! DOINK! JOHN MADDEN ON FOOTBALL	Fox Hills Video	The ultimate guide to watching and understanding the game of football.	29.95
18	18	27	LITTLE LEAGUE'S OFFICIAL HOW-TO-PLAY BASEBALL BY VIDEO	Mastervision	Basic instructions for any aspiring young ballplayer.	19.95
19	19	17	ARNOLD PALMER: PLAY GREAT GOLF VOLUME 2	Vestron Video 2039	More great tips from the master of golf.	39.98
20	17	15	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
<b>HOBBIES AND CRAFTS™</b>						
★ ★ NO. 1 ★ ★						
1	1	51	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 1	J2 Communications	Unique techniques are revealed in this video on Cajun cooking.	19.95
2	4	29	VIDEO AQUARIUM	The Video Naturals Co.	For the fish lover whose time or bad luck makes owning live fish impossible.	19.95
3	10	17	VIDEO FIREPLACE	The Video Naturals Co.	Relax in the glow of a flickering fire-right on the T.V. screen!	19.95
4	2	23	CAKE DECORATING	Learn By Video	The tips, tricks, and techniques of decorating are at your fingertips.	29.95
5	9	29	YES YOU CAN MICROWAVE	JCI Video Inc. JCI Video 8200	Common-sense guide to the basics of microwave cooking.	29.95
6	5	37	CRAIG CLAIBORNE'S NEW YORK TIMES VIDEO COOKBOOK	Warner Home Video 34025	Preparation and presentation of over 20 of his favorite recipes.	29.95
7	3	51	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 2	J2 Communications	How to prepare Cajun and Creole classics from scratch.	19.95
8	7	37	LAURA MCKENZIE'S TRAVEL TIPS-HAWAII	Republic Pictures Corp. H-7352-1	Visits to Oahu, Maui, Diamond Head, and Waikiki.	24.95
9	6	23	MADE EASY-ELECTRICAL	Lorimar Home Video 073	This volume is designed to save homeowners money on simple repairs.	14.95
10	RE-ENTRY		JULIA CHILD: MEAT	Random House Home Video	The preparation and carving of roasts, steaks, hamburger, and chops.	29.95
11	8	33	JULIA CHILD: SOUPS, SALADS, AND BREAD	Random House Home Video	Making French bread, tossed salads, and light and hearty soups.	29.95
12	11	5	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	<b>NEW▶</b>		HOME SECURITY	D.I.Y. Video Corp. 302	How to install a locking door knob, dead bolts, alarm systems, & more.	19.95
14	15	5	SPAGO: COOKING WITH WOLFGANG PUCK	Wolfgang Puck, Inc. Warner Home Video 35048	Over 15 Spago recipes including Wolfgang Puck's famed pizzas & pastas.	29.98
15	13	3	BLUE RIBBON VEGGIES	Morris Video 602	T.V. gardener Ed Hume shows how to plant and harvest your own veggies.	19.95

♦ 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.



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## TV Ratings Systems Change With Technology



The difference between the quantitative information provided by TV-ratings services and the qualitative information obtained via in-house audience research was discussed during "The Numbers Game: Research & Ratings," a seminar at the recent American Video Conference in Los Angeles. Shown, from left, are moderator Steven Dupler of Billboard magazine; MTV Network's Marshall Cohen; AGB Television Research's Barry Kaplan; and A.C. Nielsen's Paul Lindstrom.

BY DAVE DiMARTINO

LOS ANGELES New developments in television-audience ratings systems—and ways in which TV stations can augment or work around such services' data—were major points of discussion during a Nov. 20 panel at the first American Video Conference Nov. 19-21 here.

**AVC  
REPORT**

Moderated by Billboard music video editor Steven Dupler, "The Numbers Game: Research & Ratings" placed representatives of the A.C. Nielsen and AGB Television Research independent ratings firms side by side with senior executives from MTV and California Music Channel, an Oakland-based local outlet. After 90 minutes, the four panelists seemed to agree on only one major point: In matters of research, there is always room for improvement.

Barry Kaplan, vice president of sales and marketing at AGB, led off a series of individual presenta-

tions by explaining AGB's role in introducing its PeopleMeter system—already in place in Europe—to the U.S. marketplace.

The need for a refinement of the traditional TV ratings system arose several years ago, said Kaplan. "The system worked very well when it was designed, because, essentially, then all that was being measured were three national TV networks. The system started to show strain when cable and VCRs emerged, when the TV set started being for used for many different things."

Kaplan said he had recently appeared on a panel that focused on the issue of cable and VCR technologies changing the composition of the audience. "In fact," said Kaplan, "I took the counterposition—that the audience had already changed and that the PeopleMeter was a reaction to that change."

Paul Lindstrom, vice president and product manager for A.C. Nielsen, outlined the motivation behind the venerable research company's switch to its own version of the PeopleMeter system.

Citing today's advanced technologies, Lindstrom said that Nielsen's field staff must now monitor such things as A/B switches, satellite dishes, Rabbit VCR systems, monitors, and separate video and audio outputs in many households.

"We at Nielsen believe that any device in the home that affects viewing or listening has to be entered in order to be truly representative," he said. "The hi-tech of today is fast becoming the commonplace of tomorrow."

Marshall Cohen, senior vice president of corporate affairs and communications at MTV Networks, argued that companies like Nielsen and AGB by no means provide the entire audience picture—and that the sampling methodology both use leaves too much margin for error.

"Ratings are only one element in the market-research pie," said Cohen. Though MTV buys from both Nielsen and AGB, he said, the sampling method used means only 600 households determine the cable-only network's actual rating.

"I can tell you what some of  
(Continued on next page)

### VIDEO TRACK

#### NEW YORK

**ARISTA NEWCOMER** Taylor Dayne recently completed her debut clip for "Tell It To My Heart" with director Scott Kalvert and S.A. Baron. Lensed at Riverview Studios, the clip was produced by Amy Raskin for Calhoun Productions. Kalvert is currently shooting a video for Jive/RCA recording act Skinny Boys, which will be a humorous special-effects piece.

**National Video Center/Recording Studios** donated its services, including film-to-tape transfer and editing, for Sting's new video, "Gabriel's Message." The track appears on "A Very Special Christmas," a superstar compilation, proceeds of which will go to the Special Olympics. National's Bill Willig performed film-to-tape transfer and Glenn Lazzaro edited. Matt Mahurin directed. Sharon Oreck produced for O Pictures. The National staff also performed post-production work on Jane Siberry's video for "The Walking."

#### LOS ANGELES

**LOVE & ROCKETS** new video for "No New Tale To Tell" is a contemporary psychedelic clip that was shot against a wall covered with lyrics. The clip was directed by Tony Vanden Ende. Roger Hunt produced for Vivid Productions. The video supports a track off the group's new RCA album, "Earth, Sun, Moon."

**GRP Records** is preparing two videos that document a Japanese tour featuring jazz artists... see page 29

#### OTHER CITIES

**RIVIERA FILMS** WAS behind the scenes for the Bar-Kays' new video for "Don't Hang Up," a track off the group's PolyGram album, "Contagious." The piece was shot on location in the group's hometown, Memphis, and features animation by Sidney Bartholomew, art director for the "Pee-wee Herman Show." Marius Penczner directed. Robert Jason produced.

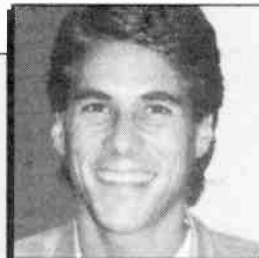
The Cars' video for "Strap Me In" was recently shot on location at an abandoned site near the Nevada border as well as various Southern California locations. It was directed and photographed by Doug Nichol, whose production credits include clips for Little Steven and Pete Dinklage. Tom Dugan and Stephan Wassmann produced for ZM Productions. Craig A. Colton edited. The video supports the second single off the group's new Elektra album, "Door To Door."

Circus Vargus, an authentic traveling big top in America, was the setting for MCA artist Melvin James' video for "Loving You Is Strange." The piece was filmed on location in Austin, Texas, with director Jim Shea. Tammara Wells produced for One Heart Productions. Gerry Wenner served as director of photography.

Orphan recording artist Marcus' video for "Monkey On My Back" was lensed at one of Detroit's classic '20s ballrooms, the Vanity Ballroom. It was directed by Jimmy Lifton. A 12-inch for "Monkey On My Back" will be released in January. Profile is distributing.

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

# THE EYE



by Steven Dupler

**CLIPOMANIA:** Seems like RCA is pulling out all the f-stops in its video promotional blitz for Eurythmics' new "Savage" album. The label says it is considering producing a video for each of the 12 tracks on the record.

On Dec. 10, four different versions of the video for the first single, "I Need A Man," began running on MTV. According to Jeanne Mattiussi, the label's new head of video promotion and production, the clips are all "variations on a single theme"; each features Annie Lennox in the same general setting, but with different camera angles, lighting, etc.

A clip has also already been produced last month for "Beethoven (I Love To Listen To)," with the video serviced exclusively to MTV. Director of both "I Need A Man" and "Beethoven" was Sophie Mueller of Dave Stewart's Oil Factory production company.

Mattiussi says preliminary discussions have taken place as to whether all 12 clips would eventually be packaged as a longform videocassette. "Nothing is locked up yet," she says. "But it is a possibility at this point."

RCA is also planning to send out special press kits offering a "video preview" of the finished clips.

One final RCA note: Rick Springfield returns to the airwaves (both aural and visual) on the comeback trail early next year, with a new album titled "Rock Of Life." Look for the video sometime near the end of January or beginning of February.

**BEST BET:** If you haven't checked out Capitol's video press kit on South African artists Johnny Clegg & Savuka, you owe it to yourself to do so. The approximately 20-minute videocassette—shot by PMI in the U.K., and soon to be serviced to press and programmers here—contains an interview with Clegg, as well as performance and videoclip footage for three songs, "Scatterlings Of Africa," "Asimbonanga," and "Third World Child." Savuka's music combines Zulu and English lyrics, Western and Afri-

can rhythms, and pentatonic vocal harmonies in an exuberant musical package. The African choreography is fantastic as well. Clegg has a great rep in Europe, especially France and the Benelux countries, and recently performed four successful North American showcases. The video for his "Scatterlings Of Africa," originally recorded with the band Juluka, was named best new artist's video in 1986, by the International Music & Media Conference in Montreux, Switzerland. Check this one out, and look for the new clip to "Asimbonanga," currently being reshot by Capitol.

**ANCHORS AWAYNE:** On Jan. 30, the Nashville Network will cablecast a one-hour special featuring the unbelievable Mr. Las Vegas himself, Wayne Newton, in a USO performance for American armed forces personnel serving aboard U.S. Navy ships in the Persian Gulf and Mediterranean Sea. "USO Celebrity Tour: Wayne Newton" airs at 1 p.m. EST on TNN, with repeats slotted for 4 p.m. and 9 p.m. the same day.

**MINING NEW AGE GOLD:** "Natural States," a longform videocassette produced and distributed by Miramar Productions, recently became the first new age video product to be certified gold (25,000 units shipped) by the Recording Industry Assn. of America.

**CHANGE IN PLANS:** The "Cinemax Sessions" reggae special originally planned for a Dec. 14 shoot in Jamaica has been postponed until sometime in January. The lineup announcement in last week's column remains basically the same, although a surprise guest or two may be added. Could that mean a certain intellectual blonde, whose name rhymes with "ring"?

**CLIMB ABOARD:** If you haven't received an invitation to the first East Coast planning conference for the as-yet unnamed charitable drive discussed at the recent American Video Conference, call Doreen at 212-230-3196. The gathering takes place 6:30 p.m. on Tuesday (15) at the Client Courtesy Suite of VCA Teletronics, 231 East 55th Street. An Executive Committee will be chosen at the meeting, and an appropriate charity will be selected. A similar meeting is being held at the same time in Los Angeles. Call Vis-Ability at 213-658-8766 for details.

## NEW VIDEOCLIPS

**This Is Life**  
4th & Broadway  
The New York Governor's Traffic Safety Commission  
Robbie Dupree

**TOM KIMMEL/THUNDERBIRDS**  
**Heroes**  
5 To 1/Mercury/PolyGram/Pacific Arts Video  
James M. Cross/Pacific Arts Video Productions  
John House

**LACE**  
**Since You Came Over Me**  
Shades Of Lace/Wing/PolyGram  
Craig Fanning  
John Dahl

**M/A/R/R/S**  
**Pump Up The Volume**  
4th & Broadway  
Rick Landers, Martin Young  
The Doves Bros.

**NOCERA**  
**Let's Go**  
Over The Rainbow/Sleeping Bag  
Diane Laverdi/Chromavision  
Kurt Feldhun

**SINEAD O'CONNOR**  
**Troy**  
The Lion And The Cobra/Chrysalis  
Akiko Hada/Akiko Hada Productions  
John Maybury

**THE PROCLAIMERS**  
**Letter From America**  
This Is The Story/Chrysalis  
Gareth Wardell/Jam Jar Films  
Douglas MacKinnon

**SCREAMING BLUE MESSIAHS**  
**I Wanna Be A Flintstone**  
Bikini Red/Elektra  
Juliet Naylor/Midnight Films  
The Giblets

**THE BAR-KAYS**  
**Don't Hang Up**  
Contagious/Mercury  
Bob Jason/Riviera Films  
Marius Penczner

**BAYSTREET FEATURING TOMMY POMARICO**  
**Cuddly Toy**  
Cenpro  
Michael V. Pomarico, Joette Higgins/Century Productions  
Michael V. Pomarico

**THE BRANDOS**  
**Honor Among Thieves**  
Honor Among Thieves/Relativity  
Ernest Fritz/C Films Ltd.  
Cindy Keeler

**BUCKWHEAT ZYDECO**  
**Ma 'Til Fille**  
On A Night Like This/Island  
Lynn Staats/Island Telepictures/Cityworks  
Bokhof

**ROBBIE DUPREE**

## TV RATINGS SYSTEMS DEBATED BY PANEL

(Continued from preceding page)

those ratings are," said Cohen. "For example, I can tell you that on Oct. 3 at 5 p.m., our household rating on MTV was 1.7. Our 12-17-year-old rating for the same time period was a 2.2, and our 18-24-year-old rating at that time was a 1.6. And [I can tell you] that we delivered at that moment in time 372,000 12-24-year-olds.

"The reason why we don't give that out much is because the error rate surrounding those numbers at any speck in time—with those few number of households—is enormous. So when I give out those numbers, the error is huge." The major problem with such ratings systems, Cohen said, is that such factors as audience loyalty and satisfaction with programming are ignored.

"Why did the tickets for the MTV Music Awards sell out after two hours?" asked Cohen. "Why are our VJs mobbed at airports when they go out? Why did over a million people enter the Van Halen contest? Why did thousands of students cut classes to try to get a chance to audition for the MTV College Audition tour? And why did 3,000 people make home videos to enter the Madonna Make My Video contest?"









Though the services Nielsen and AGB provide are "important," said Cohen, other information that they do not provide is equally important for advertisers. "We plan to go after that information and other numbers—and whatever else we can find about our viewer—as aggressively as we can and use it to our advantage," he said.

Rick Kurkjian, president of the California Music Channel—which reaches nearly 3 million homes in San Francisco and Sacramento—told the audience that small video outlets can roughly determine their own ratings without involving Nielsen or AGB. Such methods can include telephone research, he said, or the use of a toll-free 800 number, which his channel utilizes.

"At the end of the month," he said, "Pacific Bell gives us those figures for the 800 line and lets us know how many people get through and how many get busy signals. It turns out to be around 9,000 calls a month. We divide that by the number of announcements when we ask people to call, and we can determine how many people call every time we make an announcement."

