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ON PAGE 40

VOLUME 100 NO. 3

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

January 16, 1988/\$3.95 (U.S.), \$5 (CAN.)

RIAA Reports Increase In Multiplatinum Hits For '87

BY PAUL GREIN

LOS ANGELES Six albums topped the 4 million mark in U.S. sales in 1987—five more albums than hit this milestone in 1986. And four of those blockbusters are still going strong, placing in the top 15 on this week's Top Pop Albums chart.

Pacing the multiplatinum pack were two albums that surpassed the 5 million mark in U.S. sales last year: Bon Jovi's "Slippery When Wet" (which had already sold 3 million copies in 1986) and Whitney Houston's "Whitney." Four other releases topped the 4 million sales plateau: the Beastie Boys' "Licensed to Ill," "Whitesnake," U2's "The Joshua Tree," and Mi-

chael Jackson's "Bad."

By contrast, the only album to hit this sales stratosphere in 1986 was "Whitney Houston," which sold 5 million copies that year. (It also sold 2 million units in 1985 and another million last year.)

And most of these 1987 block-

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WEA, CEMA Plan Cuts On Select Titles Front-Line CD Prices To Drop

This story was prepared by Earl Paige and Dave DiMartino.

LOS ANGELES Executives at both WEA and CEMA have confirmed that selected front-line compact disk titles will soon be released at a list price considerably less than

the current \$15.98 norm. WEA promises some as low as \$12.98, and CEMA, as low as \$9.98.

Meanwhile, three-tier pricing for CDs continues to gather momentum in the industry, as both companies join CBS in adopting systems featuring front-line, midline, and bud-

get product.

WEA president Henry Droz contends, however, that his company is reacting to its own marketing experience and is not adopting CBS' three-tier approach to CD pricing.

In regard to shifts in front-line CD prices, Droz says selected new WEA releases will list between \$12.98 and \$14.98. The industry must move aggressively in pricing, he adds, because "the surface has only been scratched" in consumer acceptance of black and country music in the CD format.

CEMA's new artist policy, which assigns a midline list price on LP and cassette, will also carry over to CD, says CEMA president Dennis

(Continued on page 70)

Soviet Music Biz: Living In The '50s?

BY VADIM YURCHENKOV

MOSCOW The deputy director of Soviskusstvo, which markets the state-run Melodiya label, has come out in support of widespread proposals that the Soviet Union's recording business be dramatically

updated. According to Soviskusstvo's Valeri Sokolov, the Russian record industry has fallen "20 to 30 years" behind its Western counterparts.

Sokolov says the industry has suffered from severe underinvestment for decades. In part, the lack

of funds is the result of national priorities: In a 1970 Billboard interview, Viatcheslav Fiodorov, director of Melodiya's Leningrad pressing plant, explained the poor quality of the company's product by saying that records are not a necessity.

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Three-Market Arbitrons Tell Varied Tales

BY KIM FREEMAN

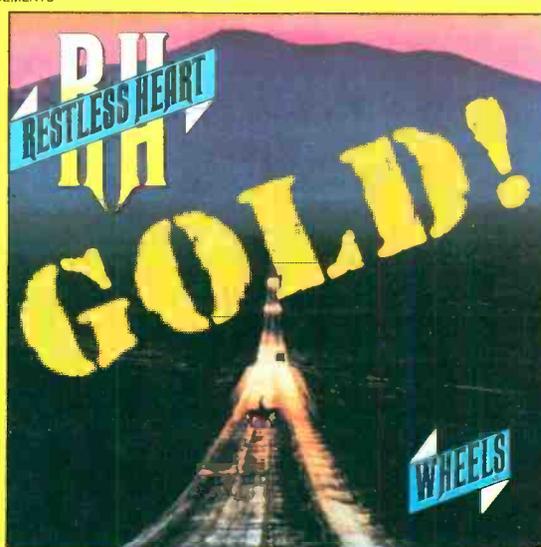
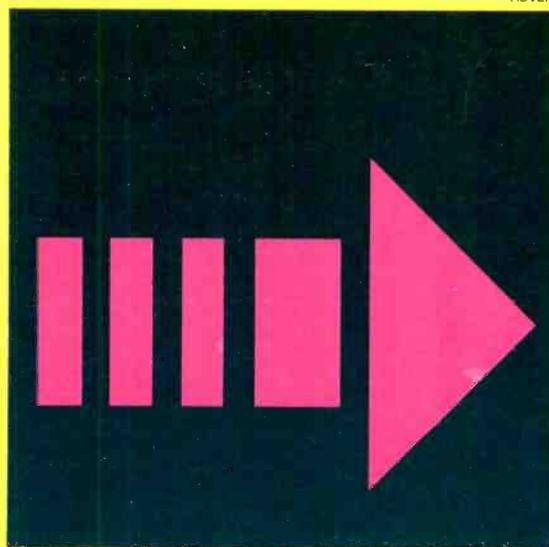
NEW YORK Top 40 outlet KKLQ-AM-FM "Q-106" rocketed to the top of the San Diego market less than a year after signing on, making it the biggest news maker of the quarterly Arbitron radio ratings once again.

In New York, country made a comeback, rock sputtered, listeners were poor sports for all-sports, and crossover lighted no fires. Conversely, in Los Angeles, crossover rose to new heights, country fared poorly, and rock rebounded.

Fall ratings roundups for New York, Los Angeles, and San Diego follow. Complete, overall, 12-plus

(Continued on page 74)

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'Hoosiers' Ban Is Ignored At Video Counters

BY AL STEWART

NEW YORK Despite a 3-month-old court order barring the sale or rental of "Hoosiers" on videocassette, many video retailers continue to offer the title.

HBO Video shipped a reported 190,000 copies of the tape to dealers in September, but on Oct. 9 a federal appeals court ruled that dealers can no longer sell or rent the tape in view of the ongoing legal dispute between HBO and Vestron Video over rights to the title. Nevertheless, the ruling seems to have had little effect on dealers who stock the video.

"Since we haven't gotten any le-

(Continued on page 76)

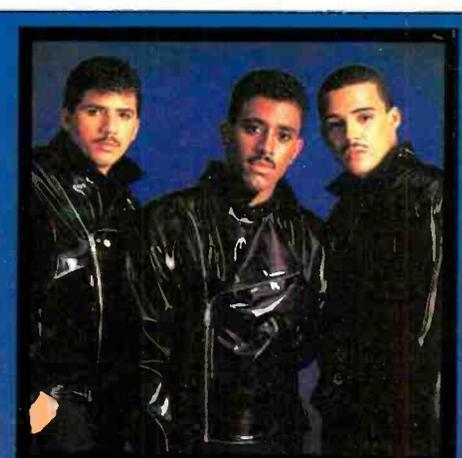


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VOLUME 100 NO. 3

January 16, 1988

A PAT ON THE BACK FOR INDIES

In this week's Commentary (page 9), RCA Records president Bob Bu-ziak says major labels need independent record companies to help them find new talent and present a varied repertoire. And in Nashville Scene (page 30), Gerry Wood points out that indie labels boast 20 of the top 100 songs on this week's Hot Country Singles chart.

Nelson Pushes Sell-Through

Beginning Feb. 28, Nelson Entertainment will offer select feature-film catalog product for \$14.98—the lowest price ever offered by a major home video supplier. Home video editor Al Stewart reports. **Page 49**

THE STATE OF CANADA'S RECORD BIZ

There's good news and bad news for Canada's record companies, according to Brian Robertson, head of the Canadian Recording Industry Assn. Thanks to compact disk sales, the industry can expect a 10% growth in revenues for 1987. But it's unlikely that more product was sold, vinyl sales are dropping, and record companies are gripped by apprehension as 1988 begins. Canada editor Kirk LaPointe reports. **Page 62**

Takeover Climate Predicted In '88

Financial experts say they expect plenty of mergers and acquisitions in 1988, which could turn out to be a year of increasing consolidation in the home entertainment industry. Financial editor Mark Mehler tells the story. **Page 68**

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Dealers: Lots Of Post-Yule Cheer Hardware Gifts Spur Software Activity

This story was prepared by Chris Morris and Geoff Mayfield.

LOS ANGELES The days after Christmas provided generous numbers for music dealers, repeating a trend that has occurred during several consecutive fourth-quarter finishes.

Retailers say they have come to view the weeks after Christmas as a natural extension of the brisk sales that they enjoy during the gift-giving season. And, as in years past, they credit new hardware purchases made during the holiday selling season as a catalyst for the spurt.

Store executives also cite the long weekend kicked off by New Year's Day as a factor that boosted sales. Music dealers point to titles by Tiffany, George Michael, Debbie Gibson, and Madonna as sales leaders, with a wide pack of releases earning high ranks for different accounts.

Steve Bennett, senior vice president of marketing for Durham, N.C.-based The Record Bar, reports the 134-unit chain posted a 30% comparative-store increase for the week after Christmas, compared with a modest 8% store-to-store gain for all of December, both in relation to previous-year periods.

Noting that 27-store San Francisco web Rainbow Records added four high-volume locations in 1987, buyer Jimmy Heikkala reports a

41% overall volume increase over last year's Dec. 26-Jan. 1 tallies and a 24% store-to-store increase.

Stan Goman, senior vice president of Tower Records, reports "great" sales after Christmas at the Sacramento, Calif.-based chain's 43 outlets. For the week, he says the company was "up 40%-50% over last year."

Roy Imber, president of 73-store, Long Island, N.Y.-based Record World, estimates an 8% comparative-store increase for the week and a company wide gain of 15%. He says the tally was 25%-30% over sales the week would expect to see in a normal week, and was equal to a third of the heavy numbers the
(Continued on page 67)

CEMA, RCA Labels Increase Price For Cassette Single

BY GEOFF MAYFIELD

LOS ANGELES Labels distributed by Capitol and RCA (except A&M) have raised their cassette single prices to levels higher than those charged for the product's vinyl counterpart.

Last month, when CEMA revamped its pricing structure (Billboard, Jan. 9), the firm quietly moved to a \$2.99 list for the configuration. Then, on Jan. 4, Arista and RCA, two of the imprints that helped initiate the configuration's launch last summer, hiked the price for a cassette single to a suggested tag of \$2.49.

A&M, the other major label that is distributed by RCA/A&M/Arista, is holding the line on \$1.99 for such tapes.

For Arista, the price hike on two-song cassette singles also means the label has backed away from its vow to begin marketing three-song cassette singles at a \$2.99 price point this quarter (Billboard, Nov. 28).

In a brief statement, issued the same day the \$2.49 price went into effect, Arista said it "will stay with the two-song cassette single format."

"Research found that on both
(Continued on page 70)

'Dirty Dancing': Giant Killer Still Has Legs RCA Expects Vid Release To Refuel Soundtrack

BY KEN TERRY

NEW YORK RCA's "Dirty Dancing" soundtrack, generally regarded as the mass-appeal hit of the Christmas selling season, spent nine weeks at No. 1 on the Billboard Top Pop Albums Chart before stepping down to No. 2 this week. No other multiartist sound-

track has held down the top slot for as long since "Footloose" stayed there for 10 weeks in 1984.

"Dirty Dancing" reigned over some heavy competition during the holidays, including titles by George Michael, Michael Jackson, John Cougar Mellencamp, Whitney Houston, Def Leppard, and Bruce Springsteen. Yet the film

that spawned the soundtrack passed its theatrical peak several weeks ago.

"The buzz on the picture is past, but the heart of album sales was in December," points out Rick Dobbis, executive vice president of RCA Records. He notes the label shipped around 1.8 million units of "Dirty Dancing" in November and December, half the total it claims to have sold to retailers. (The Recording Industry Assn. of America has certified "Dirty Dancing" triple platinum for sales of 3 million units.)

Dobbis attributes much of the album's success to its three singles, "(I've Had) The Time Of My Life" by Bill Medley & Jennifer Warnes, "Hungry Eyes" by Eric Carmen, and "She's Like The Wind," by the film's star, Patrick Swayze. Yet he agrees with retailers that the initial demand for the soundtrack was generated mainly by the film itself. Although the Medley/Warnes single was released three weeks before the movie, it didn't begin to chart until after the album did, and didn't reach No. 1 on the Billboard Hot 100 Singles chart until two weeks after the album topped the album chart.

Carl Rosenbaum, president of the 12-unit, Chicago-based Flipside Records chain, notes that when the movie first came out, many people who had seen it in the theaters went straight to record stores to buy the soundtrack; in some cases, they couldn't find it, he recalls, because RCA hadn't expected it to be
(Continued on page 67)

Sony's 'Record Man' Sends Welcome To CBS Staffers

BY IRV LIGHTMAN

NEW YORK With the completion Jan. 5 of the Sony Corp. purchase of CBS Records, label staffers were welcomed aboard as members of the Sony family by president and CEO Norio Ohga.

Ohga heads a five-member board of directors—including label chief Walter Yetnikoff—that will be responsible for the CBS operation, now formally known as CBS Records Inc. Sony acquired the record company for about \$2 billion.

Communicating via an internal memo to the company's 10,000 employees worldwide, Ohga notes that CBS Records and Sony are "hardly strangers," in view of a 20-year-old joint venture in Japan, CBS/Sony Group, and the establishment by the two companies of the first compact disk plant in the

U.S.—a partnership that ended in 1986.

Ohga himself is no stranger to the music business. Chairman of the CBS/Sony Group, Ohga is credited with suggesting to Sony management that it form a record company with CBS. He has produced classical recordings and is himself a baritone who has performed in operatic and other vocal works, including a role in a CBS/Sony album of Fauré's Requiem.

In addition to music business relationships with CBS Records, Ohga's letter also points to Sony inventions—such as the Walkman personal stereo and its role as co-developer and co-licenser with Philips of the compact disk system—as examples of its role in innovations that revolutionized the prerecorded audio field.

In closing, Ohga states, "As a
(Continued on page 78)

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Indies Create Alternative to MPAA System Vid Groups Map New Ratings Code

BY JIM McCULLAUGH

LOS ANGELES A new rating system for independent home video companies has been launched by the Hollywood-based Film Advisory Board and the recently formed Independent Video Programmers Assn.

IVPA chairman Danny Kopels, also executive vice president of Magnum Home Entertainment, warns that unless the home video

industry begins to police itself, local municipalities will begin imposing sanctions against nonrated product and home video stores.

Unrated videos are an increasingly sensitive issue for the home video industry (Billboard, Sept. 19). The IVPA/FAB link, says Kopels, is a first step in an attempt to grapple with the problem.

The IVPA is a group of smaller, independent home video suppliers of B feature films and special-interest programming that is attempting to pool resources to attain common goals. Members include Magnum, New Star Video, All Seasons Entertainment, Video Gems, Unicorn Video Sales, City Lights Home Video, Century Home Video, Motion Efx, and Regency Home Video.

The FAB, founded in 1975, presents awards-of-excellence seals to motion pictures, TV programs, and home video releases. FAB award winner seals appear on motion picture advertising as well as on home video product from such companies as New World/LCA, Prism, Vestron, Karl-Lorimar, Continental Video, and others.

In addition to the association with the FAB, IVPA plans joint advertising/marketing campaigns to expose its product to consumers.

Preteens, Kopels says, can still easily rent unrated product that would otherwise earn X and R ratings. The lack of ratings, he says, is also making video-retail buying more difficult.

While the Motion Picture Assn. of America advocates ratings—the issue was a key component of MPAA chairman Jack Valenti's keynote remarks at last summer's Video Software Dealers Assn. meet—that group is primarily focused on the 500 or so films issued annually by the major studios, says Kopels. Furthermore, he adds, the MPAA's complicated ratings fee structure—with fees as high as \$8,000—and lengthy time requirements (six to eight weeks) do not meet the more urgent needs of many smaller home video programming producers. He estimates 250-300 new video titles are distributed each month.

Elayne Blythe, FAB founder and president, says the new ratings sys-

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Wave Pioneers Dive Into New 'Think Tank'

BY KIM FREEMAN

NEW YORK Pyramid Broadcasting is tapping the talents of Wave pioneers Frank Cody and Owen Leach to form Cody/Leach Broadcast Architecture, a consulting and research division described as a "think-tank structure."

The Wave, the new age/jazz/AC format first used in a major market by KTWV Los Angeles, has been hailed as the first truly new format to come down the pike in years. Cody and Leach say they will be seeking similarly unique approaches to problems in programming and sales—both in individual market situations and on a broader scale.

"This is the first time that any radio company has established an official think-tank structure," says Richard Balsbaugh, CEO of Pyramid, the Boston-based group that owns 11 stations—including WNUA Chicago, a new age/AC/jazz outlet.

Cody was program director of KTWV and VP/programming for the Wave Network, a joint venture of KTWV owner Metropolitan Broadcasting and Satellite Music Network that distributes the format nationally.

Leach has run Princeton, N.J.-based Leach Research for the past 14 years, and his work for Metropolitan was instrumental in KTWV's successful launch in February. Leach has also worked with Pyramid for the past 4 1/2 years and is known for his "vision/precision" approach of combining creativity with raw data.

The Cody/Leach partnership follows the recent merger deal between Pyramid and Leach Research. At press time, Cody/Leach was in negotiations with both KTWV and the Wave Network over a possible future relationship.

Cody's departure from KTWV and the Wave Network comes at a time when the format is off to a good start. The Wave and format variations on its approach have made a solid impact on record sales for jazz and new age product (Billboard, Dec. 5). Originated by KTWV, the Wave Network has subscribers in eight major

(Continued on page 77)

RCA Readies SBK-Deal Acts Special Label Logo To ID Ties

BY KEN TERRY

NEW YORK A logo/production deal between RCA Records and SBK Entertainment, which includes one of the world's largest music publishers, will soon bear its first fruits. SBK-produced albums by the Dazz Band and the Scottish group Shine are due out in March or April, according to RCA Records president Bob Buziak.

Although the pact between the two companies is about five months old, the new RCA album by Buster Poindexter, helmed by SBK producer Hank Medress, does not bear the SBK logo. Buziak says this is because RCA signed Poindexter prior to the SBK deal.

The production arrangement is "totally open-ended," he notes. "They [SBK] bring us artists, and

we have the right of first refusal."

Similarly, Charles Koppelman, chief executive officer of SBK Entertainment, says the deal "is really kind of loose. They [RCA] have a first look at a certain kind of act."

That kind of artist, says Buziak, "has a longer-term value," is usually self-contained, and can be signed globally. He stresses that SBK's ability to locate such acts in "territories around the world" is a worthy addition to RCA's own a&r efforts.

Meanwhile, Koppelman notes, SBK will continue to produce acts for other labels. He estimates that in the first half of 1988, nearly 10 SBK-produced albums will be released, including titles by Dan Hill and Gregory Abbott on Columbia, Tracy Chapman on Elektra, and Walk This Way on PolyGram. He is

(Continued on page 70)

Jerry Greenberg Named Chief Of Atco Records

BY STEVE GETT

NEW YORK Jerry Greenberg, one-time president of Atlantic Records, has rejoined the company to helm its Atco Records & Custom Labels division. His new post as president of Atco marks the start of a major restructuring of the label.

Official announcement of the appointment was made on Jan. 5 by Atlantic Chairman Ahmet Ertegun. "I'm very happy because we've associated for many, many years," says Ertegun. "Jerry has been one of the top executives in our company. He was responsible for many of our successes, and we're glad to have him back on board."

In his new position, Greenberg will be based in Los Angeles. Atco

has been headquartered in Atlantic's New York offices until now. Initial plans call for staff hirings on the West Coast in Atco's promotion and a&r departments. Atco's current New York staff, helmed by general manager Margo Knesz, will remain intact.

"This gives us the opportunity to have a much larger presence in California," says Doug Morris, who replaced Greenberg as Atlantic president in 1980. "We have a West Coast office—[Atlantic senior vice president/general manager] Paul Cooper's setup out there works very well. But it's not quite the same as having a record company that operates out of there. So, from our perspective, it gives us tremen-

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Dolby Sound. Thomas Dolby marks his exclusive signing to EMI-Manhattan Records with label executives. Pictured, from left, are Bruce Lundvall, president; Mark Kargol, West Coast promotion director; Dolby; Andy Ferguson, Dolby's manager; and Jack Satter, vice president of promotion.

EXECUTIVE TURNTABLE

BILLBOARD. Lynda Emon joins Billboard's Nashville office as a sales account executive. Previously, she was affiliated with CBS Records and managed her own Roller Rink Music service in Los Angeles.

RECORD COMPANIES. Jerry Greenberg is named president of Atco Records & Custom Labels, a division of Atlantic Records. He will be based in Los Angeles. He was president of the music division of MGM/UA (see story, this page). Nick Maria is promoted to vice president of sales for Atlantic. He will be based in New York. He was national sales manager for the company.

In a realignment of its legal and business affairs department, the Bertels-



EMON

GREENBERG

MARIA

HOFFMAN

mann Music Group in New York promotes Leonard J. Charney to vice president of corporate legal affairs and Alan H. Kress to vice president of legal and business affairs, international. Charney was deputy general counsel. Kress was director of international business affairs. Additionally, Rand Hoffman and Denis E. Kellman are appointed vice president and senior director of legal and business affairs, respectively. Hoffman was vice president of business affairs for CBS Songs. Kellman was director of legal and business affairs for BMG-London.

Renny Martini is named vice president of sales for Angel Records in Los



KELLMAN

DARROW

SMYTH

BOSSIN

Angeles. He was upped from national sales manager. Kevin Copps joins the label as director of marketing. He was a publicity representative for Herbert H. Breslin Inc.

MCA Records in New York appoints Andy Darrow manager of a&r, East Coast. He was associate manager/director of film soundtracks for Overland Productions. Alexandra Smyth is named project manager of MCA Classics. She was upped from assistant to Thomas Z. Shepard, vice president of classical and theatrical.

PolyGram Records Nashville names Kevin Herring Midwest country promotion manager. He will be based in Detroit. He was music director for WWWV radio in Detroit.

Vickie Strate is promoted to manager of national accounts media for CBS Records. She was a staff member at the Midwest branch. Judith Fischetti becomes manager of planning and administration for the label. She was upped from manager of marketing commitments.

Relativity Records in New York makes the following appointments: Matt Pollack, national album promotions director; John Schoenberger, West Coast promotions director; and Jocelynn Loebel, national publicity director. Pollack and Schoenberger were doing national album promotions for the label. Loebel joins from Chrysalis. Also, Mike Corcione resigns as Relativity's promotions director to serve as co-manager for PolyGram recording act L.A. Guns.

Denis Venturino is promoted to manager of financial analysis for Arista Records in New York. He was senior financial analyst.

Word Record Group in Nashville promotes Cal Tarrant to national advertising director and Mike Rapp to national promotions director. Tarrant was advertising manager. Rapp was radio promoter for DaySpring Records.

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AN OPEN LETTER FROM
THE SONGWRITERS GUILD OF AMERICA
TO
Mr. Akio Morita
Chairman of the Board, Sony Corporation

Dear Mr. Morita:

The Songwriters Guild of America, the world's largest professional services organization representing composers, lyricists and film scorers, feels it imperative to bring to your attention our concerns regarding your acquisition of CBS Records.

Home taping has impacted drastically and negatively on the earnings of American songwriters, publishers and recording companies. Since the invention of the Digital Audio Tape (DAT) and your efforts to defeat pending legislation (H.R. 1384 and S.506) which focuses on "the encoder/copy code scanner," (CBS Labs technological breakthrough) we fear an even more serious erosion of our royalties than before.

Under the proposed legislation, there is no restriction on your freedom of sale; nor on the public's unlimited right to copy. There is no diminution of quality reproduction; nor on the creator's entitlement to compensation.

SIMPLY STATED: "NO ONE GETS A FREE LUNCH."

We emphasize that the 1976 Copyright Law does not exempt audio home taping from infringement; nor unlike the Supreme court decision in the *Betamax Case*, does it constitute "fair use" of someone else's copyright. The 1976 Act is silent on this issue and there is no legislative history which impels a contrary conclusion.

CBS Records has, to date, been a staunch ally and strong voice in the battle against unauthorized duplication—the proliferation of which is disincentive to recording companies' investing in new talent. We are confident CBS Records will continue its independent stance regardless of ownership. In addition, CBS Labs has pledged to license the encoder/decoder at cost to all manufacturers.

Your acquisition of CBS Records has, overnight, made you a leader in the recording industry, and we are encouraged by your recent public statement: "We have no intention of issuing an order to the CBS Records Group to accept DAT. That's up to them."

In conclusion: we urge you to recognize your new role as one of America's great recording companies and to champion this legislation which will further enhance your public image.

Sincerely,



George David Weiss, President

Note To All Songwriters: The Songwriters Guild of America is sending this letter to each member of Congress. We urge you to write to your Senators and Representatives to secure their support for H.R. 1384 and S.506

Boss Scores 3rd Straight Multiplatinum Album Jackson Gets Quad-Platinum Gift

BY PAUL GREIN

LOS ANGELES Michael Jackson's "Bad" was given a nice New Year's Eve present by the Recording Industry Assn. of America. The album was certified for U.S. sales of 4 million copies on the last day of 1987, which puts it in a tie with Bon Jovi's "Slippery When Wet" and Whitney Houston's "Whitney" as the fastest out-of-the-box hit of the past two years. All three albums sold 4 million copies in their first four months in release.

The last album to get off to a faster start was Prince's "Purple Rain," which sold a whopping 8 million copies in its first four months in

1984.

Bruce Springsteen's "Tunnel Of Love" was also given the green light by RIAA auditors Dec. 31. The album was simultaneously certified gold, platinum, and double platinum. It's Springsteen's third consecutive multiplatinum album.

Three other albums were simultaneously certified gold and platinum: Sting's "... Nothing Like The Sun," INXS' "Kick," and "A Very Special Christmas." The latter album, proceeds of which are being directed to the Special Olympics, is the first platinum charity collection since "We Are The World" in mid-1985.

Two of December's fastest-sell-

ing albums were the "Dirty Dancing" soundtrack and Tiffany's self-titled debut album. "Dirty Dancing" was certified double platinum Dec. 1 and triple platinum just two weeks later. "Tiffany" was certified platinum Dec. 3 and double platinum just three weeks later.

Two catalog titles by George Winston went platinum in December: "Autumn," released in 1980, and "Winter Into Spring," released in 1982. Another Windham Hill oldie—"A Winter's Solstice"—went gold

(Continued on page 77)



Tiffany's Epiphany. MCA artist Tiffany is flanked by label brass as she receives the platinum certification for her debut album. Pictured, from left, are Lou Mann, vice president; Steve Meyer, senior vice president; Brad Schmidt, Tiffany's co-manager; Larry Solters, senior vice president; George Tobin, Tiffany's manager/producer; Tiffany; Richard Palmese, executive vice president; Myron Roth, president; Irving Azoff, president, MCA Music Entertainment Group; and Harold Sulman, vice president.

Beggars Banquet Bows Stateside With N.Y. Branch

BY LINDA MOLESKI

NEW YORK Beggars Banquet Records Ltd., an indie U.K. label that boasts such acts as the Cult, Gene Loves Jezebel, and Love & Rockets, is raising its profile in the U.S. market with a newly opened New York office.

The new operation will supervise all of Beggars Banquet's record activities in the U.S., including the label's recently signed marketing and distribution deal with BMG/RCA Records.

Under that agreement, RCA promises to release five to seven Beggars Banquet acts per year through its branch-distribution net-

work, having already put out titles by the Icicle Works, the Bolshoi, Love & Rockets, Fields Of The Nephilim, and Pierce Turner.

The office will also help to coordinate activities on several licensed acts, including the Cult (Sire), Gene Loves Jezebel (Geffen), and Flesh For Lulu (Capitol/Hughes). Additionally, it will represent Beggars Banquet import acts that are not covered by arrangements with U.S. labels.

Beggars Banquet U.S. will operate under the aegis of Thirsty Ear Communications, which was previously retained by the label in the U.S. in a marketing and promotion

(Continued on page 77)

Concert Death Prompts Suit Nashville Venue, Promoter Cited

BY EDWARD MORRIS

NASHVILLE A \$2 million lawsuit has been filed in circuit court here against a concert promoter, the manager and commission in charge of Municipal Auditorium, and the city of Nashville on behalf of a fan killed in a stampede at the site Dec. 19 following a rap concert.

Two fans were crushed to death and 26 more were injured in a narrow passageway leading from the main floor of the auditorium to the basement, where a postconcert party had been scheduled.

The suit, filed Jan. 5 on behalf of

16-year-old Devery Davis, asserts that only one of a set of double doors leading into the party area was open as the crowd of concertgoers approached and that "the volume and onrush of the crowd of attendees was greater than the capacity of one of the doors was able to accommodate."

It further says that Davis "was stampeded upon and crushed by the flow of the other attendees when both doors were finally opened, creating a stampede of human bodies." The other fatality was Tameika Curtis, 18.

The complaint alleges that Davis' (Continued on page 76)

Springsteen Set To Tour

NEW YORK The Boss is going back on the road. After months of speculation, it has been confirmed that Bruce Springsteen will embark on a national tour in support of his latest Columbia album, "Tunnel Of Love," beginning in late February.

The Tunnel Of Love Express tour will stop in at least 22 cities, according to a label representative. She says Springsteen will be performing with the E Street Band and not as a solo act, as had been rumored.

Specific dates and venues have yet to be confirmed. Despite a num-

ber of national press reports that the tour would encompass small theaters or midsized halls, it seems unlikely that Springsteen will be hitting that circuit.

For the New York area, sources say dates in late April and early May are being held in arena-sized venues. These reportedly include five nights at the Nassau Coliseum on Long Island and multiple nights at Madison Square Garden.

Full details of the tour are expected to be announced shortly.

STEVE GETT

With 'Faith' And Determination, Two Georges Top The Pop Charts

GEORGE HARRISON'S "Got My Mind Set On You" jumps to No. 1 on this week's Hot 100, nearly 24 years after he first topped the chart with the Beatles' "I Want To Hold Your Hand." This makes Harrison the artist with the longest span of No. 1 hits in the rock era. The old record was set just two months ago when Bill Medley's duet with Jennifer Warnes, "(I've Had) The Time Of My Life," topped the chart 22 years and 10 months after he first hit No. 1 with the Righteous Brothers' "You've Lost That Lovin' Feeling."

We should note that one prerock artist—Frank Sinatra—has an even longer span of No. 1 hits. Sinatra first topped the chart in July 1940 as featured vocalist on Tommy Dorsey's "I'll Never Smile Again" and rang the bell for the last time in May 1967 in a duet with daughter Nancy, "Somethin' Stupid." That's a span of 26 years and 10 months.

Runners-up to Sinatra, Harrison, and Medley are Stevie Wonder (22 years and six months), Johnny Mathis (20 years and eight months), Paul McCartney (19 years and 11 months), Aretha Franklin (19 years and 11 months), Michael Jackson (17 years and nine months), and Diana Ross (17 years and two months).

Harrison's current smash tops the chart 17 years and one month after he first hit No. 1 as a solo artist with "My Sweet Lord." So, even without counting his Beatles' hits, Harrison ranks among artists with the longest span of No. 1 singles.

Robin Scott-Durkee of Eau Claire, Wis., adds that Harrison is only the second ex-Beatle to land three No. 1 solo hits. Paul McCartney has topped the chart nine times since the group disbanded, but John Lennon and Ringo Starr each scored only two No. 1 hits.

Finally, "Mind Set" is the first No. 1 hit for Jeff Lynne, who co-produced it. Lynne's biggest hit with ELO, "Don't Bring Me Down," reached No. 4 in 1979.

GEORGE MICHAEL'S solo debut album, "Faith," jumps to No. 1 on the Top Pop Albums chart, nearly three years after he first topped the survey with Wham!'s "Make It Big." Only one other artist so far has landed No. 1 albums both as a solo artist and in a group in the '80s. And it's not Michael Jackson, Phil Collins, or Sting!

Give up? It's (drum roll) Stevie Nicks, who topped the chart on her own in September 1981 with "Bella Donna" and as part of Fleetwood Mac a year later with "Mirage." (Obsessive by-the-book types may wish to add Bruce Springsteen, who has scored three times as a solo artist and once with the E Street Band.)

Finally (and you had to have seen this coming),

this is the first time that different artists with the same first name have topped the pop album and singles charts since December 13, 1986, when Bruce Springsteen had the No. 1 album and Bruce Hornsby had the No. 1 single.

FAST FACTS: INXS lands its first top 10 album as the platinum "Kick" jumps three notches to No. 12. The Aussie band also has its highest-charting single to date with "Need You Tonight," which jumps two spots to No. 4.

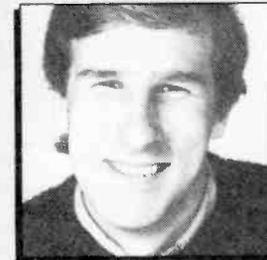
The Bangles' "Hazy Shade Of Winter" jumps six notches to No. 6 on the Hot 100. This ties Aretha Franklin's 1971 version of "Bridge Over Troubled Water" as the highest-charting remake to date of a Simon & Garfunkel hit. And "Hazy Shade" marks the first time that another act has improved on Simon & Garfunkel's chart performance: S&G's original peaked at No. 13 in 1966.

Elton John lands his 22nd top 10 hit as "Candle In The Wind" jumps four notches to No. 7. It's the fourth top 10 hit in just over a year that was recorded live, following "War," "At This Moment," and "Mony Mony."

Jackie Mason's Warner Bros. comedy album, "The World According To Me," jumps 22 notches to No. 175 on the Top Pop Albums chart—25½ years after his last charted entry, "I'm The Greatest Comedian In The World Only Nobody Knows It Yet." We feel safe in saying that this sets a new record for the longest gap between charted albums.

Melissa Morgan has two of the top four hits on the Hot Black Singles chart. "If You Can Do It: I Can Too!" holds at No. 3, and "Love Changes"—a duet with Kashif—jumps four notches to No. 4. Morgan topped the black chart two years ago with Prince's "Do Me Baby."

WE GET LETTERS: Eric Fader of Peekskill, N.Y., was the first to notice all of the religious (or quasireligious) references in song titles on the Hot 100. In addition to the former No. 1 hits "Heaven Is A Place On Earth" and "Faith," the top 50 contains New Order's "True Faith," the Cure's "Just Like Heaven," and U2's "In God's Country." Also, David Lee Roth's "Just Like Paradise" blasts on to the chart at No. 56, replacing the Pet Shop Boys' "It's A Sin," which drops off after a five-month run. Notes Fader: "It's the perfect time for born-again head-bangers Stryper to have their first hit—and the ideal environment for one of the most bizarre chart stories in history—'Dear Mr. Jesus.'"



by Paul Grein



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Jazz
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Gospel
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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:

- A. Completed Entry Form.
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- C. One copy of the song lyrics typed or printed legibly in English. (If 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.

3. Songs should be no longer than 5 minutes. A contestant may enter as often as he wishes, but each song must have its own Entry Form and be recorded on a separate cassette with typed or printed lyrics included with each cassette. The check or money order must reflect the total number of entries. ENTRIES MUST BE POSTMARKED BY APRIL 15, 1988 and received by APRIL 30, 1988. TDK/Billboard Song Contest is not responsible for entries that are late, lost, misdirected or mailed with insufficient postage. The entrance fee is not refundable. Cassettes and lyrics will not be returned. Contestants are responsible for keeping duplicate copies if they wish to have them. Contestants are responsible for placing copyright notices on their entries if they wish and are responsible for any filing under U.S. copyright laws.

4. Prizes: One (1) Grand Prize of \$25,000 and a publishing contract; Seven (7) First Prizes, one per category, of \$5,000 and a publishing contract; Twenty-one (21) Second Prizes, three per category, of TASCAM Porta Two Ministudios; Up to Seven thousand (7,000) Third Prizes of TDK SA-X 90 audio cassettes. Capitol Records will select one song from among the seven category winners for recording and release. Winners have no obligation to accept any offer of a publishing contract. All prizes will be awarded.

5. The contest is open to any person who has averaged less than \$5,000 in total royalties from published music since 1987. 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 a 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 songwriting 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 select alternate semi-finalists if necessary. The Billboard Song Contest reserves the right to change panelists 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 14 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 inaccurate information thereon will result in immediate disqualification. In the event of disqualification, an alternate semi-finalist will be selected in accordance with Paragraph 6.

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 later of (a) the date on which the Song Contest is telecast 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.

9. Winners of the contest grant TDK/Billboard a non-exclusive, irrevocable, world-wide license to use, reproduce, perform, record and broadcast the winning song in any manner.

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.

I certify that neither I nor any member of my immediate family is employed by TDK Electronics Corporation, Billboard Magazine, Billboard Publications, Inc., J.A. Halsey and Associates, Inc., Capitol Records and Ventura Associates, Inc., or their affiliated companies 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. (If entrant is under 18 years old, the signature of a parent or guardian is required.)

(Signature)

(Date)

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CITY _____ STATE _____ ZIP _____

PHONE NUMBER () _____

CHECK ONE: MC VISA CARD NUMBER _____

EXP. DATE _____ SIGNATURE _____ (IF PAYING BY CREDIT CARD)

SONG CATEGORIES:

ROCK POP COUNTRY GOSPEL RHYTHM & BLUES LATIN JAZZ

SONG TITLE _____

CAREFULLY REVIEW THE INFORMATION ON THE REVERSE SIDE. Make \$15.00 check or money order payable to: TDK/Billboard Song Contest, P.O. Box 69200 LOS ANGELES, CA 90069

*Capitol Records will select one song from among the seven category winners for recording and release.

BB 116

TDK SA-X is the official audio cassette of the Song Contest.

Closer To New Talent

THE MAJORS NEED INDIE LABELS

BY BOB BUZIAK

Increasingly, major labels are creating relationships with independents in order to develop an expansive and diversified artist roster. Because a major label cannot necessarily find all the talent required to present a varied repertoire, it often turns to the independents, whose ears are pressed closely to what's happening on the street.

As an industry, we have the independents to thank for what has so far been a decade marked by the emergence of exciting new musical forces. The indies will continue to be an essential source of new hitmakers on whom the long-term health of the industry depends. If we were to forego their insight and concentrate only on today's obvious pop-mainstream music, the industry would suffer and stagnate.

Majors want independents to thrive: We turn to them for their unique and eclectic taste in music; for access to the innovative artists whom they sign; for their specialized developmental efforts, which flow from their invaluable expertise and connections in alternative press, radio, and retail; and for their ongoing awareness of the cutting edge of new talent in our industry.

For independents, a relationship with a major provides strength and stability through the label's ability to promote, market, and distribute their product. With this support, the indie's artists can reach a far greater audience than

is possible through independent distribution. Together, majors and independents can create a sales base for cutting-edge artists that far exceeds the confines of the term, "alternative."

Several recent cases illustrate the success which such relationships can generate. Jive's special relationships with Arista and RCA, for example, have resulted in the development of such artists as Whodini and Jonathan Butler,

the cornerstone for the next generation of innovators, including Talking Heads, U2, Prince, and R.E.M. In turn, the hits of those groups have paved the way for such present or former indie label artists as Gene Loves Jezebel, Love And Rockets, the Cure, New Order, Depeche Mode, the Bodeans, and Stryper—all of which now have major label distribution.

The music business as we know it today was initially driven by

Calder and Ralph Simon of Jive, Nigel Grange of Ensign, and Fred Bestal of Big Time. Their American equivalents are Miles Copland and Jay Boberg of I.R.S., the Hein Brothers of Enigma, Bob Biggs of Slash, and Barry Kobrin of Relativity/Combat.

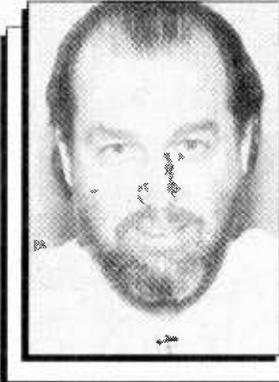
Over the past 18 months, RCA has created ties with such independent labels as Jive, Big Time, Beggars Banquet, Private Music, King Jay, and Dreamland. We will continue to seek new indie relationships where they make sense. Meanwhile, it's a pleasure to see CBS helping to develop Def Jam, PolyGram campaigning for Tin Pan Apple, and Warner Bros. fostering the likes of Sire and Slash. Warners has taken this philosophy even one step further by reopening Reprise Records as a home for new and developing artists.

It damages the whole industry, however, when a major usurps an independent's artist, even if has been instrumental in its crossover success. There is no faster way to destroy the label-artist relationship, or to fill the industry with deceit and suspicion. Once this happens, the industry's future and well-being are threatened.

Inevitably, the audience that seeks out new music will find it by any means it can. But, when a major makes the effort to bring that music to the forefront, the size of that audience will be increased; when that occurs, everyone profits, including the artists, the record buyers, the independents, and the majors. It looks as if these relationships are

'A relationship with a major offers strength and stability'

Bob Buziak is president of the RCA Records label.



respectively; the MCA/IRS agreement has propelled R.E.M. right into the mainstream; through the Warner/Qwest deal, New Order is suddenly a dance/pop favorite; and A&M's relationship with Windham Hill has brought new age music into the forefront of the industry and has helped such artists as George Winston become familiar names.

The successes of artists like Jimi Hendrix, the Who, Cream, Pink Floyd, and Led Zeppelin served as

such a&r-oriented, independent entrepreneurs as Ahmet Ertegun at Atlantic, Jerry Moss and Herb Alpert at A&M, Chris Blackwell at Island, Terry Ellis and Chris Wright at Chrysalis, and Denny Cordell at Shelter. Their vision was carried on by Seymour Stein at Sire and Richard Branson at Virgin, among others.

All of these luminaries provided an incentive for the new breed of independents, including Martin Mills of Beggars Banquet, Clive

always a market for back-catalog product, whether it is jazz, country, big band, or blues, and dance music is no exception.

Wyatt Magnum
Core Music Service
Houston, Texas

SHORT-TERM THINKING

In response to Parker Barnum's comments on compact disk prices (Billboard, Dec. 26), one has to question whether Mr. Barnum has ever purchased a compact disk at retail for cash, and one certainly has to believe that he has never been involved with the operation of a retail record store.

Further, he seems to have no understanding of retail customers and their buying habits, nor does he have any vision of the future. It is this kind of short-term thinking that has been plaguing record-industry growth for years.

Russell M. Solomon
President, Tower Records
West Sacramento, Calif.

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.



ABUSE OF POWER

Lou Simon's "Give History A Chance To Repeat Itself" (Billboard, Dec. 5) was a very eloquent expression of the frustration felt by artists and fans concerning the abuse of power by radio-station programmers with regard to '70s performers. Too many hit-worthy recordings from that period have gone unnoticed because of programming prejudices.

But the real damage has been to the careers of '50s rock'n'roll originators like Carl Perkins, Little Richard, and Bo Diddley. Their licks and beats have propelled mainstream pop for three decades, yet they remain "oldies but goodies."

Phil Silverman
Eatontown, N.J.

RADIO IGNORES STARS

Lou Simon's comments in your Dec. 5 issue articulated something I've been thinking for a while. After listening to the new Bee Gees and Donna Summer albums, for instance, I wondered why the single releases from those albums were not being played on radio stations in my area.

These two artists aren't the only ones whose new singles are dis-

missed by radio. Where can one hear records by Neil Diamond, Kim Carnes, Gladys Knight & the Pips, Diana Ross, Paul McCartney, the Four Tops, or the Temptations?

These are all artists who have made enormous contributions to the music business in the past but are now largely ignored by radio. I think our programmers need to look at the way they evaluate records for airplay and give the audience more of a say. To simply assume that a release won't make it because it is by a particular artist is just unfair.

It is also very poor business. How many records don't get sold because we never heard the tunes?

Odis P. Coleman
Manchester, Conn.

NEW ACTS NEED CHANCE

Lou Simon's article in the Dec. 5 issue is very true. However, it's not just the older artists who are attempting to regain their once-reigning status on the charts, as he states.

New and developing artists are not getting much of a chance on radio, either. Anita Baker is a good example. Her album has sold 3 million copies, yet except for "Sweet Love," which went top 10, singles from the album have fallen short on the charts and have not gotten much airplay.

I call my local radio station often, asking to hear new songs that may be in the 70s or 80s on the Billboard Hot 100 Singles chart. The station tells me that the song is too low on the charts to be played. But if every radio station thought like that, many good new songs would never get a chance.

It seems every programmer out there is waiting for somebody else to make the first move. I don't think it has anything to do with programming prejudices, however, as Mr. Simon suggests. The problem seems to be that programmers don't listen to enough records. Maybe they should spend less time on paper work and more time on listening.

Fred Washko
Hazleton, Pa.

LIKES 12-INCH REISSUES

Congratulations to CBS Records for its recent decision to rerelease many of the classic 12-inch extended remixes of the past 10 years. As members of a company that works within the nightclub industry, providing music formatting and other services, we appreciate being able to offer these classic titles in the 12-inch format to our clients.

I hope other companies will take a cue from CBS and will rerelease 12-inchers that have been and continue to be popular in the clubs. There is

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Classic Rock Format Is No Flash In The Pan

BY KIM FREEMAN

NEW YORK Whether the labels like it or not, classic rock radio seems to be here to stay (Billboard, Dec. 26). Winter Arbitron ratings for classic rockers in the top 25 markets show that most have risen above flash-in-the-pan status and have proved that an approach based on old music can keep a fresh appeal if the presentation is right.

At that precarious point when curiosity came must be translated into listener loyalty, hotshot personalities, competitive promotions, and sharp marketing are the elements most often cited by programmers who've gotten safely past that point. "The ones who've done best are the ones who realized that the music was only phase one," says Media Strategies' Fred Jacobs, the main founder of the format.

The popular format liner "It doesn't have to be old to be classic" nicely conveys the fact that each classic rock subscriber is free to interpret the format for itself. As such, the role of new music varies greatly in the evolution of each outlet. And, certainly, the mass of new product from superstars last year kept programmers from having to look too far for playlist fresheners.

WCXR Washington, D.C., was one of the first to buy into consultant Jacobs' classic concept two years ago. "You can't be a jukebox forever," says Bob Kaghan, PD of WCXR for the last year—a period in which the station's shares have increased steadily. "We've approached growth the same way a station in any format would do it,"

he says. "A year ago, we did no promotions to speak of. Now, we're very active promotionally. Our audience seems to respond to and look for more than just four in a row."

"Musically," Kaghan continues. "We've stayed true to our school and avoided the temptation to dip into artists or cuts that don't fit the concept too well." For example, the Police reached classic status per WCXR's definition only in the last six months, Kaghan notes.

On the opposite end of the spectrum musically is WKRL Tampa/St. Petersburg, Fla. PD Beau Raines says, "Classic rock is really just our marketing handle. We're basically an oldies-based album rocker."

"As a 25-plus-targeted station, I think new music can work easily for us," Raines continues. Groups like the Cutting Crew, the Georgia Satellites, the Fabulous Thunderbirds, and Bourgeois Tagg have fit easily into WKRL's playlist.

Regardless of the fact that each station executes classic rock differently, programmers say labels have chosen to interpret the format as one that's irrelevant to their goals of breaking and selling records. "It's kind of depressing that I have to call up and explain that, 'Yes, we'd be very interested in getting the new Jethro Tull album,'" says Raines. "A lot of people are surprised to find out that we sometimes play as high as 40% currents."

"Most record companies don't realize that we play any new music at all," says KLSX Los Angeles PD Tom Yates. "But we've played new records that didn't get airplay any-

where else in this market." Like other PDs, Yates says the decision on when to add records by newcomers is based mostly on gut feeling. "You just kind of know if it will make sense," he says. "Plus, one beauty of this format is that we can change our minds. We can go back to something we missed a month ago and never be late on a record."

Programmers' responses to the question of who will be their core classic artists in five or 10 years vary. WCXR's Kaghan says he doesn't know the answer. "It's true this format is not currently generating a new group of artists, and album rock really isn't, either," he says. "But I'm sure it will work itself out."

"1995 matters to us very much," says Jacobs. "Already there's a crop eligible to enter the classic rock hall of fame: Tom Petty, Huey Lewis, U2, John Cougar Mellencamp."

Pat Evans, PD of WXRK "K-Rock" New York, is in Jacobs' confident camp. "There's a wealth of new material from both newcomers and established artists right now," she says. "And the evolution of this format has more to do with imaging and packaging of the product."

Blake Lawrence, PD of KZFX Houston, says, "We're basically looking for music with a social consciousness like the kind that existed in the bulk of the '60s music. And I think there are plenty of artists today who really care about the integrity of their work, and who care about their world and what happens around them."

Now that the format has established itself, Jacobs says classic pro-

grammers have a base of listener response to help grant classic status to artists not yet considered appropriate. He adds that classic rockers of the future will have "no problem" adding artists broken by other formats—including top 40.

In the process of reaching for upper demos, several programmers have pulled in significant shares

from younger listeners—many without any effort to do so.

"We've done well with 18-24 men, and we've got significant teen listening even though we haven't deliberately gone after either demo," says WCXR's Kaghan.

"There's a strange glorification-of-the-past process that works on

(Continued on page 16)



Programmers reveal why they have jumped on certain new releases.

TOP 40

At No. 1 WXKS-FM "Kiss 108" Boston, PD Sunny Joe White says George Michael's "Father Figure" (Columbia) is one of the hottest tracks out. "It's definitely one of the strongest on the album," he says. "We've been on it for three weeks, and it's playing to a tremendous response already. What's nice is that the 45 version is the same length as the album's. Five minutes is all you need for a quarter-hour listing!" Currently researching top 15 for the station is Hazell Dean's "They Say It's Gonna Rain" (Capitol), which White likes for its unusual sound. "It reminds me of Abba," he says, "and there's certainly nothing else that sounds like that right now." White says the single has sold out all over town, and record stores can't keep it in stock. His last vote this week is for David Lee Roth's "Just Like Paradise" (Warner Bros.), which White describes as a combination of fun-song and rock-'n'-roll sound. "Those two attributes always seem to go hand in hand with him," says White. "It's always good to have this kind of sound on the radio."

BLACK/URBAN

"This girl has changed!" says WHRK "K-97" Memphis, Tenn., PD Mark Christian of Stacy Lattisaw. He terms "Every Drop Of Your Love" (Motown) a superb ballad. "There's no comparison to 'Let Me Be Your Angel.' Stacy has grown up, and this song is great." Good for major metros (maybe) and the South (definitely) is the Rose Brothers' "I Put My Money Where My Mouth Is" (MSS/Malaco). Says Christian, "What a great party record. I know it'll work in our region, and it's funky enough to make it big." Also winning at K-97 is Angela Winbush's "Run To Me" (Mercury). "All I can say for this record is, listen, and you'll see what I mean," he says, laughing. And continuing the legacy of K-97 as a rockin' urban station, Christian casts his last vote for Yes' "Rhythm Of Love" (Atco). "Obviously, not many urban stations will play this record, but it's doing very well for us. We got instant phones, with all kinds of demos responding."

ALBUM ROCK

Catering to the 25-54 male core, KLOS Los Angeles staffers are happy with the current resurgence of classic superstars. MD Stephanie Mondello points to two songs this week for their vintage sound and appeal: Jethro Tull's "Jump Start" (Chrysalis) and Yes' "Aim High, Shoot Low" (Atco). Of Tull's song, Mondello says, "It's got a great feel, it's getting great phones, and it is basically the right formula for our station." And the Yes tune, she says, "gets more interesting each time you listen—a real hypnotic type of appeal." As for songs by new artists, Mondello calls Great White's "Save Your Love" (Capitol) a great ballad. And back on the subject of the not so new, she casts a vote for David Lee Roth's "Just Like Paradise" (Warner Bros.). Of Roth, she says, "This isn't what you'd expect from him. It's almost too polished, but not so slick you'd slip off it. A definite hit and a nice song to listen to."

COUNTRY

At WTQR Winston-Salem, N.C., PD Les Acree gives his listeners what they want. The Judds' "Turn Me Loose" (RCA/Curb) is a smash, but that's no surprise. "They love the Judds here," he says. Also hot for the region is Ricky Van Shelton's "Life Turned Her That Way" (Columbia). The artist, from Tennessee, is almost a local boy, and that helps. "He's from right up the road," says Acree. "And the timing's right. Our audience is ready for him." And T. Graham Brown's "The Last Resort" (Capitol) gets the last-but-not-least vote. "What a story-song—perfect for the quintessential country listener," he says. "With lyrics like this, you can't go wrong."

YVONNE OLSON

PowerVision Taking Retail Orders 'Dear Mr. Jesus' For Sale

NEW YORK At long last, the antichild-abuse record "Dear Mr. Jesus" is available to retailers. Since WRBQ-FM "Q-105" Tampa, Fla., began airing the song sung by 9-year-old Sharon Batts and a chorus of children in early November, "Dear Mr. Jesus" has become one of the most requested records in history (Billboard, Nov. 28, Dec. 19).

Now, the volunteer Christian group PowerVision, which recorded the song as part of an album almost two years ago, has inked a deal with fulfillment house Alexandria House to distribute the single and the 10-song album it was originally featured on. Retail orders must be made through PowerVision at 817-329-0487. The single features a B side titled "Love, Sharon," on which Batts continues the letter theme of the surprise smash.

Programmers have been greatly frustrated by their inability to tell listeners where to get the record. In markets not yet stocked with the single and/or album, individual inquiries can be placed by calling 817-481-1321. Jan Batts, Sharon Batts' mother and head of PowerVision, says, however, the

group's preference is that individual parties send \$12 to P.O. Box 916, Bedford, Texas 76021 for the full album. She says PowerVision has not received enough single orders for the 45 to justify selling it via phone.

As the song spread around the country, several stations ran fundraisers for child-abuse-prevention groups, and the Battses have told their story on a variety of news programs, a Jan. 6 appearance on "Good Morning America" being the most recent. "The theory that it might be seasonal and die out after Christmas is not true," says the senior Batts. "Unfortunately, child abuse won't go away, and plenty of people are still ordering it."

With the success came some troubles. "We're aware that we're being pirated," says Jan Batts. "We've had reports that somebody taped it off the air and is distributing it as if it were our product." She says there's also a "clone" version out. "It's horrible, but not unexpected," she says. "My concern is that both are of poor quality. People should look for the PowerVision label."

KIM FREEMAN

D.C. Attorney Gets Nomination For FCC Post

WASHINGTON The White House has nominated Republican communications attorney Susan Wing to fill the Federal Communications Commission seat recently vacated by Mimi Dawson.

If her nomination is approved by Congress, Wing, who works for the Washington firm of Hogan & Hartson, would serve at least the remainder of Dawson's term, which ends June 30. However, in an unusual move, the White House has asked Congress to approve Wing's appointment for a full second term of five years beginning July 1.

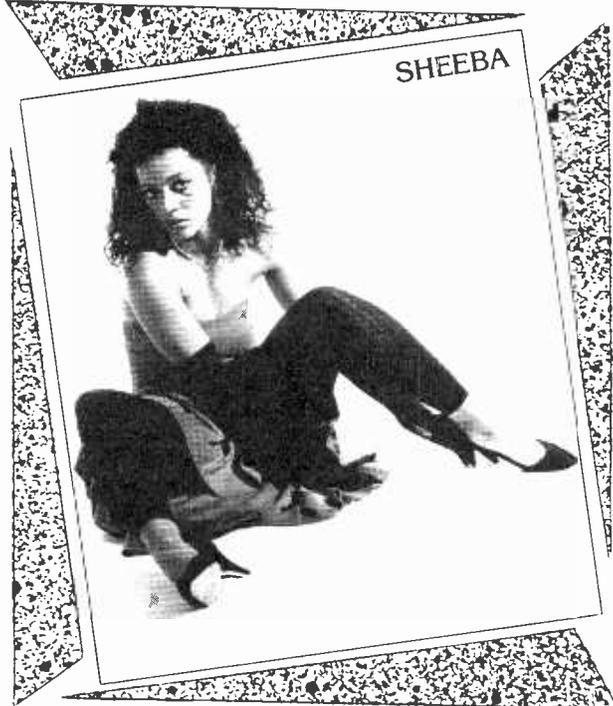
At present, the FCC has only three commissioners. Brad Holmes, current chief of the FCC's policy and rules division, was nominated in November to serve the remainder of the unexpired term of former FCC Chairman Mark Fowler. His confirmation proceedings are still pending, and FCC insiders say the Senate will probably hold a joint hearing on the nomination in late January or early February.

Former FCC member Dawson is scheduled to become undersecretary of transportation.

BILL HOLLAND



1988 - NEW DIRECTIONS FOR YORK'S PRODUCTIONS INC.



Productions is considered a major company and is well recognized within the music industry. Top quality products and continuity has proven York's Productions a viable entity and has commanded the attention of its older, more well known music industry constituents.

York's Productions Inc. now includes: YORK'S RECORD LABEL, YORK'S RECORDING STUDIO, YORK'S VIDEO PRODUCTIONS, YORK'S PRINTING AND GRAPHICS, and The PASSION NEWS music report.

