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VOLUME 100 NO. 2

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

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Hardware, Software Firms May Hold New DAT Summit

BY MIKE HENNESSEY

LONDON Responding to a recent initiative by hardware manufacturers to end the impasse on digital audiotape, the two leading trade associations of the worldwide record industry are preparing a proposal for a new "summit" meeting that would bring together the top executives of the major hardware and record companies.

With this idea in mind, representatives of the Recording Industry Assn. of America and the International Federation of Phonogram and Videogram Producers will meet in London this month. In addition to coordinating plans for the proposed summit, they will also examine non-Copycode technical solutions to problems posed by DAT's home-tap-

ing potential, including a system developed by Philips. (For a special Billboard analysis, see page 3.)

"I can't say for sure there will be a summit at this point," comments Jay Berman, president of the RIAA. "But a process has been set in motion by which we are hoping that hardware and software manufacturers might get together."

Such a summit meeting would be the second held between the major record labels and the world's leading electronics manufacturers, most of which are Japanese. The first, which took place in Vancouver, British Columbia, in December 1986, produced nothing but discord: The hardware companies maintained that their new DAT recorders would not hurt the interests of

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Gains For CD, Sell-Through Video Brighten Holiday Retail Picture

BY CHRIS MORRIS

LOS ANGELES As the Christmas shopping season drew to a close last week, cash registers were ringing like Yuletide bells at video specialty stores around the country.

Many retailers polled by Billboard following the holidays reported increases over last year in both sales and rental volume for the week ending Dec. 25.

Due to fragmentary figures at press time, most retailers could not cite specific titles that performed particularly well for them, but the few who did mentioned films that had been flying high in video stores since the kickoff of the holiday selling season.

Walt Disney Home Video's "Lady And The Tramp," Paramount Home Video's "Star Trek IV," and MCA Home Video's "An American Tail" were frequently mentioned sell-through titles, while Warner Home Video's "Lethal Weapon" remained a high-caliber rental item.

(Continued on page 79)

BY KEN TERRY

NEW YORK Record retailers were racking up healthy sales increases for the Christmas selling season in many areas of the country, according to preliminary indications. However, the nation's two biggest record retailing chains, Musicland and Trans World, had no information on Christmas sales at press time, and another big chain, Camelot Music, had experienced flat sales for much of the holiday period.

"We're very pleased with the last week or 10 days," said Lew Garrett, vice president of purchasing for Camelot, on Dec. 28. "We've hopefully erased some of the fat business we saw earlier in the month." Still, Garrett only hoped that the 206-store, North Canton, Ohio-based chain would do as well this December as it did in December 1986.

The key problem, Garrett said, is that "we had nowhere near the size hits this season that we had last season." The 1986 records of Bon Jovi, Cinderella, Bos-

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Winter CES: Technology At The Crossroads

BY STEVEN DUPLER

NEW YORK Steep price increases for Japanese hardware and blank tape, speculation on the future of digital audiotape, and new video technologies such as high-definition television and Super-VHS will be at the forefront of the Winter Consumer Electronics Show this week (7-10) at the Las Vegas Convention Center and that city's Hilton, Riviera, and Sahara hotels.

CES officials say they expect more than 100,000 attendees for the event, including distributors and retailers from more than 70 countries. Exhibit space has long been sold out

(Continued on page 84)

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GRP Decides To Market DAT Albums

BY IRV LIGHTMAN

NEW YORK GRP Records has decided to take the plunge in marketing prerecorded digital audiotapes, with a planned issue of six titles next month in Europe and a release set for April in the U.S. The successful, jazz-oriented independent is likely to be the first American company to enter the controversial DAT market.

In the U.S., the label will bypass MCA, its branch distributor, in sales to audio and music retailers via a new network of six or eight sales representatives.

According to Larry Rosen, (Continued on page 85)



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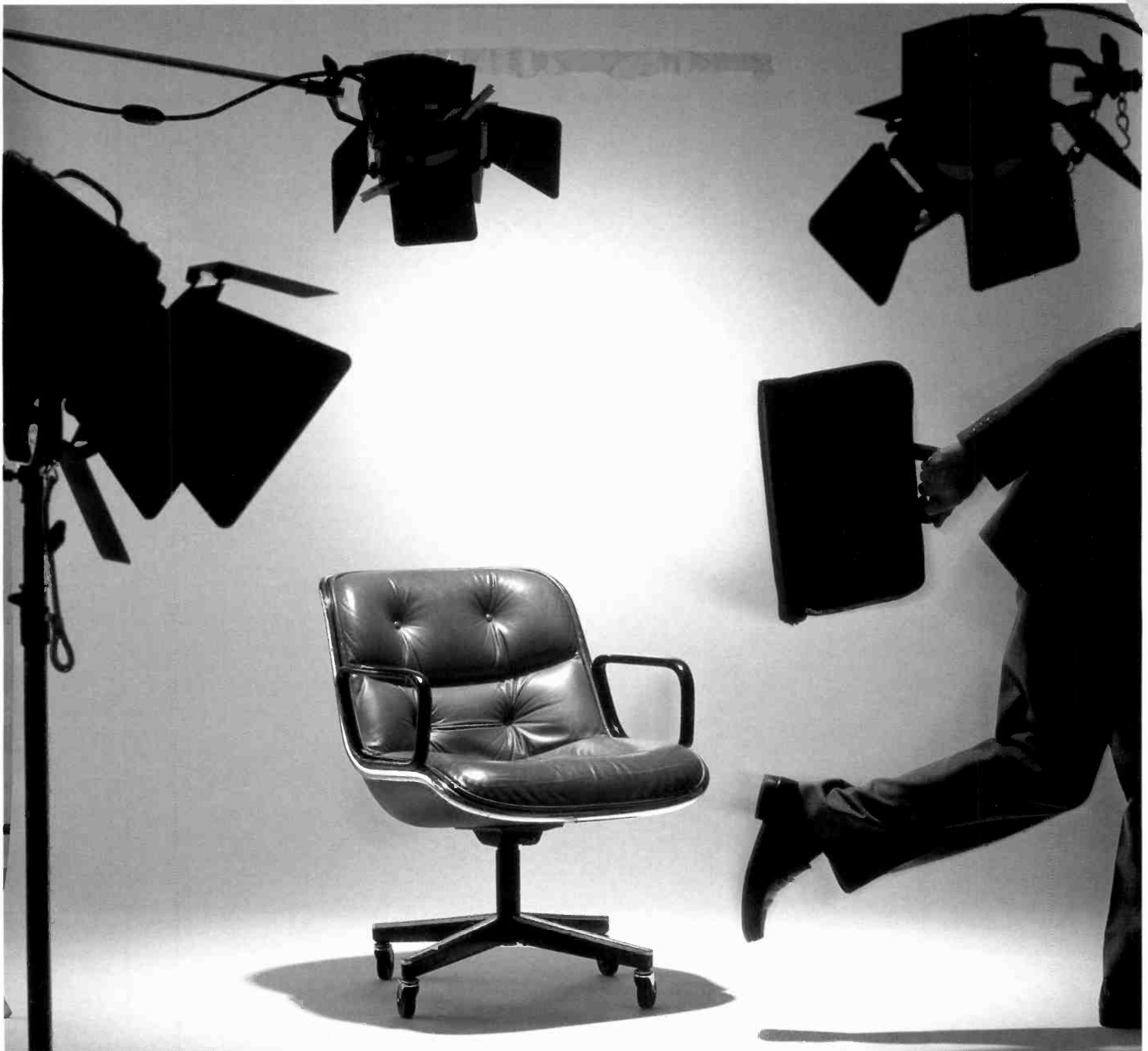
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TOWER TESTS 'MUSIC SAMPLER'

Five Tower Records stores in the Los Angeles area are the first to test a 7-foot audio/video machine that allows consumers to preview music from new albums. Marketing editor Earl Paige reports. **Page 37**

Winter Consumer Electronics Show Preview

New trends and developments in CD, VCRs, and blank tape will be on display in Las Vegas Jan. 7-10. Hardware and software reports abound in this special section. **Follows page 44**

RONSTADT REVEALS LATIN ROOTS

Linda Ronstadt's career continues to defy any attempts at pigeonholing. Her latest album, "Canciones De Mi Padre," is a collection of folk songs rooted deep in the Mexican tradition of her heritage. Latin Notas editor Carlos Agudelo talks with the artist. **Page 62**

CD Singles Create U.K. Label Controversy

Though Sony and Philips have agreed on a technical standard for the format, other U.K. record companies aren't convinced that the 3-inch CD single is a viable configuration. Nick Robertshaw reports on the sides taken in this issue. **Page 66**

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Tensions Easing In DAT Dispute Hardware Makers Mull Compromise

BY KEN TERRY

NEW YORK Although it's too soon to predict that digital audiotape recorders will appear in the U.S. this year, the ferocious dispute between hardware and software manufacturers over the new technology shows signs of abating.

The decision to hold a hardware industry round-table discussion to examine alternatives to the Copycode antitaping system (see story, page 1) is the most public manifestation of a

process that has been percolating below the surface for the past few months, say insiders.

Hardware companies have been talking to each other about the difficulty of launching DAT recorders without any prerecorded software. Finally, they seem to have reached the conclusion that it's better to compromise with the major record

labels than to risk losing a promising product.

Setting the pace, as usual, has been Sony Corp. According to one source at a leading consumer-electronics company, "Sony has made consistent statements recently that it wants to sell DAT, but in such a way that it satisfies music merchants."

This assertion finds confirmation in comments made by Sony chairman Akio Morita following the November meeting of Japanese and European electronics manufacturers in Paris.

At a press conference, the Sony chairman was asked whether participants in the round-table discussion had agreed that "some form of protection" for copyright holders was required before a full-scale market roll-out of DAT in the U.S. and Europe. Morita replied that if the DAT recorder "is misused, if it gives some damage, we should have some protection or compensation or way of compromise. So we should think about quite a wide range of points of view on how to solve this problem."

Some observers feel that Sony's imminent acquisition of CBS Records may be affecting its approach to the DAT problem. "With Sony buying the largest software company and with them being the largest hardware firm, I think there will be a dialog [between the two industries]," opines Jon Duncan, Hitachi's U.S. sales manager for audio and communications products.

Other hardware companies are expressing similar concerns. According

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A SPECIAL
BILLBOARD
ANALYSIS

New Cornyn/WCI Venture Plans CDs With Graphics

BY JIM McCULLAUGH

LOS ANGELES The compact disk will take on a new dimension during the Winter Consumer Electronics Show this week (7-10) in Las Vegas when the WEA label group announces plans to release as many as 50 CD+Graphics CDs into the worldwide marketplace.

Spearheading the introduction is Warner New Media, a new, independent company that is a joint venture between Warner Communications Inc. and Stan Cornyn's Record Group.

Graphics elements can be added to CDs by exploiting a surplus 5%

of disk data space not currently used for sound. This capability has been part of the existing, worldwide CD standard from its inception. But except in Japan, where specially designed players are used to display the lyrics on karaoke disks, the subcode capacity has not been used.

By combining a CD player, a "graphics tuner," and a television set, consumers will now have the option of seeing a wide variety of graphics and/or text material (such as lyrics) related to the CD they are listening to, according to Cornyn, president of WNM.

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STEMRA Modifies Terms, Will Hear Publishers' Objections PolyGram Mechanicals Deal Stirs U.K. Ire

BY MIKE HENNESSEY

LONDON A precedent-setting pan-European mechanical licensing deal signed by PolyGram International and Dutch mechanical copyright society STEMRA on Dec. 16 has provoked a wave of protest from British publishers. They regard it as the thin end of a disruptive wedge that could eventually undermine the traditional system of copyright collection in Europe and put national authors societies in bitter conflict with one another.

The deal, signed by PolyGram International head of legal and business affairs John Watson and STEMRA director Ronald Mooy, means that as of Jan. 1, PolyGram will account to STEMRA for all international repertoire manufactured in West Germany and sold in the 12 countries of the European Economic Community, Scandinavia, Austria, and Switzerland.

[At press time, it was learned that in response to the hostility of British publishers to the new PolyGram deal, STEMRA has decided to implement, for the present, only the central licensing part of the agreement, leaving collection of royalties on a national basis for the time being. STEMRA has also asked to meet with the U.K. Music Publishers Assn. subcommittee dealing with the matter to hear the British publishers' objections to the deal.]

Hitherto, PolyGram has been re-

quired to pay mechanical royalties to GEMA, the West German collection agency, on product, mainly compact disks and classical analog recordings, manufactured in Germany and shipped to other countries. The result, PolyGram claims, is that its mechanical royalty payments have been up to 10% higher than necessary.

PolyGram has long sought to resolve this problem, taking advantage of the EEC law that permits a

copyright owner or his appointed collection society to grant an EEC-wide license for the manufacture and sale of records throughout the community. The terms of the BIEM/IFPI agreement between publishers and record companies also permit such an arrangement.

After prolonged negotiations with GEMA, PolyGram achieved some concessions—notably the right to ship compact disks royalty

(Continued on page 73)

Warner Group In Germany To Purchase Indie Teldec

BY WOLFGANG SPAHR

HAMBURG, West Germany Warner Communications Inc. reached an agreement here Dec. 21 to buy the West German independent record company Teldec.

The acquisition, which is subject to approval by the West German Cartel Office, would reduce the number of major independents here to two (Intercord and Bellaphon) and increase WEA Germany's market share from about 10% to 20%.

Ramon Lopez, chairman and chief executive officer of WEA International, says the deal would provide WEA with areas of reper-

toire previously missing from the WEA catalog in West Germany—notably Decca's prodigious classical repertoire and local, traditional folk music.

However, the deal would not include the Direct Metal Mastering unit in Berlin, which recently developed a new compact disk manufacturing process that eliminates the need for a clean room. This operation would remain under the control of the original Teldec shareholders—Jack and Sarah Dimenstein, owners of Musikvertrieb in Zurich, Switzerland.

Included in the proposed pur-

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Food Co. Signs Long-Term Pact With Vestron Nestle Ad Sweetens 'Dirty Dancing' Video

BY JIM McCULLAUGH

LOS ANGELES Vestron has found a partner for the release Wednesday (6) of its "Dirty Dancing" videocassette.

Under a long-term pact between Vestron and Nestle Food Corp., a 30-second commercial for Nestle's Alpine White chocolate candy bar will be seen at the start of each "Dirty Dancing" cassette. Financial terms were not disclosed.

Paramount Home Video set the

stage for home video commercial tie-ins in March 1987, when it released "Top Gun" with a Diet Pepsi commercial. That release made home video history with a sell-through price of \$26.95. "Dirty Dancing," however, will be priced for the rental market at \$89.98.

Since the "Top Gun" release, numerous major home video suppliers have sought sponsors for theatrical product, but they have had limited success. Rather than commercials, many home video/consumer product

tie-ins have featured limited cross promotions or the newer "super-promotions" typified by Walt Disney's \$10 million "Lady And The Tramp" Christmas campaign, featuring tie-ins with the American Dairy Assn. and McDonald's.

HBO Video did negotiate a \$1 million deal with Chrysler for a 30-second "tribute" at the top of each "Platoon" cassette. But release of that cassette has been stalled by legal hassles.

Al Reuben, Vestron's vice president of marketing and sales, hints that other Nestle ads could be featured on upcoming Vestron titles.

Among titles in Vestron's 1988 release schedule are "The Running Man," starring Arnold Schwarzenegger; "Hamburger Hill"; "The Sicilian"; "Big Town"; "Man On Fire"; "Steel Dawn"; and John Huston's "The Dead."

"We and Nestle's," says Reuben, "will look at their various product lines and our various releases and see what products fit into what releases and see what we can do together in terms of joint promotions."

"Historically, the peak time for a rental release is the first six weeks [of the year]," he says. "What we are hoping will happen is that the tie-in will extend that period. It's unusual for video manufacturers to spend a lot of money promoting their product after that initial period. But it will be continued with the Nestle promotion."

Vestron predicts the title can generate (Continued on page 79)



Foreigner Correspondents. Foreigner meets with Atlantic Records brass to commemorate "Inside Information," the band's first studio album in three years. Shown, from left, are band member Mick Jones; Ahmet M. Ertegun, chairman; band member Lou Gramm; and Doug Morris, president.

HBO Ordered By Court To Retrieve 'Hoosiers' Videos

LOS ANGELES In the latest chapter of the "Platoon" and "Hoosiers" home video stalemate, a U.S. district court judge here has ruled that HBO Video must retrieve all "Hoosiers" cassettes in the marketplace and "collect and impound the accounts receivable" from "Hoosiers" rentals.

In the Dec. 17 court order, Judge David V. Kenyon ruled that HBO must notify retail outlets in the U.S. that the rental of "Hoosiers" constitutes copyright infringement, and that the cassettes should be immediately removed from shelves and returned to HBO. The company also must file on or before Jan. 15 a

status report on the retrieval of the videocassettes.

HBO is asking the court for clarification of the order. According to sources close to HBO, the company is puzzled by a section of the order specifying that "HBO shall collect and impound in a separate account all accounts receivable from the rental of the videocassettes." The request appears impossible to comply with, as video manufacturers do not participate in video store rental revenue.

It is believed HBO shipped approximately 200,000 copies of "Hoosiers" last September. But re-

(Continued on page 84)

Wherehouse Spies White Knight Rescue Planned Merger May End Shamrock Bid

BY MARK MEHLER

NEW YORK Wherehouse Entertainment Inc., the 212-store, California-based record/video retailer, has found a white knight and has apparently beaten back a hostile takeover bid by Roy Disney's Shamrock Holdings Inc.

Wherehouse announced Dec. 21 that its board approved a definitive merger agreement with WEI Holdings Inc., a company formed by the private investment firm of Adler & Shaykin. The leveraged buyout is valued at about \$143 million.

Under the terms of the agreement, Adler & Shaykin would pay \$14 a share for the retailer's 8.43 million outstanding common shares. In addition, Wherehouse currently has a bond debt that is convertible to 1.8 million common shares. The company also said Dec. 21 that it may repurchase 1 million shares on the open market at prices not exceeding \$14 a share. The financing for these purchases would come from an existing line of credit with the Bank of America National Trust and Savings Assn., according to a Wherehouse filing with the Securities and Exchange Commission.

The retailer, which rejected a \$12-per-share tender offer from Shamrock several weeks ago (Billboard, Dec. 5), would become a private company and its present management would remain intact if a

majority of shareholders tender their stock and no higher bid emerges.

[At press time, it was learned that Frole, Revy Investment Co., which holds \$8 million of the \$50 million in bonds that Wherehouse issued in July 1986, opposes Adler & Shaykin's takeover proposal. Thomas Revy, managing director of the pension management firm, says that if the LBO goes through and the bonds aren't redeemed,

their market value will decline because of the additional debt that Wherehouse would assume under the buyout plan.

[Standard & Poor's placed Wherehouse's debentures on its S&E Credit Watch Dec. 23, just after the buyout plan was revealed, notes Revy. If the deal goes through, he says, Standard & Poor's will rate the bonds in its CCC category.

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California Raisins Harvest Success For Priority Label

BY DAVE DIMARTINO

LOS ANGELES Is a new wrinkle raisin' hell on the charts and in the stores?

One that's plump and juicy and sounds like Buddy Miles?

The sugarcoated success of "The California Raisins" debut album has helped Priority Records enjoy its most fruitful sales to date, says label president Bryan Turner, who reports total sales of well over 600,000 in less than two months since the album's release. Gold is a certainty, he says, platinum a distinct possibility.

The swift sales of the album—

No. 71 on this week's Top Pop Albums chart—have been largely helped by the California Raisin Advisory Board's well-known advertising campaign featuring the clay-figure California Raisins characters, says Turner.

Also boosting sales was the airing of CBS-TV's "Claymation Christmas Special" Dec. 21, which featured the Raisins singing "Rudolph The Red-Nosed Reindeer."

Since the group's initial "I Heard It Through The Grapevine" commercial was aired, Turner says, the wholesale merchandising value of the Raisins license

(Continued on page 84)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Digital Music Products in Stamford, Conn., names Bill Lawrence national sales manager. He was owner of the John Marshall Records chain.

Delmark Records, an independent jazz and blues label based in Chicago, appoints Steve Wagner head of production and Paul Costigan director of promotion.

DISTRIBUTION/RETAILING. WEA in Burbank, Calif., promotes Susan Klase and Bobbi Miller to national product development coordinators. Klase was a special-product coordinator/singles specialist in the Dallas branch. Miller was an in-house marketing representative in the Los Angeles branch. Also, Lorde Nock becomes assistant regional credit manager for the New York/Philadelphia market.

HOME VIDEO. Alan Benjamin is named vice president of retail sales for International Video Entertainment in Newbury Park, Calif. He was national sales manager for Nelson Entertainment.

In a restructuring of their sales divisions, CBS/Fox Video, Key Video, and Playhouse Video combine their sales forces into one team and make the following appointments: Don Rosenberg, director of sales; Bill Bridges, Western zone manager; Larry Andjulis, director of sales, Eastern region; Mary Thompson, Eastern zone manager; and Jan Paros-Novak, national accounts manager. Rosenberg was director of sales for Key Video. Andjulis was director of sales for CBS/Fox and Playhouse Video. Bridges, Thompson, and Paros-Novak were regional sales managers.

Ann Greer joins Cinema Group Home Video in Los Angeles as manager of marketing and sales. She was general manager of East Texas Distributing's Phoenix, Ariz., branch.

PUBLISHING. In an expansion of its music-publishing operations in Europe, MCA Music has set up new offices in Paris and in Hamburg, West Germany, and has named Tom Arena and Adrian Wolf managing directors for France and Germany, respectively. Arena was managing director of Inter-song Music in Paris. Wolf was manager of international publishing at Peer Southern. Both report to John Brands, managing director of MCA Music Ltd. and vice president of MCA Music.

PRO AUDIO/VIDEO. Ampex Corp.'s Magnetic Tape Division in Redwood City, Calif., promotes George Armes to general manager for instrumentation and data tape. He was marketing manager for instrumentation-tape products.

Danielle Korn is named senior vice president of client services at Elias Associates, a New York-based music-production company.

RELATED FIELDS. MTV Networks in New York makes the following appointments: Doug Herzog, senior vice president of programs and development for MTV; Judy McGrath, senior vice president/creative director, MTV; and David Zagin, account manager, Eastern region, affiliate sales and marketing group. Herzog was upped from vice president of news and special programming. McGrath was upped from vice president/creative director.

Ben E. Payne Jr. joins the staff of William N. Carter Career Management in Nashville. He was operations manager for Mel Tillis Enterprises.

Mark Butler is named account-services representative/research assistant for Baseline, the entertainment-information service based in New York.

Entertainment attorney Bart Day has joined the law firm of Lindstedt & Buono in Portland, Ore.

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Jan. Product Poses Musical Queries

Hits From Roth, Springfield, Taylor?

BY JEAN ROSENBLUTH

NEW YORK Will David Lee Roth's "Skyscraper" album scale the multiplatinum heights of his work with Van Halen, something his other solo releases have failed to do? Can Rick Springfield rebound from early 1985's gold-only "Tao" with "Rock Of Life," his first album since then? Will James Taylor rival the recent comeback of ex-wife Carly Simon with his first album since 1985, "Never Die Young"? Answers to these and other musical questions—or at least some clues—can be found among the albums scheduled for release in January.

Roth's new album, due Jan. 26 from Warner Bros., features the single "Just Like Paradise"; the title tracks will lead off the records from Taylor (Jan. 21 on Columbia) and Springfield (Jan. 21 on RCA).

Two live albums from major acts will hit store shelves in January. The Kinks' "The Road," coming Jan. 11 on MCA, features two new tracks: "It" and "The Road," the album's lone studio cut and its first single. On Jan. 20, Enigma plans to issue Great White's "Recovery," re-

corded in 1984. Side one of the record features in-concert covers of classic rock tunes by Led Zeppelin and Jimi Hendrix; side two contains live takes of some of the group's early material.

Great White, now a Capitol act, was originally on the Greenworld label, a defunct logo that was distributed by Enigma. Capitol—which scored a surprise hit with Great White's most recent studio album, "Once Bitten"—distributes Enigma, and its promotion staff is geared up to work the record in conjunction with that label.

George Thorogood & the Destroyers follow up their recent gold "Live" album, the band's first RIAA-certified record in nearly a decade, with "Born To Be Bad." The EMI-Manhattan album arrives Jan. 13; the leadoff single is "You Talk Too Much" (a Thorogood original, not the Joe Jones oldie).

Talking Head Jerry Harrison, fresh from producing the BoDeans, issues his second solo album Jan. 12 on Sire. "Casual Gods" features guest appearances by guitar virtuosos Chris Spedding and Robbie McIntosh.

Reagan Wins Showdown With Congress

Fairness Doctrine Bid Fails

BY BILL HOLLAND

WASHINGTON The nation's commercial broadcasters got a big Christmas present Dec. 22 when the threat of a presidential veto made lawmakers on Capitol Hill strike an amendment from the \$600 billion appropriations bill that would have codified the controversial fairness doctrine.

The bill, the so-called continuing resolution, needed to be signed by President Reagan before adjournment to keep government agencies running, but the president made it clear he would not budge from his antifairness-doctrine stand. Senate and House leaders, who had worked throughout the night on this and other budget matters and were anxious for adjournment, backed off, eliminating the veto threat.

Reagan had already vetoed a separate fairness-doctrine measure in June 1987, but congressional propo-

nents of the doctrine had countered by inserting the measure in large budget packages, figuring—incorrectly as it turns out—that Reagan would be compelled to sign the bills.

Broadcaster lobbyists were successful in December in getting the Senate to vote down a fairness-doctrine proposal and a station-license-transfer tax in Senate proposals but were unable to have the doctrine amendment struck from the House continuing resolution and had been uncertain of its fate (Billboard, Dec. 26).

Eddie Fritts, president of the National Assn. of Broadcasters, expressed appreciation for Reagan's continuing "insistence that the language to codify the doctrine not be included in the continuing resolution" and pointed out that broadcasters have operated without a "government-imposed" doctrine since last summer.

(Continued on page 79)

Expect huge sales on two January metal albums, Metallica's "Kill 'Em All" and Megadeth's "So Far, So Good . . . So What!" Metallica's recent "Garage Days Re-Visited" EP of covers quickly went gold; the new release is a reissue of the band's stentorian first album, with the addition of two previously unreleased cuts, covers of songs by Diamond Head and Blitzkrieg. The Elektra album, due Jan. 15, carries the album's original artwork, unavailable since shortly after the record's release in 1983.

Megadeth's "Peace Sells . . . But
(Continued on page 84)



Song-craft Scholars. The Songwriters Hall Of Fame names four young songwriters as winners of the second annual Abe Olman Scholarship Award, given by the National Academy Of Popular Music. Pictured, from left, during recent ceremonies at Telerep in New York are Scott Burrows, award winner; Morton Gould, president of ASCAP; Betty Joplin, award winner; George Wurzbach, award winner; Michael Castaldo, award winner; Sammy Cahn, president of the Songwriters Hall Of Fame; Frances Preston, president of BMI; and George David Weiss, president of the Songwriters Guild.

Houston Scores A Six-Pack Of No. 1s;

Stevie's Wondering About Chart Mishap

WHITNEY HOUSTON this week lands her sixth consecutive No. 1 pop hit, "So Emotional." Only two other acts in the rock era have strung together six straight No. 1 singles: the Beatles and the Bee Gees. Runners-up, with five in a row, are Elvis Presley and the Supremes.

Houston also moves into a tie with Madonna and Michael Jackson for the most No. 1 pop hits so far in the '80s. And Houston has amassed all six of these chart-toppers since October 1985.

Besides Houston and Madonna, only one other female vocalist in chart history has landed six No. 1 pop hits—Diana Ross. But that tally includes a duet with Lionel Richie, whereas all of Houston's and Madonna's No. 1 records have been solos.

"So Emotional" is producer Narada Michael Walden's fifth No. 1 pop hit in less than two years, and his fourth in the past nine months. It follows Houston's "How Will I Know" and "I Wanna Dance With Somebody," Starship's "Nothing's Gonna Stop Us Now," and Aretha Franklin & George Michael's "I Knew You Were Waiting (For Me)."

Hence, Walden has produced half of Houston's six-pack of No. 1 hits. Michael Masser produced the other half: "Saving All My Love For You," "Greatest Love Of All," and "Didn't We Almost Have It All."

With "So Emotional" topping the Hot 100, Walden—who has been Billboard's No. 1 pop singles producer of the year for two years running—is the early, early favorite win again in 1988.

"So Emotional" is the fourth No. 1 hit for the red-hot songwriting team of Billy Steinberg & Tom Kelly. The two previously topped the Hot 100 with Madonna's "Like A Virgin" in 1985, Cyndi Lauper's "True Colours" in 1986, and Heart's "Alone" last year.

"So Emotional" has already topped the Hot Dance Club Play and Hot Crossover 30 charts. But it's coming up short on the Hot Black Singles chart, where it inches up one notch to No. 5. Houston's first six pop smashes all cracked the top three on the black chart.

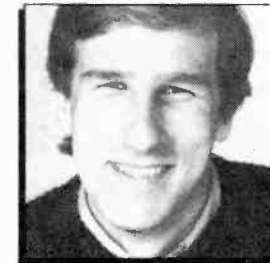
THE NEW YEAR isn't off to a great start for Stevie Wonder, whose "Characters" dips to No. 18 on the pop album chart after peaking last week at No. 17. Discounting a 1977 oldies compilation, it's Wonder's first album to fall short of the top five since "Music In My Mind" peaked at No. 21 in 1972.

The writing was on the wall last month when "Skeletons," the first single from the album, peaked at No. 19 on the Hot 100. That marked the first time that the first single from a Wonder album had stopped short of the top five since "Superwoman"

(from "Music In My Mind") peaked at No. 33.

This setback is surprising because "Skeletons" was a funky, earthy single—exactly the kind of record that people have been saying that Wonder needed to re-establish "street" credibility. One possible explanation: The fans who might have responded to a funky record like "Skeletons" gave up on Wonder years ago in the wake of soft pop hits like "Ebony & Ivory" and "I Just Called To Say I Love You." And the soft pop audience was put off by the record's hard r&b edge. Sounds like a Catch-22 to us.

FAST FACTS: Supertramp is in both the penthouse and the cellar on this week's charts. The British band's "I'm Beggin' You" remix jumps to No. 1 on the Hot Dance Club Play chart, but its "Free As A Bird" album drops to the



by Paul Grein

bottom rung of the Top Pop Albums chart. The group should by all means toast its dance chart success—but perhaps it should select cheap champagne.

George Harrison returns to the top 10 on the pop album chart for the first time since the mid-'70s. The ex-Beatle's "Cloud Nine" jumps two notches to No. 9, his highest ranking since "Extra Texture (Read All About It)" peaked at No. 8 in 1975. Harrison's current single, "Got My Mind Set On You," leaps to No. 2 on this week's Hot 100.

"Dirty Dancing" tops the pop album chart for the ninth straight week. That's the best showing for a multiartist soundtrack since "Footloose" logged 10 weeks at No. 1 in 1984.

WE GET LETTERS: John Farkas of Cleveland notes that the Mickey & Sylvia classic "Love Is Strange" recently established a new record for the longest gap between a song's appearance on the A and B sides of a hit single. "Love Is Strange" was the B side of Bill Medley & Jennifer Warnes' "(I've Had) The Time Of My Life," which topped the pop chart in November—more than 30 years after Mickey & Sylvia's hit reached No. 11.

Farkas also points out that Squeeze's "853-5937"—which jumps to No. 53 on the Hot 100—is the fifth song with a phone number as its title to crack the chart in the rock era. It follows the Marvelettes' "Beechwood 4-5789" (which subsequently charted for the Carpenters), Wilson Pickett's "634-5787," Tommy Tutone's "867-5309/Jenny," and the Time's "777-9311."

Larry Freda of Maplewood, N.J., notes that Elton John's "Candle In The Wind"—which jumps to No. 11—is his second top 20 hit to mention Marilyn Monroe. The first was "Wrap Her Up," a 1985 duet with George Michael.

Nat Tarnopol Dead At 56

NEW YORK Nat Tarnopol, the longtime head of Brunswick Records and a producer of numerous top recording artists, died of congestive heart failure Dec. 25 in Las Vegas. He was 56 and had been living in Las Vegas for two years.

Tarnopol acquired the prestigious Brunswick label from Decca/MCA in the late '50s. Ownership of the label, now inactive, remains in the family.

Tarnopol produced recordings for such artists as Jackie Wilson—whom he managed—the Chi-Lites, Louis Armstrong, Lionel Hampton, and Count Basie. He also produced many of the early rock-'n-roll-era shows at the Apollo, the Brooklyn Fox, and the Brooklyn Paramount theaters with Berry Gordy, Murray the K, and Allen Freed.

In addition to his label activities, Tarnopol was a partner with Harry and Eugene Goodman, the brothers of Benny Goodman, in E.W. Merriman Music Publishing.

Tarnopol is survived by a daughter, Mara, of New York City; a son, Paul, of Greenwich, Conn.; and a stepson, Mark Solomon, of Dallas.

New from Billboard:
The complete 1988
events calendar
... see page 70



H E I F E T Z

1901 - 1987

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COMMENTARY**Editorial****Labels, Hardware Cos. Must Cooperate On DAT**

THE NEWS THAT electronics manufacturers are willing to consider copyright holders' concerns about digital audiotape should be welcome to everyone in the music industry.

For the past year, the marketing of this new consumer product has been stymied by a lack of cooperation between hardware and software interests. The major labels have refused to supply prerecorded music in the DAT format until the recorders' home-taping potential is addressed.

Of course, plenty of home taping has been done—and continues to be done—with analog recorders. But DAT is different from the labels' point of view because it enables consumers to make master-quality copies. And unlike analog technology, it was invented after labels had begun to realize how much potential revenue was being lost to home taping.

The solution they have offered is the CBS Copycode system, which would inhibit home taping of albums on DAT recorders. Electronics companies

have lobbied vigorously against a congressional bill that would require Copycode chips in imported DAT machines for a specific period of time. They feel that such a system would doom the new product, since consumers wouldn't buy a recorder that can't record.

Now, however, the hardware manufacturers have agreed to examine alternatives to Copycode, and the record companies are proposing a summit meeting to discuss DAT with consumer-electronics firms.

Several factors have led to these developments. For starters, first-generation DAT machines have not sold well in Japan or Europe, partly due to lack of software. Second, if Congress passes the Copycode bill, DAT manufacturers may have to postpone introducing the machines in the U.S. for at least another year. And third, with Sony poised to take over CBS Records, the largest Japanese consumer-electronics firm now has a stake in the welfare of the international record industry.

While the motives of electronics manufacturers

may be more practical than ethical, we applaud the current moves to open a dialog between the hardware and software industries. We also believe it is imperative for the two sides to reach an agreement in the near future.

If they don't, DAT will come in eventually, anyhow, but it will carry a legacy of bitterness and rancor that will not serve the interests of either electronics or record companies. Moreover, the market cannot be developed in the most efficient and profitable manner unless the two industries cooperate, as they did so brilliantly on compact disks.

Finally, it appears that high-speed duplication, which will make prerecorded DATs commercially feasible, is now a technical reality. Once the labels and hardware manufacturers agree on a method of protecting copyright interests, the record companies can start reaping profits from DAT.

From every point of view, therefore, it makes sense for these related industries to work together, not against each other.

Publishers Must Join Fight**TAPE HISTORY COULD REPEAT ITSELF ON DAT****BY MICHAEL H. GOLDSSEN**

The music industry is facing a complex problem: digital audio tape. Anyone wishing to copy recordings on DAT will be able to make master-quality tapes without paying a royalty to the artist or copyright owner. This means professional plagiarists and amateurs will be able to make a serious dent in prerecorded-music sales through home taping on DAT recorders.

This scenario recalls the situation of more than 20 years ago, when analog audiocassettes were introduced. At that time, record stores actually encouraged people to tape LPs. In some stores, the purchase of a blank tape entitled a consumer to choose an album, take it into a booth, and use the tape recorder there to dub it onto a cassette. The main problem was the inferior quality of the tape copy, which was recorded from a noise-prone vinyl LP. The resulting tape was unsatisfactory to sound-conscious buyers.

Although the DAT problem will be limited initially by the high expense

of the hardware, it seems certain that history will repeat itself. Many record stores will provide a buyer of

chines and will spin out millions of perfect copies of the top sellers. They will flood the bins of some money-

solved the matter. Similarly, the idea of placing a royalty on blank tapes is in limbo.

However, there may be a simple solution. Publishers have the legal right to license their copyright music to record labels by virtue of sections 106 and 115 of the Copyright Act of 1976. At present, we issue a "negotiated license" to record companies with "negotiated clauses." Therefore, we could insist on inserting a clause restricting the license to exclude DAT tapes—unless they are coded to prevent rerecording.

If a record company does not wish to comply with our restrictive clause, it could resort to the compulsory license under Section 116. This means it could request this license from the U.S. Copyright Office after one recording of the composition has been released by another company.

To comply with the compulsory licenses, however, royalty payments have to be made monthly with a certified statement. If payments are not made on time and if the nonpayment is not remedied within 30 days after
(Continued on page 79)



'Copyright owners and collection agencies should band together to resolve this issue'

Michael H. Goldsen is president of Criterion Music Corp.

the blank DAT with a prerecorded LP, tape, or compact disk; a booth; and a digital recorder with which to make a perfect copy. The artist, the publisher, and the record company will all be losers.

Bootleggers will have a field day with their high-speed dubbing ma-

hungry retailers, who will buy them cut-rate for a quick buck. The swap meets will continue to cut in on legitimate sales—this time with top-quality cassette sound.

Congressional committees have considered import restrictions on DAT equipment but have not yet re-

**VCRs ARE DEMOCRATIC**

Concerning Eugene Eidenberg's Commentary about the rights of VCR owners (Billboard, Nov. 28), I have a few observations. First, if film makers can't make money because VCR owners are copying their films for free, how did film makers survive before VCRs existed? I've always been under the impression that a film is considered a financial success when it draws people into movie theaters.

Also, are VCR owners really getting the movie for free? If we get it off of pay TV, then obviously we are paying for it. Besides, any television

station, whether pay or free, must pay the film company for the right to show its product.

If a movie or entertainment buff had to buy a videocassette at current prices in order to have it in his or her collection, the only people who would be able to afford a substantial collection would be the rich. That doesn't sound right to me.

Richard Warren
Bronx, N.Y.

CD PRICES AFFECT HARDWARE

Analyst Parker Barnum urges sellers to keep compact disk prices high to sustain profitability (Billboard, Dec. 26).

Barnum's argument assumes the slowdown in growth in CD hardware sales means record companies should seek high profits from the installed base of CD player owners. He rejects

trying to expand hardware and software sales through lower prices.

To make his case, Barnum questions hardware sales figures from the Electronics Industries Assn., saying they are based on Commerce Department data. Wrong. EIA statistics go directly from manufacturers to the EIA. Barnum also notes that EIA revised downward its projections for 1987 CD player sales, but he never explains why.

One reason for disappointing hardware sales is that CD software prices didn't come down in response to supply and demand. Despite incredibly low CD player prices, consumers remain reluctant to buy the machines because of high CD software prices and confusion surrounding DAT.

A smarter approach would be to maximize long-term revenue. Lower CD prices would mean a greater in-

stalled base of CD players and more CD sales.

The lesson? Record sellers, music lovers, and hardware makers all prosper when the free market determines prices. And each new software technology, whether it be the long-playing record, the 8-track, the prerecorded cassette, the videocassette, or DAT, benefits everyone.

Thomas P. Friel
Group Vice President
Consumer Electronics Group
Washington, D.C.

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.

KHII Promos Kindle Denver's Classic Rock Scene

PETER M. JONES

DENVER There's a lot of debate over which songs fit the classic rock mold. Ultimately, most classic rock stations like to let their listeners make that decision, and KHII here has found a unique way of do-

ing just that—plus generating talk in the marketplace at the same time.

On Nov. 23, KHII offered \$50 to any listener who heard a song on the station that he did not feel was classic rock.

According to station manager

Keith James, KHII received responses from more than 300 listeners, 275 of whom were paid \$50. The remainder did not meet the age and postal deadlines set forth in the full-page print ad announcing the promotion.

"We want to get people to notice and get involved with KHII," says James. "This campaign has been very effective in doing that." In recent weeks, the local press has paid more attention to KHII and its series of promotional ads, and competing album rock outlets here have also taken notice.

Jo Meyers, morning announcer for KAZY-FM read KHII's ad copy on the air. Meanwhile, KBPI personalities poked fun at KHII by dubbing it K-CRY. "They thought it was a desperation move," says James. "One announcer said it showed that we were on the verge of bankruptcy, which is ridiculous."

Since making its debut in October 1986, KHII has consistently

station's playlist as a basis for KHII's format. "Seattle's tastes are a little harder," says James. "They might play Aerosmith, whereas we won't." Each ad featured James' face emoting shame, anger, or elation.

James is optimistic about the future of KHII and says the current format is considerably more fo-

cused than previous ones. "When we first came out," he says, "we were playing everything from Bill Haley & the Comets to the real hard Led Zeppelin, sometimes back-to-back." KHII's emphasis is now on album rock dating from the mid-'60s to the present. Ninety percent of KHII's music is played direct from compact disks.



White Nights. A&M artist Barry White is covering the New York area while promoting his current album, "The Right Night And Barry White." Shown at urban outlet WNJR Newark, N.J., from left, are A&M's Don Sellers, WNJR afternoon man Carlos DeJesus, WNJR chief engineer Tom Bradshaw, White, A&M's Iris Perkins, and WNJR PD Henry Singleton.

'We want to get people to notice and get involved with KHII. This campaign has done that'

dropped in the Arbitron ratings. The station achieved a 4.3, 12-plus overall share in its first book (in the winter of 1987), but dropped to a 2.0 in Denver's crowded, 38-station market by the 1987 summer ratings. James says the changes the station has made as a result of listener feedback should put the station back in the top 10 soon. "This radio station sounds a lot different than when it first came out," says James. "It's a lot more targeted."

As a result of the \$50 promotion, KHII has removed three songs from its playlist—"Twistin' The Night Away" by Rod Stewart, "Crystal Blue Persuasion" by Tommy James & the Shondells, and "Mrs. Robinson" by Simon & Garfunkel. Although all three were often mentioned by listeners as not being classic rock, they were not necessarily the songs mentioned most often. "We picked three songs we felt we could live without," says James.

Denver audiences have come to expect eye-catching marketing campaigns from KHII. Several months ago, KHII began a series of full-page ads with copy reading, "We were flattered, but now we're damn mad!" The ad accused a variety of Denver's album rock and AC stations of borrowing KHII's self-described, classic-rock'n'roll position statement but then programming "some wimp tunes," "some stupid oldies," "heavy metal," or "that weird new age stuff."

Next came another full-page ad, this one proclaiming, "We screwed up." That statement was in reference to KHII's use of a Seattle

OUTA' THE BOX

Programmers reveal their top seven songs of 1987, as playlists warm up for 1988.