# 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	<b>POWER</b> Elton John, Candle In The Wind George Harrison, Got My Mind Set On You Whitney Houston, So Emotional Michael Jackson, The Way You Make Me Feel George Michael, Faith	Europe, Cherokee Cry Before Dawn, The Seed That's Been Sown Eric Carmen, Hungry Eyes Cutting Crew, Any Colour Prince, I Could Never Take The Place Of Your Man Roger Troutman, I Want To Be Your Man
<b>ADDS</b> Rick Astley, Never Gonna Give You Up Eric Carmen, Hungry Eyes Cars, Strap Me In Cucumbers, My Boyfriend Cutting Crew, Any Colour Dokken, Burning Like A Flame Eurythmics, I Need A Man Fishbone, It's A Wonderful Life Foreigner, Say You Will Max Headroom, Merry Christmas Santa Claus Peter Himmelman, Waning Moon Level 42, It's Over Pink Floyd, On The Turning Away R.E.M., It's The End Of The World As We Know It Run-DMC, Christmas In Hollis Sting, Gabriel's Message Timothy B. Schmit, Don't Give Up Timbuk 3, All I Want For Christmas	<b>HEAVY</b> Michael Bolton, That's What Love Is All About Bourgeois Tagg, I Don't Mind At All Eric Carmen, Hungry Eyes Natalie Cole, I Live For Your Love Debbie Gibson, Shake Your Love Medley/Warner, (I've Had) The Time Of My Life Roger Troutman, I Want To Be Your Man Jody Watley, Don't You Want Me	<b>HEAVY</b> Sting, We'll Be Together Whitney Houston, So Emotional Debbie Gibson, Shake Your Love INXS, Need You Tonight George Michael, Faith Carlos Santana, Bella Richard Marx, Should've Known Better Michael Jackson, The Way You Make Me Feel Whitesnake, Is This Love Aerosmith, Dude (Looks Like A Lady) M/A/R/R/S, Pump Up The Volume Jody Watley, Don't You Want Me Belinda Carlisle, Heaven Is A Place On Earth John Cougar Mellencamp, Cherry Bomb Medley/Warner, (I've Had) The Time Of My Life Pretty Poison, Catch Me (I'm Falling) George Harrison, Got My Mind Set On You Steve Winwood, Valerie
<b>SNEAK PREVIEW</b> Bananarama, I Can't Help It Eurythmics, Beethoven (I Love To Listen To) Grateful Dead, Throwing Stones Heart, There's The Girl Kiss, Reason To Live Loverboy, Love Will Rise Again Bruce Springsteen, Tunnel Of Love	 <b>BLACK ENTERTAINMENT TELEVISION</b> 14 hours daily 4217 Wheeler Ave., Alexandria, VA 22304	 Five 1/2-hour shows weekly 1000 Laurel Oak, Voorhees, NJ 08043
<b>HEAVY</b> Aerosmith, Dude (Looks Like A Lady) The Bangles, Hazy Shade Of Winter Belinda Carlisle, Heaven Is A Place On Earth Paul Carrack, Don't Shed A Tear Def Leppard, Animal Debbie Gibson, Shake Your Love Whitney Houston, So Emotional INXS, Need You Tonight George Harrison, Got My Mind Set On You John Cougar Mellencamp, Cherry Bomb George Michael, Faith New Order, True Faith Prince, I Could Never Take The Place Of Your Man Sting, We'll Be Together Jody Watley, Don't You Want Me Whitesnake, Is This Love Steve Winwood, Valerie Yes, Love Will Find A Way	<b>ADDS</b> Gladys Knight & The Pips, Love Overboard Lisa Lisa & Cult Jam, Someone To Love Spho Mabuse, Burnout Jonathan Butler, Going Home Michael Cooper, To Prove My Love Dana Dane, This Be The Def Beat Breakfast Club, Never Be The Same Davy D, Ohh Girl	<b>CURRENT</b> Rainmakers, Snakedance Rainmakers, Let My People Go-Go Rainmakers, Downstream Yes, Love Will Find A Way Richard Marx, Have Mercy Big Trouble, Crazy World The Red Hot Chili Peppers, Fight Like A Brave Europe, Cherokee Michael Jackson, The Way You Make Me Feel R.E.M., The One I Love Mr. Mister, The Border Fetchin' Bones, Binoculars Pet Shop Boys, It's A Sin Belouis Some, Animal Magic Belinda Carlisle, Heaven Is A Place On Earth Steve Winwood, Valerie Jody Watley, Don't You Want Me Stryper, Honestly Grapes Of Wrath, Oh Lucky Man Anita Pointer, Overnight Success Pointer Sisters, I'm So Excited
<b>ACTIVE</b> Bourgeois Tagg, I Don't Mind At All The Cure, Just Like Heaven Europe, Cherokee Icehouse, Crazy Michael Jackson, The Way You Make Me Feel Mick Jagger, Throwaway Kane Gang, Motortown Buster Poindexter, Hot, Hot, Hot Robbie Robertson, Showdown At Big Sky Squeeze, Hourglass	<b>HEAVY</b> Earth, Wind, & Fire, System Of Survival Stevie Wonder, Skeletons Alexander O'Neal, Criticize LeVert, My Forever Love Michael Jackson, The Way You Make Me Feel Natalie Cole, I Live For Your Love Shalamar, Games Audrey Wheeler, Irresistible Full Force, Love Is For Suckers Dionne Warwick & Kashif, Reservations For Two Prince, I Could Never Take The Place Of Your Man	 Continuous programming 1000 Louisiana Ave., Houston, TX 77002
<b>BUZZ BIN</b> The Alarm, Rain In The Summertime Depeche Mode, Never Let Me Down Bryan Ferry, The Right Stuff Love And Rockets, No New Tale To Tell Public Image Ltd, Seattle	<b>ADDS</b> Whitney Houston, So Emotional Roger Troutman, I Want To Be Your Man St. Paul, Rich Man Melis'a Morgan, If You Can Do It I Can Too Miki Howard, Baby Be Mine Shanice Wilson, (Baby Tell Me) Can You Dance Madhouse, I O Force M.D.'s, Touch & Go Gerald Albright, So Amazing The Temptations, I Wonder Who She's Seeing Now Chris Jasper, Superbad	<b>ADDS</b> Eastern Bloc, You Got Love Tom Kimmel, Heroes Rick Astley, Never Gonna Give You Up Lace, Since You Came Over Me The Bar-Kays, Don't Hang Up Flamingo Orchestra, Stand
<b>MEDIUM</b> Cher, I Found Someone Terence Trent D'Arby, Wishing Well Melvin James, Loving You Is Strange Jethro Tull, Steel Monkey Elton John, Candle In The Wind Richard Marx, Have Mercy Men Without Hats, Pop Goes The World Pretty Poison, Catch Me (I'm Falling) Stryper, Honestly White Lion, Wait Stevie Wonder, Skeletons	 <b>THE NASHVILLE NETWORK</b> Five 1/2-hour shows weekly 2806 Opryland Dr., Nashville, TN 37214	<b>POWER</b> Icehouse, Crazy Stevie Wonder, Skeletons The Bangles, Hazy Shade Of Winter Taylor Dane, Tell It To My Heart George Michael, Faith The Jets, I Do You George Harrison, Got My Mind Set On You Michael Jackson, The Way You Make Me Feel R.E.M., The One I Love Jody Watley, Don't You Want Me Pretty Poison, Catch Me (I'm Falling) Debbie Gibson, Shake Your Love
<b>BREAKOUTS</b> Aztec Camera, Deep And Wild And Tall Bee Gees, E.S.P. Breakfast Club, Never Be The Same Cock Robin, Biggest Fool Of All Joe Cocker, Unchain My Heart Cry Before Dawn, The Seed That's Been Sown Martha Davis, Don't Tell Me The Time Eastern Bloc, You Got Love Fresh For Lulu, Postcards From Paradise Gene Loves Jezebel, Motion Of Love Great White, Save Your Love Guadalupe Diary, Litany (Life Goes On) 10,000 Maniacs, Don't Talk Silencers, I See Red Tesla, Gettin' Better Danny Wilson, The Girl I Used To Know	<b>CURRENT</b> The Oak Ridge Boys, I Guess It Never Hurts... David Lynn Jones, Bonnie Jean Vince Gill, Let's Do Something Restless Heart, Why Does It Have To Be Steve Earle, I Ain't Ever Satisfied Debra Allen, Rockin' Little Christmas Tanya Tucker, Love Me Like You Used To Dwight Yoakam, Honky Tonk Man Crystal Gayle, Have Yourself A Merry Little Christmas W. Jennings/H. Williams, Jr., The Conversation Lane Caudell, Souvenirs Eddy Raven, She's Gonna Win Your Heart Billy Joe Royal, I'll Pin A Note On Your Pillow Exile, I Can't Get Close Enough Roy Orbison & K.D. Lang, Crying Bob Wickline, Comin' Down Harris, Parton, Ronstadt, Those Memories Of You S-K-B, This Old House Rosanne Cash, Tennessee Flat Top Box Reba McEntire, The Last One To Know	<b>HEAVY</b> M/A/R/R/S, Pump Up The Volume Roger Troutman, I Want To Be Your Man Expose, Seasons Change INXS, Need You Tonight Shanice Wilson, (Baby Tell Me) Can You Dance Buster Poindexter, Hot, Hot, Hot Kane Gang, Motortown Paul Carrack, Don't Shed A Tear Bourgeois Tagg, I Don't Mind At All Men Without Hats, Pop Goes The World New Order, True Faith Steve Winwood, Valerie Elton John, Candle In The Wind Michael Bolton, That's What Love Is All About
 Continuous programming 1775 Broadway, New York, NY 10019	 14 hours weekly 6430 Sunset Blvd., Hollywood, CA 90028	 One hour per week 621 N.W. 6th St., Grand Prairie, TX 75053
<b>ADDS</b> Patrick Swayze, She's Like The Wind	<b>ADDS</b> Glenn Medeiros, Lonely Won't Leave Me Alone Natalie Cole, I Live For Your Love	<b>CURRENT</b> Whitney Houston, So Emotional Sting, We'll Be Together Pebbles, Girlfriend Melis'a Morgan, If You Can Do It I Can Too! Dionne Warwick & Kashif, Reservations For Two Prince, I Could Never Take The Place Of Your Man Chris Jasper, Superbad Roger Troutman, I Want To Be Your Man Michael Jackson, The Way You Make Me Feel Kenny G, Midnight Motion

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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.					
1	1	1	7	<b>JOSE LUIS RODRIGUEZ</b> MERCURY	<b>Y TU TAMBIEN LLORARAS</b> 4 weeks at No. One
2	2	3	12	<b>BEATRIZ ADRIANA</b> PROFONO	LA LUNA SERA LA LUNA
3	3	4	8	<b>ROBERTO CARLOS</b> CBS	NEGRA
4	8	13	4	<b>JOSE JOSE</b> ARIOLA	SOY ASI
5	5	5	8	<b>JOSE FELICIANO</b> EMI	PONTE A CANTAR
6	4	2	17	<b>JULIO IGLESIAS</b> CBS	QUE NO SE ROMPA LA NOCHE
7	10	16	5	<b>ANA GABRIEL</b> CBS	AY AMOR
8	6	6	7	<b>LOS YONICS</b> CBS	PETALO Y ESPINAS
9	7	9	25	<b>LUIS MIGUEL</b> WEA LATINA	AHORA TE PUEDES MARCHAR
10	12	7	19	<b>LOS LOBOS</b> WARNER BROS.	LA BAMBA
11	9	8	11	<b>WILKINS</b> WEA LATINA	MARGARITA
12	15	21	4	<b>JOSE JAVIER SOLIS</b> MELODY	ME ESTOY VOLVIENDO LOCO
13	13	12	11	<b>DANNY RIVERA</b> DNA	AMAR O MORIR
14	19	23	43	<b>LOS BUKIS</b> LASER	TU CARCEL
15	30	35	4	<b>ALVARO TORRES</b> PROFONO	HAZME OLVIDARLA
★★★POWER PICK★★★					
16	36	40	4	<b>EDDIE SANTIAGO</b> TH	LLUVIA
17	21	19	4	<b>KARINA</b> RODVEN	SE COMO DUELE
18	22	15	19	<b>MIJARES</b> EMI	NO SE MURIO EL AMOR
19	16	14	10	<b>PALOMA SAN BASILIO</b> EMI	LUNA DE MIEL
20	20	26	4	<b>ROCIO BANQUELLS/LUIS MIGUEL</b> WEA LATINA	NO ME PUEDO ECAPAR
21	11	11	9	<b>JOSE LUIS PERALES</b> CBS	AMADA MIA
22	25	31	6	<b>YOLANDITA MONGE</b> CBS	LABERINTO
23	14	10	21	<b>NELSON NED</b> EMI	ME PASE DE LA CUENTA
24	17	17	10	<b>ELIO ROCA</b> PROFONO	UNA ROSA Y UNA ESPINA
25	27	37	3	<b>MARIA CONCHITA ALONSO</b> A&M	OTRA MENTIRA MAS
26	18	18	15	<b>PANDORA</b> EMI	MI HOMBRE
27	35	27	19	<b>JULIO IGLESIAS</b> CBS	TODO EL AMOR QUE TE HACE FALTA
28	39	22	6	<b>ROCIO DURCAL</b> ARIOLA	INFIDELIDAD
29	28	33	4	<b>CONJUNTO QUISQUEYA</b> KAREN	LAMENTO DE SOLTERO
30	RE-ENTRY			<b>NAPOLEON</b> RCA	PARA NO PENSAR EN TI
31	23	25	5	<b>VICENTE FERNANDEZ</b> CBS	QUE NO TE EXTRANE
32	24	29	10	<b>TOMMY OLIVENCIA</b> TH	NO TIRES LA PRIMERA PIEDRA
33	38	—	2	<b>LA PATRULLA 15</b> RINGO	SI TU ME DICES
34	34	41	7	<b>LUNNA</b> A&M	FUGITIVO AMANTE
35	45	30	6	<b>FLANS</b> MELODY	CORRE CORRE
36	37	34	21	<b>SONIA RIVAS</b> CBS	DE PECHO A PECHO
37	48	43	3	<b>BONNY CEPEDA</b> COMBO	CUARTO DE HOTEL 303
38	29	24	20	<b>EMMANUEL</b> RCA	NO TE QUITES LA ROPA
39	47	28	11	<b>FRANCO</b> PEERLESS	MURIENDO AQUI
★★★HOT SHOT DEBUT★★★					
40	NEW▶	1		<b>AL BANO Y ROMINA POWER</b> WEA LATINA	LOVE
41	26	20	13	<b>FANDANGO</b> EMI	AUTOS, MODA Y ROCK AND ROLL
42	33	—	2	<b>LAURA FLORES</b> MELODY	DESAMOR
43	43	38	23	<b>FRANCO DE VITA</b> SONOTONE	SOLO IMPORTAS TU
44	NEW▶	1		<b>ILAN CHESTER</b> SONOTONE	POR ALGUIEN COMO TU
45	32	39	5	<b>LOLITA</b> EMI	TE ESTOY HABLANDO EN SERIO
46	40	46	8	<b>LOS HERMANOS MIER</b> ARIOLA	LA COLORETEADA
47	RE-ENTRY			<b>YURI</b> EMI	VIVIR SIN TI
48	50	—	2	<b>VICENTE FERNANDEZ/VIKKI CARR</b> CBS	DOS CORAZONES
49	31	36	27	<b>LOS BUKIS</b> LASER	ME VOLVI A ACORDAR DE TI
50	NEW▶	1		<b>BRENDA K. STARR</b> MCA	DESAYUNO DE AMOR

○ Products with the greatest airplay gains this week.

## Latin Notas



by Carlos Agudelo

**THE BRAZILIANS ARE COMING:** A major advertising deal between Globo Group Inc., a subsidiary of Rede Globo Television and Radio Network, and Telemundo, the Spanish-language television network, marks the beginning of a substantial involvement of Brazil's biggest media concern in the Latin-U.S. record market.

According to the agreement between the two firms, Telemundo has been guaranteed at least \$5.8 million for airing a specified number of commercials for Globo's records and tapes, which will be compilations featuring Latin artists. The product will be distributed in stores throughout the top Hispanic markets in this country by BMG-RCA-Ariola.

By signing the two-year contract, with an option for two more, Globo Records becomes the latest of several record and media companies taking positions in the U.S. Latin market. Rede Globo, which has some 300 TV stations in Brazil, owns Som Livre in Brazil, a company that produces top 10 compilations. Rede Globo also produces soap operas, many of which have made their way to TV channels in Latin America and the U.S. According to Nancy Alpert, vice president and deputy general counsel of Telemundo, Globo has supplied programming for the network in the past. In a separate deal, Telemundo has acquired one soap opera to be aired in 1988 as well as a one-time music special.

Globo Records was established two months ago in the U.S. According to Carmen Miraval, whose company, Le Dossier Press, has been contracted to provide production and a&r services for the company, Globo will make compilations of the most popular salsa and *merengue* and pop ballads in the country, much in the same way K-tel used to do years ago with American product. Another idea being considered by Globo is to create a compilation with theme songs of popular soap operas. According to Miraval, Jose Silva, president of Globo Records USA, is also a seasoned executive whose specialty is crossing over music from Anglo artists into the Spanish market.

The soap opera/theme song combination, with its daily free promotion, has proven to be a big record seller. Telemundo's stations currently air four hours of network soap operas a day, and most stations carry additional time. As an example, New York's channel 41 broadcasts seven hours of soap operas daily.

**THE SPANISH RADIO** Advisory Council has determined, almost two years after the idea was first introduced, the criteria and methodology for an independent rating system for Spanish-broadcasting radio stations in the U.S. The determinations of the council are based on

the recommendations made by Information & Analysis, the same firm that conducted a pilot study in Chicago at the beginning of this year.

According to the proposal, the objectives are "to provide semiannual audience surveys among Hispanics in the largest Hispanic markets using an accurate and reliable survey research method which incorporates the highest professional standards" and "to produce comprehensive and easy-to-use reports in a timely fashion."

The new syndicated Spanish radio audience measurement service will consist of a combination of random-digit dialings in high-density Hispanic areas within the areas of dominant influence and calls to Hispanic surnames in the remainder of the ADIs. The combination will be proportional to the concentration of the Hispanic population in the markets to be surveyed. It also involves carrying biannual telephone surveys of 1,600-2,400 households in each of the top 15 U.S. Latin markets in order to determine levels of audience acceptable to all parties involved in Spanish radio advertising.

The council consists of representatives from advertising agencies, radio reps, and network owners. Among the people present at its recent meeting were **Abbott Wool**, chairman, Cadwell Davis Partners; **Mariana Reges**, Bristol Meyers; **Betty Ann Morse**, DM&BB; **John Taylor**, Procter & Gamble; **Gary Schneider**, Young and Rubicam; **Irene Dunne**, J. Walter Thomp-

### Telemundo & Globo Group strike advertising deal

son; **Eduardo Caballero**, Caballero Spanish Media; **Gerry Boehme** and **Janet Therriem**, Katz Radio; **Davis Lykes**, Tichenor Radio Network; **Tina Williamson**, G.S.D.M.; **Tom Hervey**, Lotus; and **Ilia Leon**, Conill Advertising. The proposal was presented by **Harvey Morrow**, Information & Analysis vice president. The meeting was hosted by **Johanna Ghiggeri** in the offices of WJIT, Infinity Broadcasting.

**BMG Records**, formerly RCA, has begun to experiment with the 12-inch maxisingle and cassette-single formats. So far, according to BMG's a&r director **Miguel Estivil**, the first run of 3,000 maxisingles of the tune "Debo Hacerlo" by **Juan Gabriel** is sold out. Besides Gabriel's record, five other artists—**Bonny Cepeda**, **Rocio Durcal**, **Emmanuel**, **José José**, and **Los Hermanos Mier**—have releases on cassette singles, which sell to the public at \$1.99.

**SPEAKING OF Gabriel**, he gave his audience a full dosage vitality and energy on the night of Dec. 5 in Miami. The Mexican phenomenon sang 20 tunes to an enthusiastic crowd that packed the Jackie Gleason Theater of the Performing Arts. Backed by a mariachi band, Gabriel was in top form, interpreting many of his compositions with a *bolero-ranchero* flavor. The concert, which lasted 2½ hours, was co-sponsored by local radio station WQBA-FM "Super Q" and produced by **Arie Kadouri**.



TH-Rodven released last December 4th to the United States and Puerto Rico markets, the new **EDDIE SANTIAGO** album TH-2497 "Eddie Santiago Sigo Atrevido." It contains his new smash hit "LLUVIA", plus other such as, "Insaciable", "Vida de Amantes", and "Todo Comenzo." It is a TH-Rodven U.S.A. production.



"El Embajador" (The Ambassador) the popular Venezuelan Salsero, conquered one more time his fans with this new LP **Oscar D'Leon**... "La Salsa Soy Yo", TH-2490, including themes like "Los Tamalitos de Olga", "Ardiente Deseo", "Nostalgia", "Yo la Perdi", among others. It is a TH-Rodven U.S.A. production.

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TOP CLASSICAL ALBUMS™

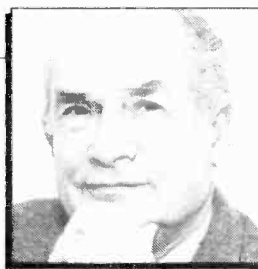
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
Compiled from a national sample of retail store sales reports.				
1	2	4	★ ★ NO. 1 ★ ★ HOROWITZ PLAYS MOZART DG 423-287 (CD)	1 week at No. One VLADIMIR HOROWITZ
2	1	16	BEETHOVEN: PIANO CONCERTO NO. 5 CBS M-42330 (CD)	MURRAY PERAHIA
3	3	60	HOROWITZ IN MOSCOW DG 419-499 (CD)	VLADIMIR HOROWITZ
4	4	6	BEETHOVEN: SYMPHONY NO. 9 ANGEL DS-49221 (CD)	LONDON CLASSICAL PLAYERS (NORRINGTON)
5	14	4	GLASS: AKHNATEN CBS M3-42457 (CD)	STUTTGART STATE OPERA (DAVIES)
6	7	22	WHITE MAN SLEEPS NONESUCH 79163 (CD)	THE KRONOS QUARTET
7	10	92	PLEASURES OF THEIR COMPANY ANGEL DS-37351 (CD)	KATHLEEN BATTLE, CHRISTOPHER PARKENING
8	8	40	CARNAVAL CBS IM 42137 (CD)	WYNTON MARSALIS
9	9	8	BACH: CHACONNE/PARTITA/CELLO SUITE MCA MCAD-42068 (CD)	ANDRES SEGOVIA
10	11	10	BRAHMS: PIANO QUARTET NO. 1 CBS M-42361 (CD)	MURRAY PERAHIA, AMADEUS QUARTET
11	5	18	BEETHOVEN: SYMPHONIES 4 & 5 L'OISEAU LYRE 417-615 (CD)	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
12	6	30	POPS IN LOVE PHILIPS 416-361 (CD)	BOSTON POPS (WILLIAMS)
13	NEW		VERDI: REQUIEM ANGEL D2S-49390 (CD)	STUDER, ZAJIC, PAVAROTTI (MUTI)
14	15	8	RODRIGO/PONCE/TORROBA MCA MCAD-42067 (CD)	ANDRES SEGOVIA
15	13	26	GROFE: GRAND CANYON SUITE TELARC 80086 (CD)	CINCINNATI POPS (KUNZEL)
16	NEW		HANDEL: MESSIAH ANGEL D2S-49027 (CD)	TORONTO SYMPHONY (DAVIS)
17	12	28	ADAMS: THE CHAIRMAN DANCES NONESUCH 79144 (CD)	SAN FRANCISCO SYMPHONY (DE WAART)
18	22	22	BUTTERWORTH/PARRY/BRIDGE NIMBUS NI-5068 (CD)	ENGLISH STRING ORCHESTRA (BOUGHTON)
19	19	6	WAGNER: LOHENGRIN LONDON 421-053 (CD)	DOMINGO, NORMAN (SOLTI)
20	20	8	BEETHOVEN: SYMPHONY NO. 9 LONDON 417-800 (CD)	CHICAGO SYMPHONY ORCHESTRA (SOLTI)
21	21	32	HOLST: THE PLANETS LONDON 417-553 (CD)	MONTREAL SYMPHONY (DUTOIT)
22	16	14	WORLD'S GREATEST OVERTURES PRO ARTE CDD-813 (CD)	VARIOUS ARTISTS
23	24	12	BEETHOVEN: SYMPHONIES 2 & 8 ANGEL DS-47698 (CD)	LONDON CLASSICAL PLAYERS (NORRINGTON)
24	23	70	HOROWITZ: THE STUDIO RECORDINGS DG 419-217 (CD)	VLADIMIR HOROWITZ
25	25	72	KATHLEEN BATTLE SINGS MOZART ANGEL DS-38297 (CD)	KATHLEEN BATTLE

TOP CROSSOVER ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	18	★ ★ NO. 1 ★ ★ KIRI SINGS GERSHWIN ANGEL DS-47454 (CD)	16 weeks at No. One KIRI TE KANAWA
2	2	12	MY FAIR LADY LONDON 421-200 (CD)	KIRI TE KANAWA, JEREMY IRONS
3	3	10	CAROUSEL MCA 6209 (CD)	BARBARA COOK, SAMUEL RAMEY
4	4	6	VOLARE LONDON 421-052 (CD)	LUCIANO PAVAROTTI (MANCINI)
5	8	6	BY REQUEST... THE BEST OF JOHN WILLIAMS PHILIPS 420-178 (CD)	BOSTON POPS (WILLIAMS)
6	7	4	GERSHWIN: OF THEE I SING/LET 'EM EAT CAKE CBS S2M-42522 (CD)	ORCHESTRA OF ST. LUKE'S (THOMAS)
7	5	12	BACH ON ABBEY ROAD PRO ARTE CDD 346 (CD)	JOHN BAYLESS
8	9	8	STRIKE UP THE BAND RCA 6490-RC (CD)	CANADIAN BRASS
9	6	14	STAR TRACKS II TELARC 80146 (CD)	CINCINNATI POPS (KUNZEL)
10	NEW		CHRISTMASTIDE PHILIPS 420-180 (CD)	JESSYE NORMAN
11	11	38	TRADITION ANGEL DS-47904 (CD)	ITZHAK PERLMAN
12	10	16	GERSHWIN: OVERTURES ANGEL DS-47977 (CD)	NEW PRINCESS THEATER ORCHESTRA (MCGLINN)
13	12	30	BASIN STREET CBS FM-42367 (CD)	CANADIAN BRASS
14	NEW		POP GOES THE BEATLES PRO ARTE CDD-350 (CD)	ROCHESTER POPS (WAYLAND)
15	13	40	BOLLING: SUITE FOR FLUTE & JAZZ NO. 2 CBS FM-42018 (CD)	JEAN-PIERRE RAMPAL, CLAUDE BOLLING

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Classical  
KEEPING  
SCORE



by Is Horowitz

LONDON RECORDS has completed its first series of recording sessions with **Herbert Blomstedt** and the San Francisco Symphony under terms of their new contract. In the can are a Hindemith album programing "Mathis der Maler," the Symphonic Metamorphosis on Themes of Weber, and the "Trauermusik" for viola and strings as well as the first in a cycle of Nielsen symphonies, the "Inextinguishable" (No. 4). Five albums are called for over the two-year term of the pact.