Within the past three years York's Records has worked diligently to develop a style that is uniquely York's Records. As with any young company, York's Records experienced the growing pains of establishing itself in an industry that is ruled by a few companies. However, through the ingenuity and the perseverance of its mentor, Dr. York and a dedicated staff, York's Records has established itself and has evolved into a major factor in the East Coast music scene. Through more extensive national promotion and diversification, the label now includes a vast genre of music definitives. The production of house music, rapp and gospel has broadened the appeal of York's Productions, and their music is now reaching audiences that were previously unknowledgeable of the sounds of York's Records. The recent promotion of the seasonal tune, "LET ME BE THE ONE ON CHRISTMAS", based on a well known

song by Paul Williams and Roger Nichols, opened up the pop market to the York sound. "We can be considered a new East Coast Motown", boasts Dr. York. 1988 will prove to be a most exciting year for York's Records which now includes: "KENNE", the offspring of the teen group "Petite", produced by Dr. York. As a previous lead vocalist, Kenne's powerful voice eventually outgrew the group, however Petite continues to give her firm support as her background vocalists. Kenne's first single and sparkling video is "WHAT IS HE TO YOU" a dance track certain to be an urban topper. "SHEEBA", whose debut release with York's Records was "LOVE POTION" is back with a mean 12" dance track entitled, "I LOVE THE MUSIC". The "Doctor" is presently working with Sheeba to complete her self titled album, "SHEEBA" by spring of 1988.

As stated earlier, 1988 is going to get hot! Yes, that's right, "HOTT" is the name of the newest four member female group on the York Label. "HOTT" is sensuous to say the least and fiery to say the most, and their new 12" single, "HIP SERVICE" provides audiences with non-stop dance floor rhythms, and makes everybody's temperature rise.

This year welcomes a new addition to the York family, Gospel. Doc Mc'Kenzie and the Hi-Lites headline the newly established gospel roster of the York label. "HE'S COMING", their debut release, is a sure spiritual experience that will transcend all boundaries of gospel and urban contemporary music.

Also available soon through York's Video Productions company is the 18th Year Anniversary Celebration of Doc McKenzie and the Hi-Lites. Special guests were "The Reverend", James Cleveland and Evangel Shirley Caesar. Because of the ever increasing need for video services, Dr. York has established York's Video Productions company which is fully equipped to produce top quality commercials and videos. The first effort of the York's Video Productions company is the video, "WHAT IS HE TO YOU" by KENNE. In cooperation with a young independent producer named Dave Fasano. York's Printing and Graphics company is responsible for the array of the press; publicity material and much of the record packaging that comes from the York's Label.

York's Recording Studio and Rehearsal Hall provides the serious musician with an alternative to the crowded hustle and bustle of the Manhattan scene.

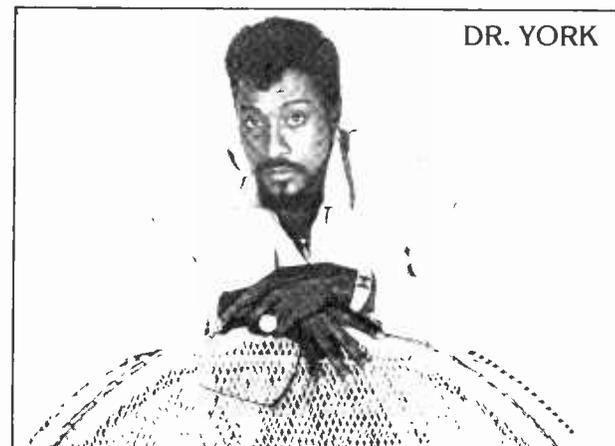
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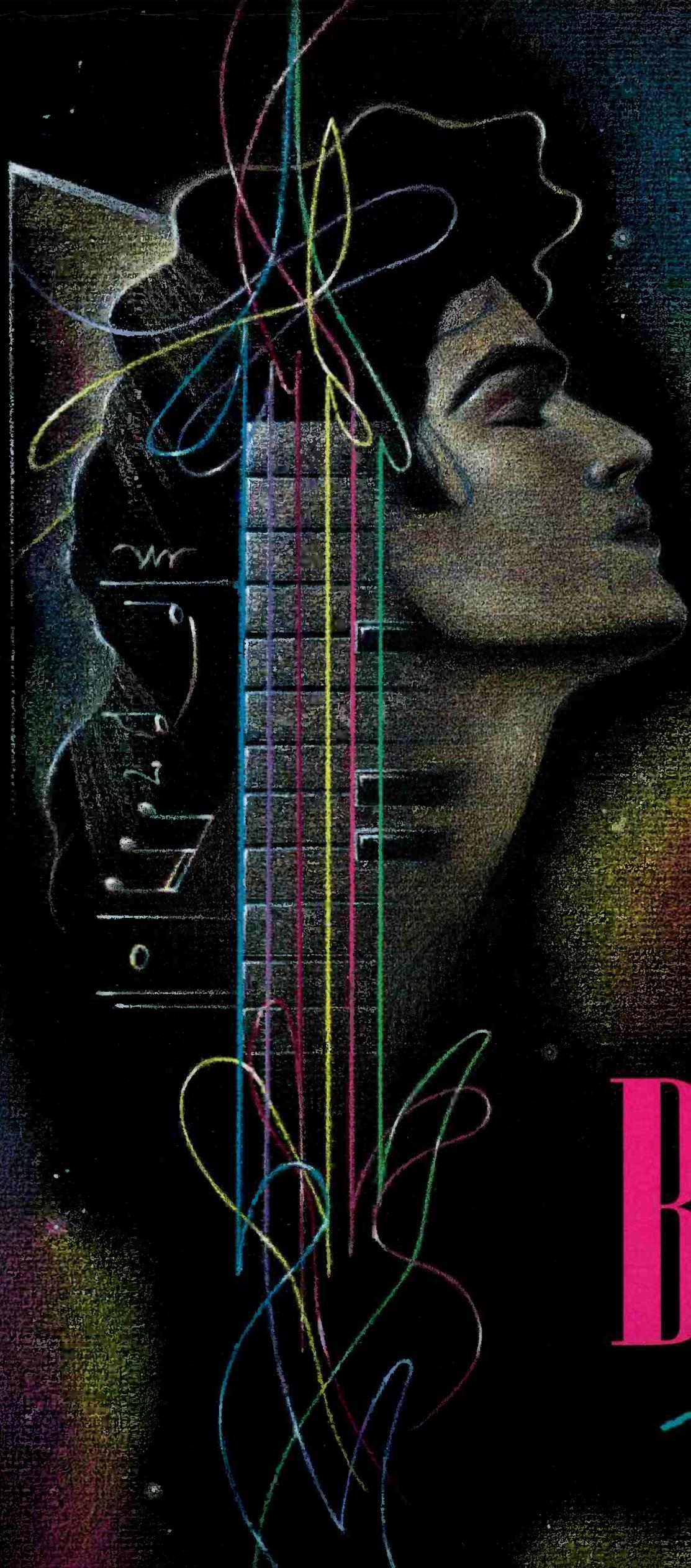
York's Studio is fully automated, fully equipped state of the art 24 Track Studio that has been host to such notables as Stevie Wonder, Force M.D.'s, Full Force, 4 By 4, Stetsasonic and many others. The availability of in-house musicians, trained technicians, rehearsal halls and convenient locations make York's Recording Studio, the place to record and make any sound you want.

The Passion News Music Report is a controversial music magazine that is designed to put forth true controversial facts regarding the music industry and to help the sincere and innocent artists that aspire to get into the business. Despite the controversial nature, Passion News Music Report is read by a cross-section of today's society and provides an open forum for readers to express their views by submitting articles for publication and through the "Letters To The Editor" section in which each letter is read and answered by the editor.

Passion News Music Report is an international magazine that has over 200,000 readership. It is a great advertising medium. For companies aspiring to reach the music population, as well as non-musicians who may be interested in your products and services.

Thus, you have been exposed to the happenings of York's Records. 1988 brings new directions for York's Productions Inc, as the Company continues to expand and move towards a brightly starlit future.





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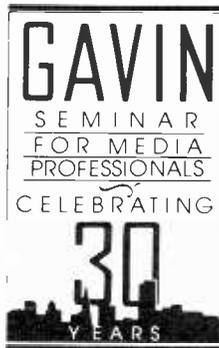
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The Gavin Seminar for Media Professionals Celebrating 30 Years of the Gavin Report



Westin St. Francis Hotel, San Francisco

FRIDAY, FEBRUARY 12

KEYNOTE ADDRESS *by LINDA ELLERBEE*



A touch of rawhide in the plush world of network television anchors, Linda Ellerbee has brightened the tube—while sometimes dismaying her corporate superiors. Learn what this Texas maverick has found out through the ups and downs of big-buck media.

THE INEVITABLE TOP 40 AND URBAN/CONTEMPORARY FACE-OFF!

HOSTED BY LEE MICHAELS,
OPERATIONS MANAGER OF WBMX-CHICAGO



It's the Clash of the Titans as radio and music representatives of both formats have it out in an uncontrolled controlled environment "refereed" by Lee Michaels.

THE THIRD ANNUAL CUTTING EDGE SHOW

starring SIRE RECORDS VICE PRESIDENT/
GENERAL MANAGER HOWIE KLEIN



The Gavin Album and Alternative section presents a unique overview of music and artistry and how it relates to Album, Alternative...and, well, all formats of radio! Look for surprise artists, radio, retail and record industry guests who look at our business from their own unusual perspective.

STATE-OF-THE-ART PRODUCTION ON A STATE-OF-THE-ECONOMY BUDGET

HOSTED BY MARK DRISCOLL, BOBBY OCEAN and
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Great production doesn't have to cost a fortune. Let the latest technology and production ideas push your control room into the 1990's. This will be a simplified, hands-on guide toward advancing technology and technique into your production room without busting your budget. ●

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SATURDAY, FEBRUARY 13

URBAN CONTEMPORARY: RATINGS AND REVENUE—ARE YOU GETTING YOUR FAIR SHARE?

Do you really know what's available in your market? Are you getting the ratings and the dollars that complement the numbers? Programming and sales people will be on hand. ●

MARKETING COUNTRY

Building cumes and client lists. Discussions will include promotions, music rotations, using consultants and learning how news can raise community profile. ●

ADULT/CONTEMPORARY: THE FIRST 15 YEARS AND THE NEXT GENERATION

HOSTED BY THE GAVIN REPORT'S RON FELL AND
DIANE RUFER

Who listens to Adult Contemporary radio—and why? America's most listened-to format is finding new ways and is refining old ways to capture the contemporary adult. No two stations do it the same. We'll talk about the variety of winning alternatives. ●

MANAGEMENT TECHNIQUES

SPOTLIGHT: THREE RADIO/MUSIC CASE STUDIES

Three representatives of the radio/music industry—a radio station general manager, a program director and a record promotion VP—share their methods of managing people and creating successful organizations. How do some of our industry success stories solve problems and generate high team morale? ●

THE LEANING TOWER OF TOP FORTY

HOSTED BY GAVIN TOP FORTY EDITOR, DAVE SHOLIN

Is the phrase, "All the hits, all the time" outdated? Dayparting, emphasis on certain types of music and target audience will be the focus. Key programmers representing various Top Forty factions will discuss and interact with the audience. ●

THE GAVIN MEDIA PROFESSIONALS ACHIEVEMENT AWARDS BANQUET

The best in the business are honored as the Gavin Report celebrates thirty years of publication. In addition to honoring this year's award winners, we will be honoring the very first recipient of the Bill Gavin Humanitarian Award. ●

LOOK FOR UPDATES AND EXTRA EVENTS

Kelly Pioneering New Format At WPHR; KOST's Kiley Upped To Assistant PD

BIG STEVE KELLY leaves the PD-ship at WKSI "Kiss" Greensboro, N.C., to assume the same position at WPHR Cleveland, which will likely be changing format and calls in the very near future. The station was recently sold from Beasley to Ardman. At present, a team of temps is spinning pop and rock hits and promos saying, "Tell us what you want, we're building a new station." One thing's for sure: "It won't be polkas," says Kelly, whose background includes a wide variety of formats. Whatever the approach, Kelly has an entire lineup to fill and is anxious to start talking.

Meanwhile, **Mike Beach** leaves his assistant PD gig at the super-successful crossover outlet WPGC-AM-FM Washington, D.C., for an unknown destination in Charlotte, N.C. In Raleigh/Durham, N.C., **Beth Ann McBride** is named production director and is now part of the morning show at WDCG "G-105." She's fresh from the WKSI Greensboro.



by Kim Freeman



ON THE WEST KOST, kudos to the Billboard 1987 AC MD/air personality of the year, **Liz Kiley**, who gets a much-deserved appointment to assistant PD at the Los Angeles station. She'll retain MD responsibilities and be replaced on the nightly "Love Songs" show by **Laurie Sanders**, who gets the boost from overnights. "After 11½ years in radio, it's great to be in a business where I'm still able to grow and learn something new," says Kiley, throwing in big thanks to VP/GM **Howard Neal** and station manager **Jhani Kaye**.

Die-hard fans of the honey-toned broadcaster need not despair—Kiley is slotted for Sunday "Love Songs" from 5-9 p.m. on KOST and will continue her syndicated show, "Best Of Times."

At another big AC outlet, **Glen Martin** resigns from his PD post at WFYR Chicago after three years. He cites philosophical differences and now aspires to management or an irresistible programming gig. Martin's résumé includes four years as PD of **KFMB-FM "B-100"** San Diego, and he can be reached at 312-510-0442.

WAAF Worcester/Boston PD **Cinde Slater** accepts the PD post at Sandusky album rocker **KDKB** Phoenix, Ariz. Starting Friday (15), Slater fills a slot left vacant after the departure of **John Sebastian** to launch adult-alternative-formatted **WBMW** Washington, D.C.

Station VP/GM **Chuck Artigue** comments, "Sebastian established criteria here at KDKB that we wanted to remain standard. It took a long time to find a suitable replacement, and after interviewing nearly 20 qualified applicants, we selected Cinde. With her great personality and admirable track record, I've no doubt that she'll take the station to its next logical step—market dominance." Slater had been at WAAF since 1984.

WDVE Pittsburgh MD **Anthony Alfonsi's** car has been up to no good. It was heisted recently and used in an armed robbery!

RON ATKINS resurfaces as the new PD/MD/afternoon talent at urban stalwart **WOWI "Hot 103"** Norfolk, Va. Most recently, Atkins programmed the super-successful **KMJQ "Majic 102"** Houston. **Michael Long** gets the PD nod at **WQIM** Montgomery, Ala., while keeping his afternoon duties. That appointment follows the move of former **WQIM** PD **Frenche Be** into consultancy, with **WQIM** being a client.

WUSL "Power 99" Philadelphia afternoon man **Mike Love** gets additional duties as MD for the leading urban outlet, reporting to relatively new PD **Dave Allan**. **Frank Cerami** had been acting MD and is now music coordinator. Love tables speculation that **Power 99** is moving to pop following the formatic defection of the former **WCAU** to oldies **WQGL**.

Be ready for the Jan. 18 national observance of Martin Luther King's birthday by getting a hold of Stevie Wonder's "Happy Birthday" tribute to the leader from Motown. It's a track off Wonder's "Hotter Than July,"

and word is that Motown is shooting for a national simulcast of the song on Jan. 18. Motown exec **Ronnie Jones** has the particulars... Speaking of milestones, congrats to **WPZZ** Franklin, Ind., PD **Kelly Karson** on his marriage to **Cheryl Lee Smith**, set for Jan. 28.

JEFF HUNTER exits **KDON** Monterey, Calif., to program Sacramento, Calif., top 40 **KWOD**, which marks the third time Hunter has worked in the city. "Three times a charm," exclaims the radio vet, who's worked everywhere from San Diego (on the former **XTRA-AM "Mighty 690"**) to San Francisco, at **KITS**. "I'm happy to be back, and the denizens of this wonderful capital of California will now witness the birth of a thunder that will shake this city forever!" he says.

Steve Wall is back in programming with the PD-ship at hit outlet **WLHQ "Q-97"** Dothan, Ala. For several years, Wall programmed **KSKG** Salina, Kan., and he spent the last five months on air at **KCPW "Power 95"** Kansas City. Wall says **Q-97** is gearing up for a big promotional blitz under new owner Northcom Broadcasting and that a good afternoon talent will be needed pronto.

OPENINGS: **KIVA "Power 105"** Albuquerque, N.M., is looking for a killer (of the nonmass-murderer variety) to fill middays, following the departure of **Gary Franklin**. T&R's to **Howard Johnson**, GM of the sizzling hit outlet... Looking for news talents is **QUID-ME** Broadcasting, which is soon to close on a property in Winter Haven, Fla. Format will likely be some adult variation, and t&r's should be sent to **Dave Prescott**, operations manager of the group's **WECK** Buffalo, N.Y. Of labels, Prescott requests AC service for **WECK**, an **MOYL** outlet leaning more contemporary of late. For the trivia files, **QUID-ME** takes its name from Mad magazine lingo that translates roughly to "What, me broadcasting?"

ON THE MOVE: **Mike Schaefer** resigns his PD post at **KIKI/KMAI** Honolulu in what looks like a case of paradise gone to pot. There are rumblings that the top 40 may be put on the block soon. The station's GM resigned recently, and sources say things are in a state of confusion... **WVSR** Charleston, S.C., OM/PD **Jay Jarvis** is the new PD at top 40 **WGTZ** Dayton, Ohio, replacing the recently departed **John Robertson**... Radio vet **Roger Layng** moves into mornings at L.A. jazz outlet **KKGO**... **John Piccillo** returns to the PD slot at **WBYR** Buffalo, with a format change imminent at the Devine Communications station... And Englishman **Jeff Webster** signs on to middays at urban **XHRM** San Diego.

DAT UPDATE: "If it's on CD or DAT, you'll hear it on **KLSX**," has read the L.A. classic rocker's slogan for the past year. Now, PD **Tom Yates** is predicting an all-out digital conversion for the station by next month.

"Why not?" asks Yates. "Our audience cares about quality product, and we want to give it to them." That means periodic treks to one of the few stores in town marketing digital audiotape and spending major dollars on components—a DAT cart machine is soon to come. "It's just another way of exploiting the technology of the '80s," says Yates. "The products are there, but everyone seems to have a wait-and-see attitude on them."

Enough about classic rock. A classical battle is bubbling hot in New York as stalwart **WQXR** cuts back on talk and beefs up rotation of popular pieces to fight off ratings pressure from the younger-targeted **WNCN**, which uses a top 40 approach on the classics with success. Part of that move involves taking middays off simulcast. On the FM, that shift keys to familiar tracks and little chat; on the AM, **Karl Haas' "Adventures In Good Music"** and **Robert Sherman's "The Listening Room"** slip into that slot.

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

ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	3	3	17	ON THE TURNING AWAY COLUMBIA 38-07660	PINK FLOYD 1 week at No. One
2	1	1	7	SAY YOU WILL ATLANTIC 7-89169	FOREIGNER
3	9	10	7	THE REAL LIFE MERCURY LP CUT/POLYGRAM	JOHN COUGAR MELLENCAMP
4	11	13	10	WHEN WE WAS FAB DARK HORSE LP CUT/WARNER BROS.	GEORGE HARRISON
5	5	6	13	DON'T SHED A TEAR CHRYSALIS 43164	PAUL CARRACK
6	NEW		1	JUST LIKE PARADISE WARNER BROS. 7-28119	DAVID LEE ROTH
7	2	2	15	RHYTHM OF LOVE ATCO 7-99419/ATLANTIC	YES
8	12	12	11	SWEET FIRE OF LOVE Geffen LP CUT	ROBBIE ROBERTSON
9	6	8	9	IN GOD'S COUNTRY ISLAND 7-99385/ATLANTIC	U2
10	4	4	10	DEVIL'S RADIO DARK HORSE LP CUT/WARNER BROS.	GEORGE HARRISON
11	13	11	18	HYSTERIA MERCURY LP CUT/POLYGRAM	DEF LEPPARD
12	18	27	6	ONE STEP UP COLUMBIA LP CUT	BRUCE SPRINGSTEEN
13	19	25	5	HEART TURNS TO STONE ATLANTIC LP CUT	FOREIGNER
14	21	17	10	SHOOT HIGH ATCO LP CUT/ATLANTIC	YES
15	8	7	12	RAIN IN THE SUMMERTIME I.R.S. 53219/MCA	THE ALARM
16	17	18	9	THERE'S THE GIRL CAPITOL 44089	HEART
17	15	23	7	THROWING STONES (ASHES ASHES) ARISTA 1-9643	GRATEFUL DEAD
18	27	28	7	NO NEW TALE TO TELL BIG TIME 6069/RCA	LOVE AND ROCKETS
19	28	29	6	LOCK AND KEY MERCURY LP CUT/POLYGRAM	RUSH
20	14	14	10	HANG MAN JURY Geffen LP CUT	AEROSMITH
21	7	5	14	TUNNEL OF LOVE COLUMBIA 38-07663	BRUCE SPRINGSTEEN
22	25	24	8	GIVE ME ALL YOUR LOVE TONIGHT Geffen LP CUT	WHITESNAKE
23	29	26	7	EVERYWHERE WARNER BROS. 7-28143	FLEETWOOD MAC
24	42	44	4	DEVIL INSIDE ATLANTIC LP CUT	INXS
25	31	35	5	SAVE YOUR LOVE CAPITOL 44104	GREAT WHITE
26	16	21	9	IT'S THE END OF THE WORLD AS WE KNOW IT I.R.S. LP CUT/MCA	R.E.M.
27	23	20	11	BURNING LIKE A FLAME ELEKTRA 7-69435	DOKKEN
28	36	37	5	(SITTIN' ON) THE DOCK OF THE BAY COLUMBIA 38-07680	MICHAEL BOLTON
29	37	40	4	JUMP START CHRYSALIS LP CUT	JETHRO TULL
30	NEW		1	BE STILL MY BEATING HEART A&M 2992	STING
31	22	22	10	HAVE MERCY EMI-MANHATTAN LP CUT	RICHARD MARX
32	30	30	7	THE LAZARUS HEART A&M LP CUT	STING
33	39	41	5	I NEED A MAN RCA 5361	EURYTHMICS
34	NEW		1	DOCTOR DOCTOR EPIC LP CUT	THE RADIATORS
35	35	34	8	REASON TO LIVE MERCURY 870-022-7/POLYGRAM	KISS
36	10	9	14	SHOWDOWN AT BIG SKY Geffen 7-28175	ROBBIE ROBERTSON
37	24	19	13	NEED YOU TONIGHT ATLANTIC 7-89188	INXS
38	NEW		1	TALKING BACK TO THE NIGHT ISLAND LP CUT	STEVE WINWOOD
39	46	—	2	WAIT ATLANTIC LP CUT	WHITE LION
40	NEW		1	TWO WRONGS CAPITOL LP CUT	JOE COCKER
41	NEW		1	THE ROAD MCA LP CUT	THE KINKS
42	26	16	15	FARM ON THE FREEWAY CHRYSALIS LP CUT	JETHRO TULL
43	32	31	13	LITTLE WING A&M LP CUT	STING
44	49	49	4	WANING MOON ISLAND LP CUT	PETER HIMMELMAN
45	20	15	14	I DON'T MIND AT ALL ISLAND 7-99409/ATLANTIC	BOURGEOIS TAGG
46	50	—	2	GETTIN' BETTER Geffen LP CUT	TESLA
47	43	43	8	HAZY SHADE OF WINTER DEF JAM 38-07630/COLUMBIA	BANGLES
48	33	33	20	CHERRY BOMB MERCURY 888-934-7/POLYGRAM	JOHN COUGAR MELLENCAMP
49	44	42	17	CRAZY CHRYSALIS 43156	ICEHOUSE
50	38	38	17	ONE SLIP COLUMBIA LP CUT	PINK FLOYD

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

Info Hot Line Ups Listener Interaction at Dallas Rocker KLOL Bows Innovative Computer Service

BY CHARLENE ORR

DALLAS "The country's first computer billboard" is what KLOL Houston marketing director Doug Harris calls the rock station's new information hot line. He says the hot line is a creative way to attract radio listeners by "tapping into the consumer fever about home computers."

By dialing the Houston telephone number 713-523-2425, computer owners with a modem can access the station's files on everything from what band is playing at what club or venue to how to order KLOL T-shirts. If a user wants a printout of his favorite rock star's biography or the top 20 albums of the week, all he needs is a printer.

Callers can also leave messages and suggestions for air staff or other station personnel.

David Sadof, MD, who oversees

'The hot line enhances our high touch attitude'

the weekly update of the computer files, says the hot line idea is really nothing new. KLOL has actually been testing the market over the past two years. In the last month, Sadof felt the programming bugs had been worked out and began a small-scale production of the system. "The information we offer is

really no different than what's available from other sources; we just offer our 'computerphiles' information easily gleaned," says Sadof.

First-time callers are able to "yell" for help if the program prompts are unclear. Sadof is alerted almost immediately to the problems and is able to walk the user through the system. The computer billboard is available 24 hours a day and questions are answered between 10 a.m. and 5 p.m. weekdays.

Doug Harris, who calls the electronic billboard "the hardest-working computer in show business," says, "The hot line is a nice way to enhance the station's 'high-touch' attitude. It enables us to have direct contact without [the listeners] dialing and dialing, trying to get through." And the messages callers leave on the system are safer on the computer than leaving a physical message with the receptionist. "The callers can be confident the message will be read," says Harris.

Sadof says the station receives between 75 and 80 calls per day. The hot line is targeted at a specific audience segment—listeners who have a personal computer. As far as expense goes, users within the 713 area code call toll free. Those calling from elsewhere are subject to typical long-distance charges.

KLOL's expenses, Sadof says, consist of a telephone-line charge. The station was already on-line with a computer system that was IBM-compatible when he was introduced to a "public-access program." In other words, any stations can find the programs and adapt them to what the station needs for a small user's fee. Sadof has hopes that, before long, the program can be tested as a programming benefit for simple question-and-answer sampling.

CLASSIC ROCK

(Continued from page 10)

people who wish they were around in 1968 and perceive that time as far more exciting than what's going on today," says Jacobs. The confluence of that element and the "good-old-days" appeal classic rock provides to listeners 25 and older has resulted in a huge "coalition" audience for the format.

With its success, the format has seen a lot of imitation. "There are lots of station who are part-time classics," says Yates. "They rip off our liners, our promotions, and have concentrated on playing classic music more. We're very flattered."

KZFX's Lawrence says he's seen the compliments wane since debuting a year ago. "Then, it was obvious [KLOL Houston] took notice of us—which was great because it lent us credibility. But it has since tapered off. KLOL now emphasizes their commitment to new music, and we've both gone up because of it."

Assistance on this story provided by Yvonne Olson in Los Angeles.

FOR WEEK ENDING JANUARY 16, 1988

Billboard

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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	2	8	★★ NO. 1 ★★ THE WAY YOU MAKE ME FEEL EPIC 34-07645/E.P.A.	MICHAEL JACKSON 1 week at No. One
2	1	1	11	SO EMOTIONAL ARISTA 1-9642	WHITNEY HOUSTON
3	6	7	7	SEASONS CHANGE ARISTA 1-9640	EXPOSE
4	4	6	10	FAITH COLUMBIA 38-07623	GEORGE MICHAEL
5	8	9	6	PUMP UP THE VOLUME 4TH & B'WAY 7452	M/A/R/R/S
6	7	5	10	I WANT TO BE YOUR MAN REPRISE 7-28229	ROGER
7	9	8	8	BECAUSE OF YOU FEVER 1914/SUTRA	THE COVER GIRLS
8	3	4	14	TELL IT TO MY HEART ARISTA 1-9612	TAYLOR DAYNE
9	14	16	5	LOVE OVERBOARD MCA 53210	GLADYS KNIGHT & THE PIPS
10	22	24	4	NEED YOU TONIGHT ATLANTIC 7-89188	INXS
11	11	11	8	PUSH IT NEXT PLATEAU 315	SALT-N-PEPA
12	5	3	13	SHAKE YOUR LOVE ATLANTIC 7-89187	DEBBIE GIBSON
13	28	29	4	COULD'VE BEEN MCA 53231	TIFFANY
14	10	10	7	I LIVE FOR YOUR LOVE EMI-MANHATTAN 50094	NATALIE COLE
15	15	17	6	SPOTLIGHT SIRE LP CUT/WARNER BROS.	MADONNA
16	27	30	5	IF YOU CAN DO IT: I CAN TOO!! CAPITOL 44088	MELI'SA MORGAN
17	NEW	1	1	NEVER GONNA GIVE YOU UP RCA 5347	RICK ASTLEY
18	26	28	4	LOVE CHANGES ARISTA 1-9626	KASHIF AND MELI'SA MORGAN
19	NEW	1	1	I WANT HER VINTERTAINMENT 7-69431/ELEKTRA	KEITH SWEAT
20	20	25	5	LET'S GO SLEEPING BAG LX 29	NOCERA
21	NEW	1	1	I COULD NEVER TAKE THE PLACE OF YOUR MAN PAISLEY PARK 7-28288/WARNER BROS.	PRINCE
22	13	13	11	HEAVEN IS A PLACE ON EARTH MCA 53181	BELINDA CARLISLE
23	12	12	19	DON'T YOU WANT ME MCA 53162	JODY WATLEY
24	25	23	7	TRUE FAITH QUEST 7-28271/WARNER BROS.	NEW ORDER
25	16	14	19	CATCH ME (I'M FALLING) VIRGIN 7-99416	PRETTY POISON
26	NEW	1	1	GIRLFRIEND MCA 53185	PEBBLES
27	17	20	7	SOMEONE TO LOVE ME FOR ME COLUMBIA 38-07619	LISA LISA & CULT JAM
28	NEW	1	1	SOME KIND OF LOVER MCA 53235	JODY WATLEY
29	NEW	1	1	HOT THING PAISLEY PARK 7-28288/WARNER BROS.	PRINCE
30	18	15	12	TIME OF MY LIFE RCA 5224	BILL MEDLEY & JENNIFER WARNES

Products with the greatest airplay gains this week.

FOR WEEK ENDING JANUARY 16, 1988

Billboard

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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	11	7	★★ NO. 1 ★★ EVERYWHERE WARNER BROS. 7-28143	FLEETWOOD MAC 1 week at No. One
2	4	6	11	I LIVE FOR YOUR LOVE EMI-MANHATTAN 50094	NATALIE COLE
3	1	1	12	GOT MY MIND SET ON YOU DARK HORSE 7-28178/WARNER BROS.	GEORGE HARRISON
4	2	2	12	NEVER THOUGHT (THAT I COULD LOVE) COLUMBIA 38-07618	DAN HILL
5	6	8	11	FAITH COLUMBIA 38-07623	GEORGE MICHAEL
6	19	24	6	COULD'VE BEEN MCA 53231	TIFFANY
7	12	14	8	ALL I WANT IS YOU ARISTA 1-9653	CARLY SIMON
8	16	17	8	CAN'T STAY AWAY FROM YOU EPIC 34-07641/E.P.A.	G. ESTEFAN/MIAMI SOUND
9	15	19	7	HUNGRY EYES (FROM "DIRTY DANCING") RCA 5315	ERIC CARMEN
10	7	4	17	THE TIME OF MY LIFE RCA 5224	BILL MEDLEY & JENNIFER WARNES
11	5	3	14	VALERIE ISLAND 7-28231/WARNER BROS.	STEVE WINWOOD
12	9	10	12	SO EMOTIONAL ARISTA 1-9642	WHITNEY HOUSTON
13	18	18	11	MOTORTOWN CAPITOL 44062	THE KANE GANG
14	8	5	13	I DON'T MIND AT ALL ISLAND 7-99409/ATLANTIC	BOURGEOIS TAGG
15	24	27	6	SEASONS CHANGE ARISTA 1-9640	EXPOSE
16	22	29	7	THE WAY YOU MAKE ME FEEL EPIC 34-07645/E.P.A.	MICHAEL JACKSON
17	10	7	11	HEAVEN IS A PLACE ON EARTH MCA 53181	BELINDA CARLISLE
18	11	9	18	THAT'S WHAT LOVE IS ALL ABOUT COLUMBIA 38-07322	MICHAEL BOLTON
19	13	12	12	DAWNING ON A NEW DAY CYPRESS 666 122-7	MICHAEL TOMLINSON
20	23	23	10	CHERRY BOMB MERCURY 888 934-7/POLYGRAM	JOHN COUGAR MELLENCAMP
21	21	21	9	SEEING YOU AGAIN FULL MOON/EPIC 34-07640/E.P.A.	DAN FOGELBERG
22	14	13	10	BROOKLYN BLUES ARISTA LP CUT	BARRY MANILOW
23	20	16	16	CANDLE IN THE WIND MCA 53196	ELTON JOHN
24	17	15	10	WHAT'S TOO MUCH MOTOWN 1911	SMOKEY ROBINSON
25	35	42	4	★★★ POWER PICK ★★★ TWILIGHT WORLD MERCURY 888 484-7/POLYGRAM	SWING OUT SISTER
26	25	20	15	SPECIAL WAY MERCURY 888 867-7/POLYGRAM	KOOL & THE GANG
27	26	22	11	SHOULD'VE KNOWN BETTER EMI-MANHATTAN 50083	RICHARD MARX
28	34	37	6	CRYING VIRGIN 7-99388	ROY ORBISON & K.D. LANG
29	29	28	20	I'VE BEEN IN LOVE BEFORE VIRGIN 7-99425	CUTTING CREW
30	36	40	4	TUNNEL OF LOVE COLUMBIA 38-07663	BRUCE SPRINGSTEEN
31	33	34	7	ANOTHER DAY GONE AVATAR 6038	BRYDGE
32	42	—	2	WITHOUT YOU ELEKTRA 7-69426	PEABO BRYSON & REGINA BELLE
33	27	25	16	BRILLIANT DISGUISE COLUMBIA 38-07595	BRUCE SPRINGSTEEN
34	46	—	2	SHE'S LIKE THE WIND RCA 5363	PATRICK SWAYZE
35	39	39	5	ONLY THE FOOL SURVIVES GEPHEN 7-28165	DONNA SUMMER/M.THOMAS
36	30	30	15	RESERVATIONS FOR TWO ARISTA 1-9638	DIONNE & KASHIF
37	31	31	20	DON'T MAKE ME WAIT FOR LOVE ARISTA 1-9625	KENNY G.
38	38	38	6	IS THIS LOVE GEPHEN 7-28233	WHITESNAKE
39	28	26	11	NEW YORK (HOLD HER TIGHT) RCA 5280	RESTLESS HEART
40	32	32	19	BREAKOUT MERCURY 888 016-7/POLYGRAM	SWING OUT SISTER
41	41	33	20	LITTLE LIES WARNER BROS. 7-28291	FLEETWOOD MAC
42	43	43	5	I'M BEGGIN' YOU A&M 2985	SUPERTRAMP
43	40	35	14	I DREAMED A DREAM COLUMBIA 38-07614	NEIL DIAMOND
44	47	50	4	SOUL FOOD TO GO ATLANTIC 7-89156	THE MANHATTAN TRANSFER
45	45	46	6	HAPPY ENDING CRITIQUE 7-99392/ATLANTIC	THE BEACH BOYS & LITTLE RICHARD
46	NEW	1	1	★★★ HOT SHOT DEBUT ★★★ DON'T GIVE UP MCA 53233	TIMOTHY B. SCHMIT
47	44	41	23	IN MY DREAMS EPIC 34-07255/E.P.A.	REO SPEEDWAGON
48	49	—	2	I WANT TO BE YOUR MAN REPRISE 7-28229	ROGER
49	37	36	9	I WONDER WHO SHE'S SEEING NOW MOTOWN 1908	THE TEMPTATIONS
50	NEW	1	1	THE RIVER UNBROKEN COLUMBIA 38-07665	DOLLY PARTON

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

FEATURED PROGRAMMING

MJI BROADCASTING, New York, has again gotten the nod from the National Academy of Recording Arts and Sciences to produce and syndicate six official 1988 Grammy Awards specials. This is the third year running that MJI will be producing the series of five two-hour shows that review the year's contenders for each of radio's five major formats. As in past years, an additional one-hour show will be broadcast live from backstage immediately following the awards ceremony. The one-hour show features the music and comments of the night's winners.

This year's 30th Annual Grammy Awards will be held at Radio City Music Hall in New York on Wednesday, March 2. The five preaward shows will be produced to air on the weekend preceding the ceremony. The MJI shows will be produced in cooperation with **Mike Harrison's Goodphone Communications** and **NARAS**.

MJI will also be airing its third simulcast with HBO cable television on Saturday 16 the 90-minute "HBO World Stage: Tina, Live From Rio." The program will capture Tina Turner in a live, one-hour concert from Rio de Janeiro in Brazil. The radio special will begin with a half-hour preconcert segment specially produced by MJI for radio audiences. The prerecorded half-hour segment will feature an interview with Turner and some of her biggest hits.

MJI is fairly new to simulcasting.

PROMOTIONS

SOFT ROCK USES LIGHT DANCING

In early November, soft rock WNSR New York was looking for a high-visibility promotion that would give the station an edge in Gotham's three-way adult contemporary race and improve its position in the city's radio pack in general. Brainstorming for "big ideas" over lunch one day, promotions director **Doug Knopper** and station PD **Bob Dunphy** decided to try to capitalize on one of the city's biggest events of the year—the traditional dropping of the ball at Times Square on New Year's Eve. Their challenge was to come up with a promotion that would capture the attention of half a million partygoers attending the event. Their solution? A spectacular laser show.

Knopper says the event was a whopping success. He says he devoted every waking moment to the promotion for five weeks, and the roar of the crowd as the lasers powered up at 11:30 p.m. Dec. 31 made it all worthwhile. The half-hour laser show used three argon (green) lasers to sweep the sky and a fourth to flash the station's logo on a giant scrim hung from the New York Newsday building in Times Square.

Cooperation from the newspaper was key in making the event a reality. Newsday allowed WNSR to hang the 25-by-40-foot scrim over the newspaper's two-story sign—provided the Newsday logo was also flashed. One of the reasons the station went with a

Last year, the syndicator brought stations two other HBO simulcasts, "Welcome Home, A National Tribute To The Vietnam Veteran" and "Coming Around Again, Carly Simon In Concert." Both aired in July. MJI plans more hookups with HBO in the future. For the Turner show, MJI will be using the **ABC Radio Network** satellite.

CBS RADIO NETWORK has promoted **Frank Cammarata** from manager of music and entertainment programming to director. Cammarata will continue to be responsible for all nonsports programming for both the CBS Radio Network and **CBS RadioRadio**. He has been the manager of music and entertainment programming since 1986.

In the past year, CBS has launched the AC "Cruisin' America With Cousin Brucie" and the urban "On The Move With Tom Joyner." Cammarata has been involved with both shows, and has hosted some of the network's new affiliate feed services.

ONE OF Tom Cuddy's first official acts as the new VP/entertainment programming at **ABC Radio Network** has been to appoint industry veteran **Rod West** as operations manager/executive in charge of **ABC Watermark**. West succeeds **Johnny Biggs**, who will be leaving the position at the production house at the end of January to pursue his own interests. West comes to ABC Watermark from his position as regional marketing director for the **Premiere Radio Network**.

MCA RADIO NETWORK has decided to continue to syndicate its recent country addition, "Nashville Live." The call-in show for the country format will continue to be produced by show host **Lon Helton**, but now **Emerald Entertainment** will come on board as co-producer for the show.

The program had been produced each week at the Emerald studios in Nashville, and now with the MCA restructuring, Emerald takes on a larger role in the show's production. As with the other remaining MCA shows, **MediaAmerica**, New York, will handle the national advertising sales for the program.

MCA president **Bob Kardashian** says that although the syndicator announced in December that the show would be dropped, a second look at the country market and at the show's clearance figures prompted a reversal of strategy. MCA has been very happy with the show since its debut last September. The network is reporting 115 stations on the "Nashville Live" roster. **PETER J. LUDWIG**

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

Jan. 15-17, **Melissa Morgan**, Star Beat, MJI Broadcasting, one hour.

Jan. 15-17, **Peter Criss**, Metalshop, MJI Broadcasting, one hour.

Jan. 15-17, **Restless Heart**, Country Today, MJI Broadcasting, one hour.

Jan. 15-17, **Bryan Adams**, Superstars Rock

Concert Series, Westwood One, 90 minutes.

Jan. 15-17, **Pink Radio With Pink Floyd**, Up-Close Special, MCA Radio Network, two hours.

Jan. 15-17, **Temptations/Burt Bacharach**, Cruisin America With Cousin' Brucie, CBS Radio-Radio, three hours.

Jan. 15-17, **Jets, Hot Rocks**, United Stations, 90 minutes.

Jan. 15-17, **The Rock'N'Roll Hall Of Fame**, Rock Watch, United Stations, three hours.

Jan. 16-17, **Earth, Wind & Fire/Peebles/Shalamar**, RadioScope, Lee Bailey Communications, one hour.

Jan. 17, **Cutting Crew**, King Biscuit Flower Hour, DIR Broadcasting, one hour.

Jan. 17, **Pro-Claimers**, Rock Over London, Westwood One, one hour.

Jan. 17, **R.E.M./Richard Marx**, Powercuts, Global Satellite/ABC Radio Networks, two hours.

Jan. 17, **Lee Ritenour**, The Jazz Show With David Sanborn, NBC Radio Entertainment, two hours.

Jan. 17, **Whitesnake**, Hittline U.S.A., James Paul Brown Entertainment, one hour.

Jan. 17, **Dwight Yoakam**, Countryline U.S.A., James Paul Brown Entertainment, one hour.

Jan. 17, **Lee Greenwood**, Nashville Live, MCA Radio Network, 90 minutes.

Jan. 18, **Foreigner**, Rockline, Global Satellite/ABC Radio Networks, 90 minutes.

Jan. 18-24, **Yes, Part 1**, Legends Of Rock, NBC Radio Entertainment, one hour.

Jan. 18-24, **the Band**, Classic Cuts, MJI Broadcasting, one hour.

Jan. 18-24, **Lynyrd Skynyrd**, Rock Today, MJI Broadcasting, one hour.

Jan. 18-24, **the Cars**, Off The Record With Mary Turner, Westwood One, one hour.

Jan. 18-24, **Leon Everette**, Live From Gilley's, Mutual Broadcasting, one hour.

Jan. 18-24, **James Taylor**, Star Trak Profiles, Westwood One, one hour.

Jan. 18-24, **Jody Watley/Shalamar**, Special Edition, Westwood One, one hour.



KLOL In Its Cups. Houston rocker KLLO hangs out a little clean laundry as the station promotes its version of the year's biggest bandwagon campaign—breast enlargement. KLLO had the 40-foot brassiere made by a local awning company and proceeded to hang it from a KLLO billboard to promote its "Change Your Life Sweepstakes." The city promptly ordered the bra removed and fined the station \$160. The 400-pound bra was then hung from a hot-air balloon during morning rush-hour traffic and eventually skated down Houston's Louisiana Street.

laser show rather than another traditional outdoor spectacular, a fireworks show, was that the station's logo could be used as a prominent feature of the display.

An outdoor laser show of this nature required support from the city. Knopper says the mayor's office, the governor's office, and the police department were extremely cooperative in clearing the way for the promotion. Mayor Ed Koch went so far as to record promo spots for the station. Knopper suggests that stations interested in similar projects allow plenty of time for such details as get-

ting the proper city permits.

He says the biggest headaches came from Times Square businesses that tried to block the event because they thought it was so good that if it didn't come from them, it shouldn't come from anybody. Three weeks before New Year's Eve, the original site had to be changed because the owners of the building the station had planned to use wanted the whole show to themselves. Knopper then went to Newsday.

The only element of the promotion that wasn't approved was the station's attempt to wire Times Square

for sound to broadcast the light show's soundtrack. The police department, nervous about half a million people dancing to the same beat, nixed the idea.

To find a laser-light company, Knopper scoured the country for a firm that could handle the task in five weeks. He finally settled on Science Faction in New York because, he says, "they knew what they were talking about." The same firm has been hired to work the Winter Olympics in Calgary, Alberta, and was familiar with the Times Square site because it had been planning to put on a laser show there for New Year's Eve 1989.

The WNSR promotion was a somewhat scaled-down version of Science Faction's original concept, which, Knopper says, "allows us room to expand next year." Knopper advises stations interested in using a laser show to spend the time necessary to fully research those laser companies that submit bids for the project.

Estimates for the lasers ran from \$5,000 to \$150,000 as he called across the country. Knopper says WNSR wound up spending "somewhere in the middle" of the estimates. The WNSR promotion was in a major market, and the final bill reflects that. Knopper says a laser event is a cost-effective tool for a high-visibility promotion in any market, and a smaller market can get excellent results for a smaller price. WNSR hopes to make the laser show an annual element of the Times Square tradition. **PETER J. LUDWIG**

YesterHits

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. **Baby Come Back**, Player, RSO
2. **Short People**, Randy Newman, WARNER BROS
3. **Stayin' Alive**, Bee Gees, RSO
4. **You're In My Heart**, Rod Stewart, WARNER BROS
5. **Slip Slidin' Away**, Paul Simon, COLUMBIA
6. **We Are The Champions**, Queen, ELEKTRA
7. **How Deep Is Your Love**, Bee Gees, RSO
8. **Come Sail Away**, Styx, A&M
9. **Just The Way You Are**, Billy Joel, COLUMBIA
10. **Love Is Thicker Than Water**, Andy Gibb, RSO

POP SINGLES—20 Years Ago

1. **Hello Goodbye**, Beatles, CAPITOL
2. **Judy In Disguise**, John Fred & His Playboy Band, PAULA
3. **Daydream Believer**, Monkees, COLGEMS
4. **Woman, Woman**, Union Gap, COLUMBIA
5. **I Heard It Through The Grapevine**, Gladys Knight & the Pips, SOUL
6. **Chain Of Fools**, Aretha Franklin, ATLANTIC
7. **Bend Me, Shape Me**, American Breed, ACTA
8. **I Second That Emotion**, Смоkey Robinson & the Miracles, TAMLA
9. **Green Tambourine**, Lemon Pipers, BUDDAH
10. **Skinny Legs And All**, Joe Tex, DIAL

TOP ALBUMS—10 Years Ago

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

TOP ALBUMS—20 Years Ago

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

COUNTRY SINGLES—10 Years Ago

1. **Out Of My Head And Back In My Bed**, Loretta Lynn, MCA
2. **What A Difference You Made In My Life**, Ronnie Milsap, RCA
3. **You're The One**, Oak Ridge Boys, ABC/DOT
4. **To Daddy**, Emmylou Harris, WARNER BROS
5. **Middle Age Crazy**, Jerry Lee Lewis, MERCURY
6. **I Just Wish You Were Someone I Love**, Larry Gatlin, MONUMENT
7. **Don't Break The Heart That Loves You**, Margo Smith, WARNER BROS
8. **My Way**, Elvis Presley, RCA
9. **Take This Job And Shove It/ Colorado Cool Aid**, Johnny Paycheck, EPIC
10. **Something To Brag About**, Mary Kay Place, COLUMBIA

SOUL SINGLES—10 Years Ago

1. **Our Love**, Natalie Cole, CAPITOL
2. **FFUN**, Con Funk Shun, MERCURY
3. **Which Way Is Up**, Stargard, MCA
4. **Always And Forever**, Heatwave, EPIC
5. **Galaxy**, War, MCA
6. **Lovely Day**, Bill Withers, COLUMBIA
7. **Dance, Dance, Dance**, Chic, ATLANTIC
8. **Too Hot To Trot**, Commodores, MOTOWN
9. **Reach For It**, George Duke, EPIC
10. **Jack And Jill**, Raydio, ARISTA

Megadeth Set For Megasell

BY LINDA MOLESKI

NEW YORK More than a million: That's Capitol's sales goal for "So Far, So Good . . . So What," Megadeth's follow-up to its 1986 debut album, "Peace Sells . . . But Who's Buying," which sold close to 400,000 copies.

The heavy rock group's latest album is scheduled to hit stores on Jan. 19. According to Capitol product manager Jeremy Hammond, "This time, our goal is to take the band platinum—and beyond."

Hammond says that Capitol has launched an extensive marketing and promotional campaign in support of the new Megadeth release. Toward the end of last year, 1,500 advance cassettes of the album's leadoff track, "Liar," were sent out to a select group of hard rock retailers for in-store play and for use as giveaways.

"We wanted to go with the loud-est, most extreme track on the album," says Hammond. "It's true Megadeth, and we wanted to show that the group is not compromising its musical integrity."

On the radio front, Capitol is servicing a 12-inch single of the track "Hook In Mouth" on Tuesday (12).

"We'll be sending that out to retail and radio—the KNACs and Z-Rocks of the world as well as college and alternative stations," says Hammond.

The next stage of the label's campaign calls for the release of the track "Anarchy In The U.K.," Megadeth's remake of the Sex Pistols song, which features guitar work by ex-Pistol Steve Jones. "'Anarchy' is the most commercial cut on the album, and we expect it to get airplay. But we wanted to set the tone with an original [Megadeth] song."

A special 12-inch for "Anarchy In The U.K." will be serviced to album rock radio and will be the first commercially available cut, tentatively set for a February release date. Retail copies of the single will feature a bonus live track, "Devil's Island."

Still, Hammond says, the label does not expect broad radio acceptance for "So Far, So Good . . . So What." "You won't find Megadeth on mainstream radio," he says. "Airplay has never been a factor in the band's success. These [types of] bands sell well regardless of airplay. Word of mouth, touring, press, and retail are what's key."

At the press level, Capitol is focusing its attention on a core group of metal publications. "The fanzines are where it starts," says Hammond. "And we're doing extensive advertising in them."

On the touring end, Megadeth has teamed up with Dio and Savatage for a series of triple-bill dates that kicked off on Dec. 28 in Providence, R.I. "Touring is extremely important," says Hammond. "The plan is for Megadeth to play as special guest with Dio, then to hook up on another tour, and eventually start headlining. The band will be out all year."

Prior to the U.S. shows, Megadeth played a number of dates in the U.K., which included a headlining stint at a thrash metal festival in Leeds, England. While there, the group filmed live performance footage for "Hook In Mouth" and "Anarchy In The U.K." to be used at a future date.

As for videos, "This album promises a lot of celluloid," says group front man/guitarist Dave Mustaine. But Mustaine adds he does not expect too much in the way of MTV support. "They can't explain having a band called Megadeth on the playlist," he says.



Ready To Sting. German hard rock act the Scorpions and producer Dieter Dierks take a break during the mixing of the group's latest studio album for Mercury, scheduled for release in March. Pictured at Dierks' studio in Cologne, West Germany, are, from left, bassist Franciscus Buchholz, Dierks, guitarist Rudolf Schenker, vocalist Klaus Meine, guitarist Matthias Jabs, and drummer Herman Rarebell.

'Buster Poindexter' Album Is Hot In Several Formats

BY STEVE GETT

NEW YORK RCA is continuing to give a major push to the self-titled debut album from Buster Poindexter, the cocktail lounge chanteur character created by former New York Doll David Johansen. During its initial launch of the

'We've geared up major promos'

album—"Buster Poindexter" hit stores on Oct. 17—the label was able to set up numerous promotions to tie in with the holiday season.

However, Dennis Fine, the label's vice president of communications, says, "To tell you the truth, that was just coincidental. We didn't put the record out for the holidays, although we obviously used them to our advantage. Our biggest concern has been to let people know that this is not just a Christmas record and goodbye. To assure everybody that that's the case, we geared up a major series of promotions starting on Jan. 4."

After engaging in various promo activities on the East Coast through New Year's Eve, Poindexter flew out to the West Coast on Jan. 4 for a two-week visit, starting in Los Angeles.

"We booked him for a major event at the Roxy in L.A. on Jan. 5-6," says Fine. "We also lined up all the television shows like 'Top Of The Pops,' 'The Tonight Show,' 'Coast To Coast,' and 'Entertainment Tonight.' After that, it's off to San Francisco for a whole media blitz there."

After he began performing in clubs under the Poindexter alias in 1984, Johansen gradually amassed a strong following in his native New York. Since the release of the

"Buster Poindexter" album and the ensuing promotional activities, that fan base has been building nationally, according to Fine.

"Every time we do things with Buster, things snowball," says Fine. "Every place we take him, the record immediately starts to break out at retail. In the midst of all this, he's been making this movie for Paramount with Bill Murray [a modern-day remake of the Scrooge tale], so we've had to fit things in around his filming schedule. The way things are looking now, he'll be free until the early part of February, so we're setting up whatever we can."

Still, Fine says that RCA initially faced a considerable challenge in promoting the Poindexter album. "The major problem was what we could do to ensure that radio and retail would look at this as a serious project," he says. "We did not want to categorize this as a novelty record, because it's not. It just happens to be not the normal thing for radio."

Of the label's game plan for taking the album to radio, Fine says, "The promotion guys had to search and figure out which direction they were going to take. As it turned out, we went in two different directions at the same time, and it worked. The album rock guys went with a 12-inch of 'Are You Lonely For Me Baby?' and 'House Of The Rising Sun,' never once touching 'Hot, Hot, Hot.' The top 40, dance people, and everybody else went with 'Hot.'"

"So, basically, we were working two tracks the moment we came out, which is kind of a risky thing to do on a new artist—to be spread in two different directions so widely. But we just wanted to spread this record in all directions as fast as possible. And, obviously, we're delighted at how things are going on all fronts."

ARTIST DEVELOPMENTS

TIME OF HIS LIFE

The chart-topping success of RCA's soundtrack for the Vestron movie "Dirty Dancing" has given a major boost to the songwriting career of Franke Previte, former lead vocalist of RCA/Millennium act Franke & the Knockouts. Previte and partner John Denicola co-wrote the album's two hit singles—the Jennifer Warnes/Bill Medley duet, "(I've Had) The Time Of My Life," and Eric Carmen's "Hungry Eyes."

How did Previte get involved in the "Dirty Dancing" soundtrack? "It was through Jimmy Jenner, who was president of Millennium and is now musical director at Vestron," says Previte. "He asked me to submit some songs, but I was actually in the middle of a project. I told him that I'd like to get involved if I had the time. He then said, 'Well, I suggest you make the time because it'll change your life.' And I have to say he was right. He knew all along how big this whole thing could be."

After Jenner had convinced him to work on the project, Previte decided to collaborate with Denicola. "I first met John a couple of years ago when he was working on a project with [producer] David Prater. He's very good to work with. I write songs with John and on my own."

Following the success of "Dirty Dancing," Previte says he has been inundated with offers from film studios, publishing companies, and record labels to write new material.

Is he interested in recording an

album of his own?

"I've done seven albums, and I don't feel the need to do another one just to satisfy my ego," says Previte. "But if the right company came along and was prepared to push the big button, then it could happen."

GREAT GUNS

L.A. Guns is gearing up for the Jan. 19 release of its eponymous debut PolyGram album. The Los Angeles-based hard rock act is fronted by British vocalist Philip Lewis, who first gained notoriety in his native country with the band Girl, which also featured Def Leppard guitarist Phil Col-



Big Show. Jon Anderson led Yes through the first of two dates (Dec. 18-19) at the Brendan Byrne Arena in East Rutherford, N.J. The band played songs from its latest Atco album, "Big Generator," at the show, which also marked New York radio station WNEW-FM's annual Christmas concert. (Photo: Chuck Pulin).

len.

Lewis joined L.A. Guns in the spring of 1987. "I'd been playing with the band Torme in Britain," he says. "We were doing very well on the club circuit and had an album that went to No. 1 on the independent charts there. Meanwhile, [L.A. Guns manager] Alan Jones was bugging me to come out, and eventually I decided to go for it."

L.A. Guns, founded by ex-Guns N' Roses guitarist Tracii Guns, started recording its album last June. "We got the whole thing done in six weeks," says Lewis. "This is a very Zeppelin-influenced band, but we also like that Sex Pistols type of edge and energy. So we decided to get in and out of the studio as quickly as possible."

In launching the album, PolyGram product manager Steve Kleinberg says, "We know that this is not a project where you put out a 12-inch to album rock radio, send a video to MTV, and then suddenly go gold overnight. It's more of a grass-roots thing."

Kleinberg says 1,500 advance cassettes were sent out to hard-rock-oriented clubs, retailers, and radio stations. "We wanted to create a ground swell, and it seems to be working," he says. "Our preorders on the album are more than 65,000, and a number of major retailers have yet to place their orders."

The label is launching the project with the track "One More Reason." An accompanying video clip is also being serviced. Additionally, the band will be embarking on a three-month national tour on Friday (15).

(Continued on next page)

Rick Springfield Taps The Rock Of Life

Long-Awaited Album Set For February Release

BY DAVE DIMARTINO

LOS ANGELES Rick Springfield's latest album, "Rock Of Life," is his first recording in almost three years. Scheduled for release Feb. 2, the new album—Springfield's sixth for RCA—teams the artist with producer Keith Olsen, with whom he successfully collaborated on past hits like "Jesse's Girl" and "I've Done Everything For You."

What has Springfield been doing these past few years?

"First of all, I had a son," he says. "That was kind of the catalyst for me, thinking maybe I'd rather change diapers for a while—and it was great to take the time off to do that. Plus, I'd been going flat-out since 1979, and a lot of things had been going on. I wasn't paying much attention to *me*. It just happened that two months went into six months went into a year, and that went into two years."

Springfield says he "pretty much became a recluse" during that period, and the songs on the new album

reflect fairly well what was going on in his mind at the time.

"I just started looking into myself and had a crisis of faith—and a crisis of belief in myself," he says. "I lost perspective of myself and of what I really believe in, what I really want. And this album, for me, is saying, 'This is what I believe in.' A lot of the songs are about faith, but it's all internalized—internal faith."

As revealing and deeply felt as many of the album's lyrics may be, the pairing with Olsen has resulted in an upbeat album filled with potential hits.

"I wanted to get back to just writing songs—the best ones I could," says Springfield. "That was my main goal with this album—not to think that one song was going to be an album rock track or that another was going to be considered too light. I didn't think about any of that—it was the first time I hadn't since the 'Working Class Dog' album. Because of that, Keith was the obvious choice for me."