ALBUM ROCK

For album favorites, we traveled north to get the opinion of KWHL Anchorage, Alaska, PD **Cindy Maxwell**. In between breaks, this busy woman took time out to name U2's "Bullet The Blue Sky" (Island) as her fave of 1987. "There's so much depth and intensity to it. I could listen over and over and over," she says. Next comes the title track from Def Leppard's latest album, "Hysteria" (PolyGram). "Such heavy, yet melodic rock," notes Maxwell. "The CD version knocks me out every time." Great White's "Rock Me" was named "anthem of the year" and the Cutting Crew's "Died In Your Arms" (Virgin) "has got to be the lovers' song of the year." Complimenting blues and rock as "perfect sisters," Maxwell calls attention to Aerosmith's "Hangman Jury" (Geffen), suggesting that more artists should experiment like this. And rounding out her list is "that superb storyteller with music to match," John Cougar Mellencamp, with "Cherry Bomb" (PolyGram) and the Grateful Dead's "Touch Of Grey" (Arista). "Who would've thought this old [gasp] band would come back in '87 with an album to thrill old fans and gain new ones?" Maxwell queries. "Gratefully, the Dead are still alive."

AC/ALTERNATIVE/JAZZ

The only difficult part about picking seven favorite pieces is that **WBMW** Washington, D.C., PD **John Sebastian** had to let his other favorite 50 go unmentioned. All the more valuable, then, are the following: First comes Checkfield's "Distant Thunder" (American Gramophone), which Sebastian says "melds new age and jazz in a unique fashion." Van Morrison, "a legendary rock artist making incredible vocal and instrumental music," is lauded for "Poetic Champions Compose" (Warner Bros.), and Yanni, "a new age artist with an unusual amount of tempo and energy in his music," is noted for his "Out Of Silence" LP (Private Music). Sebastian also likes Rubaja & Hernandez's "High Plateau" (Windham Hill), which he says is "just plain beautiful music," and terms Michael Tomlinson BMW's key vocal artist, judging from his "Still Believe" (Cypress) album. David Lanz & Paul Speer's "Desert Vision" (Narada) is noted for "epitomizing the ethereal, textured music we play a lot of," and Sting nabs the last mention for "... Nothing Like The Sun" (A&M). Sting, Sebastian says, "is a great example of a current superstar making music for a new age."

COUNTRY

At **KYGO** Denver, MD **Rick Jackson** notes that country music is welcoming several new artists to the fold and taking care not to forget the old ones. First on his list is Kenny Rogers' "Twenty Years Ago" (RCA). "A significant song for our target demo," says Jackson. "Kenny's one of country's very best artists." Next comes the always-honored Hank Williams Jr. for "Born To Boogie" (WB). "I think we'd be remiss if we didn't mention country radio's entertainer of the year," Rick notes. Glen Campbell's "Still Within The Sound Of My Voice" (MCA) is mentioned for the reunion of Campbell with famed songwriter Jimmy Webb, and also deserving a songwriter's mention is Paul Overstreet for his "I Won't Take Less Than Your Love" (Capitol), recorded by Tanya Tucker. "Clearly, Overstreet came up with his best song yet," says Jackson. In the new artist category, Randy Travis' "Forever And Ever, Amen" (WB) was termed "country music's strongest statement of the year," K.T. Oslin's "80's Ladies" (RCA) "ensures this legitimate singer/songwriter's longevity," according to Jackson, and Foster & Lloyd's "Crazy Over You" is "probably the best new artist song of '87."

YVONNE OLSON

newsline...

WGMS-AM-FM Washington, D.C., will be bought by the Classical Acquisition Partnership for \$22.3 million. A principal partner in the new group is John VerStandig, a D.C. lawyer who also owns some low-power outlets in the mid-Atlantic area. The deal also involved \$10.4 million in payments to competing applicants. WGMS-AM-FM is owned by RKO General, a GenCorp company, which has been under fire from the Federal Communications Commission for years. RKO is in the midst of protesting the FCC's demand that it sell all its radio properties, while simultaneously selling off some outlets.

MAUREEN LESOURD is named president/general manager of Cap Cities/ABC hit outlet WRQX "Q-107" Washington, D.C. She had been sales manager at sister station WWPR New York (formerly WPLJ) and was a seven-year veteran with that outlet.

ROBERT SCHUTT is named VP/GM of WRIF Detroit, after the Dec. 16 acquisition of the station by Great American Broadcasting. He arrives from the same post at Great American sister station WDVE Pittsburgh, the market's dominant album rocker.

KEVIN METHENY is named station manager at WFBC-AM-FM Greenville, S.C. Most recently, Metheny was PD of the former KTKS Dallas, a Gannett outlet now subscribing to Satellite Music Network's the Wave format as KOAI. Earlier, Metheny had been a programmer at MTV and WNBC New York.

WOOLFSON BROADCASTING has sold seven stations to HVS Partners, pending FCC approval, for \$11.4 million. The facilities are WBGW-AM-FM Tallahassee, Fla., WSBY/WQHQ Salisbury-Ocean City, Md., WGUS-AM-FM Augusta, Ga., and WWQQ-FM Wilmington, N.C.

JIM PIDCOCK exits Taft Broadcasting after 24 years to become VP/GM at mid-Ohio's jazz outlet, WBBY Columbus.

DAYTONA GROUP has purchased, pending FCC approval, WSOR Fort Meyers, Fla., and KIKO/KEYX Phoenix, Ariz. The deal was for \$5.35 million, with \$2.6 million to Riverside Baptist Church and \$2.75 million to Alison Broadcasting, owners of KIKO/KEYX and WSOR, respectively.

ARISTA

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OF '87**

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During 1987, Arista Records once again delivered like no other label. 85% of all our releases exceeded 200,000 units and 40% of those albums went multi-platinum, platinum or gold.

In Billboard's year-end charts, Arista was the #5 Top Pop Label, the #4 R&B Label, the #1 A/C Label and the #1 Crossover Label. And based on dividing the total number of points by the total number of releases, Arista ranked #1 in Pop, A/C and Crossover and #2 in R&B. Clearly this makes Arista the #1 company in delivering the hits.



WHITNEY HOUSTON

WHITNEY

3 straight #1 hits (6 straight overall!) from the best selling album released this year, now over ten million copies worldwide.



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DUOTONES

The #1 breakthrough artist of the year! The #1 jazz album of the year. It's now blown past double platinum and with the #1 instrumental hit of the year, the smash, "Songbird," it all adds up to the year's most impressive success story.



CARLY SIMON

COMING AROUND AGAIN

A triumphant return! 4 Top 10 A/C hits from Carly's acclaimed debut Arista album, her biggest selling LP in 10 years, now officially platinum!

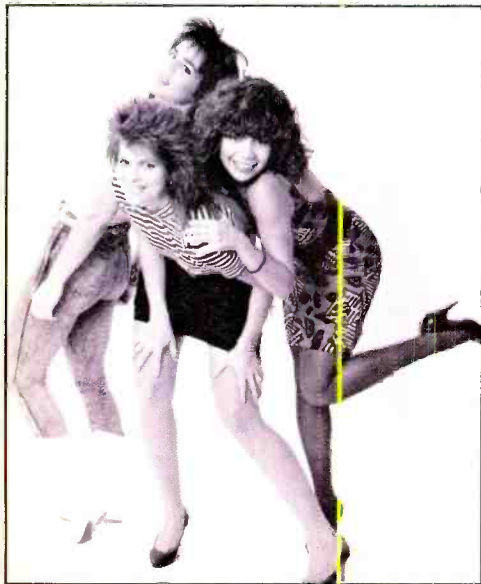


ARETHA FRANKLIN

ARETHA

The Queen of Soul's smash duet with George Michael, "I Knew You Were Waiting (For Me)," became a #1 worldwide sensation. From her gold plus album. Now, the Queen has come home with One Lord, One Faith, One Baptism, her first gospel album since Amazing Grace.

AND GOLD CLUB



EXPOSÉ

EXPOSURE

The hottest new group of the year with a platinum plus debut album. Each of their first three singles went Top 10 and their fourth, "Seasons Change," is going straight to the top!



GRATEFUL DEAD

IN THE DARK

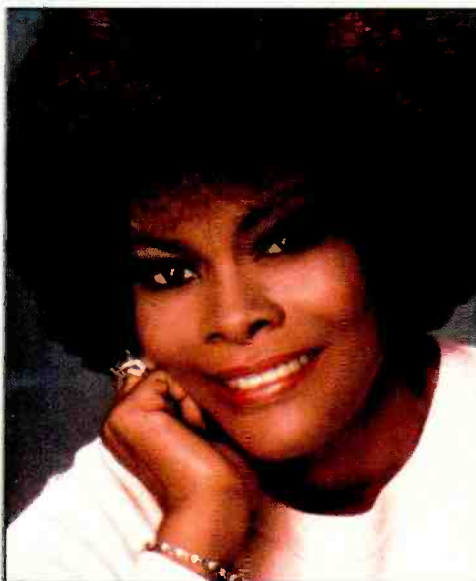
Their very first ever Top 10 platinum album and their biggest hit single ever, the Top 10, "Touch Of Grey," made 1987 the Dead's most successful year yet in their legendary career.



WHODINI

OPEN SESAME

Their new album is flying out of the stores at a faster pace than any of the platinum rappers' past LPs. Already over 600,000 and we've only just begun! Get ready for "Rock You Again (Again & Again)."



DIONNE WARWICK

RESERVATIONS FOR TWO

Her hit duets with Jeffrey Osborne and Kashif have brought Dionne's outstanding new album close to gold. The next single, "Another Chance To Love," with Howard Hewett, will take it over the top!

1987 exceeded our most ambitious goals, as we experienced a Repeat Performance of Our Championship Season, shattering all prior sales records. While it's easy to rest on our laurels, Arista is once again gearing up to make 1988 even more spectacular!

INTRODUCING THE CLASS OF '88

OUR FIRST QUARTER.

DARYL HALL & JOHN OATES

BILLY OCEAN

THE CHURCH

TAYLOR DAYNE

FOUR TOPS

JERMAINE JACKSON

PATTI SMITH

STEALIN HORSES

JERMAINE STEWART

CARLY SIMON (GREATEST HITS LIVE)

ARISTA RECORDS

OUR CHAMPIONSHIP SEASON A REPEAT PERFORMANCE

ARISTA

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Orlando Goings-On: Brian Phillips Joins WBJW; PD Dennis Reese Bags A WCAT

BRIAN PHILLIPS will fill the program-director slot at hot top 40 WBJW "BJ-105" Orlando, Fla., after a year as PD of WMMS Cleveland. The 26-year-old Phillips says leaving Malrite's legendary "buzzard" and the people who make it fly was a tough call, but he sings a litany of praises for the rapidly growing Orlando market. At WBJW, Phillips will have to fight off hit outlet WCAT "Y-106" and possibly an entry from Beasley-Reed Broadcasting the owners of supersuccessful WPOW "Power 96" Miami.

Phillips leaves WMMS with an interesting insight on the monster rock/top 40 station. "It's not like any other station," he says. "At most stations, it's really a small core of people who make things happen. But WMMS is more like a newspaper or a huge marketing machine that requires a lot of delegation of responsibilities. I never had a problem with that, but I'll be looking forward to the more traditional top 40 approach, where I'll be in closer touch with everything."

Before landing his WMMS gig, Phillips was PD at WSSX Charleston, W.Va. A BJ-105, he succeeds **Brian White**, who now programs KSFM "FM-102" Sacramento, Calif.

ALSO NEW IN ORLANDO is **Dennis Reese**, who leaves Power 96 Miami to become PD at hit outlet WCAT "Y-106" (formerly WHLY). That follows the promotion of **Mark McKay** to station manager. Gone from the station is former assistant PD/MD **Michael Hayes**, now known as KK3Q "93Q" Houston night talent **Willie B. Jammin'**.

PAT STILL is named PD of WRIF Detroit, where he'll continue to serve as half of the rocker's "Pat & Wags" morning show. Still served the same double duty for leading rocker WLVQ Columbus, Ohio, before assuming mornings at WRIF two years ago. Also new there is **Bruce McGregor**, who slips into the MD seat direct from WLZR Milwaukee. The appointments follow the Dec. 16 closing of Great American's purchase of WRIF from Silver Star Communications, which also resulted in **Robert Schutt's** appointment as general manager (See Newsline, page 10). Former WRIF PD **Michael Mayer** and MD **Joe Urbio** were both available at press time.

TRIB REEB is the new operations manager at modern rocker XTRA-FM "91X" San Diego, replacing **Mad Max**, who resigned before the holidays and is expected to announce his plans soon. For Reeb, this is a reunion of sorts with Noble Broadcasting, which had been moving to buy hard rockin' KISS San Antonio, Texas, last year when Reeb was PD there. Noble ended up without KISS, but it did finally get Reeb, who is not expected to change 91X's cool music slant.

Between KISS and 91X, Reeb programmed **KAZY** Denver briefly. At that album rocker, **Andy Schuon** moves from assistant PD to PD.

MORE ROCK NOTES: Veteran Bay-area rock jock **Paul "the Lobster" Wells** is no longer the morning man at KSJO San Jose, Calif., a post he held for the past year with good success. His résumé includes progressive rockers like the former KSAN and KQAK, both in San Francisco; mainstreamers like **KOME** San Jose and the former **KMET** Los Angeles; and hard rockin' **KNAC** Long Beach Calif. He can be reached at 415-550-8100. Major Beatles maniac and Capitol rep **Dave Morrell** played Fab Santa by digging into his own archives while looking for an original Christmas gift. Morrell's solution: "Beatles Bits For Christmas," a cassette of gems by the group and by its individual members during the Beatles' lifespan. Epic album promo chief **Harvey Leeds** and his wife, **Nancy**, saw Santa bring them their debut release Dec.

26—a baby daughter, Annie.

ANYBODY WANT A set of top 40 call letters? How about the WPLJ set, which left New York Dec. 17 after 16 years in the market. The station is now known as **WWPR**. The WPLJ calls actually hadn't been used outside of the top-of-the-hour station identifications for the last year, since the Cap Cities/ABC top 40 station put the positioning push on "Power 95," a slogan introduced in April 1985 to help shed remnants of WPLJ's rock image. The new calls arrived during the three-week break before the start of the winter Arbitrons.

The new calls don't reflect a format change for Power 95 and will not be used any more often than the old calls were. Cross-town top 40 **WHTZ** "Z-100" was quick to make a big deal of the name

change with a spoof dubbing WWPR "WorldWide Puerto Rican" radio during a Dec. 18 "Z-Morning Zoo" bit. The stunt included an "interview" with a fictitious new general manager for Power 95—Mr. Rodriguez—who explained to "Zoo" leader **Scott Shannon** that Power 95 was tired of competing with Z-100 and would now concentrate on New York's Hispanic listeners, with a playlist including **Julio Iglesias** and **Charo**.

There are pros and cons to taking shots at competitors on the air, and Power 95 PD **Larry Berger** says he thinks Shannon's latest salvos could backfire. "I didn't hear it myself, but it sounds like [Shannon] said some things that might cause Hispanic listeners to tune out his station and tune ours in," says Berger. He adds that some people who listen to both Z-100 and Power 95 might be turning into his outlet more consistently thanks to Shannon's spoof.

"If someone wants to do [what Shannon did], there must be some concern about us as competitors," concludes Berger. "It would be far worse to be ignored."

For the trivia files, the WPLJ calls debuted on the former WABC-FM in 1971 to the strains of the Mothers Of Inventions' cover of the Four Deuces' "White Port & Lemon Juice." "You've got to remember, at that period of time the people running the ABC chain had tapestries hanging on the wall," says Power 95 PD **Larry Berger**, who wasn't at the station way back then. He adds that ABC's Houston station in those days was called **KAUM**—an effort to exploit the popularity of the "om" sound used in meditating. My, how things have changed!

ROCK-O-RAMA: New York has "lite rock" **WLTW**, "soft rock" **WNSR**, "easy rock" **WPIX**, and "classic rock" **WXRK**. What does that make **WNEW-FM**? We posed the question to **WNEW-AM-FM** creative/marketing chief **Rose Polidoro** during the wee hours of the morning during a weekend party, and she quipped: "It makes **WNEW-FM** the best. We cover the spectrum from cutting edge to classic rock." Fine, but how do you squeeze that into a format description for Arbitron listings?

MOVEMENTS: **Stu Evans** is the new morning man at AC **WFYR** Chicago. Top 40 **KQCR** Cedar Rapids, Iowa, OM/middays **Carl Mann** opts for the OM slot at AC combo **KOIL & KJAN** Omaha, Neb. News/talk **WHJJ-AM** Providence, R.I., PD **Ron St. Pierre** adds programming duties for the album-rockin' FM half of the combo, **WHJY**. **Quentin Migliori**, **WJIB** Boston's new morning man, will also oversee production for the easy-listening outlet. He's a veteran in the market, having worked most recently for oldies outlet **WMEX** there. **KCPX** Salt Lake City morning personality **Pat Gray** moves across town to program Format 41 affiliate **KMGR-FM**.

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



by Kim Freeman



ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ NO. 1 ★ ★	
1	1	1	6	SAY YOU WILL ATLANTIC 7-89169	FOREIGNER 4 weeks at No. One
2	2	2	14	RHYTHM OF LOVE ATCO 7-99419/ATLANTIC	YES
3	3	3	16	ON THE TURNING AWAY COLUMBIA 38-07660	PINK FLOYD
4	4	4	9	DEVIL'S RADIO DARK HORSE LP CUT/WARNER BROS.	GEORGE HARRISON
5	6	6	12	DON'T SHED A TEAR CHRYSALIS 43164	PAUL CARRACK
6	8	8	8	IN GOD'S COUNTRY ISLAND 7-99385/ATLANTIC	U2
7	5	5	13	TUNNEL OF LOVE COLUMBIA 38-07663	BRUCE SPRINGSTEEN
8	7	7	11	RAIN IN THE SUMMERTIME I.R.S. 53219/MCA	THE ALARM
9	10	10	6	THE REAL LIFE MERCURY LP CUT/POLYGRAM	JOHN COUGAR MELLENCAMP
10	9	9	13	SHOWDOWN AT BIG SKY GEPFEN 7-28175	ROBBIE ROBERTSON
11	13	13	9	WHEN WE WAS FAB DARK HORSE LP CUT/WARNER BROS.	GEORGE HARRISON
12	12	12	10	SWEET FIRE OF LOVE GEPFEN LP CUT	ROBBIE ROBERTSON
13	11	11	17	HYSTERIA MERCURY LP CUT/POLYGRAM	DEF LEPPARD
14	14	14	9	HANG MAN JURY GEPFEN LP CUT	AEROSMITH
15	23	23	6	THROWING STONES (ASHES ASHES) ARISTA 1-9643	GRATEFUL DEAD
16	21	21	8	IT'S THE END OF THE WORLD AS WE KNOW IT I.R.S. LP CUT/MCA	R.E.M.
17	18	18	8	THERE'S THE GIRL CAPITOL 44089	HEART
18	27	27	5	ONE STEP UP COLUMBIA LP CUT	BRUCE SPRINGSTEEN
19	25	25	4	HEART TURNS TO STONE ATLANTIC LP CUT	FOREIGNER
20	15	15	13	I DON'T MIND AT ALL ISLAND 7-99409/ATLANTIC	BOURGEOIS TAGG
21	17	17	9	SHOOT HIGH ATCO LP CUT/ATLANTIC	YES
22	22	22	9	HAVE MERCY EMI-MANHATTAN LP CUT	RICHARD MARX
23	20	20	10	BURNING LIKE A FLAME ELEKTRA 7-69435	DOKKEN
24	19	19	12	NEED YOU TONIGHT ATLANTIC 7-89188	INXS
25	24	24	7	GIVE ME ALL YOUR LOVE TONIGHT GEPFEN LP CUT	WHITESNAKE
26	16	16	14	FARM ON THE FREEWAY CHRYSALIS LP CUT	JETHRO TULL
27	28	28	6	NO NEW TALE TO TELL BIG TIME 6069/RCA	LOVE AND ROCKETS
28	29	29	5	LOCK AND KEY MERCURY LP CUT/POLYGRAM	RUSH
29	26	26	6	EVERYWHERE WARNER BROS. 7-28143	FLEETWOOD MAC
30	30	30	6	THE LAZARUS HEART A&M LP CUT	STING
				★ ★ ★ POWER TRACK ★ ★ ★	
31	35	35	4	SAVE YOUR LOVE CAPITOL 44104	GREAT WHITE
32	31	31	12	LITTLE WING A&M LP CUT	STING
33	33	33	19	CHERRY BOMB MERCURY 888 934-7/POLYGRAM	JOHN COUGAR MELLENCAMP
34	32	32	9	SNAKEDANCE MERCURY LP CUT/POLYGRAM	THE RAINMAKERS
35	34	34	7	REASON TO LIVE MERCURY 870 022-7/POLYGRAM	KISS
36	37	37	4	(SITTIN' ON) THE DOCK OF THE BAY COLUMBIA LP CUT	MICHAEL BOLTON
37	40	40	3	JUMP START CHRYSALIS LP CUT	JETHRO TULL
38	38	38	16	ONE SLIP COLUMBIA LP CUT	PINK FLOYD
39	41	41	4	I NEED A MAN RCA 5361	EURYTHMICS
40	36	36	13	UNCHAIN MY HEART CAPITOL 44072	JOE COCKER
41	39	39	10	LONG TIME GONE MCA LP CUT	TRIUMPH
42	44	44	3	DEVIL INSIDE ATLANTIC LP CUT	INXS
43	43	43	7	HAZY SHADE OF WINTER DEF JAM 38-07630/COLUMBIA	BANGLES
44	42	42	16	CRAZY CHRYSALIS 43156	ICEHOUSE
45	45	45	18	RAG DOLL GEPFEN LP CUT	AEROSMITH
				★ ★ ★ FLASHMAKER ★ ★ ★	
46	NEW ▶		1	WAIT ATLANTIC LP CUT	WHITE LION
47	48	48	3	KARLA WITH A K COLUMBIA 38-07666	HOOTERS
48	47	47	13	SPARE PARTS COLUMBIA LP CUT	BRUCE SPRINGSTEEN
49	49	49	3	WANING MOON ISLAND LP CUT	PETER HIMMELMAN
50	NEW ▶		1	GETTIN' BETTER GEPFEN LP CUT	TESLA

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.

FEATURED PROGRAMMING

MJI BROADCASTING, New York, has decided to add another hour to its weekly one-hour heavy-metal offering, "Metalshop." According to MJI president **Josh Feigenbaum**, the increase in length (to two hours) actually comes in response to listener requests.

Feigenbaum says that because most album rock stations play very little heavy metal, the show has become the only place where head-bangers can get a good dose of metal. Listeners have rewarded stations with intense loyalty to the show and particularly large amounts of mail. The show is generally aired by stations on weekends during the late evening hours.

"Metalshop" has been airing

since January 1983 and is currently clearing on over 100 stations, covering most of the top 10 markets. Heavy-metal programming has not fared too well on **Satellite Music Network's** 24-hour "Z-Rock" format, which is now down to two affiliates. But the format seems to work fine for MJI as a specialty show. There's certainly enough good metal to mine in the market these days.

It makes one wonder why there's no progressive/alternative rock program currently enjoying major syndication. **Rick Carroll's** "Rock Trends" only got a four-month run, but program syndicator **MCA Radio Network's** growing pains obscured any indication as to whether the playlist was responsible for the short run. The well-produced "Rock Trends" took a Casey Kasem-meets-"Rock Over London" ap-

(Continued on page 18)

3rd Annual Awards Honor Top Promoters

LOS ANGELES For the third year in a row, San Francisco top 40 **KMEL** has honored record promotion people for their hard work and dedication to the industry. The Third Annual Promotion Appreciation Awards were held Dec. 3, recognizing national, local, and lifetime achievement endeavors.

KMEL GM Paulette Williams says, "Whether it's record people, advertisers or listeners, this operation is a team effort. The record industry has worked hard with us, helping **KMEL** to remain one of the best stations in America. Increased notice should be given to promotion people for their diligent and dedicated efforts."

The idea didn't start with **KMEL**, however. Miami top 40 giant **WHYI "Y-100"** began the practice several years ago. Former **KMEL PD Steve Rivers** learned of it while programming in Jacksonville, Fla., and brought the concept to San Francisco when he arrived in 1984.

Since **Y-100** no longer participates in this kind of project, **KMEL** is unique—it's the only station in the country that says "thank you" to record companies. **WPLJ "Power 95"** New York previously awarded gold records to all outfits reaching No. 1 on the Power 95 chart, but after a full year and nearly 52 hit singles, everyone had been recognized several times over. Power 95 PD **Larry Berger** says he'll probably do it again sometime, but has no immediate plans.

"I can't believe I won again; I'm flattered," comments **MCA** national singles director **Billy Brill**, a three-time **KMEL** award-winner. "And I appreciate the fact that a radio station goes to all this trouble annually just for us." Additional 1987 winners are Columbia's **Burt Baumgartner**, tying with **Brill**; **A&M's Mark Mazetti**, for local promotion; and **Warner Brothers' Beverly Stevens**, for lifetime achievement. **YVONNE OLSON**

FOR WEEK ENDING JANUARY 9, 1988

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HOT CROSSOVER 30™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	10	★★ NO. 1 ★★ SO EMOTIONAL ARISTA 1-9642	WHITNEY HOUSTON 4 weeks at No. One
2	2	2	7	THE WAY YOU MAKE ME FEEL EPIC 34-07645/E.P.A.	MICHAEL JACKSON
3	4	4	13	TELL IT TO MY HEART ARISTA 1-9612	TAYLOR DAYNE
4	6	6	9	FAITH COLUMBIA 38-07623	GEORGE MICHAEL
5	3	3	12	SHAKE YOUR LOVE ATLANTIC 7-89187	DEBBIE GIBSON
6	7	7	6	SEASONS CHANGE ARISTA 1-9640	EXPOSE
7	5	5	9	I WANT TO BE YOUR MAN REPRISE 7-28229	ROGER
8	9	9	5	PUMP UP THE VOLUME 4TH & B'WAY 7452	M/A/R/R/S
9	8	8	7	BECAUSE OF YOU FEVER 1914/SUTRA	THE COVER GIRLS
10	10	10	6	I LIVE FOR YOUR LOVE EMI-MANHATTAN 50094	NATALIE COLE
11	11	11	7	PUSH IT NEXT PLATEAU 315	SALT-N-PEPA
12	12	12	18	DON'T YOU WANT ME MCA 53162	JODY WATLEY
13	13	13	10	HEAVEN IS A PLACE ON EARTH MCA 53181	BELINDA CARLISLE
14	16	16	4	LOVE OVERBOARD MCA 53210	GLADYS KNIGHT & THE PIPS
15	17	17	5	SPOTLIGHT SIRE LP CUT/WARNER BROS.	MADONNA
16	14	14	18	CATCH ME (I'M FALLING) VIRGIN 7-99416	PRETTY POISON
17	20	20	6	Someone TO LOVE ME FOR ME COLUMBIA 38-07619	LISA LISA & CULT JAM
18	15	15	11	THE TIME OF MY LIFE RCA 5224	BILL MEDLEY & JENNIFER WARNES
19	22	22	6	MY FOREVER LOVE ATLANTIC 7-89182	LEVERT
20	25	25	4	LET'S GO SLEEPING BAG LX 29	NOCERA
21	21	21	9	PARTY YOUR BODY LMR 74000	STEVIE B
22	24	24	3	NEED YOU TONIGHT ATLANTIC 7-89188	INXS
23	18	18	12	SKELETONS MOTOWN 1907	STEVIE WONDER
24	19	19	10	SYSTEM OF SURVIVAL COLUMBIA 38-07608	EARTH, WIND & FIRE
25	23	23	6	TRUE FAITH QWEST 7-28271/WARNER BROS.	NEW ORDER
26	28	28	3	LOVE CHANGES ARISTA 1-9626	KASHIF AND MELI'SA MORGAN
27	30	30	4	IF YOU CAN DO IT: I CAN TOO!! CAPITOL 44088	MELI'SA MORGAN
28	29	29	3	COULD'VE BEEN MCA 53231	TIFFANY
29	27	27	16	I THINK WE'RE ALONE NOW MCA 53167	TIFFANY
30	26	26	7	SHE'S FLY EPIC 34-07417/E.P.A.	TONY TERRY

Products with the greatest airplay gains this week.

FOR WEEK ENDING JANUARY 9, 1988

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HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	11	★★ NO. 1 ★★ GOT MY MIND SET ON YOU DARK HORSE 7-28178/WARNER BROS.	GEORGE HARRISON 4 weeks at No. One
2	2	2	11	NEVER THOUGHT (THAT I COULD LOVE) COLUMBIA 38-07618	DAN HILL
3	11	11	6	EVERYWHERE WARNER BROS. 7-28143	FLEETWOOD MAC
4	6	6	10	I LIVE FOR YOUR LOVE EMI-MANHATTAN 50094	NATALIE COLE
5	3	3	13	VALERIE ISLAND 7-28231/WARNER BROS.	STEVE WINWOOD
6	8	8	10	FAITH COLUMBIA 38-07623	GEORGE MICHAEL
7	4	4	16	THE TIME OF MY LIFE RCA 5224	BILL MEDLEY & JENNIFER WARNES
8	5	5	12	I DON'T MIND AT ALL ISLAND 7-99409/ATLANTIC	BOURGEOIS TAGG
9	10	10	11	SO EMOTIONAL ARISTA 1-9642	WHITNEY HOUSTON
10	7	7	10	HEAVEN IS A PLACE ON EARTH MCA 53181	BELINDA CARLISLE
11	9	9	17	THAT'S WHAT LOVE IS ALL ABOUT COLUMBIA 38-07322	MICHAEL BOLTON
12	14	14	7	ALL I WANT IS YOU ARISTA 1-9653	CARLY SIMON
13	12	12	11	DAWNING ON A NEW DAY CYPRESS 666 122-7	MICHAEL TOMLINSON
14	13	13	9	BROOKLYN BLUES ARISTA LP CUT	BARRY MANILOW
15	19	19	6	HUNGRY EYES (FROM "DIRTY DANCING") RCA 5315	ERIC CARMEN
16	17	17	7	CAN'T STAY AWAY FROM YOU EPIC 34-07641/E.P.A.	G. ESTEFAN/MIAMI SOUND
17	15	15	9	WHAT'S TOO MUCH MOTOWN 1911	SMOKEY ROBINSON
18	18	18	10	MOTORTOWN CAPITOL 44062	THE KANE GANG
19	24	24	5	COULD'VE BEEN MCA 53231	TIFFANY
20	16	16	15	CANDLE IN THE WIND MCA 53196	ELTON JOHN
21	21	21	8	SEEING YOU AGAIN FULL MOON/EPIC 34-07640/E.P.A.	DAN FOGELBERG
22	29	29	6	★★★ POWER PICK ★★★ THE WAY YOU MAKE ME FEEL EPIC 34-07645/E.P.A.	MICHAEL JACKSON
23	23	23	9	CHERRY BOMB MERCURY 888 934-7/POLYGRAM	JOHN COUGAR MELLENCAMP
24	27	27	5	SEASONS CHANGE ARISTA 1-9640	EXPOSE
25	20	20	14	SPECIAL WAY MERCURY 888 867-7/POLYGRAM	KOOL & THE GANG
26	22	22	10	SHOULD'VE KNOWN BETTER EMI-MANHATTAN 50083	RICHARD MARX
27	25	25	15	BRILLIANT DISGUISE COLUMBIA 38-07595	BRUCE SPRINGSTEEN
28	26	26	10	NEW YORK (HOLD HER TIGHT) RCA 5280	RESTLESS HEART
29	28	28	19	I'VE BEEN IN LOVE BEFORE VIRGIN 7-99425	CUTTING CREW
30	30	30	14	RESERVATIONS FOR TWO ARISTA 1-9638	DIONNE & KASHIF
31	31	31	19	DON'T MAKE ME WAIT FOR LOVE ARISTA 1-9625	KENNY G.
32	32	32	18	BREAKOUT MERCURY 888 016-7/POLYGRAM	SWING OUT SISTER
33	34	34	6	ANOTHER DAY GONE AVATAR 6038	BRYDGE
34	37	37	5	CRYING VIRGIN 7-99388	ROY ORBISON & K.D. LANG
35	42	42	3	TWILIGHT WORLD MERCURY 888 484-7/POLYGRAM	SWING OUT SISTER
36	40	40	3	TUNNEL OF LOVE COLUMBIA 38-07663	BRUCE SPRINGSTEEN
37	36	36	8	I WONDER WHO SHE'S SEEING NOW MOTOWN 1908	THE TEMPTATIONS
38	38	38	5	IS THIS LOVE Geffen 7-28233	WHITESNAKE
39	39	39	4	ONLY THE FOOL SURVIVES Geffen 7-28165	DONNA SUMMER/M.THOMAS
40	35	35	13	I DREAMED A DREAM COLUMBIA 38-07614	NEIL DIAMOND
41	33	33	19	LITTLE LIES WARNER BROS. 7-28291	FLEETWOOD MAC
42	NEW ▶	1	1	★★★ HOT SHOT DEBUT ★★★ WITHOUT YOU ELEKTRA 7-69426	PEABO BRYSON & REGINA BELLE
43	43	43	4	I'M BEGINN' YOU A&M 2985	SUPERTRAMP
44	41	41	22	IN MY DREAMS EPIC 34-07255/E.P.A.	REO SPEEDWAGON
45	46	46	5	HAPPY ENDING CRITIQUE 7-99392/ATLANTIC	THE BEACH BOYS & LITTLE RICHARD
46	NEW ▶	1	1	SHE'S LIKE THE WIND RCA 5363	PATRICK SWAYZE
47	50	50	3	SOUL FOOD TO GO ATLANTIC 7-89156	THE MANHATTAN TRANSFER
48	48	48	3	I COULDN'T BELIEVE IT RCA 5313	DAVID RUFFIN & EDDIE KENDRICK
49	NEW ▶	1	1	I WANT TO BE YOUR MAN REPRISE 7-28229	ROGER
50	44	44	25	LONELY IN LOVE FULL MOON/EPIC 34-07275/E.P.A.	DAN FOGELBERG

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PROMOTIONS

DECK THE MALLS

A number of stations went where their listeners were this December—to the shopping malls. WXRK-FM “K-Rock” New York teamed up with a national MasterCard campaign for the seasonal Make A Difference promotion. K-Rock visited a local mall with a live remote and encouraged listeners to use their MasterCards for purchases. MasterCard was donating a percentage of all charges nationwide to six charities.

WYHY-FM “Y107” Nashville put 107 presents into a new red Suzuki Samauri parked inside a local shopping mall. Listeners qualified for the giveaway over the station’s Y-1-Ho-Ho-7 Line. Just before Christmas, the qualifiers gathered at the mall opened their presents simultaneously. One package contained the keys to the Land of the Rising Sun’s four-wheel-drive version of Santa’s sleigh.

WALK-AM/FM Patchogue, N.Y., sponsored a monthlong Magic Wishing Well. With participation from mall stores, the promotion was able to give away \$25,000 in prizes, and the grand prize of \$10,000 sent a listener home for the holidays—to Ireland. WALK returned to the mall two weeks later, when airstaff and community leaders rang Salvation Army bells.

PUT TO SEE

KEX Portland, Ore., and morning man Bob Miller knew that one way to make Christmas brighter was to give needy children eye exams and glasses. To raise funds, Miller spent an entire December day



Playing The Blood Line. Former Who bass player John Entwistle trades his renowned bass lines for a tour of the blood lines as he makes a special guest appearance at WXRK “K-Rock” New York’s annual Rock’N’Roll Up Your Sleeve blood drive. Dozens of the classic rock station’s listeners had camped out overnight to collect one of the 400 free tickets to Entwistle’s evening concert.

playing miniature golf, while the station stumped for pledges. Listeners contributed \$25,000, and a local Binyon Optical agreed to provide frames, lenses, and eye exams at cost. As a result, KEX and Miller were able to provide 400 exams and glasses for children.

PERFECT TIE-IN

New York’s WXRK also came up with one of those promotional ties that make everything fit. The station had lined up a private screening of the Steven Spielberg-produced movie “Batteries Not Included” for its listeners. Earlier, K-Rock had enlisted in the U.S. Marine Corps’ annual Toys For Tots campaign. Here’s the connection: Listeners who got free passes to the screening were asked to bring fresh batteries for the charity. The effort made it possible for the Marines to distribute thousands of donated battery-operated toys that had lacked the batteries needed to power them.

WRQX “Q 107” Washington, D.C., also joined the Toys For Tots campaign. Q-107 lined up a little extra help from the Hooters and Richard Marx, both of whom performed at the station’s Christmas concert. The near-capacity crowd put a 4,000-toy dent in the Marine’s 74,000-toy request list.

NEW TRADITION

WRQC “All Hit 92Q” helped the city of Cleveland with the First Annual Cleveland New Year campaign. The idea was to create Cleveland’s version of New York’s Times Square for a giant New Year’s countdown. The station was on hand for a live remote broadcast as thousands swarmed Cleveland’s Public Square for a midnight fireworks display. The city party was strongly promoted as a nonalcohol event, and All Hit 92Q’s promotions of the event included the message “Don’t drink and drive.”

PETER J. LUDWIG

Arrival Of OM Farber Sparks Ratings For WARM Atlanta

NEW YORK When Matt Farber arrived at WARM-FM Atlanta last May, it was turnaround time. The top 40 station was in the unenviable No. 3 position in a three-way top 40 battle, with one great urban, one great rocker, and strong ACs plugging up possibilities for switching formats.

In the summer Arbitrons, however, WARM-FM was closing the gap. In overall 12-plus numbers, the Susquehanna station leapt to a 5.6 from a 3.3. There, it tied with No. 2 top 40 WQXI “94Q,” and format dominator WZGC “Z-93” took a 1.6-share dive after a steady year’s growth.

While Farber is the first to say he’s not solely responsible for WARM’s success, his role in the turnaround is unique because he was hired originally as WARM’s national sales manager. He says his switch to operations manager shortly after being hired was not part of any premeditated plan. Rather, he says, it was the result of various casual conversations with WARM VP/GM Bill Phippen.

“Back in May, we first decided that we didn’t want to change formats,” says Farber. “We stepped back, looked at the big picture of the market, and made sure that everything we did was toward that goal.”

A close listen to Atlanta radio turned up several well-programmed outlets, but “no one that was really having a lot of fun,” says Farber. Prior to his arrival, WARM had stressed its music-intensive approach. “That was certainly viable,” says Farber, “but Atlanta was and is in the midst of a ‘most-music’ war. That message was really overcommunicated here. I think any listener would tell you their station plays the most music.”

So, Farber and his team began putting the emphasis on programming elements that would get WARM out of the jukebox syndrome and into that stratosphere of talk starters. One key programming element was the recruitment of morning man Steve McCoy. McCoy had been in the market for several years but was out of a job when cross-town competitor Z-93 brought Randy Miller into mornings.

“The easiest thing to do would have been to get lots of press about a rivalry [between McCoy and Miller],” says Farber. “But Steve totally sidesteps that. No references to Miller or Z-93 on-air. He’s taking a rare diplomatic approach.” McCoy’s 12-plus summer Arbitrons showed growth of 2.4 shares. “He’s a talented, funny individual whose warmth really comes across on the air,” says Farber.

WARM’s new approach was adopted internally, rather than projected through any “new” liners or positioners on air. With all elements keyed to the “energy” and “fun” buzzwords, WARM went about positioning itself as the young adult outlet.

A key in all promotional contests and events, says Farber, was the concept that “everybody can win,

‘First we decided that we didn’t want to change formats’

even if you don’t participate.” When Madonna came to town, for example, he says, WARM made it easy for listeners to win tickets by beefing up WARM’s bank of phone operators over the weekend.

Another creative way of involving listeners included on-air auditions for a traffic reporter, which Farber says 500 hopefuls came out for.

WARM’s overall ratings growth includes the kind of gains top 40 programmers dream of. Summer jumps included a 3.2-share leap in overall 18-34 listeners and a full-share jump in 25-54s. According to Farber, recent Arbitrends show that those gains have been maintained.

On board since October 1986 to help sustain those increases is PD Rick Stacey, a recruit from WHYI “Y-100” Miami. The forthcoming fall Arbitrons will bring another chapter of the station’s history. “My load is greatly eased with such a terrific teammate,” says Farber.

KIM FREEMAN

Radio broadcasters and record labels in the U.K. are bickering over needletime proposals ... see page 66

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JR881-A
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Norman Whitfield for
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Executive Producer:
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photo by H. P. Cherry

FEATURED PROGRAMMING

(Continued from page 16)

proach, most likely to give station PDs something recognizable in two hours of new music. Maybe a specialty approach would be more successful in locking up a loyal following for an alternative-rock program.

LIVE WIRES: The year turned over with a feast of live performances on the syndicated airwaves. **Westwood One**, Los Angeles, gifted stations with a live concert by the Hooters that was simulcast with MTV on Thanksgiving night. The 90-minute broadcast from the band's hometown of Philadelphia was delivered to WW1 affiliates with no commercial breaks... **DIR Broadcasting**, New York, tapped



Character Study. Songwriter/performer Suzanne Vega, left, explains the origin of her "character songs" to "Rock Today" producer Danny Fields as the two take a break from taping at MJ1 Broadcasting's New York studios.

into a 19-year-old Grateful Dead tradition and offered listeners across the country a four-hour national syndication of 1987's New Year's Eve concert by the Dead. The broadcast marked the first time the annual event had been broadcast live nationally... And the *Breeze*, the new 24-hour satellite service out of Minneapolis, made good on its promise to air new age concerts on the service. A recorded Pat Metheny concert went up on the *Breeze*'s satellite Dec. 1, and new age institution George Winston was heard on Christmas Eve in a two-hour concert. In keeping with Winston's holi-

day tradition, the *Breeze* helped publicize food banks in the vicinities of their affiliates and donated money to a Minneapolis food bank.

OFF THE BEATEN TRACK: "Off The Beaten Track" has occasionally appeared in this column as a look at new or small independent productions from around the country. As it turns out, there are two of these productions with the same name.

"Off The Beaten Track" is an intelligent interview service from the team of **Michael & Sandra Thurston** in Barre, Vt. The two have been producing artist-interview and album-profile programs for the past 12 years, concentrating on progressive/alternative subjects. Their 1987-88 catalog offers shows profiling Suzanne Vega, Hoodoo Gurus, Crowded House, 10,000 Maniacs, and the Long Riders, among others.

The Thurstons conduct the interviews themselves with probing questions. The well-produced shows have been successful on college radio for a number of years and are available on reel-to-reel tape. The Thurstons are now looking to enter the commercial arena, and can be contacted at 802-479-9270.