The San Francisco sessions were produced by London's **Andrew Cornall** and engineered by **James Lock**, who extended the stage of Davies Symphony Hall (the orchestra's home venue) by 21 feet to position the orchestra in a more resonant area. Acoustics were further enhanced, it's said, by spreading plastic sheeting over many of the remaining seats.

The deal with San Francisco is part of London's commitment to maintain and strengthen its recording presence in the U.S., says label vice president **Lynne Hoffman-Engel**. She points to other orchestral and ensemble projects in the works.

London has just signed **Christoph von Dohnanyi** to an exclusive five-year pact, which, of course, will feature his work with the Cleveland Orchestra as well as with the Vienna Philharmonic. His first domestic recordings under the new deal will be the Mahler First and Fifth Symphonies.

**Vladimir Ashkenazy** will continue to conduct the Cleveland for London, says Hoffman-Engel, and among upcoming projects are the Tchaikovsky and Wieniawski (No. 1) violin concertos with **Joshua Bell** as soloist. Bell's first recordings for London, a pairing

of the Mendelssohn and Bruch concertos and a virtuoso solo album, are due out in March.

**Christopher Hogwood**, in addition to recording he will do in the U.S. with the Handel & Haydn Society, will also go before the London microphones with the St. Paul Chamber Orchestra next year when he takes over as music director of the ensemble. Hoffman-Engel says contemporary works are among the projects planned (period instruments, no doubt). And then, of course, there is the continuing program of Bach cantatas directed by **Joshua Rifkin** as well as his recorded attention to other works from the baroque era.

**PASSING NOTES:** The Seattle Symphony Orchestra under conductor **Gerard Schwarz** makes its first tour outside its own state next month with five concerts in California. Attention won via the orchestra's recent Delos recordings is said to have stimulated the junket. Upcoming recordings sessions by Schwarz and the Seattle include a "Petrouchka" in January and a Howard Hanson album in the spring, including his Second

Blomstedt & S.F. Symphony fulfill 1st part of label pact

Symphony. More American music is in the planning stages, says Delos' **Nancy Perloff**, with Walter Piston among the composers under discussion.

The musical tribute to **Sir Georg Solti** on the occasion of his 75th birthday, taped recently in Chicago, will air on PBS Dec. 28. On radio, for direct broadcast or simulcast, the program will be fed by WFMT's satellite service... **Christine Reed**, former vice president of a&r for CBS Masterworks, is one of the founders of Panagea Records, a multi-idiom crossover label. She serves as president... Nashville-based Gasparo Records has issued its first group of eight cassettes duplicated in real time from digital masters. Among the titles is a set of chamber works by **Samuel Adler**, Eastman School of Music professor and conductor.



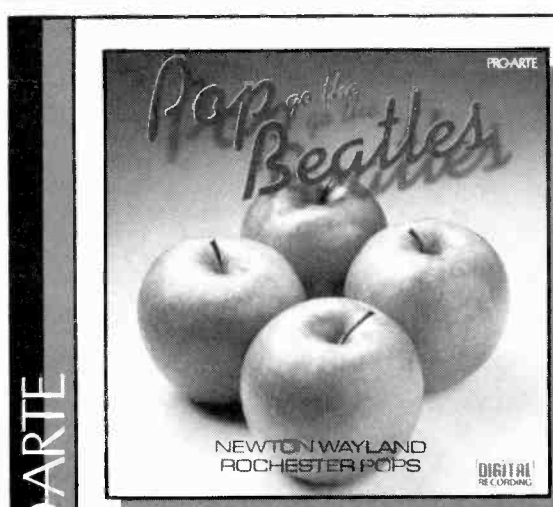
**A Cycle Is Launched.** The Tokyo String Quartet records a pair of Schubert quartets as its first album under a new contract with RCA Victor Red Seal. The entire cycle of Schubert quartets is planned.

ISPAA To Meet On Concerting Issues

NEW YORK The decline of the cultural impresario and related problems affecting the faltering recital business will be the subject of a series of seminars at the annual conference of the International Society of Performing Arts Administrators to be held at the Omni Park Hotel here Dec. 12-16.

Higher artist fees, fixed venue size, and the influence exerted by funding agencies over artistic decisions will be tackled by a cross-section of concert business executives.

Special awards will be given to pianist **Andre Watts** and Peter Schickele (P.D.Q. Bach).



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## IFPI Commends Malaysian Gov't For Copyright Act '87

BY CHRISTIE LEO

KUALA LUMPUR, Malaysia International trade group IFPI has welcomed the passing of Malaysia's new Copyright Act 1987 and is predicting strong growth of the Far East's prerecorded music market.

Said regional director Nic Garnett: "We have finally arrived at the turning point in a struggle that has hindered the development of the legitimate music and video industries here. With most Far Eastern countries having subscribed to copyright infringement, we expect a boom in the coming months."

Speaking at a one-day IFPI meeting here attended by Asia-Pacific representatives and federation president Nesuhi Ertegun, Garnett praised the concerted efforts made by the Malaysian trade and industry ministry to help resolve a problem that has cost the entertainment industry tens of millions of dollars annually through piracy.

Kok Wee Kiat, deputy trade and industry minister, also at the meeting, said all necessary infrastructures to implement the new law, officially in effect from Dec. 1, are now in place. A division of his ministry is responsible for enforcing the legislation; in the past, the police handled such matters.

Controllers of copyright will soon be appointed to administer and enforce all matters relating to copyright, as prescribed in Section 5 of the act. Penalties are severe, and, for repeated offenses, said Kok Wee Kiat, "the sky's the limit."

The Malaysian government is taking a serious view of the incidences of music and video piracy, and the promulgation of the new act, which replaces the Copyright Act of 1969, is a manifestation of its commit-

ment not only to recognize the entrenched rights of authors and their assignees but also to keep abreast of the march of technological developments both at home and abroad.

However, an adequate copyright law is not the only mechanism needed to provide protection for sound recordings and other works, the minister added. He feels that modern reproduction techniques could lead to rampant copying of protected works. As a result, he said, there is a need for authors to cooperate not only among themselves but also with the government agencies involved to produce collective solutions for problems.

## Lowest-Priced CDs Ever Hit U.K. Market New Series Expected To Move Disk, Hardware Sales

BY NICK ROBERTSHAW

LONDON A new compact disk series has been launched here, retailing at about \$7.20. The price, nearly \$4 lower than top-line U.K. vinyl albums, is believed to be the lowest ever for a CD range.

The outcome of a joint venture between indie label Conifer Records and wholesaler/rackjobber Audio Merchandisers, "The Compact Selection" comprises 50 classical, jazz, and easy listening titles initially available only through branches of the Boots chain, one of Britain's biggest High Street retailers.

Audio Merchandisers director

Clive Swan, who was instrumental in launching CDs in the U.K. while at PolyGram, says the format now needs to broaden its customer base by offering better value for the money. "Players are available for under \$350," he says, "yet the vast majority of CD titles still costs around \$20. This presented us with an enormous opportunity for the launch of a high-quality range."

On the basis of early sales figures, Swan predicts overall volumes will reach 250,000 early in the new year, with perennial classical favorite Vivaldi's "The Four Seasons," the leading seller. Promotion has been confined to a radio and poster campaign for Boots'

Sound Shop audio departments.

Some 235 Boots stores nationwide are carrying the CD series, which is packaged in conventional jewel boxes, and Swan says multiple impulse purchases have been common. By racking CD software close to CD players he also hopes to boost hardware business. Since a high proportion of Boots' customers are women, an additional effect of the launch may be to stimulate female interest in CD. To date, the main purchasers of CDs have been male.

Massive initial orders from the Boots chain have been essential to the economics of the project, but early next year, "Compact Selection" titles are planned to roll out into other nontraditional chains, including supermarkets, where they will be displayed close to checkouts for maximum impact. Slow-moving titles may be deleted, but others will be added.

Most of the initial titles are drawn from existing Conifer repertoire, though there are some original compilations. No pop or rock releases are planned. Non-classical artists featured include Fred Astaire, Duke Ellington, and Maurice Chevalier. "The repertoire is by no means front line," Swan concedes, "but it is acceptable."

During 1987, budget and midprice CD lines have become increasingly commonplace, and the latest move seems certain to increase the strong downward pressure on prices. Since the Boots launch, the powerful Woolworth chain has indicated that it, too, will follow the \$7.20 route, and others may do the same in a pattern reminiscent of the development of the low-price sell-through video market here.

## Test Case For EEC Free-Flow-Of-Goods Doctrine BPI Brings Suit Against Dutch Exporters

LONDON The U.K. music industry has taken legal action to prevent the import of back-catalog product from European countries where copyright protection has expired. The action is seen as a test case of the application of the European Economic Community doctrine concerning the free flow of goods.

Specifically at issue are Elvis Presley recordings manufactured in the Netherlands. A writ has been served on MCR Productions U.K. and other companies and individuals, among them Wilhelm Mittrich, director or proprietor of some of the firms involved. The action is being brought jointly by IFPI and the British Phonographic Industry in the name of BMG Music and BMG Records U.K.

The BPI says that the defen-

dants have been manufacturing product dating from the late '50s and early '60s and have used the short period of copyright protection that applies in some European states to justify its subsequent re-export to other EEC territories.

### 'Companies usually withdraw offending product'

Legal advice sought by the BPI suggests that the free-flow-of-goods doctrine does not apply in these circumstances, it adds, and a U.K. court declaration to this effect is being sought.

"Should the exporters' contentions be true," the BPI continues,

"it will have far-reaching implications for the record industry. It will be possible to manufacture records in the EEC country carrying the shortest period of copyright protection and circulate them throughout the Community. In the next few years, a wide range of valuable repertoire from the '60s would become available in this way."

BPI legal adviser Patrick Isherwood says, "We have been lucky in the U.K. in that retailers and importers have withdrawn offending product when requested to do so. However, this can only be a short-term solution since if our contention on the law is wrong, a very profitable area of business could open up for third parties with no commitment to the record industry."

# Record Industry Resists Piracy In Zimbabwe

BY GLENN A. BAKER

HARARE, Zimbabwe At least once a night, between the hot hits on the Radio 3 channel of the Zimbabwe Broadcasting Commission, booms the message: "Home taping is killing music." The warning is not the consequence of lobbying on the part of the nation's small but active record industry. It is a politically unconnected gesture by the station staff.

Not that home taping has much of a foothold in this landlocked nation. With blank cassettes of even the most dubious quality in such scarce supply that they retail for about Z\$14 (approximately \$9), about the same cost as an album or prerecorded tape, and with truly horrendous price tags on basic sound equipment (at least five times the sale prices set in most Western nations), there is little incentive to blithely infringe on copyrights.

Of course, the lack of cassettes and duplication hardware, due to strict government importation bans on essential raw materials and electronic equipment to preserve essential foreign exchange stores, discourages pi-

racy as well as home taping.

"It's such a negligible problem that most of us here have never even seen a pirated tape," says Bill Annadale, general manager of Music Plus (PVT) Ltd., the largest record store chain in the nation, with 15 Spinalong record bars and 63 supermarket/department store racks, and a turnover of Z\$43.5 million in local currency.

Annadale estimates the annual retail worth of the Zimbabwe record industry to be Z\$10 million. As an interesting contrast, Australia, with just double the population, does at least 25 times more business. However, its population also earns in a week what most Zimbabweans earn in a month, and record prices are basically equal.

The Zimbabwe market is dominated by two principal companies. Zimbabwe Music Corp. represents CBS and PolyGram and, through its subsidiary, RPM (linked to South Africa's Gallo Records), Virgin, A&M, and Magnet. The more domestically oriented Gramma Records represents EMI, WEA, Jive, and others. Gramma operates a pressing/cassette plant in Harare, while ZMC's factory is in the secondary city of

Bulawayaya.

Vinyl still outsells tape, although this is changing with teen-oriented rock top sellers. CDs are seen only in the pages of foreign magazines. With an exchange rate currently running at about Z\$1.70 to the U.S. dollar, or roughly the same as the U.S. dollar to the pound sterling, albums here cost Z\$14, cassettes about Z\$14.94, double LPs Z\$18.96-Z\$24.18, and singles Z\$2.75. Sales tax is 20%.

As there is no trade magazine, Billboard is heavily relied upon for vital information. There are some quality consumer music magazines, notably Beat International, while music news is carried in virtually every newspaper and general magazine.

Indigenous music runs nose-to-nose with international repertoire. It is not uncommon for a popular local single to move 70,000-80,000 copies. Although the biggest-selling LP in Zimbabwean history is "The Very Best Of Don Williams" (40,000), major homegrown heroes can achieve the 20,000 level. By contrast, Michael Jackson's "Thriller"

has sold about 8,000; Dire Straits' "Brothers In Arms," 5,000; and "Business As Usual" from Men At Work, some 2,000 copies.

The mainstream music of Zimbabwe is reggae. At the stroke of midnight on Independence Day eve in April 1980, Bob Marley & the Wailers played to more than 40,000 fervent fans in Rufaro Stadium. Today, his image and those of the late Peter Tosh and other Jamaican stars decorate T-shirts, posters, and shops. When Radio 3 recently polled its listeners to determine the most popular form of music, reggae won hands down.

National heroes the Bhundu Boys were recently selected by Madonna to open her Wembley Stadium concerts in London after she had heard their "Ju Ju Jive" album (WEA U.K.). They are but the tip of a vibrant domestic talent roster split between the two major record companies. Gramma has the Bhundu Boys and the adored Thomas Mafumfo, while ZMC records has Oliver Mtukudzi, the Sungura Boys, Marxist Brothers, and John Chibadura.

The smaller Teal Record Co. also

records such domestic favorites such as Jonah Moyo & the Devera Ngwenwa Jazz Band. All purvey an infectiously vibrant, highly melodic blend of reggae and traditional African music, which has the potential to secure a sizable international market, given sufficient exploitation.

Says Spinalong's Bill Annadale: "This industry began in the late '60s as a few agencies importing records into what was then white-run Rhodesia. As a manufacturing industry it is less than 20 years old and is still developing. We can't cater to every taste but we try to cover as wide a spectrum as possible—rock, jazz, classical, country, reggae, bits of everything."

"Hit compilations are extremely popular. Our real problem is that demand exceeds supply. For instance, a recent shortage of printing plates means many albums have been held back or released with covers to be supplied later."

"But the real music purist in this country will have a record in a brown paper bag if that's the only way."



## Peter, Paul, And Springsteen On Top German Awards Announced

HAMBURG Albums from Bruce Springsteen, Paul Simon, and Peter Gabriel were among 10 productions honored in the annual German Record Awards here. The winners were announced by former federal president Walter Scheel.

Patrons of the 1987 awards are the German Phono Academy and the German High Fidelity Institute, or DHFI. The winners are decided by a 95-member review jury.

The full list of winners is as follows: Paul Simon "Graceland" (WEA), Bruce Springsteen "Live" (CBS), Peter Gabriel "So" (Virgin), Werner Pirchner "EU" (ECM), and Gil Evans "Live At Sweet Basil Vols. 1 & 2" (Electric Bird).

Classical winners were CBS's "The Glenn Gould Legacy Vols. 1-4", Deutsche Grammophon's "Complete Beethoven String Quartets" with the Melos Quartet, Wergo's

"Henze String Quartets 1-5" with the Arditti String Quartet, CPO's "Siegfried Karg-Elert Organ Works" played by Wolfgang Stockmeier, and Lully's "Atys" by Les Arts Florissants and others on Harmonia Mundi.

A further series of Golden Metal awards is made each year for outstanding contributions to the music business. Those honored were trombonist Albert Mangelsdorff, violinist Gidon Kremer, and development engineer Horst Redlich.

Redlich's citation credits him with a series of important achievements in the field of analog and digital recording and playback, including the introduction of the first stereo LPs in Europe in 1955, the invention of the tracing simulator, the development of the TED Screen, and of direct mastering technology for analog and later digital signals.

## West German Bootleggers Receive Stiffer Sentences

HAMBURG Punishments for convicted bootleggers here are getting tougher. A West German district court has just handed down a sentence of 22 months imprisonment on a Wuppertal man said to have been involved for many years in bootleg manufacture and distribution.

Many months of investigation in Germany and other countries preceded the court decision, involving close cooperation between the Wuppertal public prosecutor and the German branch of IFPI. Printers, studios, and a pressing plant were searched, proving that hun-

dreds of thousands of illegal sound carriers had been made and distributed both nationally and internationally over a period of several years.

IFPI estimates the value of illicit records and tapes in West Germany at around \$36 million annually. Says general manager Norbert Thurow: "Forgery and illegal reproduction and distribution of prerecorded sound carriers are a form of white collar crime that causes considerable damage. We hope this court decision will have a positive influence on future proceedings."

## New MD At PolyGram Australia Pushes Domestic A&R

SYDNEY PolyGram Australia will embark on a major push to strengthen its domestic repertoire, following the appointment of 34-year-old Michael Smelley as managing director.

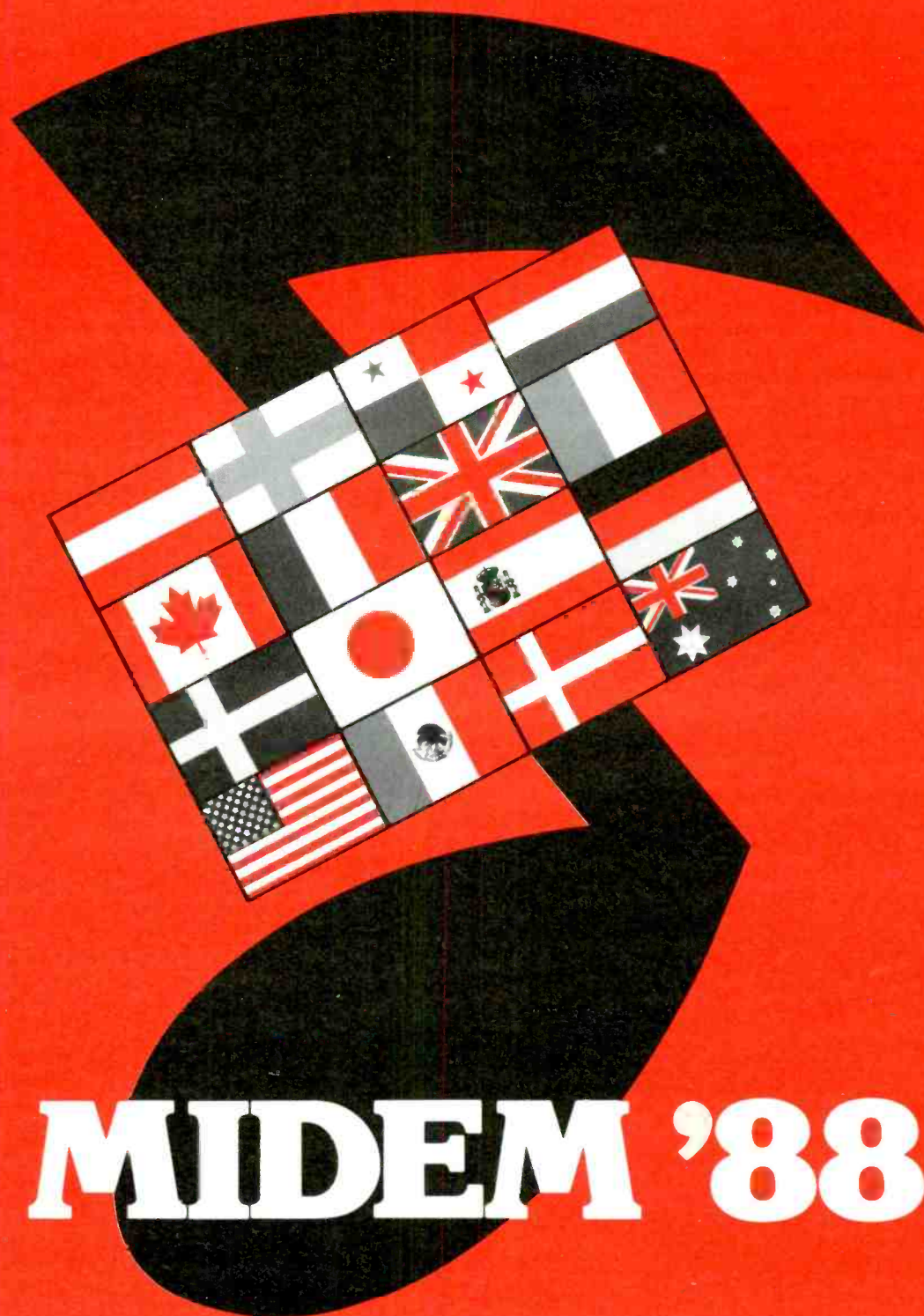
The youngest head of a major label here, Smelley takes up the post barely six years after joining Chappell Music as financial controller. Most recently he was financial controller for PolyGram's worldwide music division based in London.