Springfield says he regrets the

time he spent making "Hard To Hold," the 1984 Universal film in which he starred. "It wasn't a real wise choice," he says. "I didn't need to have to do it. I didn't have to do a movie where I was playing a rock star. I think my acting chops are up enough that I could have tackled something with a little more meat. But the script was there, and my ego was saying, 'Yeah, yeah—movie, movie.' I was on a roll, but it just didn't happen."

After that film—and the release of his "Tao" album, which was certified gold—Springfield took an extended sabbatical before getting back into the studio to record "Rock Of Life."

Look for RCA to release the title track from the new album as the set's first single, with its accompanying videoclip directed by Alex Proyas.



Gang Of Three. During a recent visit to New York to promote its Capitol album, "Miracles," British trio the Kane Gang inked an international publishing deal with SBK Entertainment World Inc. Pictured, from left, are Kane Gang member Paul Woods; Martin Bandier, SBK vice chairman; Kane Gang's David Brewis and Martin Brammer; and Nancy Brenner, SBK director of creative operations/international. (Photo: Larry Busacca)

ARTIST DEVELOPMENTS

(Continued from preceding page)

NEW SHOES

Is there life after a major label? For former Elektra act **Shoes**, the answer is an emphatic yes.

After recording three albums for the label at the turn of the decade, the Chicago outfit is back with its first domestic release in five years, a self-financed greatest-hits package. In addition, the group plans to put out an all-new album of ethereal pop, "Stolen Wishes," in the spring. The record is being recorded at Shoes' own 16-track studio, Short Order Recorder, in Zion, Ill.

"There's a real niceness to having total control; record companies are so bureaucratic," says group member **Jeff Murphy**. "We do really miss having major distribution, though."

The initial run of "Shoes Best," 2,000 compact disks, quickly sold out, and the group is in the process of pressing up another batch. In addition to material from the three Elektra records, the 22-song collection includes one new track, selections from a post-Elektra European-only album, and material that Shoes released on their own label, Black Vinyl Records, before the major-label deal.

Fans needn't worry that the sound quality of the new album will suffer because it's a do-it-yourself project: Shoes have always produced their own records. "We had a really good contract with Elektra," says Murphy. "We did the tapes, called them when they were done, and they put them out. The next thing we're working toward is to get our back catalog out on CD. We really want to get into that medium."

DANCE AID

Stacey Q, **Timex Social Club**, **Monet**, the **Cover Girls**, **TKA**, **Joyce Sims**, and **Sa-Fire** are among the artists featured on WQHT New York's first anniversary

album, "Hot 103: The Anniversary Album." The package, released through the indie label Warlock, contains a selection of extended dance remixes of previously available material. A portion of the proceeds from sales of the album will be donated to the Children With AIDS Care Program, a project coordinated by the charity organization Northern Light Alternatives.

The same album is also being issued in Southern California, sponsored by WQHT's sister station KPWR Los Angeles. On the West Coast, it will be titled "Power 106/L.A. Power Mix '87," and, again, some of the proceeds will benefit a local AIDS charity program.

IN BRIEF

Motown is working "You Will Know" as the second single from **Stevie Wonder's** "Characters" album. The label is servicing radio with a 7-inch version featuring an interview with the artist on the B side. A 3-inch mini-CD is also available... "I Get Weak" is the new single—and follow-up to the No. 1 hit "Heaven Is A Place On Earth"—from **Belinda Carlisle's** MCA album "Heaven On Earth"... **R.E.M.'s** new single from its I.R.S. album "Document" is "It's The End Of The World As We Know It (And I Feel Fine)"... "Be Still My Beating Heart" is the second single from **Sting's** album "... Nothing Like The Sun." A&M has serviced a CD single... **Tonio K.'s** new A&M album, "Notes From The Lost Civilization," is due out on Feb. 2... First release on the new Apache label is **John Brannen's** debut single, "Desolation Angel."

Artist Developments is edited by Steve Gett. Reporter: Jean Rosenbluth (New York).

Roth Has High Hopes For 'Skyscraper'; MCA Acts Reveal New Year's Resolutions

BIG ROCKER: Diamond Dave is back—are you ready for Roth'n'roll? Yes, folks, 1988 kicks off with the return of former **Van Halen** front man **David Lee Roth**, whose latest Warner Bros. solo album, "Skyscraper," is due in stores Jan. 26.

Radio stations received the album's leadoff single, the highly contagious "Just Like Paradise," Dec. 30, and its accompanying videoclip premiered on MTV the following night. No advance copies of the album have been serviced—the project is being kept under tight security—but the Beat managed to connect with Roth for a little inside scoop on his latest work.

"Skyscraper" marks the singer's debut outing as a producer. "It was the first time I produced something from beginning to end, and the whole process took some 8½ months," he says.

What made him decide to handle production chores?

"Well, when we finished our last tour, I had determined that it had been a colorful and illustrious history with [producer] **Ted Templeman**," says Roth. "And I don't know that one could ever get any better than a Ted Templeman production, but certainly we can always get different. And I figured, well, let's try something really different. So I went for it, and [guitarist] **Steve Vai** was my co-pilot all the way."

Did Roth enjoy producing?

"Yes, absolutely," he says. "I don't know that I would ever have the patience to deal with it on another artist's kind of level—I don't know that I could ever produce somebody else."

Roth says the new album saw him collaborating on material with all the other members of his band. "Some of the songs were written by myself and Steve Vai," says Roth. "The first single I wrote with **Brett Tuggle**, who's the new keyboard player in the band. Another track was written by the **Bissonette** brothers [bassist **Matt** and drummer **Greg**] and myself. So there's a lot of thinking going on. The music still maintains the identity. There's no escaping who it is, but I think it's got some more shine to it and has a whole different kind of approach."

According to Roth, the 40-minute-plus album boasts one "Just A Gigolo"-style cut, which closes the second side. "That's just more as an after-dinner drink," says Roth. "It's not an identity; it's something you use for a little sugar and spice. Beyond that, the album is various kinds of rock'n'roll that make up what we call *big rock*."

Plans call for Roth to take his big rock sound on the road at the end of February. "We'll be in the U.S. for

some five or six months. We'll do the European festivals this summer and then go on to the Orient."

NEW GOALS: MCA sent out a list of some of its artists' New Year's resolutions. Here follows a sampling of these mind-boggling revelations: **Young Tiffany** wants to "commit myself to better fitness and nutrition—and, I would really like to grow natural, long nails." (Yes, dear!) The members of the **Breakfast Club** want to "become masters of space, time, and dimension." (Beam me up, Mr. **Bray**.) **Belinda Carlisle's** aim is to "try not to buy any more animals." A label spokeswoman says the former **Go-Go's** menagerie already comprises four dogs, a parrot, and an Asian, potbellied sawback pig—and, no, that's not a reference to hubby **Morgan**. **Alice Cooper's**

goal is to "find a splatter movie I haven't seen yet." **Charlie Sexton** wants to "write a record in less than nine months." And, finally, **Steve Jones** has just one simple wish: "to deliver the ultimate rock'n'roll album of the '80s."

SHORT TAKES: **Joni Mitchell's** new Geffen album, "Chalk Marks In A Rainstorm," is due in February. The project includes guest appearances by **Billy Idol**, **Willie Nelson**, **Peter Gabriel**, **Don Henley**, **Wendy & Lisa**, **Thomas Dolby**, **Ben Orr**, and **Wayne Shorter**... Two former **Smiths'** members, drummer **Mike Joyce** and bassist **Andy Rourke**, have joined **Sinead O'Connor's** touring band... Look for **Peter Morton** to launch **Hard Rock Cafes** in San Diego and Sydney, Australia, in the summer... The **Smithereens'** next Capitol/Enigma album is coming in March. Among the special guests featured on the **Don Dixon**-produced project are **Los Lobos** sax player **Steve Berlin**, **Del Shannon**, and **Marti Jones**. Incidentally, Jones and Smithereens' lead singer **Pat DiNizio** share vocals on a cover of the old **Frank & Nancy Sinatra** duet "Something Stupid."

STARS OUT: The eighth annual "Lou Rawls Parade of Stars" telethon, televised Dec. 26, raised \$10.1 million in cash and pledges for the United Negro College Fund. Among the stars participating in the seven-hour extravaganza were **Patti LaBelle**, **Pia Zadora**, **Nancy Wilson**, and **Bill Cosby**. During the event, **Paul Simon** presented \$350,000 on behalf of Graceland co-stars **Miriam Makeba**, **Hugh Masakela**, and himself to UNCF president **Christopher F. Edley**.



Monarch Top '87 Grosser; Plant Ready For World Tour

BY LINDA MOLESKI

TOP HONORS: John Scher's Monarch Entertainment proved to be 1987's top promoter, pulling in a staggering \$28,820,607 in gross ticket sales, which included 136 sellout shows, according to Amusement Business' recent year-end report. The previous year's top grosser was Beaver Productions, with a gross of \$21,855,321, which would seem to indicate that 1987's concert business was alive and well.

Coming in close behind Scher was Bill Graham Presents, totaling \$24,551,536 in box-office receipts, with 108 sellouts. Business was up for Graham, which also came in as 1986's second, with \$20,578,708.

The remaining top 10 promoters for 1987 are as follows: Cellar Door Productions, with \$21,462,944 (53 sellouts); Avalon Attractions, \$21,314,558 (79); Electric Factory Concerts, \$19,023,749 (76); Belkin Productions, \$18,698,527 (73); Concert Productions Int'l, \$15,936,006 (17); Don Law Co., \$13,617,324 (63); Ron Delsener Enter., \$13,021,150 (40); and Pace Concerts, \$11,495,620 (25).

I'M IN THE MOOD: Rock'n'roll great Robert Plant has been performing a number of warm-up shows in the U.K. in preparation for an extensive world tour, which is scheduled to kick off there in March. Plans call for U.S. dates to commence in late spring.

Though former Led Zeppelin partner Jimmy Page is featured on a few tracks on Plant's upcoming Atlantic album—tentatively titled "Now And Zen"—the guitar master is not expected to perform on any of the dates. Confirmed for the touring lineup is drummer Chris Blackwell, keyboardist Phil Johnston, and guitarist Doug Boyle.

HALTED MOTORCADE: Contrary to last week's column, Motorhead's gig as special guest on Alice Cooper's tour did not kick off on Dec. 27 as reported. It seems that the longtime rockers were held

back in England due to immigration problems, which have been plaguing many an overseas group these days. The Motorhead-Cooper bill is now expected to pick up early this month.

IMPORTANT SHOWCASES: Guitarists Joe Satriani and Chris Impellitteri are scheduled to perform at the National Assn. of Music Merchants show, which begins Friday (15) in Anaheim, Calif.

Satriani will be promoting his new Relativity album, "Surfing With The Alien"; Impellitteri will be showcasing material from his new Combat/Relativity EP "Impellitteri," which includes guest artist Rob Rock of Driver fame. Impellitteri's debut album, due in the spring, will feature former Rainbow vocalist Graham Bonnett.



SHORT TAKES: Earth, Wind & Fire launched an extensive U.S. tour on Jan. 9 at the Bayfront Center in

St. Petersburg, Fla., to promote its new Columbia album, "Touch The World." The road trek is the group's first in five years... Cinderella's Fred Coury filled in for Guns N' Roses drummer Steve Adler recently during the Geffen group's three sellout shows in Los Angeles. Coury was asked to help out when Adler apparently broke his hand during one of his rabble-rousing endeavors.

OF SPECIAL NOTE: International Events Group has published the second edition of "The Official Directory Of Festivals, Sports & Special Events," which should prove of interest to booking agents, promoters, and other industry members, particularly those in the jazz, folk, bluegrass, and country/rock fields.

The directory provides sponsorship opportunities for several festival-type outings in North America, as well as industry yellow pages that list event-related companies, products, and services.

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



AMUSEMENT BUSINESS

BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GRATEFUL DEAD NEVILLE BROTHERS THE LOOTERS	Oakland-Alameda Co. Coliseum Oakland, Calif.	Dec. 27-28, 30-31	\$1,152,430 \$25/\$17.50	59,518 sellout	Bill Graham Presents
AEROSMITH DOKKEN	Centrum in Worcester Worcester, Mass.	Dec. 28, 30-31	\$580,000 \$20/\$17.50/\$15	33,702 38,313 sellout	Don Law Co.
YES	Spectrum Philadelphia, Pa.	Nov. 29-30	\$479,028 \$16.50/\$14.50	30,839 sellout	Electric Factory Concerts
JOHN COUGAR MELLENCAMP	Spectrum Philadelphia, Pa.	Nov. 22-23	\$405,718 \$17.50/\$15.50	24,117 28,760 sellout	Electric Factory Concerts
GEROGE STRAIT KATHY MATTEA HIGHWAY 101	Reunion Arena Dallas, Texas	Dec. 31	\$351,150 \$30/\$25/\$20	15,067 15,500	Varnell Ents.
RUSH TOMMY SHAW	Spectrum Philadelphia, Pa.	Dec. 13-14	\$331,413 \$16.50/\$14.50	22,029 29,166	Electric Factory Concerts
DEPECHE MODE VOICE FARM	Arena, Madison Square Garden Center New York, N.Y.	Dec. 18	\$325,565 \$19	17,135 sellout	Ron Delsener Enterprises
BEST OF '87: RARE ESSENCE EXPERIENCE UNLIMITED LITTLE BENNIE & THE MASTERS SWEET KOOKIE KOOL MOE D.	Capitol Centre Landover, Md.	Dec. 29	\$279,284 \$16/\$14	17,581 sellout	G Street Express
DEF LEPPARD TESLA	Sportatorium Hollywood, Fla.	Dec. 29	\$205,918 \$15.50	13,285 sellout	Cellar Door Prods.
DEF LEPPARD TESLA	Orange County Convention/Civic Center Orlando, Fla.	Dec. 30	\$180,989 \$16.50	10,969 sellout	Cellar Door Prods.
PAUL WINTER CONSORT KECIA LEWIS EVANS	Cathedral of St. John the Divine New York, N.Y.	Dec. 17-19	\$165,000 \$20/\$15	11,800 12,800 sellout	Cathedral Prods.
KISS TED NUGENT	Spectrum Philadelphia, Pa.	Dec. 18	\$163,641 \$16.50/\$14.50	10,294 14,080	Electric Factory Concerts
DEF LEPPARD TESLA	Jacksonville Veterans Memorial Coliseum Jacksonville, Fla.	Dec. 27	\$155,915 \$15.50	10,959 sellout	Cellar Door Prods.
DEF LEPPARD TESLA	Sun Dome Univ. of South Florida Tampa, Fla.	Dec. 31	\$152,114 \$16.50	9,219 sellout	Cellar Door Prods.
THE HOOTERS GLENN BURTNICK	Spectrum Philadelphia, Pa.	Nov. 26	\$148,208 \$15.50/\$13.50	12,307 sellout	Electric Factory Concerts
O'JAYS MILLIE JACKSON	Fox Theatre Atlanta, Ga.	Dec. 26	\$148,142 \$18.75/\$16.75	7,979 9,356	Turning Point Prods.
KENNY G.	Paramount Northwest Theatre Seattle, Wash.	Dec. 31	\$131,457 \$15	5,751 sellout	in-house L.B. Prods.
BOSTON POPS ORCHESTRA TONY BENNETT	Providence Civic Center Providence, R.I.	Dec. 14	\$124,347 \$17.50/\$15.50	7,103 9,500	Frank J. Russo
YES	Providence Civic Center Providence, R.I.	Dec. 17	\$109,543 \$16.50	6,639 sellout	Frank J. Russo
KISS CHASTAIN	Dayton Hara Arena & Exposition Center Dayton, Ohio	Dec. 31	\$107,440 \$16	6,715 8,000	Belkin Prods.
GUNS N' ROSES T.S.O.L. (26TH) JUNKYARD (27TH) L.A. GUNS (28TH) FUNHOUSE (30TH)	Perkins Palace Pasadena, Calif.	Dec. 26-28 & 30	\$98,970 \$15.50/\$14.50	7,200 sellout	Pacificconcerts
DIO FEATURING RONNIE JAMES DIO MEGADETH SAVATAGE	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	Dec. 31	\$97,779 \$18.50/\$17.50	5,287 12,245	Monarch Entertainment Bureau John Scher Presents Larry Vaughn Presents
DEPECHE MODE VOICE FARM	Montreal Forum Montreal, Que. Canada	Dec. 15	\$95,341 \$18.50	6,696 10,156	Donald K. Donald Prods.
ERIC B. & RAKIM KOOL MOE D. ICE T. STEADY B.	Auditorium, New Orleans Cultural Center New Orleans, La.	Dec. 25	\$89,850 \$17/\$15	5,865 7,100	Ghost Prods.
DIO FEATURING RONNIE JAMES DIO MEGADETH SAVATAGE	Rochester Community War Memorial Rochester, N.Y.	Jan. 2	\$87,006 \$15.50/\$14.50	5,872 11,000	Monarch Entertainment Bureau John Scher Presents
BUSTER POINDEXTER GILBERT GOTTFRIED	Beacon Theatre New York, N.Y.	Dec. 31	\$75,000 \$30	2,500 sellout	Ron Delsener Enterprises
DIO MEGADETH SAVATAGE	Cumberland Co. Civic Center Portland, Maine	Jan. 1	\$74,857 \$16.50/\$15.50	4,769 9,500	Frank J. Russo
RANDY TRAVIS GENE WATSON	Coliseum, Amarillo Civic Center Amarillo, Texas	Jan. 2	\$70,479 \$14/\$13	5,125 6,827	Varnell Enterprises
ALICE COOPER ARMORED SAINT FASTER PUSSYCAT	Coliseum, Seattle Center Seattle, Wash.	Dec. 31	\$64,878 \$16.50	3,932 11,389	Media One
RANDY TRAVIS GENE WATSON	Wichita Falls Memorial Auditorium Wichita Falls, Texas	Jan. 4	\$64,834 \$14.00	4,631 5,434	Varnell Enterprises
RANDY TRAVIS GENE WATSON JOHNNY RUSSELL	Arena, Beaumont Civic Center Complex Beaumont, Texas	Dec. 31	\$64,185 \$20/\$17.50	3,516 6,260	Varnell Enterprises
THE MAGIC OF JASON MICHAELS	Tonawanda High School Auditorium Tonawanda, N.Y.	Dec. 12	\$48,300 \$18/\$12	3,450 sellout	Universal Prods.
JERRY RIOPELLE STRANGE DAZE	Celebrity Theatre Phoenix, Ariz.	Dec. 31	\$42,519 \$21/\$18/\$15	2,497 sellout	Evening Star Prods.
PAUL WINTER CONSORT	Louise M. Davis Symphony Hall San Francisco Performing Arts Center San Francisco, Calif.	Dec. 21	\$38,136 \$20/\$10	2,489 3,063	Steve Cloud

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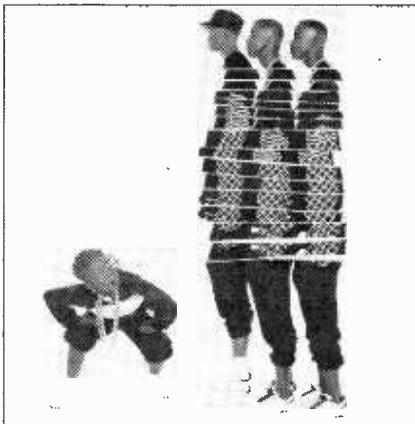
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FOR WEEK ENDING JANUARY 16, 1988

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
				Compiled from a national sample of retail store and one-stop sales reports.	
				★ ★ No. 1 ★ ★	
1	1	1	17	MICHAEL JACKSON ▲ ⁴ EPIC QE 40600/E.P.A. (CD) 15 weeks at No. One	BAD
2	2	2	6	STEVIE WONDER MOTOWN 6248 ML (8.98) (CD)	CHARACTERS
3	3	3	8	EARTH, WIND & FIRE COLUMBIA FC 40596 (CD)	TOUCH THE WORLD
4	4	5	21	DANA DANE PROFILE PRO 1233 (8.98) (CD)	DANA DANE WITH FAME
5	5	10	7	ROGER REPRIS 9-25496-1/WARNER BROS. (8.98) (CD)	UNLIMITED!
6	8	7	30	WHITNEY HOUSTON ▲ ⁵ ARISTA 8405 (8.98) (CD)	WHITNEY
7	7	6	31	THE O'JAYS P.I.R. ST 53036/EMI-MANHATTAN (8.98) (CD)	LET ME TOUCH YOU
8	6	4	21	UTFO SELECT SEL 21619 (8.98) (CD)	LETHAL
9	14	20	6	GLADYS KNIGHT & THE PIPS MCA 42004 (8.98) (CD)	ALL OUR LOVE
10	9	8	23	ERIC B. & RAKIM ● 4TH & B'WAY 4005/ISLAND (8.98) (CD)	PAID IN FULL
11	11	13	30	STEPHANIE MILLS ● MCA 5996 (8.98) (CD)	IF I WERE YOUR WOMAN
12	13	15	27	NATALIE COLE EMI-MANHATTAN ST 53051 (8.98) (CD)	EVERLASTING
13	10	9	13	ANGELA WINBUSH MERCURY 832 733-1/POLYGRAM (8.98) (CD)	SHARP
14	15	11	22	ALEXANDER O'NEAL ● TABU FZ 40320/E.P.A. (CD)	HEARSAY
15	12	12	22	LEVERT ● ATLANTIC 1-81773 (8.98) (CD)	THE BIG THROWDOWN
16	17	17	12	HEAVY D. & THE BOYZ MCA 5986 (8.98) (CD)	LIVING LARGE ...
17	21	27	42	SALT-N-PEPA NEXT PLATEAU PL 1007 (8.98)	HOT, COOL & VICIOUS
18	16	14	13	WHODINI JIVE JL-8494/ARISTA (8.98) (CD)	OPEN SESAME
19	19	21	43	JODY WATLEY ▲ MCA 5898 (8.98) (CD)	JODY WATLEY
20	18	18	12	MILES JAYE ISLAND 90615 (8.98) (CD)	MILES
21	20	16	13	THE TEMPTATIONS MOTOWN 6246 ML (8.98) (CD)	TOGETHER AGAIN
22	22	23	7	KASHIF ARISTA AL-8447 (8.98) (CD)	LOVE CHANGES
23	24	24	8	KOOL MOE DEE JIVE 1079-1-J/RCA (8.98) (CD)	HOW YA LIKE ME NOW
24	23	22	93	ANITA BAKER ▲ ³ ELEKTRA 60444 (8.98) (CD)	RAPTURE
25	29	29	8	MIKI HOWARD ATLANTIC 81810-1 (8.98) (CD)	LOVE CONFESSIONS
26	28	37	5	MELI'SA MORGAN CAPITOL CLT-46943 (8.98) (CD)	GOOD LOVE
27	26	25	34	THE WHISPERS ● SOLAR ST 72554 (8.98) (CD)	JUST GETS BETTER WITH TIME
28	27	26	71	KENNY G. ▲ ARISTA AL8-8427 (8.98) (CD)	DUOTONES
29	25	19	43	SMOKEY ROBINSON ● MOTOWN 6626 ML (8.98) (CD)	ONE HEARTBEAT
30	31	31	7	GEORGE MICHAEL COLUMBIA OC 40867 (CD)	FAITH
31	32	32	6	GERALD ALBRIGHT ATLANTIC 81813-1 (8.98) (CD)	JUST BETWEEN US
32	33	35	36	LISA LISA & CULT JAM ▲ COLUMBIA FC 40477 (CD)	SPANISH FLY
33	38	33	8	FULL FORCE COLUMBIA FC 40894 (CD)	GUESS WHO'S COMIN' TO THE CRIB?
34	34	28	13	MARLON JACKSON CAPITOL CLT 46942 (8.98) (CD)	BABY TONIGHT
35	35	47	4	ARETHA FRANKLIN ARISTA AL 8497 (10.98) (CD)	ONE LORD, ONE FAITH, ONE BAPTISM
36	37	55	4	KEITH SWEAT ELEKTRA 60763 (8.98) (CD)	MAKE IT LAST FOREVER
37	39	39	23	FORCE M.D.'S TOMMY BOY TBLP 25631/WARNER BROS. (8.98) (CD)	TOUCH AND GO
38	41	48	46	EXPOSE ▲ ARISTA AL 8441 (8.98) (CD)	EXPOSURE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	42	42	38	PRINCE ▲ PAISLEY PARK 1-25577/WARNER BROS. (15.98) (CD)	SIGN 'O' THE TIMES
40	43	41	39	GEORGIO MOTOWN 6229 (8.98)	SEXAPPEAL
41	36	34	9	CLARENCE CARTER ICHIBAN ICH 1016 (8.98)	HOOKED ON LOVE
42	46	46	31	L.L. COOL J ▲ ² DEF JAM FC 47093/COLUMBIA (CD)	BIGGER & DEFFER
43	40	40	56	NAJEE EMI-MANHATTAN ST 17241 (8.98) (CD)	NAJEE'S THEME
44	47	38	15	GLENN JONES JIVE 1062-1-J/RCA (8.98) (CD)	GLENN JONES
45	49	61	7	TONY TERRY EPIC BFE 40890/E.P.A.	FOREVER YOURS
46	45	43	11	BARRY WHITE A&M SP 5154 (8.98) (CD)	THE RIGHT NIGHT AND BARRY WHITE
47	61	56	11	TERENCE TRENT D'ARBY COLUMBIA BFC 40964 (CD)	INTRO. THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY
48	53	49	39	LILLO THOMAS CAPITOL ST-12450 (8.98) (CD)	LILLO
49	50	44	13	THE BAR-KAYS MERCURY 830 305-1/POLYGRAM (8.98) (CD)	CONTAGIOUS
50	55	52	25	SHALAMAR SOLAR ST 72556 (8.98)	CIRCUMSTANTIAL EVIDENCE
51	30	30	6	VARIOUS ARTISTS PROFILE PRO 1247 (8.98) (CD)	CHRISTMAS RAP
52	52	57	12	DEJA VIRGIN 90601-1 (8.98) (CD)	SERIOUS
53	44	60	10	THE JETS ● MCA 42085 (8.98) (CD)	MAGIC
54	59	51	11	SHANICE WILSON A&M SP 5128 (8.98) (CD)	DISCOVERY
55	64	45	32	THE FAT BOYS ▲ TIN PAN APPLE 831 948-1/POLYDOR (8.98) (CD)	CRUSHIN'
56	56	64	37	PUBLIC ENEMY DEF JAM BFC 49658/COLUMBIA	YO! BUM RUSH THE SHOW
57	51	58	14	RAY PARKER JR. GEFEN GHS 24124/WARNER BROS. (8.98) (CD)	AFTER DARK
58	60	59	13	STEADY B JIVE 1000-1-J/RCA (8.98)	WHAT'S MY NAME
59	62	62	31	REGINA BELLE COLUMBIA BFC 49537 (CD)	ALL BY MYSELF
60	57	65	41	MARVIN SEASE LONDON 830 794-1/POLYGRAM	MARVIN SEASE
61	63	63	4	JOYCE SIMS SLEEPING BAG TLX 10 (8.98) (CD)	COME INTO MY LIFE
62	48	54	63	FREDDIE JACKSON ▲ CAPITOL ST 12495 (8.98) (CD)	JUST LIKE THE FIRST TIME
63	65	68	23	ICE-T SIRE 25602-1/WARNER BROS. (8.98) (CD)	RHYME PAYS
64	69	66	4	DAVID RUFFIN & EDDIE KENDRICK RCA 6765-1-R (8.98) (CD)	RUFFIN & KENDRICK
65	68	53	21	DIONNE WARWICK ARISTA AL 8446 (8.98) (CD)	RESERVATIONS FOR TWO
66	66	67	20	VANESE THOMAS GEFEN GHS 24141/WARNER BROS. (8.98) (CD)	VANESE
67	67	—	2	VARIOUS ARTISTS PROFILE 1249 (8.98) (CD)	MR. MAGIC'S RAP ATTACK, VOL. 3
68	71	70	17	THE WINANS QWEST 125510/WARNER BROS. (8.98) (CD)	DECISIONS
69	70	71	8	STING ▲ A&M SP 6402 (10.98) (CD)	... NOTHING LIKE THE SUN
70	54	50	14	BERT ROBINSON CAPITOL CLX 46921 (8.98) (CD)	NO MORE COLD NIGHTS
71	73	69	32	JONATHAN BUTLER JIVE/RCA 1032-1-J/RCA (8.98) (CD)	JONATHAN BUTLER
72	NEW	—	1	MICHAEL COOPER WARNER BROS. 1-25653 (8.98) (CD)	LOVE IS SUCH A FUNNY GAME
73	RE-ENTRY	—	—	THE DEELE SOLAR ST 72555 (8.98)	EYES OF A STRANGER
74	58	36	9	ORAN "JUICE" JONES DEF JAM FC 4055/COLUMBIA (CD)	G.T.O. GANGSTERS TAKIN' OVER
75	NEW	—	1	PEBBLES MCA 42094 (8.98) (CD)	PEBBLES

○ 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.

TOP INSPIRATIONAL ALBUMS™

THIS WEEK	4 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	73	AMY GRANT MYRRH SP 3900/WORD	21 weeks at No. One THE COLLECTION
2	3	93	SANDI PATTI WORD WR 8325/A&M	MORNING LIKE THIS
3	2	21	PETRA SPARROW/STARSONG SSR8084	THIS MEANS WAR
4	8	5	DEGARMO & KEY POWERDISC PWR01092	D & K
5	17	5	STEVE GREEN SPARROW SPR1143	JOY TO THE WORLD
6	4	17	MICHAEL W. SMITH REUNION 7010026122/REPRISE	THE LIVE SET
7	24	5	STEVE TAYLOR MYRRH 701-6873-064	I PREDICT 1990
8	5	113	SANDI PATTI IMPACT RO 3910/BENSON	HYMNS JUST FOR YOU
9	13	5	WHITE HEART SPARROW SPR1144	EMERGENCY BROADCAST
10	25	25	SANDI PATTI IMPACT RO 3874/BENSON	THE GIFT GOES ON
11	12	69	STEVE GREEN SPARROW ST41040/CAPITOL	FOR GOD AND GOD ALONE
12	NEW		FIRST CALL DAYSRING 7014156012/WORD	AN EVENING IN DECEMBER VOLUME 2
13	6	9	LARNELLE HARRIS IMPACT R02370	THE FATHER HATH PROVIDED
14	RE-ENTRY		AMY GRANT MYRRH SP 5057/A&M	A CHRISTMAS ALBUM
15	7	9	SECOND CHAPTER OF ACTS LIVE OAKS 701000921X	FAR AWAY PLACES
16	NEW		RUSS TAFF MYRRH 701684806X/WORD	RUSS TAFF
17	20	101	CARMAN WORD WR 8321/A&M	THE CHAMPION
18	18	21	BEBE & CECE WINANS SPARROW SPR1132	BEBE AND CECE WINANS
19	10	17	BRYAN DUNCAN MODERN ART 7014600516	WHISTLING IN THE DARK
20	22	57	STRYPER ENIGMA 73237/CAPITOL	TO HELL WITH THE DEVIL
21	27	33	WAYNE WATSON DAYSRING 7014155016/WORD	WATER COLOR PONIES
22	21	33	DAVID MEECE MYRRH 701684065/A&M	CANDLE IN THE RAIN
23	14	17	THE WINANS QWEST 1-25510	DECISIONS
24	19	25	MYLON LEFEVER AND BROKEN HEART MYRRH 7016841065/WORD	CRACK THE SKY
25	NEW		FIRST CALL DAYSRING 7014137018/WORD	AN EVENING IN DECEMBER VOLUME 1
26	40	21	PHIL DRISCOLL BENSON R02369	MAKE US ONE
27	29	49	BRENTWOOD SINGERS BRENTWOOD R25027	KIDS SING PRAISE
28	34	5	DINO BENSON B02427	WONDERFUL TIME OF THE YEAR
29	16	21	THE MARANATHA SINGERS MARANATHA 7100190827/WORD	PRAISE 9
30	26	45	THE IMPERIALS MYRRH 7-01-68350-65/WORD	THIS YEAR'S MODEL
31	15	13	STEVE CAMP SPARROW SPR1140	AFTER GOD'S OWN HEART
32	RE-ENTRY		HARVEST GREENTREE RECORDS R02388/BENSON	GIVE THEM BACK
33	23	17	LEON PATILLO SPARROW/STARSONG SPR1138	BRAND NEW
34	NEW		KEITH GREEN SPARROW SP1146	THE MINISTRY YEARS VOLUME 1
35	RE-ENTRY		CARMAN POWER DISC PWR 01086/BENSON	A LONG TIME AGO
36	11	29	TWILA PARIS STARSONG SSR8078/SPARROW	SAME GIRL
37	32	237	SANDI PATTI IMPACT RO 3818/BENSON	MORE THAN WONDERFUL
38	NEW		FIRST CALL WORD 7014161016	SOMETHING TAKES OVER
39	RE-ENTRY		SANDI PATTI IMPACT RO 3884/BENSON	SONGS FROM THE HEART
40	NEW		THE ALTAR BOYS FRONTLINE R09023/BENSON	AGAINST THE GRAIN

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Gospel
LECTERN



by Bob Darden

This is the second half of an interview with Refuge artist Larry Howard. Howard's latest release, "Sanctified Blues," features a band composed of a number of legendary soul and r&b musicians—and songs to match.

TODAY THE ENGLISH, Dutch, German, and Japanese charts are filled with old American r&b tunes by the likes of Jackie Wilson, Ben E. King, Sam Cooke, and others. It's a fact that hasn't escaped Larry Howard's attention.

"I know there's a real craving for r&b, soul, and blues right now, especially overseas," he says. "It's frustrating, though, in the meantime. I just finished putting the touches on a new studio in Macon, Ga., with the band members, and we're organizing a writers group of people who love this music. Our goal is to create a marketplace for this stuff. Here in the studio we want to put it down on tape and update it."

"For the moment, what I do is very difficult in the contemporary marketplace in Christian music. I feel more comfortable, I think, in the mainstream marketplace. There's not many Christian venues for a band like this. Not so overseas. There's no real segregation by genre or attack. In Holland we mixed our Christian-message music with 'Ain't To Proud To Beg,' 'Funky Broadway,' 'Mustang Sally,' and 'Knock On Wood'—and they brought us back the next night in a bigger venue! Can you imagine the flak we'd get for doing that over here?"

Fortunately, Howard says no amount of criticism is going to sway him from what he does musically.

"My deal is this: It is tougher to walk uprightly before the Lord outside of Christian venues," he says.

"I'm where the Lord wants me to be, rather than strictly contemporary Christian music dates. Sure it is harder to toe the line doing clubs. But in that respect, you can do more by being where the people are who need to hear what you have to say."

"I don't know anything about this 'crossover' business. I've been in mainstream secular music all my life. I don't consider myself a crossover artist. If anything, I'm crossing over in the other direction. We'll do a club as fast as anyplace else. We do a version of Al Green's 'Jesus Will Fix It' that slays them in the clubs. The word 'crossover' isn't in my vocabulary."

Despite their legendary list of accomplishments, Howard says he keeps getting asked the same question about the members of his band: "Are all of your musicians Christians?" It's a question that saddens him.

"Heck, I don't know," he says. "I do know after one

Christian music gets a touch of soul from Larry Howard

Christian music festival I won't name, the promoter came up to me and said, 'I've never seen a bunch of Christian musicians act so professionally.' I said, 'That may be because many of them probably aren't evangelical born-again Christians. But they are professionals to the nth degree. And they all know what I'm trying to do.'

"I'm of the opinion that an artist needs to be in the middle of it. So often with people of this caliber, the thing is being involved with them over a period of years to show them you really do walk your talk. Most of them have been burned before. Besides, when I get a leaky faucet, I don't go through the Yellow Pages looking for 'Christian plumber.' I look under P for plumber."

Since forming the band and signing to Refuge, Howard has done a limited amount of touring and has been involved in finishing the Macon studio. He says it looks as though the group will be returning to Europe this year and that some African dates are possible.

Jazz
BLUE NOTES



by Peter Keepnews

BOTH HOUSES OF CONGRESS have now passed the resolution, drafted by U.S. Rep. John Conyers of Mich., designating jazz "a rare and valuable national American treasure." The House of Representatives passed Conyers' bill in September; his fellow Democrat, Alan Cranston of Calif., introduced it in the Senate, where it was passed last month.

Conyers greeted the passage with predictable enthusiasm, declaring that "this acknowledgment will serve to inspire jazz artists and listeners across the nation to promote the ever-widening performance and increased study of the music." Realistically, it's hard to tell what direct effect, if any, it will have—for example, will it lead to increased financial support for the music from either the public or the private sector? Still, it's gratifying to see the importance of jazz recognized on this level. We congratulate Conyers on his accomplishment—and wish him luck in his continued battle to gain more respect for the music.

BENNY RIDES AGAIN: Saturday (16) marks the 50th anniversary of Benny Goodman's historic Carnegie Hall debut. The occasion is being observed, appropriately enough, at Carnegie Hall, where Bob Wilber will play clarinet and lead a big band in a recreation of that legendary concert.

The event has a dual purpose: In addition to commemorating Goodman's Carnegie Hall breakthrough, it's a benefit for the American Jazz Hall of Fame, a joint project of the New Jersey Jazz Society and the Rutgers Institute of Jazz Studies.

The American Jazz Hall of Fame is one of several existing or projected jazz halls of fame in the U.S. (Pittsburgh and Kansas City, Mo., are among the other cities that have such establishments in various stages of development). It has been in existence for five years, but, like the others, has never had its own space. A site has now been found in New Brunswick, N.J., and Saturday's concert will kick off a drive to raise money for its renovation and operation. For more information on the project, contact the New Jersey Jazz Society at Box 4281, Warren, N.J. 07060.

ARTISTS IN THE NEWS: Barry Manilow has been named to the board of governors of the National Academy of Jazz. That's not as strange as it may seem—keep in mind that Manilow's current album,

It's official: The music is a national treasure

"Swing Street," features guest appearances by several jazz artists and maintains a jazzy ambience, as did his earlier "2 A.M. Paradise Cafe." Come to think of it, though, it still seems pretty strange... Trumpeter Mike Lawrence, who died in 1984, is being remembered in a unique way via a new release on the Optimism Incorporated label. Lawrence was working on the album "Nightwind" at the time of his death; his wife Roberta enlisted Herbie Hancock, Bob James, and many of the musicians who played on the original sessions to help complete it... Miles Davis, David Sanborn, Larry Carlton, and Paul Shaffer have on-screen roles in the film "Scrooge," an updated version of "A Christmas Carol" starring Bill Murray. They play New York street musicians in one scene of the movie, set for release late this year.



Tiger Bomb Blasts Off. Former Blondie front woman Debbie Harry debuted her new band, Tiger Bomb, at a recent benefit concert at the Beacon Theatre in New York. Proceeds from the concert are being donated to the fight against AIDS. Also in the band is Harry's longtime collaborator, Chris Stein. (Photo: Chuck Pulfin)

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				CLUB PLAY Compiled from a national sample of dance club playlists.	
				★★ NO. 1 ★★	
1	2	4	8	NEVER GONNA GIVE YOU UP (REMIX) RCA 6784-1-RD	◆ RICK ASTLEY 1 week at No. One
2	5	5	7	WHAT HAVE I DONE TO DESERVE THIS? EMI-MANHATTAN V-56080	◆ PET SHOP BOYS & DUSTY SPRINGFIELD
3	1	3	9	I'M BEGGIN' YOU (REMIX) A&M SP-12254	◆ SUPERTRAMP
4	7	10	8	LOVE OVERBOARD (REMIX) MCA 23803	◆ GLADYS KNIGHT & THE PIPS
5	6	9	6	THE WAY YOU MAKE ME FEEL (REMIX) EPIC 49 07487/E.P.A.	◆ MICHAEL JACKSON
6	9	13	6	NEVER CAN SAY GOODBYE MCA 23812	THE COMMUNARDS
7	8	8	9	NEED YOU TONIGHT ATLANTIC 0 86645	◆ INXS
8	10	17	5	YOU CAN DANCE (LP CUTS) SIRE 1 25535/WARNER BROS.	◆ MADONNA

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				12-INCH SINGLES SALES Compiled from a national sample of retail store sales reports.	
				★★ NO. 1 ★★	
1	2	4	9	NEVER GONNA GIVE YOU UP (REMIX) RCA 6784-1-RD	◆ RICK ASTLEY 1 week at No. One
2	6	8	15	PUMP UP THE VOLUME 4TH & B'WAY 452	◆ M/A/R/R/S
3	3	2	11	SKELETONS MOTOWN 4593MG	◆ STEVIE WONDER
4	7	10	7	THE WAY YOU MAKE ME FEEL (REMIX) EPIC 49 07487/E.P.A.	◆ MICHAEL JACKSON
5	4	5	10	SO EMOTIONAL (REMIX) ARISTA ADI-9641	◆ WHITNEY HOUSTON
6	9	11	8	LOVE OVERBOARD (REMIX) MCA 23803	◆ GLADYS KNIGHT & THE PIPS
7	1	1	12	SYSTEM OF SURVIVAL (REMIX) COLUMBIA 44 07475	◆ EARTH, WIND & FIRE
8	14	16	6	NEVER CAN SAY GOODBYE MCA 23812	THE COMMUNARDS ◆ NOCFRA

COUNTRY



One Good Tournament. Gene Weed, left, president of the Academy of Country Music, and Bill Boyd, right, executive director of the ACM, are pictured with a check for \$20,000 raised by the Fifth Annual Country Music Celebrity Golf Tournament. At center is Beth Zimmerman of the Neil Bogart Memorial Laboratory in Los Angeles.

Reissues Of Indie Greats Planned 500-Plus Albums To Hit U.S., Canada

BY EDWARD MORRIS

NASHVILLE Thousands of the most durable early titles in country, bluegrass, and r&b will be re-released and distributed in this country by Highland Music, Dearborn, Mich., a sister company to Markham, and Ontario's Richmond Manufacturing, which will distribute the albums in Canada.

The enormous catalog of independent-label material includes masters from King, Hollywood, Deluxe, Starday, Stop, Federal, and Power Pak. The masters are owned by G.M.L. Inc., St. Louis, and until rights were recently acquired by Highland, they were distributed by Gusto. Gusto has not been distributing records for the

past year, says a source at the company here.

Stephen Hawkins, president of both Highland and Richmond, says he plans to release a minimum of

'The ways material can be packaged are unlimited'

500 albums—and possibly as many as 1,000—during 1988. So extensive is the collection of material he can draw from, he adds, that he has been unable to determine the exact number of masters available. "It's almost unlimited," he notes, "particularly in the ways it can be repackaged."

According to Hawkins, much of the original album art is still in existence and will enable the company to release a lot of titles quickly. Among the recording artists in-

cluded are Red Sovine, B.J. Thomas, George Jones, the Kendalls (including their original Ovation Records masters), the Stanley Brothers, Jimmy Martin, Reno & Smiley, Jimmy Dorsey (including his big-band hit "So Rare"), the Platters, Little Willie John, Bill Doggett, and Hank Ballard.

Hawkins says that the collection comprises the biggest single compilation of bluegrass and gospel in the industry.

The distribution deal is for five years, Hawkins explains, but has various options that make it open-ended.

Most of the albums will be released for retail and rack sales, Hawkins says, but some will be compiled for direct mail. A small number of LPs will be pressed for most titles to satisfy collectors. All titles will be in cassette. And compact disks will be made for albums that have "potential volume," Hawkins says.

Reports Of Their Demise Have Been Greatly Exaggerated Indies Keep Major Labels On Their Toes

THE OFT-MALIGNED indies are proving that their obits have been written prematurely and that their future bears more promise than peril. Pronounced dying if not dead for the last few years, independent labels and artists are infusing the Billboard country charts with product that is succeeding in head-to-head battle with the well-oiled and well-financed major labels. Although it's still a rarity for indie records to crack the top 40, the top 100 is a different story.

Checking this week's Billboard Hot Country Singles chart, we find **Judy Rodman**, MTM's pride and joy, at 23 with "I Want A Love Like That"; **S-K-B**, on the same label, at No. 33 with a bullet for "This Old House"; **Charley Pride** scoring with "Shouldn't It Be Easier Than This" (16th Avenue Records), No. 36 with a bullet; **Cali McCord's** single "Bad Day For A Break Up" (Gazelle) bulleted at No. 49; **Ric Steel** with "The Radio Song" (Panache); **Darrell Holt** with "Catch 22" (Anoka); the **Kendalls** with "Still Pickin' Up After You" (Step One); **Kim Grayson** with "If You Only Knew" (Sound Waves); and **MTM's Holly Dunn** with "Only When I Love" and her new entry, "Strangers Again."

Other indies on this week's chart are **Leon Raines** (Southern Tracks Records), **Gail O'Doski** (Door Knob), **Marcia Lynn** (Evergreen), **Shurfire** (Air/Compleat), **Tony McGill** (Killer), **Jacky Ward** (Electric), **Jerry Cooper** (Bear/Compleat), **Sharon Robinson** (Nightfall), **DeDe Ames** (Advantage/Compleat), and **Ogden Harless** (Door Knob).

That's 20 out of 100—not a bad showing for indies involved in day-to-day competition with the biggies. These executives and creators deserve credit for trying to take new product to the top of the charts. The record business has long been spiced—and improved—by the talent and tenacity of the indies.

NEWSNOTES: Door Knob Records artist Ogden Harless recently filmed a video for his single "Walk On Boy" . . . **T.G. Sheppard** and the **Bellamy Brothers** will be two of the many acts who will appear on the televised "Cerebral Palsy Telethon" Jan. 23-24. The fundraiser will air live and will be syndicated to more than 100 markets in the U.S. and Canada . . . **Janie Fricke's** lines of purses and belts will soon be distributed by J.C. Penney stores in the Dallas area. The items are currently carried by various stores that carry Western items throughout the U.S., and J.C. Penney may expand distribution to the national level.

The **Nashville Symphony** recently announced that it has received its largest single-year corporate contribution ever—through a leverage program with American Airlines. The program allowed the symphony to leverage American Airlines discount-ticket coupons for new and increased contributions to the symphony during the 1986-87 annual campaign, according to **Martha R. Ingram**, vice chairman of the symphony's board. The symphony mailed 5,835 of the \$50-discount coupons, which are redeemable on any round-trip fare of \$200 or more on American or American Eagle. The symphony netted more than \$1.1 million in annual contributions and in addition increased its base of support by 50%, adding 1,164 new contributors. **Don O'Hare**, American Airlines Southeast division vice president, says, "The symphony has proven to be a vital asset to the community, one which



by Gerry Wood

American Airlines feels compelled to nurture for the area's continued growth."

Wayne Newton's USO tour, intended to entertain and boost the morale of U.S. armed-forces personnel serving aboard Navy ships in the Persian Gulf and the Mediterranean, will be televised as a one-hour special on The Nashville Network. "USO Celebrity Tour: Wayne Newton," the first in a series of specials based on USO tours and scheduled to air on TNN during 1988, will be telecast beginning at 1 p.m. EST Jan. 30, with repeat showings set for 4 p.m. and 9 p.m. the same day. Newton says, "I feel like it's the responsibility of every American to do something to support these people."

Oklahoma cowgirl **Becky Hobbs** recently signed with MTM Records. Her first single product on the label is scheduled for release Jan. 18; the video for the single is due out Monday (11). Hobbs, a seasoned vocalist, has also written songs for **Alabama**, **George Jones**, **Loretta Lynn**, **Helen Reddy**, **Glen Campbell**, **Emmylou Harris**, **Lacy J. Dalton**, **Moe Bandy**, and others. Her most recent writing success was **Conway Twitty's** "I Want To Know You Before We Make Love," a ditty she co-wrote with **Candy Parton** . . . **Tommy "Doc" Scott's** "Last Real Medicine Show" completed another successful season and reports solid bookings for 1988. Scott was inducted into the Atlanta Country Music Hall Of Fame in November . . . The Ten Ten Music Group recently signed a publishing agreement with songwriter **Fred Koller**. Koller has had songs recorded by such artists as the **Oak Ridge Boys**, **Jerry Lee Lewis**, **Keith Whitley**, **Leon Russell**, **Mac Davis**, **David Allan Coe**, and **Bobby Bare**.



Hot Acts For New Faces

NASHVILLE Some of the hottest new acts in country music have been tapped to perform at the Country Radio Seminar's New Faces Show here Feb. 13, including such recent achievers of No. 1 singles as **Warner Bros.' Highway 101**, **Columbia's Ricky Van Shelton**, and **RCA's K.T. Oslin**.

Long the entertainment high point of the annual event, the New Faces Show is prized as the vehicle by which the country record labels introduce their most promising chart contenders to an audience of radio influentials.

Also scheduled to appear are

Nanci Griffith, MCA; **S-K-B**, MTM; **Foster & Lloyd**, RCA; **Newgrass Revival**, Capitol; **David Lynn Jones**, Mercury; **Tim Malchak**, Alpine; and **Ride The River**, Advantage.

EDWARD MORRIS

MCA Radio Network has changed its mind and will continue syndicating 'Nashville Live' . . . see page 17

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
LIFE TURNED HER THAT WAY RICKY VAN SHELTON COLUMBIA	3	16	22	41	87
I WANNA DANCE WITH YOU EDDIE RABBITT RCA	5	12	21	38	49
TURN IT LOOSE THE JUDDS RCA/CURB	4	11	16	31	33
SANTA FE BELLAMY BROTHERS MCA/CURB	4	10	11	25	73
TIMELESS & TRUE LOVE THE MCCARTERS WARNER BROS.	2	10	11	23	30
SIX DAYS ON THE ROAD STEVE EARLE MCA/HUGHES	2	4	15	21	54
TOUGH AND GO CRAZY LEE GREENWOOD MCA	0	10	8	18	102
A LITTLE BIT CLOSER TOM WOPAT EMI-MANHATTAN	0	5	11	16	52
STRANGERS AWAY HOLLY DUNN MTM	1	5	10	16	16
IT'S ONLY MAKE BELIEVE RONNIE MCDOWELL CURB	2	4	9	15	62

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.

Catalog Titles Revived As Double Disks Benson Unveils CD Series

NASHVILLE The Benson Co. here is reinvigorating several of its catalog titles by combining them into specially priced, double-album compact disks. Dubbed the Double Disc series, the new configurations carry approximately 72 minutes of music each and bear a suggested retail price of \$14.98.

Titles included in the series are Michael Card's "First Light" and "Legacy"; Twila Paris' "The Warrior Is A Child" and "Keepin' My Eyes On You"; and Harvest's "Voices," "Only The Overcomers,"

"Send Us To The World," and "It's Alright Now."

Also included are Dallas Holm's "Classics" and "Praise And Worship"; Don Francisco's two-volume set "Live"; and Truth's "Still The Truth" and "Keeper Of My Heart."

Benson is providing retailers with large, CD-shaped mobiles for in-store displays.

A spokeswoman for the label says that except for the Michael Card titles, the other albums will remain available on cassette and, in a few cases, on LP.

17—Or More—Clips Planned For First-Quarter Release Labels Flood Airwaves With '88 Videos

NASHVILLE Seventeen country music videos are scheduled for first-quarter release by the major labels here. And since a single's unexpected level of success may spark the creation of a last-minute video, several more are likely to bow during the early months of the new year.

The list of videos includes:

MCA: Steve Earle, "Six Days On The Road"; the Bellamy Brothers, "Santa Fe"; Lyle Lovett, "She's No Lady"; and Nanci Griffith, "I Knew Love."

Columbia/Epic: Rodney Crowell and Rosanne Cash, "It's Such A Small World," and unspecified titles by Sweethearts Of The Rodeo and the O'Kanes.

RCA: K. T. Oslin, "I'll Always Come Back," and the Judds, "Old Pictures."

Mercury/PolyGram: Kathy Mattea, "Eighteen Wheels And A Dozen Roses," and David Lynn

Jones, "High Ridin' Heroes."

Warner Bros.: Highway 101, "Cry, Cry, Cry," and Hank Williams Jr., "Young Country."

MTM: Becky Hobbs, "Jones On The Jukebox"; Ronnie Rogers, "Hang In With Your Fool"; Marty Haggard, "Trains Make Me Lonesome"; and Holly Dunn, "Strangers Again."

EDWARD MORRIS

FOR WEEK ENDING JANUARY 16, 1988

Billboard TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★ ★ NO. 1 ★ ★					
1	1	1	34	RANDY TRAVIS ▲ WARNER BROS. 25568-1 (8.98) (CD) 28 weeks at No. One	ALWAYS & FOREVER
2	2	2	13	ALABAMA ● RCA 6495-1 (8.98) (CD)	JUST US
3	3	3	16	GEORGE STRAIT ● MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
4	4	4	16	REBA MCENTIRE MCA 42030 (8.98) (CD)	THE LAST ONE TO KNOW
5	5	5	24	K.T. OSLIN RCA 5924-1 (8.98) (CD)	80'S LADIES
6	7	7	25	HANK WILLIAMS, JR. ● WARNER/CURB 25593-1/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
7	6	6	45	RICKY VAN SHELTON COLUMBIA 40602 (CD)	WILD EYED DREAM
8	8	8	47	THE JUDDS ● RCA/CURB 5916-1/RCA (8.98) (CD)	HEART LAND
9	9	9	8	DAN SEALS CAPITOL 48308 (8.98) (CD)	THE BEST
10	10	10	43	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS ▲ WARNER BROS. 1-25491 (8.98) (CD)	TRIO
11	11	11	36	DWIGHT YOAKAM ● REPRISE 25567-1/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE
12	16	16	25	ROSANNE CASH COLUMBIA 40777 (CD)	KING'S RECORD SHOP
13	13	13	58	RESTLESS HEART RCA 5648 (8.98) (CD)	WHEELS
14	12	12	26	HIGHWAY 101 WARNER BROS. 25608-1 (8.98) (CD)	HIGHWAY 101
15	14	15	36	REBA MCENTIRE ● MCA 5979 (8.98) (CD)	GREATEST HITS
16	15	14	22	TANYA TUCKER CAPITOL 46870 (8.98) (CD)	LOVE ME LIKE YOU USED TO
17	18	18	82	RANDY TRAVIS ▲ WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
18	17	17	13	EXILE EPIC 40901	SHELTER FROM THE NIGHT
19	20	19	49	GEORGE STRAIT ▲ MCA 5913 (8.98) (CD)	OCEAN FRONT PROPERTY
20	22	21	22	THE STATLER BROTHERS MERCURY 832 404-1/POLYGRAM (CD)	MAPLE STREET MEMORIES
21	19	24	11	BILLY JOE ROYAL ATLANTIC AMERICA 90658-1/ATLANTIC (8.98)	THE ROYAL TREATMENT
22	21	22	14	THE OAK RIDGE BOYS MCA 42036 (8.98) (CD)	HEARTBEAT
23	23	25	9	WAYLON JENNINGS MCA 42038 (8.98) (CD)	A MAN CALLED HOSS
24	25	26	99	ALABAMA ▲ RCA AHL 1-7170 (8.98) (CD)	GREATEST HITS
25	24	20	17	SAWYER BROWN CAPITOL/CURB 46923/CAPITOL (8.98) (CD)	SOMEWHERE IN THE NIGHT
26	33	37	5	DOLLY PARTON COLUMBIA 40968 (CD)	RAINBOW
27	35	42	5	MERLE HAGGARD EPIC 40986 (CD)	CHILL FACTOR
28	27	27	13	GARY MORRIS WARNER BROS. 1-25581 (8.98) (CD)	HITS
29	29	29	8	KATHY MATTEA MERCURY 832 793-1/POLYGRAM (CD)	UNTASTED HONEY
30	26	23	14	JOHN SCHNEIDER MCA 42033 (8.98) (CD)	GREATEST HITS
31	31	31	14	GEORGE JONES EPIC 40776	SUPER HITS
32	34	35	113	THE JUDDS ▲ RCA/CURB AHL 1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
33	30	30	15	DAVID LYNN JONES MERCURY 832 518-1/POLYGRAM	HARD TIMES ON EASY STREET
34	28	28	14	STEVE WARINER MCA 42032 (8.98) (CD)	GREATEST HITS
35	37	33	49	HANK WILLIAMS, JR. ● WARNER/CURB 1-25538/WARNER BROS. (8.98) (CD)	HANK "LIVE"
36	32	32	30	T. GRAHAM BROWN CAPITOL 12552 (8.98) (CD)	BRILLIANT CONVERSATIONALIST
37	40	36	30	HOLLY DUNN MTM 71063/CAPITOL (8.98) (CD)	CORNERSTONE
38	38	39	92	DWIGHT YOAKAM ● REPRISE 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	36	34	74	SWEETHEARTS OF THE RODEO COLUMBIA 40406 (CD)	SWEETHEARTS OF THE RODEO
40	43	41	20	KENNY ROGERS RCA 6484-1 (8.98) (CD)	I PREFER THE MOONLIGHT
41	41	43	19	GLEN CAMPBELL MCA 42009 (8.98)	STILL WITHIN THE SOUND OF MY VOICE
42	42	38	20	RONNIE MILSAP RCA 6245-1 (8.98) (CD)	HEART AND SOUL
43	39	40	60	THE O'KANES COLUMBIA BL 40459 (CD)	THE O'KANES
44	45	46	32	STEVE EARLE & THE DUKES MCA 5998 (8.98) (CD)	EXIT 0
45	44	48	22	BARBARA MANDRELL EMI AMERICA 46956/CAPITOL (8.98) (CD)	SURE FEELS GOOD
46	51	59	22	THE FORESTER SISTERS WARNER BROS. 25571 (8.98) (CD)	YOU AGAIN
47	47	50	31	THE DESERT ROSE BAND MCA/CURB 5991/MCA (8.98) (CD)	DESERT ROSE BAND
48	55	52	166	HANK WILLIAMS, JR. ▲ WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
49	49	45	34	CHARLEY PRIDE 16TH AVENUE 70550/CAPITOL (8.98)	AFTER ALL THIS TIME
50	54	53	8	THE BELLAMY BROTHERS MCA/CURB 42039/MCA (8.98) (CD)	CRAZY FROM THE HEART
51	48	47	14	T.G. SHEPPARD COLUMBIA 40796	ONE FOR THE MONEY
52	50	54	37	NITTY GRITTY DIRT BAND WARNER BROS. 1-25573 (8.98) (CD)	HOLD ON
53	46	44	12	FOSTER AND LLOYD RCA 6372-1 (8.98) (CD)	FOSTER & LLOYD
54	53	56	43	JUDY RODMAN MTM 71060/CAPITOL (8.98) (CD)	A PLACE CALLED LOVE
55	57	57	147	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
56	52	55	165	THE JUDDS ▲ RCA/CURB AHL 1-5319/RCA (8.98) (CD)	WHY NOT ME
57	64	67	98	HANK WILLIAMS, JR. ● WARNER/CURB 25328/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME II
58	56	60	34	CONWAY TWITTY MCA 5969 (8.98) (CD)	BORDERLINE
59	58	61	26	TAMMY WYNETTE EPIC 40832 (CD)	HIGHER GROUND
60	NEW ▶		1	VARIOUS ARTISTS K-TEL 701 (6.98)	COUNTRY COLLECTION
61	59	58	72	EXILE EPIC FE 40401 (CD)	GREATEST HITS
62	62	68	65	ALABAMA ▲ RCA 5649-1-R (8.98) (CD)	THE TOUCH
63	63	64	4	JANIE FRICKIE COLUMBIA 40684	CELEBRATION
64	60	51	13	BAILLIE AND THE BOYS RCA 6272-1 (8.98) (CD)	BAILLIE & THE BOYS
65	65	65	20	VARIOUS ARTISTS K-TEL 2080 (6.98)	COUNTRY NOW
66	69	73	11	JOHN COUGAR MELLENCAMP MERCURY 832 465 1/POLYGRAM	THE LONESOME JUBILEE
67	67	—	53	PATSY CLINE ● MCA 12 (8.98)	GREATEST HITS
68	71	—	321	WILLIE NELSON ▲ ² COLUMBIA KC 237542 (CD)	GREATEST HITS
69	70	74	7	ROSIE FLORES REPRISE 25626-1 (8.98)	ROSIE FLORES
70	61	49	5	THE JUDDS RCA/CURB 6422-1/RCA (8.98) (CD)	CHRISTMAS WITH THE JUDDS
71	RE-ENTRY			ALABAMA ▲ ³ RCA AHL 1-4229 (8.98) (CD)	MOUNTAIN MUSIC
72	68	70	13	S-K-B MTM 71064/CAPITOL (8.98)	NO EASY HORSES
73	RE-ENTRY			GEORGE JONES EPIC 40413 (CD)	WINE COLORED ROSES
74	RE-ENTRY			ALABAMA ▲ ² RCA AHL 1-4663 (8.98) (CD)	THE CLOSER YOU GET
75	66	71	10	RAY STEVENS MCA 42062 (8.98) (CD)	GREATEST HITS, VOL. 2

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

HOT COUNTRY SINGLES

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Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Includes chart items 1-50 and a Power Pick/Airplay section.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Includes chart items 51-100.