"Off The Beaten Track" is also an independent one-hour new age program by **KBEM** Minneapolis air personality and teacher **Ted Allison**. KBEM is run by the Minneapolis Public School system, and the station's studios are Allison's class-

room. The year-old, weekly show tracks an entire new age release with a minimum of talk. The program is available through the **Longhorn Radio Network**, Austin, Texas (512-471-8704).

PETER J. LUDWIG

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

Jan. 1-30, America, Classic Call, Premiere Radio Network, one hour.

Jan. 1-3, Top Artists Of 1987, Top 30 USA, CBS RadioRadio, three hours.

Jan. 1-3, The Year In Review, In Concert Special, Westwood One, 90 minutes.

Jan. 1-3, New Year's Special, Star Beat, MJ1 Broadcasting, one hour.

Jan. 1-3, New Year's Parade of Hits, 1955-1972, Cruisin' America With Cousin Brucie, CBS RadioRadio, three hours.

Jan. 1-3, Belinda Carlisle, Hot Rocks, United Stations, 90 minutes.

Jan. 1-3, Whitesnake, Metalshop, MJ1 Broadcasting, one hour.

Jan. 1-3, Year In Review, Rock Watch, United Stations, three hours.

Jan. 1-3, Alabama, Country Today, MJ1 Broadcasting, one hour.

Jan. 2, Gladys Knight/St. Paul/Eric B., Radio-Scope, Lee Bailey Communications, one hour.

Jan. 2-3, The Top 40 Year In Review, On The Radio, On The Radio Broadcasting, one hour.

Jan. 2-3, The Year In Review, Country Close-Up T.G. Sheppard Special, ProMedia, one hour.

Jan. 3, David Lee Roth/Kinks, Powercuts, Global Satellite/ABC Radio Networks, two hours.

Jan. 3, Al DiMeola, The Jazz Show With David Sanborn, NBC Radio Entertainment, two hours.

Jan. 4-10, Jethro Tull, Legends Of Rock, NBC Radio Entertainment, one hour.

Jan. 4-10, Paul Revere, Classic Cuts, MJ1 Broadcasting, one hour.

Jan. 4-10, Rush, Rock Today, MJ1 Broadcasting, one hour.

Jan. 4-10, Def Leppard, Off The Record With Mary Turner, Westwood One, one hour.

Jan. 4-10, Eddie Rabbitt, Live From Gilley's, Mutual Broadcasting, one hour.

Jan. 4-10, Fleetwood Mac, Star Trak Profiles, Westwood One, one hour.

Jan. 4-10, Smokey Robinson, Special Edition, Westwood One, one hour.

Jan. 4-10, Cutting Crew, Rock Over London, Westwood One, one hour.

Jan. 9-10, The Top 10 Top 40 of 1987, On The Radio, On The Radio Broadcasting, one hour.

Jan. 10, Jethro Tull Special, King Biscuit Flower Hour Special, DIR Broadcasting, one hour.

Jan. 11-17, Pink Radio By Pink Floyd, Up-Close Special, MCA Radio Network, two hours.

YesterHits

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. **Baby Come Back**, Player, RSO
2. **How Deep Is Your Love**, Bee Gees, RSO
3. **Here You Come Again**, Dolly Parton, RCA
4. **You're In My Heart**, Rod Stewart, WARNER BROS.
5. **Short People**, Randy Newman, Warner Bros.
6. **Slip Slidin' Away**, Paul Simon, COLUMBIA
7. **Hey Deanie**, Shaun Cassidy, WARNER/CURB
8. **We Are The Champions**, Queen, ELEKTRA
9. **Come Sail Away**, Styx, A&M
10. **Stayin' Alive**, Bee Gees, RSO

POP SINGLES—20 Years Ago

1. **Hello Goodbye**, Beatles, CAPITOL
2. **Daydream Believer**, Monkees, COLGEMS
3. **Judy In Disguise**, John Fred & his Playboy Band, PAULA
4. **I Heard It Through The Grapevine**, Gladys Knight & the Pips, SOUL
5. **Woman, Woman**, Union Gap, COLUMBIA
6. **I Second That Emotion**, Smokey Robinson & the Miracles, TAMLA
7. **Chain Of Fools**, Aretha Franklin, ATLANTIC
8. **Bend Me, Shape Me**, American Breed, ACTA
9. **Boogaloo Down Broadway**, Fantastic Johnny C., PHIL-L-A. OF SOUL
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. **Rumours**, Fleetwood Mac, WARNER BROS.
6. **Born Late**, Shaun Cassidy, WARNER/CURB
7. **News Of The World**, Queen, ELEKTRA
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. **Farewell To The First Golden Era**, the Mamas & the Papas, DUNHILL
9. **Strange Days**, Doors, ELEKTRA
10. **Love, Andy**, Andy Williams, COLUMBIA

COUNTRY SINGLES—10 Years Ago

1. **What A Difference You Made In My Life**, Ronnie Milsap, RCA
2. **My Way**, Elvis Presley, RCA
3. **Out Of My Head And Back In My Bed**, Loretta Lynn, MCA
4. **Middle Age Crazy**, Jerry Lee Lewis, MERCURY
5. **Take This Job And Shove It**, Johnny Paycheck, EPIC
6. **To Daddy**, Emmylou Harris, WARNER BROS.
7. **You're The One**, Oak Ridge Boys, ABC/DOT
8. **Lonely Street**, Rex Allen Jr., WARNER BROS.
9. **I Just Wish You Were Someone I Love**, Larry Gatlin, MONUMENT
10. **The First Time**, Billy "Crash" Craddock, ABC/DOT

SOUL SINGLES—10 Years Ago

1. **Our Love**, Natalie Cole, CAPITOL
2. **FFUN**, Con Funk Shun, MERCURY
3. **Ooh Boy**, Rose Royce, WHITFIELD
4. **Reach For It**, George Duke, EPIC
5. **Galaxy**, War, MCA
6. **Lovely Day**, Bill Withers, COLUMBIA
7. **Dance, Dance, Dance**, Chic, ATLANTIC
8. **Serpentine Fire**, Earth, Wind & Fire, COLUMBIA
9. **Which Way Is Up**, Stargard, MCA
10. **Too Hot Ta Trot**, Commodores, MOTOWN

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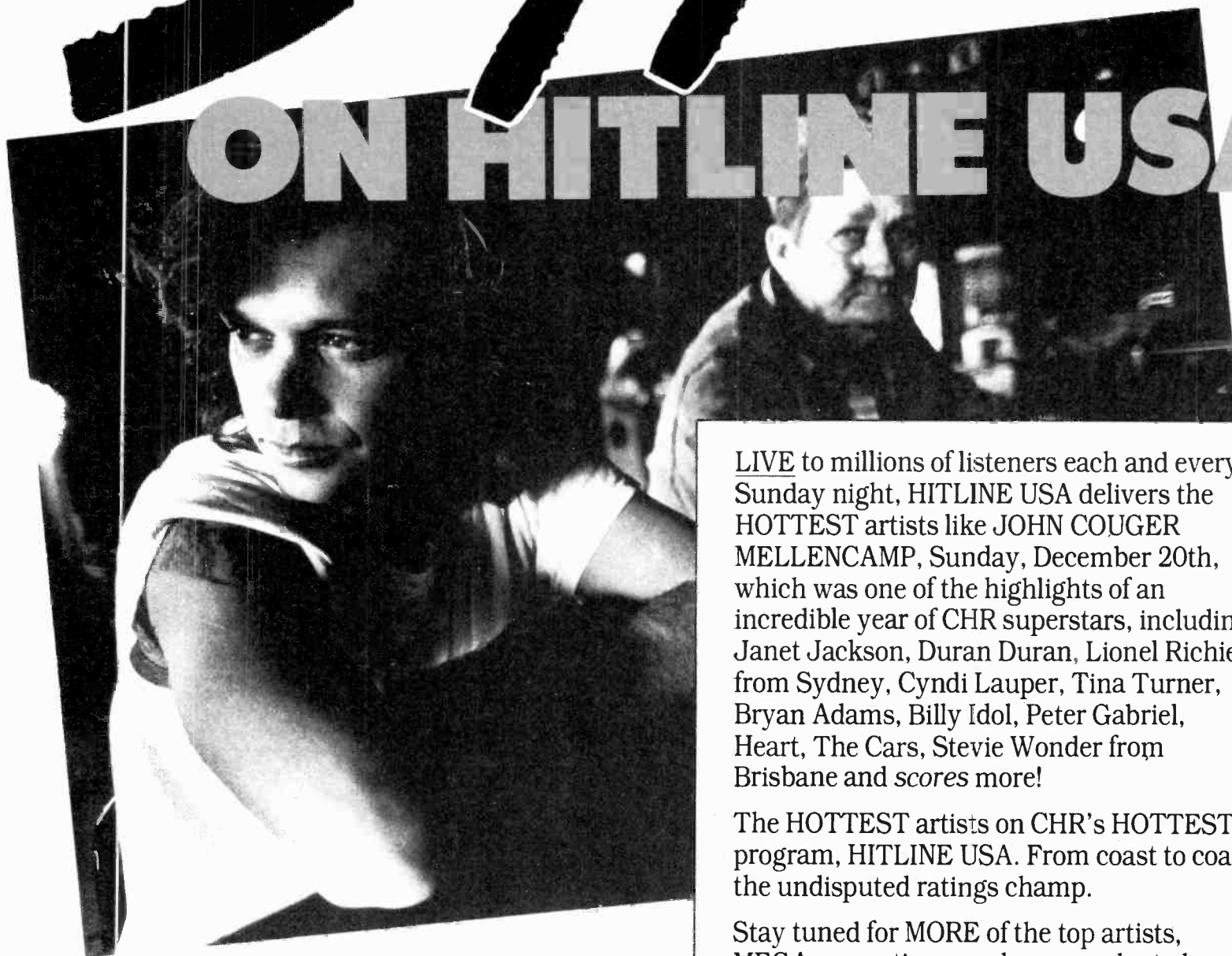
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Under Scott Jameson, KYYS-FM Sheds Its Flab

BY MOIRA McCORMICK

ALBUM-ORIENTED RADIO these days, says program director Scott Jameson of KYYS-FM "KY-102" Kansas City, Mo., is a far cry from the way it was during its halcyon period of 1979-80.



ALBUM-ORIENTED RADIO these days, says program director Scott Jameson of KYYS-FM "KY-102" Kansas City, Mo., is a far cry from the way it was during its halcyon period of 1979-80.

Since arriving on the scene in March 1986, Jameson's programming—and marketing—skills have helped propel KY-102 to or near the top of the 12-plus ratings heap for a number of Arbitron books.

try station WDAF-AM in the mornings and in the evenings Mondays through Saturdays.

Jameson, a 30-year-old native of Cleveland, began his on-air career in 1977 at Toledo, Ohio, album rock station WIOT-FM. He went on to work as a DJ at KDKB-FM Phoenix, Ariz.; WKLS-FM "96 Rock" Atlanta; and other stations.

Being offered the PD position at KY-102, Jameson says, was "my best break. First of all, Great American Broadcasting is a good place, with strong calls in Atlanta, Pittsburgh, Milwaukee, Detroit. The station itself had a lot of heritage and history [14 years as an AOR], but it was fat, out of shape, just lying there—a behemoth of a signal.

"It was too male, hard rock, 18 to 25—a primary goal was to lose the black-T-shirt image. I wanted to use the heritage to post significant increases with adults, fine-tune the programming, and do specialized marketing."

Jameson describes his strategy as a triad of music, tailored promotions, and community involvement. As for music, he says, "We had always played classic rock, which we continue to do, but we now take a



Scott Jameson. PD of rocker KYYS "KY-102" Kansas City, Mo., and Billboard's PD of the week.

strong new music stance. We've been breaking a number of new artists in this area—New Order, X, the Damned, Love & Rockets, the Alarm, Royal Court Of China." A particularly popular act at present is Kansas City's own Rainmakers, whose second PolyGram album, "Tornado," is in heavy rotation.

Jameson's new music philosophy is that "even though our audience is 25-54, it doesn't mean they come home every night and listen to old Beatles and Jefferson Airplane," he says. "As someone said, 'A museum is a great place to visit, but you

wouldn't want to live there.'"

The station premieres two out-of-the-box music cuts per night Mondays through Fridays, soliciting listener comments. In addition, KYYS sponsors live shows under the heading KY-102 Modern Music Concert Series, which has included concerts by Los Lobos and R.E.M.

Tailored promotions are ongoing, involving many facets of Kansas City living in addition to music, including sports, lifestyles, and charity events. A recent banner contest for new Los Angeles Raiders football player Bo Jackson (who's a Kansas City Royal during the baseball season) elicited 130 entries, which were displayed Dec. 13 at a football game between the Raiders and the Kansas City Chiefs.

The station's community profile is high. "Nothing goes on with 25-54 appeal without us being involved," says Jameson. KY-102 has sponsored jazz shows, joined with Kansas City's Applause Video franchise to videotape children, and worked with National Comic Relief to help buy a mobile health-care van for the elderly.

KY-102's lineup includes a number of station veterans whom Jameson kept on after the format re-vamping. The a.m. drive personality is Max Floyd, a 10-year vet. He is followed by five-year veteran Paul

Fredrocks, whom Jameson describes as "that rare creature—a personality in a midday show and a talented production person who does a lot of voices." Fredrocks also hosts the daily "Electric Lunch" show, featuring music and trivia from the '60s and '70s.

Music director Skid Roadie steers KY-102's top-rated afternoon drive show. (He won Billboard's music-director-of-the-year award in 1987.) Roadie, who does stand-up comedy at a Kansas City nightclub, has been with the station five years. Katey McGuckin handles the 7-p.m.-to-midnight shift, including the special segments, and 10-year veteran Vaughn Mac hosts overnights.

Jameson, who says he is Great American Broadcasting's longest-tenured PD, has no plans to stray from KY-102. "I have great chemistry with my boss, KY-102 general manager Herndon Hasty, and I work with a great group of people," he says. "I want to grow and develop beyond being program director at one station—I'd like to develop and recruit new talent for this rapidly developing company."

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SILVER 96TIC-FM

Table with 2 columns: Song/Artist, Station. Includes Whitesnake, George Michael, George Harrison, Taylor Dayne, INXS, Michael Jackson, Whitney Houston, Belinda Carlisle, Expose, John Cougar Mellencamp, Steve Wonder, Earth Wind & Fire, Michael Bolton, Bangles, Laura Branigan, Shalane Wilson, Aerosmith, Eric Carmen, Prince, New Order, Tiffany, Jody Watley, Alexander O'Neal, Paul Carrack, Bananarama, Deja, Fleetwood Mac, Bruce Springsteen, Natalie Cole, Pet Shop Boys, Buster Poindexter & His Bansters, Madonna, Billy Idol, Rick Astley, The Cover Girls, Boy George, Power Source.

Table with 2 columns: Song/Artist, Station. Includes Whitesnake, George Michael, George Harrison, Taylor Dayne, Whitney Houston, Sal-N-Pepa, INXS, Michael Jackson, Jody Watley, Debbie Gibson, Elton John, Belinda Carlisle, Aerosmith, Def Leppard, Animal, Roger, I Found Someone, Squeeze, 853-9537.

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Table with 2 columns: Song/Artist, Station. Includes Elton John, Belinda Carlisle, Pretty Poison, Bill Medley & Jennifer Warnes, Jody Watley, Michael Jackson, Taylor Dayne, Tiffany, Bangles, Richard Marx, John Cougar Mellencamp, Expose, INXS, Sting, Heart, Tiffany, Bruce Springsteen, Aerosmith, Eric Carmen, Def Leppard, Prince, Fleetwood Mac, Roger, Pet Shop Boys, Madonna, Foreigner.

9100 AMERICAN MICROSTATION

Table with 2 columns: Song/Artist, Station. Includes Bill Medley & Jennifer Warnes, Taylor Dayne, Jody Watley, George Michael, Debbie Gibson, Belinda Carlisle, Whitesnake, Whitney Houston, Dimple T, Expose, Powersource, Richard Marx, Gloria Estefan & Miami Sound Machine, Michael Jackson, Tiffany, Pretty Poison, Madonna, Def Leppard, Animal, Roger, I Found Someone, Squeeze, 853-9537.

BJ105

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KDWB 101

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KZLP 104.7 FM

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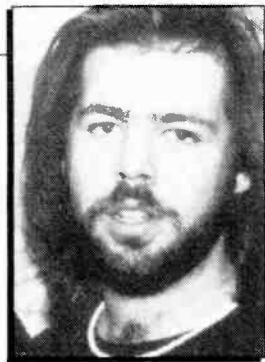
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ONE TO ONE

Def Jam's co-founder, Rick Rubin, talks about his work on 'Less Than Zero'

During the past 18 months, Rick Rubin, co-founder of the Def Jam label, has produced a number of best-selling records, including debut albums by L.L. Cool J and the Beastie Boys, and "Walk This Way" by Run-D.M.C. and Aerosmith. Additionally, he has worked on albums for bands like the Cult and Slayer. On a recent trip to Los Angeles for the shooting of an L.L. Cool J video from the "Less Than Zero" soundtrack album—which he co-produced with Def Jam co-founder Russell Simmons—Rubin discussed his work with Billboard's L.A. bureau chief, Dave DiMartino.

Q: Why do you think that the L.L. Cool J and Beastie Boys albums have met with such great success?

A: I think it has to do with the state of the music business at the moment. There's a lot of regurgitated music out there. If you listen to the radio, everything sounds the same.

And record companies—I mean if one group gets signed, every other record company will sign a group that sounds just like them. There's no originality or personality. It's a sad state of affairs. And these records have a lot of personality and don't sound like what's on the radio—and I don't think that kids really like what's going on in music today. So these records are kind of alternatives—but, unusually, they turned out to be alternatives for the masses, as opposed to just alternative music.

Q: What was the intent behind the song selection on the "Less Than Zero" soundtrack?

A: The film is about rich kids in Beverly Hills and problems that they had in spite of the fact that they were rich. To a lot of kids in Middle America, when they saw these kids, they'd say, "Oh, screw 'em, they're rich, they have no problems." So the idea was to tie these people to these other kids musically, and have an aggressive teenage music that kids could relate to—so that when they see these kids at a party in an art gallery, they're not completely alienated by them. I tried to make the connection so that a kid who sees these people and says, "Hmm, these aren't people I really like," will see the party and think, "This is the kind of music I'd like to be listening to at a party I'm at—maybe they're OK."

Q: Did you read the book?

A: I read the first 35 pages... (laughs)... I didn't really like it.

Q: What are you going to be working on in 1988?

A: Danzig is a new artist on our la-

bel, and that album is hard rock. Glenn Danzig writes the songs, and he's the singer. He used to be the lead singer in the Misfits. And there's another new group on the label called the Masters Of Reality, which has a kind of '70s rock feel, somewhere in between the Doors and Led Zeppelin—more Doorslike, I'd say. It's an interesting band.

Q: So you're mostly doing new stuff for Def Jam as opposed to outside production?

A: Mainly. I get offers to do a lot of outside production jobs, but I'm interested in the long-term commitment of the group. If I spend time building an artist, I want us to be able to continue working together.

Q: In the wake of its success, is Def Jam expanding these days?

A: Yes. I'm trying to change things now. You'll probably hear about the

'I don't think the rap scene is very exciting now'

changes soon enough—I can't really go into the details, because they haven't happened yet. But we're going to be changing the nature of our relationship

with CBS to one that I think will be better for both of us. We're hiring a bunch more people, and taking on a lot more responsibilities ourselves. It'll take some of the weight off CBS, some of the heat off CBS. Originally, we didn't realize we'd be able to put out as many records as we are. It's very difficult to maintain that many records through the relationship we have now.

Q: Do you think that a lot of people out there have been imitating your production style?

A: I don't know. I guess there's a ton of rap records that imitate my style. But I don't think the rap scene is very exciting right now. It's typical that just as nothing new or exciting is happening in rap music, every major label is signing a ton of rap artists. And probably not that many of them will sell that many records, at least not for any long period of time. But there are a couple, now and then. Public Enemy's ["Yo! Bum Rush The Show"] on our label is pretty much my favorite rap album at the moment.

Q: Many people think Slayer's lyrics are offensive—do you?

A: No, I'm not really that big of a fan of lyrics, anyway. I'm really more of musical person. I like lyrics when they're good, but if they're not, they don't offend me. I don't listen that closely. I think it's more the way they're presented than what's being said, the feeling that the singer has, more than what he's saying.

Q: You're not very easily shocked by anything at this point, I take it.

A: Nah.

Huey Lewis Helps Ex-Squeeze Man Get New Deal Paul Carrack's Career Gets A Boost

BY STEVE GETT

NEW YORK When Paul Carrack was asked by Genesis' Mike Rutherford to handle some of the lead vocals on the 1986 album "Mike & The Mechanics," he had no idea that it would precipitate a major turnaround in his career.

But after that album spawned a top 10 hit with the Carrack-sung track "Silent Running," the veteran British singer/songwriter/keyboardist found himself very much in demand.

"It was literally overnight that everyone wanted to know me again," says Carrack. "Until that point, though, I was beginning to think that the game was up as far as making another solo record was concerned."

Following the success of "Silent Running" and a subsequent Mike & the Mechanics tour, Carrack inked a new solo deal with Chrysalis, resulting in the recent release of the album "One Good Reason."

"Several companies were interested in me after the Mechanics thing," says Carrack. "To be honest, I was about to sign with another label when Huey Lewis—whom I've known since about 1975—came around to my house while he was in London to attend some awards ceremony. We talked, then he went off to this awards show and sat next to Chris Wright, who owns Chrysalis, and spent the evening bending his ear, saying things like, 'You've got to sign Paul Carrack—this guy is the business.' Chrysalis became really interested, and so I signed with them."

Carrack's recording career dates back to the early '70s, when he cut several albums with the little-remembered U.K. outfit Warm Dust.

After three albums with Ace—Carrack wrote and sang the group's hit "How Long"—he then toured and recorded with Frankie Miller and Roxy Music before joining Squeeze in 1981.

Carrack played keyboards on Squeeze's "East Side Story" album, singing lead on the smash single "Tempted." Following his brief stint with the band, Carrack connected with Nick Lowe, with whom he spent several years collaborating on various studio and on-the-road projects.

'Overnight, labels wanted me again'

In 1982, Carrack released the Lowe-produced Epic album "Suburban Voodoo," featuring the single "I Need You," which reached No. 37 on the Hot 100 Singles chart. "The album got great critical response," says Carrack. "But it didn't sell by the millions. Consequently, the record company—from whom I don't think there ever was a huge commitment—pulled out, basically."

Carrack is particularly delighted, therefore, at the strong commitment that Chrysalis is showing to his new work. "It's excellent, because they're mad for it," he says. "I've certainly never had this much commitment before, so I'm pleased as punch."

Chrysalis launched the Carrack album—which was produced by Christopher Neil, who was also responsible for "Mike & The Mechanics"—with the single "Don't Shed A Tear."

"We wanted a track that would give us strong support from album

rock radio and that could also be a top 40 hit," says Charlie D'Atri, the label's national singles director. By the end of 1987, "Don't Shed A Tear" was a top five album rock track, and it climbed to No. 34 in its seventh week on the Hot 100.

"We'll certainly continue working this single for a while," says D'Atri. "I think it'll be on the charts for at least 13 or 14 weeks." When "Don't Shed A Tear" has run its course, look for the album's title track to be released as a follow-up single, adds D'Atri.

Shortly before his new album emerged, Carrack hit the road as a member of Roger Waters' touring band. "He paid me a king's ransom to do it," says Carrack. "But I wasn't being totally mercenary. I was interested in doing the show because it sounded exciting, and it was also an excellent band."

"Still, it was a good chance to do advance promotion for my album. I was out there doing all the radio stations, doing press, and being very visible."

Carrack hopes to continue supporting "One Good Reason" with a tour of his own. "I've given the idea of putting a group together a lot of thought," he says. "Nick [Lowe] wants to be involved, and I think that'll be good—as long as I can get him over his phobia of synthesizers."

There is also a good chance that Carrack will work on a new Mike & the Mechanics project. "Mike wants to do another album this year, and he wants us all involved early on this time," says Carrack. "I'd be up for that. But, obviously, if this is going well, I want to do everything I can to bang it home."

ARTIST DEVELOPMENTS

HOT STUFF

Billy Idol says the video for his latest Chrysalis single, "Hot In The City," is just too hot for MTV. According to the British rocker, the network initially demanded that nine scenes be cut from the clip in order for it to hit the airwaves. However, after a number of edits had been made, Idol says, MTV was still unhappy.

Idol is not prepared to cut out what he considers to be the "heart and soul" of the video—scenes of his girlfriend, Perri Lister, hanging from a crucifix and scenes of some sexy dance routines. Consequently, he says the clip will only be seen in dance clubs and select video outlets.

"MTV and I have had an excellent relationship," says Idol. "But now they have taken my video the wrong way and want to change my vision."

Meanwhile, as sales of the "Vital Idol" album continue to increase, Idol is busy writing songs for his next studio project.

MOUNTAIN MAN

Leslie West, powerhouse guitarist of Mountain and West, Bruce & Laing fame, has just finished recording a new album with the



New Man. During a recent reception at New York's Hard Rock Cafe, Ozzy Osbourne, right, officially announced that Zakk Wylde, left, is the new guitarist in his band. Wylde, who replaces Jake E. Lee, will soon be accompanying Osbourne in the studio to record a new CBS Associated album, scheduled for release later this year. (Photo: Chuck Pulin)


assistance of legendary bassist Jack Bruce, a former West cohort. Due in February from Passport Records, the album features Bruce singing "Theme From An Imaginary Western"—the same track popularized by Mountain and originally recorded for Bruce's "Songs For A Tailor" album.

According to West, Mountain originally recorded the track after Felix Pappalardi—the group's late bassist—heard it while producing Bruce's album.

"We never had the track out as a single, and neither did he," says West. "So when I played the arrangement for Jack, it was the last thing I played him—because I didn't know how he'd feel doing it again. I couldn't sing it again; it would be sacrilegious, because of Felix. But with Jack, it's a different story. He wrote it—and not too many people knew that he wrote it."

West says Bruce flew in from England, dubbed in his bass parts, sang "Theme," and had just enough time to play a surprise gig in Poughkeepsie, N.Y.,

(Continued on page 24)



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ARTIST DEVELOPMENTS

(Continued from page 22)

with West and Twisted Sister drummer **Joe Franco**—all in just three days.

West has also been in the news lately thanks to Arista's repackaging of singles by the **Vagrants**, compiled by **Jim Cawley**, the label's vice president of sales. The guitarist says the album pleased him—especially because it features his brother **Larry West**.

"I was really glad that he finally got to have an album," says Leslie West. "I thought it was a very, very nice thing to do. It seems like everybody up at Arista is a Vagrants fan."

JERMAINE'S JUMPIN'

Jermaine Stewart, who scored a top five hit on the Hot 100 Singles chart in the summer of 1986 with "We Don't Have To Take Our Clothes Off," is gearing up for the release of his third Arista album, "Say It Again," set to hit the bins in either late January or early February.

In the meantime, the label is trying to settle on the leadoff single. The title track was the early favorite. Another candidate is a song called "My House," written by Stewart's pal **Jody Watley**; it's one of four songs that feature vocal appearances by Watley. Another contender to lead the album's singles attack is "Get Lucky."

Whatever the first single turns out to be, **Don Jenner**, Arista's senior vice president of marketing and promotion, says the label has tremendous confidence in Stewart's new set.

"What direction are we going to take?" he asks. "From No. 100 to No. 1—the fastest way possible. We really believe in him as an artist and as a singer."

Jenner notes that Stewart's second album, "Frantic Romantic," outsold his debut set, "The Word Is Out," by better than a 3-to-1 margin.

IN BRIEF

Warner Bros. serviced radio with **David Lee Roth's** new single, "Just Like Paradise," Dec. 30. The tune will be featured on Roth's second solo album, "Sky-scraper," due in stores Jan. 26. Plans call for PolyGram to issue the title track from **Def Leppard's** "Hysteria" album as a single in the next few weeks. I.R.S. is looking to score its first 1988 hit with the **Alarm's** "Rain In The Summertime," the latest cut to be lifted from the group's new album, "Eye Of The Hurricane." "When We Was Fab" and "Devil's Radio," both from **George Harrison's** Dark Horse/Warner Bros. album, "Cloud Nine," are making a strong impact at album rock radio. Atlantic is releasing a new album by ex-**Abba** vocalist **Agnetha Faltskog** Feb. 15. Titled "I Stand Alone," the set was produced by **Peter Cetera**. A&M has scheduled a Feb. 2 release date for **Feargal Sharkey's** second solo album. Produced by **Danny Kortchmar**, the album boasts guest appearances by **Keith Richards**, **Waddy Wachtel**, **David Paich**, **Lee Sklar**, and **Benmont Tench**. Epic is working "Doctor Doctor" as the latest single from the **Radiators'** "Law Of The Fish" album.

SUTLIFF SURFACES

This gets complicated: PVC solo artist **Bobby Sutliff**, a former member of the **Windbreakers**, just hit the road and opened for that same band. Backing him up? The **Windbreakers**.

While Sutliff was promoting "Only Ghosts Remain," his first solo album, **Tim Lee's** **Windbreakers** were touring behind their own new one, "A Different Sort . . ." on Atlanta's **DB Records**.

Sutliff, who formed the **Windbreakers** with Lee in 1981 and released several indie records with them before going solo, says the unique touring situation was orig-

inally going to be "a **Windbreakers'** reunion sort of thing. We were going to promote our respective new records within the framework of the same group—do one of mine, then do one of his, etc. It sort of didn't pan out."

After a series of on-again, off-again touring plans for both Sutliff and Lee's **Windbreakers**, Sutliff and Lee decided to share the same band for two separate sets. Thus, accompanying Sutliff were

Windbreakers Lee, bassist **Paul Chastain**, and drummer **Rick Menck**, formerly of the **Reverbs**. Sutliff then departed and was replaced by another guitarist for the **Windbreakers** set.

"We're best friends and have been for years," says Sutliff of Lee. "The reason why I left the group was that he would get ready to go out and do these tours, and I couldn't afford to quit my day job to go do them.

After about two tours of being temporarily replaced, I said, 'Hey, this isn't fair. Why don't you just take the ball and run with it?'"

So why is he touring again? "I quit my day job," says Sutliff.

Artist Developments is edited by **Steve Gett**. Reporters: **Geoff Mayfield** (New York) and **Dave DiMartino** (Los Angeles).

McCartney Sets Sights On Lennon Songs; New PolyGram Acts Promise To Rock '88

ALL THE BEST: Paul McCartney has been telling the British press that he is very keen to sing some of the tunes penned by his former songwriting partner, the late **John Lennon**.

"I think it would be interesting," says Macca. "Everyone else has messed around with his stuff except me. I'd like to have a go at 'Beautiful Boy' or 'Imagine.' And one of the early ones I really want to get into is 'I'll Get You.' If I don't record it, I'll at least perform it live someday."

Meanwhile, McCartney says he thoroughly enjoyed his recent collaboration with **Elvis Costello**, which spawned "Back On My Feet Again," the B side of Macca's latest U.K. single, "Once Upon A Long Ago."

According to McCartney, "One of the nice things about working with Elvis is that he'll tell me straight, 'That's gonna come out corny.' He doesn't mince his words, and I like that." Don't be surprised to see more McCartney/Costello collaborations in the future.

TRIPLE TREAT: During the recent seasonal break, **The Beat** spent a good deal of time listening to advance cassettes of debut albums by three new PolyGram acts—**Kingdom Come**, the **Dan Reed Network**, and **Joanna Dean**. The first two groups were signed by **Derek Shulman**, responsible for **Bon Jovi** and **Cinderella**, while Dean was inked to the label by the company's a&r head, **Dick Wingate**.

This ain't no hype—there's definitely no check in the mail—but all three albums have tremendous potential. First to hit the streets, in mid-February, will be the Memphis, Tenn.-based Dean's "Misbehavin'" album—arguably the ballsiest offering from a lady rocker in a long time.

The **Dan Reed Network's** debut set, produced by **Bruce Fairbairn**, is an interesting blend of rock and funk. With great songs like "Get To You" and "Ritual," Reed could well emerge as one of the hottest new stars in 1988. Hailing from Portland, Ore., he recently signed a management deal with **Bill Graham**.

Finally, **Kingdom Come's** self-titled first album, produced by **Bob Rock**, has a definite **Zeppelin**-esque sound and should go down very well in hard rock circles. The leadoff track, "Living Out Of Touch," is a killer—also check out the ballad "What Love Can Be."

SHORT TAKES I: Following their success at New York's **Ritz** club, top Northeast promoter **John Scher** and partner **Neil Cohen** are taking over at the downtown Manhattan club **Heartbreak**. The nightspot has booked bands on Monday nights for the past few years, but there's a very good chance that the new owners will introduce more live music in the future. During a recent visit to London, **Tina Turner** donated \$10,000 to the **Organization For Sickle Cell Anaemia Research**. The money will be used to buy an oxymeter—used to measure oxygen in the blood—for the **North Middlesex Hospital**, one of the pioneering centers for the disease. During sound checks on its recent marathon U.S. tour, **U2** played a number of new songs: Titles included "When Love Comes To Town,"

"She's A Mystery To Me," and a country ballad titled "Lucille." Incidentally, **U2** manager **Paul McGuinness** is now looking after the **Pretenders**. **Chrissie Hynde's** former manager, **Dave Hill**, is said to have taken an a&r director position at **Island/U.K.** **Barbra Streisand** is reportedly planning to record a follow-up to her hugely successful 1985 release, "The Broadway Album." Word has it that she is already selecting the songs—look for a number of **Andrew Lloyd Webber** compositions—and plans to enter the studio shortly.

Clannad's new RCA album, "Sirius," produced by **Greg Ladanyi** and **Russ Kunkel**, features guest appearances from **Bruce Hornsby**, **Steve Perry**, and **J.D. Souther**. More on ex-Smiths guitarist **Johnny Marr**: He's written the theme song for

"APB," a new television series from Britain's **Channel Four**.

DOWN UNDER: **Chrysalis** act **Icehouse** will be playing a royal command performance in front of **Prince Charles** and **Princess Diana** on Jan. 25 at Sydney's Entertainment Center to mark the official start of Australia's 1988 bicentennial celebrations. Australian Prime Minister **Bob Hawke** will be on hand for the event, which will also feature appearances from the likes of **Olivia Newton-John**, **Peter Allen**, **John Denver**, **Andy Gibb**, **Cliff Richard**, **Air Supply**, and actors **Mel Gibson** and **Bryan Brown**.

SHORT TAKES II: **Buster Poindexter** and **Paul Shaffer** are among those signed by **Miramax** films to do voice-overs for "Light Years," an animated science-fiction film. **Jan Hammer** has written and performed all the instruments, except saxophone, on two cuts from **Clarence Clemons'** upcoming solo album. **Dave Wakeling**, formerly of the **English Beat** and **General Public**, has signed a long-term worldwide deal with **I.R.S. Records**. Wakeling has been spending time in Los Angeles, writing and meeting with other writers, engineers, and producers with a view to starting an album shortly. **Robbie Nevil** is looking to have the follow-up to his eponymous Manhattan debut album out in spring. **Tom Lord-Alge** has already coproduced two cuts. **Air Supply's** **Graham Russell** is busy writing music and lyrics for "Sherwood," a musical based on British folklore legend **Robin Hood**. Russell initially started working on the project in 1979, but the success of **Air Supply** prevented him from completing it. Hopes are high that the first stage version of "Sherwood" will open in London before year's end. How could the year begin without a little **Madonna** tale? Scuttlebutt has it that Vatican officials are none too pleased that residents of the Italian town of **Pacentro** want to honor **Madonna** with a life-sized statue of the material girl, in full fishnets and sexy stage gear. Why **Pacentro**? **Madonna's** grandparents reportedly lived there before emigrating to the U.S. in the early 1900s. Well, folks, 1987 is behind us, and **The Beat** would like to take this opportunity to wish all readers the very best for 1988.



Late-Night Man. Capitol Records president **David Berman**, right, is on hand as **Paul Shaffer** inks a deal with the label. Shaffer, who can be seen on weeknights with his band on NBC-TV's "Late Night With David Letterman," is tentatively set to release his first Capitol album in the spring.



BOXSCORE TOP CONCERT GROSSES

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
PINK FLOYD	Kingdome Seattle, Wash.	Dec. 8	\$710,382 \$21.50	33,700 40,000	Media One
U2 THE BODEANS	The Omni Atlanta, Ga.	Dec. 8-9	\$572,845 \$17.50	32,734 sellout	Southern Promotions/Concert Promotions
DEF LEPPARD TESLA	The Omni Atlanta, Ga.	Dec. 18	\$282,538 \$17.50	16,783 sellout	Cellar Door Prods.
DEF LEPPARD TESLA	Reunion Arena Dallas, Texas	Dec. 13	\$267,779 \$16.50	16,675 sellout	PACE Concerts
FLEETWOOD MAC CRUZADOS	Coliseum, Seattle Center Seattle, Wash.	Dec. 18	\$236,613 \$19.50	12,584 14,299	Media One
MOTLEY CRUE GUNS N' ROSES	The Omni Atlanta, Ga.	Nov. 20	\$228,883 \$17.50	13,079 17,023	Southern Promotions/Concert Promotions
DEF LEPPARD TESLA	Greensboro Coliseum Complex Greensboro, N.C.	Dec. 19	\$225,423 \$16.50	14,009 sellout	Cellar Door Concerts
DEF LEPPARD TESLA	Charlotte Coliseum Charlotte, N.C.	Dec. 20	\$207,669 \$16.50	12,900 sellout	Cellar Door Concerts
DEF LEPPARD TESLA	Tahoma Dome Tacoma, Wash.	Dec. 1	\$196,718 \$17.50	11,499 25,000	Media One
JERRY GARCIA	Wiltern Theatre Los Angeles, Calif.	Dec. 3-6	\$153,125 \$17.50	8,800 four sellouts	Bill Graham Presents
DEF LEPPARD TESLA	Birmingham-Jefferson Civic Center Birmingham, Ala.	Dec. 16	\$139,392 \$15.50	9,469 11,000	Cellar Door Concerts
ANDY WILLIAMS CHRISTMAS SHOW	Patriot Center George Mason University Fairfax, Va.	Dec. 20	\$136,492 \$21/\$17	7,286 sellout	Musicentre Prods.
STEPHANIE MILLS COLONEL ABRAMS	Warner Theatre Washington, D.C.	Dec. 10-12	\$134,205 \$23	5,835 8,000	Dimensions Unlimited
MOTLEY CRUE GUNS N' ROSES	The Omni Atlanta, Ga.	Nov. 22	\$116,883 \$17.50	6,679 17,023	Southern Promotions/Concert Promotions
DEF LEPPARD TESLA	Bassley Performing Arts Center Washington State University Pullman, Wash.	Dec. 2	\$110,985 \$17.50	6,342 11,500	Media One
DEPECHE MODE VOICE FARM	Patriot Center George Mason University Fairfax, Va.	Dec. 17	\$101,687 \$18.50	5,510 7,000	I.M.P.
JAY LENO	Front Row Theatre Cleveland, Ohio	Dec. 19	\$98,298 \$17.75/\$16.75	6,094 6,392 sellout	in-house
ANNE MURRAY	Lumberland Co. Civic Center Portland, Maine	Nov. 27	\$87,598 \$16.50	5,569 6,500	Cafferty's Concerts
JETHRO TULL FAIRPORT CONVENTION	Seattle Center Seattle, Wash.	Dec. 9	\$83,983 \$17.50	4,962 sellout	Media One
KENNY G. DWAYNE CUNNINGHAM	Howes Memorial Hall Butler University Indianapolis, Ind.	Dec. 10	\$67,749 \$16.50	4,106 4,212 sellout	Sunshine Promotions
JETHRO TULL FAIRPORT CONVENTION	Arlene Schnitzer Concert Hall, Portland Center for the Performing Arts Portland, Ore.	Dec. 10	\$46,830 \$17.50	2,792 sellout	Media One
MANHATTAN TRANSFER	Riverside Theatre Milwaukee, Wis.	Dec. 6-7	\$43,313 \$28.75/\$21.75/\$16.75	4,902 sellout	Joseph Entertainment Presents
WINANS THE CLARK SISTERS	Fox Theatre St. Louis, Mo.	Dec. 12	\$35,871 \$16.50	2,528 4,665	Fox Concerts Regal Sports Steve Litman Prods.
JOHNNIE WINTER/HOT TUNA WITH PAUL KANTNER	Warner Theatre Washington, D.C.	Dec. 18	\$32,333 \$17.50	2,000 sellout	Chesapeake Concerts
KENNY G. DWAYNE CUNNINGHAM	Morris Civic Auditorium South Bend, Ind.	Dec. 9	\$31,944 \$16.50	1,936 2,486	Sunshine Promotions
AZTEC CAMERA BOURGEOIS TAGG	Wiltern Theatre Los Angeles, Calif.	Dec. 8	\$24,750 \$16.50	1,719 2,200	Bill Graham Presents Avalon Attractions
MARSHALL TUCKER BAND STEVE BISE	Westport Playhouse St. Louis, Mo.	Dec. 12	\$15,780 \$15	1,095 sellout	Contemporary Prods.
MARTHA DAVIS MARVIN ETZIONI	Roxy Theatre Hollywood, Calif.	Dec. 22	\$12,030 \$15	900 sellout	Avalon Attractions
THE REPLACEMENTS YOUNG FRESH FELLOWS	Moore Theatre Seattle, Wash.	Dec. 2	\$8,280 \$15	660 1,410	Media One
STEVE EARLE VICTORIA WILLIAMS	The Birchmere Alexandria, Va.	Dec. 16	\$2,304 \$12	192 300	Chesapeake Concerts

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TALENT

Zappa Returns To The Road; Jackson Hits U.S. In Spring

BY LINDA MOLESKI

ECCENTRIC TREK: After a three-year hiatus, **Frank Zappa** is returning to the concert scene for a major U.S. and European tour that will begin Feb. 2 in Albany, N.Y. The show will feature the largest backing band that Zappa has ever taken on the road, and his set will consist of material spanning his 23-year career. Instrument buffs should note that Zappa will be performing on both guitar and Synclavier.

"This is going to be one of the most important tours we've done," says Zappa. "In the 1980s it's insane to go out on the road with an 11-piece band, set intimate theater dates, and put on a show that's based on music rather than hairdos and choreography."

Among the venues and dates already confirmed are New York's Beacon Theater, Feb. 4-6; Philadelphia's Tower Theater, Feb. 12-14; Boston's Orpheum Theater, Feb. 19-20; Detroit's Royal Oak Center, Feb. 26-28; and Chicago's Auditorium Theater, March 3. All three shows at the Beacon reportedly sold out within two hours.

JACKO UPDATE: On The Road has learned that **Michael Jackson** plans to hit the U.S. concert trail sometime this spring. Word has it that he will perform three dates at New York City's Madison Square Garden, including a special March 3 benefit show to aid the United Negro College Fund.