He says improvement of Poly-

Gram Australia's patchy performance in the development of high-profile domestic acts will be an immediate priority. "The company has clearly underperformed in that area in the past," he notes, adding: "I would also like us to become stronger in music publishing, because that is my background."

An aggressively "free-market" man, Smelley made his position plain at a government-staged seminar shortly after returning to Australia, where he strongly opposed any form of government interference in the record industry. "I would like the sales tax on records abolished," he says, "but I certainly don't want the government to be even on the fringe of the creative or marketing areas."

Smelley pays tribute to his predecessor Bruce MacKenzie, now PolyGram's London-based senior vice president of regional operations. "It's quite a challenge to fill his shoes," he says, "because he left quite a stamp on this company. He turned it around from almost total disaster to healthy profitability. Now it's my turn to continue that growth pattern."



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# Silent Cinram Turns A Profit, Enters CD Market

BY KIRK LaPOINTE

OTTAWA If comedian Rodney Dangerfield were a manufacturer, he'd probably manifest himself in the form of manufacturer Cinram Ltd.

If Cinram gets no respect, it may be because it keeps one of the lower profiles in the Canadian recording industry. No self-proclaimed phenomenal successes, no first-in-the-world claims.

Just profits. Year in and year out, Cinram has turned a profit, something that's not easy for a Canadian manufacturer with such a small market and so much competition. It became the third Canadian manufacturer to enter the compact disk business this year, and, by all indications, it looks as if it will be the first to generate profits on the CD side.

Recently issued financial figures show a \$2.3 million profit at

Cinram operations on \$19.8 million in revenue in the nine months ended Sept. 30. Although earlier reports have implied that Cinram has been absorbing heavy losses of more than \$1 million for its CD manufacturing, chief financial officer Lewis Ritchie says the \$1.3 million figure involves start-up costs and development. Because Cinram is profitable, the company can write down these costs now and keep chugging along profit-

ably. "We've never shown a loss as a company," says Ritchie. "And the business knows we are competitive worldwide."

Indeed, in recent weeks, major business has shifted to Cinram for CDs. The most public client is MCA Records Canada, which was able to chop 20% from its suggested retail price after linking with Cinram. While other clients haven't yet followed suit, Ritchie says he expects they'll be able to reduce prices after the holiday season, when existing inventories from other suppliers at higher prices are used up.

This year, Ritchie estimates the Canadian market for CDs will be between 8 million and 9 million units, roughly double the amount of last year. Cinram also estimates yet another doubling next year and expects that price reductions will stimulate demand.

What makes Cinram so competitive is its integration with its record and tape manufacturing operations. The CD configuration shares many costs with existing operations at the massive suburban Toronto plant, bringing down the fixed overhead.

Cinram is the only Canadian firm to make its own CD jewel box and to do its own in-house mastering. What's more, it applied its expertise to make its own automation equipment, rather than buy

plant machinery when it entered the CD field.

Unlike other plants that rely heavily on foreign business, Ritchie says that 95% of its product is made for Canadian firms. More and more, Canadian companies are winding down their long-term contracts with foreign suppliers and gaining control over designating titles to different manufacturers.

But Cinram hasn't stopped at CD, either. It recently acquired a

**'This biz knows we are competitive worldwide'**

10% share in ElectroSound in the U.S. and may increase that stake to 20% (Billboard, Dec. 12). It is also looking aggressively at other manufacturing and related acquisitions. A public stock issue in 1986 was deemed the most successful issue in Canadian stock last year, going from \$9.25 a share to a three-way split and a \$9.75 high. The recent crash on the market took its toll with the stock, which analysts believe is underpriced at approximately \$4.50 on the Toronto and Montreal exchanges.

What hurts, too, says Ritchie, is that Cinram just doesn't get the respect it deserves.

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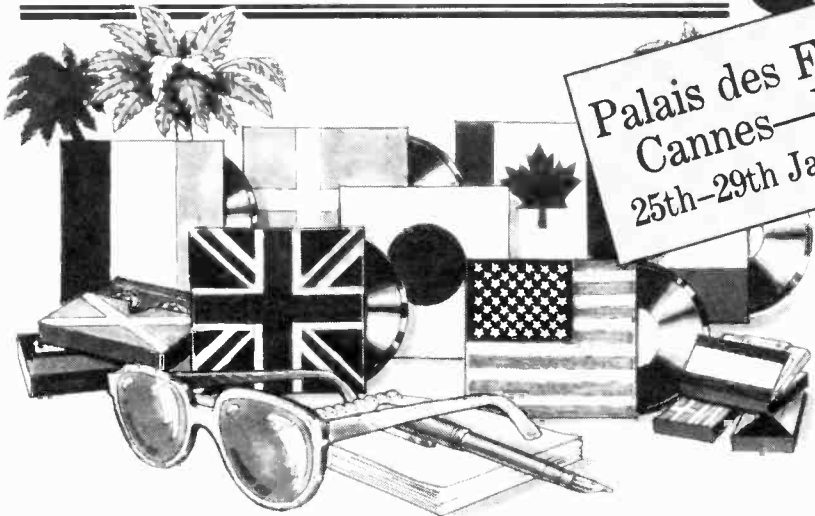
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# Industry Stocks Feel Effects Of Crash

BY MARK MEHLER

**NEW YORK** If the entertainment industry is resistant to a gloomy economic outlook, you wouldn't know it from the stock market. Music and video stocks are taking the same beating as securities in every other business sector.

Seven weeks after Black Monday, the Dow Jones industrial average at midweek was still mired near its mid-1700 lows, and institutional and private investors are concerned that a slowing economy, a falling dollar, and fears of resulting inflation will cause the market to test new lows in the next few weeks. Money managers, who are reluctant to dump all their clients' stock as the market approaches its bottom, have nevertheless pruned many small-capitalization stocks from their portfolios. This has affected some entertainment "pure plays"—retail, rackjobber, home video, and radio stocks—which tend to be overlooked, lower-capitalized issues.

"Imagine yourself [as] a pension fund manager," argues Keith Benjamin, an analyst with Silberberg, Rosenthal & Co. in New York, who tracks these smaller entertainment stocks. "At the end of the year, you don't want any stock in your portfo-

lio that you have to explain. You don't have to explain why IBM is down 50 or 60 points, but you'll have a difficult job telling an angry client why he's got some little music company that's lost most of its market value. For this reason, you've seen institutions shifting out of these stocks in their so-called flight to quality."

Nancy Peretsman, an investment banker at Salomon Bros., says the steep declines in over-the-counter entertainment issues have generally not been tied to poor fundamentals. "What we see in the mergers and acquisitions area is that values are considerably higher than what large investors will pay for a stock," she says.

Trans World Music and Musicland, two retailers that have reported strong sales and earnings of late, are among those experiencing institutional defections, says Benjamin. In the case of Trans World, the sell-off began before the big market meltdown, when chairman Robert Higgins registered to sell 500,000 shares of his own stock in a secondary offering. Institutional holders took it as a sign the shares were overvalued, and the stock fell from its high of \$30.75 to about \$24 in mid-October. Trans World stock slid

as low as \$12.75 in the aftermath of the Oct. 19 crash before bouncing back slightly to \$15.25 at the Dec. 7 close. Higgins, meanwhile, withdrew his offering in November. Musicland is currently selling at about 10 times 1987 earnings at \$17.50, a roughly 25% discount to the overall market. Institutional selling is cited as a factor in the stock's 50% decline since fall.

In addition to the lack of annuity and pension fund enthusiasm, the lower-priced entertainment stocks have been hit by end-of-the-year tax selling, as individual investors look to take routine losses in the \$2,000-\$5,000 range.

"Again, it's the smaller-capitalization stocks that get sold in a bear market at year end," says Benjamin. "Tax selling has been going on for several weeks and will continue through Dec. 31."

Parker Barnum, an analyst at Wood, Gundy in New York, says retail stocks as a group have been out of favor with institutions since the high-flying apparel chain The Gap crashed four months ago.

"It began with apparel," notes Barnum, "but as Wall Street looked at high-consumer-installment debt and no real income growth, a realization came that the buying couldn't continue indefinitely. All this may be irrelevant to the low-ticket music and video retailers, but for purposes of the institutions, they're lumped with Wal-Mart, Toys R Us, and the other underperforming retail stocks." The stocks of music/video rackjobbers may have also suffered from close links to mass merchandisers.

As of Dec. 2, Barnum concludes, his universe of music/video retail issues was trading at 12 times earnings, below the Standard & Poor's 500 price/earnings multiple of 12.7.

Lee Isgur of Paine Webber says that while a number of entertainment stocks look fairly cheap right now, they aren't cheap enough for buyers to start nibbling. "Christmas should be good, but not great," he explains, comparing the current Springsteen/Michael Jackson season to the Streisand "Broadway" album of the holiday season a few years ago. "I don't see any compelling reason not to wait until some new standard industry multiple is established next year before starting to accumulate entertainment stocks," Isgur says.

While he isn't buying music/video stocks, Isgur isn't contemplating selling either. "If you're an analyst who missed [converting to cash] last fall, you still look at the fundamen-

tals like a good balance sheet in non-cyclical industries. I still like home entertainment, but at this point, despite the fact that they've gotten slaughtered, there are simply cheaper stocks out there."

Isgur and others say the falling stock prices of diversified media companies like Warner Communications, CBS, and MCA are the result of a sagging equity market, rather than factors unique to the music or video industries.

"Home video suppliers who are backed by studios are in terrific shape," advises Nathan Snyder, president of VS&A Communication Partners, a leveraged-buyout fund for media properties. Noting that the studios' backing gives these companies a guaranteed source of product without borrowing money, he says, "Certainly, to the extent that a CBS/Fox or a Paramount has to supplement its product with third-party videos, there are cost problems, but this would not be a factor in the stock market."

Snyder adds, however, that the falloff in the stocks of independent home video suppliers like Vestron—which has had profitability problems and needs to borrow to finance third-party purchases—are at least partly a consequence of these fundamental business issues. Vestron, which recently reported a \$9.8 million third-quarter loss, traded Dec. 7 at \$3.88, down more than 50% from its 52-week high of \$8.

Meanwhile, the home entertainment industry is trying its best to shrug off Wall Street's panic. Handelman Co., for example, recently announced plans to acquire a California rack (Billboard, Dec. 12), while its stock trades at only about eight times forward earnings. "You can't run your business based on a daily stock fluctuation," seconds Peter Blei, the chief financial officer at Florida's Spec's Music chain. Spec's, despite an 81% hike in first quarter earnings, closed Dec. 7 at \$5, off about 30% since late September.

Should the market be foretelling a long-term recession, entertainment analysts have few clues as to how industry stocks will perform. In the 1974-75 and 1981-82 downturns, most of today's smaller-cap music stocks were not publicly traded, and the home video industry itself barely existed.

Analysts can only point to the fact that record sales soared 35% in the 1974-75 recession as evidence the industry will be a good place to put your money.

## Retailer Reports 86% Net Income Hike Great Year For Good Guys

**NEW YORK** The Good Guys Inc., a consumer electronics retailer, reported that net income for the year ended Sept. 30 totaled \$2.6 million, or 59 cents a share. This represents an 86% hike over fiscal 1986 net income of \$1.4 million, or 35 cents a share.

Fiscal 1987 sales were \$120.2 million, up 34% over \$89.5 million

in the prior year.

Net income for three months ended Sept. 30 was \$368,000, compared with \$70,000 in the 1986 three-month period. Sales in the quarter were \$30.4 million, compared with \$23.9 million in the prior year's period.

The company opened its 15th store Nov. 27, in Sacramento, Calif.

## Malrite Posts 3rd Quarter Net Income Losses

**NEW YORK** Malrite Communications Group Inc., reported a net loss of \$196,000, or 1 cent a share, for the third quarter ended Sept. 30. This compares with a \$29,000 profit in the 1986 quarter.

Revenues rose 7%, from \$27 million last year to \$29 million in the 1987 third quarter.

Malrite also reported a pre-tax gain of \$2.2 million in the 1987 three-month period, resulting from the sale of the company's AM and FM radio stations in Denver.

For the nine months, the net loss was \$4.9 million, or 35 cents a share, compared with a loss of \$2.9 million, or 22 cents a share, in the nine-month period of 1986.

## Losses reflect new investment costs

Revenues for the nine months were \$83.8 million, up 10% over the \$76.1 million in last year's comparable period.

Milton Maltz, chairman and chief executive officer of the group broadcaster, said the losses "continue to reflect the anticipated pressure of higher interest and development costs associated with our substantial investments in new stations." He added, however, that Malrite is beginning to see results, in such markets as Houston and Puerto Rico, where its investment has been the greatest.

Maltz said KKHT-FM in Houston is now one of the leading stations with 25- to 34-year-old women in the midday hours, while the re-engineered WSTE-TV in Puerto Rico has gone from a 4% to an 11% share of audience in 1987.

Malrite, based in Cleveland, operates 11 radio and six TV stations.

## Jukebox Sales Continue Slide, AMOA Reports

**NEW YORK** Sales of conventional vinyl-45 jukeboxes continue to decline as a percentage of total gross coin-operated machine revenues, according to the Amusement & Music Operators Assn. (AMOA) 1987 Status of the Industry Report.

The survey, which encompassed 73 AMOA member and nonmember companies, estimates jukeboxes will account for 10.2% of total machine sales this year, down from 10.9% in 1986 and 12.1% in 1985. The decline is sharpest among small companies (under \$250,000 in gross sales), which project jukeboxes to comprise 11.7% of 1987 sales, down from 13.9% in 1986. Medium-sized (\$250,000 to \$750,000) and large (over \$750,000) companies are witnessing jukebox sales falling about 10-12% as a percentage of total revenues.

## 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 11/30	Close 12/7	Change
<b>NEW YORK STOCK EXCHANGE</b>				
CBS Inc.	816	155 3/4	147 3/4	-8
Cannon Group	654.5	4 1/2	5 1/2	+1
Capital Cities Communications	373.4	31.3	30.8	-5
Coca-Cola	2846.7	37	37 3/4	+3/4
Walt Disney	2509.1	52 1/2	52	-3/4
Eastman Kodak	6809.1	45 1/2	45 1/2	+1/4
Gulf & Western	1061.7	67 1/2	66 1/2	-1
Handleman	191.3	18 1/2	18 1/2	-3/4
MCA Inc.	1711.8	32 1/2	32	-1/4
MGM/UA	109.9	5 1/2	5 1/2	+1/4
Musicland	31.2	17 1/2	17 1/2	.....
Orion Pictures Corp.	309	8 1/2	9 1/2	+1 1/2
Primerica	1209.9	25 1/2	22 1/2	-2 1/2
Sony Corp.	539.2	34 1/2	37 1/2	+2 1/2
TDK	16.1	65 1/2	68	+2 1/2
Vestron Inc.	99.5	3 1/2	3 1/2	.....
Warner Communications Inc.	1781.2	24 1/2	24 1/2	+1/4
Westinghouse	2035.7	43 1/2	44 1/2	+3/4

Company	Sale/ 1000's	Open 11/30	Close 12/7	Change
<b>AMERICAN STOCK EXCHANGE</b>				
Commtron	31.9	2 1/2	2 1/2	.....
Electrosound Group Inc.	39.2	7	6 1/2	-1/2
Lorimar/Telepictures	933.8	8 1/2	8 1/2	-1/4
New World Pictures	187.1	3 1/2	3 1/2	+3/4
Price Communications	121.8	8 1/2	8 1/2	+3/4
Prism Entertainment	12.4	3 1/2	3	-1/4
Turner Broadcasting System		23 1/2	23 1/2	.....
Unitel Video	2.6	8 1/2	8 1/2	-1/4
Wherehouse Entertainment	132.8	9 1/2	9 1/2	.....

Company	Sale/ 1000's	Open 11/30	Close 12/7	Change
<b>OVER THE COUNTER</b>				
Crazy Eddie		1 1/2	1 1/2	-1/4
Dick Clark Productions		4 1/2	4 1/2	.....
Infinity Broadcasting		14	13	-1
Josephson Inc.		10 1/2	10	-3/4
LIN Broadcasting		34 1/2	34 1/2	+3/4
Lieberman Enterprises		12 1/2	13	+3/4
Malrite Communications Group		5 1/2	5	-1/4
Recoton Corp.		3 1/2	3	-3/4
Reeves Communications		5	4 1/2	-1/2
Satellite Music Network, Inc.		2 1/2	2 1/2	-3/4
Scripps Howard Broadcasting		73 1/2	73 1/2	.....
Shorewood Packaging		9 1/2	9 1/2	.....
Sound Warehouse		9	9 1/2	+1/4
Specs Music		5	5	.....
Stars To Go Video		1 1/2	1 1/2	.....
Trans World Music		15 1/2	15 1/2	.....
Tri-Star Pictures		7 1/2	7 1/2	.....
Wall To Wall Sound And Video		2 1/2	2 1/2	-1/4
Westwood One		14 1/2	14 1/2	.....

Company	Sale/ 1000's	Open 11/30	Close 12/7	Change
<b>LONDON STOCK EXCHANGE (In Pence)</b>				
Chrysalis		123	116	-7
Pickwick		145	143	-2
Really Useful Group		438	445	+7
Thorn EMI		537	534	-3
Virgin		103	99	-4



# HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

**GEORGE MICHAEL** KEEPS THE "Faith" (Columbia) at No. 1 by a solid margin in both sales and airplay with continuing point gains, although he's shy of bullet criteria. Both **Whitesnake's** "Is This Love" (Geffen) and **Whitney Houston's** "So Emotional" (Arista) are follow-ups to No. 1 singles, and both are within striking distance of the top for next week. "Got My Mind Set On You" by **George Harrison** (Dark Horse) is also a strong contender.

**NINETEEN-YEAR-OLD U.K. SINGER Rick Astley** has the Hot Shot Debut at No. 71—an auspicious start for his chart career—with the No. 1 British hit "Never Gonna Give You Up" (RCA). Astley seems aged compared to the members of **PowerSource**, a Dallas-based children's singing group that enters the chart with "Dear Mr. Jesus" (PowerVision). The single, with a solo by 9-year-old **Sharon Batts**, is already No. 1 at K-98 Austin, Texas, and moves 15-12 at Y-100 Miami. Also entering the chart for the first time is actor **Patrick Swayze**, with "She's Like The Wind" (RCA) from "Dirty Dancing." And "Spotlight" by **Madonna** (Sire) has enough radio airplay points to be on the chart—it's on 62 reporting stations—but it's an album cut only and is thus ineligible.

**SEVERAL INDIES** ARE finding success on the Hot 100. "Honestly" by **Stryper** (Enigma) is bulleted at No. 44, with 21 top 10 reports—including three No. 1s—from the pop radio panel. Bulleted in the 50s are the **Cover Girls** with "Because Of You" (Fever), moving 22-17 at Power 95 New York and 5-1 at Power 96 Miami; and **M/A/R/R/S** with "Pump Up The Volume" (4th & B'way), jumping 21-12 at KMEL San Francisco and 27-20 at BJ-105 Orlando, Fla. "Push It" by **Salt-N-Pepa** (Next Plateau) is pushing its way to the top: It's already top 10 at 17 reporting stations, including No. 1 at I-94 Honolulu, where PD **Mike Schaefer** says, "There's not a record even close to it in requests or sales."