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

COUNTRY CORNER



by Marie Ratliff

DOES A NEW RELEASE have a head start on the market if it is on the soundtrack of a hit movie *and* it is a familiar song from the '60s? The answer, based on two current examples, seems to be yes. "Crying," from the "Hiding Out" soundtrack, is climbing the charts (No. 45 this week) for Roy Orbison & k.d. lang (Virgin). Orbison topped the pop charts with the same song in 1961.

Another oldie, "Six Days On The Road," established the career of Dave Dudley in 1963. Now, a version by Steve Earle & the Dukes (Hughes Music/MCA) is included in the hit movie "Planes, Trains And Automobiles" and is climbing the charts again (No. 56). "We usually wait a bit before adding a Steve Earle record," says MD Steve Gary, KASE Austin, Texas, "but we put this one on right out of the box. It's got built-in familiarity and is looking like a winner."

"IT'S INCREDIBLY HOT HERE," says PD Wayne Carlisle, WRNS Kinston, N.C., of Lee Greenwood's contemporary-sounding "Touch And Go Crazy" (MCA). "The up-style beat is a pleasant change for him." There's a lot of early-request action for the song at KTPK Topeka, Kan., too. MD Jim Gibb says, "It's really kickin' in; they love it" (No. 42).

"IM GONNA MISS YOU, GIRL" is hitting the mark for Michael Martin Murphey (Warner Bros.). The song is charted at No. 28 this week. "You can't beat it for warmth, and it's a great production," says PD Mike McCoy, KHAK Cedar Rapids, Iowa. "It surprised me," says MD J.C. Simon, KFMS Las Vegas. "That record is going to be a hit."

Simon is also knocked out by the McCarters, a trio of sisters just signed to Warner Bros. "I'm really impressed with "Timeless And True Love,"" he says. The song makes it chart debut this week at No. 68.

Adds MD Don Jeffries of KIKF Garden Grove/Orange County, Calif., "It's a super song. The harmonies are just great."

AND MORE NEW FACES: Libby Hurley's second Epic release, "You Just Watch Me" (No. 76), is breaking out at KKIX Fayetteville, Ark. "We're getting good reaction; it'll do well here," says PD Tom Sleeker.

Sarah (no last name) is seeing action with "Who's Gonna Love You" (Hub) at KXEL Waterloo, Iowa. "Her last record did well here, too," says MD Bill James. "Our listeners really like her."

Gary Chapman's "When We're Together" (RCA) is a hot number at WZDQ Decatur, Ill., where MD Dale Jones says, "This guy is really talented." The song is charted at No. 69 this week.

FOR WEEK ENDING JANUARY 16, 1988

Billboard HOT COUNTRY SINGLES™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	1	I CAN'T GET CLOSE ENOUGH	EXILE	8
2	3	ONE FRIEND	DAN SEALS	1
3	2	I'LL PIN A NOTE ON YOUR PILLOW	BILLY JOE ROYAL	9
4	4	HEAVEN CAN'T BE FOUND	HANK WILLIAMS, JR.	15
5	6	I PREFER THE MOONLIGHT	KENNY ROGERS	19
6	7	WHERE DO THE NIGHTS GO	RONNIE MILSAP	2
7	5	SOMEWHERE TONIGHT	HIGHWAY 101	32
8	9	JUST LOVIN' YOU	THE O'KANES	7
9	10	TENNESSEE FLAT TOP BOX	ROSANNE CASH	10
10	11	WHEELS	RESTLESS HEART	4
11	8	DO YA'	K.T. OSLIN	40
12	13	GOIN' GONE	KATHY MATTEA	3
13	12	I'M TIRED	RICKY SKAGGS	30
14	14	TWINKLE, TWINKLE LUCKY STAR	MERLE HAGGARD	16
15	22	PLEASE PLEASE BABY	DWIGHT YOAKAM	17
16	16	DO YOU BELIEVE ME NOW	VERN GOSDIN	21
17	29	FACE TO FACE	ALABAMA	24
18	15	ROUGH AND ROWDY DAYS	WAYLON JENNINGS	63
19	21	GIVE BACK MY HEART	LYLE LOVETT	54
20	18	THOSE MEMORIES OF YOU	D. PARTON, L. RONSTADT, E. HARRIS	53
21	25	STILL WITHIN THE SOUND OF MY VOICE	GLEN CAMPBELL	5
22	28	I WON'T TAKE LESS THAN YOUR LOVE	TANYA TUCKER	20
23	20	LYNDA	STEVE WARINER	86
24	17	THE LAST ONE TO KNOW	REBA MCENTIRE	50
25	19	ONE FOR THE MONEY	T.G. SHEPPARD	47
26	27	ONE STEP FORWARD	THE DESERT ROSE BAND	12
27	—	TOO GONE TOO LONG	RANDY TRAVIS	25
28	—	I WOULDN'T BE A MAN	DON WILLIAMS	13
29	23	SOMEBODY LIED	RICKY VAN SHELTON	61
30	—	SURE THING	FOSTER AND LLOYD	18

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COUNTRY SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
MCA (9)	17
MCA/Curb (5)	
MCA/Hughes (2)	
Curb (1)	
RCA (14)	16
RCA/Curb (2)	
CAPITOL (5)	12
MTM (4)	
16th Avenue (1)	
Capitol/Curb (1)	
EMI-America (1)	
WARNER BROS. (10)	12
Reprise (1)	
Warner/Curb (1)	
COLUMBIA	10
POLYGRAM	9
Mercury (6)	
Advantage/Compleat (1)	
Air/Compleat (1)	
Bear/Compleat (1)	
EPIC	7
ATLANTIC	2
Atlantic America (2)	
DOOR KNOB	2
ARTS	1
Gazelle (1)	
ANOKA	1
EMI-MANHATTAN	1
ELECTRIC	1
EVERGREEN	1
NSD	1
Soundwaves (1)	
NIGHTFALL	1
PANACHE	1
REPRISE	1
SOUTHERN TRACKS	1
STEP ONE	1
T.N.T.	1
Killer (1)	
VIRGIN	1

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

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
83 AS LONG AS THERE ARE WOMEN LIKE YOU	(Memory Maker, BMI/Tapadero, BMI)	
62 BACK IN BABY'S ARMS	(Talmont, BMI)	
49 BAD DAY FOR A BREAK UP	(Frebar, BMI)	
75 BE SERIOUS	(Cape May, BMI/Tree, BMI)	
37 THE BIRD	(Cavesson, ASCAP/Hall-Clement, BMI/Frizzell, BMI)	CPP/HL
65 BLOWIN' LIKE A BANDIT	(April, ASCAP/GSC, ASCAP)	
81 BREAK DOWN THE WALLS	(Second Serve, ASCAP/Barry Schlecker, BMI)	
87 CAN'T GET TO YOU FROM HERE	(Southwest, BMI)	
58 CATCH 22	(Anoka, BMI)	
39 COME ON JOE	(Lawyer's Daughter, BMI/Wherefore, BMI) CPP	
93 CRAZY FROM THE HEART	(Bellamy Bros., ASCAP/MCA, ASCAP/Don Schlitz, ASCAP) HL	
45 CRYING (FROM THE "HIDING OUT" SOUNDTRACK)	(Acuff-Rose, BMI) CPP	
6 CRYING SHAME	(Tonka, ASCAP/MCA, ASCAP/April, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP) HL	
40 DO YA'	(Wooden Wonder, SESAC)	
21 DO YOU BELIEVE ME NOW	(Hookem, ASCAP/Blue Lake, BMI) CPP	
70 DON'T START THE FIRE	(Bibo, ASCAP/Hall-Clement, BMI)	
24 FACE TO FACE	(Maypop, BMI) WBM	
89 FIRST CAME THE FEELIN'	(Door Knob, BMI)	
78 FOR YOUR LOVE	(Beechwood, BMI)	
54 GIVE BACK MY HEART	(Michael H. Golden, ASCAP/Lyle Lovett, ASCAP)	
3 GOIN' GONE	(Bait And Beer, ASCAP/Forerunner, ASCAP/Little Laurel, BMI/Foreshadow, BMI/Lucrative, BMI/Bug, BMI)	
91 GOOD GOD, I HAD IT GOOD	(Blackwood, BMI/Land Of Music, BMI/Englishtown, BMI) HL	
92 HAVE YOU HURT ANY GOOD ONES LATELY	(Duck Tape, ASCAP/Rick Hall, ASCAP)	
15 HEAVEN CAN'T BE FOUND	(Bocephus, BMI) CPP	
8 I CAN'T GET CLOSE ENOUGH	(Tree, BMI/Pacific Island, BMI) CPP/HL	
41 I DIDN'T (EVERY CHANCE I HAD)	(Tom Collins, BMI/Collins Court, ASCAP) CPP	
19 I PREFER THE MOONLIGHT	(Riverstone, ASCAP/Blackwood, BMI/Land Of Music, BMI) HL	
60 I WANNA DANCE WITH YOU	(Eddie Rabbit, BMI/Fishin' Fool, BMI)	
23 I WANT A LOVE LIKE THAT	(Writer's Group, BMI/Bethlehem, BMI/MCA, ASCAP/Doubletime, ASCAP) HL	
84 I WISH WE WERE STRANGERS	(April, ASCAP/Swallowfork, ASCAP)	
98 I WON'T NEED YOU ANYMORE (ALWAYS AND FOREVER)	(Warner-Tamerlane, BMI/Face The Music, ASCAP/Blue Lake, BMI) CPP/WBM	
20 I WON'T TAKE LESS THAN YOUR LOVE	(MCA, ASCAP/Don Schlitz, ASCAP/Writer's Group, BMI/Scarlet Moon, BMI) HL	
13 I WOULDN'T BE A MAN	(Jack & Bill, ASCAP/Songs De Burgo, ASCAP/Lodge Hall, ASCAP) CPP/HL	
88 IF YOU ONLY KNEW	(Cavesson, ASCAP/Tapadero, BMI/Merit, ASCAP) CPP	
95 I'LL FALL IN LOVE AGAIN	(Let There Be Music, ASCAP)	
9 I'LL PIN A NOTE ON YOUR PILLOW	(White Wing, BMI/Ensign, BMI/Famous, ASCAP/Blue Moon, ASCAP) CPP	
28 I'M GONNA MISS YOU, GIRL	(Fourth Floor, ASCAP/Hot Kitchen, ASCAP)	
30 I'M TIRED	(Cedarwood, BMI) HL	
52 IT'S ONLY MAKE BELIEVE	(Conway Twitty, BMI)	
7 JUST LOVIN' YOU	(Cross Keys, ASCAP/Tree, BMI/Kieran Kane, ASCAP) HL	
50 THE LAST ONE TO KNOW	(Tapadero, BMI/Cavesson, ASCAP) CPP	
44 LIFE TURNED HER THAT WAY	(Tree, BMI)	
59 A LITTLE BIT CLOSER	(Writer's Group, BMI/Love Wheel, BMI)	
38 LOUISIANA RAIN	(Shobi, BMI/Swallowfork, ASCAP)	
14 LYIN' IN HIS ARMS AGAIN	(Hall-Clement, BMI) HL	
86 LYNDA	(Screen Gems-EMI, BMI) WBM	
94 MAPLE STREET MEMORIES	(Statler Brothers, BMI) CPP	
97 MAYBE YOUR BABY'S GOT THE BLUES	(WB, ASCAP/Two Sons, ASCAP/Good Single, BMI/Irving, BMI) WBM/PPP/ALM	
71 MOST OF ALL	(Low-sal, BMI)	
99 NEVER MIND	(Tree, BMI) HL	
82 NOBODY THERE BUT ME	(Zappo, ASCAP/Basically Gasp, ASCAP/Bob-A-Lew, ASCAP/Liberation, BMI) CLM	
22 OH WHAT A LOVE	(Unami, ASCAP)	
80 ONCE YOU GET THE FEEL OF IT	(Larry Butler, BMI/Blackwood, BMI)	
47 ONE FOR THE MONEY	(Tapadero, BMI/Cavesson, ASCAP) CPP	
1 ONE FRIEND	(Pink Pig, BMI) CPP	
12 ONE STEP FORWARD	(Bar None, BMI/Bug, BMI)	
11 ONLY LOVE CAN SAVE ME NOW	(Tree, BMI/Cross Keys, ASCAP) HL	
73 ONLY WHEN I LOVE	(Lawyer's Daughter, BMI/Tree, BMI/Cross Keys, ASCAP) CPP/HL	
17 PLEASE PLEASE BABY	(Coal Dust West, BMI) WBM	
72 THE RADIO SONG	(Vogue, BMI/Partner, BMI) HL	
77 RING OF FIRE	(Painted Desert, BMI)	
66 THE RIVER UNBROKEN	(David Batteau, ASCAP/Grey Ink, ASCAP)	
90 ROLL THE DICE	(Screen Gems, ASCAP/Uncle Artie, ASCAP) CPP	
51 ROSES IN DECEMBER	(Uncle Artie, ASCAP/Larry Butler, BMI/Blackwood, BMI) CPP	
63 ROUGH AND ROWDY DAYS	(Waylon Jennings, BMI/Tom Collins, BMI) CPP	
48 SANTA FE	(Bellamy Bros., ASCAP)	
55 SHE COULDN'T LOVE ME ANYMORE	(Rick Hall, ASCAP/Fame, BMI)	
36 SHOULDN'T IT BE EASIER THAN THIS	(Alabama Band, ASCAP/Dejamus, ASCAP) HL/WBM	
56 SIX DAYS ON THE ROAD	(New Keys, BMI)	
31 SOME OLD SIDE ROAD	(Uncle Artie, ASCAP) CPP	
61 SOMEBODY LIED	(Galleon, ASCAP) CPP	
67 SOMEBODY LOSES, SOMEBODY WINS	(Golden Bridge, ASCAP/Bill Graham, BMI/Lost Horizon, BMI) CPP	
35 SOMEWHERE BETWEEN RAGGED AND RIGHT	(Waylon Jennings, BMI/Tom Collins, BMI) CPP	
79 SOMEWHERE SOUTH OF MACON	(Jack & Bill, ASCAP/Vogue, BMI)	
32 SOMEWHERE TONIGHT	(Tree, BMI/Granite, ASCAP/Coolwell, ASCAP) HL	
74 STILL PICKIN' UP AFTER YOU	(Jobete, ASCAP/Rio Bravo, BMI) CPP	
5 STILL WITHIN THE SOUND OF MY VOICE	(White Oak, ASCAP)	
46 STOP THE RAIN	(April, ASCAP/Ideas Of March, ASCAP/Lion Hearted, ASCAP) HL	
85 STRANGERS AGAIN	(Blackwood, BMI/Tree, BMI)	
57 SURE FEELS GOOD	(Tom Collins, BMI) CPP	
18 SURE THING	(Uncle Artie, ASCAP/Lawyer's Daughter, BMI) CPP	
34 TALKIN' TO MYSELF AGAIN	(Cross Keys, ASCAP/Tree, BMI) HL	
27 TELL ME TRUE	(April, ASCAP/Irving, BMI) CPP/ALM/HL	
10 TENNESSEE FLAT TOP BOX	(Rightsong, BMI) HL	
26 THAT'S MY JOB	(Terrace, ASCAP/Garwin, ASCAP) CPP	
29 THIS MISSIN' YOU HEART OF MINE	(Acuff-Rose, BMI/Milene-Opryland, ASCAP) CPP	
33 THIS OLD HOUSE	(Writer's Group, BMI/Bethlehem, BMI/Screen Gems-EMI, BMI/Lawyer's Daughter, BMI/Colgems-EMI, ASCAP) CPP	
53 THOSE MEMORIES OF YOU	(Bill Monroe, BMI) CPP	
100 TIME IN	(Tom Collins, BMI/Collins Court, ASCAP) CPP	
68 TIMELESS AND TRUE LOVE	(Chappell, ASCAP/Chriswold, ASCAP/Hopi Sound, ASCAP/Buzz Cason, ASCAP)	
25 TOO GONE TOO LONG	(Almo, ASCAP/High Falutin, ASCAP) CPP	
42 TOUCH AND GO CRAZY	(Tree, BMI/Cross Keys, ASCAP)	
64 TURN IT LOOSE	(MCA, ASCAP/Don Schlitz, ASCAP/Colgems-EMI, ASCAP/April, ASCAP)	
16 TWINKLE, TWINKLE LUCKY STAR	(Inorbit, BMI) CPP	
4 WHEELS	(MCA, ASCAP/Patchwork, ASCAP) HL	
69 WHEN WE'RE TOGETHER (LOVE'S SO STRONG)	(Blackwood, BMI/Land Of Music, BMI/MCA, ASCAP/Your Favorite, ASCAP/Riverstone, ASCAP)	
2 WHERE DO THE NIGHTS GO	(Lodge Hall, ASCAP/Chappell, ASCAP/R.M.B., ASCAP) CPP/HL	
43 WIPPER DAYS	(Colgems-EMI, ASCAP)	
96 YOU HAVEN'T HEARD THE LAST OF ME	(Snow, ASCAP/April, ASCAP/Kaz, ASCAP) HL	
76 YOU JUST WATCH ME	(Dejamus, ASCAP)	

SHEET MUSIC AGENTS

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

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

Wall To Wall Chain Rolls Out 12 New Stores In '88

BY WILLIAM SILVERMAN

PHILADELPHIA Wall To Wall Sound & Video—which has opened seven stores in the past two months—plans another dozen in 1988.

"We're in an expansion mode," says Jerry Shulman, president and chief executive officer. "We have a lot of built-in expenses . . . and are adding volume without adding dramatically to overhead."

Since 1980, the company has grown from 32 stores to 92 stores in New York, Pennsylvania, New Jersey, Delaware, Maryland, Virginia, and Ohio.

During November and December, the full-line software and hardware retailer entered the Washington, D.C., market with two new superstores. In addition, Wall To Wall opened new superstores in York and Lancaster, Pa. Three new conventional stores opened in Wilmington, Del.; Plymouth Meeting Mall in Philadelphia; and the Poughkeepsie Mall in Poughkeepsie, N.Y.

The first Washington, D.C., superstore measures 24,000 square feet and is located in the Potomac Mills Mall in Prince William, Va. The second, measuring 27,000 square feet, is in Oxon Hill, Md. The Pennsylvania superstores measure 15,000 and 20,000 square feet, respectively.

Of the 12 or so locations scheduled to open in 1988, six will be superstores and the others full-line mall locations.

Helping to fuel sales is a \$6-million-advertising campaign designed to sell consumers on the idea that shopping at Wall To Wall is economical and hassle free. "Research showed consumers shopped the various competitors and found there was no clear-cut price leader," says vice president of marketing Kevin Weinfeld. "There was a high degree of comfort with de-

partment stores." Thus, in recent years, Shulman began appearing in television commercials promising both the best price and a no-hassle return policy. Consumers with problems are advised to call him at an 800 number.

The tag lines "Trying to do it right for you" and, more recently, "Get the price without the problems," Weinfeld says, helped develop a top-of-mind awareness of Wall To Wall as a consumer-oriented company.

While newspaper advertising also carries the Listening Booth name used by 13 of the stores, the TV spots mention only Wall To Wall. Although the Listening Booth name won't be dropped right away, future stores are to be Wall To Wall locations; the Listening Booth outlets will probably carry both names.

The thrust of the merchandising plan is to offer wide selections of software and hardware. But the company has also found that "basically, malls are places to sell films, not rent them," according to Shulman. Shrinkage has been another problem for video. The installation of Knogo systems "definitely will be a very important deterrent," says executive vice president Lee Swede.

Compact disks are merchandised in the middle of the floor, near the checkout counter so they can be watched. "There are a lot of people out to steal, and where we don't have Knogo systems we have to be careful," says Swede.

"We aren't as concerned about the price of CDs as the spread," he continues. "Manufacturers are starting to reduce their prices to retailers, and we hope to make the same profits as with vinyl and cassettes."

About 60% of Wall To Wall's sales come from software, and this has helped counter the stalling out of VCR sales growth. "The glory

days for the VCR are over," says Shulman. "This year the camcorder is on fire, but the VCR was almost a once-in-a-lifetime occurrence, like the early days of television."

Besides audio/video hardware and software, the four new superstores (and a fifth, opened in Binghamton, N.Y., in 1986) also carry telephones, electronic typewriters, calculators, and microwave ovens.

Coupled with Wall To Wall's expansion has been a drive to contain costs. Much of its product inventory, for example, has been consolidated in a central warehouse location in Cinamminson, N.J. The company's headquarters has been there for six years. It had 50,000 square feet but has now been expanded to 100,000, including 20,000 square feet of office space. About 240 people work there, many of them in the warehouse. A satellite warehouse is in nearby Mount Laurel.

Overnight delivery can be accomplished to every store. A new computer system is set to be fully implemented within the next six months.

"It's destined to be a complete point-of-sale system," says Swede. "It has been a struggle, but we've climbed the hill." Polling inventory each night, headquarters will be able to better coordinate inventory flow from the warehouse to each store.

The company's roots reach back to the '60s, when Shulman and Swede racked records for various



Audiocassette storage cabinets are sold alongside low-priced receivers and blank videotapes at one of Wall To Wall Sound & Video's five superstores.

retail outlets as Shulman Record Co., followed by the opening of their own store under the Listening Booth name.

In the '70s, they both opened new outlets and acquired small chains such as Music Scene, Record Museum, and Music Store while also moving into the sale of audio/video hardware.

In 1983, Shulman Record Co. acquired the seven-store, Philadelphia-area Wall To Wall group and adopted that name. Wall To Wall Sound & Video Inc. became a public company in July 1985, issuing 1.25 million shares of common stock to raise capital, repay debt,

and fund future growth. The company currently has 5.3 million shares outstanding and is traded through the NASDAQ over-the-counter system.

"The VCR increased sales beyond our wildest dreams and took everyone public," Shulman says. The steep fall in Wall To Wall stock prices, and those of several other publicly held electronics retailers, largely reflects the leveling off of VCR sales, he continues. Earnings for Wall To Wall will improve from higher profits on software—as compared to hardware, says Shulman.

New Age Label's Xmas Gift Set A Success At Neiman-Marcus Private Music Uses Alternative Marketing

NEW YORK Private Music just concluded an exclusive Christmas promotion that featured a pair of high-priced product packages created solely for the 22 Neiman-Marcus department stores.

The Private Music Gift Selection was marketed at Neiman-Marcus' special-gifts and electronics departments in two formats: a \$45 four-cassette set containing Leo Kottke's "A Shout Toward Noon," Yanni's "Keys To Imagination," Patrick O'Hearn's "Between Two Worlds," and the "Piano One" compilation, or a \$35 two-CD package with the Kottke and Yanni titles. Both items were boxed in a hardcover case, which also contained a Private Music catalog insert that fit into a stylized slipcover bearing the Neiman-Marcus logo.

While final figures aren't in yet, Jeff Klein, the label's vice president of marketing and sales, says that 35%-40% of the approximately 250 units originally stocked were sold prior to the two-week pre-Christmas rush. He says the gift pieces, which were also offered by mail order in the Neiman-Marcus "Holiday Post Gift Catalogue," were similar in concept to last year's promotion at six of the chain's stores, which involved a label sampler CD, audiocassettes, and videocassettes and sold approximately 200 pieces.

But this year's promotion had a

stronger presentation, says Klein, resulting primarily from the stylish special-gift packaging designed by Ruth Hiller from the Milton Glaser firm. The tie-in also benefited from planning, which began last February. Neiman-Marcus, notes Klein, examines merchandise from a seasonal angle well in advance and felt that a specially packaged gift set would well suit its Fall/Christmas sales period.

The two configurations, which went out initially in orders of 15 units each, were supported by 8 1/2-by-11-inch placards inscribed with "Private as in personal . . . Some music is Private Music . . . Ask the sales clerk for details" and the label logo. In-store-play CDs were also supplied for use in demonstrating the portable CD players sold by Neiman-Marcus. Additionally, Private Music sampler CDs were given with catalog purchases of the portable players.

Private Music's president Ron Goldstein notes that the "high-end" nature of the Neiman-Marcus clientele matches that of Private's new age-type target listener, which he says ranges from "a single person driving a Porsche buying innovative product" to "a family guy driving a Mercury who loved Steely Dan" who now shops at Neiman-Marcus. Both are upscale music lovers but have different lifestyles, he says.

Klein adds that the Neiman-Marcus program followed prior non-traditional record-retail moves at the label, such as distribution to high-fashion-clothing Charivari stores and the aristocratic Rozzoli International Bookstores in New York, and to various "lifestyle-accessory" boutiques, including D.F. Sanders and Sointu in New York, Eastern Accent in Boston, and the Minneapolis-based Aveda chain.

"When Peter [Baumann] first started Private Music in August 1984, we tried to identify who our audience was and where they buy their music," says Klein. "We observed that a lot of our audience—which grew up in the '60s and '70s—hadn't been buying music for years and had essentially become disenfranchised. So we had to figure out where they went for a stimulating [buying] experience, and realized that these high-quality, 'lifestyle-accessories' places—for lack of a better name—catered to this audience."

Klein reports receiving no flack from Private Music's regular record-store and distribution channels: The general feeling was that the Neiman-Marcus program would inevitably bring greater attention to the label and its artists.

"Today Neiman-Marcus, tomorrow the L.L. Bean catalog," concludes Klein.



Twin Towers. A flock of PolyGram staffers were on hand to greet Cypress act Tower Of Power when the veteran Oakland, Calif., band visited Tower Records' downtown Manhattan store. Front row, from left, are the band's Emilio Castillo, Greg Adams, Lee Thornburg, Rocco Prestia, and Richard Elliot. Back row, from left, are Jack Iacchei, PolyGram Philadelphia/New York branch manager; the band's Danny Jacob; Wayne Chernin, New York salesman; Barry Fisch, market coordinator; band's Stephen "Doc" Kupka; Judy Furmanek, market coordinator; Joe Parker, vice president of video and associated labels; the band's Steve Monreal; and John Mazzocco, product development manager. (Photo: Chuck Pulin)

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TOP MIDLINE ALBUMS™

THIS WEEK	4 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	3	228	ELTON JOHN MCA 1689 (1974) (CD)	★ ★ NO. 1 ★ ★ ELTON JOHN'S GREATEST HITS 88 weeks at No. One
2	2	72	LED ZEPPELIN ATLANTIC SD-19129 (1971) (CD)	LED ZEPPELIN IV
3	1	220	AEROSMITH COLUMBIA PC-36865 (1980) (CD)	AEROSMITH'S GREATEST HITS
4	8	25	U2 ISLAND 90127/ATLANTIC (1983) (CD)	UNDER A BLOOD RED SKY
5	4	60	THE EAGLES ASYLUM 6E-105 (1976) (CD)	GREATEST HITS 1971-1975
6	6	29	WHITESNAKE GEFLEN GHS 4018/WARNER BROS. (1984) (CD)	SLIDE IT IN
7	5	64	AC/DC ATLANTIC SD 16018 (1980) (CD)	BACK IN BLACK
8	9	72	PHIL COLLINS ATLANTIC SD-16029 (1981) (CD)	FACE VALUE
9	7	44	FLEETWOOD MAC WARNER BROS. BSK-3010 (1977) (CD)	RUMOURS
10	10	48	PATSY CLINE MCA 12 (1973)	PATSY CLINE'S GREATEST HITS
11	11	96	STEVE MILLER CAPITOL SN-16321 (1978) (CD)	GREATEST HITS 1974-1978
12	13	52	JAMES TAYLOR WARNER BROS. BSK-3113 (1976)	JAMES TAYLOR'S GREATEST HITS
13	12	48	LED ZEPPELIN ATLANTIC SD-19127 (1969) (CD)	LED ZEPPELIN II
14	15	25	GRATEFUL DEAD ARISTA 2764 (1974)	THE BEST OF/SKELETON'S FROM THE CLOSET
15	21	226	ELTON JOHN MCA 1690 (1977) (CD)	ELTON JOHN'S GREATEST HITS VOL. II
16	14	40	YAZ SIRE 23737 (1982) (CD)	UPSTAIRS AT ERIC'S
17	16	29	THE RIGHTEOUS BROTHERS VERVE 5020 (1967)	GREATEST HITS
18	30	64	SOUNDTRACK MCA 1692 (1978)	ANIMAL HOUSE
19	17	100	MEATLOAF EPIC PE-34974 (1977) (CD)	BAT OUT OF HELL
20	20	9	INXS ATCO 81277-1 (1985)	LISTEN LIKE THIEVES
21	23	228	THE WHO MCA 1691 (1971) (CD)	WHO'S NEXT
22	35	5	CREEDENCE CLEARWATER REVIVAL FANTASY CCR-2/WARNER BROS. (1976)	CHRONICLE (THE 20 GREATEST HITS)
23	18	25	SEX PISTOLS WARNER BROS. 3147 (1977)	NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS
24	19	25	GENESIS ATLANTIC 80116 (1984) (CD)	GENESIS
25	22	72	CROSBY, STILLS, NASH & YOUNG ATLANTIC SD-19119 (1974) (CD)	SO FAR
26	25	21	LED ZEPPELIN ATLANTIC 7255 (1973) (CD)	HOUSES OF THE HOLY
27	26	234	STEELY DAN MCA 1688 (1977) (CD)	AJA
28	31	80	CHICAGO COLUMBIA PC-33900 (1975) (CD)	CHICAGO IX - GREATEST HITS
29	RE-ENTRY		CREAM RSO 811639-11/POLYGRAM (1983)	STRANGE BREW (THE VERY BEST OF CREAM)
30	27	29	LED ZEPPELIN ATLANTIC 19126 (1969) (CD)	LED ZEPPELIN I
31	NEW▶		TRAFFIC ISLAND 9306/ATLANTIC (1971)	LOW SPARKS OF HIGH HEELED BOYS
32	29	186	STEPHENWOLF MCA 1599 (1973) (CD)	16 GREATEST HITS
33	28	17	VAN MORRISON WARNER BROS. 1835 (1970) (CD)	MOONDANCE
34	39	9	THE STYLISTICS AMHERST 69005 (1975) (CD)	THE BEST OF THE STYLISTICS
35	NEW▶		BUDDY HOLLY MCA 3040 (1978)	BUDDY HOLLY/THE CRICKETS 20 GOLDEN GREATS
36	36	48	BRUCE SPRINGSTEEN COLUMBIA PC-32432 (1973) (CD)	THE WILD, THE INNOCENT & THE E STREET SHUFFLE
37	32	25	PETER GABRIEL ATCO 36147/ATLANTIC (1977)	PETER GABRIEL
38	33	5	PINK FLOYD COLUMBIA 37680 (1981)	A COLLECTION OF GREAT DANCE SONGS
39	RE-ENTRY		PHIL COLLINS ATLANTIC 80035 (1982) (CD)	HELLO I MUST BE GOING
40	RE-ENTRY		MARVIN GAYE TAMLA 310/MOTOWN (1971)	WHAT'S GOING ON

(CD) Compact disk available.

RETAILING

Indie
GRASS ROUTE



by Linda Moleski

AUSTIN, TEXAS-based singer **Deborah Giles** recently took the trip of her lifetime—along with 23 other randomly selected musicians and affiliates. As part of a cultural-exchange program sponsored by the **Texas International Exchange Society**, Giles and her cohorts mingled with their Russian counterparts in that country's three largest cities, Leningrad, Kiev, and Moscow.

TIES hopes to establish a nonpolitical program to share the creativity of musicians from both cultures. Plans call for the organization to sponsor Soviet artists coming to Texas to perform later this year.

Giles, whose band, **Private Lives**, helped her raise the necessary \$25,000 for the trip, says the Soviets have just begun living the equivalent of the '60s in the U.S. and are particularly into the Beatles. On that note, Giles performed "Back In The U.S.S.R." with **Stas Namin**, one of the top Soviet rock acts, at Gorky Park.

Meanwhile, a vidclip for Giles' upcoming single, "Love Beyond The Stars," is currently being wrapped and will debut under the auspices of the **Texas Music Delegation** at the **MIDEM** convention, set for Jan. 25-29 in Cannes, France. For more information, contact **Martin Theophilus** at **Phantom Productions**, 512-320-9098.

SEEDS & SPROUTS: That wild and crazy **SST** has set a February release for its first 12-inch dance mix—two

Brian Ritchie cuts, "Alphabet" and "Nuclear War," a souped-up r&b remake of the **Sun Ra** song. Both tracks can be found on the **Violent Femmes** member's new solo album, "The Blend." Also new for the label is "No Age," a compilation of **SST** instrumental artists. According to label spokesman **Ray Farrell**, the two-record set is a "reaction to the new age movement" in that instrumental music doesn't have to "sound like waterfalls" . . . Speaking of waterfalls, **Rykodisc** continues its **Atmosphere Collection** with **A Week In Hawaii**, a series of four environmental recordings: "Tropical Surf," "Island Jungle," "Midnight Rainshower," and, yes, "Waterfall" . . . **Frontier Records** has opened an East Coast branch, which will be headed by Frontier staffer **Graham**

Texas musicians rock out in Russia under TIES program

Hatch. He can be reached at P.O. Box 2012, Princeton, N.J. 08543-2012; 609-799-7597 . . . **Rounder** is gearing up for the release of eight new albums in its **Modern New Orleans Masters** series. Among them are titles from **Irma Thomas**, **Johnny Adams**, jazz saxophonist **Earl Turbinton**, and the **Golden Eagles Mardi Gras Indians** as well as the first four reissues from New Orleans' historic **Ric** and **Ron** labels . . . An upcoming conference worth checking out (particularly you dance-oriented logos) is the third annual **Winter Music Conference**, scheduled to be held at Miami's **Marriott Biscayne Bay** on Feb. 23-27. Organizers expect this year's confab to draw 750-1,000 registrants. The conference will conclude with the **WMC III National Dance Music Awards Banquet**. For information, call 305-563-3888 or 305-573-1499.

ALBUM RELEASES

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

POP/ROCK
BARREN CROSS
Atomic Arena

▲ LP Enigma D11G-73311/NA
CA D41G-73311/NA

BYSTANDER
Not So Innocent
LP ABS LB71/NA
CA C871/NA

CENTERFOLD
Centerfold
LP Columbia BFC-40843/NA
CA BCT-40843/NA

JIMMY CLIFF
Hanging Fire
LP Columbia FC-40845/NA
CA FCT-40845/NA

CLOSE LOBSTERS
Foxheads Stalk This Land

▲ LP Enigma D11G-73333/NA
CA D41G-73333/NA

GREAT WHITE
Recovery: Live

▲ LP Enigma D11G-73295/NA
CA D41G-73295/NA

THE JORDANAIREs
Tribute To Elvis' Favorite Spirituals
LP Step One SOR-0029/NA
CA SOO-0029/NA

JOE LOCASCIO
Gliders

▲ LP Chase Music CM 8002/NA
CA CM 8002/NA

MIRIAM MAKEBA
Sangoma

▲ LP Warner Bros. 1 25673/\$8.98
CA 4-25673/\$8.98

A.C. REED
I'm In The Wrong Business
LP Flying Fish 4757/NA
CA 4757/NA

DAVID LEE ROTH

Skyscraper

▲ LP Warner Bros. 1 25671/\$9.98
CA 4-25671/\$9.98

SOS ALL-STARS
New York Rendezvous

▲ LP Chase Music CM 8001/NA
CA CM 8001/NA

VELVET ELVIS
Velvet Elvis

▲ LP Enigma D11G-73300/NA
CA D41G-73300/NA

THE VENTURES
Radical Guitars

LP Iloki 1006/NA

DANNY WILDE
Any Man's Hunger

▲ LP Geffen GHS 24179/\$8.98
CA MSG 24179/\$8.98

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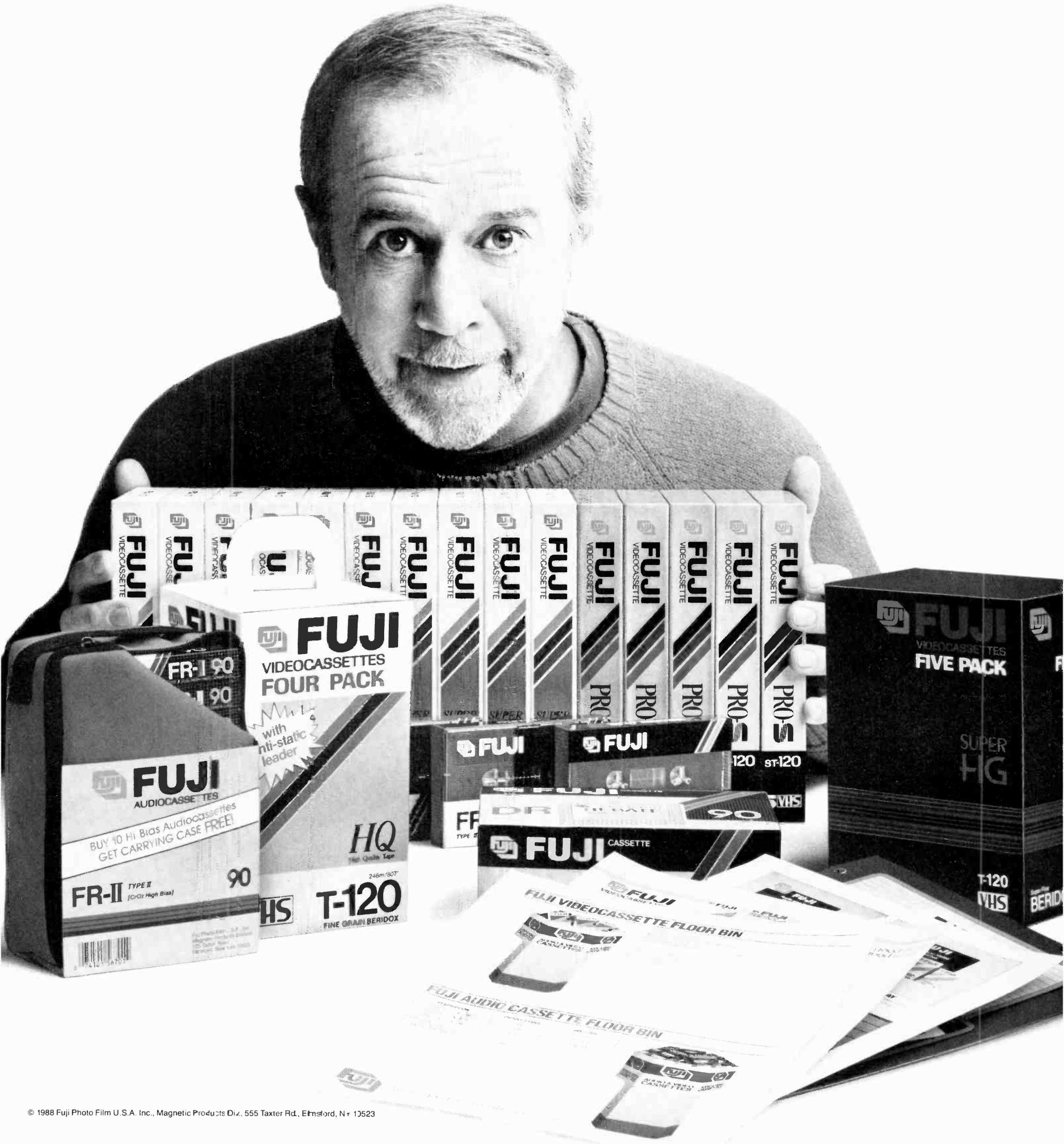
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RETAIL TRACK



by Earl Paige

DECEMBER DILEMMA: Key management people at chains are reviewing the profit contribution of promotions and cutoff of promotions in the final weeks of 1987. "This was our second year for stopping all promotions the last half of the month," says **Steve Bennett**, vice president of marketing, **Record Bar**. "We don't stop promotions in our freestands. But in all our mall units we freeze prices and it's helped a bunch at the bottom line. Mall customers aren't worrying about price the last two weeks."

At **Record Shop**, a mall-only chain, **Mary Ann Levitt**, president, says, "We have always reduced our promotions. We cut our usual 13 chart albums on sale to seven or eight." But exclusive freestanding **Music Plus** also completely drops any promotions the last two weeks, says **Mitch Perliss**, director of purchasing.

RACKING UP CHRISTMAS: Rackjobbers meanwhile are reviewing what one source calls a new troubling cycle for "end-cap performance." He summarizes that compared to 1986, the top seven to 10 items did not pull the same unit sales "because it went across the board, a whole spectrum. We had to enlarge our assortment." In agreement is **Fred Pence**, buyer at **Interstate Group**, which anticipated what Pence calls "a catalog Christmas." Interstate "has always geared to the key catalog items—**AC/DC**, **Zepelin**, **Doobies**, **Boston**, and **Chicago**"—with emphasis on cassettes. "We geared up and we did not run out, which made our sales people very happy," Pence says.

BACK TO SCHOOL: The **International Council of Shopping Centers'** weeklong seminar event with the Univ. of Shopping Centers and its companion School of Retailing is set for Jan. 31-Feb. 4 at the Hyatt Regency, San Francisco. Specific "classes" for retailing: Making A Retail Store Work, Visual Merchandising, Site Selection, and a full day of Tactics For Increasing Productivity. For more info: 212-421-8181.

SPRING SEMESTER: More class work for combo-store management and employees is scheduled by the **Video Software Dealers Assn.** The annual Financial Planning And Inventory Management and, added last year, Personnel Management daylong seminar events are set for Feb. 23-24, Airport Marriott, San Francisco; March 23-24, Royal Sonesta Hotel (Cambridge), Boston; April 12-13, Stouffer Concourse Hotel, Denver; and May 24-25, St. Louis Marriott, St. Louis.

NARM SCHOLARSHIPS: And yet another scholastic announcement comes as the **National Assn. of Recording Merchandisers** readies its annual scholarship event for the trade group's upcoming 30th convention March 11-14 at the Century Plaza Hotel, Los Angeles. Celebrating 16 scholarship awards at a Saturday night

dinner, delegates will be entertained by **Kenny G** and **Barry Manilow**.

BAR CODE UPDATE: There's still time for last-minute registrations for a one-day seminar on the Universal Product Code set for Thursday (14) at the Plaza Hotel, New York. Contact: **Uniform Code Council** in Dayton, Ohio, at 513-435-3870.

IN THE KNOW: The 75-store **Record World** chain is jumping on the Kids Know drug-abuse-and-alcohol-awareness program sponsored by **ICSC** for shopping centers April 22-30, according to **Patrick Hanson**, director of public relations at the New York web.

CD COMPETITION: Look for increasing competition among vendors at the midline and budget levels as the majors drop in more items. It could catapult compact disks all over again, says **Hap Winter**, a sales rep with **Pipeline Distribution One-Stop**, a subsidiary of New York-based **Celluloid Records**. Pipeline is promoting what it terms "nonparallel imports" to the independent-store community. "The more obscure items are just what the mom/and/pops are looking for."

WHAT CD SLOWDOWN? Concern among mass merchandisers and some national chains that CD has been somewhat flat lately, even through the Christmas season, is not felt at **CD One-Stop**, claims **Alan Meltzer**, president of the Connecticut-based, 18-month-old company. "We moved from 2,000 square feet to 8,000," he says, "and right now we're looking at a new, 40,000-square-foot facility." The flat growth larger retailers are feeling could derive, Meltzer contends, from the continuing growth in CD-only outlets. "We're servicing 2,000 accounts nationally," he says, many of which are exclusive CD outlets. "We have 10 sales reps on the road," says Meltzer, who operated two stores called **Titus Oaks Records** on Long Island, N.Y., before blasting off with the CD thing.

A view from the CD-only community comes from **Nick Mrvos**, product manager at **Compact Disc Warehouse** in suburban Los Angeles, which just opened its first franchise outlet outside the market in South Carolina. The firm has one company-owned store and seven franchisees. Mrvos, long with **Licorice Pizza**, believes the specialty-CD store continues to thrive despite widespread skepticism "because our inventory isn't split into three configurations. We kill customers with service and we schedule a constant stream of promotions."

That the the CD market involves a special marketing approach is echoed by **Barbara Klammer**, who, with husband **Frank**, founded distribution firm **Precision Sound Marketing Ltd.** in suburban Seattle 10 years ago. Barbara is secretary, Frank president. Barbara says she was working at a hardware distributor "now long gone" and saw the whole audiophile field developing. Frank had been an insurance underwriter. "We were one of the first audiophile distributors in the country," says Barbara. "Of course, CD came right in and took over, though we still carry LPs and cassettes," she says, adding that the CD boom is just starting to happen at the independent-label level.

Do you read Retail Track? Tell us about it by calling Earl Paige at 213-273-7040.

TOP COMPACT DISKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	POP™	
				ARTIST TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
				★★ NO. 1 ★★	
1	1	1	9	GEORGE HARRISON CLOUD NINE	DARK HORSE 2-25643/WARNER BROS.
2	2	2	17	PINK FLOYD A MOMENTARY LAPSE OF REASON	COLUMBIA CK 40599
3	4	3	12	STING ... NOTHING LIKE THE SUN	A&M CD 6402
4	5	4	9	GEORGE MICHAEL FAITH	COLUMBIA CK 40867
5	6	6	17	SOUNDTRACK DIRTY DANCING	RCA 6402-2-R
6	9	10	9	INXS KICK	ATLANTIC 2-81796
7	8	8	19	JOHN COUGAR MELLENCAMP LONESOME JUBILEE	MERCURY 832 465 2/POLYGRAM
8	10	13	43	U2 THE JOSHUA TREE	ISLAND 2-90581/ATLANTIC
9	7	7	13	BRUCE SPRINGSTEEN TUNNEL OF LOVE	COLUMBIA CK 40999
10	3	5	10	VARIOUS ARTISTS A VERY SPECIAL CHRISTMAS	SPECIAL OLYMPICS CD 3911/A&M
11	11	11	11	THE BEATLES ABBEY ROAD	CAPITOL CCT 46446
12	12	12	18	MICHAEL JACKSON BAD	EPIC EK 40600/E.P.A.
13	13	16	8	STEVE WINWOOD CHRONICLES	ISLAND 2-25660/WARNER BROS.
14	17	17	40	WHITESNAKE WHITESNAKE	GEFFEN 2-24099
15	23	14	18	R.E.M. DOCUMENT	I.R.S. IRSD 42059/MCA
16	18	26	31	WHITNEY HOUSTON WHITNEY	ARISTA ARCD 8405
17	20	21	4	FOREIGNER INSIDE INFORMATION	ATLANTIC 2-81808
18	22	25	22	DEF LEPPARD HYSTERIA	MERCURY 830 675 2/POLYGRAM
19	16	18	5	PAUL MCCARTNEY ALL THE BEST	CAPITOL CCT 48227
20	14	9	6	STEVIE WONDER CHARACTERS	MOTOWN 6248 MD
21	24	23	14	YES BIG GENERATOR	ATCO 2-90522/ATLANTIC
22	15	15	7	MADONNA YOU CAN DANCE	SIRE 2-25535/WARNER BROS.
23	30	28	39	FLEETWOOD MAC TANGO IN THE NIGHT	WARNER BROS. 2-25471
24	19	22	20	THE BEATLES WHITE ALBUM	CAPITOL OCB 46443
25	25	24	13	JETHRO TULL CREST OF A KNAVE	CHRYSALIS VK 41590
26	21	19	10	ROBBIE ROBERTSON ROBBIE ROBERTSON	GEFFEN 2-24160
27	29	—	2	TIFFANY TIFFANY	MCA MCAD 5793
28	RE-ENTRY			KENNY G. DUOTONES	ARISTA ARCD 8427
29	28	29	4	SOUNDTRACK HELLO AGAIN	CINEDISC CDC 1003
30	NEW▶		1	EURYTHMICS SAVAGE	RCA 6794-2-R

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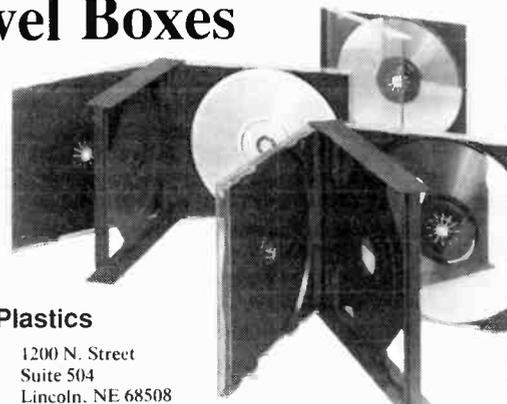


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1988 ★ ENTERTAINMENT INDUSTRY CALENDAR ★ 1988

ISSUE DATE	TRADE EVENT	SPOTLIGHT	DEAD-LINE	ISSUE DATE	TRADE EVENT	SPOTLIGHT	DEAD-LINE	ISSUE DATE	TRADE EVENT	SPOTLIGHT	DEAD-LINE	
JANUARY				FEBRUARY				MARCH				
2				6			1/12	5	AES Mar 1-4 Paris	GRAMMY'S 30TH ANNUAL Mar 2 NYC	2/9	
9	WINTER CES '88 January 7-10 Las Vegas	WINTER CES '88	12/15	13	COUNTRY RADIO SEMINAR '88 Feb. 11-13 Nashville	COUNTRY RADIO '88	1/19	12		EXERCISE & HEALTH VIDEO	2/16	
16	NAMM '88 January 15-17 Anaheim		12/22	20	GAVIN CONVENTION February 12-13 San Francisco		1/26	19	NARM '88 Mar. 11-14 Los Angeles	ITA '88 Mar. 16-19 Tucson	NARM '88 ITA '88	2/23
23		CMA 30TH	12/29	27		EUROPEAN RECORDING STUDIOS	2/2	26		MUSIC PUBLISHING	3/1	
30	MIDEM '88 January 24-29 Cannes	MIDEM '88 AUSTRALIA 200TH CANADA	1/5									
APRIL				MAY				JUNE				
2	N.Y. INT'L HOME VIDEO SHOW Mar. 29-31 NYC	SPORTS & RECREATIONAL VIDEO	3/8	7		HEAVY METAL	4/12	4	SUMMER CES '88 June 4-7 Chicago	SUMMER CES '88 JAPAN	5/10	
9	NAB '88 April 9-12 Las Vegas	VIVA PUERTO RICO	3/15	14	IMMC May 11-15 Montreux	NAIRD May 11-15 New Orleans	4/19	11		World of BLACK MUSIC	5/17	
16		ON THE ROAD IN EUROPE	3/22	21		U.K.	4/26	18		WEST GERMANY	5/24	
23			3/29	28	AMERICAN BOOK- SELLERS ASSN.	CLASSIC VIDEO	5/3	25	NAMM '88 June 24-26 Atlanta	BOBBY POE June 24-25 Reston, VA	World of JAZZ	5/31
30		SCANDINAVIA	4/5									
JULY				AUGUST				SEPTEMBER				
2		VIVA ESPAÑA CONSUMER TAPE & ACCESSORIES	6/7	6			7/12	3		SEPTEMBER: HORROR MONTH!	8/9	
9			6/14	13	VSDA '88 August 7-10 Las Vegas	VSDA '88	7/19	10			8/16	
16		SOUNDTRACKS	6/21	20	JACK THE RAPPER Aug. 18-21, Atlanta		7/26	17	NAB '88 September 14-17 Washington, DC	BILLBOARD'S 1988 RADIO AWARDS	8/23	
23	NEW MUSIC SEMINAR July 17-20 NYC	DANCE MUSIC NEW MUSIC	6/28	27			8/2	24		COMPACT DISK	8/30	
30		CHILDREN'S VIDEO	7/5									
OCTOBER				NOVEMBER				DECEMBER				
1			9/6	5	AES '88 November 3-6 Los Angeles	AES '88	10/11	3			11/8	
8		World of GOSPEL MUSIC	9/13	12		World of CLASSICAL MUSIC	10/18	10		ITALY	11/15	
15	COUNTRY MUSIC WEEK CMA AWARDS OCT. 10	World of COUNTRY MUSIC	9/20	19	AMERICAN VIDEO CONFERENCE Los Angeles	VIDEO MUSIC SPECIAL INTEREST VIDEO	10/25	17			11/22	
22			9/27	26		FRANCE	11/1	24		1988: The Year In MUSIC & VIDEO/ NO. 1 AWARDS	11/29	
29		NEW AGE MUSIC	10/4					31				

NAMM Gears Up For Winter Confab

MIDI Devices Top List Of Hot Products

STEVEN DUPLER

NEW YORK The musical-instrument and pro audio industries are geared up for what is expected to be the largest-ever National Assn. of Music Merchants winter convention. The show is set for Jan. 15-17 in Anaheim, Calif.

Approximately 600 exhibitors will show their wares across more than 300,000 square feet of floor space in the Anaheim Convention Center as well as at the Hilton and Marriott hotels. The show's organizers say attendance is expected to at least equal last winter's 32,000.

According to Larry Linkin, NAMM executive vice president, "The interest in this year's show is phenomenal. At one point, we had a waiting list of about 50 exhibitors. The only way to accommo-

date the increased demand was to spill over into the hotels."

Linkin stresses that even more important than numbers, however, is the quality of the attendees. Linkin says the upcoming show will be "strictly industry only," with much tighter registration proce-

'Interest this year is phenomenal'

dures than in preceding years.

"Both exhibitors and dealers have expressed that the majority wants a strictly controlled trade show for the industry only," says Linkin. "With our new badge system and cooperation from qualified attendees, we should see a significant drop in badge abuse."

As in recent years, MIDI devices

and computer software are expected to be especially hot product areas. So are low-cost sampling devices and sequencers.

Synthesizer and keyboard sales continue to grow—so much so that this year a special section has been established for keyboard products only. Linkin says 28,000 square feet in the Hilton hotel have been set aside for approximately 40 firms to display pianos, organs, synths, and other keyboard-related products.

In addition to the exhibitions and product clinics and demonstrations, a variety of sales-instruction seminars for music-equipment retailers are also planned by the NAMM organizers.

In-depth coverage of pro-audio-oriented product at NAMM will appear in an upcoming issue.