Meanwhile, tickets for Jackson's two July appearances at London's Wembley Arena sold so quickly that extra dates have been added. According to U.K. press reports, there is a very good chance he will end up breaking the venue's attendance records at his summer stint there.

NO REMORSE: The heavy metal godfathers of **Motorhead** are the latest to join **Alice Cooper's** revolving rock'n'roll caravan. The Motorhead/Cooper bill, which

kicked off Dec. 27 in Victoria, Canada, is slated to run through the end of February; rumor has it that **Warlock** may also perform on a few dates.

The road outing marks **Motorhead's** first U.S. appearances as a special guest in five years, when the band opened for **Ozzy Osbourne**. The veteran U.K. group is touring in support of its new GWR/Profile album, "Rock-'N-Roll." Band leader Lemmy and his rowdy cohorts are also promoting the upcoming motion picture "Eat The Rich," in which they appear. The movie is expected to open in select markets in late January.

JAMMING IN THE NEW YEAR: At press time, On The Road learned that **Rolling Stones** guitarist **Ron Wood** was organizing a special all-star concert for New Year's Eve at his new rock'n'roll club, Woody's On The Beach, in Miami, Fla. The show was reportedly set

to include a reunion of the **Faces**, featuring **Rod Stewart** as well as other original members of the band.

Woody's On The Beach officially opened Dec. 19 with a concert featuring Wood and **Bo Diddley**.

SHORT TAKES: Longtime **Ted Nugent** member **Derek St. Holmes** has rejoined the rock'n'roll madman on his latest tour. Following a special New Year's Eve show at Cobo Hall in his hometown of Detroit, Nugent is continuing to open for **Kiss** on the second leg of its North American tour. The Nuge, who is previewing material from his upcoming **Tom Werman**-produced Atlantic album, joined the **Kiss** tour just before Christmas... **Tina Turner** will wrap up her yearlong Break Every Rule tour with a Jan. 16 date at the Americana Stadium in Rio de Janeiro, Brazil. The show, which is expected to draw a record-breaking 120,000 fans, will be broadcast live via satellite to the U.S.

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

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Uptown Posse. Hanging out backstage recently at the Apollo Theater were (left to right) WBLS music director Fred Buggs, Force M.D. member Mercury, Rush Productions president Russell Simmons, Force M.D. member Trisco, Run-D.M.C.'s DJ Jam Master Jay, Force M.D.'s members T.C.D. and Stevie D.

The Chocolate City's Best Bands Can Still Thrill On Tape Documentary Captures The Zest Of Go-Go

WASHINGTON, D.C.'s go-go music, which has been overshadowed by its regional counterparts New York rap and Chicago house, finally has a vehicle that captures the zesty fun of this polyrhythmic dance music. "Go-Go Live At The Capital Centre" is an intelligently photographed and crisply edited concert documentary of a massive go-go show held at the Landover, Md. sports arena in October 1987. If the failure of the much-touted "Good To Go" film to reach the marketplace put a damper on efforts to spread go-go outside its D.C.-Baltimore hotbed, "Go-Go Live" is just the kind of captivating video showcase this music needs to display the intensity, spirit, and plain old fun of Chocolate City's tastiest musical export.

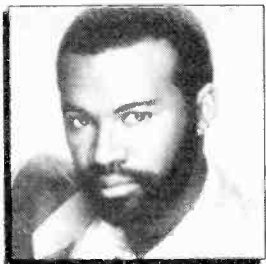
Three of D.C.'s best bands, Experience Unlimited, Rare Essence, and "the Godfather of go-go" Chuck Brown & the Soul Searchers, dominate the proceedings with multisong sets, while Hot, Cold Sweat, Go Go Lorenzo, the Junkyard Band, and go-go rapper D.C. Scorpio are represented by one song each.

Watching "Go-Go Live," it's clear how rich a tapestry of influences is woven over the go-go beat. While the syncopation of trap drums, congas, and cow bells is go-go's rhythmic foundation, clever allusions to rap, gospel, calypso, reggae, big band jazz, James Brown, and even Louis Jordan all fit neatly into the mix. In terms of stage presence, all of these D.C. bands—veterans of an ultracompetitive local music scene—ooze personality from the stage, relating smoothly with the fans in the sports arena. In fact, the tape has the happy effect of making viewers feel like they've stumbled onto a giant block party.

"Go-Go Live" is not just significant musically. It marks the debut video product of G Street Express-CD Enterprises, the former best known as an r&b-oriented concert promotion company. Coinciding with the home video (priced at \$29.95) is a 90-minute soundtrack cassette tape on I Hear Ya Records, a new label run by Darrell Brooks of G Street. A double album including some extra cuts will be available in February. Sheldon Shemer, who shot Prince's live concert video of the Purple Rain tour and has a video production company in D.C., directed "Go-Go Live" with considerable flair.

SHORT STUFF: Negotiations are under way to make powerfully voiced solo singer Johnny Gill a

The Rhythm and the Blues



by Nelson George

member of New Edition. Both are under contract to MCA Records. Gill's (pardon the pun) addition to the vocal group would be a major step in moving the quartet toward a more mature sound and older audience. A final yes or no decision is expected soon... A television special featuring black artists, called "Power Hits," was recently taped in Los Angeles. Hosted and co-produced by announcer/DJ Walt "Baby" Love, it featured an all-star lineup that included Freddie Jackson, Smokey Robinson, the System, Alexander O'Neal, Stephanie Mills, Natalie Cole, Janet Jackson, Jody Watley, and Regina Belle... There is talk of Geffen adding a major black a&r executive to its staff in the first quarter of the year... Nile Rodgers is doing the soundtrack to the next Eddie Murphy film, "The Quest," that begins shooting in New

York in January. Paula Abdul is doing the choreography and will record one song for the film... Tabu Records president and all-around entrepreneur Clarence Avante will play a major role in Michael Jackson's tour, working closely with Frank DiLeo... Columbia artist Microwave has signed a worldwide co-publishing deal with Almo Irving music publishing... Gary Taylor, writer of the beautiful "Just Gets Better With Time" for the Whispers, is back in the studio with the Solar quintet, cutting tracks for the group's next album. Taylor's own album is due on Virgin in the near future... Smokey Robinson is writing his autobiography with the aid of Billboard contributor Steve Ivory... Jody Watley's "Don't You Want Me" video, co-starring her producer and beau, Andre Cymone, is one of the few genuinely romantic videos you'll see. The real chemistry between the two comes through on the screen... Also well served by her current video is Whitney Houston, whose "So Emotional" presents the funny, energetic side of a youthful singer who sometimes comes off a bit too dour in her videos... John Cougar Mellencamp has a lot of guts. The rocker has tackled a lot of political themes in his recent music, and that interest has stretched out to include his videos. In his videos for "Paper In Fire" and now "Cherry Bomb," Mellencamp has included blacks quite prominently, putting images of an integrated America right in front of the MTV audience. His "Cherry Bomb" video has a black male and white female slow dancing together as a recurring visual motif.

Keith Sweat Single Brings Back '70s Funk Sound

BY DAVE PEASLEE

NEW YORK One of the most rhythmically innovative of the new dance releases is Keith Sweat's "I Want Her." Released on Vintertainment/Elektra and immediately popular in urban markets, the tune combines the sinewy tenor of the vocalist with a neo go-go rhythm for a song whose purpose, says the singer, is "to bring the spark of mid-'70s r&b back into dance music."

"I Want Her" grew out of his de-

'For years I knew that I had good material, but it needed the proper exposure. I am in a positive situation'

sire to emulate mid-'70s funk, according to Sweat. The inspiration for the tune developed out of an attempt by Sweat and keyboardist Teddy Riley to recreate the grooves of Parliament-Funkadelic's "Knee Deep" and transform them into a modern style.

Co-producer Riley, whose voice is also featured on the title choral hook, refers to this new sound as "street funk." Riley feels that an updating of the funk styles of these earlier groups in combination with modern street arrangements and the percussive style of rap will be the next major musical trend, indicating that the recent James Brown revivals of the Stock, Aitken, Waterman's "Road-

block" and M/A/R/R/S releases are only the first steps in this new fusion.

A veteran of several years in the music business, Sweat previously performed for three years with the locally popular group Jamilah before leaving to produce his own solo single, last year's European dance hit "My Mind Is Made Up," as well as Roberta Gilliam's "All I Want Is My Baby" for Sutra.

This previous experience taught Sweat "the importance of the people behind you," and he credits the efforts of Elektra, and most especially Vintertainment president Vincent Davis, as one of the major contributions to his current success. "For years I knew that I had good material," Sweat explains, "but it needed the proper exposure. At Elektra I feel that I am in a positive situation where not only is the label behind me, but I am additionally lucky in that I am the only artist of this type on their roster."

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FOR WEEK ENDING JANUARY 9, 1988

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HOT BLACK SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 17 REPORTERS	SILVER ADDS 31 REPORTERS	BRONZE/ SECONDARY ADDS 49 REPORTERS	TOTAL ADDS 97 REPORTERS	TOTAL ON
EVERY DROP OF YOUR LOVE STACY LATTISAW MOTOWN	1	4	7	12	32
NO 1/2 STEPPIN' SHANICE WILSON A&M	1	0	7	8	62
SOME KIND OF LOVER JODY WATLEY MCA	1	1	5	7	78
RUN TO ME ANGELA WINBUSH MERCURY	2	1	4	7	69
WITHOUT YOU P. BRYSON & R. BELLE ELEKTRA	0	2	4	6	81
SINCE YOU CAME OVER ME LACE WING	0	1	5	6	48
LOOK WHAT YOU STARTED THE TEMPTATIONS MOTOWN	0	2	4	6	39
WISHING WELL TERENCE T. D'ARBY COLUMBIA	0	3	3	6	23
ARE YOU SERIOUS TAWATHA EPIC	0	1	4	5	51
RAINY NIGHT CHICO DEBARGE MOTOWN	0	2	3	5	39

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

Billboard Hot Black Singles SALES & AIRPLAY

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

Table with columns: THIS WEEK, LAST WEEK, TITLE, ARTIST, HOT BLACK POSITION. Lists top 40 singles by sales.

Table with columns: THIS WEEK, LAST WEEK, TITLE, ARTIST, HOT BLACK POSITION. Lists top 40 singles by airplay.

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BLACK SINGLES BY LABEL

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

Table with columns: LABEL, NO. OF TITLES ON CHART. Lists labels and their respective number of titles on the chart.

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

Large table listing song titles, publishers, and performance rights for various singles.

Table with columns: SHEET MUSIC AGENTS. Lists agents and their respective companies.

HOT DANCE MUSIC™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
1	3	3	8	★★ NO. 1 ★★ I'M BEGGIN' YOU (REMIX) A&M SP-12254 1 week at No. One	◆ SUPERTRAMP
2	4	4	7	NEVER GONNA GIVE YOU UP (REMIX) RCA 6784-1-RD	◆ RICK ASTLEY
3	1	1	9	SO EMOTIONAL (REMIX) ARISTA ADI-9641	◆ WHITNEY HOUSTON
4	2	2	14	PUMP UP THE VOLUME 4TH & B'WAY 452	◆ M/A/R/R/S
5	5	5	6	WHAT HAVE I DONE TO DESERVE THIS? EMI-MANHATTAN V-56080	◆ PET SHOP BOYS & DUSTY SPRINGFIELD
6	9	9	5	THE WAY YOU MAKE ME FEEL (REMIX) EPIC 49 07487/E.P.A.	◆ MICHAEL JACKSON
7	10	10	7	LOVE OVERBOARD (REMIX) MCA 23803	◆ GLADYS KNIGHT & THE PIPS
8	8	8	8	NEED YOU TONIGHT ATLANTIC 0-86645	◆ INXS
9	13	13	5	NEVER CAN SAY GOODBYE MCA 23812	THE COMMUNARDS
10	17	17	4	YOU CAN DANCE (LP CUTS) SIRE 1-25535/WARNER BROS.	◆ MADONNA
11	14	14	7	ANDY (REMIX) VIRGIN 0-96734	◆ LES RITA MITSOUKO
12	15	15	7	HOT HOT HOT RCA 6737-1-RD	◆ BUSTER POINDEXTER & HIS BANSHEES OF BLUE
13	7	7	9	I CAN'T HELP IT (REMIX)/MR.SLEAZE LONDON 886 212-1/POLYGRAM	◆ BANANARAMA
14	16	16	6	WELCOME TO THE CLUB (LP CUTS) JUMP STREET JS LP 1001	VARIOUS ARTISTS
15	18	18	5	JACK LE FREAK ATLANTIC 0-86634	CHIC
16	22	22	6	FEMALES (GET ON UP) TVT 4009	THE COOKIE CREW
17	12	12	9	MOVE CRIMINAL CR12-015	JOHN ROCCA
18	6	6	11	AFTERGLOW (REMIX) CAPITOL V-15349	TINA TURNER
19	29	29	4	TWILIGHT WORLD (REMIX) MERCURY 870 015-1/POLYGRAM	◆ SWING OUT SISTER
20	38	38	3	I COULD NEVER.../HOT THING PAISLEY PARK 0-20728/WARNER BROS.	◆ PRINCE
21	23	23	5	LIVE MY LIFE VIRGIN 0-96728	BOY GEORGE
22	32	32	3	CHARACTERS (LP CUTS) MOTOWN 6248 ML	STEVIE WONDER
23	11	11	10	LET'S GO SLEEPING BAG SLX-29	◆ NOCERA
24	25	25	6	COME INTO MY ARMS PROFILE PRO-7165	JUDY TORRES
25	20	20	8	THE GUN JCI & ASSOCIATED LABELS JCO-9003	D.A.F.
26	NEW		1	SOME KIND OF LOVER (REMIX) MCA 23816	JODY WATLEY
27	33	33	4	HYPNOTIZE SIZLE SIZ-1513	TASTE-T-LIPS
28	31	31	5	E.S.P. COLUMBIA 44 07470	CHENA
29	35	35	4	AND SO IT GOES WIDE ANGLE ITW 87133	EX-SAMPLE
30	27	27	5	RAIN IN THE SUMMERTIME (REMIX) I.R.S. 23811/MCA	◆ THE ALARM
31	19	19	9	WE'LL BE TOGETHER (REMIX) A&M SP-12251	◆ STING
32	47	47	3	DON'T GET MAD...GET EVEN! VIRGIN 0-96726	AGE OF CHANCE
33	37	37	3	KISS LONDON 886 215-1/POLYGRAM	TOTAL CONTRAST
34	30	30	5	SEATTLE/THE BODY VIRGIN 0-96729	◆ PUBLIC IMAGE LTD
35	42	42	3	KEEP ME SATISFIED CAPITOL V-15352	AVA CHERRY
36	40	40	3	THIS GIRL'S BACK IN TOWN COLUMBIA 44 07477	◆ RAQUEL WELCH
37	26	26	6	PROVE IT 4TH & B'WAY 449/ISLAND	DOUBLE DESTINY
38	48	48	3	TODAY, TONIGHT, FOREVER SELECT FMS 62306	CASTLE BEAT
39	NEW		1	CAN'T WAIT ATLANTIC 0-86626	NANCY MARTINEZ
40	45	45	4	COME BACK TO ME ARISTA ADI-9645	PATRICE RUSHEN
41	NEW		1	DUDE (LOOKS LIKE A LADY) GEFEN 0-20751/WARNER BROS.	◆ AEROSMITH
42	49	49	3	(I CAN) GIVE YOU WHAT YOU NEED SUTRA 069	EROTIC EXOTIC
43	39	39	6	PRIVATE PARTY (REMIX) CRIMINAL CR12-016	WALLY JUMP JUNIOR & THE CRIMINAL ELEMENT
44	41	41	14	LOVE IT BIG TIME 6068-1-BD/RCA	SOCIETY
45	NEW		1	FAITH COLUMBIA 44 07478	◆ GEORGE MICHAEL
46	43	43	6	THIS CORROSION ELEKTRA 0-66790	SISTERS OF MERCY
47	NEW		1	I WANT HER VINTERTAINMENT 80-66788/ELEKTRA	KEITH SWEAT
48	NEW		1	COME INTO MY LIFE SLEEPING BAG SLX-28	JOYCE SIMS
49	NEW		1	GET LUCKY VIRGIN 0-96730	◆ WELL RED
50	21	21	14	LOVER'S LANE (REMIX) MOTOWN 4592MG	◆ GEORGIO

BREAKOUTS	Titles with future chart potential, based on club play this week.	1. JUST A MIRAGE JELLYBEAN CHRYSALIS
		2. CHICK ON THE SIDE/I AM DOWN SALT-N-PEPA NEXT PLATEAU
		3. I'M THE ONE WHO REALLY LOVES YOU MEL & KIM ATLANTIC
		4. PERFECT LOVER COMPANY B ATLANTIC
		5. I NEED A MAN/BEETHOVEN EURYTHMICS RCA
		6. I WANT TO BE YOUR PROPERTY BLUE MERCEDES MCA
		7. IF YOU CAN DO IT; I CAN TOO!! MELI'SA MORGAN CAPITOL
		8. THESE THINGS HAPPEN VIOLA WIDE ANGLE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
1	1	1	10	★★ NO. 1 ★★ SYSTEM OF SURVIVAL (REMIX) COLUMBIA 44 07475 4 weeks at No. One	◆ EARTH, WIND & FIRE
2	4	4	7	NEVER GONNA GIVE YOU UP (REMIX) RCA 6784-1-RD	◆ RICK ASTLEY
3	2	2	9	SKELETONS MOTOWN 4593MG	◆ STEVIE WONDER
4	5	5	8	SO EMOTIONAL (REMIX) ARISTA ADI-9641	◆ WHITNEY HOUSTON
5	3	3	13	SHAKE YOUR LOVE (REMIX) ATLANTIC 0-86651	◆ DEBBIE GIBSON
6	8	8	13	PUMP UP THE VOLUME 4TH & B'WAY 452	◆ M/A/R/R/S
7	10	10	5	THE WAY YOU MAKE ME FEEL (REMIX) EPIC 49 07487/E.P.A.	◆ MICHAEL JACKSON
8	7	7	9	LET'S GO SLEEPING BAG SLX-29	◆ NOCERA
9	11	11	6	LOVE OVERBOARD (REMIX) MCA 23803	◆ GLADYS KNIGHT & THE PIPS
10	6	6	14	LOVER'S LANE (REMIX) MOTOWN 4592MG	◆ GEORGIO
11	9	9	15	DEVOTION ATLANTIC 0-86652	TEN CITY
12	12	12	7	FAITH COLUMBIA 44 07478	◆ GEORGE MICHAEL
13	14	14	15	TELL IT TO MY HEART ARISTA ADI-9611	◆ TAYLOR DAYNE
14	16	16	4	NEVER CAN SAY GOODBYE MCA 23812	THE COMMUNARDS
15	17	17	7	I WANT HER VINTERTAINMENT 80-66788/ELEKTRA	KEITH SWEAT
16	15	15	8	NEED YOU TONIGHT ATLANTIC 0-86645	◆ INXS
17	13	13	11	BECAUSE OF YOU FEVER SF 819/SUTRA	THE COVER GIRLS
18	18	18	6	COME INTO MY LIFE SLEEPING BAG SLX-28	JOYCE SIMS
19	19	19	6	HEAVEN IS A PLACE ON EARTH (REMIX) MCA 23808	◆ BELINDA CARLISLE
20	20	20	7	AFTERGLOW (REMIX) CAPITOL V-15349	TINA TURNER
21	22	22	4	JACK LE FREAK ATLANTIC 0-86634	CHIC
22	21	21	7	I CAN'T HELP IT (REMIX)/MR. SLEAZE LONDON 886 121-1/POLYGRAM	◆ BANANARAMA
23	28	28	3	CAN'T WAIT ATLANTIC 0-86626	NANCY MARTINEZ
24	25	25	4	THIS GIRL'S BACK IN TOWN COLUMBIA 44 07477	◆ RAQUEL WELCH
25	23	23	9	I WANT TO BE YOUR MAN REPRISE 0-20771/WARNER BROS.	◆ ROGER
26	24	24	8	POP GOES THE WORLD MERCURY 888 859-1/POLYGRAM	◆ MEN WITHOUT HATS
27	27	27	4	I COULD NEVER.../HOT THING PAISLEY PARK 0-20728/WARNER BROS.	◆ PRINCE
28	29	29	5	HOT HOT HOT RCA 6737-1-RD	◆ BUSTER POINDEXTER & HIS BANSHEES OF BLUE
29	NEW		1	WHAT HAVE I DONE TO DESERVE THIS? EMI-MANHATTAN V-56080	◆ PET SHOP BOYS & DUSTY SPRINGFIELD
30	NEW		1	SOME KIND OF LOVER (REMIX) MCA 23816	JODY WATLEY
31	31	31	5	IF YOU CAN DO IT: I CAN TOO!! CAPITOL V-15345	◆ MELI'SA MORGAN
32	26	26	8	CRITICIZE (REMIX) TABU 4Z9 07469/E.P.A.	◆ ALEXANDER O'NEAL
33	44	44	3	MAGIC CARPET RIDE SYNTHICIDE 71302-0	BARDEUX
34	37	37	3	BE GENTLE WITH MY HEART AME 1203	NATASHA
35	30	30	12	HARD DAY (REMIX) COLUMBIA 44-07466	GEORGE MICHAEL
36	42	42	8	TRAMP/PUSH IT NEXT PLATEAU NP 50063	SALT-N-PEPA
37	35	35	3	SEASONS CHANGE ARISTA ADI-9639	◆ EXPOSE
38	33	33	8	BREAKFAST IN BED (REMIX) MCA 23796	◆ BRENDA K. STARR
39	34	34	6	MOVE CRIMINAL CR12-015	JOHN ROCCA
40	36	36	17	THE REAL THING (REMIX) CHRYSALIS 4V9 43171	◆ JELLYBEAN FEATURING STEVEN DANTE
41	32	32	12	BAD (REMIX) EPIC 49 07462/E.P.A.	◆ MICHAEL JACKSON
42	NEW		1	COME INTO MY ARMS PROFILE PRO-7165	JUDY TORRES
43	39	39	5	(BABY TELL ME) CAN YOU DANCE A&M SP-12235	◆ SHANICE WILSON
44	NEW		1	HOT TO THE TOUCH EPIC 49 07496/E.P.A.	CLAUDJA BARRY
45	50	50	3	CHICK ON THE SIDE/I AM DOWN NEXT PLATEAU NP 50071	SALT-N-PEPA
46	41	41	4	PRIVATE PARTY (REMIX) CRIMINAL CR12-016	WALLY JUMP JUNIOR & THE CRIMINAL ELEMENT
47	NEW		1	HAZY SHADE OF WINTER DEF JAM 44 07540/COLUMBIA	BANGLES
48	46	46	23	CATCH ME I'M FALLING (REMIX) VIRGIN 0-96752	◆ PRETTY POISON
49	40	40	16	I THINK WE'RE ALONE NOW (REMIX) MCA 23793	◆ TIFFANY
50	NEW		1	LOVE CHANGES ARISTA ADI-9627	◆ KASHIF & MELI'SA MORGAN

BREAKOUTS	Titles with future chart potential, based on sales reported this week.	1. TWILIGHT WORLD (REMIX) SWING OUT SISTER MERCURY
		2. LOVE IT SOCIETY BIG TIME
		3. MIRACLES EXPLODE TINA B. CRIMINAL
		4. SOMEONE TO LOVE ME FOR ME LISA LISA & CULT JAM COLUMBIA

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

New Club Artists, Remixers Star In A Great Year

SO, 1987 HAS PASSED and dance music has re-emerged in a triumphant manner. It's been an interesting evolution process and hopefully all are much better for it. Many a new artist has graced our turntables. Where would we have been without Jody Watley, Giorgio, Exposé, Debbie Gibson, Mel & Kim, Swing Out Sister, M/A/R/R/S and Noel? Such stalwarts as Madonna, Lisa Lisa & Cult Jam, Janet Jackson, Depeche Mode, and Alexander O'Neal also held their own. Notable also is the involvement of remixers, who have come into the forefront, as a vital factor in reinterpreting original material and making it viable to the club format. Many a selection has benefited greatly from a sensitive postproduction. The studio wizardry of sampling, editing, etc., has become somewhat of an art form. Just ask the likes of Stock, Aitken &



by Bill Coleman

Waterman, Shep Pettibone, Bruce Forest & Frank Heller, Steve Thompson & Michael Barbiero, Justin Strauss & Murray Elias or the Latin Rascals. Remixes of "My Love Is Guaranteed," "The Pleasure Principle," "System Of Survival," and "Strangelove" stand out as highlights. You needed an atlas to keep up with the diversity of elements that seasoned dance music this year. There was the Miami sound, the Latin sound, the Chicago sound, as well as the Minneapolis and New York sounds. All managed to put the club back into club music. Rap also developed as a form to

be reckoned with in '87. Increased production values, writing, and distinctive new talent were welcome and needed additions to the street. Coming correct were Eric B. & Rakim, Salt-N-Pepa, Kool Moe Dee, Audio Two, Dana Dane, the Cookie Crew, Beastie Boys, Public Enemy, and anything produced by Hurby Luv Bug.

So what could possibly be in store for us this year? As '87 has been looked upon by many as a return to the '70s disco era, how much longer will we be pumping up the volume? Perhaps what is in store is a return to songs for artists and not vice versa, or the use of traditional instruments (when was the last time you heard an actual drum kit?). Well, in any case, dance music is set at full throttle and many minds are (hopefully) saving the overtime to keep things fresh, new, and exciting. But keeping the scene moving forward becomes the responsibility of not only the people who make the music, but also of those who play it.

EAR CANDY: "Look What You Started" (Motown) from the Temptations finds the venerable soul ensemble sounding just about flawless; harmonious vocals are accented by a punchy r&b postproduction by Gail King and features the keyboard work of David Cole... Circulating for a bit on import and now released domestically is "that Cyd Charisse song"—Blue Mercedes' "I Want To Be Your Property" (MCA); in the typical PWL studio style, this Euro-house track should do as well mixed by Phil Harding; note the "DEF B4 Dishonour" mix... Also from PWL is the new Stock, Aitken & Waterman production of Rick Astley's album debut, "Whenever You Need Somebody" (RCA); the young, very soulful-sounding U.K. soloist benefits from a strong Euro-pop selection. Recommended selections: title cut (which is a remake of the O'Chi Brown hit) "The Love Has Gone," "Don't Say Goodbye," "Together Forever," and "No More Looking For Love"... Shanice Wilson returns with "No 1/2 Steppin'" (A&M); this busy and quite slinky number has a fierce underlying groove but we would have loved an even more adventurous remix... Eurythmics' very Stones-ish "I Need A Man" (RCA) has been extended and includes "(I Love To Listen To) Beethoven" on its flip; don't miss the videos to these tracks.

PUSH IT: Virgin has reserived "Andy" by Les Rita Mitsouko; it now includes an a capella, instrumental, and dub... "Take It To The House" (Supertronic; 718-330-0950) from Jive pumps a serious r&b track in a mature, almost Touch style (look for a killer Janice Christie single from the label in the very near future)... Co-produced by rap aficionado Marley Marl (!?) is "I Need Your Love" (Get Busy, 212-714-2047) from Adriane, featuring a deep-rooted, very appealing hip-house hook; background vocals are a bit off but there is a fierce instrumental and piano dub... Kechia Jenkins' "I Need Somebody" (Profile, 212-529-2600) could be the label's strongest club record in a while; urgent vocals caress a powerful, house-styled rhythm; mixed by

the Fly Guys, Blaze, and Marshall Jefferson... Kid Creole & the Coconuts could see some chart action with the beat-heavy, midtempo track "Dancin'" (Sire), remixed and lifted from its latest album effort... "I Like It" (ACA, 213-656-0970) by Candy affectionately borrows

the basic feel of "Looking For A New Love" with a subtle twist and frail vocal... A bit late is Noella's answer record to "Silent Morning" titled "Lonely Days" (Magic Man, 201-420-9149).

Red-Hot Clivilles & Cole Surprised By Own Success

BY BILL COLEMAN

NEW YORK "We recognize each other's strengths as a team. They have a unique vision as both producers and songwriters," says manager Carol Cooper. "They" are Robert Clivilles & David Cole, one of the most sought-after production, songwriting, and remixing duos to emerge from the dance music industry. The two have gotten a lot of work lately, which is especially surprising because of their ages—23 and 24, respectively.

"We don't hold ourselves back; we experiment and strive for the same ideals," says Clivilles. As producers/songwriters, the two have most recently scored a pop hit with "Because Of You" by the Cover Girls; as artists, their recent hit is the underground club smash "Do It Properly" by Two Puerto Ricans, A Blackman, & A Iomincan. By earning the respect of their peers as remixers, producers, songwriters, and artists, the two are determined "to become a well-rounded force in the music industry."

Their success has taken them by surprise, and they don't hesitate to state that they are "very grateful, very fortunate." The two understand how competitive the business can be and that many others have worked much longer and have yet to reach such prominence. The key, they say, has been hard

work and perseverance. Clivilles began as a popular New York club DJ and served as an integral force in the production and remix of Dhar Braxton's hit "Jump Back." Cole is a trained musician who has served as musical director for the Weather Girls' tour show. Cole's exceptional keyboard overdubs on such remixes as Earth, Wind & Fire's "System Of Survival" and Janet Jackson's "The Pleasure Principle" have been often simulated but never duplicated. Cole is currently in negotiation with Epic to sign on as a solo artist.

The team has kept busy preparing an array of projects for the new year. Upcoming are reproductions of album tracks by Jermaine Stewart and Evelyn King, remixes of Natalie Cole's "Pink Cadillac" and a selection from Spike Lee's film "School Daze," and production of new tracks by Sylvester.

Clivilles and Cole are part owners of two independent record labels, New York Groove and Grooveline. The labels' rosters currently include Two Puerto Ricans, A Blackman, & A Dominican; Tonya Wynne; Grooveclub Featuring Billie; and Lydia "Lee" Love. The two say that having a label guarantees that product they believe in will remain on the cutting edge and won't have to be compromised for "the industry's sake."

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The Poke—Adonis	Set Me Free—Vanelle
Let's Move—ESP	Do You Wanna Funk—Zone Bros
You'll Never Change—Dannone Down	Family—Situations
You Don't Know—Senous Int	Broken Hearted—De Boice
Mysterious—Miss Tammy Dee	Fantastic Life—Martique
Once In A Lifetime—Beachfront	Lies—King Kong
Act Like A Man—Gina Desire	Hot Sound Megamix
Turntable Terror Trax Vol 4	Lazer Dance Megamix
I Can't Quit—Bamboo	Power Mixer #3
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CMA To Celebrate 30 Years Of Hits Star-Studded CBS-TV Special Scheduled

NASHVILLE The Country Music Assn. shares its 30 years of history with the nation Jan. 23 in a two-hour CBS-TV special. Cast in concert form, the show will feature commentary and performances from nearly 40 top acts. It will be taped Jan. 7 at the Grand Ole Opry House here, beginning at 7:30 p.m., Central Time.

Although there will be no single host for the event, several country stars will each introduce a segment of the country music story. Among the presenters and segments confirmed are Reba McEntire, great songs by women in country music; Barbara Mandrell, country crossover appeal; Merle Haggard, the Bakersfield sound; Emmylou Harris, the roots of country music.

Also making presentations will be Eddy Arnold on the legends of country music; Kris Kristofferson, Texas contributions; and the Judds, the diversity of country music today.

Scheduled to perform in addition to the presenters are Roy Acuff, Alabama, Asleep At The Wheel, T. Graham Brown, Rosanne Cash, Charlie Daniels, Foster & Lloyd,

the Gatlin Brothers, Lee Greenwood, Highway 101, Sonny James, k. d. lang, and Loretta Lynn.

Ronnie Milsap, New Grass Revival, the Oak Ridge Boys, the O'Kanes, K. T. Oslin, Buck Owens, Ray Price, Charley Pride, Restless Heart, Sawyer Brown, Ricky Skaggs, the Statler Brothers, Randy Travis, Tanya Tucker, Hank

Williams Jr., Tammy Wynette, and Dwight Yoakam are also scheduled.

The special is being produced by Bob Precht, directed by Walter Miller, and written by Donald Epstein. Bill Walker will serve as musical director. Irving Waugh is executive producer.

MCA/Curb Banks On 'Pontiac' Crossing Over Lovett Album Shifts Into High Gear

NASHVILLE MCA/Curb Records is counting on Lyle Lovett's musical eclecticism to get cuts from his new "Pontiac" album on four different radio formats. The album, Lovett's second for the label, will be released Jan. 11.

Having already established Lovett on country playlists, MCA sent double-sided teaser singles to AC, jazz, and album rock stations in November. The label copy simply reads, "Everybody's talking about..." It does not identify Lovett by name. The ploy was similar to one MCA used earlier to reintroduce a more "country-sounding"

John Schneider to country stations.

The label serviced AC stations with "She's No Lady"/"Pontiac"; jazz outlets with "She's No Lady"/"Black And Blue"; and album rock with "M-O-N-E-Y"/"She's No Lady."

Then, on Dec. 8, MCA mailed customized cassette versions of the album to country, AC, jazz, and album rock stations.

Only country stations got the entire 11-cut album. The rest were keyed to format.

Shelia Shipley, MCA's vice presi-
(Continued on next page)



Canadian Country. Two recent events highlighted the popularity of country music in Canada. In the photo above, writers and publishers of the three most-performed Canadian country songs of 1986 gather in Toronto at the Performing Rights Organization of Canada awards ceremony. Shown, clockwise from upper left, are writer Terry Carisse, publisher Brian Ferriman; writers Gary Fjellgaard and Matt Minglewood; and Ferriman's wife, Sue. In the photo below, songwriters Colleen Peterson, left; Steve Bogard, center; and Barry Brown, right, create a song for CAPAC's "How To Write A Country Hit" workshop, presented in Vancouver during the Canadian Country Music Assn.'s Country Music Week '87. At the blackboard is workshop chairman Holger Peterson. (Photos: Mark Caporal, top; Gerry Wood, bottom)



The Year Holds Concerts, Confabs, & Other Notable Events A List Of Good Intentions For 1988

NEW YEAR'S REVOLUTIONS, circa 1988: It's that time of year again—the virginal, early days when our resolutions still are intact, untarnished, and show promise of making it to the end of the year—or at least to the end of January. That would cause a revolution indeed. Here are Nashville Scene's revolving resolves for 1988.

- Attend **George Strait's** New Year's Eve concert in Texas. This guy invented low-key stage magnetism.

- Promise never to attend another **Willie Nelson** July Fourth picnic.

- Break the above promise—but not before Independence Day.

- Ride the **Wabash Cannonball** rollercoaster at Opryland U.S.A. with **Jerry Bradley**, head of the Opryland Music Group.

- Finally choose between **Naomi Judd** and **Emmylou Harris** as a partner for my fantasies.

- Catch **Randy Travis** in concert again—and see how a year of success has affected his performance.

- Try to laugh at every joke made by **MC Charlie Monk** at the Country Radio Seminar's New Faces Show, even if I am the only one doing so.

- Try to prove that **Yoakam** is not **Dwight's** real last name even though he did call his Mom "Mammy." Simultaneously try to prove that he was born in Brooklyn, not Kentucky.

- Convince **K.T. Oslin** and **k.d. lang** to record a duet, further confusing the fan who chided the latter for going for an entire performance without singing "her hit—'80's Ladies."

- Write a Country Music Week Survival Guide that explains how to be coherent after 10 days of shows, parties, awards events, and interviews not to mention hosting visiting **Billboard** firemen and

firewomen. Firepeople?

- Witness the continued upward career spiral of **Ricky Van Shelton**, one hell of an impressive new talent. Ditto **Highway 101**, **Restless Heart**, **David Lynn Jones**, **Sweethearts Of The Rodeo**, **Holly Dunn**, the **O'Kanes**, **Steve Earle**, **Foster & Lloyd**, **S-K-B**, **Patty Loveless**, **Rosie Flores**, **Vince Gill**, **Nanci Griffith**, **Baillie & the Boys**, **Keith Whitley**, and **Lyle Lovett**.

- Watch nice guys like **Michael Martin Murphey**, **Steve Wariner**, **Rosanne Cash**, **Ricky Skaggs**, **Reba McEntire**, and **Eddy Raven** finish first.

- Applaud **Exile** members as the Kentucky wonders continue to work magic with their songs.

- Welcome back to the top of the charts such country rebounders as **Johnny Rodriguez**,



by Gerry Wood

- **Charley Pride**, and **Vern Gosdin**.

- Enjoy a lengthy concert by the great **Desert Rose Band**.

- Pray that **George Jones** gets a handle on himself and his talent.

- Tell no **Dolly Parton** jokes.

- Wish the best year yet for the rising independent labels and artists.

- Acknowledge that **Alabama** remains one of the most potent country music acts on earth.

- Prove my theories that **Janis Ian** and **Ian Tyson** are related, that **Larry Stewart** of **Restless Heart** also performs as a member of **Sawyer Brown**, and that **Mr. Rogers** of "Mister Rogers Neighborhood" is not the father of **Kenny**.

- Keep all of these commandments for as long as possible and wish all of those mentioned here a wonderful, creative, and happy New Year that's garnished with gold and polished with platinum.



FOR WEEK ENDING JANUARY 9, 1988

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HOT COUNTRY SINGLES ACTION RADIO MOST ADDED

	GOLD ADDS 27 REPORTERS	SILVER ADDS 57 REPORTERS	BRONZE/ SECONDARY ADDS 64 REPORTERS	TOTAL ADDS 148 REPORTERS	TOTAL ON
SANTA FE BELLAMY BROS. MCA/CURB	2	12	31	45	49
LIFE TURNED HER THAT WAY RICKY VAN SHELTON COLUMBIA	10	13	22	45	46
TOUCH AND GO CRAZY LEE GREENWOOD MCA	4	14	20	38	84
A LITTLE BIT CLOSER TOM WOPAT EMI-MANHATTAN	2	10	22	34	36
SIX DAYS ON THE ROAD STEVE EARLE HUGHES MUSIC/MCA	4	10	19	33	34
THE BIRD GEORGE JONES EPIC	2	14	12	28	92
IT'S ONLY MAKE BELIEVE RONNIE MCDOWELL CURB	2	7	17	26	48
WILDER DAYS BAILLIE AND THE BOYS RCA	5	11	9	25	86
SHOULDN'T IT BE EASIER... CHARLEY PRIDE 16TH AVENUE	5	9	9	23	100
LOUISIANA RAIN JOHN WESLEY RYLES WB	6	6	10	22	100

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.**

'I'll Always Come Back' Taped To Debut Jan. 8 On CMT Sequel To Oslin's '80's Ladies' Vid Due

NASHVILLE Spurred by viewer response to K. T. Oslin's first music video, "80's Ladies," RCA is releasing a follow-up video that directly continues the original story line and character. "I'll Always Come Back" will debut on Country Music Television Jan. 8.

The "80's Ladies" video, which picked up on the song's "three little girls from school" line, has a festive class-reunion motif and a surprise ending that reveals that one of the three is dead. The second video takes up where the first one left off and shows the Oslin character as a divorced mother visiting her son. Both minidramas are understated

tear-jerkers, and both were conceived and directed by Jack Cole. Aiding the project is the fact that Oslin has done considerable stage and TV commercial acting.

Cole says his aim in the second video was "more than to create a sequel," adding that he wanted to further develop the Oslin character. John Miller wrote the scripts for both pieces.

According to Stan Hitchcock, senior vice president of Country Mu-

sic Television, the world premiere of the video is a "big event" for the 24-hour-a-day country music channel. He says "80's Ladies" was one of the most popular videos the station has aired, estimating that it has drawn several thousand requests over the past few months. The new video, he adds, will go into heavy rotation immediately, which means eight airings every 24 hours.

Both videos were shot by Nashville's Scene Three. EDWARD MORRIS

True Value Showdown Winner Gets Cash, Contract

NASHVILLE Denver resident Bobby Allison won the \$50,000 grand prize in the 1987 True Value Country Showdown in the final contest round, aired live on The Nashville Network's "Nashville Now" show Dec. 9.

In addition to the cash prize, Allison won a recording contract with CBS records and a booking-agency deal. Twice before, Allison was a regional winner in the True Value competition. This year, he represented

Denver radio station KLZ.

Competing against Allison were Southern Pride, Southeast regional winner; Idaho, The Band, Northwest; Vicki Lynn, North Central; Sheila Stephen, South Central and Union, Northeast.

According to its promoters, the True Value Country Showdown drew more than 100,000 participants in its local, state, and regional contests.

NEA Lines Up 20 Bands For Showcases

NASHVILLE Twenty local bands have been chosen as performers in the Nashville Entertainment Assn.'s Nashville Music Extravaganza '88, Jan. 14-16. The shows will be held at the Cannery, Studio 16, Exit/In, and Elliston Square.

The chosen bands are Audience, the Claimstakers, Dig Mandrakes, the Dusters, Hocus Pocus, the Kingsnakes, the Little Saints, the Questionnaires, Rumble Circus, the Thieves, Autumn, the Boiler-makers, Clockhammer, Eleven 59, Jet Black Factory, Raging Fire, Radio One, Simmonz, Mr Zero, and Terms Of Peace.

Schedules are available from the NEA. Tickets can be purchased through TicketMaster.

Compact Disks Selling Briskly For Capitol Acts

NASHVILLE Country acts on Capitol Records are selling an average of 12% of their total album sales in the compact disk configuration, a figure that matches the averages being compiled by other country labels here (Billboard, Dec. 26).

According to figures just released from the label, the CD shares for selected acts are the following: T. Graham Brown, 10%; Anne Murray, 15%; Mel McDaniel, 10%; Don Williams, 15%; New Grass Revival, 13%; Sawyer Brown, 13%; and Dan Seals, 10%.

LOVETT ALBUM PUSH

(Continued from preceding page)

dent for promotion, says the multi-format idea developed after the album was completed. Like the first Lovett project, this one was co-produced by Lovett and Tony Brown.

Lovett's first country single from the album, "Give Back My Heart," went to No. 13 on the charts. The next country single is "She's No Lady." EDWARD MORRIS

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BILLBOARD

**ISSUE DATE:
FEBRUARY 13**

**AD CLOSING:
JANUARY 29**

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. Contains chart entries 1-50.

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

COUNTRY CORNER



by Marie Ratliff

WAYLON JENNINGS, just coming off the top-ten charter "Rough And Rowdy Days" (MCA), lends his considerable vocal talents to the new release by labelmate **John Anderson**, and the response has been enthusiastically positive. "Somewhere Between Ragged and Right" is a mover at KKAJ, Ardmore Okla., says MD **Dick Weston**. "I'm glad to see John back on an even keel; John does well, and Waylon stands out." "Lyrically it's a classic," says PD **Rick Braswell**, WPAP, Panama City, Fla., "It'll be a big record." He is high, too, on **Keith Whitley's** "Some Old Side Road" (RCA). "The phones are lighting up, the listeners really like it," Braswell adds.