**QUICK CUTS:** The teens on the chart are so crowded this week that two records did not move up the chart at all despite point gains well beyond the criteria for a bullet. Thus, "Dude (Looks Like A Lady)" by **Aerosmith** (Geffen) stays at No. 14 and "Tell It To My Heart" by **Taylor Dayne** (Arista) remains at No. 15, both with bullets. The 40s are also very competitive this week, with "Just Like Heaven" by the **Cure** (Elektra) dropping 43-46 despite continuing radio point gains... "Could've Been" by **Tiffany** (MCA) is the 14th record to win the combined Power Pick/Sales & Airplay since this column was introduced; the 13th was her "I Think We're Alone Now," and like all the other combined winners, it went to No. 1 on the Hot 100. It looks good, then, for Tiffany to have two straight No. 1 hits; her new single, at No. 24 on the chart, is already No. 1 at Y-95 Dallas and jumps strongly at B-96 Chicago (15-9), Z-100 New York (19-10), and KZZP Phoenix (18-9).

FOR WEEK ENDING DECEMBER 19, 1987

Billboard

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## HOT 100 SINGLES ACTION

### RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 20 REPORTERS	SILVER ADDS 58 REPORTERS	BRONZE/ SECONDARY ADDS 159 REPORTERS	TOTAL ADDS 237 REPORTERS	TOTAL ON CHART
<b>WHAT HAVE I DONE...</b>					
PET SHOP BOYS EMI-MANHATTAN	5	19	55	79	175
<b>853-5937</b>					
SQUEEZE A&M	3	6	35	44	44
<b>RHYTHM OF LOVE</b>					
YES ATCO	2	2	35	39	39
<b>COULD'VE BEEN</b>					
TIFFANY MCA	2	8	28	38	210
<b>I NEED A MAN</b>					
EURYTHMICS RCA	1	3	32	36	36
<b>SHE'S LIKE THE WIND</b>					
PATRICK SWAYZE RCA	2	5	27	34	37
<b>EVERYWHERE</b>					
FLEETWOOD MAC WARNER BROS.	4	7	21	32	174
<b>I WANT TO BE YOUR MAN</b>					
ROGER REPRISE	4	3	24	31	161
<b>HUNGRY EYES</b>					
ERIC CARMEN RCA	0	7	17	24	175
<b>I FOUND SOMEONE</b>					
CHER GEFLEN	2	4	18	24	94

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

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## The Grammy Lifetime Achievement Awards Show

### NARAS Honors Stars On CBS Broadcast



**Lifetime Friends.** Dionne Warwick, left, co-host of the Lifetime Achievement Awards show, Dec. 9, relaxes after the program taping with honoree Benny Carter, center, and Al Schlesinger, president and chairman of NARAS.



**All The King's Men.** Lifetime Achievement Award winner B.B. King, second left, takes five with, from left, Jimmy Vaughan, Kim Wilson of the Fabulous Thunderbirds, and Carlos Santana.



**Ray's Day.** Cissy Houston congratulates Ray Charles after his presentation with the Grammy Lifetime Achievement Award.



**Cole Soul.** Natalie Cole sings "Ain't Nobody's Business" as a musical tribute to B.B. King, who received the Lifetime Achievement Award.



**Fast Laine.** Cleo Laine and Joe Cocker take a moment backstage at the Lifetime Achievement Awards ceremony. Laine sang "I've Got A Crush On You" to honor award recipients George and Ira Gershwin, and Cocker performed with Cissy Houston in tribute to honoree B.B. King.



**Sax Partners.** David Sanborn, left, presents saxophone legend Benny Carter with his Grammy Lifetime Achievement Award.



**Interest-Sting.** Sting rehearses "Someone To Watch Over Me" in tribute to Lifetime Achievement honorees George and Ira Gershwin.



**Joe, Nat, and Fats.** Joe Cocker, left, and Natalie Cole relax after the awards show with r&b legend and Lifetime Achievement Award winner Fats Domino.





## NEW COMPANIES

**Hit-n-Run Records**, formed by Larry & Alida Anderson. Company specializes in dance, r&b/funk, and rap. First releases are two 12-inch singles by Preclude To Passion. P.O. Box 1641, New Rochelle, N.Y. 10801; 914-632-2159.

**Dakota Records and Luvus Music**, formed by independent record producer John Burdick. Company will specialize in country/comedy recordings. Publishing company will produce and manage recording artists. P.O. Box 390, Panguitch, Utah 84759.

**Kidco Music**, a publisher and distributor of original children's audio-cassette projects, formed by Donovan and Madeleine Smith. First release "Daytime/Nighttime." 1327 Cabrillo Ave., Torrance, Calif. 90501; 213-371-6572.

**Michael Oberman Management Inc.**, an artist management firm, formed by Michael Oberman. Company's first signing is Gene Rýder & the Lifters (PolyGram). 3027 Rodman St. N.W., Washington, D.C. 20008; 202-244-1065.

**C. Lincoln & Associates**, coordinators of special events, formed by Connie Lincoln. Company will handle details for organizations and individuals. Suite 276, 27 Music Square E., Nashville, Tenn. 37203; 615-883-5706.

**Three-D Productions**, a music-production company, formed by David Williams. #136, 5315 Bakman St., N. Hollywood, Calif. 91601; 818-985-5147.

**SAC Records**, formed by Seymour Burke. First release is a 12-inch single by the reggae band Cutta & Determination. Company emphasis is on marketing music of the West Indies and Africa. P.O. Box 2706, Elizabeth, N.J. 07207; 201-755-0836.

**Sputnik Adventure Music Publishers**, formed by producer/songwriter Skylark. First release is Earth, Wind & Fire's "System Of Survival." 3212 Fillmore St., San Francisco, Calif. 94123; 415-567-7620.

**Tradewind Records**, formed by Rudy Kamp and Chisa Kawaguchi. First release is a dance single titled "Living In Paradise" by Kamp. #157, 110 W. Ocean Blvd., Long Beach, Calif. 90802; 213-491-0508.

**BEE Records**, formed by Barbara Mills. First release is by Rappin' Contest. 6520 Selma Ave., Hollywood, Calif. 90028; 213-461-3127.

**Bottco Productions**, a recording and production facility, formed by David Bott. First signing is new age instrumentalist David Patrick. First release is Patrick's album "Weightless." P.O. Box 272100, Columbus, Ohio 43227; 614-237-5228.

**RadioCom Inc.**, formed by veteran Pittsburgh radio/television personalities David Benard, George Eisen-

hauer, and Chuck Burtner. Company is a multitrack recording studio, record production company, and creative-broadcast production center specializing in jingles, original music, and radio/television campaigns. 205 Production Plaza, Sewickley, Pa. 15143; 412-741-2241.

**Viable Concept Productions**, formed by Warren and Brenda Lankford. Company produces musical shows, demos, and records for independent clients. Company also houses Viable Concept Publishing and VC Records. First release is "I've Never Done This Before" by Indigo. 4372 Colony E. Drive, Stone Mountain, Ga. 30083; 404-288-1505.

**Frankie's Wire Records**, formed by Frank Felicien. Company specializes in Third World music. 466 Lexington Ave., Brooklyn, N.Y. 11221; 718-453-4339.

## LIFELINES

### BIRTHS

Boy, Michael Edward, to **Joe and Lynn Thomas**, Nov. 12 in Chicago. He is president of River North Recorders.

Boy, Matthew Christopher, to **Dan and Clare Beck**, Nov. 15 in New York. He is vice president of product development, Epic/Portrait Records. She is managing editor, pop product, CBS Records.

Girl, Lauren Lee Schnabel, to **Scott and Mary Schnabel**, Nov. 18 in Moline, Calif. He is general manager of Co-op Records & Tapes chain in Illinois and Iowa.

Boy, Reid Thomas, to **Tom and Judy Hennick**, Nov. 26 in Minneapolis. He is an agent for the Good Music Agency.

### MARRIAGES

**Arthur Jaeger to Evelyn McNally**, Nov. 21 in Westchester County, N.Y. He is financial officer, Island Records Entertainment Group.

**Chris Andree to Deb Adjan**, Nov. 21 in Harrisburg, Pa. He is a morning air personality at WHP-FM "LITE 97.3." She is former program director with WHTM-TV.

**Christian Paul Schweiger to Elizabeth Anne Shaw**, Nov. 27 at Andrews Air Force Base, Camp Springs, Md. He is a&r director, Prince Street Production. She is a reggae producer.

**Stephen Stills to Pamela Anne Jordan**, Dec. 5 in Washington, D.C. He is a guitarist/songwriter.

### DEATHS

**Charles R. Byrnes**, 72, of heart and lung disorders, Nov. 25 in Crown Point, Ind. Byrnes was a reporter and associate editor for Billboard from 1949 to 1962. He later served briefly as public relations director of Mercury Records and for 10 years as executive director of the International Assn. of Auditorium Managers.

**Evelyn A Moering**, 71, of heart failure, Nov. 30 in Los Angeles. She was



**La Zomba.** Members of Atlantic act Levert sign an exclusive, worldwide publishing agreement with Willesden Music Inc., a member of the Zomba Group of Cos. Standing, from left, are John Kellogg, attorney for Levert; Rachelle Greenblatt, vice president of music publishing, Zomba Entertainment; Marc Gordon, band member; and Harry Coombs, manager for Levert. Seated, from left, are David Renzer, creative manager of U.S. publishing for Zomba Entertainment and band members Gerald and Sean Levert.

mother of Bob Moering, national director of marketing services for the Warner/Elektra/Atlantic Corp. She is survived by a brother, a son, a daughter-in-law, and two grandchildren. In lieu of flowers, family members request donations be made to the American Diabetes Assn., 3460 Wilshire Blvd., Los Angeles, Calif. 90010.

**Marvin Schwartz**, 63, of cancer, Dec. 3 in Los Angeles. Schwartz was associated with Capitol-Angel Records for 38 years, creating thousands of album covers. (See story, page 6.)

**Roger S. Littleford**, 76, of cancer, Dec. 5 in Naples, Fla. The former Bill-

board editor was also the grandson of the magazine's founder, William H. Donaldson. (See story, page 4.)

**Molly O'Day**, 64, of cancer, Dec. 5 in Huntington, W.Va. The country singer/banjo picker offered a mountain-blues style of country and is credited with influencing the sound of modern country music. Between 1946 and 1951, she recorded 36 songs. She is survived by her husband.

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

## EXECUTIVE TURNTABLE

(Continued from page 4)

a&r/talent acquisition.

Chrysalis Records International in New York appoints **Paul Burton** a&r manager, East Coast. He was with MCA's a&r department.

Disneyland/Vista Records & Tapes in Burbank, Calif., promotes the following: **Bill Word** to sales director; **Ron Kidd**, creative director of product development; and **Tom Corell**, finance director for records and music. Word was national sales manager. Kidd was product development manager. Corell was senior finance manager.

Important Records names **Glenn Fidel** manager of its in-house labels, Relativity and Combat. He was with Pacific Records.

**PUBLISHING.** EMI Music Publishing Worldwide names **Irwin Z. Robinson** to the newly created post of president and chief executive, based in New York. He will also serve as president of the Screen Gems/EMI and Colgems/EMI music publishing companies in the U.S. until a permanent appointment to that position is made early next year. Robinson joins from Chappell/Inter-song Music Group-USA, where he was president of U.S. operations. (See story, page 6.)

**Pat Rolfe** is appointed Nashville director of membership relations of ASCAP. She was a vice president at Chappell Music.

The Fred Morris Music Group and Maxx Records appoint **Peggy Bradley** assistant director. She was a professional manager for Iffin Music Publishing. **Jane Barlow** becomes executive assistant. She joins from a broad background in the music industry.

Brentwood Music in Brentwood, Tenn., names **Dill Beaty** art director. He was head of his own design firm, Smokehouse Studio.

**DISTRIBUTION/RETAILING.** WEA's Miami branch names **J.C. Azzi** field merchandiser. He was buyer/night manager at Spec's Music.

**HOME VIDEO.** Warner Home Video in Burbank, Calif., appoints **Tony Wells** vice president of the Asian and Pacific region. He was managing director for Warner Home Video's companies in Australia and New Zealand. Wells succeeds **David Young**, who has resigned to pursue other interests. **Terry Gray** is named managing director of Warner Home Video/Australia. He was with KGC Magnetic Tapes.

## 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.

### DECEMBER

Dec. 17, International Radio And Television Society Christmas Benefit, Waldorf-Astoria, New York. 212-867-6650.

### JANUARY

Jan. 7-10, 1988 International Winter Consumer Electronics Show, Las Vegas Convention Center, Las Vegas. 202-457-8700.

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, MIDEEM 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. 18-20, Minorities And Communications Conference, Howard Inn and Blackburn Center, Howard Univ., Washington, D.C. 202-686-5400.

### MARCH

March 2, National Academy of Recording Arts and Sciences 30th Annual Grammy Awards, Radio City Music Hall, New York. 213-849-1313.

March 11-14, 30th Anniversary Convention of the National Assn. of Recording Merchandisers, Century Plaza Hotel, Los Angeles. Dave Hamill, 609-596-2221.

## Country Radio Seminar Sets Taping Session

**NASHVILLE** The Country Radio Seminar will hold its Artist-Radio Taping Sessions from 4-7 p.m. on Feb. 11 at the Opryland Hotel here. The event enables acts to talk to radio programmers and provide them with brief taped interviews as well as station IDs.

To participate in the session, radio reps must be registered for the seminar and have their own recording equipment.

To be eligible, artists must have had a top 75 chart single during the past year or a top 10 single sometime during their career. In addition, at least two people from their support team (label personnel, managers, publicists, etc.) must be registered for the seminar.

Artists who wish to participate in ARTS may contact coordinator Jeff Walker at 615-320-5491.

## PESO PLUNGE HURLS PARALLEL IMPORTS ACROSS U.S. BORDER

(Continued from page 1)

like Freddie Records, Luna, and Mar International, to name a few.

Along with the devaluation, the inflation rate in Mexico—currently running at 141% per year—has eroded the purchasing power of the music consumer there. Since record purchases are easier to sacrifice than other consumer goods, Mexican record sales have suffered a great deal. They have been impacted even more because record companies have had to adjust prices as much as 30%-40% every two months to keep up with inflation. A typical new release in Mexico wholesales for 6,000-7,000 pesos and retails for 10,000 pesos.

Under these circumstances, any sale is welcome, even those that end up in the U.S. market. Thus, a sort of underground competition between U.S. and Mexican subsidiaries of the

**'People think that if records aren't stopped at the border, it's OK to sell them'**

same record labels has emerged.

An example of this situation was recently seen in Miami at a concert by Ariola recording artist Juan Gabriel. In the lobby of the concert venue, Gabriel albums, a 12-inch maxisingle, and tapes bearing the label "to be sold only in Mexico" were being openly vended. Only the U.S.-manufactured maxisingle is legally on the market right now, but the West Coast, according to a BMG executive, is flooded with imported Gabriel albums, whose release in Mexico was supposed to be simultaneous with that in the U.S.

As a result of Mexican imports, "we believe we are losing about 40% of our sales," says Jesse Salcedo, public relations and production manager for Freddie Records in Corpus Christi, Texas. Salcedo, who is Texas' representative of the Assn. of Latin American Record Manufacturers, says the situation is delicate and affects everybody across the board.

According to Salcedo, most Mexican imports enter this country legally, but are not authorized for sale here. In Mexico they sell for \$1.75-\$2 to retailers, whereas U.S.-manufactured product wholesales for \$3.80-\$4 north of the border.

Salcedo says Houston and Dallas are inundated with imported product, much of which is sold in flea markets or in the street. "Walk-in traffic in record stores has been reduced by as much as 15%-20%," he says.

The parallel-import problem is taking away at least 30% of the potential sales of U.S.-manufactured Latin rec-

ords, according to Bill Armenteros, national Latin buyer for Handleman Co. Parallel imports, including those of counterfeit product, began in earnest after the first big devaluation of the peso in 1982, when the currency's value fell from 12.25 to 44 per dollar. At one point after the latest plunge, Armenteros says, a sum of as much as 5,000 pesos per dollar was being offered in some border towns. "Many people think that if the records are not stopped at the border, then it's OK to sell them," he says.

Latin record companies in the U.S. have been trying to prevent the situation from getting totally out of hand. "Right now the problem is very bad, and I don't see how it can get much worse," says Steve D'Onofrio, deputy legal counsel for the Recording Industry Assn. of America.

His organization recently established a Hispanic Music Advisory Committee, with representatives from CBS, BMG, A&M, WEA, PolyGram, and EMI. The organization also hired a bilingual lawyer, Jesse Abad, and is in the process of hiring another investigator to tackle the Latin side of the crisis as well as a bilingual secretary.

According to Abad, the RIAA has sent in the past few weeks more than 100 warning letters to potential sellers of imported product as the first step in the legal process. Until now, RIAA has used a few of its four lawyers and eight investigators to get record companies to bring legal actions against violators.

D'Onofrio hopes these actions will help to reverse the situation. In the case of domestic top 40 product, he notes, prominent legal actions against well-known distributors and retailers "substantially cut down the problem" of parallel imports.

The RIAA is also working with the U.S. trade representative in order to meet with Mexican authorities to inform them about how U.S. copyrights are being infringed. According to the General System of Preferences, countries that don't respect U.S. copyrights are in danger of losing their preferential trade status.

Earlier this year, the RIAA and ALARM, an organization of independent record companies and distributors on the West Coast, held joint meetings in Miami, New York, Chicago, and Houston, trying to gather support for the campaign. Shortly afterward, according to ALARM's director, Randy Medina, the RIAA and the companies that form the new advisory committee decided to take matters into their own hands, cutting communication with ALARM.

"I guess they felt threatened by what we were doing, but we just use different methods," says Medina. He agrees the import situation is getting worse. "Now people don't even have to go to Mexico to buy the records,"

he says. "They come here to sell them."

Medina believes divided efforts don't help anybody. "We are still interested in working with [the RIAA]."

Medina says ALARM helped in the investigation that resulted in the raids recently carried out in Los Angeles, where pirate businesses with a combined manufacturing capacity of 300,000 cassettes a week were shut down. "Right after the raids, sales picked up as much as 15%," says Handleman's Armenteros.

D'Onofrio says the decision to leave most of the work to RIAA was agreed upon by the member labels. "The record companies felt that with our resources we could do a better job."

In Texas, ALARM's Salcedo says

**'Walk-in traffic in stores has been reduced by as much as 15%-20%'**

his organization is planning a big offensive in the first quarter of the coming year, which will include personal visits to most of the retailers known to be selling imported product. ALARM is also working toward putting together an album with songs and artists' work donated by most Latin record companies in the country. Proceeds from the album, to be called "In The Union Is The Force," will go to finance the upcoming campaigns.

Although parallel imports from Mexico seem at the moment to be more prevalent, substantial numbers of records are also coming from South America, particularly Venezuela, where they are as cheap to produce as in Mexico. This product is affecting mainly the East Coast market and includes, besides well-known pop singers, a great deal of *merengue* and salsa product.

One of the major complaints Latin product distributors have is the pricing structure established by U.S. Latin labels. "Right now the streets are flooded with imports from Venezuela, priced between \$2.50 and \$4," says Dominic Torres of Bate Records in New York. A Julio Iglesias record that CBS wholesales at \$5.50, for example, can be obtained for as little as \$3.50 from importers who deliver them to the stores.

Torres says stores in the New York City boroughs of Queens and the Bronx carry as much as 90%-95% imported records. The reason, he says, is related to their clients' socio-economic status. "Hispanic consumers are asked [by U.S. labels] to pay the same as Americans for the music, without considering income and purchasing power," Torres says.

Because of the import problem, Torres says, the major record companies are not promoting their artists as they should, therefore depressing sales even more.

He adds that the domestic majors can only compete with imports by giving the consumer innovatively packaged product—something labels in other countries are doing—and by moderating prices to attract more buyers.

## Seven Recordings Are Newcomers

# 33 Contend For NARAS Hall

NEW YORK Thirty-three recordings have been nominated—seven for the first time—for entry into the Hall of Fame of NARAS, the recording academy.

Five of the 33 recordings nominated, by a first round of voting by the academy's 96-member Hall of Fame nominations and elections committee, will make it into the hall when a second round of voting takes place. The winners will be announced in mid-January.