Gold For Money. Eddie Money is the most recent recipient of the Ampex Golden Reel award, in recognition of his album, "Can't Hold Back." Money donated his \$1,000 prize to the Children's Hospital in Oakland, Calif. Shown at the presentation ceremony are, from left: Tony Papp, president and CEO of the Children's Hospital; Ann Tucker, president of the Children's Hospital Foundation; Money; John Leli, Ampex Magnetic Tape division sales manager, North Eastern region; and Patti Shelden, Ampex Magnetic Tape division administrator, marketing communications.

AUDIO TRACK

NEW YORK

ORPHAN ARTIST Siri Lini was in at Planet Sound to complete tracks for her new 12-inch, "You Make Me Come Alive." **Bruce Nazarian** was at the board and co-produced with **Jimmy Lifton**. Also, Lifton put finishing touches on his 12-inch, "Touching You At Night." The tune, scheduled for release in January, was written by Lifton and produced by Nazarian.

At Frankford/Wayne Mastering Labs, engineer **Herb Powers Jr.** was in with producers **Bruce Carbone** and **Matronik**, cutting tracks on **Terry Billy** for his debut solo album on Atlantic. Also, engineer **Tom Coyne** mastered **Love & Rocket's** "No New Tale" and **Jonathan Butler's** "Take Good Care."

D&D Recording saw **Book Of Love** in to work on its second album for Warner Bros./Sire with producer **Flood**. **Mac Quayle** was brought in for keyboard and synthesizer tracks. **Roger Parsons** handled bagpipe lines, and **Mike Rogers** engineered with **Kieran Walsy** and **Bill Mansfield** assisting.

LOS ANGELES

AT COCHRANE STUDIO, the Commodores recorded "Thank You," a tune that will appear on their next PolyGram album, scheduled for release in early '88. **William "WAK" King** produced and **David Cochrane** engineered.

Elektra artist **Howard Hewett** stopped in at Elumba to complete production on his new product. The project is being co-produced with **Monty Seward**, **Jerry Knight**, and **Vincent Brantley**, and the first single is scheduled for release in January. The album is due in February.

David Williams (guitarist for Michael Jackson) produced tracks for **Boz Skaggs'** new album at Lionshare Studios. The first single from the album is "Cool Running." Also working on the project were engineer **Shep Longsdale**, arranger **Aaron Zigman**, bassist **Marcus Miller**,

drummer **John Robinson**, and keyboardist **Guy Steiner**. The Emotions did background vocals.

NASHVILLE

SOUNDSHOP SAW A visit from the O'Kanes, in to produce their new album for CBS/Columbia. **Pat McMakin** engineered. And, **Del Reeves** worked on new material with engineer **John Dickson**. Also, **Razzy Bailey** worked on two tunes with **Ernie Winfrey** engineering.

Athena completed work on her debut album, "The New Spirit," at **DBS Studios** recently. The **Downs Brothers** ran the board. **Aashid Himons** (former member of Afrikan Dreamland) produced the project.

Producer **Johnny Slate** worked on a **Kenny Lane** project at the **Bennett House** with "Mean" **Gene Eichelberger** at the board. And, **Lancer Music** artist **Tom Campbell** recorded tracks with **Alan Shirston** producing and **Eric Paul** coaxing the controls.

Soundshop saw **Bobby Goldsboro** in to work on a children's Easter project for **Penguin Productions** with producer **Timmy Tappan** and **Bobby**. **Mike Bradley** ran the board.

Room Re-creates Acoustics

Japanese Co. Computerizes Sound

TOKYO A computerized listening room capable of simulating the acoustics of any concert hall has been developed by the Japanese construction company **Takenaka Komuten**.

The room will be used to preview future concert venues before they are built, but it can also reproduce the characteristics of buildings that no longer exist. Information on the dimensions and materials used is fed to a computer, allowing researchers at **Takenaka's** technolo-

Audio Consultant Blasts Labels On CD

BY NICK ROBERTSHAW

LONDON According to audio consultant **Nick Hopewell-Smith**, the record industry is actively preventing the development of a mass market for compact disks while continuing to benefit from a "hugely profitable milk cow for the industry."

Speaking at the annual **Sony Broadcast/HHB Hire & Sales**-sponsored **Digital Information Exchange** seminar here, Hopewell-Smith criticized the music business during a session called "CD And The International Impact Of Digital Audio Tape."

He also blasted the industry's reaction to DAT. He acknowledged that new hi-tech products are essential for a Japanese electronics industry unable to compete price-wise with such Asian neighbors as South Korea and Taiwan, but he added that DAT is a logical development for a consumer market in which the conventional cassette is now outdated.

Hopewell-Smith called fears that record-company earnings would be decimated by DAT unfounded, citing Sony's purchase of CBS as evidence.

Also, Hopewell-Smith said, CDs have many advantages over digital audiotapes: They resist wear, are instantly accessible, and come in attractive packaging.

Hopewell-Smith said home tapers are more interested in convenience than quality and would not use \$17.50 DAT cassettes to copy CDs, especially if CD prices were cut to mass-market levels.

In sum, Hopewell-Smith said, DAT should be accepted as an essential part of today's marketing mix.

Hopewell-Smith said DAT has widened the gulf between the hardware and software industries, which was created by the software industry's mishandling of CDs.

Few record companies invest in CD-manufacturing facilities, he said, adding, "Perhaps if more record-company money was tied up in disk manufacturing, the push for a mass market would have come much sooner. By charging a high trade price for CD and maximizing its own margin, the record industry has prevented a major move to mass sales."

The outcome has been a smaller market and manufacturing overcapacity, he said. European manufacturers in particular are anxiously

awaiting lower consumer prices and increased volumes, which would allow them to compete with their Asian rivals both in cost and in speed of turnaround, he said.

Hopewell-Smith said CD hardware penetration in the U.K. is approaching 8%, and 70% of 1987's 1-million-plus sales were accounted for by CD-based MIDI systems, often at very low prices. Thus, he said, it makes sense to cater to the wide—and increasingly young—market that is developing.

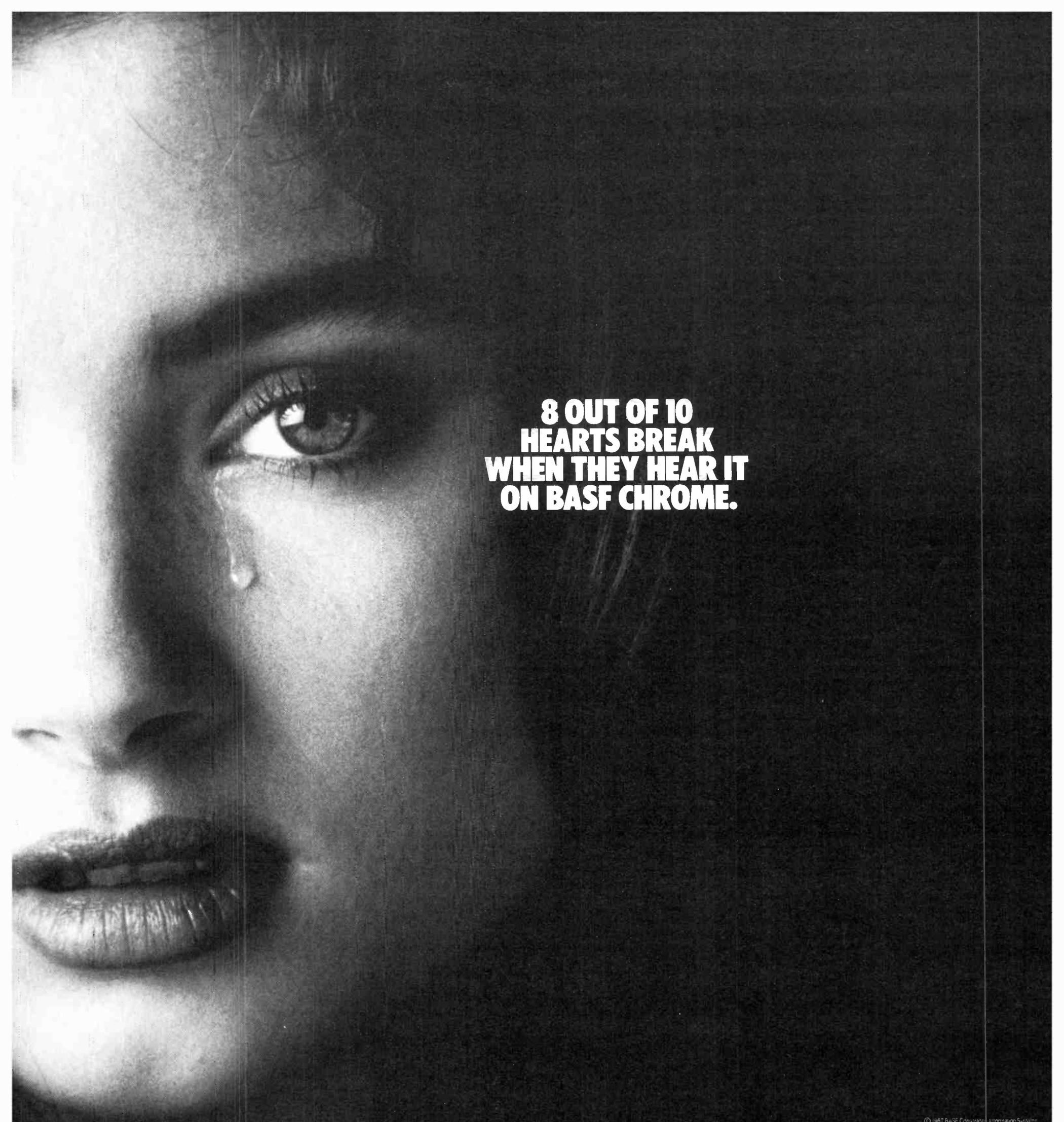
Record-label policy is inevitably short-term, given the fickle nature of the music market, while hardware strategy demands a longer-term perspective, Hopewell-Smith said. But in the end, the two industries have common goals, he said.

Sony's purchase of CBS should be seen not as an attempt to resolve the DAT issue but as a step toward reconciling the different perceptions of the marketplace by the software and hardware industries, he said.

NEW PRODUCTS



With the upcoming introduction of the **Revox B203 Timer Controller**, Nashville-based **Studer Revox America** becomes the first electronics firm to offer a computer interface that will fully automate a home music system. The system is provided with optional MS/DOS software, which will interface with **Revox Series 200** stereo components. The controller works with any **IBM PC** or **PC clone**, and allows almost every function of each component to be programmed and automated. Contact **Revox** at 615-254-5651.



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Volume 4
Issue 1
January 3
1988

The European
Music &
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Pan-European TV Battle Hots Up

London - The competition between the two leading pan-European satellite services, Sky and Super Channel, reached a peak at press time with both simultaneously announcing upheavals in their pop programming. One of Europe's most popular shows, Countdown, which goes out daily on Super Channel is transferring to Sky in March, where it will be broadcast on Saturdays and Sundays.

Super Channel replaces the Countdown show in December with a new daily programme, Formula One, which will be produced by Music Box in association with Bavaria Film Studios in Munich, the current producers of Germany's successful pop show, 'Formel Eins' ■

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Spanish Satellite Breaks State Monopoly

London - The surprise announcement of a London-based Spanish satellite tv channel has come as a shock to the Spanish government and media organisations. The Spanish government's failure to make a decision on allowing private television has led to the move by several ex-executives from the state broadcasting organisation to set up a new channel, Canal 10.

Jose Maria Calvino, former chief of RTVE, is heading the team setting up a company in London to transmit 24-hour Spanish-language programmes by satellite to Spain. Canal 10 has booked space on the Intelsat satellite to start transmissions in January next year.

According to Calvino, Canal 10's programming format will be a fusion between France's Canal Plus and Sky

Channel. The new channel is expected to show approximately 150 films per month, something the two public networks will find hard to compete with. Canal 10 will be a subscription service (£14.60 per month with a £72.90 installation fee) without advertising. Most of the capital investment is Spanish, though other owners include Canal Plus and CLT (Luxembourg Television Company). ■

Norway Legalises Commercial Radio

by Hege Duckert

Oslo - The Norwegian government has passed a law to allow local radios to be financed by commercials. Norway currently has around 280 local stations which have been broadcasting for a trial period due to end next month. Up to now the stations have survived through hidden sponsorship and semi-legal advertising.

The new law probably means that the big stations will get even bigger, but the small ones may find it difficult to survive. To ensure their existence, the government proposes to set up a trust. 20% of all com-

mmercial earnings will go into this trust and will be distributed to stations in need of support. Commercials will be limited to six minutes per hour. ■

WEA/Teldec Speculation Grows

Hamburg - Speculation that WEA Germany is to take over Teldec is growing with one reliable inside source even suggesting that a contract has already been agreed. When questioned this week by M&M, Sarah Dimenstein, principle shareholder of Teldec and Manfred Zumkeller, Managing Director WEA Germany, did not deny the rumours, saying they preferred not to comment on the matter for the time being.

WEA is on record as saying that it wants to be number one in Germany and it is generally accepted that this is not possible. ■



Italian act Spagna is congratulated for a truly European success by CBS UK Chairman Paul Russell.

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Industry Pro Berg Bows Beta Annex In Houston

BY GEOFF MAYFIELD

LOS ANGELES As unlikely as it may seem given industry trends, the new Houston store of industry veteran Lou Berg will promote the Beta video format.

The new unit, which is exclusive-

'Our Beta share still runs 20%'

ly devoted to sell-through business, will stock other formats, including compact disks.

Though it has been a decade since he opened his original Audio/Video Plus, Berg says he has been itching to bow a second store for years. "I just didn't want to stay in the rental rat race," he says. "The industry has to move on, and that's the way I felt."

If there appears a contradiction in opening Audio/Video Plus Beta Annex, the second store's logo, Berg says the marketing situation with Beta format is such that it provides a great promotional vehicle.

"Houston is a strong Beta market. Our Beta share still runs 20%. We purchased a huge quantity of close-out Beta from Beta/Liquidata. It allows the consumer to

buy \$89-list movies for \$14," he says.

Berg, who was elected to the board of the Video Software Dealers Assn. in the summer of 1987, says he realizes the end is in sight for Beta. He adds that he has gone through other video evolutions—including early 3/4-inch—since he opened forerunner firm Astro Audio Visual in 1974.

"Beta is becoming increasingly difficult to get. We have 12 copies of 'The Christmas Story' on back order. Many titles aren't on moratorium—they're just not available," says Berg.

A large, 3,100-square-foot store in a strip-pad facing the Galleria, one of the market's upscale malls in southwest Houston, eight miles from store No. 1, the new outlet will lavishly feature apparel items, souvenirs, movie memorabilia, and more.

Says Berg, "We'll have selective hardware. If we can find good buys on VHS and Beta VCRs, we'll put them in." CDs will also be selectively stocked: "Just soundtracks. We don't want to get in there and try to beat all the record/tape chains."

A complete section for video disks will anticipate the upcoming formats and feature currently available 12- and 8-inch product.

"We're also putting in 8 millimeter," he adds. "There are about 200 titles."

In the Beta sections, there will be genre categories as well as artist sections. "Beta collectors are very heavy users. They want all the John Waynes, Woody Allens, and so forth."

Although strictly sell-through, the store is equipped with pass-around theft-prevention pillars, much like the new, "open" rental stores.

"Our reasoning is that we do not deactivate [the product's alarm] at

the point of sale, and the pass-around systems have a better 'pick rate,'" says Berg, using the term used for detection efficiency.

Berg says a strenuous effort was made to open the store in early December, but problems in getting the dedicated telephone-computer line from the original store delayed things until the pre-Christmas weekend.

Known for the many award-winning promotions he and general manager Susan Gee have dreamed up, Berg still managed a Howdy Doody and Buffalo Bob in-store at

the original unit and a four-station radio blitz to promote the new opening. "We published a new Beta catalog, and the response from our Beta customers is incredible," he says.

Staffing finds Michael Betker, manager at the first store, and buyer Elvira See coming over to get the new unit running. "Our one dilemma is hours. We're toying with seven days, 10 a.m.-9 p.m., but we're not talking about rental customers," says Berg. "We'll just have to see."

FOR WEEK ENDING JANUARY 16, 1988

Billboard.

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TOP KID VIDEO SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
			★ ★ NO. 1 ★ ★			
1	1	13	LADY AND THE TRAMP	Walt Disney Home Video 582	1955	29.95
2	2	17	AN AMERICAN TAIL	Amblin Entertainment MCA Home Video 80536	1986	29.95
3	3	64	SLEEPING BEAUTY	Walt Disney Home Video 476	1959	29.95
4	11	120	DUMBO ▲ ◆	Walt Disney Home Video 24	1941	29.95
5	4	83	ALICE IN WONDERLAND ▲ ◆	Walt Disney Home Video 36	1951	29.95
6	6	120	PINOCCHIO ◆	Walt Disney Home Video 239	1940	29.95
7	5	32	HERE'S MICKEY!	Walt Disney Home Video 526	1987	14.95
8	7	32	DISNEY'S SING ALONG SONGS: HEIGH-HO!	Walt Disney Home Video 531	1987	14.95
9	8	11	MICKY & MINNIE	Walt Disney Home Video 576	1987	14.95
10	10	32	HERE'S DONALD!	Walt Disney Home Video 527	1987	14.95
11	13	18	MICKY'S CHRISTMAS CAROL	Walt Disney Home Video 225	1983	14.95
12	16	115	ROBIN HOOD ◆	Walt Disney Home Video 228	1973	29.95
13	15	10	DISNEY'S SING ALONG SONGS: THE BARE NECESSITIES	Walt Disney Home Video 581	1987	14.95
14	18	10	CHIP 'N' DALE	Walt Disney Home Video 579	1987	14.95
15	9	92	THE SWORD IN THE STONE ◆	Walt Disney Home Video 229	1963	29.95
16	12	83	WINNIE THE POOH AND TIGGER TOO	Walt Disney Home Video 64	1974	14.95
17	RE-ENTRY		CARE BEARS II: A NEW GENERATION	RCA/Columbia Pictures Home Video 6-20682	1986	79.95
18	RE-ENTRY		CHARLOTTE'S WEB	Hanna-Barbera Prod. Inc. Paramount Home Video 8099	1973	19.95
19	21	81	WINNIE THE POOH AND THE BLUSTERY DAY ◆	Walt Disney Home Video 63	1968	14.95
20	14	79	PETE'S DRAGON ▲ ◆	Walt Disney Home Video 10	1977	29.95
21	23	7	BARBIE AND THE ROCKERS: OUT OF THIS WORLD	Hi-Tops Video 00623	1987	14.95
22	22	32	WINNIE THE POOH AND A DAY FOR EEEYORE	Walt Disney Home Video 65	1983	14.95
23	19	31	HERE'S GOOFY!	Walt Disney Home Video 529	1987	14.95
24	17	43	THE TRANSFORMERS: THE MOVIE ◆	Family Home Entertainment 26561	1986	14.95
25	24	7	RAFFI-A YOUNG CHILDREN'S CONCERT	A&M Video 6-21707	1986	19.98

● 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.

More VCRs Sold In France VAT Issue Stalls Software Pricing

BY PHILIPPE CROCQ

PARIS VCR penetration in France will total 4.3 million machines at the end of 1987, almost one-third higher than at the end of last year, according to figures from the BIPE economic forecasting unit.

Unit sales during 1987 were 17% up on the 1986 figure, thanks largely to falling prices. Some 83% of the hardware market is rental, and one in three television households here now also has a VCR.

The progress of the video industry, however, is still being held back by high software prices, a situation made worse by the 33% value-added tax still levied on prerecorded videotapes.

Despite energetic lobbying in the wake of the government's reduction of VAT levels for sound carriers, no immediate change is expected. The government does plan a reduction, but it will not take effect until 1989 and will only be to 18.6%, not to 7% as the industry has asked. The rate on X-rated videos will actually be increased to 50%, a record level for French VAT.

The domination of software rental has also served to keep prices high. Most of France's 4,000 video-club outlets purchase only one copy of new releases, and the difficulty of amortizing fixed acquisition and duplication costs against a small number of units has led to prices of up to \$180.

Some progress has been made towards developing a sell-through

market, however. A number of mid- and low-priced titles have been issued, including cartoon features from Disney, "Jean De Florette" from Proserpine, and "Rambo 2" from CIC, the latter retailing at \$28.50. More significant is Warner's recent launch of an 11-title series including seven James Bond movies at \$35.50.

Music video companies are also moving towards lower price points. Under Philippe Laco, PolyGram Music Video has cut the cost of such releases as "Status Quo Live In Concert" and "Cure In Orange" by 40% to \$17.70 and \$35.50 respectively. Says Laco: "Music video is becoming a major interest for the young, but of course they must be able to afford the product, which means bringing prices close to those for records and tapes."

"Since we cut our prices, sales have increased dramatically. Last year we sold 1,000 copies of Johnny Hallyday's 'Rock 'N' Roll Attitude,' for instance. This year we sold 7,000 in three months. We have just put together a new series of more than 10 titles which will sell at a discount price."

"French video companies accustomed to depending on rental business are now having to think twice, and if the major retailers, which currently account for only about 23% of the sell-through market, really begin to commit themselves to the sell-through philosophy, then BIPE's estimate that sales will rise from 3 million this year to 15 million by 1991 should be proved true, says Laco."

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Stretching Out. Joanie Greggains, star of television exercise show "Morning Stretch" and the Forum Home Video fitness program "One On One," signs an autograph for a customer during an appearance at the flagship store of RKO Warner Theatres Video near Times Square in New York.

Blockbuster May Be Nashville's Largest Outlet Boasts 7,300 Tapes

BY EDWARD MORRIS

NASHVILLE In its first month and a half of operation here, Blockbuster Videos has enrolled nearly 4,000 members and is proclaiming itself the town's largest video store.

The 6,000-square-foot facility, which opened Nov. 6, has 7,300 videos in stock and will build to a collection of 10,000 videos in 30 categories.

Managed by Pete Thomas, the new Blockbuster is located in the affluent Green Hills Shopping Center area. It is part of a Memphis-based franchise, and all of its advertising is directed by the Ward Archer advertising agency in Memphis. To date, the advertising has concentrated on newspaper announcements and promotions. A recent promotion offered new members a second video rental free on presentation of the newspaper ad.

Membership, which is free, is offered to those who have a major credit card and a valid driver's license. A permanent laminated membership card is made on the spot.

Regular videos rent for \$3 for a

two-day period. Shorter videos—such as cartoons and concerts—are \$2 for two days.

To apprise browsers of upcoming titles, the monthly trailer, supplied by Blockbuster's corporate headquarters in Dallas, is played regularly on store monitors. During the day the trailer alternates with concerts and cartoons, Thomas says. Stores hours are from 10 a.m. to midnight, seven days a week. Shorter holiday hours are posted at least a week in advance, according to Thomas.

The actual videos are stored in Blockbuster cases on the shelves behind their original display packages, thus enabling the customer to see instantly if a title is available. To discourage pilferage, there is a surveillance device at the check-out counter.

Sell-through is "not a big part of our enterprise," Thomas says, but the store does offer a special-order service on any of its titles.

Maxell standard and high-grade blank videotapes and Allsop head cleaners are the only accessories the store carries.

(HD-30). Prices not yet announced.

HANDS ON: Aimed at the Valentine's Day market is the new "Massage Your Mate" video from V.I.E.W. Video (800-843-9843). The 92-minute how-to illustrates both the Swedish and Shiatsu acupressure methods of massage and is demonstrated by licensed practitioner Rebecca Klinger in New York. Dealer incentives include discounts, rebates, and five-pack counter displays. Techniques are demonstrated in five segments, covering various parts of the body, and are illustrated by close-up and slow-motion shots.

Available in both VHS (#1502) and Beta (#2502), the video carries a suggested retail tag of \$39.95.

VIDEO PLUS

BY EDWARD MORRIS

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

CLEAN SWEEP: To cover all the bases, TDK (516-625-0100) will bow both a wet and a dry video head cleaner this spring. Designated TCW-11 and TCL-11, respectively, the cleaners signal a higher presence for TDK in the lucrative accessories field. New companion products in the company line include wet and dry audio head cleaners (HCW-01, HCL-11) and an audio head demagnetizer

FOR WEEK ENDING JANUARY 16, 1988

Billboard

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TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
1	1	9	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R
2	2	7	OUTRAGEOUS FORTUNE	Touchstone Films Touchstone Home Video 569	Shelley Long Bette Midler	1987	R
3	5	2	ROXANNE	RCA/Columbia Pictures Home Video 6-20853	Steve Martin Daryl Hannah	1987	PG
4	3	7	HARRY AND THE HENDERSONS	Amblin Entertainment MCA Home Video 80677	John Lithgow	1987	PG
5	4	9	TIN MEN	Touchstone Films Touchstone Home Video 571	Danny DeVito Richard Dreyfuss	1987	R
6	8	2	SUMMER SCHOOL	Paramount Pictures Paramount Home Video 1518	Mark Harmon	1987	PG-13
7	16	2	THE SECRET OF MY SUCCESS	Universal City Studios MCA Home Video 80637	Michael J. Fox	1987	PG-13
8	10	5	GARDENS OF STONE	Tri-Star Pictures CBS-Fox Video 3731-80	James Caan Anjelica Huston	1987	R
9	6	7	EXTREME PREJUDICE	IVE 62178	Nick Nolte Powers Boothe	1987	R
10	9	5	SUPERMAN IV: THE QUEST FOR PEACE	Cannon Films Inc. Warner Home Video 11757	Christopher Reeve Gene Hackman	1987	PG
11	11	13	STAR TREK IV: THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG
12	14	14	RAISING ARIZONA	CBS-Fox Video 5191	Nicholas Cage Holly Hunter	1987	PG-13
13	7	9	PROJECT X	CBS-Fox Video 1592	Matthew Broderick	1987	PG
14	12	12	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G
15	15	5	ISHTAR	RCA/Columbia Pictures Home Video 6-20535	Dustin Hoffman Warren Beatty	1987	PG-13
16	13	14	ANGEL HEART	IVE 60460	Mickey Rourke Lisa Bonet	1987	NR
17	17	9	RIVER'S EDGE	Hemdale Film Corp. Nelson Home Entertainment 7690	Dennis Hopper Crispin Glover	1987	R
18	24	2	MASTERS OF THE UNIVERSE	Cannon Films Inc. Warner Home Video 37073	Dolph Lundgren Frank Langella	1987	PG
19	38	2	THE FOURTH PROTOCOL	Lorimar Home Video 320	Michael Caine Pierce Brosnan	1987	R
20	19	15	MANNEQUIN	Media Home Entertainment M920	Andrew McCarthy Kim Cattrall	1987	PG
21	21	16	HOOSIERS	Orion Pictures HBO Video 0041	Gene Hackman Dennis Hopper	1986	PG
22	18	15	BLIND DATE	Tri-Star Pictures RCA/Columbia Home Video 6-20822	Kim Basinger Bruce Willis	1987	PG-13
23	22	17	FROM THE HIP	DEG Inc. Lorimar Home Video 473	Judd Nelson Elizabeth Perkins	1986	PG
24	23	17	AN AMERICAN TAIL	Amblin Entertainment MCA Home Video 80536	Animated	1986	G
25	26	9	MALONE	Orion Pictures Orion Home Video 8706	Burt Reynolds Lauren Hutton	1987	R
26	NEW	▶	THE BELIEVERS	HBO Video 0019	Martin Sheen	1987	R
27	30	21	CROCODILE DUNDEE	Paramount Pictures Paramount Home Video 32029	Paul Hogan	1986	PG-13
28	27	2	THE GATE	New Century/Vista Entertainment Vestron Home Video 5208	Christa Denton Stephan Dorff	1987	PG-13
29	28	21	THE BEDROOM WINDOW	DEG Inc. Vestron Video 5209	Steve Guttenberg Isabelle Huppert	1987	R
30	NEW	▶	HOLLYWOOD SHUFFLE	Samuel Goldwyn Virgin Vision 70032	Robert Townsend	1987	R
31	NEW	▶	HOUSE II: THE SECOND STORY	New World Entertainment New World Video A87002	Arye Gross	1987	PG-13
32	29	9	MAKING MR. RIGHT	HBO Video 0016	John Malkovich	1987	PG
33	20	7	WHO'S THAT GIRL	Warner Bros. Inc. Warner Home Video 11758	Madonna Griffin Dunne	1987	PG
34	25	15	BURGLAR	Warner Bros. Inc. Warner Home Video 11705	Whoopi Goldberg Bob Goldthwait	1987	R
35	31	15	SOME KIND OF WONDERFUL	Paramount Pictures Paramount Home Video 31979	Eric Stoltz Mary Stuart Masterson	1987	PG-13
36	32	6	AMERICAN NINJA 2: THE CONFRONTATION	Cannon Films Inc. Media Home Entertainment M933	Michael Dudikoff	1987	R
37	36	22	BLACK WIDOW	CBS-Fox Video 5033	Debra Winger Theresa Russell	1986	R
38	37	15	HEAT	New Century Entertainment Paramount Home Video 12584	Burt Reynolds	1987	R
39	39	14	POLICE ACADEMY 4: CITIZENS ON PATROL	Warner Bros. Inc. Warner Home Video 20025	Steve Guttenberg Bubba Smith	1987	PG
40	35	13	EVIL DEAD 2: DEAD BY DAWN	Rosebud Releasing Corp. Vestron Video 5212	Bruce Campbell Sarah Berry	1987	NR

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VIDEO RELEASES

Symbols for formats are ♣=Beta, ♥=VHS, and ♠=LV. Where applicable, the suggested list price of each title is given; otherwise, "no list" or "rental" is indicated.

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♣♥ Vista/\$79.95

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♣♥ MCA/\$79.95

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♣♥ Sony/\$29.95

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Robert Carradine, Curtis Armstrong, Timothy Busfield

♣♥ CBS/Fox/\$89.98

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Wrestling

♣♥ Coliseum/\$39.95

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Matthew Hunter, Mark Pilisi, Peter Bland

♣♥ Lorimar/\$79.95

THEY MADE ME A CRIMINAL

John Garfield, Ann Sheridan

♣♥ Hollywood Select/\$12.99

THE THRILL OF IT ALL

Doris Day, James Garner, Arlene Francis

♣♥ MCA/\$59.95

ULZANA'S RAID

Burt Lancaster, Bruce Davidson, Richard Jaeckel

♣♥ MCA/\$59.95

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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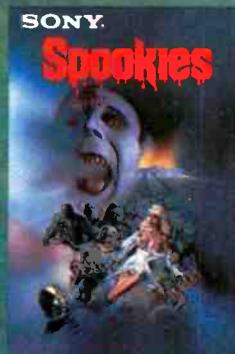
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Pitching "La Bamba." Radio and television personality Rick Dees, center, poses with executives from RCA/Columbia Pictures Home Video during a recording session for a commercial for the "La Bamba" videocassette. The film, which traces the life of Ritchie Valens, is slated for release Jan. 21 by RCA/Columbia for a list price of \$89.95. Pictured with Dees are Jon Barbour, director of marketing services, left, and Fritz Friedman, director of publicity.

\$14.98 Price Is Lowest Ever By Major Supplier Nelson Steps Up Sell-Through Push

BY JIM McCULLAUGH

LOS ANGELES Nelson Entertainment becomes the first major home video supplier to offer licensed, feature-film catalog product at \$14.98.

The company will be introducing six titles Feb. 28 and plans to release product every four to six weeks thereafter, according to Rand Bleimeister, Nelson executive vice president.

The move entails resurrecting the Embassy brand name for the line. Nelson changed its name in August 1977, but it retains the rights to the Embassy Home Entertainment logo.

Bleimeister says there are several reasons for the move. The company seeks to exploit its catalog more effectively, given developing market conditions; expand sell-through distribution; and solidify what the company feels has become a year-round sell-through business.

"One of our objectives is to manage the assets of our catalog," Bleimeister says. "Given the way the sell-through business has evolved, the most collectible, highest-quality feature films ever made are going to be available at \$19.98. They will represent the top tier of the sell-through business. The goal, therefore, is to look at the marketing and promotion opportunities for films that don't necessarily qualify in that category, films not quite in the same league as 'The Graduate,' a 'Blade-

runner,' a 'Ghostbusters,' or the James Bond movies."

Other types of catalog product, he says, will be able to compete effectively in the sell-through arena at the \$15 price point. One characteristic common to films in the line, he says, is that while some of the titles may not be recognizable to everyone, the cast members will be. He says the company is preparing special packaging, with an eye

'In the interests of trying to make a profit and provide consumer value, \$14.98 made a lot of sense'

toward continuity and recognizability.

The lead title in the line is the critically acclaimed television movie "The Day After," which stars Jason Robards, Jobeth Williams, Steve Guttenberg, John Lithgow, and Amy Madigan.

Other titles include "Attica," with Charles Durning; "The Comeback Kid," with John Ritter and Susan Dey; "The Jericho Mile," with Peter Strauss; "Marciano," with Tony Lo Bianco; and "She's In The Army Now," with Jamie Lee Curtis. New titles will not be

acquired for the line.

"We saw that there was a lot of \$9.98 product out there," Bleimeister says, "which is composed mostly of public-domain and low-end feature films. In the best interests of trying to earn a profit and provide consumer value, \$14.98 made a lot of sense." Bleimeister also says Nelson was not inclined to license its catalog product to other companies for sell-through distribution, as other companies have done, and that it preferred to maximize its own distribution channels.

"One of our 1988 objectives," he says, "is to broaden the distribution of sell-through product and get it into more outlets. And we want to make it a year-round business, not one that just ramps up two months prior to Christmas. I'm convinced it's not a seasonal business anymore."

Bleimeister says the company will be looking to sell a lot of goods through racks and the existing video-distribution network of wholesalers.

"Many distributors are setting up rack divisions or are pursuing sales to mass merchants and larger chain outlets," he says. "And for the video-specialty store, the line can represent low-cost rental inventory or else product for expanding sell-through sections."

Bleimeister says the line will contain "normal sell-through margins and the company's standard 20% returns policy."

Vid Brochures Hit Market Co. Pioneers Direct-Mail Tapes

BY CARY DARLING

LOS ANGELES Mali, in northwestern Africa, may not be considered a wellspring of video ideas. But it was for Cherri Briggs, whose 18-month-old Direct Impact Video Inc. is considered a leader in the field of video brochures—direct mail on videocassette.

"I went to Africa for two months, hung out there, and thought about the next direction in home video," says the former Conde Nast Publications advertising executive who found herself abroad as a result of "burnout."

When she returned to the U.S., the idea for a video direct-mail firm jelled. Currently, Los Angeles-based DIVA counts Isuzu, Porsche, Cadillac, MCA Home Entertainment, Sitmar Cruises, Mitsubishi Electric, designer Ermenegildo Zegna, and the Irish Tourist Board as clients.

The idea is to produce entertaining, slickly produced 10- to 15-minute videos that offer more detail than either print advertising or the standard 30-second television commercial. In addition, the videos are targeted to the exact demographic the client requires.

"People have been sending print brochures, alias junk mail, out for a long time, but because of the sheer volume, and because a lot of them are not well done, print mail is relatively ineffective," says Briggs. "A lot of companies are running 20-page brochures in magazines, but we know that nobody in this culture likes to read, so why not just put it on videotape?"

Though no accurate research exists yet, Briggs says she's confident that the response rate is much greater for video direct mail than print mail.

"The early research indicates," she says, "that it's six times as effective."

The videos are distributed through a multitiered system. For

Isuzu, DIVA's first major project, the video was sent free to those who were deemed the most likely potential customers.

"Then we sent out invitations to 250,000 targeted prospects to view it. These were people that we knew were in the market for a new car and owned competitive models. Then, we put a coupon ad in magazines and made the video available through an 800 number at cost."

Why would a client want to spend \$7-\$8 per video when a print direct-mail package might cost \$2-\$3?

"In the automotive industry," says Briggs, "they probably get less than a 1 percent response to any print mail they send out. People [in the industry] are excited about television because you can make your product come alive and your positioning is much more easily accomplished than in print. Presentation is critical. And a tape is not the kind of thing that will be thrown away."

Perhaps the most important question is, Why would consumers want to pay \$10 for an extended commercial?

"In the automotive industry, people hate shopping for cars; they hate car salesmen, and this is one way to arm yourself and prequalify your interest. If we're talking about a \$16,000 investment, what's another \$10? In other industries, like travel, you have two or three weeks a year for vacation. You want to make sure you go to the right place. If you're going on a cruise, you want to see what the people on the cruise are going to look like as well as the parts of the world you may want to see."

Briggs says a video can be useful for clothing manufacturers as some potential buyers, especially outside major cities, may not be able to view the designer's entire line.

Though all of DIVA's clients are aiming for an upscale audience, Briggs points out that the idea

(Continued on next page)

FOR WEEK ENDING JANUARY 16, 1988

Billboard

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TOP VIDEODISKS™

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	Rating	Suggested List Price
1	1	5	★ ★ NO. 1 ★ ★ STAR TREK IV-THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1985	PG	34.95
2	4	3	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	34.95
3	2	5	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	34.95
4	5	11	AMADEUS	HBO Video 5099	F. Murray Abraham Tom Hulce	1985	PG	44.95
5	3	9	AN AMERICAN TAIL	Amblin Entertainment MCA Home Video 80536	Animated	1986	G	49.98
6	8	3	THE COLOR PURPLE	Warner Bros. Inc. Warner Home Video 11534	Whoopi Goldberg Oprah Winfrey	1985	PG-13	39.95
7	6	17	CROCODILE DUNDEE	Paramount Pictures Paramount Home Video 32029	Paul Hogan	1986	PG-13	29.95
8	9	3	RAISING ARIZONA	CBS-Fox Video 5191	Nicholas Cage Holly Hunter	1987	PG-13	34.95
9	RE-ENTRY		TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	29.95
10	7	11	BLUE VELVET	Lorimar Home Video 399	Kyle MacLachlan Isabella Rossellini	1986	R	34.95

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

VIDEO REVIEWS

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

"Boston—The Movie," Allee Productions, 28 minutes, \$19.95.

The "Athens of America"—the city of Boston—has been captured here in all its splendor and pageantry. More than 1,000 scenes, divided into 10 segments, offer viewers a kaleidoscopic look at one of the most exciting cities in the U.S. Scenes of the historic Old North Church, the Boston Common, and museums have been carefully juxtaposed with shots of the teeming Quincy Market, the busy Charles River, and quaint back streets.

However, the lack of narration—the only spoken words are from people captured on camera in the different scenes—may prove disconcerting to those not familiar with this great metropolis. Viewers may find themselves wanting more details about a locale or building. Still, this is a lovely, dazzling tribute to the city affectionately known as Beantown.

RICHARD T. RYAN

"Weight Watchers Magazine:

Guide To Looking And Feeling Great," Vestron Video, 58 minutes, \$29.98

Hosted by the personable Lynn Redgrave, this health and fitness guide offers a variety of suggestions for getting into shape and staying there. The majority of the tape is devoted to proper exercise and controlled eating; however, there are also some informative chats with Dr. Harry Grayson, a psychologist, about how to mentally deal with the rigors of an exercise program as well as how to cope with the guilt of "cheating" on your diet.

Perhaps the most attractive aspect outlined in the program is that viewers are offered a variety of options. Different types of exercise are considered along with various strategies for getting started. Beauty tips are also covered and treated more like rewards than integral parts of the plan. All told, the message here is one of positive reinforcement, and as proof that the war can be won, we are introduced to a number of people who have coped with and conquered different weight problems. If you are one of many fighting the "battle of the bulge" on a daily basis, then this may be just what you are looking for.

R.T.R.

"The Aloha Classic II," Bennett Productions, 100 minutes, \$39.95.

Some sports documentaries are so compelling they can win converts to the sport they're documenting; others are best appreciated by the hard-

core faithful. "Aloha Classic II," a hodgepodge of wave-sailing footage, inside information, and interviews of surfing stars, is aimed at ardent wind-surfing devotees.

With all its spectacular wave-riding footage (particularly from the 1986 Maui, Hawaii, competition and the 1987 O'Neil Invitational), this tape certainly has enough high spots to satisfy surfing buffs. Unfortunately, however, it seems the tape's producers were determined to use every bit of footage they had saved up.

If you can pick your way through the smorgasbord of events, facts, and figures thrown at you, you'll be rewarded with breathtaking maneuvers by athletes like Robbie Nash and Mike Waltze, who master the waves and navigate gracefully against the wind and spray.

ROBERT PARDI

"Defeat Into Victory," Vidmark Entertainment, 96 minutes, \$29.95

Without question, 1983 was a pivotal year for the America's Cup yacht race. For the first time in 132 years, the U.S. team failed to take home the trophy. This turned out to be something of a blessing in disguise, however, since media attention for the 1987 event soared to new heights, setting the stage for a dramatic comeback. The recapture of the coveted Cup, lead by U.S. skipper Dennis Connor, is the subject of this engrossing tape. The crew's efforts are presented here in a clean, fluid style.

(Continued on next page)



Look What 'Eye' Got. Donna Mills, second from left, joins with MCA executives to celebrate the ITA Platinum rating of her beauty and skin care video, "Donna Mills: The Eyes Have It." The tape, currently available from MCA for \$19.95, was cited by the International Tape/Disc Assn. for sales exceeding the 50,000-unit mark. Pictured are, from left, Louis Feola, senior vice president marketing, MCA Home Video; Mills; Gene Giaquinto, president, MCA Home Video; and Suzie Peterson, vice president of production development, MCA Home Entertainment Group.

Valente-Kritzer Takes Action Against 'Callanetics' Creator In Contract Dispute

LOS ANGELES Valente-Kritzer Video, a joint venture of Arvie Productions and Pacific Ocean Productions Inc., Los Angeles, has filed suit here in U.S. District Court against Callan Pinckney and Callan Productions Corp. alleging breach of contract, tortious breach of contract, and fraud.

The suit asks for not less than \$600,000 in general damages as well as exemplary and punitive damages in the amount of \$7 million. The legal action stems from alleged prior agreements before the making of Pinckney's "Callanetics," a special-interest tape distributed by MCA Home Video.

According to the complaint, Eddie Kritzer, acting as representative for Valente-Kritzer Video, entered into an oral contract with Pinckney in November 1985, licensing the rights to her best-selling book, "Callanetics," to produce a home video and audiocassette.

Pursuant to that oral agreement, the complaint alleges, Valente-Kritzer Video was given the exclusive right to shop for a home video deal and to negotiate with a major home video company.

In January 1986, the complaint alleges, Kritzer contacted MCA Home Video and began negotiations for a home video. As a result of those negotiations, the complaint states, MCA agreed to manufacture and distribute the video.

Later in January 1986, the complaint states, the Valente-Kritzer and Pinckney oral agreement was formalized in writing. It's further stated that both Kritzer and Pinckney continued to negotiate the home video project with MCA in early February 1986.

In late February 1986, the complaint alleges, Valente-Kritzer was notified by Pinckney's agents that she was purportedly "terminating" the agreement.

VID BROCHURES HIT MARKET

(Continued from preceding page)

could be used for less expensive items.

"The Isuzu Impulse is not an upscale car. Most cars are \$14,000. It has to be a big enough purchase to warrant a brochure. We're not going to be sending out a video on Tide unless Tide joins forces with a washing machine company. The item itself has to be over \$250 to warrant a video. It could be bicycles. It doesn't have to be an elitist product."

DIVA, says Briggs, is also exploring the idea of sending videos to

purchasers.

"We could have taken the Isuzu video, for example," she says, "edited it differently, and given it to new car owners as a present to reinforce the company's relationship with them and maintain loyalty."

Videos, she says, cost approximately \$150,000 each to produce, including the creative talent.

Producers and directors, she claims, are attracted because "creatively, it's a different format and approach. It's a much more subtle sell. It's not slam, bang, and dunk."

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H I T M A K E R S

USE IT

VIDEO REVIEWS

(Continued from preceding page)

Narrated by Charlton Heston in a deep, dramatic voice that fits the mood, the tape follows Connor's quest to regain the America's Cup. It captures the intensity of the contest and sets the stage for 1990's showdown in an exciting manner.

STUART MEYER

"The History Of The WWF Heavyweight Championship," Coliseum Video, 110 minutes, \$59.95.

Only nine men have held the World Wrestling Federation heavyweight title. This video traces the history of that coveted championship belt from 1971 to the present. Missing is footage of matches featuring Buddy Rogers, the WWF's first champion, and footage from former longtime champ Bruno Sammartino's first reign. However, Sammartino, the only two-time WWF champ, is highlighted in six matches from his second rule atop the federation.

All told, this "card" offers 15 matches and features some of the legendary heroes and blackguards of the wrestling scene. Young wrestling fans will have an opportunity to see such old-time greats as Pedro Morales, Ivan Koloff, Stan "the Man" Staziak, and Killer Kowalski in action. They can also see two of today's commentators—Gorilla Monsoon and Jesse "The Body" Ventura—wrestle for the title in a special segment titled "Heavyweight Champions Who Never Were."

The tape concludes with two matches featuring Hulk Hogan—including a much-celebrated match pitting the "Hulkster" against Randy Savage. For wrestling aficionados and for fans new to the sport, this is must-see fare.

RICHARD T. RYAN

"Walkaerobics," Parade Video, 30 minutes, \$19.95.

This fitness program promises you can walk your way to health all year round in your own living room. It's refreshing to see the intended target audience on this tape—the participants are overweight or middle-aged, not pectorally perfect musclemen or bathing beauties in spandex. And if you're looking for a reasonable fitness regimen, walkercise shapes up as a sensible way to walk off weight and get fit.

The down side is the brassy hostess and creator of "Walkaerobics," Leslie Tommelleo, who comes across like a health-club caricature by Andrea Martin of Second City Television. Her unceasing perkiness could be a real turn-off to many. High energy is essential, but "Walkaerobics" might be better served if its hostess were dubbed or if she allowed another instructor to put would-be walkercizers through their paces.

R.P.

"Growing Beautiful Roses," Ortho Video, 60 minutes, \$24.95.

Everything's coming up roses in this helpful how-to cassette that offers gardeners a ground plan for growing roses. Divided into segments covering such topics as how to buy the healthiest plants, basic planting methods, and specialized pruning techniques, this informational video offers flower enthusiasts detailed, clearly presented information. Using both actors and

color charts to clarify matters, the cassette allows viewers to easily retrace their steps or to skip ahead to the later, more advanced sequences. Although designed on a low budget (and featuring actors who could have used a little more pizzazz to make key points), the tape accomplishes its goal: In a straightforward manner, it teaches the viewer how to care for and tend to roses.

R.P.

"Top Gun—The Real Story," Simitar Entertainment, 35 minutes,

\$11.95.

Imagine your uncle's war stories accompanied by a video detailing his adventures, and you will have a pretty fair idea of what this "real story" is all about. Narrator Commander Randy "Duke" Cunningham, who himself shot down five enemy fighters in the skies above Vietnam, talks more about his exploits, which he details at length, than about the Navy Fighter Weapons School—now known as Top Gun.

Although it does offer footage

from every major war that America has been involved in during the 20th century, this video proves that while fact may be stronger than fiction, it's not necessarily more interesting. Pilots and students of air combat history may find the film fascinating due to the numerous air battles and crashes depicted, but the technical terms and jargon used by Cunningham narrow the already limited scope of appeal even further.

R.T.R.

"The Legend Of 'Big Daddy' Don Garlits," JCI Video, 60 minutes, \$29.95.

You don't have to be a racing enthusiast to enjoy this biographical tape about legendary drag racer Don "Big Daddy" Garlits, whose attractive, down-to-earth personality infuses the entire video. The story of this three-time world champion says a lot about the story of drag racing in general.

From the early dirt-road races to the \$40,000 purses, from the initial

(Continued on page 53)



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KEYNOTE SPEAKER



DR. MURRAY WEIDENBAUM

Dr. Weidenbaum was President Reagan's First Chairman of The Council of Economic Advisors, served as Assistant Secretary of the Treasury for Economic Policy under President Nixon, and is currently Director of the Center for the Study of American Business at Washington University in St. Louis, and a member of the President's Economic Policy Advisory Board.

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Hollywood Hot Dog. Robert Townsend, right, judges a hot dog decorating contest at a party celebrating the success of the "Hollywood Shuffle" videocassette. About 60,000 copies of the highly acclaimed comedy, available from Virgin Vision for a list price of \$79.95, have been sold. Townsend, who wrote and directed the film, also stars in it as aspiring actor who works in Hollywood making Winky Dinky hot dogs.

MCA Launches Contest For 'Amazon Women'

BY AL STEWART

NEW YORK The comedy "Amazon Women On The Moon" will be launched by MCA Home Video with a promotional contest that will offer dealers a chance to win a VIP trip to Universal City, Calif., along with hundreds of other prizes.

Each copy of the video, slated for release March 10 for a list price of \$79.95, will be accompanied by a Scratch Your Way To Hollywood contest card featuring a group shot of the film's outrageous characters.

Dealers will be invited to scratch away spots on the card to compete for a series of prizes. The distributor who sells the video that includes the grand prize rub-out card will also win a Hollywood trip; other prizes will be awarded to distributors who receive a winning card from MCA. The company says the contest will offer more than 1,100 prizes; more than 500 will go to distributors while another 600 will be awarded to dealers.

The two grand-prize winners will each win a four-day trip for two to Universal City, including a VIP Universal Studios tour, a Hollywood Fantasy tour, and \$500 in cash. Smaller prizes include an "Amazon Women On The Moon" watch, a toy ray gun, and sunglasses with the title of the film printed on the lenses.

The movie features a series of comical skits with subjects rang-

ing from blacks without soul to jerks on blind dates to know-it-all movie reviewers. The film is the work of five directors and features a number of notable celebrities in cameo roles.

"This is a funny movie and we are looking to create additional awareness," says Louis Feola, senior vice president of marketing for MCA Home Video. "The Scratch Your Way To Hollywood promotion will increase sales dramatically because once retailers see this film, they will be anxious to offer it to their customers."

The Scratch Your Way To Hollywood promotion comes on the heels of a strikingly similar promotion orchestrated by Orion Home Video in December for its release of "RoboCop" [Billboard, Dec. 5]. Each copy of the film is packaged with a RoboCop Rub-Out sweepstakes card and retailers can win a trip to Hollywood to appear in an upcoming Orion film. As is the case with the MCA effort, the distributor who sells the cassette packaged with the winning card also wins the grand prize.

Feola stresses that his company's promotion had been in the works since October and was in no way inspired by the Orion contest. He adds that he and his staff were deeply disappointed to learn that Orion was using rub-out cards to promote "RoboCop" only a month prior to MCA's announcement.

FOR WEEK ENDING JANUARY 16, 1988

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TOP VIDEOCASSETTES SALES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				★★ NO. 1 ★★				
1	1	13	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	29.95
2	2	13	STAR TREK IV-THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	29.95
3	3	18	AN AMERICAN TAIL	Amblin Entertainment MCA Home Video 80536	Animated	1986	G	29.95
4	4	65	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲	Lorimar/LightYear Ent. Lorimar Home Video 070	Jane Fonda	1986	NR	39.95
5	5	59	THE GODFATHER	Paramount Pictures Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R	29.95
6	8	52	CALLANETICS ▲◆	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
7	6	32	WHITE CHRISTMAS	Paramount Pictures Paramount Home Video 6104	Bing Crosby Danny Kaye	1954	NR	19.95
8	9	21	CROCODILE DUNDEE	Paramount Pictures Paramount Home Video 32029	Paul Hogan	1986	PG-13	29.95
9	7	63	SLEEPING BEAUTY	Walt Disney Home Video 476	Animated	1959	G	29.95
10	12	128	THE SOUND OF MUSIC ▲◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
11	18	43	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
12	11	4	PINK FLOYD THE WALL	MGM/UA Home Video 400268	Animated	1982	R	19.95
13	10	115	JANE FONDA'S NEW WORKOUT ▲	Lorimar/LightYear Ent. Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
14	13	7	GRATEFUL DEAD-SO FAR	6 West Home Video SW-5701	Grateful Dead	1987	NR	29.95
15	26	61	SCARFACE ▲	Universal City Studios MCA Home Video 80047	Al Pacino	1983	R	24.95
16	20	124	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
17	17	83	MARY POPPINS ◆◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
18	16	10	YELLOW SUBMARINE	Apple Films and United Artists MGM/UA Home Video M301170	The Beatles	1968	NR	29.95
19	21	36	APOCALYPSE NOW	Paramount Pictures Paramount Home Video 2306	Marlon Brando Martin Sheen	1979	R	29.95
20	22	19	PLAYBOY VIDEO CENTERFOLD #6	Lorimar Home Video 526	Lynne Austin	1987	NR	12.95
21	15	8	BON JOVI-SLIPPERY WHEN WET	Polygram Records Inc. Polygram Video 440-041521-3	Bon Jovi	1987	NR	19.98
22	23	15	PLAYBOY 1988 PLAYMATE VIDEO CALENDAR	Lorimar Home Video 524	Various Artists	1987	NR	24.95
23	14	4	NOT SO GREAT MOMENTS IN SPORTS	HBO Video 0024	Tim McCarver	1987	NR	14.95
24	RE-ENTRY		ALICE IN WONDERLAND ▲◆	Walt Disney Home Video 36	Animated	1951	G	29.95
25	40	14	KATHY SMITH'S WINNING WORKOUT	Fox Hills Video FH1012	Kathy Smith	1987	NR	29.95
26	36	51	BACK TO THE FUTURE ▲◆	Amblin Entertainment MCA Home Video 80196	Michael J. Fox Christopher Lloyd	1985	PG	29.95
27	32	113	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	19.95
28	RE-ENTRY		INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG	19.95
29	RE-ENTRY		JANE FONDA'S EASY GOING WORKOUT ▲◆	Lorimar/LightYear Ent. Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
30	19	18	DORF ON GOLF ◆	J2 Communications J2-0009	Tim Conway	1987	NR	29.95
31	27	5	THE MAKING OF THE 'TOUCH OF GREY' VIDEO AND MORE	6 West Home Video SW-5700	Grateful Dead	1987	NR	12.95
32	31	29	HERE'S MICKEY!	Walt Disney Home Video 526	Animated	1987	NR	14.95
33	25	2	ROXANNE	RCA/Columbia Pictures Home Video 6-20853	Steve Martin Daryl Hannah	1987	PG	89.95
34	30	10	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	89.95
35	28	82	KATHY SMITH'S BODY BASICS ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
36	34	13	JANE FONDA'S WORKOUT WITH WEIGHTS	Lorimar/LightYear Ent. Lorimar Home Video 076	Jane Fonda	1987	NR	39.95
37	35	104	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	19.95
38	38	109	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
39	39	7	OUTRAGEOUS FORTUNE	Touchstone Films Touchstone Home Video 569	Shelley Long Bette Midler	1987	R	89.95
40	29	42	THE WIZARD OF OZ ▲◆	MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	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.



The Word Is 'Nerd'. Bob DeLellis, senior vice president sales and marketing for CBS/Fox Home Video, left, poses with an unidentified nerd to promote the video "Revenge Of The Nerds II: Nerds In Paradise." The company had the nerd deliver copies of the video, along with a decidedly tacky pair of Bermuda shorts, to a number of reporters in New York. The video is scheduled for release by CBS/Fox Feb. 18, for a suggested list price of \$89.98.

VIDEO REVIEWS

(Continued from page 51)

triumphs to Don's heated rivalry with Shirley ("Heart Like A Wheel") Muldowney, from the passion for tinkering with motors to his building of the innovative rear-engine car, this is a compelling chronicle of a fast-paced sport that puts viewers in the driver's seat at 270 mph.

Featuring exciting racing footage and penetrating interviews, this engrossing cassette balances a personal sketch of "Big Daddy" with a broader portrait of his lifelong impact on the world of drag racing.

R.P.

"Dinosaurs, Dinosaurs, Dinosaurs," Midwich Entertainment, 30 minutes, \$14.95.

The amusing subplot of this video places host Gary Owens, a devout dinosaur 'freak,' in an awful predicament: He's becoming a dinosaur, and the only cure is water from Crystal Palace Park in England. Co-host Eric Boardman sets out on the venture while humorously presenting educational "dinofacts."

Those who are fascinated with dinosaurs will be exposed to a wealth of information. For example, did you know that the ultrasaurus, discovered in 1979, replaced the brontosaurus as the largest dinosaur known to man? And did you know that the first dinosaur fossil was found in 1822 in Sussex, England, where the name "dinosaur" was first coined, meaning "terrible lizard"?

Boardman eventually returns with the magic water, but he is too late. Our host is left to become part of a museum showcase as a "Garyosaurus." Though the idea of a person becoming a dinosaur may be a bit much, the video presents informative material in an untraditional and lively manner. It's something to be enjoyed by all "dinofanatics."

RENATE L. FOSTER

STRETCH

YOUR FONDA SALES

1995*

*Consumers receive \$2.00 rebate on suggested retail price from Lorimar Home Video by mailing enclosed card.