"CHARLEY PRIDE has one of the best records he's released in four or five years," says MD **Chris Michaels**, WDSY, Pittsburgh, Pa., of "Shouldn't It Be Easier Than This" (16th Avenue). That sentiment was echoed by PD **Rick Stevens**, KRRV, Alexandria, La., who adds, "Pride always does well here, and the initial response to this one is strong."

"IT'S A GREAT PROGRAMMING RECORD," says MD **J.D. Cannon**, WFMS, Indianapolis, Ind., of **Foster & Lloyd's** "Sure Thing" (RCA). "We look forward to when it comes up in rotation—the phones always start ringing." "An excellent follow-up to their debut hit single and we get a lot of calls for it," adds PD **Ken Dean**, KGHL, Billings, Mont. Other heavy requests at KGHL are the **Schuyler/Knoblock/Bickhardt** release on MTM, "This Old House," and **Conway Twitty's** "That's My Job" (MCA). "This could be the 'turnaround' career song for Twitty," says Dean.

"DEAR MR. JESUS" continues to generate astonishing reaction in the markets where the record by **Sharon Batts** (PowerVision), is available for play. "Since the day we first put it on, every other call has been a request to play it again," says PD **Van Mac**, WOKK, Meridian, Miss. "It beats all I've ever seen." MD **Jim Tabor**, WMC, Memphis, Tenn., agrees, adding, "When we hit the air with it, the phones just went crazy. We had to put it into heavy rotation right away." Interest from all radio formats in acquiring a copy of the record have resulted in a logjam of calls to the label number (817-481-1321), so if you plan to call for a copy, you'll need the patience of Job. However, from all indications, the results are worth the wait.

FOR WEEK ENDING JANUARY 9, 1988

Billboard HOT COUNTRY SINGLES™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	2	I CAN'T GET CLOSE ENOUGH	EXILE	1
2	1	I'LL PIN A NOTE ON YOUR PILLOW	BILLY JOE ROYAL	11
3	6	ONE FRIEND	DAN SEALS	2
4	5	HEAVEN CAN'T BE FOUND	HANK WILLIAMS, JR.	4
5	3	SOMEWHERE TONIGHT	HIGHWAY 101	21
6	7	I PREFER THE MOONLIGHT	KENNY ROGERS	3
7	9	WHERE DO THE NIGHTS GO	RONNIE MILSAP	5
8	4	DO YA'	K.T. OSLIN	28
9	10	JUST LOVIN' YOU	THE O'KANES	10
10	12	TENNESSEE FLAT TOP BOX	ROSANNE CASH	13
11	14	WHEELS	RESTLESS HEART	8
12	13	I'M TIRED	RICKY SKAGGS	18
13	17	GOIN' GONE	KATHY MATTEA	6
14	20	TWINKLE, TWINKLE LUCKY STAR	MERLE HAGGARD	17
15	15	ROUGH AND ROWDY DAYS	WAYLON JENNINGS	49
16	22	DO YOU BELIEVE ME NOW	VERN GOSDIN	23
17	16	THE LAST ONE TO KNOW	REBA MCENTIRE	44
18	11	THOSE MEMORIES OF YOU	D. PARTON, L. RONSTADT, E. HARRIS	43
19	8	ONE FOR THE MONEY	T.G. SHEPPARD	38
20	19	LYNDA	STEVE WARINER	69
21	24	GIVE BACK MY HEART	LYLE LOVETT	34
22	25	PLEASE PLEASE BABY	DWIGHT YOAKAM	19
23	21	SOMEBODY LIED	RICKY VAN SHELTON	54
24	23	GOTTA GET AWAY	SWEETHEARTS OF THE RODEO	85
25	30	STILL WITHIN THE SOUND OF MY VOICE	GLEN CAMPBELL	7
26	26	CRYING SHAME	MICHAEL JOHNSON	9
27	27	ONE STEP FORWARD	THE DESERT ROSE BAND	15
28	28	I WON'T TAKE LESS THAN YOUR LOVE	TANYA TUCKER	22
29	—	FACE TO FACE	ALABAMA	26
30	—	LYIN' IN HIS ARMS	THE FORESTER SISTERS	—

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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 (11)	19
MCA/Curb (5)	
Curb (1)	
Hughes Music/MCA (1)	
MCA/Hughes (1)	
RCA (13)	14
RCA/Curb (1)	
CAPITOL (7)	13
MTM (3)	
16th Avenue (1)	
Capitol/Curb (1)	
EMI-America (1)	
COLUMBIA	12
WARNER BROS. (9)	11
Reprise (1)	
Warner/Curb (1)	
POLYGRAM	9
Mercury (6)	
Air/Compleat (1)	
Bear/Compleat (1)	
In Concert/Compleat (1)	
EPIC	6
ATLANTIC	2
Atlantic America (2)	
ARTS	1
Gazelle (1)	
ANOKA	1
DOOR KNOB	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.
84 AS LONG AS THERE ARE WOMEN LIKE YOU	(Memory Maker, BMI/Tapadero, BMI)	
53 BACK IN BABY'S ARMS	(Talmont, BMI)	
56 BAD DAY FOR A BREAK UP	(Frebar, BMI)	
79 BE SERIOUS	(Cape May, BMI/Tree, BMI)	
42 THE BIRD	(Cavesson, ASCAP/Hall-Clement, BMI/Fr zzell, BMI)	
70 BLOWIN' LIKE A BANDIT	(April, ASCAP/GSC, ASCAP)	
83 CAN'T GET TO YOU FROM HERE	(Southwest, BMI)	
61 CATCH 22	(Anoka, BMI)	
40 COME ON JOE	(Lawyer's Daughter, BMI/Wherefore, BM) CPP	
88 CRAZY FROM THE HEART	(Bellamy Bros., ASCAP/MCA, ASCAP/Do 1 Schiltz, ASCAP) HL	
50 CRYING (FROM THE "HIDING OUT" SOLNDRACK)	(Acuff-Rose, BMI) CPP	
9 CRYING SHAME	(Tonka, ASCAP/MCA, ASCAP/April, ASC./P/Welbeck, ASCAP/Blue Quill, ASCAP) HL	
28 DO YA'	(Wooden Wonder, SESAC)	
23 DO YOU BELIEVE ME NOW	(Hookem, ASCAP/Blue Lake, BMI) CPP	
74 DON'T START THE FIRE	(Bibo, ASCAP/Hall-Clement, BMI)	
26 FACE TO FACE	(Maypop, BMI) WBM	
73 FIRST CAME THE FEELIN'	(Door Knob, BMI)	
78 FOR YOUR LOVE	(Beechwood, BMI)	
34 GIVE BACK MY HEART	(Michael H. Golden, ASCAP/Lyle Lovett, ASCAP)	
6 GOIN' GONE	(Bail And Beer, ASCAP/Forerunner, ASCAP/Little Laurel, BMI/Foreshadow, BMI/Lucrative BMI/Bug, BMI)	
77 GOOD GOD, I HAD IT GOOD	(Blackwood, BMI/Land Of Music, BMI/Englishstown, BMI) HL	
85 GOTTA GET AWAY	(MCA, ASCAP) HL	
86 HAVE YOU HURT ANY GOOD ONES LATELY	(Duck Tape, ASCAP/Rick Hall, ASCAP)	
4 HEAVEN CAN'T BE FOUND	(Bocephus, BMI) CPP	
1 I CAN'T GET CLOSE ENOUGH	(Tree, BMI/Pacific Island, BMI) CPP/HL	
45 I DIDN'T (EVERY CHANCE I HAD)	(Tom Collins, BMI/Collins Court, ASCAP) CPP	
3 I PREFER THE MOONLIGHT	(Riverstone, ASCAP/Blackwood, BMI/Land Of Music, BMI) HL	
25 I WANT A LOVE LIKE THAT	(Writer's Group, BMI/Bethlehem, BMI/MCA, ASCAP/DoubleTime, ASCAP) HL	
90 I WON'T NEED YOU ANYMORE (ALWAYS AND FOREVER)	(Warner-Tamerlane, BMI/Face The Music, ASCAP/Blue Lake, BMI) CPP/WBM	
22 I WON'T TAKE LESS THAN YOUR LOVE	(MCA, ASCAP/Don Schlitz, ASCAP/Writer's Group, BMI/Scarlet Moon, BMI) HL	
14 I WOULDN'T BE A MAN	(Jack & Bill, ASCAP/Songs De Burgo, ASCAP/Lodge Hall, ASCAP) CPP/HL	
64 IF YOU ONLY KNEW	(Cavesson, ASCAP/Tapadero, BMI/Merit, ASCAP) CPP	
92 I'LL FALL IN LOVE AGAIN	(Let There Be Music, ASCAP)	
11 I'LL PIN A NOTE ON YOUR PILLOW	(White Wing, BMI/Ensign, BMI/Famous, ASCAP/Blue Moon, ASCAP) CPP	
31 I'M GONNA MISS YOU, GIRL	(Fourth Floor, ASCAP/Hot Kitchen, ASCAP)	
18 I'M TIRED	(Cedarwood, BMI) HL	
59 IT'S ONLY MAKE BELIEVE	(Conway Twitty, BMI)	
10 JUST LOVIN' YOU	(Cross Keys, ASCAP/Tree, BMI/Kieran Kane, ASCAP) HL	
44 THE LAST ONE TO KNOW	(Tapadero, BMI/Cavesson, ASCAP) CPP	
55 LIFE TURNED HER THAT WAY	(Tree, BMI)	
66 A LITTLE BIT CLOSER	(Writer's Group, BMI/Love Wheel, BMI)	
95 LIVING LIKE THERE'S NO TOMORROW	(April, ASCAP/Blackwood, BMI/Shobi, BMI) HL	
39 LOUISIANA RAIN	(Shobi, BMI/Swallowfork, ASCAP)	
96 LOVE ME LIKE YOU USED TO	(Web IV, BMI/Paul & Jonathan, BMI/Rightsong, BMI/Attadoo, BMI) HL	
16 LYIN' IN HIS ARMS AGAIN	(Hall-Clement, BMI) HL	
69 LYNDA	(Screen Gems-EMI, BMI) WBM	
93 MAPLE STREET MEMORIES	(Stalter Brothers, BMI) CPP	
89 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)	
87 NEVER MIND	(Tree, BMI) HL	
82 NOBODY THERE BUT ME	(Zappo, ASCAP/Basically Gasp, ASCAP/Bob-A-Lew, ASCAP/Liberation, BMI)	
97 NOW YOU'RE TALKIN'	(Vogue, BMI/Partner, BMI) HL	
24 OH WHAT A LOVE	(Unam, ASCAP)	
38 ONE FOR THE MONEY	(Tapadero, BMI/Cavesson, ASCAP) CPP	
2 ONE FRIEND	(Pink Pig, BMI) CPP	
15 ONE STEP FORWARD	(Bar None, BMI/Bug, BMI)	
12 ONLY LOVE CAN SAVE ME NOW	(Tree, BMI/Cross Keys, ASCAP) HL	
67 ONLY WHEN I LOVE	(Lawyer's Daughter, BMI/Tree, BMI/Cross Keys, ASCAP) CPP/HL	
19 PLEASE PLEASE BABY	(Coal Dust West, BMI) WBM	
57 THE RADIO SONG	(Vogue, BMI/Partner, BMI) HL	
81 RING OF FIRE	(Painted Desert, BMI)	
63 THE RIVER UNBROKEN	(David Balleau, ASCAP/Grey Ink, ASCAP)	
76 ROLL THE DICE	(Screen Gems, ASCAP/Uncle Artie, ASCAP) CPP	
58 ROSES IN DECEMBER	(Uncle Artie, ASCAP/Larry Butler, BMI/Blackwood, BMI)	
49 ROUGH AND ROWDY DAYS	(Waylon Jennings, BMI/Tom Collins, BMI) CPP	
60 SANTA FE	(Bellamy Bros., ASCAP)	
51 SHE COULDN'T LOVE ME ANYMORE	(Rick Hall, ASCAP/Fame, BMI)	
41 SHOULDN'T IT BE EASIER THAN THIS	(Alabama Band, ASCAP/Dejamus, ASCAP) HL/WBM	
65 SIX DAYS ON THE ROAD	(New Keys, BMI)	
32 SOME OLD SIDE ROAD	(Uncle Artie, ASCAP) CPP	
54 SOMEBODY LIED	(Galleon, ASCAP) CPP	
68 SOMEBODY LOSES, SOMEBODY WINS	(Golden Bridge, ASCAP/Bill Graham, BMI/Lost Horizon, BMI)	
37 SOMEWHERE BETWEEN RAGGED AND RIGHT	(Waylon Jennings, BMI/Tom Collins, BMI) CPP	
80 SOMEWHERE SOUTH OF MACON	(Jack & Bill, ASCAP/Vogue, BMI)	
21 SOMEWHERE TONIGHT	(Tree, BMI/Granite, ASCAP/Coolwell, ASCAP) HL	
62 STILL PICKIN' UP AFTER YOU	(Jobete, ASCAP/Rio Bravo, BMI) CPP	
7 STILL WITHIN THE SOUND OF MY VOICE	(White Oak, ASCAP)	
52 STOP THE RAIN	(Acuff-Rose, BMI/Idea Of March, ASCAP/Lion Hearted, ASCAP) HL	
48 SURE FEELS GOOD	(Tom Collins, BMI) CPP	
20 SURE THING	(Uncle Artie, ASCAP/Lawyer's Daughter, BMI) CPP	
99 SWEET LITTLE '66	(Goldline, ASCAP) WBM	
36 TALKIN' TO MYSELF AGAIN	(Cross Keys, ASCAP/Tree, BMI) HL	
29 TELL ME TRUE	(April, ASCAP/Irving, BMI) CPP/ALM/HL	
13 TENNESSEE FLAT TOP BOX	(Rightsong, BMI) HL	
30 THAT'S MY JOB	(Terrace, ASCAP/Garwin, ASCAP) CPP	
33 THIS MISSIN' YOU HEART OF MINE	(Acuff-Rose, BMI/Milene-Opryland, ASCAP) CPP	
35 THIS OLD HOUSE	(Writer's Group, BMI/Bethlehem, BMI/Screen Gems-EMI, BMI/Lawyer's Daughter, BMI/Colgems-EMI, ASCAP) CPP	
100 THIS OLE HOUSE	(Little Shop Of Morgansongs, BMI/Morganactive, ASCAP/You & I, ASCAP/Jack & Bill, ASCAP) CPP/HL	
43 THOSE MEMORIES OF YOU	(Bill Monroe, BMI) CPP	
72 TIME IN	(Tom Collins, BMI/Collins Court, ASCAP) CPP	
27 TOO GONE TOO LONG	(Almo, ASCAP/High Falutin, ASCAP)	
47 TOUCH AND GO CRAZY	(Tree, BMI/Cross Keys, ASCAP)	
17 TWINKLE, TWINKLE LUCKY STAR	(Inorbit, BMI) CPP	
91 W. LEE O'DANIEL (AND THE LIGHT CRUST DOUGH BOYS)	(Hardhit, BMI)	
8 WHEELS	(MCA, ASCAP/Patchwork, ASCAP) HL	
75 WHEN WE'RE TOGETHER (LOVE'S SO STRONG)	(Blackwood, BMI/Land Of Music, BMI/MCA, ASCAP/You'r Favorite, ASCAP/Riverstone, ASCAP)	
5 WHERE DO THE NIGHTS GO	(Lodge Hall, ASCAP/Chappell, ASCAP/R.M.B., ASCAP) CPP/HL	
46 WILDER DAYS	(Colgems-EMI, ASCAP)	
94 YOU HAVEN'T HEARD THE LAST OF ME	(Snow, ASCAP/April, ASCAP/Kaz, ASCAP) HL	
98 YOU SAVED ME	(Above Angel, 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.

Firm Promotes Nashville Sound In British Market

BY GERRY WOOD

NASHVILLE Buoyed by the overseas growth of country music and a banner 1987 business year, Byworth-Wootton International looks ahead to even greater success in its fifth year. The London-based music-services company has increased the visibility of many major country music stars in the European market.

Among recent achievements: the firm, working with Judds' manager Ken Stilts, RCA Records, and a London promoter, helped launch the Judds' British invasion. The duo ap-

peared at the London Palladium, guested on two network TV shows, and attracted heavy media attention. Working with the Country Music Assn. and record labels, the company, headed by Tony Byworth and Richard Wootton, provided services for the New Country '87 campaign. The firm also coordinated the appearances of Patty Loveless and the Forester Sisters at the Silk Cut Festival at Wembley, the latest British visit by Rattlesnake Annie, and marketing/promotional campaigns in Britain on behalf of the O'Kanes and Nanci Griffith.

Current long-term clients are the

Judds, Ricky Skaggs, George Strait, and the Oak Ridge Boys. New clients for 1988, according to Byworth, will be Sweethearts of the Rodeo and the Desert Rose Band.

"Our company was created out of the interest shown towards the British/European markets by various artists and managers who lacked a footing in those territories," comments Byworth. The company provides public-relations services and a full range of industry activities, including working alongside the record companies and coordinating tour activities.

Byworth is a former journalist

and a music-business veteran. Wootton, also a former journalist, has worked with record companies and provided promotional services for several acts. "It's not only important to establish an act with as wide a market area as possible," says Byworth, "but to ensure substantial record sales and good box-office receipts and to make sure that the visibility continues once the act is established." Byworth believes the country music scene in Britain and Europe will continue to grow by quantum leaps as pop and rock marketing and promotional techniques are successfully applied.

NATD Elects New Officers

NASHVILLE Sonny Simmons, president of Century II Promotions here, was re-elected president of the Nashville Assn. Of Talent Directors at its December meeting.

Other officers chosen were Tandy Rice, Top Billing International, first vice president; Tony Conway, Buddy Lee Attractions, second vice president; Billy Deaton, Billy Deaton Talent Agency, treasurer; Richard Thrall, Multimedia Entertainment, secretary; and Ted Fuller, Music Park Talent, sergeant-at-arms.

FOR WEEK ENDING JANUARY 9, 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
Compiled from a national sample of retail store and one-stop sales reports.					
★ ★ NO. 1 ★ ★					
1	1	1	33	RANDY TRAVIS ▲ WARNER BROS. 25568-1 (8.98) (CD) 27 weeks at No. One	ALWAYS & FOREVER
2	2	2	12	ALABAMA ● RCA 6495-1 (8.98) (CD)	JUST US
3	3	3	15	GEORGE STRAIT ● MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
4	4	4	15	REBA MCENTIRE MCA 42030 (8.98) (CD)	THE LAST ONE TO KNOW
5	5	5	23	K.T. OSLIN RCA 5924-1 (8.98) (CD)	80'S LADIES
6	6	6	44	RICKY VAN SHELTON COLUMBIA 40602 (CD)	WILD EYED DREAM
7	7	7	24	HANK WILLIAMS, JR. ● WARNER/CURB 25593-1/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
8	8	8	46	THE JUDDS ● RCA/CURB 5916-1/RCA (8.98) (CD)	HEART LAND
9	9	9	7	DAN SEALS CAPITOL 48308 (8.98) (CD)	THE BEST
10	10	10	42	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS ▲ WARNER BROS. 1-25491 (9.98) (CD)	TRIO
11	11	11	35	DWIGHT YOAKAM ● REPRISE 25567-1/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE
12	12	12	25	HIGHWAY 101 WARNER BROS. 25608-1 (8.98) (CD)	HIGHWAY 101
13	13	13	57	RESTLESS HEART RCA 5648 (8.98) (CD)	WHEELS
14	15	15	35	REBA MCENTIRE ● MCA 5979 (8.98) (CD)	GREATEST HITS
15	14	14	21	TANYA TUCKER CAPITOL 46870 (8.98) (CD)	LOVE ME LIKE YOU USED TO
16	16	16	24	ROSANNE CASH COLUMBIA 40777 (CD)	KING'S RECORD SHOP
17	17	17	12	EXILE EPIC 40901	SHELTER FROM THE NIGHT
18	18	18	81	RANDY TRAVIS ▲ WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
19	24	24	10	BILLY JOE ROYAL ATLANTIC AMERICA 90658-1/ATLANTIC (8.98)	THE ROYAL TREATMENT
20	19	19	48	GEORGE STRAIT ▲ MCA 5913 (8.98) (CD)	OCEAN FRONT PROPERTY
21	22	22	13	THE OAK RIDGE BOYS MCA 42036 (8.98) (CD)	HEARTBEAT
22	21	21	21	THE STATLER BROTHERS MERCURY 832 404-1/POLYGRAM (CD)	MAPLE STREET MEMORIES
23	25	25	8	WAYLON JENNINGS MCA 42038 (8.98) (CD)	A MAN CALLED HOSS
24	20	20	16	SAWYER BROWN CAPITOL/CURB 46923/CAPITOL (8.98) (CD)	SOMEWHERE IN THE NIGHT
25	26	26	98	ALABAMA ▲ RCA AHL 1-7170 (8.98) (CD)	GREATEST HITS
26	23	23	13	JOHN SCHNEIDER MCA 42033 (8.98) (CD)	GREATEST HITS
27	27	27	12	GARY MORRIS WARNER BROS. 1-25581 (8.98) (CD)	HITS
28	28	28	13	STEVE WARINER MCA 42032 (8.98) (CD)	GREATEST HITS
29	29	29	7	KATHY MATTEA MERCURY 832 793-1/POLYGRAM (CD)	UNTASTED HONEY
30	30	30	14	DAVID LYNN JONES MERCURY 832 518-1/POLYGRAM	HARD TIMES ON EASY STREET
31	31	31	13	GEORGE JONES EPIC 40776	SUPER HITS
32	32	32	29	T. GRAHAM BROWN CAPITOL 12552 (8.98) (CD)	BRILLIANT CONVERSATIONALIST
33	37	37	4	DOLLY PARTON COLUMBIA 40968 (CD)	RAINBOW
34	35	35	112	THE JUDDS ▲ RCA/CURB AHL 1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
35	42	42	4	MERLE HAGGARD EPIC 40986 (CD)	CHILL FACTOR
36	34	34	73	SWEETHEARTS OF THE RODEO COLUMBIA 40406 (CD)	SWEETHEARTS OF THE RODEO
37	33	33	48	HANK WILLIAMS, JR. ● WARNER/CURB 1-25538/WARNER BROS. (8.98) (CD)	HANK "LIVE"
38	39	39	91	DWIGHT YOAKAM ● REPRISE 25372/WARNER BROS. (8.98) (CD)	GITARS, CADILLACS, ETC., ETC.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	40	40	59	THE O'KANES COLUMBIA BL 40459 (CD)	THE O'KANES
40	36	36	29	HOLLY DUNN MTM 71063/CAPITOL (8.98) (CD)	CORNERSTONE
41	43	43	18	GLEN CAMPBELL MCA 42009 (8.98)	STILL WITHIN THE SOUND OF MY VOICE
42	38	38	19	RONNIE MILSAP RCA 6245-1 (8.98) (CD)	HEART AND SOUL
43	41	41	19	KENNY ROGERS RCA 6484-1 (8.98) (CD)	I PREFER THE MOONLIGHT
44	48	48	21	BARBARA MANDRELL EMI-AMERICA 46956/CAPITOL (8.98) (CD)	SURE FEELS GOOD
45	46	46	31	STEVE EARLE & THE DUKES MCA 5998 (8.98) (CD)	EXIT 0
46	44	44	11	FOSTER AND LLOYD RCA 6372-1 (8.98) (CD)	FOSTER & LLOYD
47	50	50	30	THE DESERT ROSE BAND MCA/CURB 5991/MCA (8.98) (CD)	DESERT ROSE BAND
48	47	47	13	T.G. SHEPPARD COLUMBIA 40796	ONE FOR THE MONEY
49	45	45	33	CHARLEY PRIDE 16TH AVENUE 70550/CAPITOL (8.98)	AFTER ALL THIS TIME
50	54	54	36	NITTY GRITTY DIRT BAND WARNER BROS. 1-25573 (8.98) (CD)	HOLD ON
51	59	59	21	THE FORESTER SISTERS WARNER BROS. 25571 (8.98) (CD)	YOU AGAIN
52	55	55	164	THE JUDDS ▲ RCA/CURB AHL 1-5319/RCA (8.98) (CD)	WHY NOT ME
53	56	56	42	JUDY RODMAN MTM 71060/CAPITOL (8.98) (CD)	A PLACE CALLED LOVE
54	53	53	7	THE BELLAMY BROTHERS MCA/CURB 42039/MCA (8.98) (CD)	CRAZY FROM THE HEART
55	52	52	165	HANK WILLIAMS, JR. ▲ WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
56	60	60	33	CONWAY TWITTY MCA 5969 (8.98) (CD)	BORDERLINE
57	57	57	146	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
58	61	61	25	TAMMY WYNETTE EPIC 40832 (CD)	HIGHER GROUND
59	58	58	71	EXILE EPIC FE 40401 (CD)	GREATEST HITS
60	51	51	12	BAILLIE AND THE BOYS RCA 6272-1 (8.98) (CD)	BAILLIE & THE BOYS
61	49	49	4	THE JUDDS RCA/CURB 6422 1/RCA (8.98) (CD)	CHRISTMAS WITH THE JUDDS
62	68	68	64	ALABAMA ▲ RCA 5649-1-R (8.98) (CD)	THE TOUCH
63	64	64	3	JANIE FRICKIE COLUMBIA 40684	CELEBRATION
64	67	67	97	HANK WILLIAMS, JR. ● WARNER/CURB 25328/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME II
65	65	65	19	VARIOUS ARTISTS K-TEL 2080 (6.98)	COUNTRY NOW
66	71	71	9	RAY STEVENS MCA 42062 (8.98) (CD)	GREATEST HITS, VOL. 2
67	RE-ENTRY			PATSY CLINE ● MCA 12 (8.98)	GREATEST HITS
68	70	70	12	S-K-B MTM 71064/CAPITOL (8.98)	NO EASY HORSES
69	73	73	10	JOHN COUGAR MELLENCAMP MERCURY 832 465 1/POLYGRAM	THE LONESOME JUBILEE
70	74	74	6	ROSIE FLORES REPRISE 25626-1 (8.98)	ROSIE FLORES
71	RE-ENTRY			WILLIE NELSON ▲ ² COLUMBIA KC 237542 (CD)	GREATEST HITS
72	63	63	4	ALABAMA RCA 1-7014 (8.98) (CD)	ALABAMA CHRISTMAS
73	72	72	4	REBA MCENTIRE MCA 42031 (8.98) (CD)	MERRY CHRISTMAS TO YOU
74	62	62	4	VARIOUS ARTISTS WARNER BROS. 25630-1 (8.98) (CD)	A CHRISTMAS TRADITION
75	69	69	3	CRYSTAL GAYLE WARNER BROS. 25508-1 (8.98)	A CRYSTAL CHRISTMAS

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.

Tower Records Tests Video Music Sampler Units

BY EARL PAIGE

LOS ANGELES A different approach to in-store previews of pre-recorded audio is quietly being tested here at five Tower Records stores.

Using headphones, consumers stand at a 7-foot-tall machine resembling a video game and select 30-second album cuts by touching a built-in monitor screen that displays graphics, bios, tour dates, or almost any desired visual.

Users may touch any of the three cuts identified on horizontal lines, or two buttons—one for "browse," to continue through the menu, and the other for "index," offering various visuals on each selection.

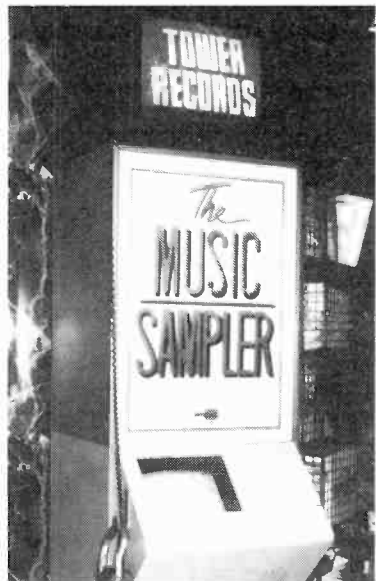
Interac Corp., the machine's developer, has so far gained the cooperation of RCA, Capitol, Elektra, Warner Bros., and Atlantic and is currently able to provide 36 albums for consumer preview.

Traffic on the units is promising, says Allan Rinkus, Interac executive vice president and chief operating officer. He adds that the machines provide a great potential for research benefits: In just 3½ days, he says, 4,298 LP selections were made and 6,374 cuts sampled "in four of the stores. We had a computer problem at the fifth store."

At the Sherman Oaks store, Jay Smith, manager, says, "We didn't

know what to expect at first, but we're very happy." Smith says the only possible negative is the chance of being out of stock on some items.

Smith says, "On the lesser-known acts, we don't necessarily



Although Tower Records agreed to implement a quiet test of Interac's The Music Sampler at five of its Los Angeles-area stores, the manufacturer says other music chains in Southern California were less eager to try the concept.

carry a lot of depth. But we have most things in all three configurations, so being out of stock is not that likely."

There has been no problem, adds Smith, with the waiting lines being too long at The Music Sampler, as the machine is called. Each is equipped with two top-line Koss headphones, says Rinkus.

Smith is working with Stan Goman, Tower senior vice president of operations. After disappointing responses from other local chains here, Interac was able to cop good positions at the Tower stores.

At the Torrance unit, Rinkus is able to display the graphics not only on the monitor atop the machine, but on an array of monitors in the store's lobby.

At this point, labels are charged \$350 to have Interac process seven color slides and the 30-second cuts. The monthly charge is \$25 per album per store, but Rinkus sees these fees coming down as more labels come aboard.

Most label reaction is positive, claims Rinkus, who has made the rounds the past several months—sometimes gaining support from a division rather than an entire major and all its distributed labels.

What Rinkus hopes to convey is that the record industry sees a lot of innovations come and go. "We want to proceed very carefully," he says. "This is such a new medium that it's difficult to find criteria

for judging performance. Maybe it's usage, or intersects with users to see the correlations between

'We didn't know what to expect, but we're happy'

what they preview and then buy. We want to establish the value of usage to the consumer, the store, and the vendor."

A veteran in interactive media, Rinkus also sees applications for the Interac machine in video. Coincidentally, another company, Orton Development Inc. in suburban Chicago, is developing a preview machine for video stores (Billboard, Dec. 19).

Interac, a division of Australian firm the Perry Co., also has 80 installations at Epcot Center in Florida advising visitors of park features.

Dealers Brace For New Unit's Impact Tower Opens Boston Store

BY DAVID WYKOFF

BOSTON Tower Records has arrived here, and the early reception is a warm one.

"We quietly opened our doors at 9:55 a.m. on [Dec. 14], a full day before our latest announced date, and there were 15 or 20 people waiting to come inside," says manager Greg Wallis. "From there it was like a snowball, with the crowds growing by the hour. I'm ecstatic."

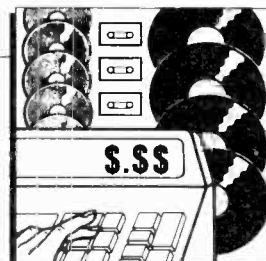
According to Wallis, opening-day sales doubled those for Tower's downtown Manhattan store on its first day, which was the previous best opener in the history of the 49-unit chain. "And it's grown by leaps and bounds since then. We're way ahead of expectations," says Wallis.

Tower, which was supposed to open the 39,000-square-foot Bos-

ton store Dec. 10, is still putting the final touches on both merchandising and office spaces.

Area music retailers say they have yet to feel any repercussions from Tower's opening. John Brusger, co-owner of the five-store Newbury Comics chain, reports that his store on the same block as Tower is as busy as ever. "It's hard to say that they've had any effect on our business yet," he says. "It's very, very hectic in all of our stores, and the Newbury Street store is no exception." He adds that Tower may create more of a ripple once it beefs up its advertising.

And that isn't far away, reports Wallis. A full-page ad ran in the Dec. 17 edition of the Boston Globe, and a large set of ads were planned for that weekend's edition of the Boston Phoenix, the area's (Continued on page 40)



by Earl Paige

HUNTING RECORDS: There's a lot of business out there for retail firms that emphasize depth, spread, and knowledgeable staff, says Jay Sonin, president of **The Record Hunter** in New York City. "We've gone after the institutional business, colleges, and libraries." Unable to expand horizontally on Fifth Avenue, he says, "we are utilizing a lot of dead space in our basement for warehousing." Sonin, who bought the then-28-year-old firm in 1973, admits to considering now and then that the store's name does not reflect tape's importance, "but we've stuck with it because of the established image." Emphasizing wholesale and export, the store's departments include such categories as European, international, African, Latin, instruction, spoken word, children's, opera, "and just incredible spread."

USED, BRUISED, ABUSED . . . No matter what the adjective, the amount of so-called defective compact disks coming back to vendors is a well-known phenomenon to used-record dealers like **Don Rosenberg**, owner of the seven-unit **Record Exchange**, headquartered out of Charlotte, N.C. Aware of the recent WEA attempt to raise consciousness about too-liberal acceptance of returned CDs, Rosenberg says, "I know stores that are packing up used [CDs] that haven't moved and are sending them back." It's Rosenberg's view that the used-CD business is totally legitimate, just as the used-vinyl business has been for years.

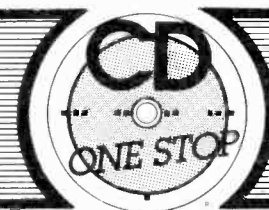
THE LAST IN-STOCK: Six-month-old Jimi Lala-

mia's Record Connection in Lake Ronkonkoma, out on Long Island, N.Y., has already had its share of sensational in-store promotions—but the latest may be hard to top. "I'm forming a band again and doing my first single," Lalumia says. "And the contest is, any of five shoppers will be selected as my backup. The names are going in a barrel. There are about 2,000 in there now, from all the Christmas traffic. It's just promoted in the store. We'll go into print in January, and really start getting some response."

Once a member of punk group the **Psychotic Frogs**, Lalumia enjoys continued media attention. He's forming **Connection Records**. The store, which specializes in 12-inches and dance product, is an incredible 18,000 square feet large. The site once housed an A&P grocery. Lalumia's pride and joy, though, is the 24-hour Jimi Line that offers prerecorded promotion messages. He says, "I used to wake up at 2 a.m. when I was 13, dreaming about getting into the music business. Now 13-year-old kids can dial a number anytime and hear something, be connected," says Lalumia, 35. "To get the phone number, I was dialing all over the place, trying numeral variations on my name. Finally, one day, 467-5464 responded with a disconnected announcement. It was a residence. I had the number in 24 hours."

IT'S ON THE RADIO: **WNUA-FM** Chicago and **GRP Records'** combined promotion, through release of a CD and cassette sampler, "Music For A New Age," has 140 stores involved—with word at the end of December that many are reordering, says **Steve Merrill**, marketing and promotion manager, and **Bob O'Connor**, program director. Price has helped (\$4.98 cassette, \$9.98 CD) with most of the out-of-town-based chains, and indigenous chains and independents talking about "something else in the spring," adds O'Connor.

INDEPENDENT'S DAY: Neil Davidson, owner of **Davidson's Records** in Oakland, makes a big deal out (Continued on page 49)



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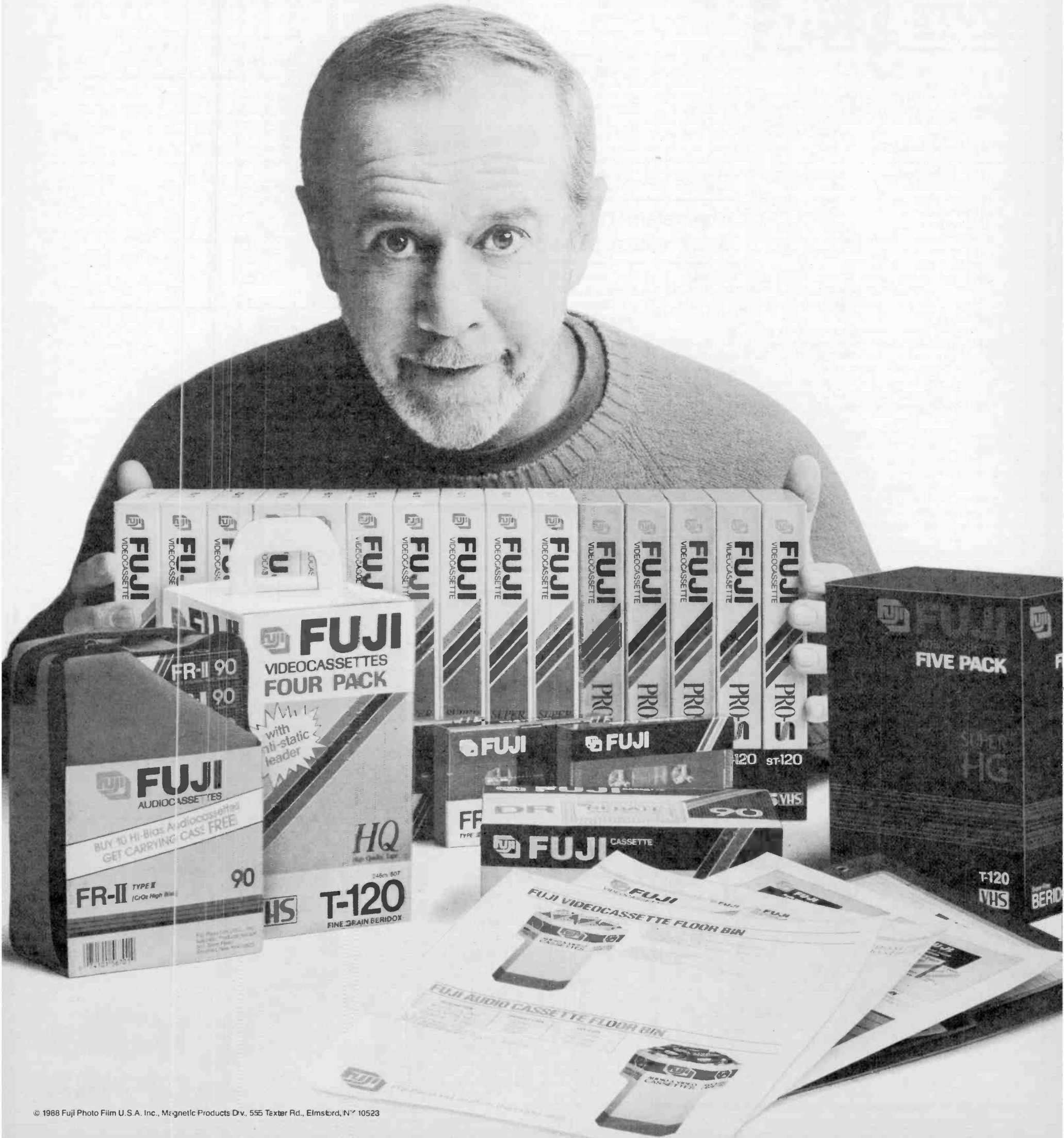
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Indie GRASS ROUTE



by Linda Moleski

THE CHAMELEON MUSIC Group, a Hawthorne, Calif.-based record company, has major expansion plans under the direction of its newly named president, Stephen Powers. The group, which is the label division of 5-year-old distributor Sounds Good Music Co., is made up of 15 independent logos, including Sounds Good's in-house imprints, Suite Beat and Chameleon, and Powers' custom outfits, Mountain Railroad and Dali.

In commenting on his goals for the company, Powers says, "I have a three-part agenda for the coming year: to increase our internal marketing and promotional skills, to seek out production and distribution deals [with major labels] for the cream of the crop, and to establish and develop overseas licensing deals.

To that end, "we'll be signing more commercially oriented pop artists," he says. "We're hoping to have a major breakthrough in the coming year. We're looking for more penetration on the whole."

In his new post, Powers, previously manager of pop a&r at Capitol, is responsible for across-the-board supervision of the labels as well as new label deals. He is also handling a&r for the Chameleon group's in-house labels.

"I'm not going for volume, but for quality labels," says Powers. "I think our distribution system is excellent, and our marketing and promotion skills are developing."

Chameleon's latest signings include the Chicago-based pop-rock group the Way Moves (as well as the group's saxophone player, Bob Marsh, who signed a solo deal); the Los Angeles-based world beat/rock group the Bonedaddys; the Boston-based pop-rock band the Buddy System; the Los Angeles-based rock group the New Marines; the Milwaukee-based the Ghostly Trio; Chronic Disorder of South Windsor Conn.; and Children's Day of Orange County, Calif.

Chameleon Music, which has more than 150 titles in

its catalog, currently markets and distributes some 15 labels. In addition to the in-house logos, other labels include American Records, Cocteau, Epitaph, alternative rock logo Independent Project, new age outfit Innovative Communications of Germany, Lost Arts, seminal punk imprint Posh Boy, and Vee Jay Records, which houses catalog titles by such jazz greats as Duke Ellington, Dizzy Gillespie, and Charlie Parker.

Also, the company just inked exclusive distribution deals with bluegrass label Sierra Records and heavy metal logo Wild Rags and has signed a licensing deal with Twin Tone, under which Chameleon will release select product on compact disk.

The Chameleon group has expanded its staff. Recent additions are manager of product and artist development Dick Pinney, publicist Chris Kamatani, and promotions coordinator Jeff Evans.

Chameleon Music is distributed by Sounds Good on

Chameleon has a new chief and major expansion plans

the West Coast. Other distributors include Dutch East, Rough Trade, and Gemini, Kaleidoscope. The company is located at 3355 W. El Segundo Blvd., Hawthorne, Calif. 90250; 213-973-8282.

SEEDS & SPROUTS: Hilton Weinberg, who departed Alligator Records to form his own Los Angeles-based artist management firm, Vadis International, is now handling the career of Albert Collins. The veteran blues man recently returned from a three-week promotional tour in Spain to promote the Alligator release "Cold Snap." Weinberg can be reached by calling 213-666-4481. Big in demand this holiday season is a rerelease of RAS Records' compilation "The Reggae Christmas Album," which features various artists. According to label spokesman Brad Klein, the record has already sold about 25,000 copies this year alone; since its release in 1983, it has sold close to 125,000 worldwide. Markets showing the strongest sell-through are California, Hawaii, and Florida, he says. The label also plans a reggae-around-the-world album, which will include numbers by artists from Poland, Latin America, and Africa.

TOWER OPENS STORE IN BOSTON

(Continued from page 37)

largest weekly newspaper. Wallis says a large radio campaign will kick off soon on six stations.

Tower's presence is already being felt by nonmusic retailers located close to the Back Bay outlet. A number of operators of bars and ice cream shops say business improved during the record store's first week, and all expect to benefit greatly once the word on Tower spreads.

Wallis says the Boston Tower is having an extensive grand-opening sale. "Everything in the store is on sale, and we're giving away 40,000 Grand Opening In Boston posters.

We have approximately 10,000 T-shirts coming within the week that we'll be giving away with purchases of over \$25. Calendars, too," he says.

Wallis says he has filled staffing needs with little or no trouble. "Everyone was telling me that finding help was going to be a problem. I haven't seen that at all. We now have about 170 employees, a little larger than we first planned because of the large numbers of students we have working part time," says Wallis.