First-time nominees are Beethoven's five piano concertos performed by Artur Schnabel with Malcolm Sargent conducting; Stravinsky's "Le Sacre Du Printemps" conducted by Pierre Monteux; "A Night In Tunisia" by Dizzy Gillespie; "Honky Tonk Train Blues" by Meade Lux Lewis; Johnny Mercer's "Ac-cent-tchu-ate The Positive"; Flatt & Scruggs' "Foggy Mountain Breakdown"; and the original and revival cast albums of "Porgy & Bess" featuring Todd Duncan and Anne Brown.

Recordings released before the advent of the Grammy Awards in 1958 are eligible for hall nominations.

Here is a complete list of this year's Grammy Hall of Fame nominations, including the names of labels and year of release:

**Ac-cent-tchu-ate The Positive**, Johnny Mercer and the Pied Pipers (Capitol 1945).

**Bartok: Contrasts For Violin, Clarinet & Piano**, Bela Bartok, piano; Joseph Szigeti, violin; Benny Goodman, clarinet (Columbia 1940).

**Beethoven: Concertos For Piano Nos. 1-5**, Artur Schnabel/Malcolm Sargent conducting (Victor 1955).

**Bei Mir Bist Du Schoen**, the Andrews Sisters (Decca 1938).

**Black, Brown And Beige**, Duke Ellington and his Orchestra (RCA Victor 1944).

**Boogie Woogie**, Tommy Dorsey and his Orchestra (Victor 1938).

**Charlie Parker With Strings**, Charlie Parker (Mercury 1950).

**Chattanooga Choo Choo**, Glenn Miller and his Orchestra, (Bluebird 1941).

**Cherokee**, Charlie Barnet and his Orchestra (Bluebird 1939).

**Cocktails For Two**, Spike Jones and his City Slickers (RCA Victor 1945).

**Cotton Tail**, Duke Ellington and his Orchestra (RCA Victor 1940).

**Everyday (I Have The Blues)**, Count Basie and his Orchestra (Clef 1955).

**Foggy Mountain Breakdown**, Lester Flatt & Earl Scruggs (Mercury 1950).

**Gershwin: Porgy & Bess Highlights, Volumes 1\* and 2\*\***, Original Cast & Broadway Revival Cast (Decca \*1935; \*\*1942).

**Goodnight, Irene**, the Weavers and Gordon Jenkins (Decca 1950).

**Honky Tonk Train Blues**, Meade Lux Lewis (Paramount 1929).

**Hound Dog**, Elvis Presley (RCA Victor 1956).

**I'm Gettin' Sentimental Over You**, Tommy Dorsey and his Orchestra (Victor 1936).

**I've Got A Woman**, Ray Charles (Atlantic 1954).

**Lover Man**, Billie Holiday (Decca 1945).

**Manhattan Tower**, Gordon Jenkins (Decca 1946).

**Marie**, Tommy Dorsey and his Orchestra (Victor 1937).

**Maybellene**, Chuck Berry (Chess 1955).

**Misty**, Erroll Garner Trio (Mercury 1954).

**Moonlight Serenade**, Glenn Miller and his Orchestra (Bluebird 1939).

**Nature Boy**, Nat "King" Cole (Capitol 1948).

**A Night In Tunisia**, Dizzy Gillespie and his Septet (Victor 1946).

**Ornithology**, Charlie Parker Sextet (Dial 1946).

**Sentimental Journey**, Les Brown and his Orchestra (Columbia 1945).

**Star Dust**, Artie Shaw and his Orchestra (RCA Victor 1940).

**Stravinsky: Le Sacre Du Printemps**, Pierre Monteux conducting (RCA Victor 1951).

**Wagner: Tristan Und Isolde (Complete)**, Wilhelm Furtwangler conducting (RCA Victor 1953).

**West Side Story**, Carol Lawrence, Larry Kert and the Original Broadway Cast (Columbia 1957).

## Rock Hall Sets Funding Plan

### Community Gripes Spur Action

NEW YORK Members of the Rock and Roll Hall of Fame Foundation's board of directors met here Dec. 3 with political and business leaders from Ohio to formulate plans for a fund-raising task force. Several community leaders from Cleveland—where the hall is to be located—and others affiliated with the project have expressed dissatisfaction with the foundation's fund-raising efforts so far (Billboard, Oct. 3).

Kid Leo, operations manager of WMMS Cleveland and a member of the Hall of Fame's civic committee there, predicts that "a whole well of corporate support from Cleveland will come in once they see the nuts and bolts of the plan." A model of the building, designed by noted architect I.M. Pei, will be unveiled at the third annual Hall of Fame induction ceremonies, Jan. 20 in New York. Attendees of the Dec. 3 meeting got a sneak preview when a rendering of the design was presented

to them by Pei.

According to Suzan Evans, executive director of the foundation, construction of the hall will cost at least \$45 million. "We've already got \$4 million from the state of Ohio and about \$1 million in seed money," she says. "The rest will come from the fund-raising ideas implemented by the task force." The members of that group have not yet been named, but their challenge will be to raise the money well before the hall's scheduled date of completion, late 1989.

Meanwhile, to combat the community's growing impatience with the slow pace of the proceedings, WMMS recently took the initiative and hosted a ground-breaking ceremony for the hall. "Slowness gets people worried," says Kid Leo. "We wanted to let them know that it's not going to go away; we wanted to get this thing off the ground, as it were." **JEAN ROSENBLUTH**

## CAPITOL COVER ARTIST

(Continued from page 6)

tial art director in the American record business," says Brown Meggs, president of Angel Records. "He discovered and trained many talented younger artists who are now prominent in the entertainment business."

Schwartz joined Capitol Records in October 1949 as an advertising production assistant. He became art director in 1955 and VP of creative

services in 1970. He was named Angel art director and head of EMI's International Design Center in 1971.

Schwartz is survived by his mother, Sylvia; his widow, Coleen; two daughters, Cynthia and Debbie; a sister, Adele; and a brother, Mitch.

Funeral services were held Dec. 4 at Mount Sinai Memorial Park in Los Angeles.



# Christmas Releases From A&M, Indies Enjoy Very Merry Season

BY DA'VE DIMARTINO

LOS ANGELES It's a very special Christmas for A&M Records, as this year's Christmas Albums chart clearly indicates. Not only does that company's "A Very Special Christmas" album top the chart, seven of the season's top 30 albums are either on A&M or one of the label's affiliates (see chart at right).

For that matter, it's also a very busy Christmas for RCA/A&M/Arista Distribution, which not only handles A&M's seven titles but RCA's four and Arista's one.

And finally, it appears to be a very independent Christmas as well, with strong chart showings by such indie labels as American Grama-

phone, Profile, Fantasy, Solar, Tapestry, and Rhino.

All told, the diversity of this year's chart-toppers demonstrates that Christmas music touches every genre from rock, rap, and r&b to new age, jazz, and the Chipmunks. Yet despite that diversity, there is one thing the charting artists share in common: They are, or were, tops in their field.

Thus, along with Air Supply, the Judds, Bobby Vinton, and A&M and Profile's respective rock and rap compilations—the only 1987 releases on this year's chart—are artists like Barbra Streisand ("The Christmas Album"), Elvis Presley ("Elvis' Christmas Album"), Johnny Mathis ("Give Me Your Love For

Christmas"), Bing Crosby ("Merry Christmas"), and Frank Sinatra ("Sinatra Christmas Album"). Apparently underestimating demand for Nat King Cole's "The Christmas Song" LP (Billboard, Dec. 12), Capitol Records will have to be content with that set's No. 6 showing.

Top names in country crossover make a strong showing this year as well, with the Judds' "Christmas Time With The Judds" reaching No. 9, followed by Kenny Rogers & Dolly Parton's "Once Upon A Christmas" at No. 10, Alabama's "Alabama Christmas" at No. 16, George Strait's "Merry Christmas To You" at No. 24, and Reba McEntire's album—which shares the same title as Strait's—putting in an appear-

ance at No. 30.

New age, and whatever that term has grown to encompass, has commanded a growing segment of the seasonal marketplace, with the sustained strong showing of Mannheim Steamroller's "Mannheim Steamroller Christmas." The album, released on indie label American Gramophone, was issued in 1984 and checks in at No. 2 three years later. Similarly strong showings are seen by Windham Hill, with George Winston's "December" at No. 3 and the "Winter Solstice" compilation at No. 15.

Motown's classic catalog has done the label well again this year: The Temptations' "Give Love At Christmas" is No. 14 this year, and the "Motown Christmas" compilation No. 26.

Finally, some classic albums just won't go away: Phil Spector's "A Christmas Gift For You," originally released on Philles Records in 1963, then reissued at least twice, is back for still one more go-round. This time Rhino Records is distributing it, and 24 years later, it's the 25th-best-selling Christmas album of the season.

## MUSIC RETAILERS SEEK TRAFFIC BUILDER

(Continued from page 3)

ter than last year [but] not significantly," according to buyer Tom Jacobson.

While reporting success with such seasonal items as "A Very Special Christmas" and Bobby Vinton's budget-priced Christmas LP ("in terms of volume, it's in the top five"), Jacobson also says the lack of a blockbuster like the Boss box has limited overall sales.

One chain still waiting for Christmas to start happening is 80-store, Pittsburgh-based National Record Mart. Comparative store sales increases are running at only 3%-5%, says National vice president George Balicky.

"We believe it will kick in and we will be up for December," Balicky adds.

Aggressive promotions have helped 27-store Rainbow Records in San Francisco to score a 20% increase for all stores and a healthy 12% for comparative units, according to vice president of operations Dennis McCaffrey.

McCaffrey reports that Rainbow is featuring 20 front-line albums at \$6.99 (\$12.99 on CD).

"We're seeing very big sales for both midline cassettes and CDs,"

McCaffrey adds.

While Western Merchandisers vice president of purchasing Steve Marmaduke says the company's total volume is "up significantly," he pins the increase to "new business"—the company's latest Walmart rack accounts and new units that have been added to its Hastings Books & Records chain. Store to store, the 119-unit chain is up only 5%-8% over last year's holiday

period.

Marmaduke attributes the small size of the increases at the Hastings chain not to a dearth of pull-through best sellers, but to the unseasonably mild weather in the Southwest and Midwest, where many of the company's stores are located.

"It's been too nice," Marmaduke says. "We would have seen stronger early business if we had seen colder weather."

## SELL-THROUGH PROMOTIONS BUILD VIDEO BUSINESS

(Continued from page 3)

franchiser Palmer Video in Elizabeth, N.J., vice president of operations Peter Margo says he wanted to cancel orders for the long-awaited, much-delayed "Platoon" in order to be in a better position for such box-office hits due on video in January as "Dragnet," "Dirty Dancing," "La Bamba," "RoboCop," and "Predator."

As it is, Palmer is running "25%-30%" ahead of a year ago, when it had 60 stores. Margo credits sell-through promotions with spurring traffic and rental action. According

to Margo, the chain is "very rental oriented"; he estimates that rental runs 90% of total volume.

Sell-through has filtered down to the small mom-and-pop store level, according to John Power, president of the 3,000-member Phoenix, Ariz.-based American Video Assn., the independent marketing and buying group.

"Our phones and our order levels are running about double the usual rate, which is right on track for this time of year," Power says.

lars," says Bleimiester.

"The whole industry is going through a profit crunch right now," says Bleimiester. "We're seeing shrinking margins and belt tightening all over the place."

Indeed, Nelson wasn't the only company to announce layoffs as of late. Larry Kieves, president and chief operating officer of Congress Video Group, says he has laid off approximately 10% of the company's 50 workers. While Congress has no involvement with major theatrical titles, Kieves cites similar reasons for the cutbacks.

"The prognosticators said there will be wild growth," says Kieves, "This is still one of the fastest growing industries, but the growth has not been commensurate with expectations."

"I don't think there is one company in the video business that has not had some form of layoff in the past year, but I would stress that net employment—the total number of people employed in the home video industry—is up over all."

During a recent holiday press lun-

cheon in New York, Bleimiester noted that there are "three strategic questions which must be addressed in 1988" to ensure long-term growth in the video business:

- "Can we achieve greater unit depth at retail on rental-priced cassettes? No title has achieved the 350,000-425,000 units achieved almost two years ago by 'Rambo,' 'Return Of The Jedi,' and 'Back To The Future.'

- "Can we protect an exclusive home video window? We must protect our own substantial investment in home video rights and the retailer's substantial investment in inventory from the encroachment of [payer-view] systems which tolerate and in some cases promote home taping of films.

- "Can we grow the sell-through business fast enough to make up for shorter margins from declining prices? Manufacturers, distributors, and retailers missed the boat by not promoting sell-through beginning in September. We must think of the sell-through business as a year-round activity."

FOR WEEK ENDING DECEMBER 19, 1987

Billboard

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## CHRISTMAS HITS™

THIS WEEK	LAST WEEK	ALBUMS™	
		ARTIST TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
Compiled from a national sample of retail sales reports.			
★ ★ NO. 1 ★ ★			
1	—	VARIOUS ARTISTS A VERY SPECIAL CHRISTMAS	SPECIAL OLYMPICS SP3911/A&M
2	—	MANNHEIM STEAMROLLER MANNHEIM STEAMROLLER CHRISTMAS	AMERICAN GRAMAPHONE AG-1984
3	—	GEORGE WINSTON DECEMBER	WINDHAM HILL WH 1024/A&M
4	—	VARIOUS ARTISTS CHRISTMAS RAP	PROFILE PRO 1247
5	—	BARBRA STREISAND A CHRISTMAS ALBUM	COLUMBIA CS 9557
6	—	NAT KING COLE THE CHRISTMAS SONG	CAPITOL SMX 1967
7	—	THE CARPENTERS CHRISTMAS PORTRAIT	A&M SP-3210
8	—	ELMO 'N PATSY GRANDMA GOT RUN OVER BY A REINDEER	EPIC PE 39931
9	—	THE JUDDS CHRISTMAS TIME WITH THE JUDDS	RCA 6422-1-R
10	—	KENNY ROGERS & DOLLY PARTON ONCE UPON A CHRISTMAS	RCA ASL1-5307
11	—	ELVIS PRESLEY ELVIS' CHRISTMAS ALBUM	RCA AFM1-5486
12	—	AMY GRANT A CHRISTMAS ALBUM	A&M SP-5057
13	—	VINCE GUARALDI A CHARLIE BROWN CHRISTMAS	FANTASY 8431
14	—	THE TEMPTATIONS GIVE LOVE AT CHRISTMAS	MOTOWN 2842ML
15	—	VARIOUS ARTISTS WINTER SOLSTICE	WINDHAM HILL WH 1045/A&M
16	—	ALABAMA ALABAMA CHRISTMAS	RCA ASL1-7014
17	—	AIR SUPPLY THE CHRISTMAS ALBUM	ARISTA AL 8528
18	—	THE WHISPERS HAPPY HOLIDAYS TO YOU	SOLAR ST 72558
19	—	JOHNNY MATHIS GIVE ME YOUR LOVE FOR CHRISTMAS	COLUMBIA 9923
20	—	BOBBY VINTON SANTA MUST BE POLISH	TAPESTRY TRS 1001
21	—	BING CROSBY MERRY CHRISTMAS	MCA 15024
22	—	RAFFI RAFFI'S CHRISTMAS ALBUM	SHORELINE SL 0226/A&M
23	—	THE CHIPMUNKS CHRISTMAS WITH THE CHIPMUNKS, VOL. 1	LIBERTY LMX 1071/EMI-MANHATTAN
24	—	GEORGE STRAIT MERRY CHRISTMAS TO YOU	MCA 5800
25	—	VARIOUS ARTISTS PHIL SPECTOR'S CHRISTMAS	RHINO 73998/CAPITOL
26	—	VARIOUS ARTISTS A MOTOWN CHRISTMAS	MOTOWN 5256ML2
27	—	VARIOUS ARTISTS A CHRISTMAS ALBUM	COLUMBIA PC 39466
28	—	FRANK SINATRA SINATRA CHRISTMAS ALBUM	CAPITOL SMX 894
29	—	THE CARPENTERS AN OLE-FASHIONED CHRISTMAS	A&M SP 3270
30	—	REBA MCENTIRE MERRY CHRISTMAS TO YOU	MCA 42031

## CBS NEW-ARTIST CONTRACTS

(Continued from page 1)

withhold in its sole discretion." (A controlled composition is one that the artist has written or co-written and generally co-owns with his publisher.) Of the more than one dozen music-industry lawyers and publishers that Billboard spoke to, none had heard of any other record company making such demands.

"It's the latest twist in the long and tedious road of overbearing nonsense that CBS constantly tries to put over on publishers and artists," says one lawyer who recently negotiated a contract for a new CBS act. "There could be a pre-existing publisher who has made substantial dollar contributions to further an artist's career, and the biggest record company in the world rides in and says, 'We get this for free and we get this for free.' It's capitalism at its worst."

CBS Records declined all comment on its posture in negotiating artist contracts.

Apparently, the company is willing to bend somewhat on the new clauses. A lawyer at a firm that recently handled contract negotiations for a CBS act says that it was able to get the company to agree to restrict only the licensing of sound-alikes in the advertising clause. In effect, however, it is not much of a concession: An advertiser who wants to use a song written by an artist who has agreed to the provision "now essentially has two choices," says a lawyer who handles contract negotiations for another major label. "They can either use the original master, which is owned by the record company, and pay a whole lot more money than they had originally planned to pay for a sound-alike, or they can not use the song."

"CBS is trying to do by contract

what Congress has specifically said is not their right, which is to inhibit sound-alikes," says Jamie Lightstone, vice president of business affairs at SBK Entertainment. "The licensing of songs for commercials is a very big part of our business. I've seen just one commercial recoup a year's advances. CBS is just trying to get a stronger toehold in the radio and television arenas."

Jonathan Haft, vice president of business affairs at Almo-Irving Publishing, questions the enforceability of the clauses. "I think most publishers, if the deal had been done beforehand, would simply disregard them. CBS' only recourse would be to sue its artist, which is unlikely." One music-industry attorney says the synchronization provision "is so outrageous that there isn't a lawyer in the business who wouldn't get it out or limit it."

Although it is not unusual for a record company to ask for free or low-cost synchronization rights for videos, Haft says it is "unheard of in regard to motion pictures and television, from which publishers make a lot of money. For instance, at Almo-Irving, about 30% of our income comes from synchronization rights. This is being seized and pocketed by CBS, and when somebody is trying to destroy my industry—well, I don't think publishers are going to stand for it."

Originally, controlled composition clauses were developed by the record companies as a way to address what they felt were the unreasonably high rates of reimbursement to the writer per song per album as set by the Copyright Royalty Tribunal. It is now standard policy for a new-artist contract to contain a provision that the songwriters—and by extension, the publishers—will receive

less than the statutory rate, which is currently 5 cents. Usually, labels pay no more than 75% of this rate to new artists.

Recently, however, record companies have been expanding the scope of the clause. "Rate clauses get worse in direct proportion to the statutory rate," says Ken Powell, vice president of business affairs at A&M. "Every time it goes up, the record companies go back and say, 'What rights have we not yet appropriated in the clause?'"

Several sources say that CBS is

"in the vanguard" of imposing such restrictions. One lawyer says that CBS "became very aggressive when there was independent promotion and insisted that that money be recouped from artists' payments." A vice president at a major publishing company says CBS "was the first company to start deducting excess video costs from mechanical royalties," in effect making the publisher pay for some of the expense of producing a video. CBS is historically also one of the few record companies that never offers the full

statutory controlled-composition rate to an artist that signs with its affiliated publishing company, say several sources.

Although most of the major labels declined comment, a spokesman for Arista says that "CBS certainly has legitimate concerns that it is expressing." A&M's Powell is not surprised by the provisions. "CBS has always been on the cutting edge of onerous contractual provisions," he says, "and the rest of us generally follow suit in a somewhat more moderate fashion."

## HBO/VESTRON 'PLATOON' DISPUTE TENTATIVELY RESOLVED

(Continued from page 1)

eo or pursue a more time-consuming task of duplicating new copies of the film with Vestron's logo on the opening credits. Should Vestron ship the HBO copies, the cassettes would include the HBO logo and a tribute to Vietnam veterans sponsored by Chrysler Corp.

Late last week, video retailers and distributors were anticipating an end to the long and bitter legal dispute, which has frozen the cassette's distribution. Vestron's claim to the title prompted a federal court to halt HBO Video's shipment of 357,000 copies of the cas-

one would have called the movie a hit when Vestron bought it. They took the risk. For Hemdale to pull it back, that just isn't right.

"The release [of 'Platoon'] was very important for Vestron," continues Thompson. "They have had some financial problems, and they couldn't afford to lose face on this. That's why they fought so hard to get this tape."