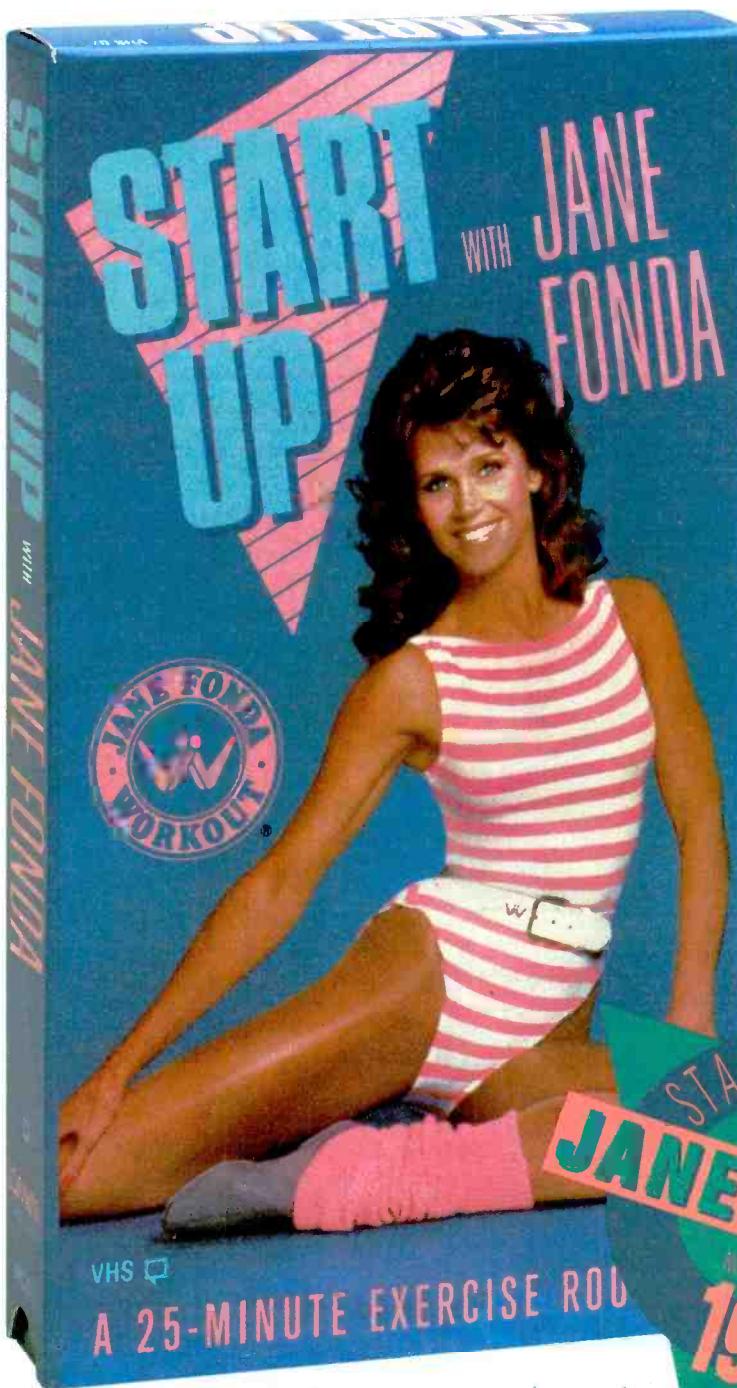


Order Period:
2/1-3/14, 1988
Shipment Period:
3/1-3/31, 1988
Suggested Retail Price:
\$19.95 Prices slightly higher in Canada
Catalog Number: 077
Program Length:
25 Minutes
Available on
VHS and Beta

Exclusively distributed by Lorimar Home Video, A Lorimar Telepictures Company, 17942 Cowan, Irvine, CA 92714, P.O.P. Hotline 1-800/624-2694. Inside California Call 714/474-0355. Lorimar Home Video Canada, Ltd., 2526 Speers Rd., Oakville, Ontario, Canada. L6L-5K9, P.O.P. Hotline in Canada 1-800/387-7104

Artwork © 1987 Lorimar Home Video, Inc.

LIGHTYEAR ENTERTAINMENT



START UP with Jane Fonda is a 25 minute program that is more than a warm up and less than a full workout, providing a light to moderate toning of the arms, legs, hips, buttocks and stomach. This exercise routine has been designed to increase body awareness, flexibility, balance and good posture.

START UP can help your customers wake up in the morning or relax in the evening.

LORIMAR HOME VIDEO

AVAILABLE FOR A LIMITED TIME ONLY

newsline...

TRI STAR HEADED EAST: While the video arm of Tri-Star Pictures is yet to ship its first release, the company confirms that it will move from its current offices in Los Angeles to a new location in either northern New Jersey or New York City in early 1988. Saul Melnick, president of Tri-Star Home Video, says the move stems from Coca-Cola's acquisition of the company in late 1987. After the merger, the fledgling video supplier became a division of Columbia Pictures Entertainment Inc., a New York-based firm. "A home video company can flourish on either coast," says Melnick, who relocated from New York to Los Angeles to head the company.

LAUGHS IN STOCK: HBO Video is set to release a series of videos highlighting stand-up comics. The first shipment, slated for release Feb. 3, includes "Howie Mandel, Live From Maui," "The 10th Annual Young Comics Reunion," and "The Rosanne Barr Show." The videos are priced at \$39.95 each, but HBO Video is offering dealers a discount if they buy a three-pack with one copy of each title. Videos in the three-pack have a list price of \$29.95. A second batch of titles is due in mid-March. HBO Video expects to ship a total of 15 comedy titles in 1988.

GORDON BOSSIN, a former executive at Vestron Video, has formed Diamond Entertainment. The New Canaan, Conn.-based firm plans to acquire feature films as well as original programming for release on video beginning in February. The company says it will ship two or three titles a month and will support them with "individual marketing campaigns and aggressive price points."

MOVIE BOX-OFFICE revenues climbed to a record \$4.2 billion in 1987, a 12% jump over the previous year. The increase is largely attributable to a bumper crop of hit movies released for the holidays and a hike in ticket prices in many areas. And it indicates that video is not stealing massive numbers of patrons from the silver screen—a fear that sent tremors through Hollywood when the VCR first arrived in the late '70s.

WALT DISNEY HOME VIDEO has cut approximately 200 titles from its catalog. Most of the deleted videos are relatively obscure. But they do include "20,000 Leagues Under The Sea," "Tron," and "Bedknobs And Broomsticks." A spokesman for Disney says the company's growing catalog was getting difficult to manage. He added that titles dropped from the catalog may still be offered through future promotions.

ACADEMY ENTERTAINMENT is slashing prices on 58 titles for Crowd Pleasers, the first sell-through campaign ever launched by the company. Each of the titles will list for \$19.98 and will be backed by "an extensive promotion, advertising, and [point-of-purchase] effort," the company says. The release date is Feb. 4, and the prebook cutoff date is Thursday (14).

VIDEO TREND is planning to move its distributing operation from its current headquarters in suburban Detroit to Chicago next summer. The reason, according to Glenn A. Greene, senior vice president and general manager, is that Video Trend wants to be closer to its parent company. "Video Trend is the only subsidiary of the Charles Levy Co. that is not based in the Chicago area," says Greene. "The move will put us closer to our parent company and will allow us to benefit from certain economies of scale." The company says the move will not affect Video Trend's Detroit-area branch operation.

A HALF-MILLION comic books will be distributed to video retailers in an effort to promote "House II: The Second Story." The unique promotion is a collaboration between supplier New World Video and Marvel Comics, its sister company. Retailers will receive the books from their distributors, who suggest that the books be used to encourage rentals. David Pierce, vice president of marketing and sales for New World, says, "The nature of the movie lent itself to some interesting promotional ideas. We chose the comic books because of the excellent reputation of Marvel Comics." The horror title is available from New World for \$79.95.

SONY'S "MONSTROUS" CAMPAIGN: "Spookies," the first film made and released theatrically by Sony Video Software, will be the focus of an ambitious home video promotion. The company plans to spend close to \$500,000 marketing the title to dealers and is offering a \$10 rebate to stores that purchase two copies of the title. "This will make it easier for the dealer to take in that extra copy," says Michael Rudich, marketing manager. The film, which has a suggested list price of \$79.95, will be available in video stores beginning March 14. The prebook cutoff date is Feb. 16.

AL STEWART

FOR WEEK ENDING JANUARY 16, 1988

Billboard®

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TOP SPECIAL INTEREST VIDEOCASSETTES SALES™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	Suggested List Price
Compiled from a national sample of retail store sales reports.						
HEALTH AND FITNESS™						
★ ★ NO. 1 ★ ★						
1	2	53	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT	Lorimar/LightYear Ent. Lorimar Home Video 070	A fun and effective alternative to traditional dance aerobics.	39.95
2	1	53	CALLANETICS ♦	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney presents deep muscle exercise techniques.	24.95
3	3	53	JANE FONDA'S NEW WORKOUT	Lorimar/LightYear Ent. Lorimar Home Video 069	Beginner and advanced routines designed to strengthen and tone.	39.95
4	6	53	KATHY SMITH'S ULTIMATE VIDEO WORKOUT	JCI Video Inc. JCI Video 81 00	Strenuous program designed for intermediate and advanced exercisers.	29.95
5	4	53	KATHY SMITH'S BODY BASICS	JCI Video Inc. JCI Video 81 1 1	Fitness video gets down to basics and is designed for the beginner.	29.95
6	7	53	RICHARD SIMMONS AND THE SILVER FOXES	Lorimar Home Video 158	Fitness program for people over 50 includes warm-ups and aerobics.	24.95
7	5	11	JANE FONDA'S WORKOUT WITH WEIGHTS	Lorimar/LightYear Ent. Lorimar Home Video 076	Exercise techniques are performed employing the use of basic weights.	39.95
8	9	53	20 MINUTE WORKOUT	Vestron Video 1033	Bess Motta's three workouts include aerobics, stretching and more.	29.95
9	8	39	A WEEK WITH RAQUEL	Total Video, Inc. HBO Video TVA9965	Extensive weekly exercise and yoga program designed by Raquel Welch.	29.95
10	10	53	JANE FONDA'S EASY GOING WORKOUT	Lorimar/LightYear Ent. Lorimar Home Video 058	Calisthenics and aerobics for any age at a slow and easy pace.	39.95
11	12	53	DONNA MILLS: THE EYES HAVE IT	Donna Mills Inc. MCA Home Video 80384	Donna Mills shares her make-up, beauty and skin-care secrets.	19.95
12	19	47	JANE FONDA'S P. B. & R. WORKOUT	Lorimar/LightYear Ent. Lorimar Home Video 046	Designed for pregnant women who want to keep in shape.	39.95
13	11	51	KATHY SMITH'S TONEUP	JCI Video Inc. JCI Video 81 1 2	Comprehensive workout for all fitness levels designed to shape and tone.	29.95
14	13	29	JAZZERCISE: BEST YET!	Parade Video 202	Judi Sheppard Missett's newest video features all-new aerobic dance routines.	29.95
15	17	15	KATHY SMITH'S WINNING WORKOUT	Fox Hills Video FH1012	Combines aerobic exercise with free weight training in a 12 week program.	29.95
16	16	37	FIT FOR LIFE	MSS Productions Warner Home Video 35020	How to improve your health through proper dieting and exercise.	24.98
17	14	53	RAQUEL, TOTAL BEAUTY AND FITNESS	Total Video, Inc. HBO Video 265 1	Raquel Welch combines exercise and yoga with tips on staying youthful.	19.95
18	20	5	DENISE AUSTIN'S NON-AEROBIC WORKOUT	Parade Video 32	Fitness expert Denise Austin has a new workout designed for everybody.	19.95
19	15	13	EVERYDAY FAMILY FITNESS WITH RICHARD SIMMONS	Lorimar Home Video 043	Aerobic workout with sections on thighs, stomach and face.	29.95
20	18	5	JANE FONDA'S SPORTSAID	Lorimar/LightYear Ent. Lorimar Home Video 075	Video guide for the prevention and treatment of sports injuries.	29.95
BUSINESS AND EDUCATION™						
★ ★ NO. 1 ★ ★						
1	1	15	SHATTERED	MCA Home Video 80430	The problems and solutions of teenage drug addiction are discussed.	24.95
2	3	49	SAY IT BY SIGNING	Crown Publishing Corp. Crown Video	Basics of sign language with emphasis on useful words & phrases.	29.95
3	7	51	CAREER STRATEGIES 1	Polaris Communication	Development of managerial skills & mental exercises taught	19.95
4	2	49	PERSUASIVE SPEAKING	Polaris Communication	Successful public speaking through use of body language & eye contact.	19.95
5	4	21	THE WINNING JOB INTERVIEW	Star Video Prod.	Improvement in interviewing skills and career development.	39.95
6	9	17	CAREER STRATEGIES 2	Polaris Communication	Learn when and how to move to get the most out of a new position.	19.95
7	5	53	STRONG KIDS, SAFE KIDS	Paramount Pictures Paramount Home Video 85037	Henry Winkler educates parents and children about child abuse.	24.95
8	6	19	AMERICAN HISTORY: THE CIVIL WAR	Increase Video IV015	Famous events from the Civil War are recounted and analyzed.	29.95
9	8	11	PLANETS OF THE SUN	Concord Video	Leonard Nimoy is your guide on this journey through our solar system.	15.95
10	RE-ENTRY		HOW TO USE YOUR IBM PC-IN TEN EASY LESSONS	Kennon Publishing Corp. Kennon Video	Basic knowledge to make the IBM-PC work in countless ways.	79.95
11	11	51	CONSUMER REPORTS: CARS	Lorimar Home Video 074	Information on shopping for and selecting a new or used car.	19.85
12	10	47	THE VIDEO SAT REVIEW	Random House Home Video	Improve test-taking skills for those important college-entry SAT tests.	69.95
13	15	9	WORKING MOMS: SURVIVAL, SUCCESS, SATISFACTION	Amerivision	Guide helps the working mom balance her life, reduce stress & gain control.	29.95
14	14	17	SOMETIMES IT'S O.K. TO TELL SECRETS	Kidstuff	Children learn to make judgements and to protect themselves.	24.95
15	12	51	CONSUMER REPORTS: HOUSES AND CONDOS	Lorimar Home Video 079	How to evaluate, purchase, and finance a home.	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: Recreational Sports; Hobbies And Crafts.

Future Looks Brighter For Hit Video Houston-Based Outlet Seeking Investors

BY JIM BESSMAN

NEW YORK Hit Video USA is not out of the woods yet, but it seems to have weathered its battle to remain afloat.

And if the 24-hour-a-day, Houston-based, national video outlet does survive, it will likely enjoy a stronger position both in terms of market penetration and industry respect.

"We're still scrapping like hell to stay alive," says Mike Opelka, the channel's vice president of video operations. "But we're keeping an eye on the pennies, so the dollars won't need attention, and planning a big Christmas party for next December to celebrate our third birthday."

In order to be around for that event, the financially strapped service will have to close a deal for fresh funding, which Opelka says could happen soon. "There's talk of equity partnerships as well as [of] a basic collateral-financing package. The problem is we have a lot of suitors who see us as an entity that looks like it's working and as an entity bearing a distress sale price."

Fortunately, notes Opelka, Hit Video's ratings are strong and growing. "We're continuing to push for affiliates in the broadcast and cable areas, and though we're still blocked out by MTV contracts in a lot of cable markets, we've had some success lately in getting cable systems to switch from MTV to us," he says.

Most notable, according to Opelka, was the mid-December "switch out" in which Little Rock, Ark.-based multiple-systems operator Wehco Cable replaced MTV with Hit Video in some 65,000 homes served by the 10 systems the firm operates in Arkansas, Mississippi, Oklahoma, and Texas.

Opelka says a sampling of 450 calls made nationwide to the station's request line 36 hours after the switch showed that 12% came from new Wehco viewers.

Such viewer response, he says, demonstrates Hit Video's "interactive audience base" for potential cable and full-power and low-power broadcast clients.

Also aiding the station are recent major-market success stories.

Opelka says that at Los Angeles-based independent television station KHJ, Hit Video regularly wins in its Friday and Saturday night time slots. Recently, he says, Hit Video was ranked first there by Arbitron and second by A.C. Nielsen.

Other factors Opelka cites as positive are the current trends away from home-shopping and evangelical TV programming. "There's definitely a shakedown happening in the home-shopping networks around the country, and that makes room for programming from people like us," he says.

On the music-programming side, Opelka points to his new "Hit Video Dance Jam" show, which attempts to "explore the cutting edge of crossover dance tracks" during its weekly Friday night hour.

The result of all this, says Opelka, has been increased label support for Hit Video USA. "There's been a big change. The labels are now supporting us and other video outlets with artist interviews and the opportunity to break new artists. It has meant a whole lot to our level of confidence."



On The Street. Atlantic artist Debbie Gibson stopped by the set of NBC's "Main Street" recently for a guest appearance on the youth-oriented program. Gibson, promoting her new single, "Out Of The Blue," was interviewed by the show's host, Maria Shriver. Shriver, left, and Gibson, right, are shown in the center of the teenaged audience. (Photo: Chuck Pulin)

Clips Star Club Patrons Promo Features Hit Songs

NEW YORK Video karaoke? Not exactly, but a recent promotional campaign created by Rave Communications for LeClic Cameras definitely employed some of the audience-participation elements that have made *karaoke* such a popular Japanese pastime.

The campaign, which until New Year's Eve traveled to music showcase and video clubs in a number of national markets, allowed patrons to "create and star in their own music video," according to a Rave representative.

"The patron was provided with a recording booth offering a choice of 216 songs and 12 different video backdrops. The final result was a videoclip featuring the patron placed in a variety of backgrounds,

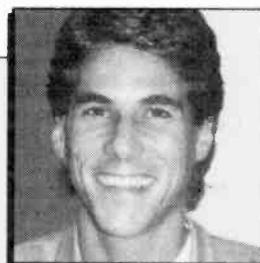
appearing to sing the hit song."

Patrons were given the choice of either lip-syncing to the original vocal track or—if brave enough—laying down their own vocals. The songs—all of which were used under license from various publishers—were drawn from a cross-section of rock, pop, jazz, r&b, and holiday tunes.

Markets involved in the promotion included Atlanta; Chicago; Boston; Worcester, Mass.; and Lido Beach, N.Y.

The Rave representative calls the promotion "extremely effective." There is no word as to whether the program will be used again in an expanded number of markets.

STEVEN DUPLER



by Steven Dupler

MOVING AHEAD: Although it still has no official name, the fledgling video music industry association is moving ahead with plans to develop a charter and business agenda.

According to Rowe International's Michael Reinert, the group's initial meetings were attended by 35 people in New York, and about 30 in Los Angeles.

"About all we have decided at this point is that the association needs to represent the overall interests of all the people in this industry, and present a positive image of what we do."

IVORY TOWER-BOUND: Jonathan Lieberman, Virgin Records' New York-based director of video promotion, is leaving the label Friday (15) to head for the ivy halls of law school. No word on his successor, although a Virgin representative says it is likely there will be some restructuring in the department, with Lieberman's responsibilities divided among two or more people.

GLASS REUNION: Showtime has brought together some of the biggest names in vintage rock'n'roll for its "Classic Rock'N'Roll Reunion" show. The concert, featuring Bo Diddley, Jerry Lee Lewis, Ben E. King, and other acts, was taped in December at the Ritz in New York. Cable date is to be sometime this spring. The 90-minute program is hosted by veteran DJ Bruce Morrow, and produced by Tisha Fein for KMW Productions, with Ken Weinstock as executive producer. Joshua White directed.

DANCIN' FOOLS: Dance music continues to make its presence stronger on the national vidshow scene. WTBS' "Night Tracks," which made its move closer to top 40 last year, has now renamed its Friday night "Power Play" program to "Power Play Dancin'." The reformatted show, which kicked off New Year's Day in its usual 11:05 p.m.-12:05 a.m. time slot, is now a one-hour combined countdown of the top 10 dance videos of

the week, according to WTBS representatives.

NICK PICKS: The reader mail on Nickelodeon's "Nick Rocks" provides interesting insight into what music the 17-and-under crew are really into. Likewise, the national surveys conducted by "Nick Rocks" provide similar insight.

Last year, the kid's rock video program invited its viewers to list their favorite music, film, sports, and television stars as part of the "Big Ballot" competition. This year, the program has been renamed "Kid's Choice," and nominees chosen by the nationwide youth poll by no means match up with last year's chart-toppers. The male vocalist nominees are the Fat Boys, Bon Jovi, and the Monkees. On the female side, it's Madonna, Janet Jackson, and the Bangles. What singles turned on the teeny-boppers? How about "La Bamba," "Control," and "I Wanna Dance With Somebody Who Loves Me."

The teens are encouraged to participate in the survey by the promise of hefty prize offerings in a sweepstakes attached to the program. In this case, the winner of the music awards-related sweepstakes travels with three guests for a five-day vacation in London.

BRANCHING OUT: Radio Vision International, the rapidly growing video-music licensing and distribution firm helmed by Kevin Wall, is branching out once again into international and domestic packaging of original television programming. David Wyler, formerly with William Morris and the Video Enterprises Division of ABC, has been named chief of the new Los Angeles-based original-programming arm.

THAR'S GOLD IN THEM THAR VIDEOS: December was a pretty good month for music video longforms, at least in terms of Recording Industry Assn. of America gold and platinum certification. Platinum certified videocassettes include Janet Jackson's "Control" and "The Grabowski Shuffle" by football coach Mike Ditka and the Grabowskis. Gold product included "Cinderella: Night Songs—The Videos" and "A Young Children's Concert" by Shoreline Records/Troubador Records artist Raffi. A couple of early 1988 success stories to look for include "Bon Jovi: Slippery When Wet—The Videos," released by PolyGram Music Video at the end of 1987. The cassette shipped platinum, according to the label, and is zooming out of the stores. Elektra act Metallica's "The 19.98 Home Vid—Cliff 'Em All," is also a particularly hot mover.

NEW VIDEOCLIPS

This weekly listing of new video clips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, and director. Please send information to Billboard, New Videoclips, 1515 Broadway, New York, N.Y. 10036.

VINCE BUFFA

True Love

Sire
Avanti Films
Mark Binstock

ERASURE

The Circus

The Circus/Sire
Lexi Godfrey/Media Labs Productions
Jerry Chater

HIGHWAY 101

Cry Cry Cry

Highway 101/Warner Bros.
Martin Fischer/High Five Productions
Claude Borenzweig

ERIC JOHNSON

Zap

Tones/Reprise
Steve Moss/Dean Walter
Steve Moss

SIPHO MABUSE

Burn Out

Sipho Mabuse/Virgin
Libman-Moore
Jay Brown

MIKE OLDFIELD

Magic Touch

Islands/Virgin
Meaningful Eye Contact
Alex Proyas

SCARLETT AND BLACK

You Don't Know

Scarlett And Black/Virgin
Stratos Films
Paula Walker

THE SMITHS

Stop Me If You Think You've Heard This One Before

Strangeways, Here We Come/Sire
Kate Phillips/Techniques Production
Tim Broad

STETSASONIC & THE REVEREND JESSE JACKSON

A.F.R.I.C.A.

Tommy Boy
Holographic Films
Hart Perry

VANESE THOMAS

I Wanna Get (Close To You)

Vaneese Thomas/Geffen
Eric Meza/Meza Movies
Peter Allen

THE WINANS

Love Has No Color

Decisions/Qwest
Ross Levine
Ross Levine

VIDEO TRACK

NEW YORK

DIRECTOR BOB SMALL and producer **Jim Burns** recently finished two music videos for CBS recording artists **Exile** and **Asleep At The Wheel**. Exile's "I Can't Get Enough" clip was shot on a sound stage in New York. Asleep At The Wheel's "Boogie Back To Texas" was shot in New Jersey at a 1880s-style railroad station. Tony winner **Arthur Faria** choreographed "Boogie."

Robert Small Enterprises has relocated to 16 W. 61st St. here. The phone number is 212-582-3370.

LOS ANGELES

GEORGE MICHAEL recently flew to Los Angeles for a four-day filming of the video for "Father Figure," the next single from his Columbia release "Faith." The clip was directed by the artist and **Andy Morahan** and lensed by **Peter Mackay**. **Tony Scott**, director of "Top Gun" and "Beverly Hills Cop II," was creative consultant.

Director **Brian Grant** and director of photography **Igor Sunara** recently completed production on the video for **Jody Watley's** "Some Kind Of Lover," the current release from her debut solo album on MCA.

Director **Bill Parker** hooked up with Solar artists the **Whispers** to create a clip for their hit-bound single "In The Mood," from the "Just Gets

Better With Time" album. The video was filmed in black and white by cinematographer **James Rosenthal**. It intercuts shots of actress **Alexia Robinson** arriving home from a long day of work with shots of group members singing as they stroll through the streets at night.

Tommy Tedesco, jazz guitar great and master studio musician, makes his video debut with "Impressions Of Hollywood," the feature track from "Hollywood Gypsy," his sixth solo album (Discovery Records). Directed by Tedesco's son **Denny** and produced by **Jon Leonoudakis** for **Metropolis Studios**, it reflects the artist's experiences on Hollywood Boulevard in the '50s and '60s.

OTHER CITIES

THE WHITE JANSSEN FILM Library is offering 2 million feet of archival and stock footage for use in music and home videos. The footage includes scenic shots and shots of cars, sports, Americana, historic events, and much more. For more information, call 312-328-2221.

Imagefilms has relocated to 3008 Rogerdale, Houston, Texas 77042. The phone number is 713-953-9765.

Production companies and post-production facilities are welcome to submit information on current projects. Please send material to Valerie Bisharat, Video Track, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.

Billboard THE CLIP LIST

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS. Lists do not include videos in recurrent or oldies rotation.

STATION	PROGRAMMING	LOCATION
	MEDIUM Rick Astley, Never Gonna Give You Up Michael Bolton, That's What Love Is All About Bourgeois Tagg, I Don't Mind At All Taylor Dane, Tell It To My Heart Kenny G., Midnight Motion Kane Gang, Motortown Medley/Warner, (I've Had) The Time Of My Life Roy Orbison & K.D. Lang, Crying Buster Poindexter, Hot, Hot, Hot Timothy B. Schmit, Don't Give Up Swing Out Sister, Twilight World View From The Hill, No Conversation	Continuous programming 1775 Broadway, New York, NY 10019
ADDS	Brandos, Honor Among Thieves Tom Cauffield, Precious Town Del Leppard, Hysteria INXS, Devil Inside LL Cool J, Going Back To Call George Michael, Father Figure Roy Orbison, Pretty Woman David Lee Roth, Just Like Paradise Rush, Lock And Key Squeeze, 853-5937 Wa Wa Nee, Stimulation Yes, Rhythm Of Love	
SNEAK PREVIEW	Eurhythmics, I Need A Man Foreigner, Say You Will Pet Shop Boys, What Have I Done To Deserve This Sting, Be Still My Beating Heart	
HEAVY	The Bangles, Hazy Shade Of Winter Eric Carmen, Hungry Eyes Paul Carrack, Don't Shed A Tear The Cure, Just Like Heaven Taylor Dane, Tell It To My Heart Dokken, Burning Like A Flame Europe, Cherokee Heart, There's The Girl Whitney Houston, So Emotional Icehouse, Crazy Michael Jackson, The Way You Make Me Feel Elton John, Candle In The Wind John Cougar Mellencamp, Cherry Bomb New Order, True Faith Pink Floyd, On The Turning Away Prince, I Could Never Take The Place Of Your Man Bruce Springsteen, Tunnel Of Love	
ACTIVE	Terence Trent D'Arby, Wishing Well Men Without Hats, Pop Goes The World They Might Be Giants, Don't Let's Start	
BUZZ BIN	Bryan Ferry, The Right Stuff Flesh For Lulu, Postcards From Paradise Smiths, Stop Me If You Heard This One Before	
MEDIUM	The Alarm, Rain In The Summertime Rick Astley, Never Gonna Give You Up Cars, Strap Me In Cher, I Found Someone Joe Cocker, Unchain My Heart Great White, Save Your Love Kiss, Reason To Live M/A/R/R/S, Pump Up The Volume Buster Poindexter, Hot, Hot, Hot R.E.M., It's The End Of The World Stryper, Honestly White Lion, Wait	
BREAKOUTS	Aztec Camera, Deep And Wild And Tall Cock Robin, Biggest Fool Of All Cry Before Dawn, The Seed That's Been Sown Cucumbers, My Boyfriend Cutting Crew, Any Colour Eastern Bloc, You Got Love Gene Loves Jezebel, Motion Of Love Peter Himmelman, Waning Moon Hooters, Karla With A K Tom Kimmel, Heroes Love And Rockets, No New Tale To Tell Timothy B. Schmit, Don't Give Up Tesla, Gettin' Better Danny Wilson, The Girl I Used To Know Stevie Wonder, Skeletons	
	HEAVY Eric Carmen, Hungry Eyes Natalie Cole, I Live For Your Love G.Estefan/Miami Sound, Can't Stay Away From You Expose, Seasons Change Roger, I Want To Be Your Man Carly Simon, All I Want Is You Patrick Swayze, She's Like The Wind	Continuous programming 1775 Broadway, New York, NY 10019
ADDS	Gerald Albright, So Amazing The Pointer Sisters, He Turned Me Out	
POWER	George Harrison, Got My Mind Set On You Whitney Houston, So Emotional Michael Jackson, The Way You Make Me Feel Elton John, Candle In The Wind George Michael, Faith	
HEAVY	Taylor Dane, Tell It To My Heart Whitney Houston, So Emotional Expose, Seasons Change Inxs, Need You Tonight Debbie Gibson, Shake Your Love	
	MEDIUM Jody Watley, Some Kind Of Lover LeVert, My Forever Love Force M.D.'s, Touch & Go Earth, Wind, & Fire, System Of Survival Gerald Albright, So Amazing Prince, I Could Never Take The Place Of Your Man Michael Cooper, To Prove My Love Stevie Wonder, Skeletons Chris Jasper, Superbad St. Paul, Rich Man Expose, Seasons Change Terence Trent D'Arby, Wishing Well	Five 1/2-hour shows weekly 2806 Opryland Dr., Nashville, TN 37214
CURRENT	Mel McDaniel, Stand Up George Jones, Who's Gonna Fill Their Shoes Alabama, Touch Me When We're Dancing Reba McEntire, Whoever's In New England Dan Seals, Bop Sawyer Brown, Betty's Bein' Bad Holly Dunn, Daddy's Hands George Strait, The Chair Randy Travis, Forever And Ever Amen The Judds, Grandpa Rosanne Cash, Tennessee Flat Top Box Holly Dunn, Two Too Many Reba McEntire, The Last One To Know Hank Williams, Jr., My Name Is Bocephus The Everly Brothers, I Know Love A.J. Masters, Our Love Is Like The South Ricky Van Shelton, Somebody Lied Sweethearts Of The Rodeo, Since I Found You Dwight Yoakam, Little Sister Alabama, Tar Top	
	HEAVY Taylor Dane, Tell It To My Heart Whitney Houston, So Emotional Expose, Seasons Change Inxs, Need You Tonight Debbie Gibson, Shake Your Love	14 hours weekly 6430 Sunset Blvd., Hollywood, CA 90028
ADDS	Melis'a Morgan, If You Can Do It I Can Too Raquel Welch, This Girl's Back In Town Bruce Springsteen, Tunnel Of Love R.E.M., It's The End Of The World Gladys Knight & The Pips, Love Overboard Gerry Woo, How Long	
	CURRENT Gladys Knight & The Pips, Love Overboard Roger, I Want To Be Your Man Tony Terry, She's Fly Lisa Lisa & Cult Jam, Someone To Love Me For Me Alexander O'Neal, Never Knew Love Like This The Whispers, In The Mood Melis'a Morgan, If You Can Do It I Can Too Kashif & Melis'a Morgan, Love Changes The Winans, Love Has No Color Terence Trent D'Arby, Wishing Well	One hour per week 621 N.W. 6th St., Grand Prairie, TX 75053
	HEAVY Michael Jackson, The Way You Make Me Feel Whitney Houston, So Emotional Natalie Cole, I Live For Your Love Melis'a Morgan, If You Can Do It I Can Too Roger, I Want To Be Your Man Gladys Knight & The Pips, Love Overboard Lisa Lisa & Cult Jam, Someone To Love Me For Me Miki Howard, Baby Be Mine Kashif & Melis'a Morgan, Love Changes Tony Terry, She's Fly	Five 1/2-hour shows weekly 1000 Laurel Oak, Voorhees, NJ 08043
	ADDS Screaming Blue Messiahs, I Wanna Be A Flintstone Wa Wa Nee, Stimulation Alexander O'Neal, Never Knew Love Like This Patrick Swayze, She's Like The Wind Gerry Woo, How Long	Continuous programming 1000 Louisiana Ave., Houston, TX 77002
POWER	Paul Carrack, Don't Shed A Tear Roger, I Want To Be Your Man Expose, Seasons Change Inxs, Need You Tonight Whitney Houston, So Emotional Icehouse, Crazy The Bangles, Hazy Shade Of Winter Taylor Dane, Tell It To My Heart George Michael, Faith George Harrison, Got My Mind Set On You Michael Jackson, The Way You Make Me Feel Jody Watley, Don't You Want Me Debbie Gibson, Shake Your Love	
HEAVY	Stryper, Honestly Rick Astley, Never Gonna Give You Up Gladys Knight & The Pips, Love Overboard G.Estefan/Miami Sound, Can't Stay Away From You Eric Carmen, Hungry Eyes Prince, I Could Never Take The Place Of Your Man Natalie Cole, I Live For Your Love Cher, I Found Someone M/A/R/R/S, Pump Up The Volume Buster Poindexter, Hot, Hot, Hot Kane Gang, Motortown Men Without Hats, Pop Goes The World New Order, True Faith Stevie Wonder, Valerie Elton John, Candle In The Wind	

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Latin Notas



by Carlos Agudelo

THE RELEASE OF its first 10 compact disks marks the beginning of the digital era for Fania Records, a company with one of the most important catalogs of '60s, '70s, and '80s salsa music. So far, according to Fania manager Victor Gallo, 100 titles have been selected to be released in the coming months, at a rate of 15 a month. The number of new releases will be much higher if all of the titles in the catalog are released on CD, which is the company's goal. However, those plans could change; rumors are that TH-Rodven may be on the verge of purchasing Fania.

If the deal is made, perhaps the new company should be called TH-Rodven-Peerless-Fania. Sono-Rodven, the recording arm of Venevision, one of two major media concerns in Venezuela, entered the U.S.-Latin market a couple of years ago by establishing a small subsidiary. That company merged with TH Records, another Venezuelan company, and the newly formed TH-Rodven label managed to corner the salsa market in less than a year. It ended 1987 as the top tropical/salsa Latin label and had five of the top 10 artists of the year, including Nos. 1, 3, and 4, in Billboard's year-end chart analyses. The label also scored seven of the top 15 Latin albums.

On Nov. 1, TH-Rodven merged with Peerless, an independent company that originated in Mexico. As a result, the label's roster expanded to include Prisma, Franco, Mario Pintor, and several regional Mexican acts. It also acquired Peerless' catalog, which included several titles by Pedro Infante. Some of this catalog—mainly Infante's music—is to be released on 20 CDs within the next two months.

TH-Rodven has the distinction of having recently released the best-selling salsa album in a long time, "Otra Vez Atrévodo" by Eddie Santiago. With this and

the rumored acquisition of Fania, TH-Rodven could very well become the biggest independent company in the Latin recording industry in the U.S.

IT'S AWARDS-NOMINATION TIME. In about a week, the National Academy of Recording Arts and Sciences will announce its nominations in the Latin categories of the Grammys. Also in the works is the second edition of the Bravo awards, which will be held at the magnificent Altos de Chavón in the Dominican Republic.

The Bravo awards are being prepared by **Daldo Romano**, who is also coordinating yet another invasion of the Americas by the Spaniards. This time the conquistadors are armed with electric guitars, drums, and other musical weapons, and the purpose of their invasion is to play music—specifically, rock music. **Hombres G**, for example, which Romano is helping to

Is Fania Records about to be bought by TH-Rodven?

manage, has sold hundreds of thousands of records, including 120,000 in Peru and 80,000 in Mexico. **Hombres G** and such other groups as **Duncan Du**, **Radio Futura**, and **Miguel Mateos** are beginning to be heard here and there in the U.S., but there doesn't seem to be a great deal of enthusiasm for this new wave here. Perhaps that's because if the music were to get widespread exposure here, it would mean a critical test for the real orientations of this country's Latin market. . . . Look for the upcoming Caribbean Music Festival in Cartagena, Colombia, a must for lovers of Afro-Caribbean music, and the Viña Del Mar festival, still the premier showcase for pop ballads, to be held in March.

ON LATIN RADIO: There seems to be a heavy turnover of program and music directors at Latin radio stations across the country. **KESS-AM** Dallas and **KSAH-AM** and **KEDA-AM** San Antonio, Texas have undergone personnel changes. At **KESS**, **Hermilo Oviedo** has taken charge. **Javier De La Cerda** has taken the helm at **KSAH**.

LATIN ALBUM REVIEWS

DANIEL PONCE

Arawe

Producers: Verna Gillis, Daniel Ponce
Antilles/New Directions AN 8710

The rich vein of Afro-Cuban music is ever present in this introductory album by Daniel Ponce, the virtuoso Cuban *conguero*. Ponce is accompanied by some of the best Latin musicians of our time, who help make this record a gratifying musical experience. There is a real effort to avoid the clichés that are so common among modern so-called salsa bands and to give the music a richness filled with shades and tints, from such straight Afro-Cuban tunes as the title song to such jazzier tunes as "Holiday." The musicians express themselves freely through their instruments, with challenging solos that add a lot of flavor to the rhythmic patterns set by Ponce and his congas. The album is more Latin than it is jazz, but there is an admirable boldness in its exploration of the possibilities of combining the two. The contribution of Steve Sandberg, co-author with Ponce of most of the songs on the album, is especially important.

DAVE VALENTIN

Mind Time

Producers: Dave Valentin, Michael Abene
GRP Records GR-1043

Dave Valentin's music has always had the power of evocation, bringing to mind tales of faraway lands, exotic settings where everything seems to be delicate and happy and at the same time profound. He has mastered his instrument, the flute, to the point of transforming it into an endless well of creativity. His flute is carefully balanced with the other instruments to produce sensations that are original and full of listening possibilities. His Latin vein has been thoroughly filtered and incorporated in a way that says a lot about how far someone's roots can go in creating a particular sound. As Bill Cosby says about his music: "There are musical sounds creating a feeling and painting a picture coming from this flute—but really

coming from this artist touching, reaching you through the love he has for this instrument. What you would be hearing would be so beautiful, so special, that you would want to give."

ANGEL "CACHETE" MALDONADO Y SU GRUPO Batacumbele

Producer: Angel "Cachete" Maldonado
Montuno Records MLJ 525

Anyone who wants to get an idea of what Afro-Caribbean jazz is about should check this album out. The album captures all of the power of Latin rhythm—its strength and its speed and the concentration and energy of musicians who play together at an intoxicating speed, following half a dozen different types of drums and mastering the possibilities of the entire experience as if when the concert ends, so will time as we know it, and the end of the world will come. The album is recorded live, and the reaction of the audience says a lot about the magic involved. This Puerto Rican group has taken the best of Latin music and thrown it all together, spicing up the results with some great improvisations. This is Afro-Caribbean jazz, good and solid.

MONGO SANTAMARIA

"Soy Yo"

Producers: Allen Farnham, Ed Trabanco
Picante CJP-327

The old master has done it again. Here is a man who has traveled throughout the world, a pioneer in the Afro-Cuban jazz field who has played with dozens of the best jazz interpreters of our time, producing music as fresh as ever. This album includes such standard pop tunes as "Sweet Love," "A Day At The Beach," and "Smooth Operator." The songs are finely arranged—distilled, we should say—with classic flavor added by Mongo, one of the top conga drum players in the world. On this album, Mongo is accompanied by a group of fine young musicians, all of whom contribute a great deal in making this another milestone in the long and illustrious career of an old but still resourceful master.

FOR WEEK ENDING JANUARY 16, 1988

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HOT LATIN 50™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
				★ ★ NO. 1 ★ ★	
1	1	3	9	JOSE JOSE ARIOLA	SOY ASI 2 weeks at No. One
2	2	1	12	JOSE LUIS RODRIGUEZ MERCURY	Y TU TAMBIEN LLORARAS
3	3	2	13	ROBERTO CARLOS CBS	NEGRA
4	4	5	10	ANA GABRIEL CBS	AY AMOR
5	5	4	17	BEATRIZ ADRIANA PROFONO	LA LUNA SERA LA LUNA
6	6	6	12	LOS YONICS CBS	PETALO Y ESPINAS
7	7	9	9	JOSE JAVIER SOLIS MELODY	ME ESTOY VOLVIENDO LOCO
8	8	7	13	JOSE FELICIANO EMI	PONTE A CANTAR
9	9	10	9	EDDIE SANTIAGO TH	LLUVIA
10	10	8	22	JULIO IGLESIAS CBS	QUE NO SE ROMPA LA NOCHE
11	11	11	5	JUAN GABRIEL ARIOLA	DEBO HACERLO
12	12	21	9	ALVARO TORRES PROFONO	HAZME OLVIDARLA
13	13	14	6	BRENDA K. STARR MCA	DESAYUNO DE AMOR
14	14	16	9	ROCIO BANQUELLS/LUIS MIGUEL WEA LATINA	NO ME PUEDO ECAPAR
15	15	12	30	LUIS MIGUEL WEA LATINA	AHORA TE PUEDES MARCHAR
16	16	17	24	LOS LOBOS WARNER BROS.	LA BAMBA
17	17	19	48	LOS BUKIS LASER	TU CARCEL
18	18	13	9	KARINA RODVEN	SE COMO DUELE
19	19	15	9	CONJUNTO QUISQUEYA KAREN	LAMENTO DE SOLTERO
20	20	18	16	DANNY RIVERA DINA	AMAR O MORIR
21	21	25	7	LAURA FLORES MELODY	DESAMOR
22	22	23	15	PALOMA SAN BASILIO EMI	LUNA DE MIEL
				★ ★ ★ HOT SHOT DEBUT ★ ★ ★	
23	23	—	2	LISSETTE EMI	GENTE
24	24	26	24	JULIO IGLESIAS CBS	TODO EL AMOR QUE TE HACE FALTA
25	25	22	7	LA PATRULLA 15 RINGO	SI TU ME DICES
26	26	29	8	BONNY CEPEDA COMBO	CUARTO DE HOTEL 303
27	27	31	8	MARIA CONCHITA ALONSO A&M	OTRA MENTIRA MAS
28	28	30	7	VICENTE FERNANDEZ/VIKKI CARR CBS	DOS CORAZONES
				★ ★ ★ POWER PICK ★ ★ ★	
29	29	42	3	DANNY RIVERA DINA	LA PARRANDA
30	30	20	11	YOLANDITA MONGE CBS	LABERINTO
31	31	33	15	TOMMY OLIVENCIA TH	NO TIRES LA PRIMERA PIEDRA
32	32	24	10	VICENTE FERNANDEZ CBS	QUE NO TE EXTRANE
33	33	46	4	JOHNNY VENTURA/SOPHY CBS	NO LO DEJES CAER
34	34	41	3	JOSE NOGUERAS MUSICAL ESTIVAL	SI NO HAY CUATRO NO ES NAVIDAD
35	35	39	6	AL BANO Y ROMINA POWER WEA LATINA	LOVE
36	36	45	5	JOSE NOGUERA ESTIVAL	AJA AJU
37	37	—	2	EMMANUEL RCA	LUCE DE BOHEMIA
38	38	34	20	PANDORA EMI	MI HOMBRE
39	39	27	16	WILKINS WEA LATINA	MARGARITA
40	40	—	2	JOSE LUIS RODRIGUEZ MERCURY	SUENO CONTIGO
41	41	36	3	MILLIE Y LOS VECINOS CBS	LA FIESTA
42	42	44	12	LUNNA A&M	FUGITIVO AMANTE
43	43	—	2	ROBERTO LUGO SONOTONE	NOS AMAMOS
44	44	—	2	MARICELA VERENA GAD	RAICES
45	45	28	11	FLANS MELODY	CORRE CORRE
46	46	47	8	NAPOLEON RCA	PARA NO PENSAR EN TI
47	47	—	2	WILFRIDO VARGAS SONOTONE	A MOVER LA COLITA
48	48	32	16	FRANCO PEERLESS	MURIENDO AQUI
49	49	38	24	MIJARES EMI	NO SE MURIO EL AMOR
50	50	37	15	ELIO ROCA PROFONO	UNA ROSA Y UNA ESPINA

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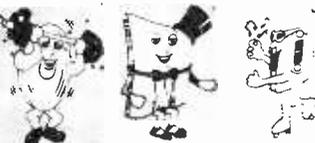
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France's Atoll Sees Bright Future For Its Acts Abroad

PARIS Increasing international receptivity to French product has provided the opportunity for more artists here to achieve success beyond national borders.

With this in mind, Charles Ibgui, head of Atoll Music, is planning to reactivate a major international hit with which the French-based African artist Rod scored widespread success five years ago.

Atoll is remixing Rod's disco hit "Shake It Up," a single that on its first release made the charts in 22 countries and reached No. 3 on Billboard's disco chart.

Ibgui is also working on international exposure for new signee Sammy Goz, a French singer whose appearances at the Don Camilo Club in Paris have built him a substantial following. Goz's debut release for Atoll will be a medley of past hits, including "Let's Twist Again," "Twist & Shout," "La Bamba," and "Guantanamera." The record will be released in Jan-

uary.

Ibgui, whose company, founded 10 years ago, has released hits by Bohannon, Shannon, Marsha Raven, Amii Stewart, and Chemise, is also lining up a new single for U.S. artist Tia as a follow-up to "Boy Toy," which scored in many territories and achieved gold status in Israel.

The title of the new Tia release is "Cupid," written by Roy B. It is being released on RCA in the U.S., on CBS in France, and on Ariola in West Germany. Another Tia release, "Sugar Baby," is due in 1988.

Ibgui says that Atoll's catalog has more than 200 titles, and its publishing division handles more than 2,000 copyrights. "But in terms of signed artists, Atoll's policy is to concentrate on just a few names and work intensively on high-quality production and international promotion. We currently have just seven acts under contract," says Ibgui.

Hologram Seals Introduced In Japan Video Copyright Amendment To Follow?

BY SHIG FUJITA

TOKYO Japan's leading video companies have adopted the use of hologram seals as the latest stage in the Japan Video Assn.'s ongoing antipiracy campaign.

The move follows the fall '87 Copyright Council recommendation that mere possession and display of pirated videocassettes should carry penalties from amended-copyright legislation of a maximum three years in jail or a \$7,850 fine.

In anticipation of such a revision, Shochiku and Pony/Canyon began using hologram seals of their own designs even before the council's decision, while 19 other JVA members adopted seals designed by the association and termed impossible to copy. Collectively, the 21 companies account for about 90% of video software available here.

JVA executive director Juzaburo Kamei says he is hopeful the necessary copyright-revision bill will be voted into law this spring and come into effect before the end of 1988. In the meantime, the JVA has asked

members not to supply software to video-rental outlets which handle pirated product, nor to sell to wholesalers and brokers who supply such outlets, even if the consequence is a short-term drop in sales volumes.

Overall, the JVA is satisfied with the progress made in fighting piracy during 1987. The formation of the Anti-Counterfeit Assn. in August 1986 is seen as a major turning point. The eight-member association brings together the JVA, the Japan Phonograph Record Assn., the Motion Picture Assn. of America, and representatives of the computer software, textile, and merchandising industries.

In September 1987, Tokyo hosted an international Video Piracy Summit where MPAA president Jack Valenti described video piracy as "not an American problem, but mainly and overpoweringly a Japanese problem." Valenti noted that of Japan's 12,000 video stores, at least 5,000 were fully or partly involved in piracy, and he made the same point at meetings with the then-prime minister of Japan, Yasu-

hiro Nakasone. The Copyright Council's recommendation followed soon afterward.

According to the JVA's Kamei, 1987 video-software sales here are expected to total \$2.04 billion, almost 30% up on the 1986 figure. But the association does not expect 1988's growth to match 1987's. The industry faces a number of problems, including so-called "dumping," or video rental at rock-bottom prices.

The outcome of excessive competition in the retail sector has led to overnight rental charges of \$2.35 or less, a figure regarded as entirely uneconomic given the purchase cost of movie software, unless outlets are handling pirated product or have bought used tapes to rent.

The video industry also suffers from the problem of dead stocks held by wholesalers and retailers, consisting mostly of movies made by independent producers which were originally bought by Japanese companies at high prices but which do not sell in Japan.

Greek Record Industry Keeps Its Balance Into 1988

BY JOHN CARR

ATHENS The increasing Westernization of domestic repertoire, a boom in CD buying, and continued strikes at cassette piracy will keep the Greek record industry's head above water this year, according to industry leader Makis Matsas, managing director of Minos Records.

"The market is now finding its equilibrium," he says, reviewing the past few years of sluggish record sales resulting from economic recession and competition from video.

Dutch Artists Seek Copycode

AMSTERDAM More than 100 leading Dutch pop and classical artists have signed a declaration calling for the introduction of Copycode systems on DAT machines sold in this market. The declaration, drawn up by Dutch record-industry group NVPI, has been submitted to Holland's main governmental and parliamentary branches.

DAT recorders not incorporating Copycode have been on sale here since late 1987 at prices ranging from \$1,900 to \$2,175. The artists' statement says that such machines represent a serious threat to the well-being of the national music business.

Among the signatories to the declaration are conductor Bernard Haitink, classical singer Elly Ameling, producers Peter Koelewijn and Eddy Ouwens, and pop artists Piet Veerman, Anita Meyer, Rita Reys, and Frank Boeyen.

Total record and cassette sales in Greece last year, by the eight major companies and an undetermined number of smaller labels, approached 10 million units, almost equally split between records and cassettes, and Matsas expects a similar return for this year and next.

However, Minos Records, the country's No. 1 company with a 1986 market share of 27%, has specialized in encouraging more Greek rock along with the increasing musical sophistication of its domestic artists. Earlier this year, leading singer George Dalaras scored an unexpected hit with a two-album set of Latin-American material, which has cadences similar to much of Greek music. Sales hit 100,000 double units, which means platinum status in this country of 9 million people.

Also, Greek rocker Yannis Miliokas started a burst of fad-buying after recording "Pastoral Rock" on the Minos label, a humorous mix of soft rock and Greek shepherd themes. "It's become a Greek new wave thing," Matsas says, "with a Greek kernel inside a Western exterior."

Minos Records has developed a history of discovering major domestic artists ever since Makis Matsas' father, Minos Matsas, founded the company by recording local artists in the

lobbies of plush hotels in the '30s, when all of Greece had just one small recording studio (now on the EMI premises, and still used).

Minos has printed the graphics for its first CD releases in time for the holiday season. So far, the CD market in Greece has limited itself mainly to classics on Deutsche Grammophon, distributed by PolyGram. But now Greek record executives see 1987 as the year in which CD came into its own in this territory.

There are no figures on CD sales so far, but distributors report stocks vanishing with satisfying speed. "From July to October the demand for CDs doubled, and next year will see the boom," says Matsas.

Thanks to the efforts of the local IFPI antipiracy team, cassette piracy is being held to an estimated 40% of the market, from 75% in the five years the team has been operating with police in busting pirate rings.

The establishment of nonstate radio broadcasting early this year, with Athens 54-FM in the lead, has also boosted record executives' hopes. Until this year, all radio broadcasting had been strictly under government control, and the record industry's relations with the state networks of ERT-1 and ERT-2 had often been stormy over playlist disputes.

Germany's GVV Dismantles Piracy Ring

COLOGNE, West Germany West German antipiracy group GVV (Society for the Prosecution of Copyright Infringements) has made what it hopes is a decisive blow against video pirates operating in the Ruhr area.

With the conviction of 14 defendants from Duisburg, Oberhausen, Wesel, and Moers for making illegal copies of up to 50 feature films, the biggest piracy ring in the region has

been smashed, GVV officials believe. According to GVV managing director Gerhard Schulze, it may have caused losses of some \$1.5 million.

Searches of six video stores, six illegal video libraries, and a number of duplicating studios produced about 7,000 illegal movie copies. Some 80 VCRs were also confiscated. One pirate was caught in the act of duplicating copies of the Disney cartoon

"Jungle Book."

The GVV acts on behalf of national and international film companies and video suppliers. Last year, in cooperation with public prosecutors and the police, it carried out 269 searches and seized 43,444 videocassettes. Legal proceedings were initiated against 462 suspected video pirates, and a total of 1,319 cases are now pending in West German courts.

CDs Surpass LPs In Japan's Dollar Stats

TOKYO Vinyl production during the month of October in Japan totalled 6.35 million units, down 15% on the previous year, but CD production rose 36% to 6.309 million, according to statistics from the Japan Phonograph Record Assn.

In monetary terms, vinyl production came to \$42 million, down 17%, while CD production value rose 38% to \$102.6 million.

The October figures brought the total for the first 10 months of 1987 to 61.99 million LPs (down 29%), and 49.27 million CDs (up 46%), while values came to \$439 million (down 30%) for LPs and \$799 million (up 45%) for CDs.

Based on industry calculations, CD production for 1987 seems set to total 60 million as compared with 45.12 million in 1986. This figure represents CD production for domestic shipments.

Prerecorded music-tape production in October totalled 7.5 million units, up 20%, while their value was up 13%, bringing the tape totals for the first 10 months to 57.77 million units (up 8%) at a value of \$596 million (up 7%).

In the case of CDs, of the total produced in the first 10 months of 1987, 25.74 million were of domestic repertoire and 23.48 million of international product.

On the other hand, of the total LP production January-October, only 11.85 million were of international repertoire, with the remaining 50 million of domestic repertoire.

French Music Biz Spreads The Word On New VAT Cut

BY PHILIPPE CROCCQ

PARIS After a difficult year, the French record business ended 1987 on an optimistic note with an unprecedented all-industry campaign to publicize the newly reduced value-added tax rates for records and tapes.

The campaign, which ran throughout December, was largely the work of the BLIM liaison bureau, which represents SACEM and other French rights organizations. Ads were placed in the print media; on all six television channels; and on the RT1, Europe 1, RMC, and NRJ radio networks. Some 3,000 posters were put up in major French cities.

The message of the campaign was simple: Buy records and tapes because they have just become cheaper. Value-added tax rates for prerecorded sound carriers were re-

duced from 33% to 18% effective Dec. 1.

A further VAT reduction, less publicized, has also been introduced for live concerts and tours by French artists. Formerly, these concerts were taxed at 7%, compared to 2% for those by international acts. As of Jan. 1, domestic acts are being taxed at the same rate as overseas artists, a move that is expected to allow concert-seat prices to remain at present levels for two years.

Additional assistance for the beleaguered music business will come from two special funds recently established here. French record companies are to put nearly \$5.5 million over the next two years into a fund supporting the country's diminishing retail sector, with 10% of the money earmarked for improvements to smaller venues.

CRIA Head: Record Biz Apprehensive About '88 '87 CD Sales Lift Labels In Canada

BY KIRK LaPOINTE

OTTAWA The Canadian record business should register nearly a 10% increase in revenue in 1987 over the previous year when final figures are tallied, but the industry probably didn't sell any more product than it did in 1986, says Brian Robertson, president of the Canadian Recording Industry Assn. And there's "little or no growth, in reality," he adds.

Robertson says any gains experienced by the industry have been "driven by compact disk sales." Also, he says, the serious decline in vinyl sales indicates that consumers think of vinyl as "yesterday's technology," and he adds that apprehension grips the business as it begins 1988.

Robertson says he expects 1987 industry revenues to total nearly \$400 million when the final figures are in, compared with \$360 million in 1986. He says the figures will probably show that CD sales doubled in 1987, representing nearly 10% of the market. He predicts no CD price increases in 1988; in fact, he says he

wouldn't be surprised if more companies follow MCA Canada's recent lead and lower software CD prices.

Robertson says he expects the first phase of copyright reforms to be passed by the federal government by the end of February. The reforms will bring tacit recognition of the rights of creators, he says, but more must be done.

"I think what we've done is [make lawmakers] recognize there has been widespread commercial exploitation of copyright material," he says. "It's widespread theft."

Although the first phase of reforms will address such longstanding concerns as penalties for piracy and the need for an improved compulsory mechanical rate in Canada, such urgent issues as home taping and rental rights won't be dealt with until a second phase of reforms is undertaken. However, a 1988 general election appears likely, and the federal government is unlikely to place much of a priority on legislation without mass voter appeal.

"The biggest concern I have is phase two—that's where the meat is," Robertson says. "They really

have steered clear of many key issues with the first phase, and I'm worried we won't see the rest."

CRIA, through its Video Music Licensing Agency, has been able to reach agreements with many organizations representing music and video users to curtail the unauthorized use of copyright product. But music remains, for most people, "one of the few products people feel they can steal," Robertson says.

With the advent of CD-rental outlets in Canada, there's more need than ever to push reforms.

On the issue of pricing, which many see as a major factor in the long-range growth of CDs and the short-range growth of the industry, Robertson guards his opinions more closely. Some have criticized the industry for failing to cut prices to stimulate both CD hardware and software sales, but Robertson says CD prices in Canada aren't out of line with those in other countries. He suggests that Canadians have been spoiled by what are generally regarded as the lowest album and tape prices in the world.

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CMPDA Increased Raids On Pirates In '87 More Bootlegged Tapes In Ontario And Quebec

OTTAWA Estimating that about 12% of the Canadian home video business involves pirate videos, the Canadian Motion Picture Distributors Assn. reports a 45% increase in the number of raids on alleged pirate dealers in 1987 over 1986.

A total of 110 searches were made at video stores in 1987, compared with 76 in 1986. According to the association's film and video security office, 22,032 videocassettes were seized in 1987.

Most of the raids took place in the heavily populated provinces of Ontario and Quebec. In Ontario, 35 raids took place; in Quebec, the number was 51. Prince Edward Island was the only Canadian province—and it is a small one—in which a raid did not take place in

1987.