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TOP COMPACT DISKS™

				POP™	
Compiled from a national sample of retail sales reports.					
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
				★★ No. 1 ★★	
1	1	1	8	GEORGE HARRISON CLOUD NINE	DARK HORSE 2-25643/WARNER BROS.
2	2	2	16	PINK FLOYD A MOMENTARY LAPSE OF REASON	COLUMBIA CK 40599
3	5	5	9	VARIOUS ARTISTS A VERY SPECIAL CHRISTMAS	SPECIAL OLYMPICS CD 3911/A&M
4	3	3	11	STING ... NOTHING LIKE THE SUN	A&M CD 6402
5	4	4	8	GEORGE MICHAEL FAITH	COLUMBIA CK 40867
6	6	6	16	SOUNDTRACK DIRTY DANCING	RCA 6402-2.R
7	7	7	12	BRUCE SPRINGSTEEN TUNNEL OF LOVE	COLUMBIA CK 40999
8	8	8	18	JOHN COUGAR MELLENCAMP LONESOME JUBILEE	MERCURY 832 465 2/POLYGRAM
9	10	10	8	INXS KICK	ATLANTIC 2-81796
10	13	13	42	U2 THE JOSHUA TREE	ISLAND 2-90581/ATLANTIC
11	11	11	10	THE BEATLES ABBEEY ROAD	CAPITOL CCT 46446
12	12	12	17	MICHAEL JACKSON BAD	EPIC EK 40600/E.P.A.
13	16	16	7	STEVE WINWOOD CHRONICLES	ISLAND 2-25660/WARNER BROS.
14	9	9	5	STEVIE WONDER CHARACTERS	MOTOWN 6248 MD
15	15	15	6	MADONNA YOU CAN DANCE	SIRE 2-25535/WARNER BROS.
16	18	18	4	PAUL MCCARTNEY ALL THE BEST	CAPITOL CCT 48227
17	17	17	39	WHITESNAKE WHITESNAKE	GEFFEN 2-24099
18	26	26	30	WHITNEY HOUSTON WHITNEY	ARISTA ARCD 8405
19	22	22	19	THE BEATLES WHITE ALBUM	CAPITOL OCB 46443
20	21	21	3	FOREIGNER INSIDE INFORMATION	ATLANTIC 2-81808
21	19	19	9	ROBBIE ROBERTSON ROBBIE ROBERTSON	GEFFEN 2-24160
22	25	25	21	DEF LEPPARD HYSTERIA	MERCURY 830 675 2/POLYGRAM
23	14	14	17	R.E.M. DOCUMENT	I.R.S. IRSD 42059/MCA
24	23	23	13	YES BIG GENERATOR	ATCO 2-90522/ATLANTIC
25	24	24	12	JETHRO TULL CREST OF A KNAVE	CHRYSALIS VK 41590
26	20	20	6	DOKKEN BACK FOR THE ATTACK	ELEKTRA 2-60735
27	30	30	6	THE PRETENDERS THE SINGLES	SIRE 2-25664/WARNER BROS.
28	29	29	3	SOUNDTRACK HELLO AGAIN	CINEDISC CDC 1003
29	NEW		1	TIFFANY TIFFANY	MCA MCAD 5793
30	28	28	38	FLEETWOOD MAC TANGO IN THE NIGHT	WARNER BROS. 2-25471

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For autographed LP covers or other memorable album designs that consumers wish to show off, Music Unlimited offers the Album Art frame. The manufacturer suggests a retail price in the \$3.99-\$4.99 range.

AUDIO PLUS

BY EDWARD MORRIS

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

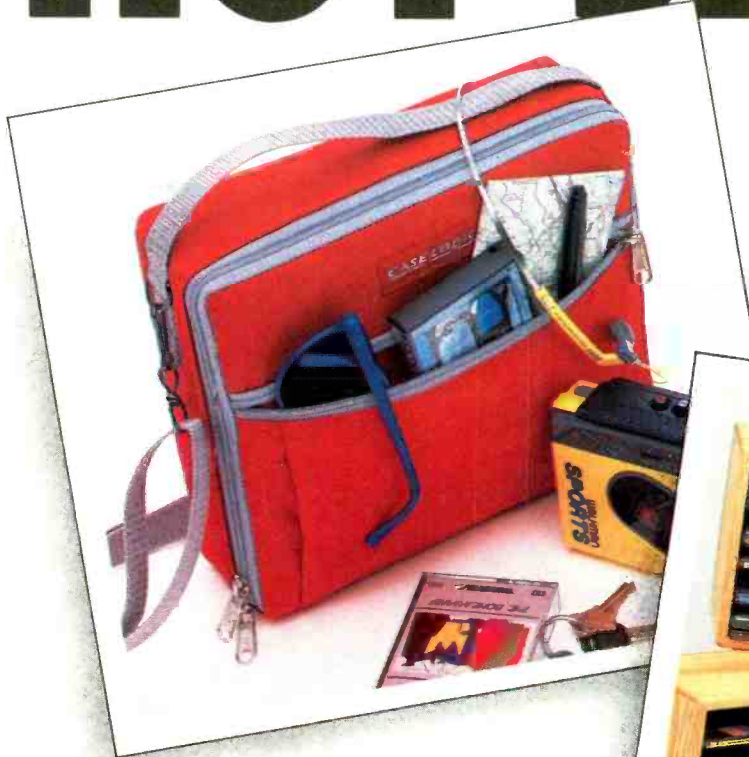
SOUND SCRUBBERS: Geneva (612-829-1724) is unleashing a line of new audio-cleaning products for the new year. Among these are the automatic stop CD cleaner Model PF-412 and the Model PF-565 audiocassette head cleaner.

The CD cleaner includes wet or dry cleaning, an optimal straight-line cleaning pattern, and automatic shut-off. It has a 20-second cleaning cycle and operates on four AA batteries (not included). Suggested retail price: \$39.95.

The Model PF-565's cassette design features "easy-spray" application, an access door to change pinch-roller pads and fluid pads, 80 inches of cleaning tape, and auto reverse. Suggested price: \$19.95.

(Continued on next page)

HOT SHOTS!



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Sinatra CDs Get Major Market Push Capitol Plans Campaign Via Airwaves, Airlines

BY GEOFF MAYFIELD

NEW YORK Capitol Records has added an aerial assault to the marketing attack developed for its catalog of Frank Sinatra compact disks.

An airline and radio airwaves have been enlisted in Capitol's multifaceted campaign. Concert ties have also been arranged by the label in a creative game plan implemented by special projects coordinator Lee Fehr, under the direction of president David Ber-

man. The catalyst for the various schemes was the Nov. 18 release of six more Sinatra CDs: "Only The Lonely," "Songs For Young Lovers & Swing Easy," "Come Fly With Me," "Come Dance With

Me," "Point Of No Return," and "The Sinatra Christmas Album." Four other Sinatra CDs, which were released February 1987, will also receive exposure from the various promotional vehicles.

Through February, the label program gets both a visual and an aural assist from TWA.

An in-flight video, which does not require headphones to hear the audio track, is running on all TWA flights that have video capabilities. The program features 15 songs from each of the 10 disks and is built on vintage film footage and still photos of the legendary crooner. TWA promises exposure to a daily load of 35,000 passengers.

In addition, the airline has also devoted an audio channel to the

Sinatra disks, which passengers can access via headphones. Paul Compton hosts the hourlong program, which samples material from the entire Sinatra CD catalog. Business magazine Fortune sponsored the audio sampler, a corporate tie-in that fits nicely with the singer's nickname, which is used in the show's title, "Fortune Salutes The Chairman Of The Board."

Capitol has lined up some 300 radio stations for a giveaway promotion: Prizes include CD players provided by Sony and the Sinatra CDs. The label has further pacted for exposure through some syndicated radio shows.

Half of the radio promotions were scheduled for this month; the (Continued on page 49)

AUDIO PLUS

(Continued from preceding page)

COVER COVERS: For those LP album covers that are so artful or memorable that they deserve special attention, **Music Unlimited** (817-261-3520) offers the Album Art clear plastic display frame. Designed to be wall-mounted, the frame precisely covers the front and sides of an album jacket. Singly, the pieces can be used as art items; collectively, as commercial displays. Suggested retail price: \$3.99-\$4.99. The company offers them by mail to individual buyers for \$4.99 each, minimum order of

three, and no additional shipping charges.

DIGITAL DELIGHTS: Recognition awaits the producers and engineers of the best digital compact disk recordings in pop/rock, classical, jazz, and new age. The 1988 competition is again being co-sponsored by Digital Audio & Compact Disc Review and **Koss** (414-964-5000). Nominations will be submitted by music critics and engineers nationwide, and ballots for the Sound Excellence Award will be in the April issue of the Review.

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

LANCE HAYWARD

Killing Me Softly
LP Island 90683-1/NA
CA 90683-4/NA

GLADYS KNIGHT & THE PIPS

All Our Love

▲ LP MCA 42004/NA
CA MCAC 42004/NA

L.A. GUNS

L.A. Guns

▲ LP Vertigo 834144-1/NA
CA 834144-4/NA

MANHATTAN TRANSFER

Brasil

▲ LP Atlantic 81803-1/NA
CA 81803-4/NA

PEBBLES

Pebbles

LP MCA 42094/NA
CA MCAC 42094/NA

TONIO K.

Notes From The Lost Civilization

LP What SP-763/NA
CA CS-763/NA

VARIOUS ARTISTS

Challenger—The Mission Continues

LP MCA 6213/NA
CA MCAC 6213/NA

VARIOUS ARTISTS

The Island Story 1962—1987 25th Anniversary

▲ LP Island 90684-1/NA
CA 90684-4/NA

BOBBY WOMACK

Last Soul Man

▲ LP MCA 42097/NA
CA MCAC 42097/NA

JAZZ

WILTON FELDER

Love Is A Rush

▲ LP MCA 42096/NA
CA MCAC 42096/NA

HANK MOBLEY

Workout

▲ LP Blue Note B1-84080/NA
CA B4-84080/NA

ART PEPPER

Modern Art

▲ CD Blue Note B2-46848/NA

VARIOUS ARTISTS

The Greatest Ragtime Of The Century

▲ CD Biograph BCD-103/NA

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Mixing Ziggy. Producers Chris Frantz and Tina Weymouth are shown behind the board at New York's Sigma Sound with Virgin artist Ziggy Marley, center. The trio were in mixing Marley's first album for Virgin.

Jingle-Whiz Palmer Drives CARS

Tapeless, All-Digital Studio Is A First

BY BROOKE S. COMER

NEW YORK Shelton Leigh Palmer, the boy wonder of the jingle business here, is moving beyond simple advertising production work in a big way.

The 29-year-old composer/producer/musician recently opened Creative Audio Recording Services, a multimillion dollar tapeless facility centered around the highest-end digital audio recording and production system. The room is the first of its type in New York.

What motivated Palmer to go to such expense to acquire technology that is, as yet, neither essential nor in wide demand on every session?

For one thing, he says, as sole talent of his Shelton Leigh Palmer Inc. music house, he had been feeling "shackled" to his keyboard. Now, with CARS, comes the formation of Shelton Leigh Palmer & Co., a full-service music production house that hires additional composers to share the workload.

Palmer also says that he never felt truly challenged by standard jingle work, and tackling the digital domain at its cutting edge seemed to him a more stimulating exercise.

Palmer says CARS represents an enormous personal financial gamble. "It's the closest I've come to going out of business," he says. "But I believed it would work."

Palmer's belief in the feasibility of the all-digital concept, represented by CARS, originated from his beginning as a synthesist. After running up against the limitations of analog synthesizers at the tender age of 14, he says he knew digital technology would become the affordable new wave of the future.

"I kept a close eye on the manufacturers in the digital race," he says, referring to various tapeless-recording-systems manufacturers, such as AMS, Lexicon, and Waveframe.

"In my opinion, New England Digital has the hardware and software experience to make the leap and win," he says. "I defy anyone making music today to sit before that machine and not be humbled by it."

Working with technicians from New England Digital, Palmer began assembling CARS. The facility will handle 20 live musicians and offers standard 24-track analog recording on one side. The other side of the studio houses the Synclavier system, with 64 voices of polyphonic sampling, FM synthesis, and a hefty 16 tracks of direct-to-disk digital recording.

The system's sequencer holds 200 tracks with 32 megabytes of RAM and 750 megabytes of hard disk storage. But despite the massive investment in gear, Palmer insists that the major change he is making is more theoretical than technical.

"The way you look at audio recording has to change," he says. "The difference between what we're doing now and what we were doing before is that [up until now] everyone thought of audio and video storage as a sequential dump. You watch video, you listen to audio

as a sequence of events recorded in a specific order, the order in which they were put on tape."

Now, says Palmer, information is still put into the Synclavier in a sequential order. But once it is inside the computer memory, he can random access any frame, word, timbre, or musical phrase, leading to much easier experimentation and creativity.

The majority of of CARS' client dollars still come from advertising. "Advertising is the only business that could support this kind of technology," says Palmer. "It's an industry that asks for total flexibility, complete creativity, with money no object."

"No matter how outlandish our production budget for a jingle may be, it pales in comparison to the cost of airing the spot just once on network TV."

Given the speed with which the technological race progresses, what makes Palmer so sure his high-priced digital Mecca won't be rendered obsolete before it amortizes?

Palmer says he is given comfort by Synclavier's unique antiobsolescence factor. "All the hardware and software we have in place right now won't be here one year from today," he concedes. "But because the Synclavier is built on a mainframe, it can be constantly updated with new

cards and new software."

Palmer says that CARS is already in the black and "right on projections." He says he expects to recoup the full studio investment by the end of next year, including not only the cost of the Synclavier equipment, but all the ancillary and support gear as well.

This includes 1-inch and 3/4-inch video; Betacam; three- and four-track stripe dubber; 16mm film gear; Sony PCM-1610 and 1630 digital audio processors; and professional DAT recorders.

Palmer says the adjustment for both client and studio pro to the all-digital studio environment is an ongoing process. "No one can learn to work in the digital realm instantly," he says. "The learning curve is too severe."

"It's a three-fold proposition. First, I had to ask, 'Is it possible to re-educate the client to accept the digital domain?' Then, I had to ask, 'Can we afford to make an investment that won't pay back in a short time period?' Finally, I had to ask whether we had the vision—assuming the answers to questions one and two are positive—to educate ourselves and make it all work."

Are clients willing to pay somewhat higher rates at CARS for technology that they not only do not

(Continued on next page)

SOUND INVESTMENT

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

WELL-ESTABLISHED: Lexicon Inc.'s 480L digital effects processor has been on the market for just over a year. In that time, it has quickly become established as an important audio production and post-production tool in many of the country's top facilities. According to Lexicon, several Los Angeles-based post-production houses for film companies have installed 480Ls, including Cannon Films and Universal. Audio studios using the units include Larrabee Sound in Santa Monica, Calif.; Platinum Island in New York; and 16th Avenue Sound in Nashville.

CHECK IT OUT: Some new products to take a look at include E-mu Systems' new Emulator III digital sound production system, with true stereo sampling, 16 voices, 16-bit linear data format, and up to 8 megabytes of internal RAM for up to 135 seconds of sampling. A 40-megabyte internal hard-disk drive is standard. New from Roland are the M-240 and M-160, a pair of audio mixers for electronic musicians. The units both have +4 dB line level inputs and outputs as well as controls for sensitivity, three effects sends, aux, pan, and

channel fader.

ON THE AIR: Nashville-based Harrison Systems introduces its AIR-790, a new console intended for on-air broadcast production work. The new unit is based on Harrison's AIR/Pro 7 series. It features Penny & Giles faders, CMOS switching, two main stereo outputs, two separately derived main mono outputs, an aux send with level trim, and a clean-feed buss. Contact the company for more information at 615-834-1184.

NAKAMUCHO: Acme Audio & Recording Co. in Chicago has just added 34 Nakamichi BX-300 cassette decks to its real-time duplication division. The company says it duplicates from any analog or digital format, with packaging services and 24-hour turnaround available. Call 312-477-7333.

PRO BOSE: Bose Corp. of Framingham, Mass., has developed what it says is the first "high-performance" powered loudspeaker for the professional audio market. The Bose Acoustimass is a two-way, seven-driver amplified and equalized system in an injection molded enclosure. It achieves 122 dB sound pressure level at one meter, operates between 55 hertz and 18 kHz, and requires no external power amplification. The enclosure measures 16 by 22 by 23 inches, takes up less than 5 cubic feet in volume, and weighs only 70 pounds. Contact 617-879-7330.

Edited by STEVEN DUPLER

AUDIO TRACK

NEW YORK

QUAD GOT A VISIT from Japanese free-jazz artist Akira Sakata recently. Bill Laswell produced and Bob Musso was behind the board on the CBS Sony project. The "Action Jackson" soundtrack was recorded with Randy Muller producing. Brian Max and Peter Sturge engineered the Atlantic Records release. And, the Art Of Noise recorded "E.F.Z." on Chrysalis Records. Pete Sturge and John Morales were behind the board, while Morales and Sergio Munzibai produce.

Engineer Dennis Thompson popped in at D&D to work with Moja Naya on an upcoming album. Thompson also worked on singles for Lewis Algie, Carlton Jackson, Owen Barkley and Goldfinger.

LOS ANGELES

THE ENTERPRISE beamed Yes down to remix their single "Rhythm Of Love" for Atlantic. Paul Fox produced and Mark Berry sat behind the board. Also, Michael Wagener mixed the MCA debut by Krokus in studio C. The album, titled "Heart Attack," was produced by

(Continued on next page)

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AUDIO TRACK

(Continued from preceding page)

Chris Von Rohr and Fernando Von Arb. Juerq Naegli engineered. And, Nia Peeples (of the television series "Fame" and host of the new TV show "Top Of The Pops") was in cutting two tracks for an upcoming PolyGram release. Steve Harvey produced; Eric Westfall and Alan Meyerson ran the controls.

Producer Mitchell Froom was shining at Sunset Sound Factory recently, in to produce Tim Finn's album for Capitol. Tchad Blake sat at the controls, with Mike Kloster assisting. Froom also completed Pat McLaughlin's album project for Capitol with Blake engineering.

NASHVILLE

MMARTY STUART WAS IN AT Music Mill to work on an album project for CBS. Stuart produced with David Ferguson. Jim Cotton engineered. Also, Mel Tillis and producer Harold Shedd worked on tracks for a PolyGram album. Cotton engineered with Joe Scaife. And, Alabama tracked a live album with Cotton and Scaife engineering. Alabama and Shedd produced the project for RCA.

At the Soundshop, Teresa Layne was in for Tough Nail Productions working on an album project with producer Kerry Tolley. John Dickson engineered.

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

PALMER DRIVES 'CARS'

(Continued from preceding page)

need, but also don't fully understand? "The answer is, Yes, they are," says Palmer.

The average audio postproduction house charges \$325-\$375 per hour on the rate card. CARS charges \$350-\$400, and business is booming.

Palmer says his future plans are to build four more rooms. With the extra capacity, he says, his competitors "will need 30 dubbers at \$20,000 apiece to play in my ballpark."

And what happens when costs die down, and Synclavier systems such as the one CARS boasts become commonplace? Palmer says he's not worried. "Anyone can buy equipment," he says. "It's what you do with it that counts."



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CD DISTRIBUTION A SPECIAL FOCUS

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LAS VEGAS

By KEN JOY

Although the consumer electronics market shows signs of sales erosion, industry analysts remain confident that the current trend is merely a period of stabilization and does not portend the end of significant growth yet ahead.

Price reductions across the board actually accounted for reduced revenues over 1986's sales figures on a unit volume that rose a paltry 3%.

COMPACT DISK PLAYERS: Sales of compact disk players (both table and portable models) fell below projections, with only 300,000 more units sold in 1987 than were sold the year prior. "We thought the market would be a lot stronger," says Cynthia Saraniti, a spokesperson for the Electronic Industries Assn. (EIA). "We really overestimated the sales of portable and auto CDs."

The EIA had projected the sale of 4 million compact disk players in 1987 (2.9 million were actually estimated to be sold) and is projecting a cautious sales figure of 3.6 million for 1988.

(Continued on page C-12)

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CD Technology: State-of-the-Art

CD HARDWARE: NO SLOWDOWN IN SIGHT

By RICH WARREN

A major controversy erupted during compact disk's first two years in the market concerning the sonic merits of players using analog filters versus those using digital filters. Philips and a few smaller Japanese companies used digital filters, while the Japanese behemoths such as Sony and Technics used analog filters. The controversy quickly became moot as virtually all manufacturers have converted to digital filters.

However, mere use of digital filters doesn't end all disagreement. The oversampling necessary for workable digital filters can be double oversampling, at 88.2 kHz, or quadruple oversampling at 176.4 kHz. A case can be made for either, but more and more manufacturers are leaning toward the higher figure. If nothing else, it looks better in advertising.

Another state-of-the-art feature is separate digital to analog converters for each channel. Top of the line machines have included this since early in CD history.

A unique feature introduced in late 1986 was Philips' FTS (Favorite Track Selection). A special chip memorizes the user's favorite tunes on each disk (up to the system's memory, a bit over 200 tracks). Then each time that disk is inserted, only those tracks play. FTS is available on Philips, Magnavox and Marantz label machines.

Another feature finding its way into the best CD players during 1987 was optical coupling to keep digital noise from the analog sections of CD players. Digital circuitry emits considerable RF noise which can be picked up by conventional wiring within CD players. Several manufacturers, such as Onkyo and Luxman, now connect the two sections with fiber-optic cable, transferring the signal between the sections in pulsed light, immune from RF. Luxman, among others has gone so far as to include a fiber optic output for connection with the company's best preamplifier. A few high-end manufacturers, such as Accuphase and Meridian, go so far as to physically separate the digital and analog stages of the CD player into two separate chassis, with separate power supplies for each.

Sony, on the other hand, opts to keep the signal in the digital domain as long as possible, and features digital outputs on its top model players. The company envisions digital signal processors and preamplifiers in the near future.

The major hi-tech sales feature for 1988 will be high bit technology, introduced in 1987 by Yamaha and Onkyo. While the software remains limited to 16 bits, engineers have discovered a method to add an additional two bits during playback. This results in specifications and sound quality very close to a real 18 bit system. Since the two lowest bits of the system are rarely used, the whole scale is shifted up two bits, except during the loudest passages when the system automatically shifts back down to 16 bits. The extra two bits lower noise and distortion, while increasing dynamic range.

If price alone qualifies for state-of-the-art, the Accuphase DP-80/DC81, at \$8,000 (more than most professional CD players) is the ultimate. The California Audio Labs "Tempest" at \$2,600 uses vacuum tubes for the analog stages. In more rational realms, the Denon DCD-3300 (\$1,700), Sony CDP-705ESD (\$1,500), Technics SL-P1200 (\$1,400), and Revox B226 (\$1,300) are all considered by various critics as state-of-the-art.

RICH WARREN

In 1963 the letters CD stood for civil defense; in 1973 they stood for certificate of deposit; in 1983 they stood for compact disk and the music industry has never been the same since. Sales of both CD software and hardware have skyrocketed since the introduction of the laser-read digital playback system almost five years ago.

CD sales increases have been at the expense of the LP, not the cassette, according to RIAA statistics. In the first half of 1987, versus the same period in 1986, LP sales declined 5% in units and 9.8% in dollars, while cassettes continued to grow 22% in units and 23% in dollars. Most impressive was the 131% unit and 113% dollar growth in CD software sales.

CD hardware sales have followed the same pattern climbing from 2,600,000 units in 1986 to 2,900,000 units in 1987; these figures include estimates of all CD player sales including console, auto, portable, and component. In strictly AC-powered homes CD players sales increased from 1.69 million units in 1986 to 2 million units in 1987, with corresponding factory sales in dollars from \$338 million to \$370 million. Since CD penetration remains a scant 9%, 91% of the population has yet to buy one. This bodes well for future sales considering the attention CD is getting.

Hardware manufacturers, loathe to give out specific sales figures, paint a rosy future for CD. David Kawakami, spokesperson for Sony, number one in CD sales, says the company was, "running 50%

units for 1988. It will be a year of a lot of competitive moves in marketing CD technology, with things like four digital-to-analog converters, and 18-bit resolution becoming major competitive issues. For Technics, changers are the fastest growing sub-category, due to the convenience of six-hour playing time, with tremendous flexibility for consumers through a variety of programming capabilities. Aguilar concludes by saying: "We think of the CD changer as the jukebox of the '80s."

CD pricing reached bottom last year with the \$99 specials advertised by many discount mass merchandisers. This year the price has crept up to the \$149 area for the low end. Brand name leader models from Sony and Technics come in at about \$260 list, for an actual selling price in the \$200 range. With the continuing slide of the dollar against the yen, CD hardware prices can only

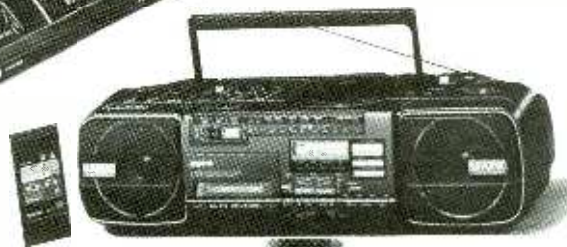


Balzer's CD 602 ROM metallizer coats CDs with gold or silver aluminized surface.

Sony's D-160 portable CD player



Sony's MCD45 CD player with cassette recorder



Denon's DCM-555 CD changer accepts six-disk magazines.



continue rising. Most Japanese companies have pegged their current pricing to \$1-150 yen, with reduced margins. But with the exchange currently hovering at \$1-130 yen, and lack of strong Korean or Taiwanese competition in the CD arena, prices will certainly climb. Still, considering that CD debuted at \$1,000, a \$250 player with superior performance is still a bargain.

over last year in all CD categories, including home, Discman, and car CD. As the market leader, Sony is looking to double its sales next year." Kawakami also notes a 30% overall increase in audio division sales.

Pat Wilson, spokesperson for NAP, which includes Magnavox, Sylvania, Philco, and Philips brand names says sales were up 75% over 1986.

Mike Aguilar, vice president and general manager of Technics, sees no sag in sales, which are ahead of last year. The overall industry looks good going into the Christmas selling season. Aguilar sees about 10% additional growth in

Price hikes should barely dampen consumer enthusiasm for CD. Consumers who only recently became aware of its existence find themselves pushed toward the medium by the shift in software. Many labels now release CD titles simultaneous with LPs, and some audiophile labels no longer issue LPs. Since audio systems (component and compact) now have an 89% penetration into American households, according to EIA statistics, but that still leaves the majority of households without CD. This tempting figure predicts a rosy future for hardware sales.

(Continued on page C-29)

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P H I L I P S A N D D U P O N T O P T I C A L



Rebirth of Video Games Leaves Retailers With a Sense of Deja Vu—And Confusion

By EARL PAIGE

The winter show should prove it: A second consecutive Christmas season with retailers running out of video games and software is finally making believers out of even the most skeptical.

In fact, one of the ironies of the video games turnaround is that the Electronics Industries Assn. (EIA), sponsors of the show, stopped tracking video games in 1982 as the category was hurtling toward the cliff at a \$3 billion annual rate only to plunge to \$100 million by 1985. "It just stopped selling," says Cynthia Saraniti, manager of public relations for EIA.

As the category once again looks like it will hit between \$800 million-\$1 billion when 1987 sales are tabulated, Saraniti indicates EIA will consider gathering sales statistics again. "We had 10 games firms at the June [1987] show in 9,650 square feet. In Las Vegas we will have at least 28 firms in 28,264 square feet," with brand leader Nintendo taking multiple booths.

A preliminary list of exhibitors in the category identifies 10 not at the June show: Beeshu Inc.,

Franklin Toiletry, LJN Toys, Model Rectifier Corp., Novi Inc., Ritam Corp., Tegen Inc., Triad Systems, Ubi Soft, Video Cassette Games, and Video Technology Industries. Others back including Nintendo are Capcon USA, Chess King, Contriver Technology, Duracell USA, INTV Corp., Master Designer Software, Phonetica One, Saitek Industries, Sega/Tonka, and VCR Enterprises.

For many U.S. home entertainment retailers shopping the aisles, the rebirth of video games will provide a sense of both deja vu and confusion.

To be sure, Nintendo is the leader of the new dedicated games that have swept to popularity. And there is even the newer Sega. But there are also more familiar brand names from the past like Atari and Intellivision.

Many marketers are emphasizing that video games are really a whole new category, pioneered by Nintendo and characterized by totally new graphics, hand-held guns, even the Nintendo robot—and with almost no resemblance to the old games with clumsy joy sticks and stick figures running up and down ladders.

Folklore in the field recounts

how Nintendo wasn't even in the U.S. market when it went bust in 1983. How new the market is can be appreciated by comments of Robert Harris, director of sales, who along with Bruce Lowry, president, founded Sega in 1986. "There were just the two of us working out of our parent firm's office."

Even Atari, now under new ownership from the days of the Model 2600 and the dark days afterward, has to be considered a "new" player. Following the 2600, Atari upgraded to the 7800 but then the company changed over to manufacturing computers which led to its current XE system

Dominance in the new video games arena, but more confusion as well, may appear to center on Nintendo and Atari if only because of sensational media coverage of a court battle between the two brands over advertising claims (with Nintendo boasting it has 78 games available and Atari only 36 cartridges though including more in advertisements that Nintendo charges require special added equipment because they are games on disks).

All this makes retailers who were burned before even more edgy about re-entering the category. "We don't want anymore of those \$1 million inventories [of unsold games]," says Mike Stephenson, marketing specialist at Camelot Music which is among leading U.S. chains still watching the new type of video games.

(Continued on opposite page)



NOW XLII LOOKS AS G



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"We never really recovered" from the exposure with the product, says Evan Lasky, president of Danjay Music & Video, the 17-year-old Denver-based store franchise firm that had to liquidate recently.

While most retailers will concentrate on the newer games by Nintendo, Sega, Atari and now Intellivision, the very success of these new type games has "brought all kinds of developers out of the woodwork," say president Greg Fischbach and vice president Roy Holmes of software firm Acclaim Entertainment. "You look around Toys R' Us and you see 'Rover Road' and 'Pit Fall,' games that Activision was marketing from the beginning," says Fischbach.

Indeed, Toys R' Us is still promoting the Atari 2600 at \$49.95, the Atari 7800 at \$89.99, Intellivision's INTV System II at \$69.99 and offering five free games with purchase of a Commodore 64 along with the new generation Nintendo, Sega, Atari XE and Intellivision units.

Thus, not only are there totally original games being resuscitated, other categories are riding the wave of Nintendo.

Watching this closely, Fischbach and Holmes identify two categories in addition to the old and new. One is the personal computer game that has existed all along. "This is the Commodore 64, Apple II, IBM PC and the IBM compatibles such as Tandy, which has really become significant," says Holmes.

Computer games software is out under brands such as Electronic Arts, Broderbund, Activision, Epyx, Three-Sixty, and Mindscape. Among home entertainment retailers however, relatively few have remained with computer games, among

them Wherehouse Entertainment on the West Coast.

Still another viable category is the VCR type game, regarded primarily by many retailers as very seasonal. Fischbach dismisses this category because "it's linear, there's only a sort of interactive element to it," he says of a separate board game not linked electronically to a TV.

Nevertheless, VCR games remain the only experience some chains have with video games today. At Camelot, Stephenson says the chain "carries about a dozen, mostly in sports like 'NFL Quarterback' except for 'Clue' and the murder mysteries."

At Wall To Wall Sound & Video, another home entertainment chain serious about video games, buyer Richard Ross says VCR games continue popular though the chain does not carry "Clue." Ross contends the consumer has embraced the VCR game though even suppliers have had doubts.

Erols, leading U.S. 137-store video specialty chain heretofore involved in VCR games on a seasonal basis, is "just now testing" the newer Nintendo product in its 12 combo stores that emphasize hardware, say Vans Stephenson, director of communications. "It sold right out."

VCR games software is primarily from Parker Bros., VCR Enterprises, Pressman Toy, Hasbro, Axlon, and Worlds Of Wonder.

One retail chain that has cir-

cumvented all the confusion and plunged back into video games is Music Plus in Los Angeles. President Lou Fogelman says he was cautious, huddling back in July with Nintendo rep firm president Ron Bernard, head of Jack Carter Associates. At the time, only 20/20 Video, a Los Angeles video specialty chain, was making noise with video games.

"It's blowing out the door," says Fogelman, whose chain carries only Nintendo and the one \$150 game plus "around 50 pieces of software." Fogelman is happy with the margin on games, though says he understands why Fischbach and Holmes hedge about discussing the issue. Says Fogelman, "If you can make 30%-33%, that's better than compact disks."

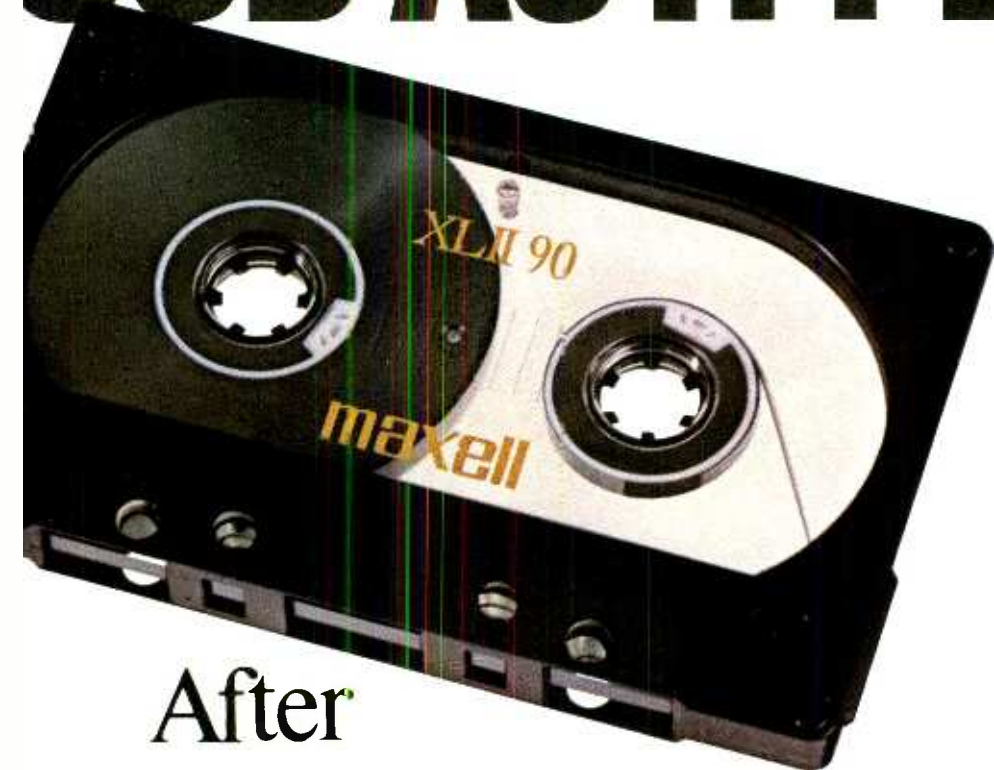
Fogelman also likes the idea video games cartridges "are not discounted," that there is stable direct distribution though rep firms like Bernard's, and there has been no need to discuss returns.

"At some point that will come up," says Holmes of returns and who views Oyster Bay, Long Island-based Acclaim as in a unique position being one of the few third party software Nintendo suppliers that only a few months ago numbered five (Konami, Taito, Capcom, Bandai, and Data East).

Impatient with those who still have doubts, Fischbach says Nintendo alone has estimated it
(Continued on page C-28)



GOOD AS IT PERFORMS.



After

When you look at XLII, it's clear to see what's changed about it. We improved the shell, the packaging and the tape.

And that's not all. We've given XLII a high precision cassette mechanism, so there's significant noise reduction. And, because of new technology, the tape delivers a higher frequency response.

So if you thought XLII sold well before, wait 'til you get the new one on the shelf.

It looks so good, your customers won't be the only ones who will get higher performance.



maxell
The Tape That Delivers
Higher Performance.

WINTER CES

(Continued from page C-1)

Harold Vogel, vice president of Merrill Lynch Capital Investments, speculates that the reduced sales of hardware will negatively impact the growth of software sales well into 1988. "Compact disk players are expensive items when you consider the other things a consumer could purchase with the same dollars," says Vogel.

While Vogel says it's doubtful that consumer Christmas spending will be affected by the Wall Street stock crash of Oct. 19, he expects "consumer spending on electronics to be significantly reduced in early 1988."

With fewer than 10% penetration of American homes, CD player sales could be revitalized, according to some, if record companies would bring software prices more in line with analog vinyl product. A spokesperson for Sears, however, claims that despite higher software prices, "we're looking forward to increased sales right through Christmas, and don't anticipate any slow down whatsoever."

Other major retailers, most notably record chains, have claimed static CD sales. According to Russ Solomon, head of the 48-store Tower Records chain, compact disk sales have remained a constant 30%-35% of sales since last year. "A drop in software prices could really revitalize the whole CD market and move a lot more hardware and

software."

BLANK AUDIO/VIDEO TAPE: Sales of blank audio tape enjoyed a larger increase in sales in 1987 than did its video cousin, moving 335,315,000 units (up nearly 13% from the 296,681,000 sold in 1986) while blank video posted a mediocre 4.5% increase over 1986 (310,000,000 units compared to 1986's sales of 296,253,000).

According to Barry Thompson, publisher of the VideoWatch newsletter, "flat sales in blank videotape may be the result of the diminished novelty of the process of time-shifting [recording a program now for viewing later] and the VCR altogether." Thompson attributes the larger margin in audiocassette sales to the significantly larger penetration of cassette recorders in U.S. homes as well as "an increase in the awareness of the benefits of home taping brought on by all the controversy surrounding DAT."

PRE-RECORDED VIDEO: Despite the fear by Hollywood producers that blank tape sales mean lost revenues at the sales counter for pre-recorded video, sales in that category jumped a dramatic 32% while 110 million units moved across the counter in 1987 compared to 75 million in 1986. Nineteen-eight-seven, in fact, marked the first time that pre-recorded video sales topped the take at theatrical box offices around the nation.

According to EIA figures,

1988 sales of pre-recorded video may only see a 15% increase (130 million units) due to increased viewer competition from cable television combined with a projected decrease in the sales of VCRs.

Rental of pre-recorded video continues at a brisk pace, posting a 30% increase with \$8.6 billion compared to slightly over \$6 billion in 1986, according to Gary Gablehouse, a spokesman for the Fairfield Research Group which tracks the industry. "That's actually flat compared to what we expected," says Gablehouse, "and we don't expect 1988 to post significant increases."

Gablehouse doesn't share other analysts optimism that sell-through will dramatically increase as the result of lower retail prices and highly visible advertising. "I think it's going to take stellar activity to pull it out of the doldrums."

ACCESSORIES: While the tracking of accessory sales (cables, plugs, decoders, audio/video enhancers, etc.) is relatively new, the EIA predicts strong future growth for add-ons of all types. By its estimates, the accessories market should continue to grow at an even 10% per year, and perhaps greater depending on consumer spending and increased visibility of new products in the add-on genre.



WE JUST TRANSFERRED THE



SOFTWARE FORMATS

(Continued from page C-3)

the press about the product line's status, Samsung officials said the project had been put on the backburner.

One complaint levied against 4mm is that although the cassettes are indeed smaller than 8mm tapes, the camera for the newer format were not significantly smaller than 8mm models.

3-inch CD: So far, so slow, is the word on this downsized compact disk, first offered by Sony as a possible replacement for the sluggish 7-inch vinyl single. But that could change in a hurry.

One of the major hinderances for the 3-inch CD is an as-yet unresolved battle between Sony and Philips, the other company that helped develop and spearhead digital audio technology. Sony, obviously, votes for the 3-inch disk, while Philips says it prefers the standard 5-inch size as a medium for CD singles. Until this battle is resolved, don't look for the major U.S. record companies to jump into the 3-inch camp.

Of all majors, only A&M has expressed interest in producing 3-inch CD as a retail product during the first quarter of this year, and some insiders think a second quarter release might be more likely. Overseas, however, A&M's British division led the pack in November, when a 3-inch CD single by Sting became the first such disk to be retailed in that country by a major label.

Meanwhile, specialty labels Delos, Rykodisc, and Dunhill are already testing the commercial waters in the U.S. with 3-inch disks. Warner Bros., A&M, Motown, and CD-only label DMP are among

the labels that have produced 3-inchers for promotional use.

A commercial life for 3-inch disks is not out of the question, however. Music dealers and major label executives agree that the successful introduction of a small portable player, like that promised by Sony, could give the smaller CD a fast track at retail.

CASSETTE SINGLES: Record companies came to the realization that kids are the best candidates for buying singles, and that many kids don't have turntables.

Since tape has emerged as the leading music carrier for young consumers, the concept behind the cassette single was to give kids a blade that would fit their razor. Labels marketed by three of the six major music distributors—RCA/A&M/Arista, MCA, and WEA—agreed to launch the format during the summer of '87, with all three vendors opting for the same price that they charge for vinyl singles.

Many music retailers were skeptical. The concept had been tried before by IRS through A&M, and later by Capitol, and met with little success. But the wider breadth of selection made possible by the multilabel launch gave the cassette single sales impact, and in some stores, certain singles sold more on tape than they did on vinyl.

Not everyone came to the party. From the time of the configuration's debut in June, through

November, Capitol distributor CEMA had only released five cassette equivalents of its singles. CBS and PolyGram haven't released any, although both of those vendors have supported the maxi-cassette single, which carry 12-inch single mixes.

Newest wrinkle for the cassette single comes this month, as Arista introduces three-song tapes for a suggested retail of \$2.98. Cassette singles cost more to produce than vinyl 45s; combined with the single's high return factor, the two-song cassette single has been described by at least one label executive as "a loss leader, or very close to it."

Arista is alone for now on the three-song front, but the economics of such tapes at the dollar-higher price are favorable. If this new version finds favor at the record store, look for other labels to follow.

CDV: The compact disk becomes a video medium with the introduction of compact disk video.

Hardware for these hybrid 5-inch disks, which carry one video track and up to 20 minutes of music without visuals, has been on the market since June, when Pioneer upgraded its combination laserdisk/compact disk player to accommodate the new configuration. At least eight manufacturers are expected to show similar models at this CES.

As for the disks themselves, eight or nine labels are expected
(Continued on page C-29)



BEST NAME IN AUDIO TAPE ONTO VIDEO TAPE.

When Maxell customers see the XL name, they immediately think quality and performance. That's why XLII is our #1 selling audio tape.

And why we've transferred the XL name onto HGX Gold HiFi video tape.

So if you think you're getting high performance from XLII audio tape, wait 'til you see how new XL HiFi video tape performs.

maxell
The Tape That Delivers
Higher Performance.



PRODUCTS

(Continued from page C-3)

U.S. by Videonics Inc., Campbell, Calif.