While the rights to "Platoon" may be the biggest coup in Vestron's five-year history, the shift of ownership raises a number of questions:

- If Vestron uses the existing HBO cassettes, will it repackage and resticker the cassettes? And if it repeats the manufacturing process, will it be able to find a duplicator that can turn around such a huge order in a short period of time?

- What is the status of the Lee Iacocca/Chrysler involvement? The company reportedly paid HBO Video \$1 million for the tribute, which appears at the head of each cassette. Will the deal carry over to Vestron?

- Will the suggested retail price remain at the industry high of \$99.95, or will the film be repriced at \$89.95?

- Will Vestron distribute the cassette before the end of the year or release it in January, a month already top-heavy with releases of A titles by competing suppliers, including its own release of "Dirty Dancing"?

- What will be the nature of the advertising campaign supporting the title?

- How short will the cable window be? Some sources speculate that HBO, which has held the cable rights from the outset, is planning

## 'The importance of the movie isn't as relevant as it was three months ago'

sette only days before an Oct. 14 street date.

HBO obtained the North American home video rights to both "Platoon" and "Hoosiers" after Hemdale, the producer of the films, charged Vestron with breach of contract in March. Vestron had purchased rights to the two films for approximately \$6 million, but Hemdale charged that it did not live up to the financial terms of the deal and refused to ship master copies of the films. Hemdale later sold the rights to the two titles to HBO Video for approximately \$14 million.

The matter has since been litigated in both state and federal courts and became the focal point of the Video Software Dealers Assn. convention in August.

"Hoosiers" was shipped to retailers, but the court ruling that halted delivery of "Platoon" also ordered retailers not to rent or sell "Hoosiers." Though the fate of "Hoosiers" remains unclear, there are numerous reports that retailers have continued to offer the movie to consumers, despite the court's ruling and a letter from the VSDA urging dealers to pull the video from their shelves.

Dan Thompson, director of marketing for St. Louis-based Sight and Sound Distributors, says representatives of both Vestron and HBO told him that Vestron will most likely be releasing "Platoon" in the near future.

"I get the impression that HBO just wanted to get it off its back," says Thompson. "It's a shame in a way. HBO had done such a good job marketing the video. I don't think they should feel bad. But no

to premiere the movie in March. That would give Vestron a three-month home video window, only half the typical length.

- Will distributors and retailers revise orders downward or will the pent-up demand catapult the video to a higher unit volume?

"My buyer," says retailer Gary Messenger, owner of North American Video, Durham, N.C., "is already talking about a 40% cut in orders. Even if it comes out before the end of the year or the first week of next year, [the importance of 'Platoon'] is not as relevant as it

## 'Vestron couldn't afford to lose face; that's why it fought so hard'

was three months ago. We have customers who don't care anymore. They're waiting for 'Full Metal Jacket.'

"Retailers are already putting their Christmas money aside for January, where there are already many major titles. Who the hell wants to add 'Platoon' in January? Other films like 'Predator,' 'La Bamba,' 'RoboCop,' 'Draagnet,' and 'Dirty Dancing' will create more money than 'Platoon.' I don't want it out now. I wanted it out in October.

"There's no excitement anymore, only a high degree of positive disgust. This industry thrives on cassettes ordered and how a title is pushed. The only way they can keep the numbers the same is if they price it at \$49.95."

## ROBINSON NEW EMI PUBLISHING CHIEF

(Continued from page 6)

that's a realistic goal."

The newly created post has Robinson based in New York (Billboard, Dec. 12) and reporting directly to Bhaskar Menon, chairman of EMI Music Worldwide, with responsibility for the management and development of EMI's worldwide music publishing network, consisting of 125 companies in 23 countries and a total staff of 300.

His appointment consolidates for the first time EMI's entire music publishing interests into a single worldwide division.

Robinson will also act as Screen Gems/EMI and Colgems/EMI president in the U.S., although he anticipates naming someone for this post within a month. He will also appoint a chief financial officer worldwide, to be based in New York.

Earlier in his 25-year career in music publishing, Robinson spent 13 years with Screen Gems, initially as house counsel and subsequently as vice president and general manager of Screen Gems-EMI Music Inc. He started his music industry career as business affairs manager with Zodiac Music and Palette Records.

Robinson is an active and enthusiastic participant in the publishing industry. He is a vice president of ASCAP as well as a member of its board of directors and its executive, foreign relations, and law committees. He is also chairman of the

board of the National Music Publishers' Assn. and a trustee of the U.S. Copyright Society.

He says he intends to give EMI Music Publishing Worldwide an appropriate image and presence. "Most assuredly there will be changes," he says, "but not for the sake of it. I don't intend to make mass personnel changes. My job is to make EMI a pre-eminent worldwide competitor, with people hopefully looking at us as a well-positioned and well-structured group."

He is forthright on the subject of paying advances for publishing deals worldwide and decries those who offer large sums for often unknown quantities over a brief, three-year period.

"I've never done that, and I never will. That's not to say I won't pay a lot of money for a worthwhile property with reasonable chances of recoupment and profit. While I was at Chappell, we paid \$4.7 million for the Pink Floyd catalog worldwide and another multimillion sum for U2."

He adds, "My philosophy is to take prudent risks and minimize the chance of nonrecoupment."

Robinson is heartened by the current U.S. and international charts, observing "something good happening" in terms of the wide range of music making, from ballads to varying kinds of heavy metal.

## Top Country Publisher Branches Out Hurt Heads BMG Nashville

NASHVILLE Veteran song man Henry Hurt has been chosen to organize and head the BMG Music publishing office here. He will report to Billy Meshel, who runs BMG-owned Arista Music in Los Angeles.

Hurt had been vice president and general manager of the Nashville division of Chappell/Intersong, but left the company earlier this year as a result of the Warner Communications purchase of the publishing conglomerate. He had been with the company for 17 years.

BMG Music, which has headquar-

ters in New York, is headed by Nick Firth, also a veteran and alumnus of Chappell.

Neither Hurt nor other BMG Music officials could be reached for additional details on Hurt's appointment and the creation of the Nashville branch.

Some of country music's best-selling acts record under the BMG/RCA logo, including Alabama, the Judds, Ronnie Milsap, Kenny Rogers, Restless Heart, and hot newcomer K.T. Oslin.

EDWARD MORRIS





Tom Chapin, center, and brother Steve Chapin, right, accompany Richie Havens during dress rehearsals for the Dec. 7 Harry Chapin benefit at New York's Carnegie Hall. (Photo: Jeff Nisbet)

## Stars Turn Out For Benefit Tribute To Harry Chapin

NEW YORK Bruce Springsteen, Paul Simon, Judy Collins, and Pat Benatar were among the artists who participated in a star-studded Carnegie Hall tribute to the late Harry Chapin on Dec. 7, the 45th anniversary of his birth.

In addition to live musical performances and various speeches, a sell-out audience witnessed the posthumous presentation of the Special Congressional Gold Medal to Chapin in recognition of his efforts to address issues of hunger around the world.

The tribute opened with an introductory speech by singer/actor/activist Harry Belafonte. Other speakers during the 3 1/2-hour event included Elektra Records founder Jac Holtzman, artist Kenny Rogers, consumer advocate Ralph Nader, writer Dave Marsh, and Ken Kragen, Chapin's manager.

The evening's musical highlights featured a surprise appearance by Simon, singing his composition, "America"; Collins' version of "Cat's In The Cradle"; and Springsteen performing "Remember When The Music."

Other performers included Pete Seeger, the Smothers Brothers, Graham Nash, Richie Havens, Bob McGrath, Terry Klausner, the Hooters, Dolores Hall, Peter, Paul, & Mary, and Chapin's brothers, Tom and Stephen. The Long Island Symphony Orchestra provided musical accompaniment.

Toward the end of the event, Chapin's widow, Sandy, accepted the Special Congressional Gold Medal from Sen. Patrick Leahy, D-Vt. Chapin's son, Josh, then placed the medal beside his father's acoustic guitar, which stood at the side of the stage.

The medal, the civilian equivalent of the Congressional Medal of Honor for soldiers, is a tribute reserved for citizens who have shown heroism in one particular incident or for lifetime achievement. Previous recipients from the world of music include Irving Berlin (1954) and George and Ira Gershwin (1985).

In 1975, Chapin and radio and television talk show host Bill Ayres founded World Hunger Year, an organization set up to inform American people about the extent of domestic and international hunger and to develop programs and policies to end hunger.

Additionally, Chapin gave literally hundreds of charity concerts during his career. He died in a Long Island Expressway auto accident on July 17, 1981 while en route to a benefit show.

The Carnegie Hall tribute climaxed with the audience joining all the performers in a rendition of Chapin's theme song, "All My Life's A Circle."

*This story was prepared by Jeff Nisbet and Steve Gett.*

## U.K. SHIPMENTS UP 19%

(Continued from page 1)

sector," BPI notes. More than 4 million units were delivered in the third quarter, bringing the annual total to 15 million units. Says BPI general manager Peter Scaping, "Midprice product has broadened the appeal of CDs, which now provide well over 25% of all long-play revenue." CD income on trade deliveries for the year to September was \$178.7 million.

Singles showed a 10% unit decline over the 12 months, dropping to 63 million—\$136.4 million in monetary terms, a 5% decline. "The singles market is still making a significant volume contribution and accounts for 15% of turnover," the BPI says. "Sales of conventional singles carriers, 7-inchers in particular, continue to [wane], but there appears to be more strength in the less conventional formats [cassette and CD sin-

gles], though not sufficient to halt this overall decline."

The year to September saw some 20 million 12-inch singles delivered. Demand for LPs remained static at 52.8 million; sales had a value of \$258.3 million, a downturn of 2%. "There is, therefore, a total market for 12-inch disks of all types still rivaling the size of the cassette market," says the BPI.

The group reports that the third-quarter figures indicate some loss of strength in the cassette market as well. Cassettes were down 1.7% in units but up 17.7%, to \$77 million, in monetary terms. "Tape remains a very strong sector, though it is suggested in some quarters that CD is beginning to take some of the impetus from the dramatic demand for prerecorded tapes over the past four years," says the BPI report.

## WEA INTL EYES EASTERN BLOC

(Continued from page 3)

member companies in Hungary and Yugoslavia applied for National Group status in the trade organization. All of the East Bloc countries except Romania, says Ertegun, were represented at the Prague convention.

The WEA spokeswoman points out that the company gets scores of requests from Eastern European music fans every year for records, pictures, and biographical and touring information on artists, indicating that there's plenty of consumer demand for Western records in the socialist countries. "These fans are starving," she says, particularly for jazz product.

Although the majority of Western recordings sold in the Communist countries are of classical music, the WEA labels, except for the small Nonesuch imprint, are basically pop oriented. Their current interest in licensing product to Poland and the Soviet Union indicates that they believe these markets are becoming more amenable to Western pop records.

That theory is supported by the recent successful Soviet tours of such artists as Dave Brubeck, Pat Metheny, Paul Winter, and, above all, Billy Joel, who performed to sold-out, ecstatic houses this summer in Moscow and Leningrad. Terming Joel's six concerts there "the most significant connection between pop music and Russian culture that we've seen in a long time," Bob Summer, president of CBS Records International, notes that this tour and the "apparent change under Gorbachev" are positive signs for the future.

"I believe we're entering a period where there are improved opportunities for international companies to operate in the socialist countries," he declares.

Currently, CBS has licensees in Czechoslovakia, Hungary, and Yugoslavia and does some one-off deals in East Germany. While Summer won't reveal whether CBS is exploring possible relationships with other Communist countries, he says its experiences with Joel in Russia and with Wham! in China "have been valuable and serve as a basis for our continuing review of operations."

Nevertheless, he recalls, "There was a rush to Russia 10 years ago [by Western labels], and everyone found that it was a flawed game." Even with the changes that have occurred since then, he cautions, "a real commercial opportunity is still distant."

Label executives say the biggest obstacle to doing business with Eastern Bloc companies is not politically imposed constraints, but the relative lack of hard currency in their countries. "We could sell millions of records in Eastern Europe if they had the money to spend, but they don't have it," notes Ken Butcher, international licensee controller for the EMI Music Group, which has licensing deals with the U.S.S.R. and every Eastern European country except Romania and Albania.

Besides classical product, Butcher says, a number of EMI pop titles have been licensed or exported to the Eastern Bloc. The Yugoton label, one of several in Yugoslavia,

has picked up a lot of pop records, he says, and the Soviet Union has also licensed albums—on a track-by-track basis—by such Western artists as Cliff Richard, the Beatles, Elton John, and Hot Chocolate in recent years.

According to Butcher, licensees in the socialist nations have access to everything in EMI's catalog but must negotiate the royalty rate on each title separately. (The exception is Yugoton, which has a blanket licensing agreement with EMI.) This unusual arrangement is necessary, says Butcher, because "the rate [Eastern Bloc labels] are offering to pay is so low that every time they come to us, we have to ask each artist if they're willing to accept a reduced royalty."

He does, however, give the Communist companies high marks for honesty. For example, he says, they will typically agree to press and sell 10,000-30,000 units of a title. "If they want to sell more," he says, "they'll come back and ask for permission," without cheating EMI.

In addition to licensing, Butcher says, EMI also sells some finished product to Eastern Bloc countries. These albums are earmarked mainly for their dollar-only shops, which cater to tourists and the Communist elite.

Butcher stresses that censors in these countries have imposed "very little restriction" on the inflow of Western records. "It's just the unavailability of the cash we need," he says. "We are always hoping that one day their currencies will be convertible, but it's unlikely that will ever happen."

## NATIONAL ASSN. OF BROADCASTERS

(Continued from page 6)

suaude the entire Senate to have the items struck from consideration.

Says Eddie Fritts, president of NAB, "Instead of trying to keep the lid on not allowing a transfer tax to get into the summit package, we're now faced with working around the clock to get it out of the older proposal, and that's much tougher."

The Senate was expected to act on the broadcast-oriented section of

the budget reconciliation measure by Dec. 10 or 11.

On the House side, a vote of 259-157 put an amendment in the omnibus spending bill (the so-called continuing resolution) that would make the fairness doctrine law. The bill now goes to the Senate, where the mood seems to have swung in favor of passage.

The fight has also broadened to

become a White House-Congress squabble. Both the Federal Communications Commission and President Reagan have called the fairness doctrine unconstitutional; Reagan vetoed a fairness proposal in June. Administration officials have also spoken out against the license-transfer-tax proposal, saying it unfairly targets broadcasters as sources of federal revenue. Ironically, some of the funds would be targeted for public broadcasting.

The fairness doctrine, which requires broadcasters to provide contrasting views of controversial issues, has long been a thorn in the side of broadcasters, who feel they have a First Amendment right to air issues, as other media do, without government regulations and intrusion.

There are hints that Reagan may veto any proposal that contains the measures—even if it's the continuing resolution, which allows the government to continue operating once formal 1987 budget money is spent. The Office of Management and Budget has said it will recommend that the president veto such a proposal.

And what if he doesn't? NAB is already on record saying it will take the issue to court. And since the U.S. Court of Appeals has already heard arguments about the constitutionality of the doctrine from the FCC and returned it to the commission for clarification, that means it's going to the Supreme Court. "We'll do it before the ink dries," says Fritts.

## PRICES TO RISE ON JAPANESE PRODUCTS

(Continued from page 1)

"studying the situation," but has not yet made any pricing decisions for 1988.

A representative of Technics says that firm will also raise prices in January. More Japanese firms are expected to make similar price increase announcements at the upcoming Winter Consumer Electronics Show in Las Vegas, Jan. 7-10.

Consumer videotape seems to be unaffected by the dollar/yen situation, at least for the time being. According to a Maxell representative, the videotape market is much more competitive than audiotape, a fact that "prevents any price increases at this time." But Maxell says that videotape price hikes remain a "very real possibility."

Most consumer video hardware prices, however, will be going up. Zenith, Panasonic, and Hitachi all say they will raise prices on their VCRs and camcorders in 1988.

Neil Vander Dussen, president and CEO of Sony Corp. of America,

says in an official statement that his firm has been feeling a crunch caused by "fluctuations in international exchange rates" for the past two years.

Japanese hardware and software prices have been kept fairly stable during that period because of stiff competition among the various manufacturers, Vander Dussen says.

But in recent months, he notes, "economic events have created an absolute necessity for price rises to supplement those normally built into model changeovers in order to maintain an acceptable and realistic level of profitability."

In addition to the deteriorating dollar/yen relationship, statements issued by TDK and Maxell cite the rise in oil prices, cost increases for raw materials such as resins and plastics, and rises in shipping and labor costs as factors in their decision to raise prices.



## GOLDMAN JOINS PERSONICS AS FIRM READIES TAPING TEST

(Continued from page 4)

has emphasized to Personics that major record labels and artists must maintain complete control of their music if involved with in-store taping.

Goldman says many major labels were initially unclear on the role Personics was suggesting for itself. Some, he says, viewed the company "as another licensee, as another K-tel or Ampex or GRT or Home Music Store." He disagrees.

"I don't see Personics as being

### 'I see the system as being an ultimate answer to the singles problem'

that, and if it was, I would have a difficult time defending that approach," says Goldman. "And frankly, I don't think it would be a successful approach to most of the large record companies, simply because they would tend to view it—perhaps rightly, perhaps wrongly, I really don't know—as more of a threat than a benefit. It would be viewed as a potential perpetuation of the cherry-picking or the creaming of their product. And I don't think that's the intention of what Personics is about, nor was it when it first started. Nor do I think that is its future."

Instead, says Goldman, Personics offers major labels distinct possibilities as an adjunct to their business. One, it offers them the opportunity to experiment with their product while maintaining control of it "in areas that they might think can be dangerous to them. In other words, they can shoot themselves in the pinkie and not necessarily shoot themselves in the foot."

Such experiments might involve testing music by new artists or offering consumers clusters of new music at budget prices, he says.

Secondly, says Goldman, Personics may finally put the troubled 45 to rest. "I do see the Personics sys-

tem as being an ultimate answer to the singles problem in the industry and being the ultimate distributor of singles in the marketplace. [It can] provide instantaneous reporting to charts and overnight reporting to record companies of exactly where their singles have sold, how many, and at how many locations. And no hyping will be involved, because these will be true sales figures. That aspect of it is extremely important. And I would say unanimously, every single company that I have spoken to—every single company—has been tremendously turned on by the prospect of using the Personics system for the sale of singles to the consumer."

As a board member, Goldman devotes 25% of his time to the Personics cause, most often in sessions with record companies. So far, he says, he has spoken with "most of the companies, not all of them. And I would characterize them as very wide in their reaction, but fairly consistent. And, no one, once [having heard] the approach that's being

taken, is negative about it.

"They have concerns, they need to think about it, they need to sit down with us after they've had a period of time to think about it. But nobody has said, as I think they might have before, 'You're crazy, there's no way I'm ever licensing you my product,' which was the way they were viewing it. They were viewing it as being an aftermarket licensee.

"Now I think they see it differently. And while they're not lining up to sign or calling us and saying, 'Take what you want,' there's some genuine excitement about what this represents. There are concerns about certain aspects of it, there are things we still need to work out, but I'm very encouraged by at least the dialog that's now been established with the major companies."

Garvin says next month's introduction of the machines in select Northern California stores will be purely for technical testing. Results of the tests will be available within six months, he adds.

## 'DEAR MR. JESUS' A SURPRISE POP HIT

(Continued from page 3)

ago, Jan Batts, Sharon's mother and the volunteer head of PowerSource, said PowerVision was scrambling to fill reorders on the album that features "Dear Mr. Jesus." Singles are miserable sellers in the Christian marketplace, so PowerVision was just then placing orders for 45s. A perpetually busy signal on PowerVision's number this week seems to indicate that demand for the single is heavy but made it impossible to determine how and if the logo is meeting retail demand.

Most stations have had similar difficulty finding out where their anxious listeners can buy the record. As one of the first to pick up on the song, Z-100 New York secured several cassette copies of "Dear Mr. Jesus" from PowerVision for giveaways.

"We got there before all the pandemonium," says Z-100 operations manager Steve Kingston. On air, Z-

100 was offering those cassettes to both listeners and competitive programmers—the latter fact representing a rare goodwill gesture in the intense New York ratings battle.

In Atlanta, hit outlet WZGC "Z-93" made a last-minute change in benefactors of a prescheduled promotion based on the interest in child abuse the song generated. A recent 29-hour on-air marathon by Z-93 morning man Randy Miller raised close to \$40,000 for the Georgia Council on Prevention of Child Abuse and featured supportive guest calls from the likes of Cher, Bruce Hornsby, and Natalie Cole. (Marathon proceeds had been slated for Z-93's Empty Stocking fund, which is plenty full thanks to other station efforts.)

The contact number for PowerVision is 817-481-1321. With God's help, you might get through!