Many of the raids involve cases still under investigation or before the courts. But the association says that 53 video pirates were convicted in Canada in 1987. Of those, 29 were convicted under the Copyright Act, and 24 more were charged under stronger provisions of fraud in the Criminal Code. The average fine was more than \$2,000 (the Copyright Act calls for a maximum fine of only \$200). The biggest fine imposed was \$11,000. One individual was sentenced to 90 days in jail—virtually unprecedented in Canada. Copyright laws are due to be toughened here in

coming weeks by the House of Commons, which is expected to revise the Copyright Act.

"We look forward to the implementation of stronger Canadian copyright laws—particularly those amendments providing for substantially greater penalties—because of the losses legitimate video retailers sustain because of piracy," says Millard Roth, the association's president.

The security office's chief, Norman Ouimet, calls the creation of a Royal Canadian Mounted Police special task force on piracy "gratifying" for the home video business.

KIRK LaPOINTE

MAPLE BRIEFS

CHILDREN'S MUSIC is a Canadian success story that simply gets overlooked in all the heavy interest in rock. Quietly plugging away for several years, Sharon, Lois & Bram have sold more than a 1½ million records in Canada, massive by any standards. Out lately is their eighth record, "Stay Tuned," and it follows their label's (Elephant) signing to A&M Records in the U.S. Like many other children's labels, Elephant is distributed in Canada by A&M, too.

REAL THERRIEN, vice chairman of the Canadian Radio-Television and Telecommunications Commission, died suddenly Dec. 21 of a heart attack. He was 54. CRTC chairman Andre Bureau praised Therrien as a champion of Canadian broadcasting, noting Therrien's work in changing regulations to allow wider distribution of broadcast

signals to remote and underserved parts of Canada. No replacement has yet been named.

RECENT PROPOSALS to amend a pending copyright bill have been endorsed by the Merchandisers Council of Canada, a quiet lobby group that spoke loudly during recent House of Commons committee hearings about the need for greater protection for trademarks. The council believes that the proposals put forward by the committee, and so far accepted by the government, could better protect merchandisers in Canada. The government is due to move forward with the bill in the next few weeks.

Maple Briefs features short items on the Canadian music industry. Information should be submitted to Kirk LaPointe, 83 Hamilton Ave. N., Ottawa, Ontario, Canada K1Y 1B8.

WATCH FOR

EUROPEAN RECORDING STUDIOS

A BILLBOARD SPOTLIGHT

ISSUE DATE: FEBRUARY 27

AD CLOSING: FEBRUARY 2

FOR AD DETAILS CONTACT: AMSTERDAM Ron Betist (31) 20-62-84-83

POP

PICKS

TAYLOR DAYNE
Tell It To My Heart
PRODUCER: Ric Wake
Arista AL-8529

Newcomer's powerful vocals have made dancey "Tell It To My Heart" a surprise top 10 hit; lovely, more sedate "Carry Your Heart" could capitalize on pop success. Cover of Honey Cone's "Want Ads" serves only to point out singer's chief stylistic shortcoming: a lack of subtlety.

ELISA FIORILLO
PRODUCERS: Various
Chrysalis BFV 41608

Chrysalis act Jellybean tapped Fiorillo to sing "Who Found Who," his recent top 20 hit, and now label shines the spotlight on her. Material is engagingly peppy, working best when a pinch of sass is thrown in, as on "Little Too Good To Me" (also from Jellybean's latest; for some reason, "Who Found Who" is not included here). Fine first single, "How Can I Forget You," should have a lasting impact on the charts.

RECOMMENDED

FIREHOSE
Ifn
PRODUCERS: Mike Watt, Ethan James
SST 115

Second album by powerful San Pedro, Calif., trio is more diverse and pop conscious than debut effort; singer/guitarist Ed Crawford comes into his own here, with ex-Minutemen Watt and George Hurley laying down solid support. Alternative channels will take notice.

MAX EIDER
The Best Kisser In The World
PRODUCERS: John A. Rivers, Max Eider
Big Time/RCA 6046-B

Once part of the Jazz Butcher Conspiracy, Eider is now turning jazz on its head all by himself. Eclectic album also includes straight-pop cuts (the wonderful "Rosemary" among them) and traces of skiffle, swing, and many other styles of music. Adventurous record has a lot of depth for college radio.

TAMI SHOW
PRODUCER: Mike Chapman
Chrysalis BFV 41577

The ingredients for a tasty platter are all here: a producer with a wonderful track record (Sweet, Blondie, Pat Benatar); a group name taken from a legendary '60s revue; and a member who used to be in the fine power-pop combo Pezband. Unfortunately, the one thing that's missing is any sort of oomph; listless delivery of so-so material leaves the listener hungry for something more satisfying.

SHOES
Best
PRODUCERS: Shoes, Richard Dashut
Black Vinyl Records BV 9787

Group released three glorious, near-perfect pop-rock albums on Elektra several years ago, all praised from here to the rafters by critics around the world. Self-financed CD collects songs from those records as well as an earlier indie one, a later Euro-only release, a live EP, and—best of all—a scheduled-for-spring new album. Contact: 312-746-3767.

GARY WELLS
Pulling A Few Strings
PRODUCER: Gary Wells
Equinox EQ-1000

From Zion, Ill.—the city that spawned the Shoes—comes Wells, a multitalented singer/instrumentalist who writes in the same hook-

conscious mold. Shoes' Jeff Murphy lends a hand on engineering this fine four-song EP, while brother John handles graphics chores. Contact: P.O. Box 777, Zion, Ill. 60099.

SWANS
Children Of God
PRODUCERS: Rico Conning, Michael R. Gira
Caroline CAROL 1346

Industrial-strength double album from English aggregate is more musical than group's past releases, even containing a few melodies. Swan songs are still generally dirgelike, however, so audience base will probably remain confined to the college crowd. Contact: 212-219-1500.

THE BAMBI SLAM
Is ...
PRODUCER: Roy
Rough Trade ROUGH US 29

English band delivers idiosyncratic Gang Of Four/Jesus & Mary Chain hybrid, never forsaking melody for sheer power. A deal with Warner Bros. has reportedly just been inked; once word gets out, this should be snapped up by collectors and college cognoscenti. Contact: 415-621-4307.

BOBBY BLAND
Blues You Can Use
PRODUCER: Tommy Couch, Wolf Stephenson
Malaco MAL 7444

The great blues singer's latest effort is, as usual, a well-sung exposition of smooth contemporary blues. Bland is in excellent voice; the biggest drawback here is the material, which, while never entirely dismal, simply isn't up to the Blue One's best.

MARK STEWART & MAFFIA
PRODUCER: Adrian Sherwood, Mark Stewart
Upside UP 60013

Second U.S. release by Stewart finds the former Pop Group vocalist serving up another screaming slab of full-boil paranoia, backed by ex-Sugar Hill Gang rhythm crew. Not for all tastes, although producer Sherwood's high-tension work will spark college radio interest. Contact: 212-925-9599.

TAIL GATORS
Tore Up
PRODUCERS: Steve Berlin, Mark Linnet
Wrestler WR1987

Rocking Austin-based trio's third album is an informal selection of spicy Cajun, rockabilly, and blues covers. Ex-Leroi Brother Don Leadly's rough'n'ready fiddle and guitar work and taut singing fire the proceedings. Contact: 6715 Hollywood Blvd., Hollywood, Calif. 90028.

CULTURE
Culture At Work
PRODUCERS: Sly Dunbar & Robbie Shakespeare
Shanachie 43047

Long-lived Jamaican vocal trio whose reggae classic "Two Sevens Clash" was reissued last year by Shanachie is in good form on this 1986 session, unfussily produced by riddim aces Sly & Robbie. Even nonaficionados can get behind "Money Girl," group's humorous poke at a golddigger. Contact: 201-445-5561.

ANNA DOMINO
This Time
PRODUCER: Flood
Giant/Dutch East India GRI-6007

Well-honed sophomore album from cosmopolitan singer blends influences as diverse as Yoko Ono (especially on "Own Kind"), Joni Mitchell, and Missing Persons. First single, "Lake," is smooth, deep, and occasionally inaccessible, just like the real thing.

CRAZY 8'S
Out Of The Way
PRODUCERS: Crazy 8's, Marlon McClain, Cal Scott
Red Rum CBS-4013

Horn-driven Oregon band that has been slugging it out on the Northwest bar/college circuit for five years concocts a danceable package of

lightweight funk and dance originals. Has already garnered response in college-radio quarters. Contact: 503-228-6616.

INNER CIRCLE
One Way
PRODUCERS: Ian Lewis, Roger Lewis
Ras 3030

Reggae sextet has nothing particularly revolutionary to say on its latest release, but airy vocals and crisp playing will win listeners among fans of the style. "Stay With Me" is a particularly tasty, danceworthy track. Contact: 301-564-1295.

BLACK GIRLS
Speechless
PRODUCER: Wes Lachot
Tom Tom Records SO 17930

Bizarro minimalist music from three white girls sounds like the Roches on acid; with acoustic guitar, violin, piano, and occasional drum and bass, trio leaps from screeds to pastoral, atmospheric songs, all done adroitly. Contact: P.O. Box 765, Chapel Hill, N.C. 27514.

REBEL TRAIN
PRODUCERS: Rebel Train
Branded Records BRE 1001

Polished five-song EP showcases straightforward rock outfit fronted by redoubtable vocalist/songwriter Lisa Enterline. "North December Fire" sounds ripe for album rock play; worth a listen by the majors. Contact: 818-500-1517.

SECURITY
Everything They Said Was True
PRODUCERS: Security
Breaking World Records BWR-007

Midwest pop outfit of well-trained musicians has plenty to offer: fine melodies (best in "Words Are Not Enough"), tight harmonies, and some clever lines. AC overtones may rule out college play, however. Contact: 312-871-9005.

NENAD BACH
Greatest Hits
PRODUCERS: Nenad Bach, Richard Lindsey
Public Records PA-009

Bach is a pop superstar in his native Yugoslavia; first release after immigrating to the U.S., a compilation package, shows promise but also a decided lack of polish. With the proper guidance and a diction coach, Bach might have a shot here. Contact: 212-724-0210.

MOSES RASCOE
Blues
PRODUCER: Gene Shay
Flying Fish FF 454

Relaxed live recording intros a find—a 70-year-old retired truck driver from York, Pa., unrecorded until now, who performs acoustic blues convincingly in a variety of styles. Delightful session features strong picking and singing on a pair of Jimmy Reed covers and a variety of traditional numbers.

BLACK

RECOMMENDED

JUST-ICE
Kool & Deadly
PRODUCERS: Just-Ice, KRS-One
Fresh/Sleeping Bag LPRE-5

Rapper lays down a heady—and frequently X-rated—line of patter; while the braggadocio-laced raps aren't particularly revelatory; the busy, dubwise mix and Ice's streetwise style could win fans among genre enthusiasts.

COUNTRY

RECOMMENDED

ROZ BOWIE
Dixie
PRODUCERS: Grover Miskovsky, Don Johnson
Bluestem BM-42387

Bowie has a fine, strong voice, but the selection of Civil War-oriented material makes this album a regional novelty. Historically interesting versions of "Dixie" and "The Bonnie Blue Flag." Contact: 803-772-9485.

JAZZ

RECOMMENDED

LENI STERN
The Next Day
PRODUCER: Hiram Bullock
Passport Jazz PJ 88035

Guitarist Stern releases a collection of gentle, self-penned melodies produced by David Letterman guitarist Bullock. Backed by tenor saxophonist Bob Berg and percussion great Paul Motian, Stern soars highest with the pleasant "Monica," the brisk "Ginger," and a guitar-and-bass duet of Thelonius' "Blue Monk."

ANTHONY DAVIS
Undine
PRODUCER: Jonathan F.P. Rose
Gramavision 18-8612

Pianist's avant-garde adventure comprises two sidelong compositions. Title won't capture the uninitiated, but Davis' fans will revel in his eclectic mix of instrumental textures.

MICHAEL PEDICIN JR.
City Song
PRODUCERS: Michael Pedicin Jr., Micki Rossi
FEA/Optimism OP-3106

Tenor saxophonist has fashioned a smooth-sounding, slick electric set just begging for jazz airplay. Label's strong performance at radio, therefore, makes sales a certainty. Watch out.

CLASSICAL

RECOMMENDED

GERSHWIN: AN AMERICAN IN PARIS; RHAPSODY IN BLUE; CONCERTO IN F
David Golub, London Symphony Orchestra, Miller Arabesque Z6587

Mitch Miller, who has been doing lots of conducting in recent years, has musical roots planted solidly in both the light and "serious" musical camps. He can swing and bend rhythms with greater ease than many baton mavens, and this flexibility serves him well here. Pianist Golub is first-rate as partner. Program runs almost 74 minutes.

DUTILLEUX: L'ARBOR DES SONGES/DAVIES: VIOLIN CONCERTO
Isaac Stern, Orchestre National de France, Maazel/Royal Philharmonic, Previn
CBS MK 42449

Neither of these large-scale works written for Stern is likely to find easy entry into the concerto mainstream. Both, however, reward serious attention. Gritty and lyrical in turn and expertly crafted, they will be welcomed by jaded violin aficionados not thrilled by the prospect of yet another Tchaikovsky, Bruch, or Mendelssohn.

HOLLYWOOD'S GREATEST HITS, VOL. I
Cincinnati Pops Orchestra, Kunzel
Telarc CD-80168

A natural crossover chart contender, album includes memorable themes from 16 hit films of the past and

almost present plus the once-ubiquitous 20th Century-Fox fanfare, all in "Technicolor" sound. Among the composers: Korngold, Williams, Rosza, Steiner, Vangelis. The movies: "Gone With The Wind," "Goldfinger," "Ben Hur," etc. Especially informative liner notes.

DEBUSSY: SUITE BERGAMASQUE; POUR LE PIANO; ESTAMPES
Stanislav Bunin, Piano
Deutsche Grammophon 423 066

DG is betting big on this young prize-winner, and with good reason, as the evidence here attests. The Soviet artist reveals a stunning technique and musical sense in this demanding program, whetting the appetite for more. CD only.

GOSPEL

PICKS

LARNELLE HARRIS
The Father Hath Provided
PRODUCER: Greg Nelson
Benson R02370

Harris could be the next gospel artist to break into the gold-record club, and this album might be the one to do it for him. Full of praise and positive songs aimed at the church audience, record is Harris' best effort so far.

JIMMY SWAGGART
Jesus Be Jesus To Me
PRODUCER: Joe Huffman
Jim R03647

During the past two decades, Swaggart has been the top-selling act in Southern gospel; on this album—as on his most recent ones—Swaggart shows a more mellow side. Even on the up-tempo numbers, he doesn't cut loose anymore. But his heartfelt vocals and insistence on quality material continue to give him an appeal beyond his TV audience.

GOLD CITY
Movin' Up
PRODUCER: Eldridge Fox
Riversong R02386

Group has been taking the Southern gospel world by storm these last few years, and this album adds to its legacy of top-flight offerings. Good mixture of ballads and up-tempo numbers will appeal to fans who enjoy quartet harmonies.

RECOMMENDED

GARY McSPADDEN
The Best Of
PRODUCER: None listed
Benson C02432

McSpadden celebrates more than two dozen years in the gospel industry with this release. His roots go back to the first Imperials group and forward to his present work with the Bill Gaither Trio; collection sums up his career and shows him to be an excellent solo act as well.

SPOTLIGHT: Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification.

NEW & NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

PICKS: Releases predicted to hit the top half of the chart in the format listed.

RECOMMENDED: Other releases predicted to chart in the respective format; also, other albums of superior quality.

All albums commercially available in the U.S. are eligible. Send review copies to Jean Rosenbluth, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Ed Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

GEORGE HARRISON TAKES OVER the No. 1 spot on the Hot 100 as "Got My Mind Set On You" (Dark Horse) gains points to reach No. 1 in both sales and airplay. Nos. 3 and 4, by **Michael Jackson** and **INXS**, are both close enough to challenge Harrison for No. 1 next week. **Tiffany's** "Could've Been" (MCA) is a little farther behind at No. 5, but it is the biggest gainer in both sales and airplay points and the most widely played record on the chart—it's on the playlists of 231 of the 236 reporting stations—so Tiffany has a chance of leaping over the others to hit the top next week.

ONLY SIX RECORDS enter the chart, with **George Michael** nabbing the Hot Shot Debut. "Father Figure" (Columbia) garners adds at more than half of the reporting stations in its first week, debuting at No. 49. Singer/songwriter/producer **Keith Sweat** makes his Hot 100 bow at No. 77 with "I Want Her" (Vintertainment), which is already top five on the Hot Black Singles chart. The single moves 13-11 on Power 95 in Sweat's hometown of New York. **Poison's** "Rock And Roll All Night" has enough airplay points to debut, but it is an album cut from the "Less Than Zero" soundtrack (Def Jam) and cannot enter the chart until it is a single. It is breaking out of Dallas (No. 17 at Y-95 and 25-19 at KEG) and Charleston, S.C. (23-14 at WSSX). Another album cut doing well is **Madonna's** "Spotlight" (Sire), which shows up at No. 37 on the Airplay chart (see page 69). It is top 10 at five pop reporting stations.

"SHE'S LIKE THE WIND" by film and television actor **Patrick Swayze** (RCA) wins Power Pick/Airplay honors and is also the most-added record already on the chart (54 adds); it's the third single from the "Dirty Dancing" soundtrack. Based on the track record of previous airplay winners, Swayze's first Hot 100 single has a 90% chance of hitting the top five. Nationally it moves 48-39, but it's already No. 16 at Power 99.7 Atlanta, Z-100 Portland, Ore., and WNCI Columbus, Ohio. WNCI PD **Bill Richards** says the song is "generating tons of phone calls" with an unusual proportion of adult callers. The second-most-added record already on the chart, "Never Gonna Give You Up," is also by a newcomer, **Rick Astley**. It has 52 adds and strong early jumps at WXKS Boston (24-14), WBBM Chicago (26-15), and KMEL San Francisco (25-14).

RADIO HAS "TRUE FAITH" in the single by **New Order** (Qwest). With a jump in airplay points, the record turns around on the chart and moves back up to No. 34, a most unusual event. The record is top 10 at 19 reporting stations all around the country, including WLOL Minneapolis, B-97 New Orleans, KRBE Houston, KWSS San Jose, Calif., and WFLY Albany, N.Y. If the sales points rebound and radio gains continue, the single could regain its bullet next week.

FOR WEEK ENDING JANUARY 16, 1988

Billboard

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HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 20 REPORTERS	SILVER ADDS 58 REPORTERS	BRONZE/ SECONDARY ADDS 158 REPORTERS	TOTAL ADDS 236 REPORTERS	TOTAL ON
FATHER FIGURE GEORGE MICHAEL COLUMBIA	14	31	78	123	123
I GET WEAK BELINDA CARLISLE MCA	9	19	73	101	103
JUST LIKE PARADISE DAVID LEE ROTH WARNER BROS	9	17	74	100	100
BE STILL MY BEATING HEART STING A&M	6	10	54	70	75
SHE'S LIKE THE WIND PATRICK SWAYZE RCA	1	16	37	54	168
NEVER GONNA GIVE YOU UP RICK ASTLEY RCA	5	15	32	52	137
POP GOES THE WORLD MEN WITHOUT HATS MERCURY	2	10	21	33	145
CAN'T STAY AWAY FROM YOU G. ESTEFAN/MIAMI SOUND EPIC	2	12	11	25	158
LIVE MY LIFE BOY GEORGE VIRGIN	4	5	16	25	62
LOVE OVERBOARD G. KNIGHT & THE PIPS MCA	1	5	18	24	41

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.

DEALERS REPORT POST-HOLIDAY SALES BOON

(Continued from page 3)

chain reached in the week prior to Christmas.

The entire quarter, says Imber, earned an 8% comparative-store increase for the week. Like other retailers, he says the holiday run lacked titles that compared with the heavy hitters from the '86 run, such as Bon Jovi's "Slippery When Wet" and the Bruce Springsteen box set. But with less discounting on this season's titles, Imber sees an upside to the dilemma.

"We didn't have any real big hits, but as a result, we were looking at better markup," he says, citing the Springsteen box as an item that generated little profit last year on a per-unit basis.

Record Bar chairman **Barrie Bergman** also cites a high-profit quarter, due in large part to internal adjustments. "It was our best December profit ever," he says.

Bergman says a reduced store-staff payroll, a Dec. 15 price freeze, and computerization at point-of-sale are three factors that helped improve the chain's bottom line.

Although the chain was one of the few to cite a sales drop during the Thanksgiving weekend (Billboard, Dec. 12), Bergman says the quarter could turn out to be a record breaker "when all the numbers are in."

"The week after Christmas was exceptionally good," says **Steve Marmaduke**, vice president of purchasing for **Amarillo**, Texas-based **Western Merchandisers**, who reports that store-to-store volume

was up 14% at the company's 119 **Hastings Books & Records** outlets.

Harold Guilfoil, buyer for the 54-store **Disc Jockey** chain, operated by **Owensboro, Ky.-based Wax Works**, says the week was "marvelous," estimating comparative-store gains of "at least 10%, maybe as high as 12%-15%. We had the kind of numbers that we had the last two weeks before Christmas."

Mario DeFilippo, vice president of purchasing for the **Handleman Co.**, the industry's largest rackjobber, also saw sales carry over past Christmas. "There's so much diverse product: Whitesnake, Michael Jackson, Tiffany," he says. "All of these new releases are continuing to sell."

Jim Williamson, vice president of finance for publicly traded **Trans World Music Corp.**, declines to cite specific numbers for the week, but he says the 289-store, **Albany, N.Y.-based** web did enjoy a post holiday surge.

"Our impression is that the week after Christmas was stronger than in prior years," says Williamson.

As for the overall period, he says **Trans World** was "very happy with the Christmas season. The entire period from Thanksgiving to Christmas seemed to be very strong for us, and sales were especially strong during Christmas week.

"It finished better than it started," adds Williamson. "We showed positive comparable-store increases throughout the entire chain."

Williamson thinks **Wall Street's**

worries actually worked to the record industry's advantage: "When people pull their purse strings tighter, they turn to lower-priced goods like records. There are dynamics in place that work to our advantage to a certain degree.

"The product that we have for sale isolates us somewhat from recession or a drop in consumer spending," he adds. "We're in the entertainment business, we have a quality product, and we have a fairly low price point."

According to the annual "state-of-the-industry" poll, which **Los Angeles-based Macey Lipman Marketing** conducts at the end of each holiday-selling season, **Trans World** had plenty of company.

The survey, based on some 165 phone calls made Dec. 28-30 to a cross section of chain headquarters and individual chain outlets, independent stores, rackjobbers, and one-stops, found that 73% of respondents said fourth-quarter business was up over '86 numbers. Sixteen percent of the panel said sales were down, with the remaining 11% reporting flat sales.

In **Lippman's** poll, 70% said they were satisfied with their holiday season business, 10% said they were "somewhat satisfied," and 20% said they were disappointed.

Assistance in preparing this story was provided by **Earl Paige** in **Los Angeles** and **Ken Terry** in **New York**.

'DANCING' CROSS-MARKETING SWELLS IN '88

(Continued from page 3)

a big hit. "When you see a [sound-track] record happen before the label knows it, you know it had to be the movie," he observes.

Like most other dealers, **Rosenbaum** sees "Dirty Dancing" as an across-the-board hit that appeals to all demographics; in addition, he notes, many buyers are people who normally don't purchase records. "There are grandmothers and little kids buying 'Dirty Dancing.' Those same people aren't buying Springsteen, Jackson, or Whitesnake."

Jim Thompson, senior product manager for the 134-unit, **Durham, N.C.-based Record Bar** web, agrees with this view. "The record wouldn't be No. 1 for so long if it wasn't bringing in a lot of people who normally don't shop or who just buy one or two records a year," he says.

Spike McFadden, who manages a **Record Bar** store in **Durham**, observes that this is a normal pattern for trendy soundtracks, like "Fame" and "Dirty Dancing." "The people who buy these kinds of soundtracks don't usually buy records," he says. He also notes that the unusual mixture of old and new tracks on "Dirty Dancing" attracts an odd mélange of customers. "It's lots of 12- to 15-year-old kids and lots of 40-plus adults," he asserts, adding that the younger buyers are "strongly female, or guys buying for a girl." The female contingent could increase, he notes, with the success of the new single by **Swayze**, who is something of a teen idol.

Ken Dobin, record buyer for the 28-store, **Washington-based Waxie**

Maxie chain, compares the wide demographic appeal of "Dirty Dancing" to that of "Flashdance" and "Top Gun." While he agrees that many of its buyers are not regular record customers, he also feels that the successive singles

'Cross-marketing opportunities will continue through next summer'

pulled from the album are keeping it alive. In addition, he cites "strong media influence" as the factor that is drawing in older people and young housewives—the same groups that bought **Barbra Streisand's** "The Broadway Album."

Bobby Harper, field relations manager for the 134-unit, **Amarillo, Texas-based Hastings Books & Records** chain, thinks one reason nonbuyers are purchasing "Dirty Dancing" is the strong word of mouth on the record. Many heard it at a friend's house, or a party, or in cars, he notes, and later bought the album. He feels the phenomenon will be repeated when the recently released videocassette of "Dirty Dancing" reaches U.S. VCR homes.

RCA's Dobbin is also optimistic about the video's impact. Noting that **Vestron Video** shipped some 280,000 units at \$89.98 list on Jan. 6, he says, "The expectation from dealers is that it will be a huge rental."

Besides providing a spot for the album at the end of the video, **RCA** and **Vestron** are cross-promoting the two products in a number of ways. "All these things should help bring more [buyers] into the picture," predicts **Dobbis**, who believes the album will stay in the top 10 "for a long time."

On the heels of the **Swayze** charting single, **RCA** plans to release a **Merry Clayton** single from the soundtrack at the end of January and will work it at black music stations. A "Dirty Dancing 2" soundtrack, comprising oldie tracks and an extended version of "The Time Of My Life," will ship at the end of March, when the movie is slated for cable TV.

Taking all these factors into account, **Dobbis** believes that "cross-marketing opportunities will continue through next summer" on "Dirty Dancing." He says the label hopes to sell up to 5 million units of the soundtrack.

Five million units is only half of what **CBS** claims it has shipped on **Jackson's** "Bad" album, which was outranked by "Dirty Dancing" on the **Billboard** sales chart throughout the Christmas season. Yet dealers feel that "Dirty Dancing" has something that is lacking not only in "Bad," but in the other top contenders in the recent retail marathon.

Asked why this soundtrack beat its heavyweight rivals, **Flipside's Rosenbaum** replies, "Maybe people were looking for something that the industry didn't give them in terms of a hit everyone could get behind."

The Climate Seems Right For Takeovers

BY MARK MEHLER

NEW YORK Two major acquisitions—Sony's \$2 billion purchase of CBS Records and a planned \$143 million leveraged buyout of Wherehouse Entertainment—ushered in the new year with the strong scent of takeover. According to analysts, bankers, and financial managers, 1988 could shape up as a year of increasing consolidation in the home entertainment industry.

Last fall's stock market decline, which lowered the price tags on many companies, should heighten merger and acquisition activity this year. The buyers are expected to be large domestic corporations with enough cash to avoid borrowing and foreign companies anxious to diversify into the entertainment-software market while taking advantage of a very weak dollar and fairly low interest rates.

The high-flying corporate raider, who employed risky "junk-bond" financing in a high-stakes paper shuffle, is out of fashion, say observers. The next wave of takeovers, it is agreed, will reflect long-term strategic purposes. For example, Sony says it purchased CBS Records to synergize its hard-

ware and software interests; the company may also have wanted to separate itself from the pack in the commodity-consumer-electronics market. Analysts expect Sony's competitors, including Matsushita and Mitsubishi, to seek similar

'The only way left to grow is to buy existing property'

strategic acquisitions this year.

In the wake of the Wherehouse deal, the music/video retail and distribution segment is seen as one area ripe for merger. Most recently, speculation has centered around Primerica Corp.'s Musicland Group subsidiary. The giant financial-services company was rumored to be ready to sell its 81% stake in Musicland, with one analyst projecting a \$35-a-share price (Musicland stock was trading at \$23.50 on Jan. 5). Primerica executives were unavailable for comment at press time.

Keith Benjamin, who follows music/video retailers and distributors for Silberberg, Rosenthal in New York, does not envision an

imminent sale of Musicland, but he argues that overall, the climate is right for takeovers. Benjamin notes that with major chains "running out of new malls, one of the only ways left to grow [at a faster rate than the industry] is to buy existing properties."

"Right now, the 200- to 300-store chains have an overwhelming advantage in the marketplace," says Benjamin, referring to such firms as Musicland, Trans World Music, Wherehouse, and other large public and private companies. "By their ability to buy direct and avoid one-stop or distributor markups, they realize a 5%-10% discount and their cost per store, per sale is significantly less."

Benjamin, only the largest chains have the information systems in place to control inventories, a crucial factor in maintaining profitability. A Musicland or Trans World, says Benjamin, has the means to easily integrate a 30-store chain into its present management system and realize economies of scale in the process.

Benjamin further sees smaller retailers that lack access to public financing running into a brick wall if the economy slows down, as anticipated, in 1988-89. Even in the strong 1986-87 music market, small operators experienced net financial difficulties that encouraged them to sell out at very modest premiums to replacement costs, says the analyst.

James Nermyr, vice president of information systems and treasurer of Musicland, says the \$14-a-share Wherehouse deal, at roughly 23 times expected 1987 earnings, indicates high perceived value for music/video retailers.

Despite lowered stock market valuations and an expected slow-

down in industry growth, Nermyr predicts small chains will not be quick to accept a rock-bottom takeover offer from the likes of Musicland.

He also disagrees that the only way a major chain can exceed expected 5%-6% industry growth this year is through acquisition. "We still have opportunities [to grow through] new mall-store openings," says Nermyr, whose firm acquired the 21-store Musicden chain and several Oregon and Alaska outlets in 1987.

"Basically, our strategy will be unchanged this year. We'll continue to look for acquisitions as a means of entering or improving our presence in a market, and we'll make decisions on a case-by-case basis. What will determine how much [consolidation] occurs in the retail industry this year are the decisions of small entrepreneurs, rather than the desire of big chains to get bigger."

Analysts, however, say that in a poor economy there is much greater pressure on a public chain to post above-average growth. "There's no reason to own a stock that can't deliver higher revenue growth than its competitors," says Benjamin. "The major retailers have to seize whatever growth opportunities are available."

Sonny Shar, who heads Cross-ocean Trade Funding Corp., a New York firm that provides letters of credit to U.S. importers unable to get additional bank loans to finance current sales, says he's involved with at least two home entertainment firms looking to merge. A small firm whose sales have exceeded its projections is hard-pressed to finance that growth in this environment, says Shar.

3rd Quarter Dips For Prism Corp.

NEW YORK Prism Entertainment Corp., a home video and television syndicator, reports lower net income and sales for the third quarter ended Oct. 31.

Net income in the quarter was \$231,000, or 10 cents a share, compared with \$499,000, or 22 cents a share, in the comparable 1986 quarter. The current-quarter net income of 10 cents a share includes an extraordinary item of 5 cents a share representing tax credits resulting from a net-operating-loss carryforward. There was no extraordinary item in the third 1986 quarter.

Net sales in the 1987 period were \$6.2 million, compared with \$6.7 million in the three-month 1986 period.

For the nine months ended Oct. 31, Prism reports net income of \$1.22 million, or 55 cents a share, down from \$1.26 million, or 56 cents a share, in the comparable nine-month period of 1986. The current 55 cents-a-share net includes an extraordinary item of 10 cents a share, also representing tax credits resulting from a net-operating-loss carryforward.

Nine-month sales in 1987 were \$17.7 million, compared with \$18.7 million in the year-ago period.

Barry Collier, president, attributed the decrease in third-quarter earnings to lower sales in the consumer-products division, combined with greater advertising and selling expenses to maintain the sales level for films directed to the rental market.

"The release of major films by the studios at prices of \$29.95 and lower created great competitive pressure for shelf space with mass merchants," says Collier. "The company's line of consumer products became an alternative choice for the retailer, resulting in lower sales for the quarter."

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 12/29	Close 1/4	Change
NEW YORK STOCK EXCHANGE				
CBS Inc.	256	159 3/4	162 1/2	+3 1/4
Cannon Group	144.3	4 1/4	4 1/4	.....
Capital Cities Communications	98.9	338	349	+11
Coca-Cola	1938.7	38 3/4	39 3/4	+1 1/4
Walt Disney	1909.6	60 1/2	62 1/2	+1 3/4
Eastman Kodak	3061.8	48 1/2	51 1/2	+3
Gulf & Western	458.1	72 1/2	73 1/2	+1 1/4
Handieman	160.1	21 1/4	21 1/4	.....
MCA Inc.	851.6	34 1/4	36 1/4	+2 1/4
MGM/UA	238.6	6 1/2	7 1/4	+1 1/4
Musicland	15.1	21 1/4	22 1/4	+1 1/4
Orion Pictures Corp.	196.5	10 1/4	10 3/4	+1/8
Primerica	861.2	24	25 1/4	+1 1/4
Sony Corp.	167.3	37 1/4	38 1/4	+1 1/4
TDK	16.5	76	77	+1
Vestron Inc.	113.7	3 1/4	3 1/4	+1 1/4
Warner Communications Inc.	1227.3	27 1/4	29 1/4	+1 1/2
Westinghouse	1406.2	50	51 1/4	+1 1/4

Company	Open 12/29	Close 1/4	Change
AMERICAN STOCK EXCHANGE			
Commtron	10.1	2 1/4	2 1/4
Electrosound Group Inc.	11.2	6 1/4	7 1/4
Lorimar/Telepictures	1233.8	10	10 1/2
New World Pictures	106.8	3 1/4	3 1/4
Price Communications	114.9	10 1/4	11 1/4
Prism Entertainment	14.8	2 1/4	2 1/4
Turner Broadcasting System	20.6	23 1/4	23 1/4
Unitel Video	20.6	7 1/4	8 1/4
Wherehouse Entertainment	449.6	13 1/4	13 1/2

Company	Open 12/29	Close 1/4	Change
OVER THE COUNTER			
Crazy Eddie	1 1/2	1 1/4	+1/4
Dick Clark Productions	6	6	.....
Infinity Broadcasting	18 1/4	17 3/4	-1/2
Josephson Inc.	9 1/4	10	+1/4
LIN Broadcasting	43 1/4	45	+1 1/4
Lieberman Enterprises	13	14 1/2	+1 1/2
Matrite Communications Group	6 1/2	6 1/2	.....
Recoton Corp.	3 1/2	3 1/2	.....
Reeves Communications	6 1/4	6 1/4	.....
Satellite Music Network, Inc.	3	3	.....
Scripps Howard Broadcasting	77	78	+1
Shorewood Packaging	11 1/4	10 1/4	-1/4
Sound Warehouse	9	9 1/2	+1/2
Specs Music	6	6	.....
Stars To Go Video	1 1/4	1 1/4	.....
Trans World Music	17 1/4	17 1/4	.....
Tri-Star Pictures	8 1/4	8 1/4	.....
Wall To Wall Sound And Video	3 1/4	3 1/4	.....
Westwood One	18 1/2	19	+1/2

Company	Open 12/29	Close 1/4	Change
LONDON STOCK EXCHANGE (In Pence)			
Chrysalis	126	130	+4
Pickwick	180	180	.....
Really Useful Group	515	510	-5
Thorn EMI	561	545	-16
Virgin	104	109	+5

Pyramid Music Looks To Launch Label Limited Partnerships Offered In Midnight Records

BY EARL PAIGE

LOS ANGELES A Northern California firm is the latest to seek outside funding to launch a record label.

Organized last July in suburban Sacramento, general partner Pyramid Music Group Inc. is offering limited partnership units at \$25,000 each in Midnight Records, a recording and publishing company.

The subscription period identified in the red herring extends to July 1 and is made under a "California-resident-only," minimum-one-unit purchase notice. However, fractional units are available "at the discretion of the general partner."

This limited partnership placement features the usual laundry list of risks spelled out in any indie-label-offering document as well as a "private-offering exemption" from the Securities and Exchange Commission or the scrutiny of the California Department of Corporations.

The 100-page document details how the firm hopes to capitalize on the Bay area's reputation for developing major acts, the experience of

Pyramid's staff, and "tax-shelter" changes under the 1986 Tax Reform Act.

Somewhat sweeter than penny mini-maxies, the escrow protection on the minimum (through July 1) promises 5%-per-annum interest on any money held and then refunded.

That limited-partnership deals can get snapped up quickly is seen in a November 1987 notice inserted in the prospectus which states that the mini-maxie is now eight units (\$200,000) and 20 units (\$500,000). Originally, it was 20 units (\$500,000) and 40 units (\$1,000,000).

The November notice from Claire Pister, Pyramid president/treasurer, states that Paul Violich, chairman of San Francisco investment advisory firm Wentworth, Hauser And Violich, has joined Pyramid as chief financial officer and has made "a substantial investment."

Revisions, therefore, to the original document will show an increase in the general partner's capitalization from 1% to 11%. Pyramid is to receive a management fee of 2.5% of annual gross revenue and step-up

amounts upon any sale of Midnight.

Full-time compensation is identified for three principals: Pister (\$3,500 per month for 6 months, then \$5,000 per month for another year); and Jeffrey Norman, senior vice president of a&r, and Ann Fry, senior vice president of marketing and promotion (\$3,000 for the first 6 months, going to \$4,000 for the next year).

Pister comes from Plant Recording Studios, Sausalito, Calif., where she was business and studio manager. Norman was chief engineer on John Fogerty's "Centerfield" and "Eye Of The Zombie" and co-engineer on Huey Lewis & the News' "Sports" and "Power Of Love" and Bruce Hornsby's "The Way It Is." Fry has produced Con Funk Shun's "Burning Love," Rick James' "Street Talk" and "Throwin' Down", and "Celtic Ray" by Van Morrison.

One use of proceeds identified in the offering is an option to purchase at \$222,500 the building and property at 842 Key Route, Albany, Calif., currently leased by Pyramid from Fogerty.

Billboard HOT 100 SALES & AIRPLAY™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	2	GOT MY MIND SET ON YOU	GEORGE HARRISON	1
2	1	SO EMOTIONAL	WHITNEY HOUSTON	2
3	3	THE WAY YOU MAKE ME FEEL	MICHAEL JACKSON	3
4	7	NEED YOU TONIGHT	INXS	4
5	12	COULD'VE BEEN	TIFFANY	5
6	9	CANDLE IN THE WIND	ELTON JOHN	7
7	11	HAZY SHADE OF WINTER	BANGLES	6
8	6	CHERRY BOMB	JOHN COUGAR MELLENCAMP	12
9	10	TELL IT TO MY HEART	TAYLOR DAYNE	8
10	8	SHAKE YOUR LOVE	DEBBIE GIBSON	13
11	4	FAITH	GEORGE MICHAEL	9
12	16	SEASONS CHANGE	EXPOSE	11
13	5	IS THIS LOVE	WHITESNAKE	10
14	15	THERE'S THE GIRL	HEART	14
15	18	CRAZY	ICEHOUSE	18
16	14	CATCH ME (I'M FALLING)	PRETTY POISON	19
17	21	HUNGRY EYES (FROM "DIRTY DANCING")	ERIC CARMEN	17
18	23	I COULD NEVER TAKE THE PLACE OF YOUR MAN	PRINCE	16
19	25	I WANT TO BE YOUR MAN	ROGER	15
20	13	DON'T YOU WANT ME	JODY WATLEY	20
21	19	POWER OF LOVE	LAURA BRANIGAN	26
22	24	TUNNEL OF LOVE	BRUCE SPRINGSTEEN	21
23	26	I LIVE FOR YOUR LOVE	NATALIE COLE	23
24	17	DUDE (LOOKS LIKE A LADY)	AEROSMITH	31
25	30	POP GOES THE WORLD	MEN WITHOUT HATS	30
26	31	SAY YOU WILL	FOREIGNER	22
27	35	WHAT HAVE I DONE TO DESERVE THIS?	PET SHOP BOYS	24
28	32	DON'T SHED A TEAR	PAUL CARRACK	25
29	36	HONESTLY	STRYPHER	27
30	28	(I'VE HAD) THE TIME OF MY LIFE	BILL MEDLEY & JENNIFER WARNES	35
31	22	VALERIE	STEVE WINWOOD	28
32	27	HEAVEN IS A PLACE ON EARTH	BELINDA CARLISLE	33
33	20	ANIMAL	DEF LEPPARD	40
34	39	EVERYWHERE	FLEETWOOD MAC	29
35	—	PUSH IT	SALT-N-PEPA	32
36	—	PUMP UP THE VOLUME	M/A/R/R/S	37
37	29	THAT'S WHAT LOVE IS ALL ABOUT	MICHAEL BOLTON	44
38	38	I THINK WE'RE ALONE NOW	TIFFANY	52
39	33	WE'LL BE TOGETHER	STING	48
40	—	IN GOD'S COUNTRY	U2	47

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	4	GOT MY MIND SET ON YOU	GEORGE HARRISON	1
2	2	SO EMOTIONAL	WHITNEY HOUSTON	2
3	5	THE WAY YOU MAKE ME FEEL	MICHAEL JACKSON	3
4	7	NEED YOU TONIGHT	INXS	4
5	13	COULD'VE BEEN	TIFFANY	5
6	1	FAITH	GEORGE MICHAEL	9
7	15	HAZY SHADE OF WINTER	BANGLES	6
8	3	IS THIS LOVE	WHITESNAKE	10
9	12	CANDLE IN THE WIND	ELTON JOHN	7
10	10	TELL IT TO MY HEART	TAYLOR DAYNE	8
11	16	SEASONS CHANGE	EXPOSE	11
12	19	I WANT TO BE YOUR MAN	ROGER	15
13	21	I COULD NEVER TAKE THE PLACE OF YOUR MAN	PRINCE	16
14	22	HUNGRY EYES (FROM "DIRTY DANCING")	ERIC CARMEN	17
15	20	THERE'S THE GIRL	HEART	14
16	6	SHAKE YOUR LOVE	DEBBIE GIBSON	13
17	14	CHERRY BOMB	JOHN COUGAR MELLENCAMP	12
18	8	DON'T YOU WANT ME	JODY WATLEY	20
19	25	DON'T SHED A TEAR	PAUL CARRACK	25
20	26	SAY YOU WILL	FOREIGNER	22
21	29	WHAT HAVE I DONE TO DESERVE THIS?	PET SHOP BOYS	24
22	24	TUNNEL OF LOVE	BRUCE SPRINGSTEEN	21
23	11	CATCH ME (I'M FALLING)	PRETTY POISON	19
24	28	EVERYWHERE	FLEETWOOD MAC	29
25	23	CRAZY	ICEHOUSE	18
26	9	VALERIE	STEVE WINWOOD	28
27	31	HONESTLY	STRYPHER	27
28	30	I LIVE FOR YOUR LOVE	NATALIE COLE	23
29	34	TRUE FAITH	NEW ORDER	34
30	38	PUSH IT	SALT-N-PEPA	32
31	40	CAN'T STAY AWAY FROM YOU	G. ESTEFAN/MIAMI SOUND MACHINE	36
32	36	POWER OF LOVE	LAURA BRANIGAN	26
33	39	POP GOES THE WORLD	MEN WITHOUT HATS	30
34	—	SHE'S LIKE THE WIND	PATRICK SWAYZE	39
35	17	HEAVEN IS A PLACE ON EARTH	BELINDA CARLISLE	33
36	—	I FOUND SOMEONE	CHER	—
37	—	SPOTLIGHT	MADONNA	—
38	18	DUDE (LOOKS LIKE A LADY)	AEROSMITH	31
39	37	JUST LIKE HEAVEN	THE CURE	42
40	—	NEVER GONNA GIVE YOU UP	RICK ASTLEY	41

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HOT 100 SINGLES BY LABEL

A ranking of distributing labels by the number of titles they have on the Hot 100 chart.

LABEL	NO. OF TITLES ON CHART
COLUMBIA (10)	11
Def Jam (1)	
MCA (8)	10
I.R.S. (2)	
WARNER BROS. (8)	9
Paisley Park (2)	
Dark Horse (1)	
Island (1)	
Qwest (1)	
Sire (1)	
ATLANTIC (4)	8
Atco (2)	
Island (2)	
POLYGRAM	8
Mercury (7)	
London (1)	
RCA (6)	7
Jive (1)	
E.P.A.	6
Epic (5)	
Tabu (1)	
A&M	5
CHRYSALIS	4
ELEKTRA (3)	4
Vintertainment (1)	
GEFFEN	4
VIRGIN	4
ARISTA	3
CAPITOL (2)	3
Enigma (1)	
EMI-MANHATTAN	3
MOTOWN	3
4TH & B'WAY	2
AMHERST	1
ENIGMA	1
NEXT PLATEAU	1
POWERVISION	1
REPRISE	1
SUTRA	1
Fever (1)	

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.) Sheet Music Dist.				
46 853-5937 (Virgin, ASCAP) CPP	9 FAITH (Chappell, ASCAP/Morrison Leahy, ASCAP) CHA/HL	47 IN GOD'S COUNTRY (Chappell, ASCAP/U2, ASCAP) CHA/HL	37 PUMP UP THE VOLUME (MNS, PRS/WB, ASCAP) WBM	21 TUNNEL OF LOVE (Bruce Springsteen, ASCAP) CPP
40 ANIMAL (Bludgeon Rifola, ASCAP/Zomba, ASCAP) HL	49 FATHER FIGURE (Chappell, ASCAP/Morrison Leahy, ASCAP) CHA/HL	82 IN MY DREAMS (Fate, ASCAP/Denise Barry, ASCAP) WBM	32 PUSH IT (Next Plateau, ASCAP/Turnout Bros, ASCAP)	63 TWILIGHT WORLD (Virgin-Nymph, BMI) CPP
81 (BABY TELL ME) CAN YOU DANCE (Wiz Kid, BMI/Irving, BMI) CPP/ALM	1 GOT MY MIND SET ON YOU (Carbert, BMI) HL	10 IS THIS LOVE (Whitesnake Overseas, ASCAP/WB, ASCAP) WBM	71 RAIN IN THE SUMMERTIME (Illegal, BMI)	100 U GOT THE LOOK (Controversy, ASCAP) WBM
64 BE STILL MY BEATING HEART (Magnetic, BMI/Regatta, BMI/Illegal, BMI/Atlantic, BMI) HL	6 HAZY SHADE OF WINTER (Paul Simon, BMI)	76 I'VE BEEN IN LOVE BEFORE (Virgin-Nymph, BMI) CPP	68 REASON TO LIVE (Paul Stanley, ASCAP/April, ASCAP/Desmobile, ASCAP) HL	28 VALERIE (F.S. Limited, PRS/Blue Sky Rider, BMI/Willin' David, BMI)
45 BECAUSE OF YOU (Amber Pass, ASCAP/Disco Fever, ASCAP/Red Instructional, ASCAP)	33 HEAVEN IS A PLACE ON EARTH (Future Furniture, ASCAP/Shipwreck, BMI/Screen Gems-EMI, BMI)	35 (I'VE HAD) THE TIME OF MY LIFE (Knockout, ASCAP/Jemava, BMI/Donald Jay, ASCAP/R.U. Cyrius, ASCAP) CPP	53 RHYTHM OF LOVE (Affirmative, BMI) WBM	3 THE WAY YOU MAKE ME FEEL (Myac, BMI/Warner-Tamerlane, BMI)
97 BREAKOUT (Virgin-Nymph, BMI) CPP	27 HONESTLY (Sweet Family, BMI) CPP	42 JUST LIKE HEAVEN (Bleu Disque, ASCAP/A.P.B., PRS)	22 SAY YOU WILL (Michael Jones, ASCAP/Stray Notes, ASCAP/Colgems-EMI, ASCAP) CHA/HL	48 WE'LL BE TOGETHER (Magnetic, BMI/Regatta, BMI/Illegal, BMI/Atlantic, BMI)
99 BRILLIANT DISGUISE (Bruce Springsteen, ASCAP) CPP	57 HOT HOT HOT (Rare Blue, ASCAP)	56 JUST LIKE PARADISE (Diamond Dave, ASCAP/Tuggle Tunes, ASCAP)	11 SEASONS CHANGE (Panchin, BMI/Screen Gems-EMI, BMI) WBM	88 WE'VE ONLY JUST BEGUN (THE ROMANCE IS NOT OVER) (Willesden, BMI/Johanne Mae, BMI/Luella, ASCAP/WB, ASCAP)
72 BURNING LIKE A FLAME (WB, ASCAP/Megadude, BMI/E/A, ASCAP) WBM	51 HOT IN THE CITY (Boneidol, ASCAP/Rare Blue, ASCAP) CLM	93 LITTLE LIES (Fleetwood Mac, BMI) WBM	13 SHAKE YOUR LOVE (Creative Bloc, ASCAP/Deborah Ann's, ASCAP) HL	24 WHAT HAVE I DONE TO DESERVE THIS? (Virgin, ASCAP/Texas City, BMI/Streamline Moderne, BMI) CPP/MCA/HL
7 CANDLE IN THE WIND (Dick James, BMI/PolyGram Songs, BMI) HL	85 HOURGLASS (Virgin, ASCAP) CPP	61 LIVE MY LIFE (FROM THE FILM "HIDING OUT") (Streamline Moderne, BMI/Texas City, BMI/No Pain No Gain, ASCAP/Unicity, ASCAP) MCA/HL	90 SHE'S FLY (Shaman Drum, BMI/King Henry I, ASCAP/Screen Gems-EMI, BMI) WBM	95 WHAT'S TOO MUCH (Taj Mahal, ASCAP/53rd State, ASCAP/Lonne-K, ASCAP)
36 CAN'T STAY AWAY FROM YOU (Foreign Imported, BMI) CPP	17 HUNGRY EYES (FROM "DIRTY DANCING") (Knockout, ASCAP/Jemava, ASCAP/R.U. Cyrius, ASCAP) CPP	73 LONELY WON'T LEAVE ME ALONE (April, ASCAP/Air Bear, BMI/Warner-Tamerlane, BMI/Black Stallion, ASCAP/Entertainment Television, ASCAP/Lady of the Lake, ASCAP) WBM	39 SHE'S LIKE THE WIND (Trophy, BMI/Strawberry Fork, BMI) HL	79 WISHING WELL (Virgin-Nymph, BMI/Young Terence, BMI) CPP
19 CATCH ME (I'M FALLING) (FROM THE FILM "HIDING OUT") (Genetic, ASCAP) HL	50 I CAN'T HELP IT (In A Bunch, PRS/WB, ASCAP/Terrace, ASCAP) CPP	65 LOVE OVERBOARD (Calloco, BMI/Hip Trip, BMI) CPP	43 SHOULD'VE KNOWN BETTER (Chi-Boy, ASCAP) CLM	66 YOU AND ME TONIGHT (Virgin-Nymph, BMI/Attractive, BMI/S.T.M., BMI) CPP
86 CHEROKEE (Screen Gems-EMI, BMI) WBM	16 I COULD NEVER TAKE THE PLACE OF YOUR MAN (Controversy, ASCAP) WBM	80 LOVE WILL FIND A WAY (Affirmative, BMI) WBM	98 SILENT MORNING (Noel Pagan, ASCAP)	92 YOU'RE ALL I NEED (Molley Crue, BMI/Sikki Nixx, BMI/Krell, BMI) WBM
12 CHERRY BOMB (Riva, ASCAP) WBM	74 I DO YOU (Meow Baby, ASCAP/Rick Kelly, BMI) HL	59 LOVER'S LANE (Georgio's, BMI/Stone Diamond, BMI) CPP	67 SKELETONS (Jobete, ASCAP/Black Bull, ASCAP) CPP	
5 COULD'VE BEEN (George Tobin, BMI) HL	70 I DON'T MIND AT ALL (April, ASCAP/Lena May, ASCAP/Ackee, ASCAP/Bourgeois Zee, ASCAP) HL/WBM	75 MONY MONY (ABZ, BMI) WBM	2 SO EMOTIONAL (Billy Steinberg, ASCAP/Denise Barry, ASCAP)	
18 CRAZY (Rondor Music/Almo, ASCAP/SBK Songs/April, ASCAP) CPP/ALM/HL	38 I FOUND SOMEONE (April, ASCAP/Is Hot, ASCAP/But For, ASCAP) HL	62 MOTORTOWN (SBK Songs/Blackwood, BMI) HL	91 SOMEONE TO LOVE ME FOR ME (Forceful, BMI/Willesden, BMI/My! My!, BMI/Careers, BMI) CPP	
83 CRITICIZE (Flyte Tyme, ASCAP/Avant Garde, ASCAP) WBM	54 I GET WEAK (Not Listed) WBM	4 NEED YOU TONIGHT (MCA, ASCAP) MCA/HL	96 SPECIAL WAY (Delightful, BMI/Double F, ASCAP)	
69 DEAR MR. JESUS (Klenco, ASCAP) HL	23 I LIVE FOR YOUR LOVE (O'Lyric, BMI/Tuneworks, BMI/Vandorf, ASCAP/Reswick-Werfel, ASCAP/Beseme West, ASCAP/Arista, ASCAP/Careers, ASCAP/Nelana, ASCAP) CPP	41 NEVER GONNA GIVE YOU UP (Terrace, ASCAP) CPP	87 SYSTEM OF SURVIVAL (Sputnik Adventure, ASCAP/Maurice White, ASCAP) HL	
25 DON'T SHED A TEAR (High Frontier, ASCAP/Blackwood, BMI/Little Life, ASCAP/Wood Monkey, ASCAP) HL	55 I NEED A MAN (BMG Music/Arista, ASCAP) CPP	78 NEVER LET ME DOWN AGAIN (Grabbing Hands, ASCAP/Sonet, BMI/Emile, ASCAP)	8 TELL IT TO MY HEART (Chappell, ASCAP/November Nights, ASCAP/Goldpoint, ASCAP) CHA/HL	
20 DON'T YOU WANT ME (Rightsong, BMI/Franne Gee, BMI/Ardavan, ASCAP/Intersong-USA, ASCAP) CHA/HL	52 I THINK WE'RE ALONE NOW (ABZ, BMI) WBM	60 NEVER THOUGHT (THAT I COULD LOVE) (CAK, ASCAP/Songs Of Jennifer, ASCAP/H Dreams Had Wings, ASCAP/A Question Of Material, ASCAP) HL	44 THAT'S WHAT LOVE IS ALL ABOUT (Emboe, ASCAP/Kaz, ASCAP/April, ASCAP) HL	
31 DUDE (LOOKS LIKE A LADY) (Aero Dynamics, BMI/Desmobile, ASCAP/April, ASCAP) HL	77 I WANT HER (VinEntertainment, ASCAP/Keith Sweat, ASCAP/Donril, ASCAP)	58 THE ONE I LOVE (Night Garden, BMI/Unchappell, BMI) CHA/HL	14 THERE'S THE GIRL (Makiki, ASCAP/Knighty-Knight, ASCAP/Know, ASCAP/Arista, ASCAP) CPP/WBM	
94 EAGLES FLY (WB, ASCAP/The Nine, ASCAP) WBM	15 I WANT TO BE YOUR MAN (Troutman's, BMI/Saja, BMI) HL	30 POP GOES THE WORLD (PolyGram Songs, BMI)	84 THROWAWAY (Promopub B.V., PRS) CPP	
29 EVERYWHERE	89 I WON'T FORGET YOU	26 POWER OF LOVE (Leibraphone Musikverlag, ASCAP/April, ASCAP) HL	34 TRUE FAITH (Bemusic/WB, ASCAP/Cut, ASCAP/MCA, ASCAP)	

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

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

CEMA, RCA LABELS RAISE PRICE FOR CASSETTE SINGLE

(Continued from page 3)

the consumer and retail levels, while the three-song cassette single is interesting, it did not represent as much value or panache as Arista had expected," the announcement continued. "Therefore, Arista plans to stay with the original format and put the three-song format on hold indefinitely."

Arista declined further comment on the decision.

The price hikes mean customers will soon find three different list prices for cassette singles: \$1.99, \$2.49, and \$2.99. Vinyl 45s from all labels will continue to list at \$1.99.

Like A&M, labels distributed by WEA and MCA are holding at \$1.99 for cassette singles, although Lou Mann, MCA's vice president of marketing, hints that his company may soon move to a higher price.

Mann says the company is "looking into the possibility of raising the price, and as long as we feel that it won't affect unit sales we are in favor of a price increase."

Dennis White, president of Capitol distributor CEMA, explains that

the firm moved to \$2.99 because "economically, that's the way we had to do it." One factor White cites is returns, which run much higher for singles than for albums.

Retailers and competing labels were caught by surprise by CEMA's move to a higher price because its participation in the cassette-single arena has been minimal. Since last summer's launch, CEMA labels have marketed only five such tapes.

But White explains that his company will step up cassette-single production; at least one title has been slated for a February release. Then, says White, CEMA "will continue to release them, and I would venture to say that on all major artists we will be releasing cassette singles."

The five titles that CEMA has already released at \$1.99 will remain at the old price until they are deleted, White adds.

Although MCA's Mann sees logic in exploring a higher tag for cassette singles, he thinks CEMA's

new price is too high. "I think \$2.99 is too much money. That's why I was never in favor of the Arista three-song cassette single, because then you're getting real close to that 12-inch price."

'I think it's real confusing, and I'm agitated the labels can't get this together'

Some retailers appear unruffled by the cassette-single price hikes and by the fact that the moves will signal variable pricing for the product line. But others, predictably, are upset by the developments.