"ROOM-MATCHED" SPEAKER SYSTEMS: Allison Acoustics leads the audio field with its introduction of the Allison IC-20 Loudspeaker system. Matching speakers to the room in which they are listened to has long been the bane of speaker manufacturer's existence, but the IC-20 largely solves the dilemma by placing two speakers in one cabinet—one pointed to the left, and one to the right. Listeners can use a wireless remote to change the output of the speakers to three settings: left full/right reduced, both panels full on, and right full/left reduced.

The ability to change the speaker's radiation patterns gives users considerable control over the "sense of reverberant space" without disturbing the critically set frequency balance.

Additionally, the IC-20 provides a bass with surprisingly low distortion—even at high volume levels. Suggested list: \$4,900/pair.

COMPACT DISK PLAYER: The proliferation of CD players in 1987 made purchasing decisions difficult, but one product—the Yamaha CDX-1100U led the new product introduction list with its proprietary method of reducing CD-player distortion by bypassing the lowest two bits in the digital-to-analog converter.

While most CD players use 16-bit digital filters, Yamaha employs 18-bit filters (though still a 16-bit machine) in order to get the best possible 16-bit performance. Additionally, the unit is stylishly packaged and extremely easy to use.

REAR-PROJECTION TV: Pioneer's SD-P501 50-inch Projection TV Monitor leads the rear-projection list by employing dynamic black-level control. (Continued on opposite page)

WINTER
CES '88

Twice the comedy fun, twice the market

"Nadine . . . is something striking and special"

—People

NADINE

The cops want *her*. The killers want *him*. And they want a divorce. Ain't love grand?

Jeff Bridges and Kim Basinger star in Oscar-winning director Robert Benton's action-filled comedy. This release will be supported by a major TV and radio campaign plus Enthusiast print and P.O.P.

TRI-STAR PICTURES PRESENTS JEFF BRIDGES KIM BASINGER "NADINE" RIP TORN
Music by HOWARD SHORE Film Editor SAM O'STEEN Production Designer PAUL SYLBERT Director of Photography NESTOR ALMENDROS, A.S.C.

CBS
FOX
VIDEO™

Executive Producer WOLFGANG GLATTES Produced by ARLENE DONOVAN

Written and Directed by ROBERT BENTON A TRI-STAR RELEASE © 1987 Tri Star Pictures, Inc. All Rights Reserved. DELPHI

Street date: February 18, 1988.
On videocassette



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PRODUCTS

(Continued from opposite page)

rection and dynamic gamma correction to give it the brightness and high resolution of its nearest direct-view competitor.

Besides additional noise-reduction circuitry and dynamic focusing of its tube's electron beams for "corner-to-corner" sharp focus, the SD-P501 also comes equipped with a cable-ready stereo television tuner, a stereo amplifier with speakers, numerous audio/video input/output jacks and a wireless remote.

ALL-IN-ONE REMOTES: From one of the minds behind Apple Computers, Steve Wozniak, came CORE which stands for Controller of Remote Electronics. CORE, marketed by CL9, is a master controller that interacts with virtually all infrared remote electronic units, regardless of brand, reducing the use of several remotes for different components down to one—the CORE.

The CORE comes self-contained with a sophisticated Event Timer, a real-time clock and a macro-entry key that reduces several "keystroke" functions into just one. As many as 259 series of tasks or sequences (from turning a VCR on and off, to programming several days worth of events) can be called up in an instant. Suggested list price: \$199.

VCR/TV COMBO: A combination VCR/TV provided consumers a unique product in 1987 with Citizen's videocassette player with built-in 5-inch color monitor, model VCP-5MU. It plays virtually any pre-recorded VHS tape for up to 120 minutes. Easily accessible front-mounted loading and controls are convenient, and a built-in speaker allows listening from anywhere in the room. For added portability and comfortable viewing, this unit also includes a combination handle/

(Continued on page C-26)

WINTER CES '88

3 support — and twice the rental business!

REVENGE OF THE NERDS II

Nerds in Paradise

Lewis, Wormser, Poindexter, Lamar and Booger are back—and funnier than ever!

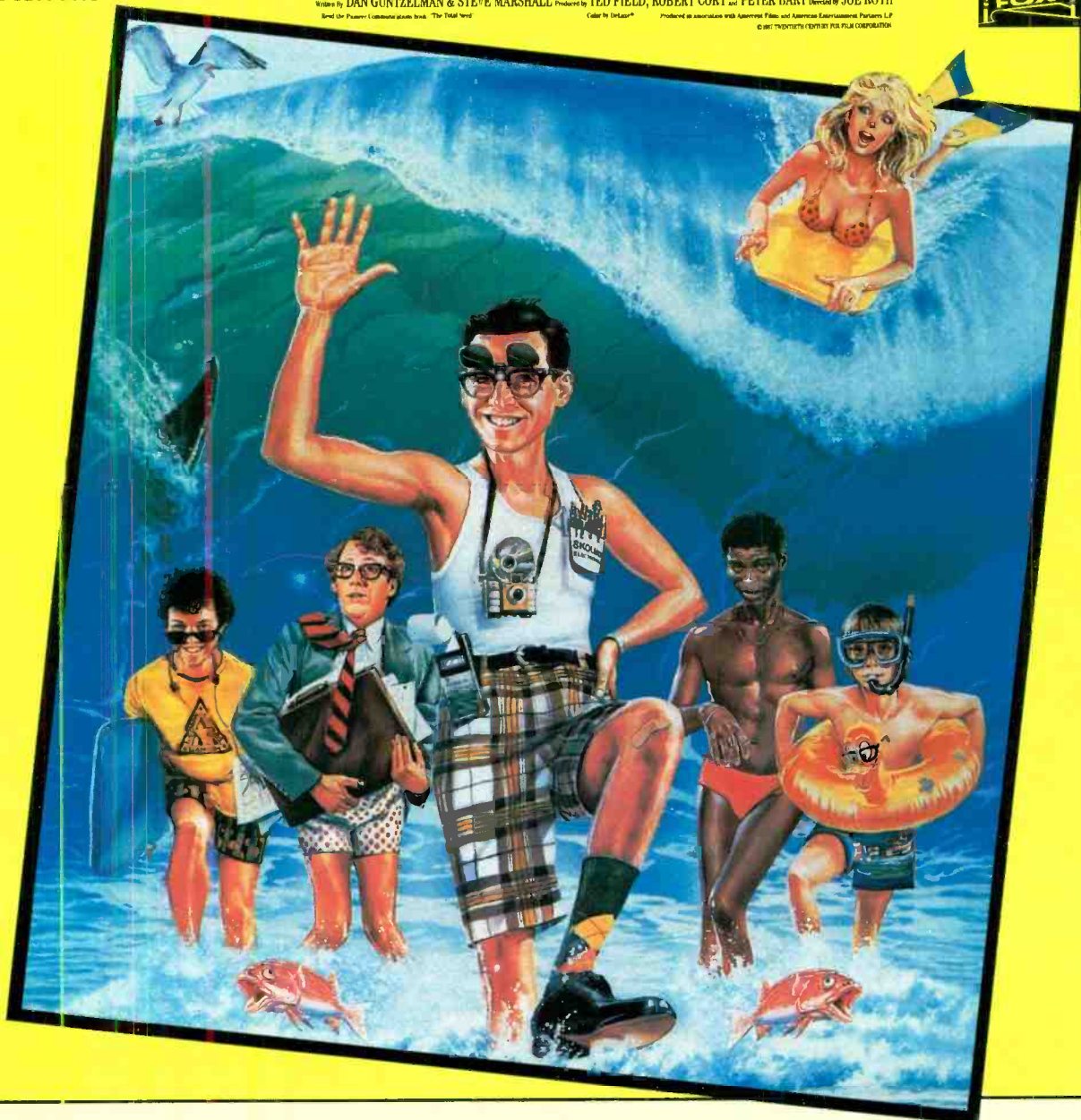
Revenge of The Nerds was a home video smash and this wacky comedy sequel is also certain to be a blockbuster. We're supporting the return of everyone's favorite misfits with extensive TV and radio advertising, a comprehensive print ad campaign and special in-store P.O.P.

Street date: February 18, 1988.
On videocassette

TWENTIETH CENTURY FOX Presents AN INTERSCOPE COMMUNICATIONS Production A JOE ROTH Film
ROBERT CARRADINE REVENGE OF THE NERDS II: NERDS IN PARADISE Special Appearance by ANTHONY EDWARDS
Executive Producer JOE ROTH Edited by RICHARD CHEW based on Characters Created by TIM METCALFE & MIGUEL TEJADA-FLORES and STEVE ZACHARIAS & JEFF BUHAL
Writers by DAN GUNTZELMAN & STEVE MARSHALL Produced by TED FIELD, ROBERT CORT and PETER BART Directed by JOE ROTH
Send No Money! Commercial stands break. TM Total Nerd
Color by DeLuxe® Produced in association with Universal Film and American Entertainment Partners L.P.
© 1987 TWENTIETH CENTURY FOX FILM CORPORATION



**20th
CENTURY
FOX**
VIDEO™



VCRs: TURNING DOWN THE HEAT

By KEN JOY

Thanks to a volatile yen, 1987 saw the first decline in VCR revenues from a previous year, despite the fact that the total number of VCRs sold inched up slightly over 1986.

According to figures supplied by the Electronics Industries Assn. (EIA), total revenues on VCR sales dipped nearly 2% from \$5.26 billion in 1986 to \$5.17 billion in 1987 although the actual number of units sold increased nearly 3% from 13,174,000 units in 1986 to 13,525,000 units in 1987.

1988 is not expected to fare much better, although analysts predict a parity in VCR sales and revenues causing both to post 4% increases to 14,100,000 and \$5,363,000,000 respectively.



RCA's Video Accessories generator

Why the reduction in overall revenues at a time when sales are, at worst, static? Cynthia Saraniti, spokesperson for the EIA, points a finger to the plunging average price of VCRs over the last three years. "There has been a steady 3% decrease in VCR prices over the last three years," says Saraniti, "despite the volatility of the yen."

Saraniti says she does expect that 1988 will see an end to the 3% drop, posting reductions of less than 1% that will bring the average price of the VCR in 1988 down to \$380 from a high of \$399 in 1986.

The volatile yen aside, industry analysts see the VCR market as reaching its maturation point now that it has penetrated more than 50% of American homes. 1987 sales figures did not reach expectations, causing the EIA to downgrade its projections from 13,725,000 units to 13,525,000.

The 4% increase over 1987's sales figures could be dampened by a more cautious consumer who was adversely affected by last October's crash on Wall Street, according to Harold Vogel, vice president Merrill Lynch Capital Investments. "I would expect that consumers will spend less on the luxuries of consumer electronics in 1988," Vogel says, adding that since the VCR is the flagship of the industry, sales can be expected to lag behind previous years. "Although I don't see it as a permanent trend, only a mild setback."

"By all available logic, prices [on VCRs] should go up," observes Stan Hametz, general manager for Panasonic's video division. What may be keep-

ing them down, he says, is the intense competition among 60 manufacturers who are marketing over 250 models of VCRs to consumers this year.

"We could also be looking at a diluted market," says Barry Thompson, publisher of industry newsletter VideoWatch. "The laserdisk is making a strong comeback, and that could be siphoning off people who would otherwise buy their first VCR or add a second one to their household."

Other industry analysts still feel that "MTS," "HQ," "digital," and in some ways "hi fi" are still mainly industry buzz-words and as yet don't mean enough to consumers to boost sales or encourage upgrading from existing units. "MTS and hi fi units account for only 15% of the market share," claims Hametz, "indicating there's not a great deal of demand because consumers don't really know what those terms mean."

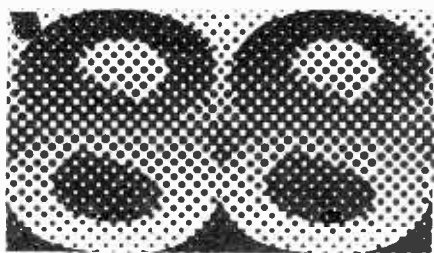
"MTS made the biggest gains in consumer recognition," says Thompson. "The increase in network broadcasts of stereo programs really brought visibility to this benign technology and consumers sought it out in large numbers."

But will consumers buy more VCRs while being spurred on by "add-on" technology? Gary Gablehouse of the Fairfield Research Group doesn't think so: "We base our numbers on what consumers

tell us they've done and what they're going to do in the next six months. Right now, they're telling us they are not going to buy heavily in the consumer electronics realm.

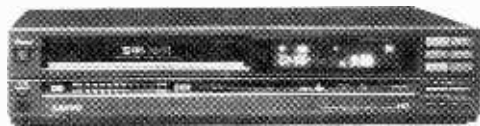
"The number of consumers who told us they were going to buy this year is no larger than the number who told us they were going to buy last year," says Gablehouse. "The expect-

WINTER



DES

Sanyo's VHR8700 Super-VHS VCR



Victor Japan's HR-S7000 S-VHS VCR

Hitachi's VT3100A MTS VCR



ed groundswell simply didn't materialize."

Will new technology, namely S-VHS, spark new lifeblood into sales of VCRs? "I doubt it," says Hitachi's Bruce Schoenegge. "S-VHS didn't even start shipping until fourth quarter '87, and consumers don't even really know why they should buy it or if they should. I doubt that we'll see much activity in S-VHS during 1988."

(Continued on page C-27)

VCR Technology: State-of-the-Art

Nineteen-eighty-eight will bring consumers closer to the professional VCR arena than ever before as several enhancements significantly improve performance and versatility. Chief among the new features are those which support more sophisticated home editing.

FLYING-ERASE HEADS: As VCR makers move to make their machines more compatible with the plethora of edit-controllers that are surfacing, flying-erase heads are becoming an integral component to "glitch-free" edits when duping from tape-to-tape or from record start and stop operations.

JOG/SHUTTLE DIALS: Close on the heels of the flying-erase heads are jog/shuttle dials which, until recently, were only available on industrial and professional decks costing many thousands more. Now, on a \$500+ VCR, consumers can use a jog/shuttle dial to perform frame-by-frame searches to pinpoint exact edit locations as well as do fast forwards and rewinds at variable speeds.

QUICK START: This feature, introduced this year by Akai, keeps videotape always positioned against the record/play heads for instant playback, eliminating the need to wait several seconds for tape to engage the heads and produce a picture. This feature is very important when machines are used with edit controllers as it greatly enhances the speed by which edits are accomplished.

ON-SCREEN PROGRAMMING: Bar-code readers, similar to those used in supermarkets to scan the UPC symbol on groceries, are starting to pop up on VCRs. Led by Panasonic, the bar-code scanner is used to "read" a chart (supplied with the VCR) to program future automatic recording sessions that are normally entered by pushing time and date buttons on the VCR itself. With the scanner, the user simply has to scan the word "Tuesday," for example, then the time recording is to begin and end, followed by the channel to look for. Scanning "end" signals that programming is over and the VCR does the rest. Plans call for TV Guide to include "scan-able" listings on program directory pages in the near future.

DIGITAL: Digital enhancements, accomplished by on-board microprocessors in VCRs, are becoming the de facto standard in almost every price category (except for the bargain basement models.) Picture-in-Picture—the ability to view what's on another channel through an inset image on the TV while watching a tape, or what's on the tape while watching a live broadcast—is nearly standard on all upper-end models, and will most likely be a common feature on mid-priced units by the end of 1988.

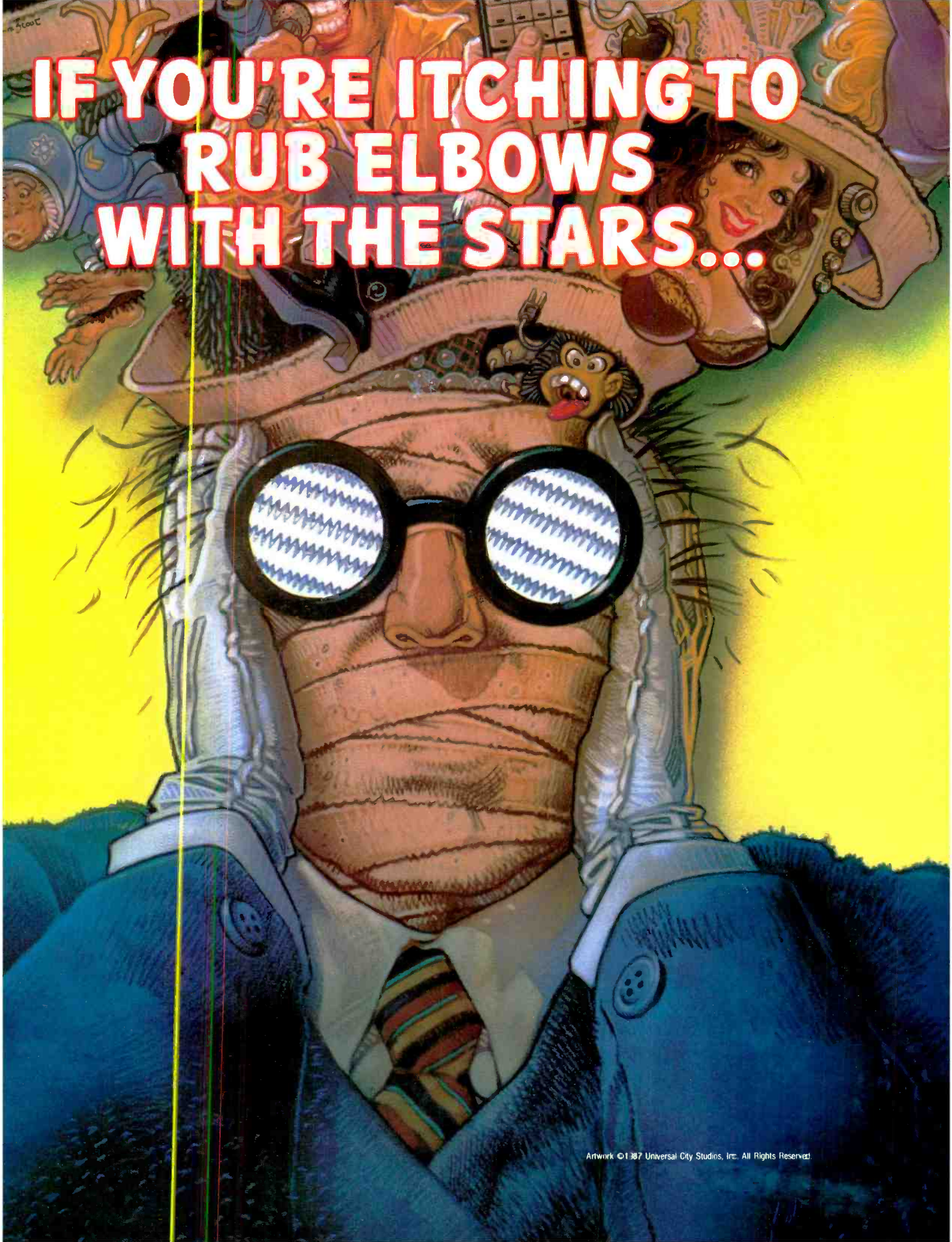
These digital enhancements also allow consumers to "freeze" a picture from broadcast and capture it on video tape if they weren't already recording the program they were watching. The application for this feature is still unclear to most consumers.

SURROUND-SOUND: While MTS stereo is now common feature, surround-sound—the ability to decode pre-recorded cassettes whose audio is split into left/right/rear channel information—will make its biggest entry into the market in 1988.

Paramount's "Top Gun" probably did more to enhance the visibility of this technology than has any other pre-recorded program. Once consumers have heard for themselves how surround-sound can recreate the theatrical experience in their own living rooms, the demand will be greater and more manufacturers will include the feature on future decks.

KEN JOY


**IF YOU'RE ITCHING TO
RUB ELBOWS
WITH THE STARS...**



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SCRATCH YOUR WAY TO HOLLYWOOD.



Color/1 Hr. 25 Mins. 
Videocassette #80684
VHS/Beta HiFi
\$79.95 Sugg. Retail Price
STREET DATE: MARCH 10, 1988



JOHN LANDIS Presents "AMAZON WOMEN ON THE MOON" starring LOTS OF OTHER ACTORS. Written by MICHAEL BARRIE & JIM MULHOLLAND
Executive Producer GEORGE FOLSEY, JR. Produced by ROBERT K. WEISS Directed by JOE DANTE CARL GOTTLIEB PETER HORTON JOHN LANDIS ROBERT K. WEISS A UNIVERSAL Release
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ENTER THE 'AMAZON WOMEN



AMAZON WOMEN on the MOON

**601 FABULOUS PRIZES FEATURING AN
ALL-EXPENSE-PAID TRIP TO UNIVERSAL STUDIOS.**

John Landis' off-beat, off-color, off-the-wall comedy is now on videocassette.

With **Amazon Women On The Moon** you can't lose. It has everything you want in a movie. . . big appeal, big name stars, big name directors and laughs of amazon proportions.

To introduce the video release of this exciting movie, MCA has put together a contest that's as outrageous as the movie itself, and it's easy to play and win.

All you retailers out there, listen up. File your nails and get ready to scratch your way to Hollywood. You could win a glitzy "we pick up the tab" trip to Universal Studios plus much, much more. And you distributors can win big too! Just check the back page for details. With **Amazon Women On The Moon**, everyone comes out a winner!



SCRATCH, MATCH AND WIN!

Look for the Instant-win scratch game card enclosed in the shrink wrap of each cassette. If both symbols match, you're an instant winner. For more information and details see back page. →

ON THE MOON' CONTEST.

HOW TO GET FROM THE MOON
TO HOLLYWOOD VIA MCA HOME VIDEO.

HOLLYWOOD

HERE'S YOUR CHANCE TO BRING HOME A WINNER!

Amazon Women On The Moon is going to bring customers in. And, if you're lucky it could bring you out to Hollywood!

 **Sheraton-Universal Hotel**
The hospitality people of ITT



GRAND PRIZE: A glitzy 4 day/3 night Hollywood vacation for two. Including airfare, accommodations at the swanky Sheraton-Universal Hotel, VIP tour of Universal Studios and a Hollywood tour, plus \$500 cash.



FIRST PRIZE: Your very own Amazon Women On The Moon Watch. This unique watch is going to be a real collector's item (and it actually tells time). The band is gray but the watch is real cool.



SECOND PRIZE: A fully loaded, shoot to thrill, outrageous Amazon Women On The Moon Ray Gun. What man or woman is safe without one?

THIRD PRIZE: You'll dazzle them with your new wacky aviator style Amazon Women On The Moon Sunglasses. Complete with black rim and mirrored lenses with rainbow colors.



NOW HOW TO PLAY AND MORE IMPORTANT (AND FUN) HOW TO WIN!*

RETAILERS: You'll find an instant-win scratch game card inside the shrink wrap of each Amazon Women On The Moon tape you order. The more tapes you order the better your chances are to win the grand prize. (Simply scratch the eyes out and see what you've matched up.)

DISTRIBUTORS: You'll receive an instant-win scratch game card compliments of MCA with a chance to win first, second or third prize and a letter outlining the retailer game. You're not eligible for the grand prize instantly. However, if you sell the tape containing the grand prize to the winning retailer, you also win the grand prize. So the more tapes you sell, the better your chances are of winning the grand prize.

*No purchase necessary. For complete details contact your MCA Distributor/Sales Representative.

**MATCH TWO SYMBOLS TO WIN
AMAZON PRIZES**

- ★ ★ GRAND PRIZE - TRIP
- ♥ ♥ FIRST PRIZE - WATCH
- ♦ ♦ SECOND PRIZE - RAY GUN
- ♠ ♠ THIRD PRIZE - SUNGLASSES

AMAZON WOMEN ON THE MOON

Everything from old science fiction films to TV movie critics are mercilessly lampooned in this bizarre off-the-wall comedy presented by **John Landis**.

The irreverent attack on contemporary life and the mass media revolves around a television channel that keeps viewers interested in a 1950's style sci-fi movie by interspersing a series of wild commercials, wacky shorts and weird specials.

This outrageous film serves up an affectionate tribute to some of the silliest spectacles ever created in the name of entertainment, featuring the madcap antics of many of today's hottest stars.

ROSANNA ARQUETTE
PAUL BARTEL
RALPH BELLAMY
CARRIE FISHER
SYBIL DANNING
GRIFFIN DUNNE
STEVE FORREST
MONIQUE GABRIELLE
STEVE ALLEN

STEVE GUTTENBERG
ARSENIO HALL
HOWARD HESSEMAN
LOU JACOBI
ED BEGLEY, JR.
RUSS MEYER
KELLY PRESTON
HENNY YOUNGMAN
B.B. KING

AND LOTS OF OTHER ACTORS



70 Universal City Plaza, Universal City, CA 91608
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Much Ado About DAT AUDIOTAPE: SOARING TO NEW HEIGHTS

Blank audiotape continues to make the most news lately with a sudden announcement of higher prices and the quandary over Digital Audiotape (DAT) sure to fuel discussions at the winter show.

Many observers see the price hike as a case where the pressure built too high, first with the international monetary exchange fluctuations but also due to higher raw product and shipment costs. The feeling, as CES exhibitors readied exhibits and suite presentations, was that audiotape could withstand the price increases as the category moves to higher quality anyway, again led by the promise of DAT.

Almost every major brand has DAT, has been showing DAT, and will be showing it once again in Las Vegas. "There's still no demand," says Michael Golacinski, Maxell vice president consumer sales division, referring to the home-taping furor surrounding DAT.

Interestingly, the turmoil surrounding DAT has hardly subsided following the Sony purchase of CBS Records either, basically because the deal was rumored for so long.

Most brand representatives join in with various points of dismay. "The whole industry is in a quandary," says Stan Bauer, general manager magnetic products division, Fuji. "The Electronics Industries Assn. [EIA] tells us we're six months away from any form of legislation requiring an anti-copying chip in recorders," says Kate Prolman, product manager audio cassettes, BASF. And at TDK, product manager Tak Koyama wonders about any possible "diminishment" in recording performance once recorders are so equipped.

As to whether blank tape suppliers can participate in any sort of lobbying, Robert Burnette, marketing director of 3M's Scotch, says it was offered "as a consideration." Burnette explains that he sits on the EIA board. He says EIA board members asked members pushing DAT if they had considered importations of machines as part of a strategy that "once in the marketplace they would be hard to uproot. There's nothing illegal about it [importing]. However, at the present time, with the balance of trade such an issue, Japanese exporters would be embarrassed if they rushed in DAT machines."

Among those not at all excited about DAT is S.W. Park, general manager, audio tape, at Sunk-yong, a brand that has DAT ready to ship. He says record/tape retailers are still not enthusiastic. "They have too many formats now. Also, there has been vast improvement in conventional cassettes," so that outside the audiophile retail community "it's a question of whether retailers need [DAT] acoustic refinement."

Examples of Park's assertion are everywhere to be found as in JVC's ME-PROII metal cassette. As with other brands challenged by compact disk, JVC, though not mentioning CD, clearly positions in that direction. One product sheet states,

(Continued on page C-30)



Minoru Yoshimura, Konica pro & consumer products div. U.S. & '87 Konica San Jose Classic winner Jan Stephenson.

Eye-catching Sunk-yong SKC-GX audiotapes



TDK's DA-120 DAT cassette.



In recent Certs/Sony promo, customers get free Sony tape with two rolls of candy via coupon, wrappers and 50 cents handling.



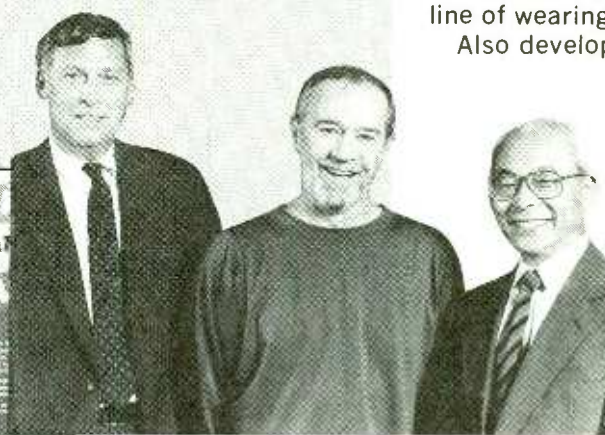
TDK's "Travelcassh" promotion for HS and E-HG vidtapes offers consumers up to \$200 off vacation packages for two.



Recoton's Super High Grade tapes retail for \$6.99.



Denon's 100-minute HD8-100 tape.



At launch of ad campaign starring George Carlin are, from left, Fuji Magnetic Products' Stan Bauer; Carlin; Fuji Photo Film's Bernie Yasunaga.



Climbing the Quality Ladder VIDEOTAPE: THE FUTURE LOOKS SUPER

The winter show blank videotape story is Super-VHS. There's nothing in the category more dramatic because S-VHS is not only a new product it itself, it points up the larger dimension of all blank tape today—improved quality.

At the same time, sudden announcements of higher prices in audiotape rocked the entire blank tape product category with expectations that it will spill over into the more competitive video arena.

Actually, with S-VHS on the horizon and improved quality in videotape all around, higher prices might be more evolutionary than revolutionary as vendors hope the consumer confidence and brand loyalty in audio rubs off on video, or vice versa.

Also, there is so much improvement in the audio quality of video that vendors are emphasizing integration with audiotape as a basic marketing strategy. And the added brand shelf exposure looks good on sales reports, too, say major brand marketing reps (who point to the continuing growth in floppy disks and computer tape as yet further extensions of the total line identification factor).

Yet another videotape trend, though not totally new, is the continuation of spectacular and innovative promotions. And even here, integration of both video and audio lines is a key factor often involving other products as with film and battery tie-ins and even efforts like Fuji's limited edition line of wearing apparel.

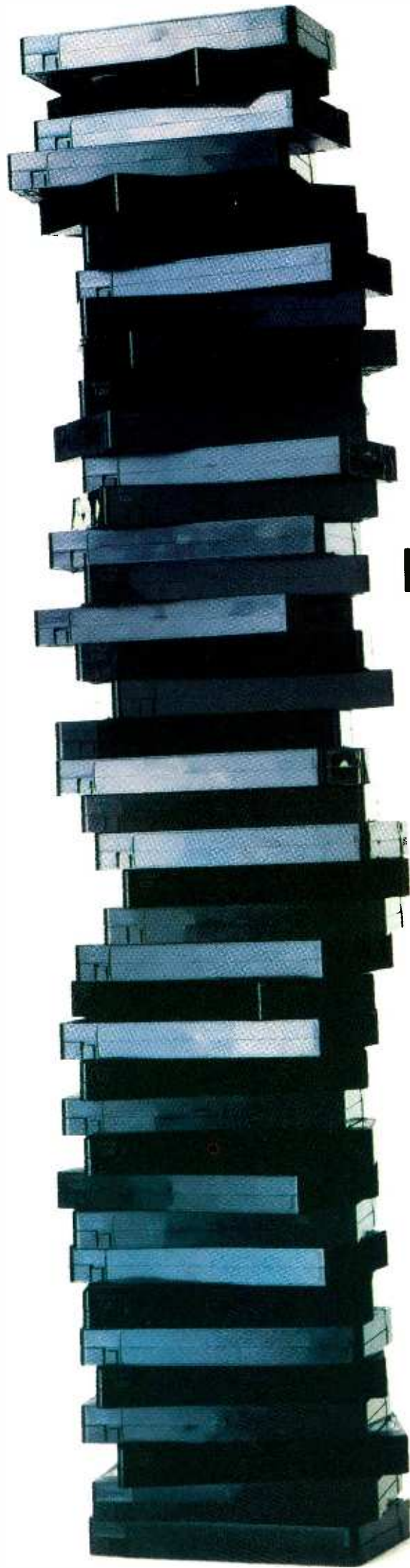
Also developing out of the quality story is still another trend of improved packaging with emphasis on more explanation about the product and eye-catching design as intense competition among brands continues. Once more, packaging unifies both video and audio as with Fuji's bold colors and multi-stripe design.

Speaking to the integration factor is Michael Golacinski, Maxell vice president, consumer sales division. "We're going to capitalize on the consumer franchise we have in our XL-II audiotape" by re-naming the HGX Gold Hi Fi. It is now XL Hi Fi "so consumers will identify XL with Maxell's LX audiotape, the No. 1 selling cassette in the U.S.," says Golacinski.

That all this interplay between audio and video makes sense on the bottom line is seen in industry statistics as well. International Tape/Disc Assn. 1986 manufacturers sales are up in both, video rising 15.4% to \$1,387 billion and audio up even more at a 17.2% clip with volume at \$336.2 million.

As for S-VHS, marketers see it as virtually turning the blank videotape business upside down. At 3M, which claims world leadership and initial introduction of the product by Sumitomo-3M this past April, Bob Burnette, marketing director for 3M's Scotch brand, says "our contemporaries do not agree with our approach in positioning S-VHS as another tape and absolutely the best tape they will ever use on their VCR. We feel this will avoid

(Continued on page C-31)



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Again and again.**

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Rackjobbers, Specialists, One-Stops CD DISTRIBUTION A Special Focus

Channeling the Sonic Boom

By EARL PAIGE

The U.S. wholesale software community is generally upbeat about compact disk despite gloomy forecasts for hardware sales.

Enthusiasm, as action focuses on the winter show, ranges from a more pessimistic view from rackjobbers to outright bullish projections from CD-only specialist suppliers, with traditional one-stops somewhere in between.

Certainly there are cautious voices following October's lowering of hardware sales projections by the Electronics Industries Assn., from an expected 4 million units shipped to U.S. stores this year to 2.9 million machines.

Even the most upbeat of all wholesalers, Alan Meltzer, president and owner of CD One-Stop, admits to some concern if a new package being tested adds to shipping costs. "We ship all over the country by air and pay the freight," he says.

If any one concern surrounding CD is uppermost it is packaging, a topic that erupted during the National Assn. of Recording Merchandisers (NARM) Wholesalers Conference in Palm Springs Oct. 26-30.

Overall, that same gathering was the occasion for some of the most optimistic news about CD since the configuration's introduction. Opening keynote speaker Jason Berman, president of Recording Industry Assn. of America (RIAA), credited CD sales with the record figures seen in 1987 first six month shipment totals, up 18.4% in units, up 28.5% in value (CD is up 131% in units, 113% in value).

A prime concern for rackjobbers is the continuing high list on frontline titles. "We're worried that there is going to be confusion among consumers," says Peter Young, vice president, Roundup Music Distributors, Seattle. "Consumers see continuing high prices on front line and then major labels coming with midline and other suppliers with budget at \$9.99 and even less. The consumer is becoming confused and somewhat disenchanted. There's a great disparity between these low prices and prices as high as \$16.99, \$17.99."

Rackjobbers, of course, are on the firing line in terms of concern over shoplifting, with higher

tickets that much more a factor. Some see theft concern as a reason for NARM's hasty endorsement of a new package from Shape Optimedia, first tested with the Nov. 3 release of Bob Seger & the Silver Bullet Band's "Live Bullet" (a move galvanizing the four traditional CD package suppliers into full-scale CD package improvement efforts).

If the price disparity represents a troubling chasm in the market—store with \$9.99 CDs to CD boutiques enjoying full list—it only goes to show that the laser-read recording medium has in many ways turned the business upside down, say observers like Meltzer.

After all, CD One-Stop wasn't even around a year-and-a-half ago and now is exporting to 40 countries, claims Meltzer. CD One-Stop is so new on the horizon that the recent NARM wholesaler event was Meltzer's first experience "sitting down face-to-face with our suppliers."

According to Meltzer, the static CD sales some retailers are complaining about is coming from the continuing growth among CD-only specialty stores and those retailers "who recognize that CD customers want personal service. They want to be taken care of. They demand knowledgeable sales people. CD is not like the video business which saw all these store operators come in who had no experience in video, and who didn't need it anyway."

Even as naysayers worry about CD sales plateauing in certain retail channels, the configuration has so much excitement and momentum that a totally new wholesale entity is emerging, the home video distributor.

Among aggressive home video distributors moving into CD distribution is Artec Distributors. Ironically enough, Artec was in audio beginning in 1970. "We were only out of it a year and a half," says Marty Gold, president, who says he is "very pleased" with Artec's CD business.

Aiming principally at home video retailers eager to grab hold of the CD excitement, Artec is moving aggressively but carefully. The five-branch firm stocks CD in just its headquarters facility, moved into larger quarters recently in Wellston, Mass. (the top 100 and display materials are available in the other branches).



Bob Seger & the Silver Bullet Band's "Live Bullet" anti-theft package.

How many video retailers will expand successfully into CD? "As the market grows, they will have to see if it makes sense and take a look at their product mix," says Gold.

Possibly as hopeful as any among the wholesale community is the traditional one-stop. Earlier in '87, one-stop operators were deeply concerned about "CD devaluation," a possible precipitous drop in frontline that would leave them with impossibly inflated shelf inventories.

Over the summer this concern lessened to a point where it did not ignite again as one-stops convened at the Palm Springs wholesale summit. "The way the manufacturers have introduced midlines has allowed for a more orderly transition," says Barney Cohen, president of Valley Record Distributors. Fueled by the continued expan-

VIDEO ACCESSORIES SOLD BY YEAR (Estimated)

1985—515,000,000 units
1986—600,000,000
1987—660,000,000
1988—740,000,000

Source: EIA

Video Accessories: Plugs, jacks, adaptors, connectors, video cables, coax wire, twin lead, rotor wire, maintenance kits, TV antennas (outdoor & indoor), antenna installation hardware, cartridges, kits, wall plates, enhancement devices, splitters, transformers/separators.



TDK's second generation of 8mm video cassettes

AUDIO ACCESSORIES SOLD BY YEAR (Estimated)

1985—130,000,000 units
1986—140,000,000
1987—160,000,000
1988—180,000,000

Source: EIA

Audio Accessories: Plugs, jacks, adaptors, connectors, audio cables, speaker wire, selector switches, record and tape care products, enhancement devices, tone arms, phono needles, compact disk accessories, tape head demagnetizers, wall jacks.



sion into CD by the independent record/tape stores and small chains, one-stops continue to view CD not with alarm but more cautious optimism.

For one-stops, the CD situation is more pragmatic. Many are fretful about the newer wholesale entities like CD-One Stop and Artec. Because traditional one-stops carry all configurations of prerecorded audio, they view specialist suppliers with a cautious and sometimes resentful eye.

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Peppermint Park

PRODUCTS

(Continued from page C-15)

stand that easily allows you to adjust the unit's elevation and viewing angle. Front mounted controls include: tracking, picture, tone, rewind, play, fast-forward, stop/eject and power on/off. And for privacy, a headphone jack is located on the lower right side of the front panel. The rear panel includes: a stereo audio/video output. Suggested list: \$599.95.

REMOTE AUDIO/VIDEO EARPHONES: For late-night buffs who want to watch the bedroom TV without disturbing their spouse, Bedroom Ears from ARKON provided the solution. Bedroom Ears is actually the name for three cordless infrared earphone systems which transmit sound from any non-broadcast source (VCR, tape deck, CD player, etc.) or from any TV to a set of lightweight headphones in stereo. The Bedroom Ears systems install by plugging the transmitter into the audio-out of any TV, VCR or stereo audio source. An optional microphone adapter can be used if the audio source doesn't have audio-out jacks. These wireless headphones also have applications in classrooms, hospitals and just about anywhere that private listening is preferred. Suggested list for the systems start at \$109.95.

CES PREVIEWS: Look for Pioneer to debut S-LV, or Super LaserVision, which lays claim to a 20% increase in picture quality over existing LaserVision technology.

Also in the optical media arena, American Interactive Media will bow an interactive controller which will fit existing CDV players and allow users to access video laser disks through the use of a keyboard or "mouse." AIMS controller and software will provide "full motion" video reproduction of several major reference works including those from
(Continued on opposite page)

**WINTER
CES '88**

PRODUCTS

(Continued from opposite page)

Grollier's Encyclopedia, Rand McNalley, the Smithsonian Institute, Time/Life and even Sesame Street. Controllers are expected to retail in the \$500 range.

VCR TECH

(Continued from page C-16)

In light of that, says Schoenegge, the low-end market (\$250-\$400) will lead sales through the first quarter of 1988, offering first-time VCR buyers the basic features of programming, wireless remote (once reserved for only top of the line models), electronic tuning and front loading.

Says Gablehouse: "I hope the consumer behaves differently than they think they're going to behave. If they behave like current VCR owners behaved last year, then 1988 could be a very telling year for the continual growth of the VCR."

"Of course, this tremendously impacts pre-recorded and blank software sales," says Thompson. "Any decrease—even stabilization—in the sales of VCR hardware could mean significant reductions in the amount of blank tape consumed, and the number of VCRs on which to view pre-recorded material."

Thompson, however, says the picture is not all gloom and doom and agrees with Wall Street's Vogel that sales slumps are temporary. "The industry is taking a breather right now," he says. "We've had a hot and heavy couple of years, with a lot for consumers to digest given all the new technology. Give it six months to a year to settle down and I think we'll see the old spark come back again, especially as S-VHS begins to take off and bring a whole lot of ancillary products with it."

(Continued on page C-32)

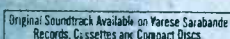
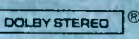
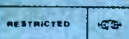
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VIDEO GAMES

(Continued from page C-11)

will have \$600,000 million in sales for 1987, "and they are predicting this will double next year" with the estimated 4 million units now installed also doubling.

All the same, there will remain many home entertainment chains that may never get back in the video games water. Unlike in the early '80s, these chains are not scrambling around for some new, hot item because they already have it—compact disk, or video rental, or the cassette single. Besides, the pre-recorded audio business is robust in every way with even the vinyl LP refusing to go away.

And standard accessories, paced by blank tape, have never been better. Especially blank tape, which is approaching a \$2 billion industry for U.S. retailers.

As for rackjobbers, in a recent retrospective on how today's jittery Wall Street situation differs from the last major recession of 1981-1982, rack giant Handleman Co. makes a point to mention how it never got involved in video games in the first place.

Ironically, while mass merchandisers such as K mart, Wal-Mart and others are viewed as a primary channel for games, the market has evolved around rackjobbers and stores buy direct. "It's a mass merchandiser and toy store phenomena," says Harold Lieberman, president Lieberman Enterprises, which along with Handleman dominate rackjobbing.

Video games, by their vary nature, would seem ideal for video specialty chains, except video retailing has been so rental oriented. "It may trickle up," says Holmes, who reports he and Fischbach have stocked a small mom-and-pop store in Oyster Bay, "and sales have been phenomenal."

**WINTER
CES '88**

SOFTWARE

(Continued from page C-13)

to release titles later in the first quarter. Also coming soon are portable dedicated players, designed specifically for the 5-inch CDV.

CDV, however, does not rely entirely on the 5-inch disk. The new configuration is seen as a boon for an upscale product that is already on the market: laserdiscs. In addition to 12-inch disks, a medium best suited for movies and other long program, combination player will also accommodate 8-inch disks, with a time capacity appropriate for concerts and long-form music videos. Consequently, several laserdisk manufacturers have already adopted the CDV logo.