## DIGITAL SAMPLING CHALLENGES COPYRIGHT THEORIES

(Continued from page 9)

distinction between uncopyrightable ideas (e.g., a particular sound, standard phrase, musical style, or rhythm) and protected expression (an original combination of sounds, notes, phrases, harmonies, or rhythms or a particular recorded performance embodied in a sound recording) must inform the debate over when it is and is not appropriate to sample sounds in the process of creating a new musical work.

We must also consider how valuable digital sampling is in computer-assisted musical composition. For example, composer Charles Dodge and T.A. Ferse, in their book, "Computer Music," say, "The use of the computer has resulted in a great and healthy diversity of musical styles and ideas." And no less an authority than Richard Rodgers wrote, "In a way, everything is an adaptation. We get ideas from people we know or items we read about or events that

happen to us. But whatever its origin, a musical must stand on its own."

These quotations remind us that the basic elements of music, including an infinite variety of discrete "sounds" that can be sampled, are and should be freely available for use and adaptation by all composers. The fact that digital sampling now enables us to pluck sounds from the air or from other sound recordings does not destroy the public domain nature of the basic ingredients of musical expression.

Digital sampling may very well be an essential part of the creation of the next decade's platinum hits, and record companies may soon be drawing heavily on the skills of musicians who are equally comfortable with a sampler and a saxophone. It is too soon to foresee what type of consensus will develop among recording engineers on the appropriate use of digital sam-

pling. The music industry needs time to develop aesthetic and ethical standards for this new art form before asking judges to enter the recording studio.

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## NEW ADVENTURELAND SUES EHMAN

(Continued from page 4)

"over 500 franchises in 40 states," for an undisclosed sum (Billboard, June 6).

On May 21, Ehman signed an exclusive employment agreement with New Adventureland/RKO to stay on with the company as vice president of franchise operations.

In the suit, New Adventureland alleges that Ehman violated his contract by:

- Providing services to other companies.
- Associating with and soliciting franchise sales for competitors.

- Disclosing "confidential information and/or trade secrets" to other firms.

- Soliciting New Adventureland employees "for the purpose of terminating their employment" and advising employees to look for other employment.

- "Publishing false and derogatory statements," among them that "New Adventureland/RKO was losing revenues and would close its Salt Lake City office" and that "some or all of New Adventureland/RKO's employees would be losing their jobs."

- Destroying or attempting to destroy company documents, "including, but not limited to, Internal Revenue Service tax forms."

Louis Parks, president and chief operating officer of New Adventureland and its parent, RKO/Warner Theatres Video International, declines to elaborate on the specifics of the charges in the suit.

Parks says that Adventureland outlets currently number in the "high threes." He acknowledges

that some franchisee fallout may have occurred in the wake of what he calls an "involuntary Chapter 11 bankruptcy" filing by Adventureland International, Ehman's original firm, in June, just after the sale to RKO.

The bankruptcy, Parks says, helped create "confusion among the franchisees. Many of them who were unwilling to be part of the system said, 'Aha, it's all over,' when in fact it wasn't.

"I expect to see things going the other way" for New Adventureland, Parks says, adding, "We're starting to do a lot of things for our franchisees now."

Attempts to reach Ehman at his Salt Lake City home proved unsuccessful.

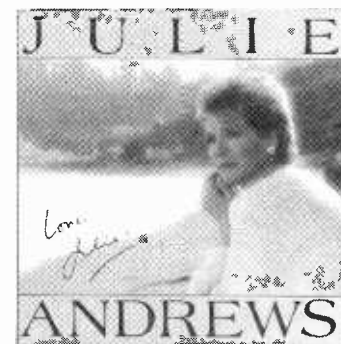
New Adventureland's suit against Ehman climaxes a tumultuous, and frequently litigious, 18 months for the executive and his embattled firm, which at one point claimed to be the largest video franchiser in the country.

At the time Ehman sold the company to RKO, suits against Adventureland had been filed in at least four states by disgruntled ex-franchisees, who charged misrepresentation and failure to live up to contractual agreements.

In November 1986, Adventureland and franchiser Video Biz filed suit against each other, in an attempt to negate Adventureland's highly touted acquisition of the L.A.-based company last August (Billboard, Nov. 8, 1986). Litigation remains pending in the matter.



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### Julie Andrews

#### ALBUM OF THE YEAR

Love, Julie

#### BEST POP VOCAL PERFORMANCE

Love, Julie

#### BEST JAZZ VOCAL PERFORMANCE

A Soundsketch

#### BEST INSTRUMENTAL ARRANGEMENT

My Lucky Day

Bob Florence

#### PRODUCER OF THE YEAR

Love, Julie

Bob Florence

### Jack Jones

#### ALBUM OF THE YEAR

I Am A Singer

#### BEST POP VOCAL PERFORMANCE

I Am A Singer

#### BEST JAZZ VOCAL PERFORMANCE

Here's That Rainy Day

#### BEST INSTRUMENTAL ARRANGEMENT

Love Dance

Bob Florence

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# Ford Puts DAT On Wheels

## Car Playback Units To Bow In '88

BY IRV LICHTMAN

**NEW YORK** In what Ford Motor Co. officials term a limited "pilot program," a \$1,200 playback-only digital audiotape unit manufactured by Sony will be available this June in 1988 Lincoln Continental cars.

But Don Duncan, audio planning and marketing manager of Ford's Audio Systems Group, concedes that a delay in introduction of auto DAT, the first by a U.S. car maker, is possible if availability of prerecorded titles—especially classical and jazz tapes—is too sparse to justify even a limited introduction.

All major U.S. labels say they will not market prerecorded DAT product unless there is resolution of home taping problems associated with DAT machines, although Duncan says he has a "strong feeling" that many titles will be on the market when the player is available. Currently, only one label, the Germany-based Capriccio, has announced intentions to launch DAT product in the U.S. in the near future.

But one label executive, who prefers anonymity, suggests that labels might be facing a dilemma with the arrival of playback-only DAT machines, which are not considered a threat to the music industry's welfare. They may reason, the executive adds, that making limited prerecorded DAT product available for playback-only machines does not truly break faith

with a unified industry front on the issue of the sale of DAT recorders.

Ford's Duncan, who says owners of Lincoln Continentals with the DAT players will receive a DAT sampler, also envisions a service in which Ford would act as a middleman in the purchase of DAT software. "Our DAT owners will be a very pampered lot," says Duncan. "We'll be constantly communicating [with] and surveying them."

Ford says it expects to sell 30,000-40,000 of the luxury Lincoln Continentals for the 1988 model year. Duncan indicates that less than 1,000 cars equipped with DAT players will be sold. Ford is also expected to spread such availability among several key markets around the country, making a car owner with a DAT player in his auto a rare breed indeed.

The Ford DAT player will be teamed with the company's Ford/JBL audio system and a new AM/FM cassette radio. It will be offered as an alternative to the compact disk system that currently is offered for the Lincoln Continental and Lincoln Town Car.

Ford introduced the first factory-installed CD playback-only unit on the 1986 Lincoln Town Car. One observer of the auto industry indicates that Ford doesn't expect to conquer the world with DAT players, but seeks to uphold a long-standing tradition of being "the first kid on the block" with a new auto toy.

# Oh 'Nuts,' Mini Streisand Soundtrack Has No Vocals

**NEW YORK** Barbra Streisand doesn't sing a note of music in her new film, "Nuts," yet she's featured on an unusual 13-minute soundtrack release from Columbia Records.

Streisand has written all the music for her latest box-office success, including five jazz-influenced themes, called "The Bar," "The Apartment," "The Hospital," "The Finale," and "The End Credits."

With the amount of music in the film far below the length necessary for a full-blown soundtrack, Columbia is releasing the music Dec. 21 on specially priced 12-inch vinyl, cassette, and 5-inch compact disk. Columbia, which doesn't have a list

price, is wholesaling the album at \$2.76 for the LP and cassette and \$5.10 for the CD.

Streisand's career as a composer also includes co-writing (and introducing) an Oscar-winning song with Paul Williams, "Evergreen," from the remake of "A Star Is Born."

In addition to writing the score, Streisand produced "Nuts," which also features Richard Dreyfuss, Eli Wallach, Maureen Stapleton, and James Whitmore.

The film, in which Streisand plays a prostitute out to prove her mental competency, opened in selected markets Nov. 20 and nationwide Nov. 25.

IRV LICHTMAN

# Adapterless Hardware Due In Early '88

## Philips, Sony OK On 3-Inch

**NEW YORK** Philips and Sony, co-developers of the compact disk, have been at odds over a 5-inch CD single format vs. a 3-inch version. Now, they have apparently settled on the 3-inch as the wave of the future.

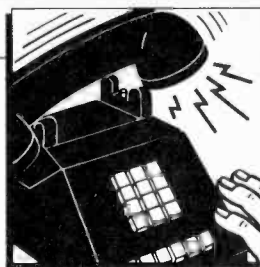
Both companies announced Dec. 9 the availability next year of CD units capable of playing 3-inchers on home decks without a special plastic adapter. The disks can play up to 20 minutes of music.

For Philips, the new hardware, which may be presented at the

Winter Consumer Electronics Show in January, strongly suggests that it has backed off its view that the 5-inch format had distinct advantages over the 3-inch, particularly in that it requires no adapter and has more space for graphics in packaging and on the disk itself (Billboard, Aug. 29).

A spokesman for Delos, which has marketed 24 3-inch CDs of classical and jazz music in the U.S., says, "Now the big boys are behind us."

# INSIDE TRACK



Edited by Irv Lichtman

**NEW ISGRO SETTLEMENT:** Independent promotion man Joe Isgro has settled out of court with yet another label, **Chrysalis Records**, in his \$25 million antitrust suit against the major record labels. Terms of the settlement have not been revealed, although Chrysalis will now no longer be a defendant in the suit. The label joins **Capitol, Motown, PolyGram, RCA, and Arista** among original co-defendants in the 1986 suit that have since settled with Isgro, who charged the majors with conspiring to kill the independent promo business. Only **A&M, Warner Bros., Elektra, Atlantic, MCA, and Geffen** remain as defendants in the suit, filed in April 1986.

**WHEREHOUSE SAYS NIX:** Los Angeles-based **Wherehouse Entertainment** has formally responded to **Shamrock Holdings'** latest unwelcome acquisition offer (Billboard, Dec. 5). On Dec. 9, the Wherehouse board unanimously recommended that stockholders reject Shamrock's \$12-per-share tender offer. The board called the offer "not in the best interests of the company and its stockholders." Wherehouse president and CEO **Louis A. Kwiker** is quoted as saying, "Members of the board of directors and management, including myself, own beneficially in the aggregate about 830,000 shares. We do not plan to tender to Shamrock any of these shares, which represent 10% of Wherehouse's outstanding common stock." Furthermore, Wherehouse announced last week, expenses from fending off the takeover effort will likely cut its earnings in the next quarter. For the third quarter ending Oct. 31, revenues were up 24% to \$62.32 million, while nine-month revenues were up 28% to \$187.41 million. Earnings per share are 5 cents, down 15 cents for the respective periods.

**FIVE HUNDRED THIRTY** people are affected by the decision of **Capitol Records** to close its Winchester, Va., tape duplicating facility early next year (see story, page 45). Director of personnel **Tom McKnight** says the label "handled the situation very fairly. There was reasonable accommodation and severance involved." Also, says McKnight, the nonunion workers are being aided in finding other employment, and some highly skilled employees might work at the label's facility in Jacksonville, Ill. The loss of **MCA Records** as a main customer is seen as the compelling reason for why the plant will be shuttered.

**SURPRISE(S) PARTY:** Some surprises were in store for those invited to the **Songwriters Hall of Fame** cocktail party at **Telerep** in Manhattan Dec. 8, beyond the first word that the late **Leroy Anderson** and **Noel Coward** and the writing team of **Eddie and Bryant Holland** and **Lamont Dozier** are to be inducted into the hall at its 19th annual dinner April 18. One was from **Telerep** chief **Al Masini** himself, who revealed plans for a major syndicated 20th-anniversary show under the aegis of the big TV packager in early 1989. Real estate magnate **Sam LeFrak**, who also owns a number of publishing firms via **LeFrak Entertainment**, has formed a specialty label with his executive VP, **Herb Moelis**. It will launch a series of albums featuring recorded performances of songs by writer members of the hall. Also on hand at the reception were ASCAP president **Morton Gould** and BMI president **Frances Preston** to hand out the hall's **Abe Olman Scholarship** to winners **Michael Castaldo, Betty Joplin, George Wurzbach, and Scott Burrows**.

**LEACH REPLACES BETANCOURT:** **David Leach** has replaced **John Betancourt** as senior VP of promotion at **PolyGram**. He had been pop promotion director at **PolyGram** since June 1985. Betancourt, rumored to be leaving for several weeks, officially left Dec. 4.

**SMALL WONDER:** A year ago, in the Dec. 20 issue of **Billboard**, there were 23 albums in the top 100 without CD counterparts. There is only one in this week's chart. For all 200 titles in last year's issue, there were 61 albums sans CDs, but there are only eight in this issue.

**TRAFFIC JAM:** Considering the overcapacity of U.S. CD plants, some of them must be eyeing overseas markets. But the recent decision of **WEA Manufacturing** to press copies of four classic **Traffic** CDs for **Island U.K.** is related neither to overcapacity nor to the dollar's decline. According to an Island spokesman, the company simply couldn't get the **Traffic** masters and artwork to its British CD manufacturer in time for the Nov. 16 U.K. release date, so it asked **WEA** to help out. Since **WEA** was already planning to manufacture the same CDs for U.S. release on Monday (14), it just added the **Island U.K.** order to its pressing runs. This, **Track** is told, is a one-time situation, and no further U.K. orders will be pressed in this country.

**MOVING INTO** the music publishing arena is **Carloco Pictures Inc.**, which has controlling interests in feature films (**Orbis** and **IndieProd**) and home video (**IVE**). Heading the operation, Los Angeles-based **Carloco Music**, is **Steve Love**, former executive VP of **ATV Music**, who has been operating his own company, **Loveland Music**. In addition to creating in-house copyrights, the new publishing operation will be hunting for catalog purchases.

**TOM'S LATEST GALA:** **MCA Classics** chief **Tom Shepard**, who mounted the memorable **Follies** concert in Lincoln Center in New York several seasons ago, has picked **Andrew Lloyd Webber** as his next concert subject. Shepard hopes to put on the gala at the **Brooklyn Academy Of Music** early next year. And, of course, a live album will follow, just as it did with **Follies** when Shepard ran **RCA Red Seal**.

**GETTING THE POINT:** Attendees of the Dec. 4 **AMC Cancer Research Center** tribute in New York to **Bruce Lundvall** were startled to hear the less-and-less familiar cry of "cigars! cigarettes!" from ladies approaching tables at **Roseland**, but they got a chuckle out of it when they learned that the goods were made of candy. Actually, some sticklers suggest that candy "smokes" are not a good idea to take home to the kids because emulation of their elders could lead to their becoming smokers when they're grown.

**"ANYTHING GOES" TO RCA:** **RCA Red Seal** is the label that will offer the hit **Lincoln Center Theater** revival of **Cole Porter's** 1934 classic musical, "Anything Goes." Sessions, held Dec. 7 at the label's **Studio A** in Manhattan, were helmed by **Jay Saks**, **Red Seal** executive producer, who recently handled similar chores for the **Stephen Sondheim/James Lapine** musical "Into The Woods." **MCA Records** was the other chief contender for the "Anything Goes" cast. Release will be in February, about the time "Into The Woods" will make its appearance in dealer bins.

**MAN WITH A MISSION:** Recording artist **Robbie Dupree** had a strong reason for writing and performing an antidrunk-driving song called "This Is Life": His late brother-in-law, **Robert DeLisio**, was the victim of a drunk driver in 1984. Dupree's recording of the tune, released last week by **Island-distributed 4th & Broadway Records**, and the accompanying video were both funded by **New York Gov. Mario Cuomo's** Traffic Safety Committee; all proceeds from the record will be used to continue funding of the governor's fight to prevent drunk driving. According to **Brian Hollander**, spokesman for the committee, "This is the first time, to the best of my knowledge, that a government agency has funded a pop record and music video in order to combat such a serious social problem."

**INTERNATIONAL EFFORT:** **Sting** and **Peter Gabriel** are among the artists set to take part in a six-week global tour commencing in August to help support human rights organization **Amnesty International**. Dubbed **Human Rights Now!**, the extensive road trek plans to include Eastern Europe, Third World countries, and countries that have been accused of violating human rights, according to a spokesman for the event. Other artists expected to participate are Senegalese rock vocalist **Youssou N'Dour**, Japanese outfit **Kodo**, and salsa singer **Rubén Blades**. The exact dates and itinerary are still being mapped out. The concerts will be produced by promoter **Bill Graham**, who organized last year's **Conspiracy Of Hope** tour. That outing, which also benefited **Amnesty International**, included **Sting, Gabriel, U2, and Lou Reed**.

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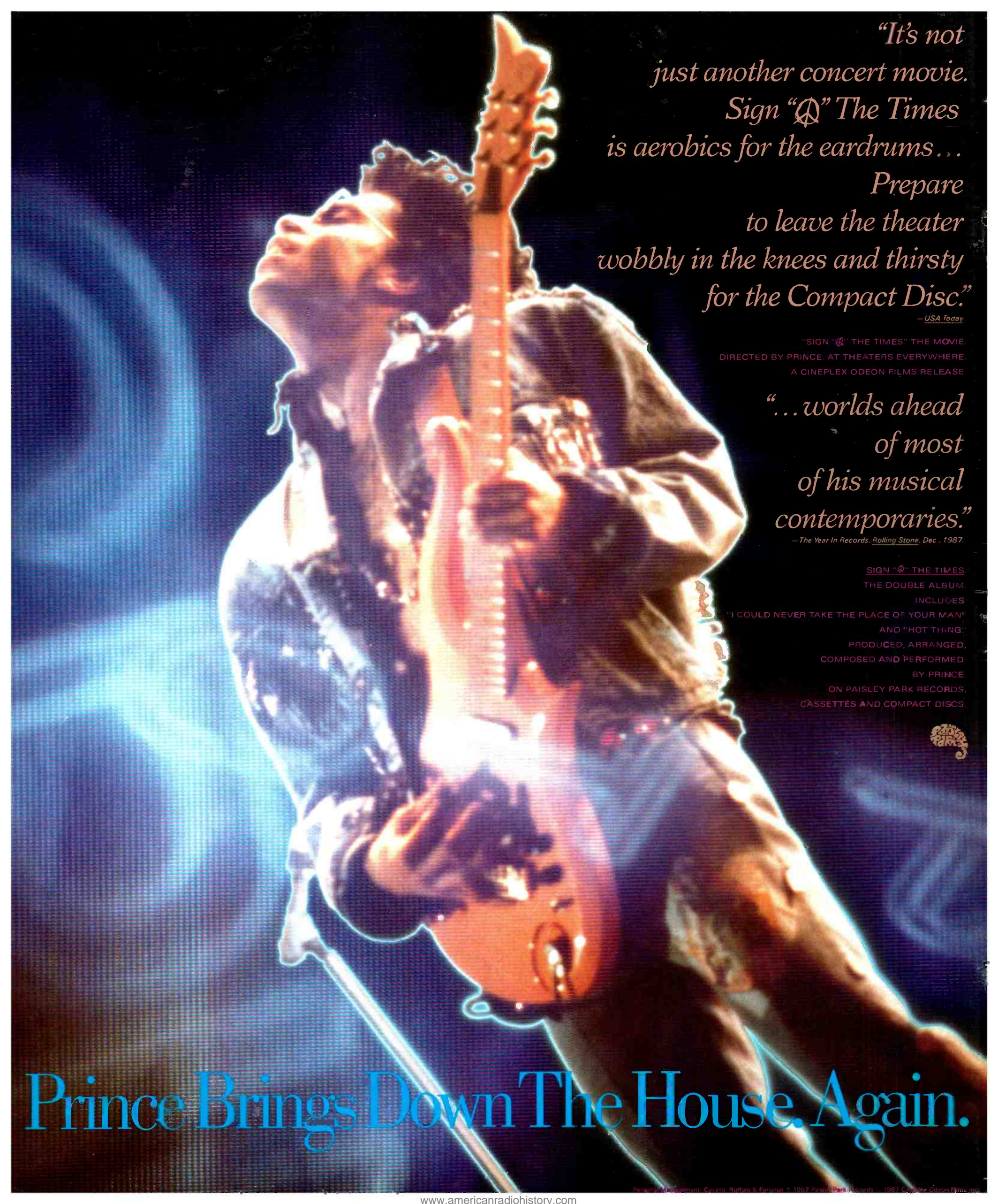
#### NOTES:

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—The Year In Records, *Rolling Stone*, Dec., 1987.

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