"I think it's a negative," says Lloyd Welch, director of corporate development for the Detroit area's 25-store Harmony House. "I would like to see [cassette singles] stay at \$1.99."

Welch thinks the higher price might deter younger consumers, the prime target for singles. He and other dealers also worry that it might be too early to introduce either higher prices or variable price

points for the configuration.

"This could really lead to some confusion on the part of customers," says a big-chain buyer who requests anonymity.

"I'm mad," says Cindy Barr, director of purchasing and product management for Miami-based, 38-store Spec's Music.

Barr notes that the chain has been selling both 45s and cassette singles for \$1.89 each, or three-for-\$5. "That's not a bad price, and we've been doing well with it." But, she says, the higher prices will force her to back away from that pricing strategy.

"I think it's real confusing, and I'm agitated that [the labels] can't get this thing together," says Barr. "We're starting to have some fixtures made [for cassette singles], and we're really trying to support it."

Other retailers are more philosophical about the price hikes. Steve Bennett, senior vice president of marketing for Durham, N.C.-based, 134-store The Record Bar, admits that variable pricing might lead to some consumer confusion, but he adds, "I can't think that someone's going to squawk about 50 cents."

Bennett also says Arista's three-song concept had merit. "I was supportive of it, because I'm in favor of

testing the cassette single in as many ways as possible. If Capitol wants to test \$2.99 for two songs, that's OK, too."

Harold Guilfoil, buyer for Owensboro, Ky.-based Wax Works and its 54 Disc Jockey stores, is also disappointed that Arista balked at the three-song tape. "I thought it was an interesting experiment and that they should have gone ahead with it," he says. As for higher prices, he says, "Maybe now's the time to do it, before we educate the consumer that it's \$1.99."

Guilfoil says he thinks the consumer's "perceived value of a cassette single is more than that of a vinyl single." Along with customer comments at his own chain, Guilfoil points to observations from other dealers at the National Assn. of Recording Merchandisers' Wholesalers Conference in October and to data from the NARM Retail Advisory Committee's consumer-research survey (Billboard, Oct. 17).

"Perceived value does come into play, but the consumer's not dumb," says Harmony House's Welch. "At \$2.49 or \$2.99, they're going to say, 'Why should I pay that much for two songs when for \$5 more I could get the whole album?'"

INDIE VID COS. MAP NEW RATINGS SYSTEM

(Continued from page 4)

tem is meant to "inform, not censure" programming. "We're not passing judgment," she says.

The FAB uses C ratings for children, F for family, and M, MM, and MMM for various levels of maturity. In addition, the FAB uses such designations as L for language, V for violence, N for nudity, and S for sex. X, a noncopyrighted designation also used by the MPAA, is used for films containing explicit, hardcore sex.

Kopels and Blythe say that the MPAA ratings system no longer provides enough information for viewers. Kopels cites a recent Los Angeles Times poll that indicates 73% of adults favor changing the MPAA rating system to reflect more specific content information.

In addition to putting IVPA/FAB ratings on cassette boxes, says Kopels, another goal is to put a specific

explanatory paragraph on the back of the video box.

The first three titles to receive the IVPA/FAB ratings are Magnum's "Cooking With Beefcake Too" and "The Big Hurt" and New Star's "Death Of An Angel."

The fee structure for IVPA/FAB ratings, says Kopels, will begin at \$200 and goes up depending on the length of the title. Monies taken in by the group, says Kopels, will be used to lobby further for ratings, particularly with the VSDA. That group, says Kopels, has yet to come to grips with the issue.

Kopels also says that ratings will become increasingly necessary as pay-per-view grows. "PPV," he says, "will eventually become the hits-driven business, while renters and buyers will be searching for other titles at video stores."

VSDA, MPAA Beef Up Campaigns Groups Battle Vid Pirates

BY LINDA MOLESKI

NEW YORK Two leading trade organizations, the Video Software Dealers Assn. and the Motion Picture Assn. of America, are stepping up their efforts against video piracy.

Under its newly expanded antipiracy program, VSDA has appointed former FBI special agent James Murphy director of enforcement. Murphy will be responsible for investigating piracy reports received on the association's Anti-Piracy Hot Line as well as through other means.

Though the hot line has been available to VSDA members for several years, the new initiative marks the first time reports of alleged piracy will be investigated by a VSDA staff member. In the past, information was routed to the copyright holder and the MPAA, with which Murphy will be

working closely.

Meanwhile, the MPAA continues to put pressure on retailers of pirate videos; in 1987, the most raids ever conducted against such operations in a 12-month period were recorded.

Law-enforcement agencies, along with the MPAA's Film and Video Security Office, initiated raids of 105 video dealers suspected of selling and/or renting illegally copied videocassettes, up from 92 in 1986. The investigations resulted in 43 convictions or guilty pleas in cases that reached the courts last year; several are still pending.

According to a spokesman for the MPAA, the last few weeks of 1987 saw a marked increase in the number of raids that took place involving U.S. video dealers. These accounted for the seizure of more than 2,700 allegedly illegal videocassettes.

WEA, CEMA PLAN CUTS ON FRONT-LINE CD PRICES

(Continued from page 1)

White. Cost price on those selected CDs will be \$6.77, he adds.

"If we're trying to break an act at \$6.98 suggested list on LP and cassette, we should have what's comparable to a \$9.98 suggested list CD. So we'll be doing that—no returns penalty and all that kind of stuff. And we feel real good about it."

CEMA, meanwhile, will release 19 titles in March as part of its new CD midline series, which falls between the budget series it introduced in October and its current front-line product. Among the 19 titles will be "soundtracks, the Duran Duran catalog, Billy Squier, the Band, and Iron Maiden," says White. "It'll be good stuff."

White says pricing for the new midline series will be "competitive" with that of CBS and WEA. "If you look at the dealer margin," he says,

"we're trying to get where we have a pretty consistent markup from full-line to midline to budget."

Although the three lines have been called "budget, midline, and full-line" in-house at CEMA, White says he is reluctant to use the term "budget" at this point. "In fact, it's not budget, because budget will obviously be down the road when we get to these things," he says.

WEA recently reduced its wholesale price on 278 top CD catalog titles, marking them down from \$10.24 to \$8.19 in box lots (Billboard, Jan. 9). In response to some criticism that the huge vendor has moved too conservatively in CD pricing, Droz says, "We would like to move faster, but there are many factors, among them artist royalties. Don't forget that a year ago, everything was \$15.98."

Other labels contacted at press time expressed no concrete plans to move to a three-tier pricing system or to lower prices on new front-line CD product. "We're looking at the situation in the market," says Harry Anger, senior vice president of marketing at PolyGram, "but I think it would be premature for me to make any comments at this stage."

CBS executives have firmly stated their intention to maintain front-line prices at their current level. Nevertheless, CBS will continue to add 30-40 selections monthly to its budget and Best Value CD series, according to Jerry Shulman, CBS vice president of marketing development. Including CBS' 360 midline CD titles, Shulman estimates that consumers now have some 800 best-selling catalog titles to choose from.

RCA READIES SBK-DEAL ACTS

(Continued from page 4)

not, however, planning a production deal with any label besides RCA.

Explaining how the RCA agreement differs from other production deals, Koppelman explains, "We've developed a very close relationship with Bob Buziak, and it would be much easier for me if I can deal with several artists on one label, because then you don't have to talk to so many people. It's easier to talk to one head of promotion than five. We're trying to maximize the time we spend working on our music."

SBK will work with RCA through SBK Productions, headed by Don Rubin. The company's relationships with the label's marketing and promotion departments will be handled by industry veteran Mike Klenfner, whom Koppelman is bringing in as a kind of consultant.

While Koppelman won't divulge the financial aspects of the deal,

Buziak notes that any publisher can usually sign a self-contained artist for one-sixth to one-tenth of what a record company would have to put up. If the publisher made a production deal with a label and signed the artist to that label, he adds, it could "have a piece of the record deal. One [royalty] point is worth the publishing [income] on two songs."

Buziak says he admires the entrepreneurial approach of Koppelman and his longtime associate Martin Bandier, which parallels his own. "We work well together, they're pros, and they can wheel and deal as well as anybody."

Other publishers, he notes, could set up production deals with labels, but few of them do. In some cases, he says, their freedom of action may be limited because they're owned by companies that also own labels.

Nevertheless, he says that publishers are in an ideal situation to develop artists before they're ready to cut records. Not only can they sign a band for a small fraction of what it would cost a label, he says, but they can help the act remain financially solvent until they interest a record company.

This kind of approach, he says, was successfully used 20 years ago by Essex Music when Denny Cordell and Gus Dudgeon were staff producers at Essex. It also formed the basis for Jive Records, now distributed by RCA.

Jive is an outgrowth of Zomba Music, which signed such acts as Iron Maiden, Def Leppard, and the Thompson Twins before they had label deals, he points out. Zomba, he adds, still has nearly 20 producers under contract and runs "three of the best studios in England."

LIFELINES

BIRTHS

Boy, Matthew Ryan, to **Paul and Patti McKenna**, Nov. 17 in Los Angeles. She is a singer/songwriter. He is president of Metropolis Recorders Inc.

Boy, Sterling Duncan, to **Steve and Sherrie Gibson**, Nov. 18 in Nashville. He is a producer/studio musician.

Girl, Dora, to **Ferenc and Ildiko Kaszas**, Dec. 14 in Veszprem, Hungary. He is a pop manager with the international department at Hungaroton Hungarian Record Co.

Girl, Lindsey, to **Richard and Debbie Burmer**, Dec. 19 in Los Angeles. He plays synthesizer and records for Fortuna Records.

Boy, David Philip, to **Mike and Mary Jacobs**, Dec. 26 in La Palma, Calif. He is an independent a&r consultant for EMI-Manhattan Records and a personal manager.

MARRIAGES

Allan McDougall to **Brenda Strange**, Oct. 27 at Cedars Sinai Medical Center, Los Angeles. He is an executive, writer/publisher relations, at BMI.

Harry Kalish to **Robin Cooper**, Dec. 13 in Philadelphia. He is advertising director for West Coast Video, a national video retail chain.

Tim Masten to **Stephanie Baumann**, Dec. 31 in Illinois. He is a district manager with the Disc Jockey record chain in Normal, Ill.

Barry Grant to **Barbara Jean Blake**, Jan. 2 in Springfield, Mass. He is president of Off-Beat Records, the Off-Beat Record Group, and BGC Communications.

DEATHS

H.W. "Pappy" Daily, 85, of a heart attack, Dec. 5 in Houston. He was founder of H.W. Daily Inc., a record distributor and one-stop. Daily also founded Big State Distributing in Dallas, Starday Records, and Glad Music Co. He was active in the re-

cording careers of Hank Locklin, Webb Pierce, Melba Montgomery, the Big Bopper, and George Jones. A charter member of the Country Music Assn., Daily was nominated for inclusion in the Country Music Hall of Fame.

Gerald Peter Plano, 49, of cancer, Dec. 9 in Pacheco, Calif. His long association with RCA Records began in 1961, when at age 22 he developed and presented a record concept to Time-Life and RCA Records. The success of that project led to his full-time employment as a record producer of special projects at RCA. He was a publisher and writer affiliated with ASCAP. At the time of his death, Plano had produced more than 6,000 special record collections for RCA and had recently stepped down as director of a&r services at RCA-Ariola. He is survived by a brother and an aunt.

Jerry Varga, 69, of a heart attack, Dec. 13 in Detroit. He was a theatrical agent with the Lorio-Ross Agency until his retirement three years ago. Prior to holding that position, he ran his own agency, VARGAC, and had been a nightclub manager and professional singer. Varga is survived by his wife and two sons.

Ed L. Kleban, 48, of cancer, Dec. 28 at St. Vincent's Hospital, New York. Kleban wrote the lyrics for the Pulitzer-Prize-winning musical "Chorus Line," still a Broadway attraction. After graduation from Columbia Univ. in 1960, he joined Columbia Records, where he produced pop and classical recordings on the West Coast. Kleban, who also composed music, was a former student at the BMI-Lehman Engel Musical Theatre Workshop in New York, where he later taught classes.

Russ Yerge, 61, after a long illness, Jan. 3 in Detroit. He was a salesman for Columbia Records there and before that a local promotion man. Yerge was with Columbia Records for nearly 35 years. He is survived by his wife, a son, and a daughter.

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



Dawn Patrol. Members of Epic act Cry Before Dawn meet with friends before their first U.S. concert at New York's Bottom Line. Shown, from left, are Al Teller, president, CBS Records Division; band members Pat Hayes, Tony Hall, Brendan Wade, and Vinnie Doyle; and Ray Anderson, senior vice president of marketing, Epic/Portrait/CBS Associated labels.

EXECUTIVE TURNTABLE

(Continued from page 4)

Dick Michaels is named vice president of a&r and production for Air Records, based in Dallas. He was serving as an independent producer.

DISTRIBUTION/RETAILING. Record Bar in Durham, N.C., promotes **Jackie Brown** to public-relations coordinator. She was serving in an administrative position. **Debra Demilo-Barnes** becomes video-advertising coordinator and promotions assistant for Ad-Ventures, the chain's in-house ad agency.

Faith Raphael joins the Strawberries Records chain in Boston as director of marketing and media. She was serving in a similar capacity for Geffen act Aerosmith.

HOME VIDEO. **Gordon Bossin** becomes president of Diamond Entertainment, a newly formed home video company based in New Canaan, Conn. He was vice president of sales for Vestron Video and Lightning Video.

TRADE GROUP. The Video Software Dealers Assn. in Marlton, N.J., names **James T. Murphy** director of enforcement. He was a FBI special agent with the New York City office.

PUBLISHING. **Silvia Blach** joins Evergreen Entertainment's West Coast operations as director of administration. She was director of licensing and West Coast administration for Entertainment World/CBS Songs.

PRO AUDIO/VIDEO. SLP & Co., a New York-based music design and production company, appoints **Carl Rosenberg** executive producer of special projects.

Larry Bracco is promoted to director of commercial sales at Editel in Los Angeles. He was an account executive.

Cabscott Broadcast Productions, a Lindenwold, N.J.-based audio and video production company, appoints **Bob Pritchard** director of engineering.

Aimee Chiariello joins Person To Person Productions in Litchfield, Conn., as production manager. She served in a similar capacity at Masterdisk Corp. in New York.

RELATED FIELDS. Amusement Business promotes **Karen Oertley** general manager, based in Nashville. She was director of marketing.

clusive promotion of Randy Travis' appearances. The company will be headed by Jeff Davis. 1610 16th Ave. S., Nashville, Tenn. 37212; 615-385-0799.

Musiplex, formed by Tom Wright. The company houses a 24-track recording studio, rehearsal rooms of varying sizes, a sound stage, and office space for music-business tenants. 2091 Faulkner Road N.E., Atlanta, Ga. 30324; 404-321-2701.

Scorched Earth Records, formed by Ronnie Cramer to serve as the audio division of Scorched Earth Productions. The company's first release is "You Make Me Live In A Trailer" by Alarming Trends. Also, three compilation albums by unsigned artists from across the U.S. are in the making. 1825 S.

Clayton, Denver, Colo. 80210; 303-778-6264.

Maxx Records, a full-service record label, formed by Fred Morris. Its first signings are Jill Jordan and the country/rock threesome Don Juan. Suite 207, 50 Music Square W., Nashville, Tenn. 37203; 615-329-2591.

Music Consulting Team, formed by Alan Wolmark and Gene Kraut. The company, also known as MCT, is an international-management/artist-representation firm based in New York, with an affiliate office in Dusseldorf, West Germany. Suite 3C, 107 W. 25th St., New York, N.Y. 10001; 212-206-6765.

Airborne Records, headed by John Jossey, Frank Jones, John Lomax

III, Steve Roberts, and Marshall Sorokwasz. The company, a publicly traded corporation, plans releases in all major areas of U.S. music, including rock, pop, black, and country. 10 Music Circle S., Nashville, Tenn. 37203; 615-242-3157.

Sunset Productions, formed by Michael Mischke and Mark Peterson. Company is a public relations/event-management company and will provide planning, coordination, design, and execution of special events. Suite 1531, 6671 Sunset Blvd., Hollywood, Calif. 90028; 213-461-6020.

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

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

JANUARY

Jan. 12, International Radio And Television Society Seminar, "How Will Wall Street's Ups And Downs Affect 1988 Advertising Levels?" Viacom Conference Center, New York. Marilyn Ellis, 212-867-6650.

Jan. 14-15, National Assn. Of Recording Merchandisers Operations Conference, Chapel Hill, N.C. 609-596-2221.

Jan. 20, Third Annual Rock'N'Roll Hall Of Fame Awards, Waldorf-Astoria, New York. Suzan Evans, 212-484-6427.

Jan. 24-26, Institute For Graphic Communication Videodisc Systems Conference, Sheraton Sand Key Resort, Clearwater, Fla. 617-267-9425.

Jan. 25, Fifteenth Annual American Music Awards, Shrine Auditorium, Los Angeles. 213-655-5960.

Jan. 25-29, MIDEM Convention, Palais De Congrès, Cannes, France. James Lonsdale-Hands, 212-967-7600.

Jan. 26-29, Ninth Annual Box Office Management International Conference And Exhibition: "Tickets And The Law," Caesar's Palace, Las Vegas. 212-570-2166.

FEBRUARY

Feb. 11-13, 19th Annual Country Radio Seminar, Opryland Hotel, Nashville. 615-327-4488 or 615-329-4487.

Feb. 11-13, Gavin Convention, Westin St. Francis Hotel, San Francisco. 415-392-7750.

Feb. 12-14, South Carolina Coin Operators Assn. Convention, Radisson Hotel, Columbia, S.C. Helen Sikes, 803-254-4444.

Feb. 13-15, Performance Magazine Summit Conference, Wyndham Paradise Valley Resort, Scottsdale, Ariz. Shelly Brimacombe, 817-338-9444.

Feb. 18-20, Minorities And Communications Conference, Howard Inn and Blackburn Center, Howard Univ., Washington, D.C. 202-686-5400.

Feb. 23-27, Winter Music Conference III, Marriott Biscayne Bay, Miami. 305-563-3888.

MARCH

March 2, National Academy Of Recording Arts And Sciences 30th Annual Grammy Awards, Radio City Music Hall, New York. 213-849-1313.

March 10-13, South By Southwest Music And Media Conference, Waller Creek Plaza, Austin, Texas. Roland Swenson, 512-473-8995.

March 11-14, 30th Anniversary Convention, National Assn. Of Recording Merchandisers, Century Plaza Hotel, Los Angeles. Dave Hamill, 609-596-2221.

March 13, New Jersey Record Collectors Show/Convention, Best Western Coachman Inn, Cranford, N.J. 609-443-5405.

March 28-31, Peabody Electronic And Computer Music Studios: "20 Years Of Looking Into The Future," Peabody Conservatory Of Music, Baltimore. Bruce Mahin, 301-659-8107.

NEW COMPANIES

Alpha International Records, formed by Peter S. Pelullo. The company will focus on producing 12-inch dance product as well as roster development. 212 N. 12th St., Philadelphia, Pa. 19107; 215-561-3660.

Big Ole Records Inc., formed by David R. Blythe and John G. Allen. The company will produce local and regional talent and distribute and promote releases on both the regional and national levels. 6703 Mayfair Ave., Prospect, Ky. 40059; 502-228-3523.

Special Moments Promotions, formed by Lib Hatcher for the ex-

FOR THE RECORD

In the Dec. 12 album review of "The Island Story, 1962-1987," the wrong distributor was listed for the release, which is on Island Records. Atlantic is handling the album.



Silent Running Runs Deep. Atlantic band Silent Running meets with label brass backstage at New York's Beacon Theatre. Shown, from left, are band members Ian Gault, Tony Scott, Peter Gamble, and Richard Collette; Vince Faraci, senior vice president; Linda Ferrando, national video promotion coordinator; Danny Buch, senior director of national album promotion; Judy Libow, vice president of national album promotion; Jackie Tesman, national alternative promotion coordinator; Joe Ianello, national secondary promotion manager; and David Fleischman, director of national album promotion.



Lewis Inks In. Songwriter/producer Eliot Lewis signs an agreement with CBS Songs. Shown, from left, are drummer Corky Laing; Marcy Drexler, creative director, CBS Songs; Jeff Lewis, Eliot Lewis' manager; Harvey Shapiro, executive vice president, CBS Songs; Eliot Lewis; and Marisa Sabounghi, director of administration, CBS Songs.



Parish The Thought. Veteran lyricist Mitchell Parish and Willie Nelson are presented with special awards from the Columbia Pictures Music Group for Nelson's best-selling "Stardust" album. Parish wrote the words to the song "Stardust" in 1929. Shown, from left in the background, are Allan Tepper, East Coast director of music publishing, Columbia Pictures Music Group; Bill Green, vice president, music publishing; Parish; and Nelson.



Sing Along With Placido. Placido Domingo and Ricardo Montalban are honored as humanitarians by the Hispanic Advisory Council of the Los Angeles Orthopaedic Hospital for their work for needy and disabled children. Joining together for a sing-along of "If We Only Had Love" are, from left, Montalban; actor/singer Howard Keel; Domingo; and opera singer Suzanna Guzman.



U.N. Honors. United Nations Day chairman Herb Alpert, right, marks the event with Norman Cousins, left, who was cited for his work with the World Health Organization and UNICEF, and Carl Christal of the Univ. of Southern California.



Gilbert Poisoned. Virgin artists Bobby Core, left, and L'Franco, right, of Pretty Poison get together with actress Melissa Gilbert at the taping of Fox Television's "Radio's Top Videos New Year's Eve Special."



Their Goal's Beyond. Only New Age Music, the Los Angeles retail outlet, helped launch eight new releases on Beyond Records, which is distributed by Allegiance through Capitol/EMI-Manhattan/Angel. Marking the event, from left, are Marty Goldrod, president, Allegiance; Suzanne Doucet, president, Beyond; Dennis White, CEMA president of distribution and sales; Bill Valenziano, CEO, Allegiance; and David Cronameyer, business affairs manager, Capitol.

DEALERS CONTINUE TO RENT 'HOOSIERS'

(Continued from page 1)

gal notification telling us what we're doing is wrong, we've continued to rent 'Hoosiers,'" says Lou Berg, owner of Audio/Video Plus in Houston. "We got a letter from the [Video Software Dealers Assn.] telling us not to rent it, and I've seen stuff in [trade publications] that says you're not supposed to rent it. But HBO hasn't contacted me to tell me to stop renting it."

Though most dealers received a letter from VSDA urging them to pull the title as well as similar notification from their distributor, few retailers seem to feel bound by those requests.

"How can I tell a store what to sell or what not to sell?" asks Dan Thompson, director of marketing for Sight and Sound Distributors. "We're not offering 'Hoosiers' anymore, but I know of no official notification given to retailers that prohibits them [from offering the title]."

An informal survey of video dealers indicates that the overwhelming majority of video stores share Berg's view. "I really can't see them hassling 20,000 retailers over it. If my customers can't get it here, they will just go across to the street to get it," says one New York retailer who asks not to be identified.

Retailer willingness to ignore the

court order is underscored by the presence of "Hoosiers" on the Billboard rental charts for the past 15 weeks.

"Retailers who continue to rent the video are taking a risk," says Charles Ruttenberg, attorney for

'HBO didn't tell us to stop renting it'

the VSDA. "It has not been decided who holds the copyright on the movie, so it is possible that these retailers are [committing] a copyright violation."

"I'm not going to take a chance with it," says John Dinwoodie, owner of Video Specialties in Houston and one of the few dealers contacted by Billboard who are complying with the ruling. "It's not only an ethical problem for me, but why take a chance on getting sued?"

Dinwoodie says he did brisk business with the title before the ruling and was reluctant to comply. "I hate it!" he says flatly. "I bought six copies of the movie for \$63.70 each—that's \$382.20 I invested in this movie."

For HBO's part, the "Hoosiers" episode has been further complicated by a recent court order to re-

trieve the cassette from retail (Billboard, Jan. 9). The ruling by Judge David V. Kenyon has stirred confusion because it mandates that HBO not only recall the videos but also "collect and impound . . . all accounts receivable for the rental of the videocassette."

HBO is still awaiting clarification of the ruling—which is widely regarded as implausible given the nature of the video retailing business.

"Is this judge living in Afghanistan?" asks Audio/Video Plus' Berg. "Does he know anything about video? It would be an accounting nightmare to try get the rent money back. I don't mind telling you, I'd be the first one to say I never rented the title. Then I'd send back my used cassettes for a full refund and buy a brand-new copy when it is finally released. And don't think I'd be the only one to do that."

"Our view of the ruling," says David Pritchard, vice president of corporate affairs for HBO Video's parent company, HBO Inc., "is that we insufficiently educated the judge on the workings of the video market. We should have made it clear to him that we don't participate in rental revenues."

Judge Kenyon was unavailable for comment at press time.

'Cop II' Vid Lists At \$89.95 'Extraordinary Rental' Expected

This story was prepared by Al Stewart and Jean Rosenbluth.

NEW YORK "Beverly Hills Cop II," the Eddie Murphy comedy that outpaced all other films at the box office in 1987, will be released on video March 9 at a suggested list price of \$89.95.

Paramount Home Video's decision to price the sequel for the rental market is a departure from the strategy adopted for the first "Beverly Hills Cop" videocassette. Mindful of the enormous popularity of the original film, Paramount gambled by offering the title at a suggested list price of \$29.95 upon its release in October 1985.

While the low-ball pricing adopted for the first "Cop" movie won Paramount praise from retailers eager to tap the sell-through market, the company apparently feels the widely embraced practice of targeting the rental market before sell-through will be more profitable this time around.

"In a nutshell, we feel that the \$89.95 list will enable us to maximize the revenue potential of 'Cop II,'" says Eric Doctorow, vice president of sales and marketing for Paramount Home Video. "We feel this

one will be an extraordinary rental title."

Paramount has also announced that it will not sell the title for a period of at least six months after the street date.

"By putting the title on moratorium," says Doctorow, "we're placing a sense of urgency on the dealer; we're making him take it seriously very quickly. We want them to stock up early to meet demand."

The title will be supported by a "multimillion-dollar" promotional program, including at least \$1 million worth of television advertising. In addition, a 30-second TV spot and a 60-second radio commercial will be made available to dealers to support local advertising efforts.

RAP CONCERT LAWSUIT

(Continued from page 6)

death was caused by the failure to control the flow of people; failure to provide sufficient security; failure to make sure the entrance to the basement was open; and failure to set and enforce suitable regulations on matters of security, medical personnel, and crowd control. The suit cites a state regulation that says it is the duty of corporate authorities in charge of public buildings to "ascertain if such buildings are provided with all the necessary safeguards against accident by fire or panic."

Bobby Highsmith, manager of the Municipal Auditorium, says the title has not caused any concert cancellations at the 9,500-seat venue and has not resulted in any new rules of conduct from the city government.

Nashville's assistant police chief, Sherman Nickens, says no criminal charges have been filed in the case so far. "We're still trying to gather the facts on that," he adds.

The suit maintains that promoter Ed Johnson, doing business as E.J. Productions, was negligent in providing security and in making proper safety arrangements for the party. People who had bought tickets for the Nashville Christmas Holiday Deep Jam And Live After Party were told they would be admitted to a post-concert celebration with the performers if they brought cans of food, which were to be donated to a local food-bank.

On the bill were Public Enemy, Eric B. & Rakim, Easy-E, N.W.A., Sir Chance, and Blow Pop Crew. About 5,700 people attended the concert.

Nashville Mayor Bill Boner has called for an investigation of the incident. He said at a press conference held the day after the event that he had asked his staff to ponder whether certain kinds of acts should be banned from the arena. A city councilman has proposed that the council consider requiring concerts to carry ratings.

Johnson, in a statement issued by his attorney, Walter Searcy, several days before the suit was filed, said his company should not be the focal point of the blame, which he said should be shared by the auditorium management and Nashville police.

The suit, filed for Davis' father, Larry Earl Davis, by attorneys George H. Thompson III and Steve North, asks \$1 million in compensatory damages and an equal amount for punitive ones. It also asks that the case be tried by a jury.

SOVIET MUSIC BIZ IS 30 YEARS BEHIND THE WEST

(Continued from page 1)

Sokolov is also unhappy with the scope and quality of the collaboration between Soviskusstvo, a division of the state-operated import/export firm Mezkhkniga, and Melodiya. While resources and enthusiasm are present in abundance, Melodiya's outdated working practices and sluggish a&r department stand in the way of progress, he says.

A shortage of good repertoire remains a major problem, though Sokolov believes Soviet rock has the potential to compete in the international marketplace. "Today we are not in a position to offer repertoire for the overseas market that would balance the hard currency cost of purchasing Western licenses," he says. "But when we have quality recordings at our disposal, which is only a matter of time, there will certainly be demand for them."

At the moment, Western entrepreneurs are "leaving us behind," Sokolov says. Foreigners obtain un-

derground tapes of Soviet concerts and television programs and release them out of the country. For instance, music videos of the popular Russian rock group Aquarium, compiled from the "Music Ring" TV show here, have been available in other countries. "It looks like we could lose out in our own field," Sokolov says. "To avoid this, we must be constantly aware of the direction in which our music is evolving."

Some headway has been made. Leading Soviet pop singers Alla Pugachova and Valeri Leont'jev are well established in Scandinavian territories; Spanish producer Romero plans to issue two albums of Soviet rock licensed from Melodiya, and Soviet jazz enjoys respectable sales in a number of overseas markets. Most recently, a deal has been struck for the stateside release, through CBS, of an album by the Stas Namin rock group.

The role of record producers in

improving Soviet recordings has been a hot topic here. Recently, New York-based producer Sergei Rodger, who has worked with such Western artists as Mick Jagger, Peter Gabriel, Motorhead, Ornette Coleman, and Herbie Hancock, was in Moscow at the invitation of Belka International to discuss a project involving Aquarium. Aquarium's leader, Boris Grebenshchikov, recently visited the U.S. for three weeks and plans to return soon for songwriting and recording projects.

Technically, the job of producer does not exist in the Soviet Union, though it is accepted that producers are badly needed to bring the quality of Soviet recordings up to international standards. To compound the problem, individuals are not allowed to invest money in recording studios or artists.

In practice, however, there are producers in the U.S.S.R. These include Oleg Melik-Paskayev and

songwriter Yuri Chernavsky, who have both set up small talent agencies, known here as "studios," to train and develop young artists. Melik-Paskayev's provides recording facilities, lighting, and advertising services to two groups, Rock Atelier and Black Coffee, a heavy metal band.

Chernavsky's agency has produced a disco-entertainment show called "Disk Parade." Director Matvei Anitchkin says, "We take care of every aspect of 'producing' young talent, from the design of stage costumes to the recording of songs and videos. Artists are signed for 18-24 months and paid around \$650 a month. They are recorded by a Melodiya engineer and featured on Central TV."

The agency, which is financially independent, has staged "Disk Parade," which features its "students," at major venues in Moscow, Riga, and Leningrad. It takes a percentage of the gross, from which it makes payments to its staff and artists. Acts featured in the most recent show were rock groups Cruise, Alfa, Mister Twister, and Class and the singer Anatoli Aleshin.

The two projects are the first models of cooperative enterprise in the entertainment industry here. They are seen as promising experiments that offer strong competition to the conservative state-run concert agencies.

One result of their activities is that for the first time in about 40 years, some Soviet artists are receiving a fixed percentage of concert grosses instead of the miserly rates set by the so-called artistic councils. Manned by state-concert-agency officials, these councils generally exercise absolute control over the business.

W. Germany Eyes WCI-Teldec Deal

BY WOLFGANG SPAHR

HAMBURG The West German Cartel Office in Berlin will be taking a long, hard look at the proposed acquisition of Teldec by Warner Communications Inc. (Billboard, Jan. 9).

In ordinary circumstances the prospect of WEA's market share in Germany being increased from 10% to 20% would not be considered unacceptable, but the whole question of market monopolies is currently a burning political issue in West Germany, where much debate and disapproval have been sparked by a surge of takeover actions in the retail business.

Most observers here, however, believe approval of the WCI-Teldec deal is forthcoming.

Hubertus Schoen, a spokesman for the Cartel Office, says the criteria relating to takeovers and mergers are set out in paragraph 23 of the West German antitrust law. These include the provision that if three or fewer enterprises in any particular field have among them a market share of 50% or if five or fewer have among them a market share of 66.6%, then the enterprises have to satisfy the Cartel Office that there is adequate competition in the marketplace.

It is already the case in the West German record industry that three

companies have a combined market share of more than 50%—in fact, BMG, PolyGram, and CBS together claim about 65% of the record market. But the Cartel Office has hitherto been satisfied that healthy competition prevails in the record industry.

However, in the current political atmosphere and faced with the further concentration of the domestic record industry represented by WCI's acquisition of Teldec, the Cartel Office may take a less acquiescent view and ask the record industry to demonstrate that the new situation will not fetter competition.

RIAA REPORTS '87 INCREASE IN MULTIPLATINUM HITS

(Continued from page 1)

busters are far from having run their sales courses. The current Jackson, Whitesnake, and Houston albums are all still listed in the top 10, while the U2 smash remains in the top 15.

An analysis of certifications awarded last year by the Recording Industry Assn. of America documents other key trends: Big jumps in the number of platinum albums by rap, country, and metal-oriented acts and a surprising drop in the number of platinum albums by nonrap black artists.

A total of 53 albums went platinum in 1987, compared with 54 in 1986 and 56 in 1985. (These figures and all others in this story include only albums that were certified within two years of their release. This is done to better reflect current sales activity and to minimize the effect of belated certifications of back catalog.)

Warner Bros. was the top combined label in terms of platinum albums for 1987. The Burbank, Calif.-based label earned eight platinum albums, compared with seven for Columbia, six for MCA, five for Arista, and four each for A&M, Atlantic, and PolyGram.

Two of the six best-selling albums of 1987 are by metal-oriented bands—Bon Jovi and Whitesnake.

Four other metallic pop acts went double platinum during the year: Def Leppard, Europe, Poison, and Motley Crue. In 1986, only two such acts topped the 2 million sales level: Van Halen and Bon Jovi.

Six albums by country acts went platinum in 1987, up from three the year before. Randy Travis and George Strait each earned two platinum albums, while Alabama and the blue-chip bluegrass trio of Emmylou Harris, Dolly Parton & Linda Ronstadt each scored one. It was the seventh consecutive year that Alabama has netted a platinum album.

Rap music was also on the upswing. Four rap-oriented acts went platinum last year, compared with just one—Run-D.M.C.—in 1986. In addition to the Beastie Boys' quadruple-platinum success, L.L. Cool J was certified double platinum, and the Fat Boys and a Run-D.M.C. catalog album went platinum.

But there was a surprising drop in the number of platinum and multiplatinum albums by nonrap black artists. In 1986, Houston, Janet Jackson, Lionel Richie, Sade, and Billy Ocean all topped the 2 million sales mark. But in 1987, the only nonrap black acts to go double platinum or better were Hous-

ton, Michael Jackson, and Anita Baker. The platinum picture was similar, with 12 nonrap black acts topping the million sales mark in 1986, compared with seven last year.

Twenty acts received their first platinum albums in 1987, the same number as in 1986. The tally includes the Beastie Boys, Randy Travis, George Strait, Club Nouveau, Dokken, Poison, Kenny G, Whitesnake, the Georgia Satellites, Lisa Lisa & Cult Jam, Europe, L.L. Cool J, the Fat Boys, Exposé, Tiffany, Jody Watley, INXS, and the Jets—plus two veteran acts whose glory days preceded the inception of platinum awards: the Monkees and the Grateful Dead.

In addition to its strong third-place finish in the platinum album derby, MCA finished first among combined labels for the most gold albums last year. The Universal City, Calif.-based label earned 16. Warner Bros. was second with 15, followed by Columbia with 13, and Atlantic and Epic with eight each.

Three of MCA's gold albums were by Reba McEntire: "Whoever's In New England," "What Am I Gonna Do About You," and "Greatest Hits." No other artist received three gold albums during

1987, but eight earned two each: Eric Clapton, the Cure, Billy Idol, R.E.M., Bruce Springsteen, George Strait, Hank Williams Jr., and Dwight Yoakam.

Springsteen is the only artist to earn two multiplatinum albums in 1987. His five-record boxed set, "Bruce Springsteen & The E-Street Band Live/1975-1985," was certified triple platinum in February, and his studio album "Tunnel Of Love" went double platinum on New Year's Eve. (A complete run-down on December certifications begins on page 6.)

"Dirty Dancing" is the year's only soundtrack that went triple platinum. "La Bamba" went double platinum, and "Beverly Hills Cop II" and "Who's That Girl" both went platinum. All four soundtracks were boosted by No. 1 pop singles.

Only three singles were certified gold in 1987, the lowest total since 1963, when there were two. The 3 million sellers, all of which topped the Hot 100 and Hot Crossover 80 charts, are Club Nouveau's "Lean On Me," Houston's "I Wanna Dance With Somebody (Who Loves Me)," and Michael Jackson & Seidah Garrett's "I Just Can't Stop Loving You."

DECEMBER CERTIFICATIONS

(Continued from page 6)

last month, more than two years after its release.

Those weren't the only catalog albums to belatedly earn RIAA certifications. December's gold tally also included the Sex Pistols' 1977 punk classic, "Never Mind The Bollocks (Here's The Sex Pistols)"; John Barry's "Somewhere In Time" soundtrack, first issued in 1980; and the Violent Femmes' self-titled 1983

debut album on Slash.

There was more good news for Slash in the monthly certifications: The "La Bamba" soundtrack was certified double platinum.

Here's the complete list of December certifications:

MULTIPLATINUM ALBUMS

Michael Jackson, "Bad," Epic, 4 million.
U2, "The Joshua Tree," Island/

Atlantic, 4 million.

"Whitesnake," Geffen/Warner Bros., 4 million.

"Dirty Dancing" soundtrack, RCA, 3 million and 2 million.

"La Bamba" soundtrack, Slash/Warner Bros., 2 million.

Bruce Springsteen, "Tunnel Of Love," Columbia, 2 million.

"Tiffany," MCA, 2 million.

PLATINUM ALBUMS

Aerosmith, "Permanent Vacation," Geffen/Warner Bros., its eighth platinum album.

Bruce Springsteen, "Tunnel Of Love," Columbia, his sixth.

George Winston, "Winter Into Spring," Windham Hill/A&M, his third.

Sting, "... Nothing Like The Sun," A&M, his second.

George Strait, "Ocean Front Property," MCA, his second.

George Winston, "Autumn," Windham Hill/A&M, his second.

INXS, "Kick," Atlantic, its first.

"Tiffany," MCA, her first.

"Jody Watley," MCA, her first.

Various Artists, "A Very Special Christmas," Special Olympics/A&M.

GOLD ALBUMS

Yes, "Big Generator," Atco, its 10th gold album.

Bruce Springsteen, "Tunnel Of Love," Columbia, his ninth.

INXS, "Kick," Atlantic, its third.

Reba McEntire, "Greatest Hits," MCA, her third.

Belinda Carlisle, "Heaven On Earth," MCA, her second.

Jets, "Magic," MCA, its second.

Metallica, "Garage Days Re-revisited," Elektra, its second.

Sting, "... Nothing Like The Sun," A&M, his second.

Eric B. & Rakim, "Paid In Full," 4th & Broadway, their first.

John Barry, "Somewhere In Time" soundtrack, MCA, his first.

Debbie Gibson, "Out Of The Blue," Atlantic, her first.

Sex Pistols, "Never Mind The Bollocks (Here's The Sex Pistols)," Warner Bros./Virgin, their first.

"Violent Femmes," Slash/Warner Bros, their first.

Various Artists, "A Very Special Christmas," Special Olympics/A&M.

Various Artists, "A Winter's Solstice," Windham Hill/A&M.

CODY & LEACH OPEN THINK-TANK CONSULTING FIRM

(Continued from page 4)

markets—Chicago, Dallas, Kansas City, Cleveland, Miami, Detroit, San Diego, and Seattle. In San Francisco, Chicago, and Washington, D.C., locally produced versions of the new age/jazz/AC format are showing solid ratings growth in adult demographics, as is KTWV.

"A lot of people give lip service to attracting top talent," says Cody. "Pyramid is serious about it." Contrary to the oft-quoted radio adage "Everything that can be done has been done," Cody says, "There's still a wide horizon of possibilities. With the formula of taking the listeners' point of view and combining it with research and imagination,

we should have a problem-solving unit that can improve existing formats and create others."

Leach says the field for applying creativity to research is wide open. "Radio is a very research-oriented business. But, generally, it's done in such a way that the researcher is caused to be in opposition to the creative spirit of the station," he says. Of his vision/precision approach, Leach says, "It's a matter of combining the vision of creativity with the precise measurements of research so that what you build looks like what you envisioned." Hence, the "architecture" in the company's name.

BEGGARS BANQUET OPENS U.S. OFFICE

(Continued from page 6)

capacity during the last three years. Under the new arrangement, Beggars Banquet will establish its own U.S. presence within the structure of the Thirsty Ear organization. Heading up the new division is newly named managing director Peter Gordon, who will continue to serve as president of Thirsty Ear.

"We're off and running at a good pace," says Gordon, adding, "We have good support through the

RCA arrangement in helping our other acts. Our goal is to coordinate the label's activities here. We're not looking to sign [artists] domestically. We're here to preserve and present the English label in the U.S. territory."

Beggars Banquet U.S. is located at Suite 1506, 310 Madison Ave., New York, N.Y. 10017; 212-697-7742.

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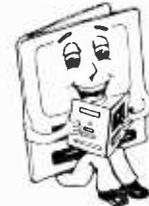
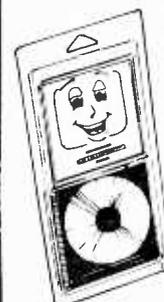
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Isgro, Tashjian Mentioned In Tax-Scam Indictment

BY DAVE DIMARTINO

LOS ANGELES Independent record promoter Joe Isgro and his business associate, Ralph Tashjian, both central figures in a grand jury investigation here of payola practices in the music industry, are among 20 persons mentioned in the indictment of a former Internal Revenue Service agent charged with falsifying tax returns.

The tax charges against Dennis DiRicco, an attorney and former IRS revenue agent, are unrelated to the federal government's ongoing payola probe. Evidence supporting the charges, however, came to light as a direct result of the payola investigation, according to Richard Small, special attorney for the Los Angeles office of the Justice Department's Organized Crime Strike Force.

DiRicco was arrested Jan. 5 in Portola Valley, Calif., and charged with aiding and assisting in the preparation of false income tax returns.

According to a statement issued by U.S. Attorney Robert C. Bonner, the returns claimed fraudulent deductions from an investment partnership in which 20 separate parties claimed losses. DiRicco allegedly told those

parties that each would receive a three-to-one write-off of their cash investment for income tax purposes.

The indictment states that Isgro claimed a partnership loss of over \$1.4 million in 1984, while Tashjian and his wife claimed over \$98,000.

The statement issued from Bonner's office, however, adds: "There is no evidence that individual investors had knowledge of the fraudulent nature of the deductions they were claiming."

Explaining the link to the payola probe, special attorney Small says, "This just happens to be the first indictment that's come out of that, and it doesn't necessarily reflect that—because there's no payola and there's nothing involving the record companies per se in there." But, he adds, "If we weren't investigating payola, we never would have come up with this."

A separate, San Francisco-based investigation has also resulted in the indictment there of DiRicco and another man on charges of cocaine possession, money laundering, and obstruction of justice.

DiRicco, who could be brought to trial on the tax charges in as soon as three months, faces a maximum sentence of 60 years if convicted.

SGA Letter Voices Copyright Concerns Songwriters Serenade Sony

BY IRV LICHTMAN

NEW YORK The 5,000-member-strong Songwriters Guild of America, in an open letter to Sony Corp. chairman Akio Morita, urges that the new owner of CBS Records recognize its "new role as [the owner of] one of America's great recording companies" in light of copyright-owner concerns over digital audiotape recordings.

The letter, appearing as a paid advertisement in the guild in this week's issue of *Billboard*, calls attention to efforts by hardware manufacturers, including Sony, to defeat pending federal legislation that would mandate installation of a CBS-developed encoder system in DAT machines. The encoder system is designed to inhibit home taping of specially encoded recordings.

SONY CEO WELCOMES CBS

(Continued from page 3)

record man myself, I have always been optimistic about the record business. For many years I have admired the talented people who make up CBS Records. You have established standards of excellence which are envied and imitated by every record company. Together, with your management we can build the future of the recording industry. And that future has never looked better."

In another development, CBS Records is likely to be headquartered in New York for some time. It has negotiated a multiyear lease at its current offices in the CBS building at 51 W. 52nd St. Rumors circulating after CBS Inc.'s decision to sell its record division to Sony indicated that the label would find a new home on the West Coast.

"CBS Records has, to date, been a staunch ally and strong voice in the battle against unauthorized duplication—the proliferation of which is a disincentive to recording companies' investing in new talent," writes songwriter and guild president George David Weiss. "We are confident CBS Records will continue its independent stance regardless of ownership."

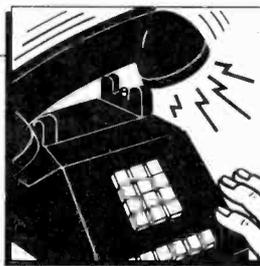
In calling for Sony to champion such legislation, too, the letter points to a recent public statement by Sony that "we have no intention of issuing an order to the CBS Records Group to accept DAT. That's up to them."

Going beyond the comments in the open letter, Weiss recalls his recent appearances on many television and radio shows nationwide to alert the public to what he calls the harm done by home taping from the point of view of "my livelihood and my family." He says he was "shocked—and happily so—at the amount of people who would wait for me until after the broadcast and—believe it or not—apologize for having copied music. They explained that they had never realized the true picture—that someone owned those songs and had rights which they were violating. Many even asked how they could help rectify the situation."

To Weiss, "compromise" is the operative word in a dialog between DAT makers and copyright owners. He says the songwriters guild and NMPA, the music-publishers' trade group, recently sat down with the Recording Industry Assn. of America and—after many face-to-face meetings—"successfully worked out the new statutory mechanical-rate procedure for the next 10 years. Neither side got everything it wanted, but both sides are content."

"That's what we hope we can do in the near future: sit down like reasonable people and talk."

INSIDE TRACK



Edited by Irv Lichtman

COMPANY COMING? GRP Records may have given other indies an incentive to enter the U.S. prerecorded digital audiotape market in the spring. The label has been getting calls from some companies for enlightenment on the DAT format. Meanwhile, GRP's distributor, MCA Records, notes that in a Jan. 9 *Billboard* article, GRP's Larry Rosen was not quite accurate in saying that GRP "met with no objections from the management of MCA, including its chief, Irving Azoff, in pursuing the fledgling DAT market on its own." MCA points out that it refused to distribute DAT product for GRP but that contractually, it could not stop the label from selling DAT titles on its own. Bud Katzel of GRP confirms this account.

LABEL DOINGS: At Chrysalis, West Coast promotion director Steve Brack and Northeast regional promotion director Mark Diller are out. VP of promotion Daniel Glass says both posts should be filled shortly.

COMBINE FOLDED INTO SBK: Combine Music Group, a top Nashville music publisher, has been absorbed by SBK Entertainment World, which purchased Combine for an estimated \$7 million in 1985. Seven staffers will be out of work when Combine closes its doors Friday (15) and Combine president Bob Beckham plans to retire from the company the same day, although he reportedly has a year left to go on his contract with SBK. The Combine catalog will now be supervised by Jimmy Gilmer, Nashville VP of SBK.

SIX MONTHS AFTER ENDING a 16-year association with WEA, lastly as president of WEA Europe, Siegfried Loch has emerged as a partner in an independent production company. Look for the new operation to announce a distribution deal with a major European label momentarily.

WQHT "Hot 103" New York will enter the market's intense morning show battle Mon. (11) with the new team of John Walton and Steve Johnson, whose last gig at the former KTKS Dallas fell victim to the Wave format. Up against Scott Shannon's "Z-Morning Zoo" and the controversial Howard Stern, Walton & Johnson will ply an "extemporaneous, theater-of-the-mind approach," says Hot 103 PD Joel Salkowitz.

WAR ON WORDS: Danny Goldberg, personal manager and owner of Gold Mountain Records, faced Tipper Gore, head of the Parents' Music Resource Center and wife of presidential candidate Sen. Albert Gore, D-Tenn., in a Jan. 4 edition of cable TV's "Crossfire," and, needless to say, each failed to bring the other around to his or her views on explicit rock lyrics. Goldberg, a staunch opponent of any form of censorship of the industry's creativity, said he is not the source of public disclosure of supposedly off-the-record meetings between the Gores and record company executives in Hollywood in the fall. Goldberg also challenged Tipper Gore to cite a lyric performed by Sheena Easton, an act he co-manages, that was described as being explicit in her book, "Raising PG Kids In An X-rated Society." She appeared to sidestep the issue. In addition to Tipper Gore, Goldberg was up against hosts Robert Novak, the conservative columnist, and Tom Braden, who, despite his liberal leanings, hit Goldberg hard on lyrics he deemed harmful to young rock fans. The unflappable Goldberg suggested there are far more important problems in the world than knocking rock lyrics (or videos) that leave a lot to be desired in good taste.

VERY SPECIAL SALES: The Special Olympics should receive a hefty post-Christmas gift from A&M Records: Sales on the benefit album "A Very Special Christmas" have topped the 2 million mark worldwide, according to A&M senior vice president of sales and distribution David Steffen and international vice president Jack Losmann. At press time, the all-star package had sold 1.6 million units domestically and another million in the international market. An A&M spokesman says the label will announce its charitable contributions from the record's sales by the end of March.

BACK IN THE BIG APPLE: Frank Military, who has been running Warner Bros. Publications, a print unit of Warner Bros. Music, out of Secaucus, N.J., has returned to Manhattan to head the new Warner-Chappell setup in the East. He reports to Chuck Kaye, chairman of Warner-Chappell, which is based in Los Angeles.

INTRODUCTIONS: Arista president Clive Davis was set to host the label's international conference at the St. Regis Hotel in New York Jan. 8-9, introducing to some 100 attendees new product by Hall & Oates, Four Tops, the Church, Patti Smith, Taylor Dayne, Carly Simon (a live set), and Barry Manilow. Many of the label's acts plan appearances at a dinner the first night. On the second night, the Cruzados are scheduled to play at the Ritz.

NO CHANGE: After a five-day trial without a jury, Judge Raymond Broderick of the U.S. District Court in Pennsylvania decided Dec. 21 that a record producer, Walter Kahn, had not received written publishing rights to "Change of Heart," a hit single from Cyndi Lauper's "True Colors" album. Author Essra Mohawk made a demo of the song with Kahn but later assigned 50% of the publishing rights to Lauper's publishing firm after the artist expressed interest in recording it with some lyric changes. Kahn has filed a motion for a new trial. A suit against Kahn by Mohawk is pending in state court.

TRACK should have included compact disk video product from Elektra's Anita Baker and the Cure in an item last week on WEA labels' moves into the configuration, which offers five minutes of video and 20 minutes of sound.

BELOW THE BELT? "The Music Business in New York" is among the subjects in a lecture series hosted by The New York Public Library that, in the library's own words, examines "the metaphoric city below the surface of daily life—the shadowy workings of organized crime, the contemporary art scene and its audience, and the music business as seen by industry insiders." Those insiders are promoter Ron Delsener, attorney Allen Grubman, Daryl Hall, manager Jon Landau, and CBS Records chief Walter Yetnikoff.

PRESLEY IN THE PRESENT TENSE: When long-time Fort Worth, Texas-based producer Major Bill ("Hey, Baby") Smith talks of Elvis Presley, it's as if the legendary rocker didn't pass away on Aug. 16, 1977. That's because he believes Presley faked his death so he could lead a life of unpressured anonymity. That's the idea behind his new LeCam recording of Kelli's "Hey! Big E. (Happy 53)," celebrating Presley's birthday Jan. 8.

DOUBLE COVERAGE: Production gremlins threw an interesting twist into the conclusion of a PolyGram-sponsored ad on Los Angeles TV Channel 13 for John Cougar Mellencamp. The announcer's tag plugged sale prices for Tower Records, but the logo that was superimposed over that copy was that of Music Plus... Kenny Altman, a Tower Records veteran who has been the assistant manager of the chain's landmark store in Greenwich Village for several years, has tendered his resignation. His last day was Jan. 7. Altman is not leaving Russ Solomon's company on sour terms; he is relocating to San Francisco, where he hopes to land an industry-related job in a sector other than retail.

MOTOWN ARTIST El DeBarge has filed for Chapter 7 protection in California bankruptcy court. DeBarge, former lead vocalist for the eponymous family quintet and a hit-making solo artist with "Who's Johnny?" (No. 1 on the black charts and No. 3 on the Hot 100 in July 1986), listed assets of \$80,496 and debts of \$234,652 in his Dec. 17 petition. According to the bankruptcy documents, the singer's single largest unsecured creditor is his label: DeBarge owes \$100,000 to Motown as repayment on a personal loan.

LONGTIME MOTOWN PRESS, publicity, and artist relations chief Bob Jones has left the label to handle personal PR duties for Michael Jackson. Jones joined the label in 1970 after serving as Motown's account executive at Rogers & Cowan.

Terence Trent D'Arby

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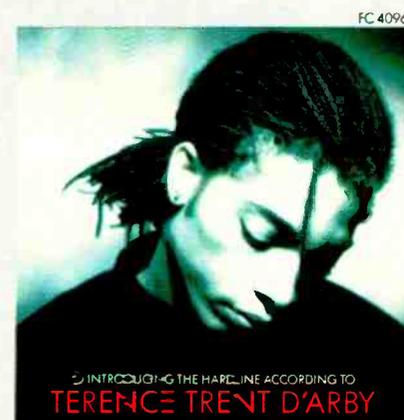
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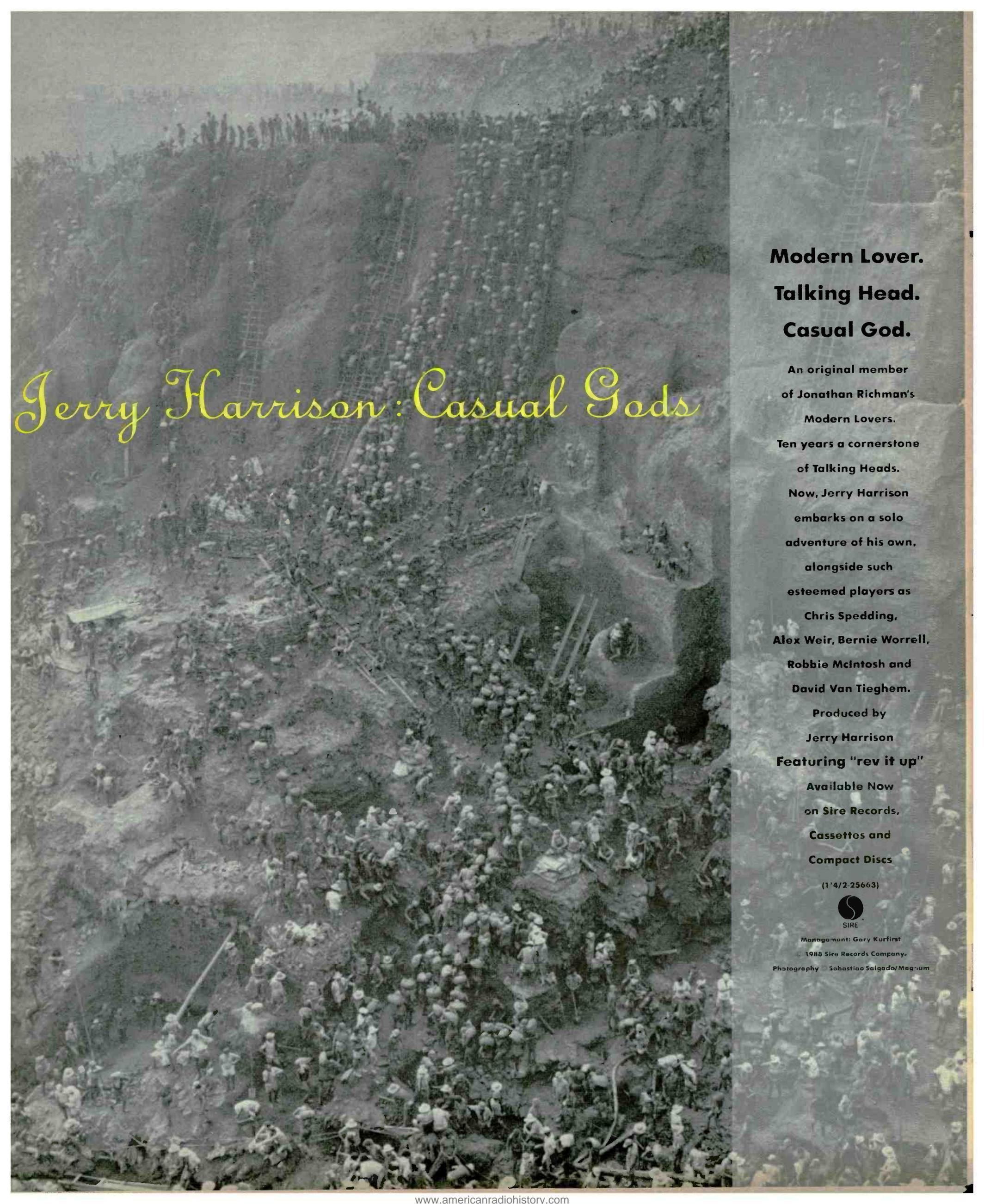


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