While dealers have been known to grouse about the growing array of products they must carry, CDV met with wide acceptance when its development was announced at the NARM convention last February, and that enthusiasm is not confined to music stores. Video dealers, particularly those that have diversified into audio compact disks and those who have already made a commitment to laserdiscs, are also eager to see how CDV will fare.

CD HARDWARE

(Continued from page C-6)

NUMBER OF COMPACT DISK PLAYERS SOLD BY YEAR

1984—208,000

1985—1,000,000

1986—2,600,000

1987—2,900,000 (Proj.)

1988—3,600,000 (Est.)

Source: EIA



8-inch CDV jewelbox and 5-inch gold CDV single

WINTER
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Before now, marketing a special interest video could pose something of a problem. No matter how good your video was, you didn't have an effective, affordable way to reach your target audience. Video stores catered to movie videos. Special interest videos were left out in the cold.

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S.I. Video's marketing program will boost your sales—as it already has for hundreds of video producers. With a slick, readable catalog that puts special interest videos right in front of the people who will buy them. The first test issue of this catalog had a whopping response rate. Over 15,000 special interest videos were sold in just one month—and this was only the test! The next issue will only be greater. Back this up with direct response TV, direct mail solo pieces, in-flight programs—and watch your sales figures rise.

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In our next catalog, 2 million VCR-friendly readers will be looking for your video. In the cooking section, in the sports section, in the business section, in the hobby section—in whatever section suits your video best. Right next to top-selling videos from Jane Fonda, Bill Cosby, Arnold Palmer, and Walt Disney.

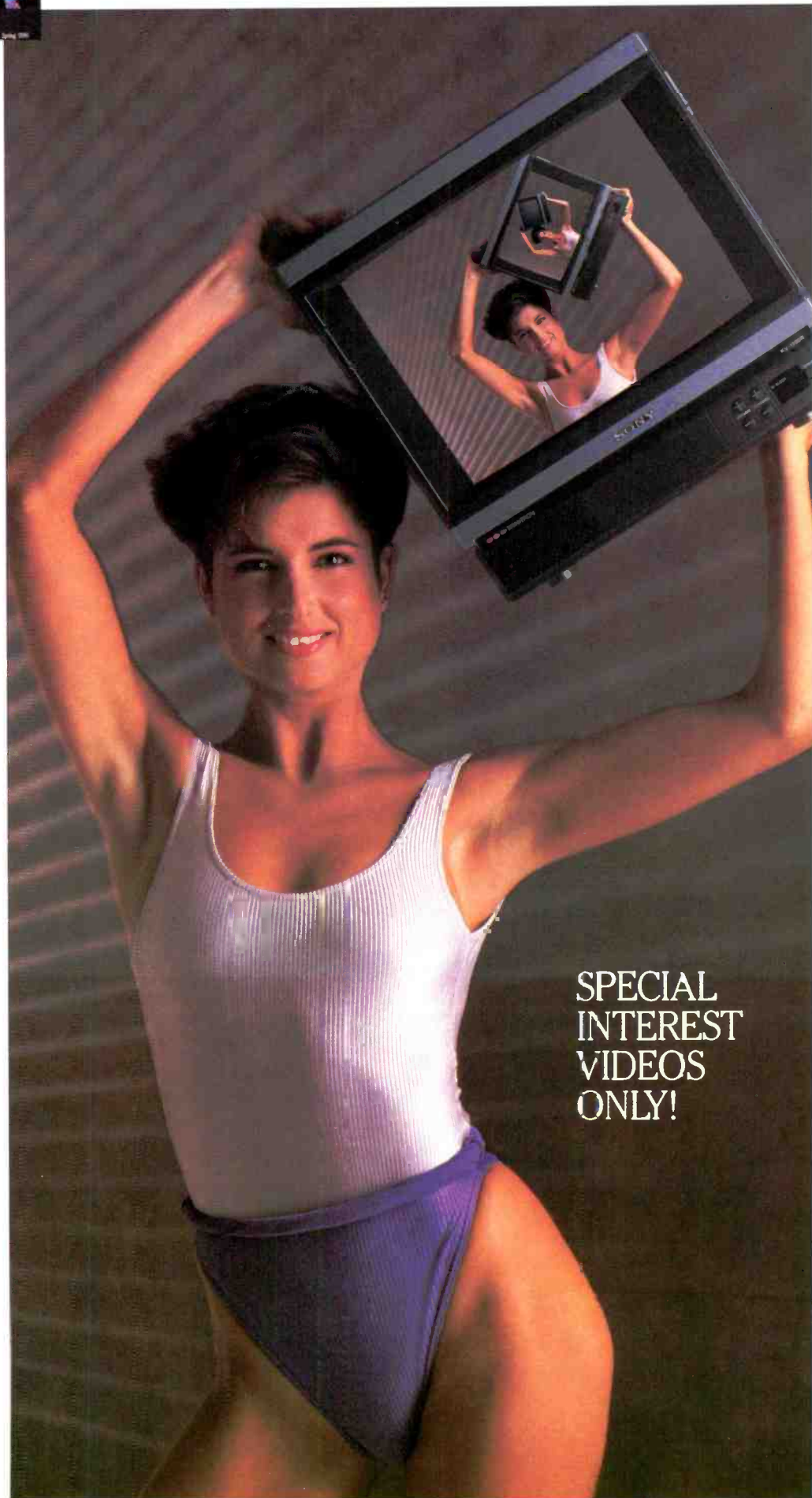
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SPECIAL
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ONLY!

AUDIOTAPE

(Continued from page C-21)

"ME-PROII cassettes are ideal for meeting the demands of recording from digital sources because they have added capabilities for handling the extremely high transient peaks of digital sound."

Even without DAT, audiotape has benefitted tremendously from the trend to higher quality recordings. Dollar volume is up 17.2% after almost flat smaller increases

since 1983, according to International Tape/Disc Assn. figures.

Units for 1986 are up even more at 24.8%, but units have been enjoying better increases of late with dealers, until now, who are finding it hard to make the bucks.

Actually, blank audio has turned completely around. Unlike blank videotape, the sound-only medium took a dive in 1982. It was down 10.5% in dollars, 7% in units.

In the early 1983-1985 turnaround, dollar increases were modest, up 6%, then 3% and finally 7% before jumping 17.2% last year. Units grew 7% in 1983 and then nearly doubled to 13% before leveling off somewhat in 1985 for an increase of 21.4%.

As for the reality beyond all the DAT frenzy, a perspective is offered by Tom Neidhart, BASF's director of audio/video marketing. "While much of the recent audio industry attention has been devoted to the wonders of DAT, we must not forget that there are some 200 million cassette players

in constant use in consumers' homes and cars and in portable players."

Thus, product improvement in quality and appearance with more promotion pizzazz than audio has ever seen are among the major winter show trends.

As with most major brands, BASF is upgrading many of its tapes. The Chromdioxid Maxima II is now Chrome Maxima II and comes in 60- and 90-minute. Also updated is the Chromdioxid Extra II and totally new is the Ferro Super I BASF claims as ideal "for recording loud rock'n'roll."

Longer tapes are also a noticeable trend with BASF continuing its Metal Maxima IV only available in 120-minute and Maxell adding an XLS 100-minute.

At the same time, not all vendors are that high about longer length. At Sunkyong, which is introducing its first CD-oriented tape in 60- and 90-minute, Park says, "90-minute accommodates most CDs." Such a view is not shared by Denon where Bill Muster, national sales manager, feels this audio-only brand has discovered a real niche in 100-minute length.

"As many as seven of the top 10 albums have been more than 45-minutes recently. We took a gamble. Now stores that were buying 500 pieces are ordering 3,000. Our tapes are \$4.45-\$4.99 suggested list and there's 45 gross margin points in that range," says Muster.

Focus on the look of the product continues, as well with Maxell adding an open window and hi-tech look to XLII in 46-, 60-, and 90-minute lengths. Park is also very high on Sunkyong's look. Hot colors and designs that appeal to under 30-age demographics fit into Sunkyong's strategy. "Consumers over 30 have too much brand loyalty and do not take risks, even if our product is as good as Maxell, TDK, Memorex and the others."

Of all the trends, high bias is where much of the action is seen. Already entrenched with SA, SAX and SA-XG, TDK has added the Super D (SD) to its Type II high bias group. The new tape is seen as the logical step-up from Type I (normal bias) D cassette and even though Super D Type II is higher performance, TDK is targeting it at \$2.25 in 60- and \$2.50 in 90-minute lengths.



Recoton's "Extra" family of accessories for audio, video and CD maintenance

Also busily involved in high bias is Memtek, according to Brad Wexler, audio and headphone product manager. For the Memorex brand, Wexler says consumer trial promotions will continue as a main marketing strategy.

Promotions in audio continue to be more and more spectacular but of late are being seen as particularly targeted. Maxell's current "man in the chair," a promotion styled after a campaign of seven years ago, is aimed at record/tape stores. TDK and Billboard have combined in a songwriting contest with winners in seven categories and more than \$100,000 in cash awards and prizes.

Other trends of note: DIGITAL TAPE IS TOUGH: Unlike cassettes we have now, digital tapes run in continual contact with the hardware's rotary head and tape guides. Fuji, as have other brands, has thus developed a back-coating with an extremely low friction coefficient.

BUILT IN ERROR CORRECTION: Similar to compact disks, DAT systems contain an error correction circuit, whereby any dropouts which

do exist are smoothed over and cannot be detected audibly, points out Fuji.

FINAL DAT ADD: The tape transport in a DAT cassette must be kept absolutely stable, especially important in high speed search mode when the tape is running 200 times normal speed.

BLANK AUDIO TAPE SALES BY YEAR

1981	—\$289,321,000—
	238,802,000 units
1982	—\$258,855,000—
	223,730,000
1983	—\$273,976,000—
	239,960,000
1984	—\$268,287,000—
	243,061,000
1985	—\$286,865,000—
	295,313,000
1986	—\$336,179,000—
	368,488,000

Figures: ITA

BLANK AUDIO TAPE SALES BY YEAR

1986	—\$292,000,000—
	296,681,000
1987	—\$315,000,000—
	335,315,000
1988	—\$330,000,000—
	360,000,000 (Est.)

Source: EIA

AUDIO TAPE PRICE HIKE

Virtually on the eve of Winter CES, various blank tape vendors led by TDK, Maxell and Sony, finally decided the market will sustain higher prices principally as a way to relieve pressure of international monetary exchange rates.

The 15%-20% hike announced by Maxell on audio "is mainly due to the decline of the dollar in relation to the yen, in addition to the overall increase" in such areas as resins, plastics, shipping and labor costs, says Michael Golacinski, Maxell vice president, consumer sales division.

As firms readied exhibits and press conferences, not all major blank tape brands had made a move. A spokesman at 3M Scotch indicates no decision, but the price hike initially limited to audio will be a major topic.



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VIDEOTAPE

(Continued from page C-21)

confusion. If S-VHS is positioned as a totally new tape, you're really sending the consumer a message that there's a new tape they can't play on their machines. We must eliminate the confusion."

S-VHS tapes will play on conventional VCRs though, of course, without the 400 lines of resolution provided by S-VHS recorders.

Recorders, or hardware, is the big question at the winter show. In May, 3M released projected S-VHS worldwide S-VHS blank videotape sales based on what Burnett says were Japanese OEM plans at the time. "They wanted to roll over all models to S-VHS by 1989-1990—no VHS after that time. However, VCR sales slowed down. They said, 'wow,' and pushed [hardware] projections out a year."

Thus, the 1987 estimate of 5% S-VHS blank share became 1%-3% in revised figures at St. Paul. Essentially further projections were cut in half (1988 from 20% to 8%-10%, 1989 from 50% to 20%).

As for the inevitable question, that of hardware introduction, 3M predicts U.S. sales of 250,000 S-VHS tape recorders in 1987.

Not only is S-VHS the talk of the show in videotape, it is sweeping the VHS-C camcorder format, along with it. "The home mini-camcorder market is now sufficiently technologically sophisticated to require it," says Burnett of 3M's new S-VHS-C.

Another vendor agreeing is Konica, another photo-oriented brand. William Reilly, vice president and general manager, says even without S-VHS-C, camcorder tape is taking off. Konica, which is not bowing any new products at the winter show, has VHS-C in singles, 5-packs and other pack-

aging groups.

Price trends in S-VHS are not firm, says Golacinski. "There's still so little hardware out there." He sees Maxell's S-VHS with a suggested list of \$19.99 for T-120 but realistically discounted at \$14.99. Scotch ST-120 carries a suggested \$19.95 (STC-20 is \$10).

As much glamor as S-VHS adds, there is still tremendous vitality in better grade videotape as seen with the upgrading of Memtek's Memorex Pro HG. Among improvements is a new "hardening" process to protect against environmental effects on the binder. A cross-linking agent, isocyanate, has been added to the formulation resulting in a thermoset binding system.

Typifying the continuing trend of promotion spectacles that also extend between and beyond both CES events is TDK's "Travelcash," which can save consumers up to \$200 on travel packages with a June 30, 1988 booking deadline. The promotion encourages both multi-pack purchases and quality upgrading (a \$50 coupon is in 3-pack E-HG and the 4-packs and 5-packs of HS grade).

That today's promotions are marathon length is seen in the year-long rebate offered by Kolon Scen'a. "Consumers who purchase Scen'a videocassettes through April 1988 receive additional rebate coupons that are good through July 15," says Mitch Ravitz, national sales manager, adding consumers can accrue up to \$42 in rebates.

Not only is packaging of increasing importance with emphasis on informing the consumer, major brands are increasingly seeking to better inform retailers. As an example along these lines, BASF has bowed a 16-page catalog of all its magnetic media products.

Other tape trends of note: **NOW YOU KNOW WHAT MEANS 'BASF':** Efforts to better inform retailers even include what that acronym stands for—"Badische," being the home region in Germany—"Anilin" and "Soda," two of its first products, and "Fabrik," which means factory in German.

NAME OF THE GAME IS RE-NAME: Fuji now calls its standard grade Fuji HQ, the H451 Super XG is now Super XG Pro.

HOLDING THE LINE: The trend to fewer items in lines is seen at Kodak which is maintaining just one tape in standard, T-120 and L-750. Same with hi fi, its top grade. Extra high grade has T-30, T-60, T-120 and L-750 and there are four 8mm tapes.

CROSS PRODUCT PROMOTION: An extension of mixing multi items from the same brand is Maxell combining with Dow Consumer Products in a drug awareness promotion. "Project Kids Care" is also multimedia. Dow is distributing 21,000 kits containing a Maxell cassette with pre-recorded message plus a

Maxell computer diskette, again with the drug awareness message.

S-VHS BETTER IN EVERY WAY: 3M claims its S-VHS coercivity rating is 850-900 oersted compared to 650-700 for current VHS videocassettes. Most noticeable is improvement in the six-hour mode, comparing favorably to two-hour recording on a typical high grade tape.

MAKING THE GRADE: Fuji is encouraging upgrading by offering one Fuji HQ standard packaged with one Super HG for just the price of two standard tapes.

8MM IN NEW ROLE: BASF is exploring both 8mm and digital audiotape as possible media storage mediums displaying the tapes at recent computer shows.

MAXELL MAN GOES VIDEO: It had to happen. The seven-year-old campaign for audiotape now back again has a video application (instead of being blown away, martini and all, by an audio speaker this time its a video monitor).

CAMCORDER SALES ARE DOUBLE: TDK is offering two premium grades in VHS-C, a

format retailers cannot ignore says Tak Koyama, product manager. A housing allows easy viewing from camera to standard VHS recorders.

BLANK VIDEO TAPE SALES BY YEAR (VHS)

1981	—\$260,400,000—
	20,469,000 units
1982	—\$310,043,000—
	27,429,000
1983	—\$500,341,000—
	65,857,000
1984	—\$714,405,000—

(Continued on page C-32)



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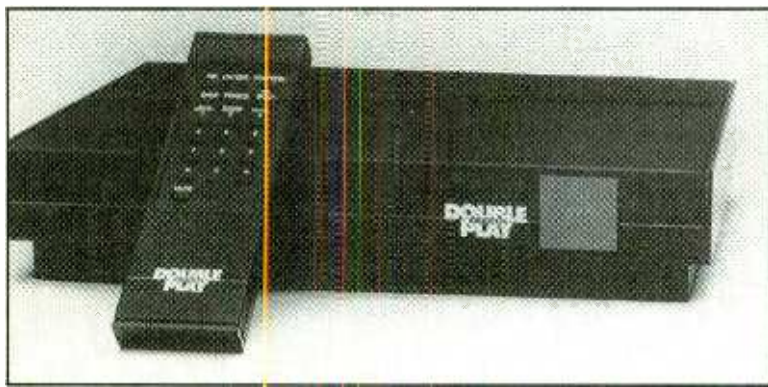
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VIDEOTAPE

(Continued from page C-31)

122,012,000
 1985—\$1,013,094,000—
 231,353,000
 1986—\$1,250,095,000—
 312,785,000

Source: ITA

BLANK VIDEO TAPE SALES BY YEAR (BETA)

1981—\$81,003,000—
 7,885,000 (units)
 1982—\$102,299,000—
 11,201,000
 1983—\$151,490,000—

21,156,000
 1984—\$199,281,000—
 35,931,000
 1985—\$189,574,000—
 42,982,000
 1986—\$137,267,000—
 34,171,000

Source: ITA

TOTAL BLANK VIDEO TAPE SALES BY YEAR (VHS & BETA)

1986—\$1,235,000,000—
 296,253,000 units
 1987—\$1,155,000,000—
 310,000,000 (Proj.)
 1988—\$1,160,000,000—
 325,000,000 (Est.)

Source: ITA

VCR TECH

(Continued from page C-27)

VCRs SALES BY YEAR

1984—\$3,585,000—
 7,616,000 units
 1985—\$4,738,000—
 11,853,000
 1986—\$5,258,000—
 13,174,000
 1987—\$5,179,000—
 13,525,000
 1988—\$5,363,000—
 14,100,000

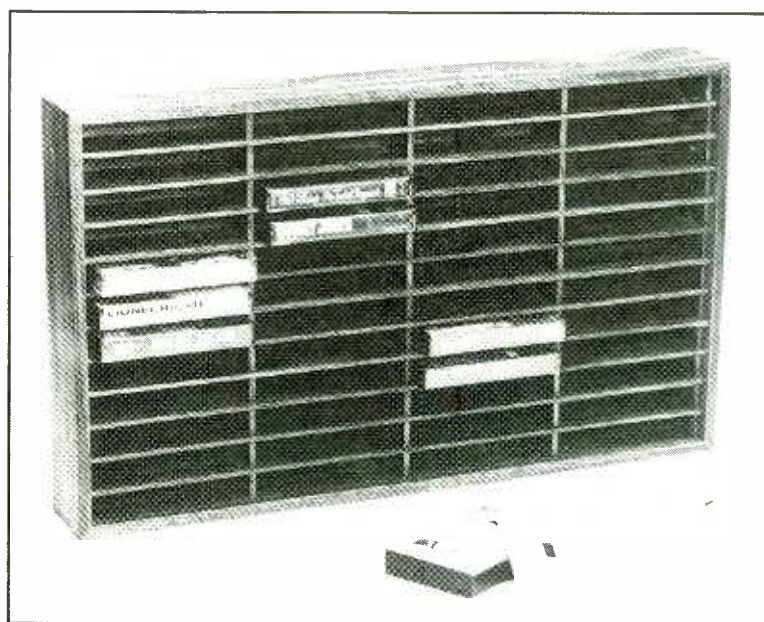
Source: EIA

PRE-RECORDED VIDEO SOLD BY YEAR

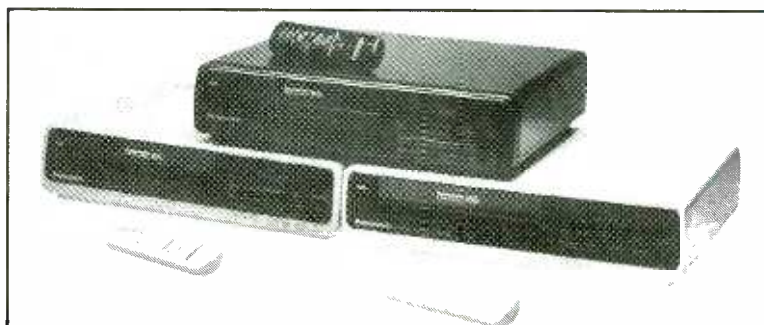
Estimated

1984—\$946,000,000—
 22,000,000 units
 1985—\$1,800,000,000—
 53,000,000
 1986—\$2,100,000,000—
 75,000,000
 1987—\$2,770,000,000—
 110,000,000 (Proj.)
 1988—\$2,990,000,000—
 130,000,000 (Est.)

Source: EIA



Lebo audiocassette rack holds 48 cassettes in Norelco boxes.



Panasonic's PV-2700 Designer Video Recorders



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Schedule of Events

1988 International Winter Consumer Electronics Show
 Thursday, Jan. 7—
 Sunday, Jan. 10
 Las Vegas, Nev.

(All sessions at the Las Vegas Hilton Hotel Ballroom, CES Workshop Center, unless otherwise indicated)

THURSDAY, JAN. 7

9 a.m.-10 a.m.—CES OPENING SESSION: "Outlook '88." Sponsored by the EIA/Consumer Electronics Group. Keynote Speakers: "The National Outlook"—David R. Gergen, Editor, U.S. News & World Report; "The Industry Outlook"—Frank Myers, President, Arvin Electronics & EIA/CEG Industry Vice President.

10 a.m.-6 p.m.—CES Exhibits Open

11 a.m.—12 noon—"Blank Tape: Merchandising The New Formats" (Products Marketing & Merchandising Series). "The Impact Of Wall Street" (Management Series).

"Educating The Consumer Through Promotions, Special Events, & P.R." (MS).

12:30 p.m.-1:30 p.m.—"Computer Hardware: The Right Language For Marketing PCs" (PMMS).

1 p.m.-2:30 p.m.—"Sales Training: Step 'Em, Sell 'Em, Make 'Em Feel Good."

1 p.m.-2 p.m.—"Telephones & TADs: Approaches To The Dilemma Of Product Selection" (PMMS).

2 p.m.-3 p.m.—"Increasing Productivity Through Time Management" (MS).

3 p.m.-4:30 p.m.—"Prerecorded Video: The Impact Of Pay-Per-View And Pay-Per-Transaction" (PMMS).

3 p.m.-4 p.m.—"Satellite Earth Stations: Profiting From Renewed Growth" (PMMS).

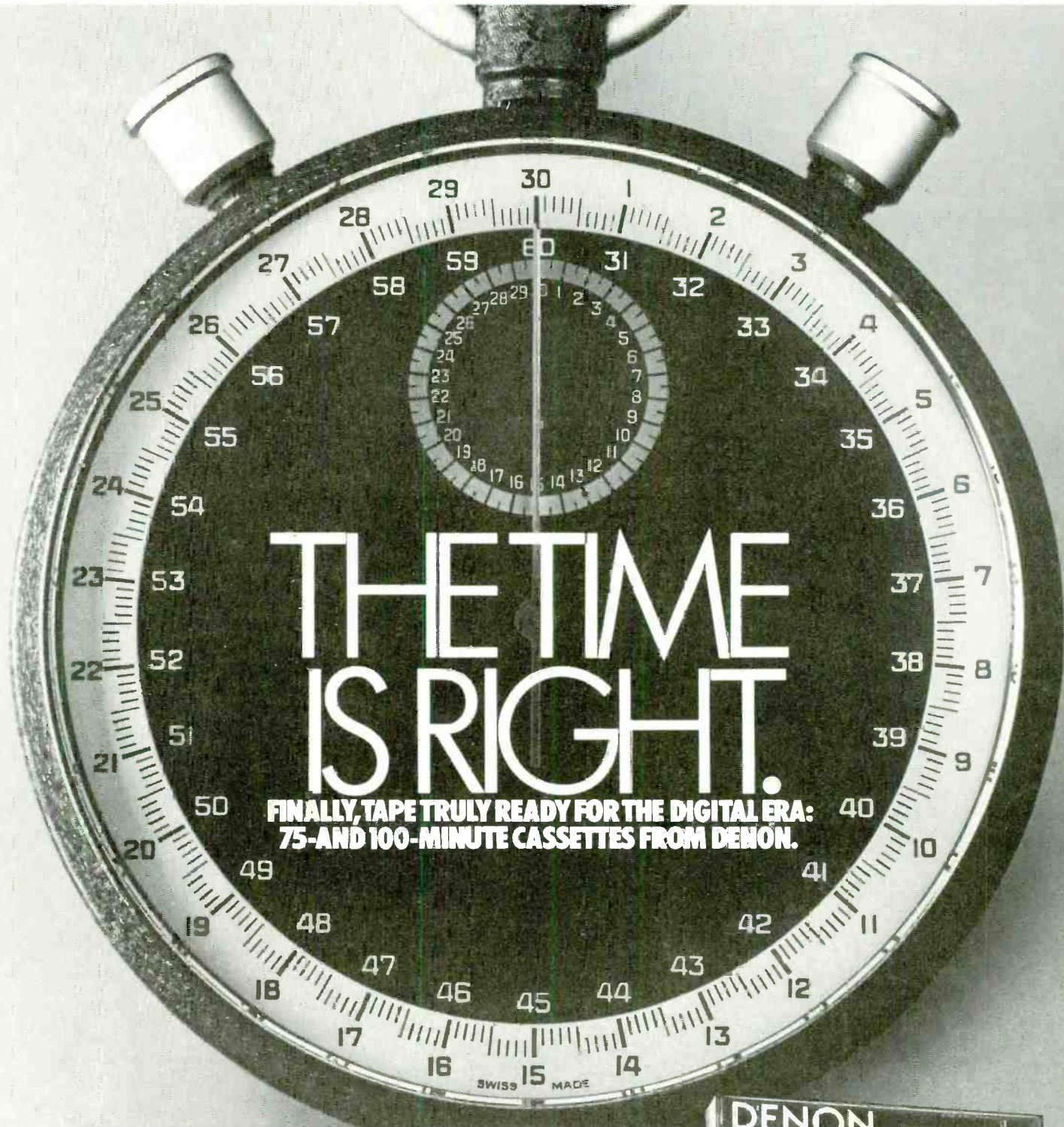
3:30 p.m.-4:30 p.m.—"Keeping The Best Employee: A Give-And-Take Relationship" (MS).

5:30 p.m.-7 p.m.—International Visitors Reception

FRIDAY, JAN. 8

9 a.m.-6 p.m.—CES Exhibits
 (Continued on page C-34)

**WINTER
 CES '88**



The introduction of digital audio created a serious time problem. With over 45 minutes of music, many digital sources simply won't fit on a single side of the conventional C-90. And with a maximum playing time of 75 minutes, the latest digital programs won't even fit on an entire C-60!

That's why Denon introduced the country's first 100 minute audio cassette, HD8-100, last July. And that's why we're introducing a 75-minute version, HD8-75, at WCES. It takes full advantage of the 75-minute potential of today's digital sources. With HD8-75, your customers get all the performance characteristics of the Denon C-90—without any waste.

In the cassette tape market, where price has become the only incentive, isn't it refreshing to find someone still interested in bringing you innovative, profitable product?

That someone is Denon. The product, our new 75's and 100's. And it's about time.

See us at WCES, Convention Center Exhibit Rooms D30 and D31.

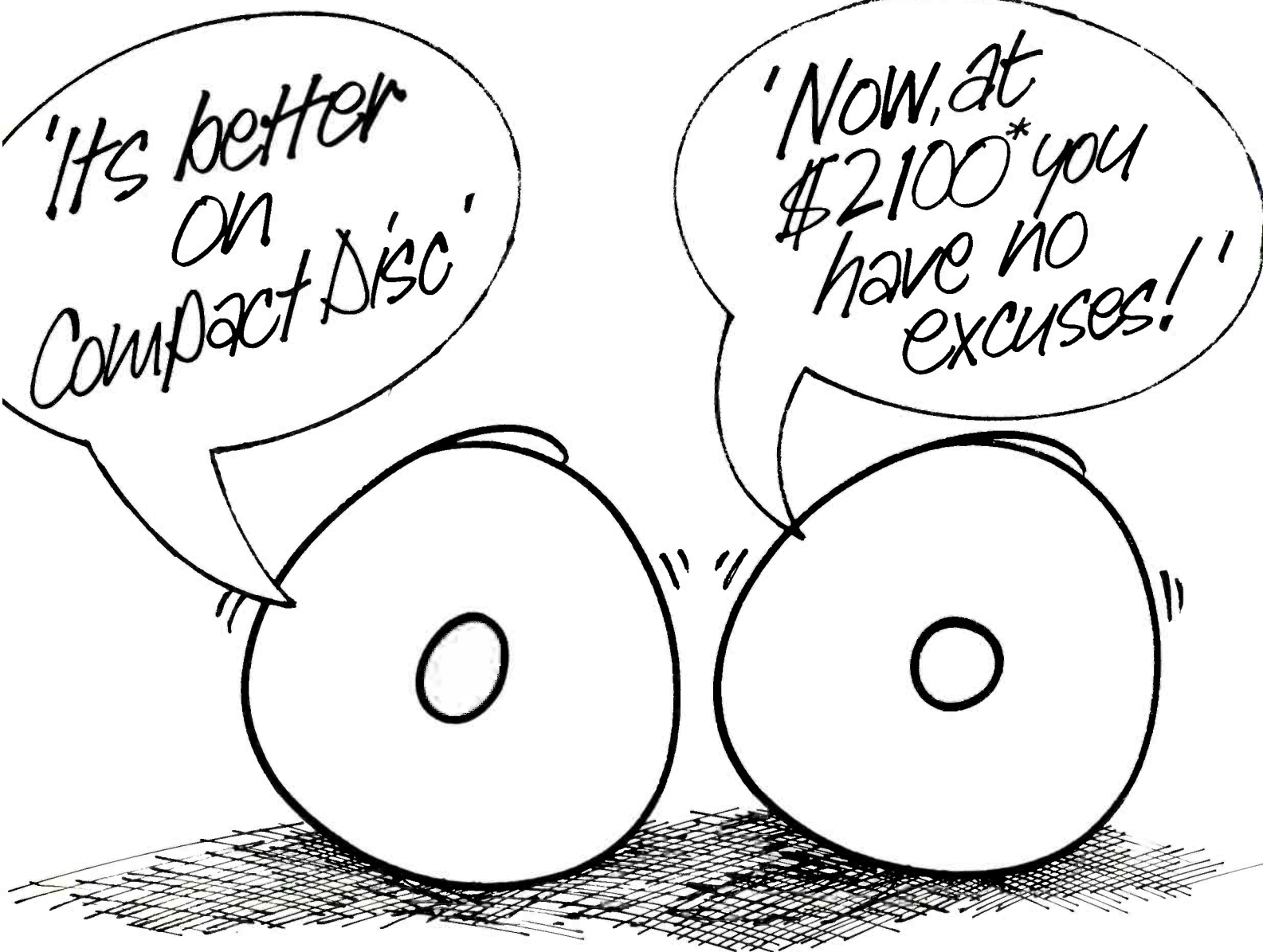


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SCHEDULE

(Continued from page C-33)

Open

9 a.m.-10:30 a.m.—"CES Audio Issues And Answers" (Issues & Answers Series).

10 a.m.-11 a.m.—"Home Automation: An Opportunity For Retailers?" (PMMS).

11 a.m.-12 noon—"Pre-recorded Video: Original Programming That Sells" (PMMS).

11 a.m.-1 p.m.—"Computer Software: New Applications And Opportunities" (PMMS).

11:30 a.m.-12:30 p.m.—"Will Congress Kill DAT?" (MS).

12:30 p.m.-1:30 p.m.—"Emerging Trends In Store Planning And Retail Technologies" (MS).

1:30 p.m.-2:30 p.m.—"Preventing Pilferage: From Common Sense To Hi-Tech" (MS).

2 p.m.-3:30 p.m.—"CES Formats Issues And Answers" (IAS).

3:30 p.m.-4:30 p.m.—"Electronic Toys & Games: Maximizing The Market" (PMMS).

4 p.m.-5 p.m.—"Translating Market Research Into Sales" (MS).

4 p.m.-5:30 p.m.—"HDTV: The Policy Makers Speak."

5 p.m.-6 p.m.—"Car Audio Competitions: Increasing Sales Through Sound-Off Events" (PMMS) (at the Las Vegas Convention Center).

SATURDAY, JAN. 9

9 a.m.-6 p.m.—CES Exhibits Open

9 a.m.-10 a.m.—"CES Video Hardware Issues And Answers" (IAS).

"Specialty Audio In The Digital Age" (PMMS) (at the Riviera Hotel).

10 a.m.-11 a.m.—"CES Video Software Issues And Answers" (IAS).

11 a.m.-12:30 p.m.—"Sales Training: Selling With Customer Service In Mind" (MS).

11:30 a.m.-12:30 p.m.—"Inventory & Accounting Programs For Retailers: The Next Generation" (MS).

(Continued on opposite page)

**WINTER
CES '88**

SCHEDULE

(Continued from opposite page)

12:30-1:30—"Financing Growth For Small Businesses" (MS).

1 p.m.-2:30 p.m.—"The Digital Age: Reaching For The Mass Market" (PMMS).

2 p.m.-3:30 p.m.—"CES Home Information Issues And Answers" (IAS).

3:30-5 p.m.—"Cellular And Mobile Office Products: How To Capture The Market" (PMMS).

4 p.m.-6 p.m.—"Advertising & P.R.—Creating Brand & Store Preferences" (MS).

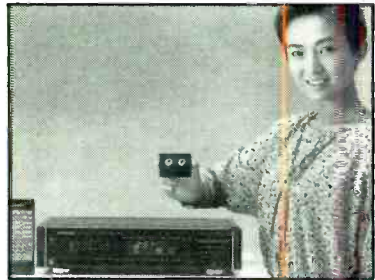
"Adult Video: A Threatened Market?" (PMMS) (at the Sahara Hotel).

SUNDAY, JAN. 10

9 a.m.-4 p.m.—CES Exhibits Open

9:30 a.m.-10:30 a.m.—"A Look Into The Future" (MS).

10 a.m.-2 p.m.—"Day Four Demo Center For New Technologies"



Pioneer's D-1000 DAT tape deck

CREDITS: Special Issues Editors, Ed Ochs & Robyn Wells; Editorial Assistance, Jim McCullaugh; Editorial by Billboard writers, except "Overview," "VCRs" and "Top Products" by Ken Joy, L.A.-based freelance writer, and "CD" by Rich Warren, Chicago-based consumer electronics writer. All Electronic Industries Assn. figures as of October 1987; Cover & design, Stephen Stewart.

WINTER
CES '88

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APPROXIMATE RUNNING TIME: 30 MINUTES

Schwartz Bros.: CDs A Natural Add For Retailers

BY EARL PAIGE

LOS ANGELES Video specialty stores' desire for more nonrental income and the increasing abundance of strongly promoted sell-through home video will naturally spur video outlets to stock compact disks, according to Steve Schwartz and Jeanie Hatch, who head the CD department of Lanham, Md.-based distributor Schwartz Bros. Inc.

According to general manager Schwartz, SBI was the first major video distributor to target video stores as outlets for CD. Founded in 1946, it is one of the nation's first independent wholesalers to diversify into video early on.

More recently, such wholesale firms as Artec Distributors, Ingram Video, and Commtron Corp. have all diversified into CD.

"Since the record store chains also sell and rent movies, why can't the reverse happen where the video store can include music, i.e., CDs?" adds Hatch, compact disk manager in a department that was launched in early 1986.

One chief advantage video stores enjoy, contend Schwartz and Hatch, is that of exclusive customers. "People are in there to rent movies. They are members of a rental club. And they often do not shop other stores, especially stores stocking CDs," says Schwartz. "They may not even be CD consumers, necessarily. That means video stores can often charge full list, or at least not have to offer deep discounts. CDs for video stores' regular customers

are an impulse item."

Schwartz says video dealers are becoming comfortable selling movies, and are streamlining stores and opening up space. Steadily, video stores are converting to open, theft-proof displays of actual product, rather than empties, and not needing the large amount of Amray library space behind the counter.

As video stores program their point-of-sale rental computers for sell-through video, it's a natural adjunct to handling CDs, he says. Also adding momentum will be the video disk in its various sizes when it breaks through. "Video stores will back into CD at some point," Schwartz says.

The chief challenge Schwartz Bros. found was helping video dealers get over their unfamiliarity with prerecorded audio.

"We offer a no-risk guarantee and prepacks of 50, 75, and 100 titles. This is a 100% guarantee. After 90 days, they can return unsold product for full credit or a stock balance," Schwartz says.

Schwartz Bros. also offers at cost two wood-grain and Formica fixtures. One is a typical waterfall—54 inches high and 24 inches deep—that holds 192 disks with 56 facings, at \$181.30, freight prepaid. Another, at \$215, is a waist-high, counter-look browser at the same height but 30 inches deep, holding 288 CDs with 32 facings.

"We also offer dump bins that hold 150 CDs," says Schwartz.

Product information, yet another vital element for video stores, is

supplied by traveling reps, regular telemarketing staff, and—most importantly, says Hatch—a bimonthly newsletter titled Discussions.

The newsletter was a natural outgrowth of Helical Scan, Schwartz's video publication. "After we started putting in some pages about CDs, we saw the interest was there. We still include some pages on CD in Helical Scan," she says.

A recent 16-page, stapled issue of Discussions announces such special sales as "Tunnel Of Love," the Bruce Springsteen album, at \$11.12 dealer cost; Linda Ronstadt's "Can-

ciones De Mi Padre" at \$10.98; and the Eurythmics "Savage" at \$11.36. Page after page of various lists are included, from midlines and oldies to Billboard's top 30 CDs and a complete Schwartz inventory.

According to Hatch, Schwartz now carries 8,000 titles at its 60,000-square-foot headquarters warehouse, with branch offices mainly stocked with a basic selection of hit product, plus fixture displays and p-o-p materials. Schwartz has branches in West Caldwell, N.Y. (New York City area) and Cherry Hill, N.J. (near Philadelphia), plus

Cleveland and Richmond, Va.

A recent p-o-p kit contains a wall poster, window decal, and reproducible fliers for bag stuffers.

According to Schwartz, vendors have expressed no agitation at the fact that the company is, in effect, encouraging video store competition for Schwartz's prerecorded audio accounts. "It's rather the opposite. Look at the way all the out-of-town chains have built up in these markets [we serve]. That's product that isn't coming from local distribution. But we're in those local markets giving labels representation."

FOR WEEK ENDING JANUARY 9, 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	12	LADY AND THE TRAMP	Walt Disney Home Video 582	1955	29.95
2	2	16	AN AMERICAN TAIL	Amblin Entertainment MCA Home Video 80536	1986	29.95
3	3	63	SLEEPING BEAUTY	Walt Disney Home Video 476	1959	29.95
4	9	82	ALICE IN WONDERLAND ▲◆	Walt Disney Home Video 36	1951	29.95
5	4	31	HERE'S MICKEY!	Walt Disney Home Video 526	1987	14.95
6	5	119	PINOCCHIO ◆	Walt Disney Home Video 239	1940	29.95
7	8	31	DISNEY'S SING ALONG SONGS: HEIGH-HO!	Walt Disney Home Video 531	1987	14.95
8	11	10	MICKEY & MINNIE	Walt Disney Home Video 576	1987	14.95
9	12	91	THE SWORD IN THE STONE ◆	Walt Disney Home Video 229	1963	29.95
10	10	31	HERE'S DONALD!	Walt Disney Home Video 527	1987	14.95
11	6	119	DUMBO ▲◆	Walt Disney Home Video 24	1941	29.95
12	14	82	WINNIE THE POOH AND TIGGER TOO	Walt Disney Home Video 64	1974	14.95
13	7	17	MICKEY'S CHRISTMAS CAROL	Walt Disney Home Video 225	1983	14.95
14	RE-ENTRY		PETE'S DRAGON ▲◆	Walt Disney Home Video 10	1977	29.95
15	16	9	DISNEY'S SING ALONG SONGS: THE BARE NECESSITIES	Walt Disney Home Video 581	1987	14.95
16	13	114	ROBIN HOOD ◆	Walt Disney Home Video 228	1973	29.95
17	21	42	THE TRANSFORMERS: THE MOVIE ◆	Family Home Entertainment 26561	1986	14.95
18	18	9	CHIP 'N' DALE	Walt Disney Home Video 579	1987	14.95
19	19	30	HERE'S GOOFY!	Walt Disney Home Video 529	1987	14.95
20	25	3	PLUTO & FIFI	Walt Disney Home Video 575	1987	14.95
21	22	80	WINNIE THE POOH AND THE BLUSTERY DAY ◆	Walt Disney Home Video 63	1968	14.95
22	15	31	WINNIE THE POOH AND A DAY FOR EYORE	Walt Disney Home Video 65	1983	14.95
23	17	6	BARBIE AND THE ROCKERS: OUT OF THIS WORLD	Hi-Tops Video 00623	1987	14.95
24	24	6	RAFFI-A YOUNG CHILDREN'S CONCERT	A&M Video 6-21707	1986	19.98
25	23	5	THE CHIPMUNK ADVENTURE	Bagdarsarian Productions Lorimar Home Video 429	1987	79.95

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

K.C. Couple Wins Applause For Its 24-Unit Franchise

BY MOIRA McCORMICK

KANSAS CITY, Mo. Debbie and Don Cahail were preparing to open their first video-specialty store in Colorado in the spring of 1984 when some friends came to visit from St. Joseph, Mo., a town 40 miles northeast of Kansas City. The Kansas City area didn't have much in the way of video stores, the visitors said; why didn't the Cahails open their business there instead?

Today, in Kansas City, the Cahails operate the largest of Omaha, Neb.-based chain Applause Video's franchises. Applause operates 21 wholly owned stores and franchises in the Nebraska cities of Hastings, Fremont, and Kearney. The Cahails' 24 units comprise one of the Kansas City area's most prominent video chains.

The Cahails began their operation as franchisees of the Denver-based Video Exchange. According to Debbie Cahail, once she and her husband decided that Missouri would be an appealing place to set up shop, they headed to St. Joseph and found locations for their first two stores on the same night. By April, the Cahails had set up three Video Exchange stores—two in St. Joseph and one in Kansas City.

Business, says Debbie Cahail, started off with a bang and never

let up. "Someone had told us, 'Even if you're slow for the first six weeks, don't panic,'" she recalls, "but from the first day we opened our doors, we were packed." Two months later, they undertook a direct-mail coupon campaign, and "business doubled in a month's time," she says.

By the end of 1984, the Cahails had five stores and had moved their base of operations to Kansas City. Five more units were opened the following year, all in the 1,200-1,500-square-foot range.

Then, in 1986, Debbie Cahail says, "We decided we did not want to be a part of Video Exchange any longer.

"There were four or five other franchisees in Kansas City; we were the leaders with 10 stores and just didn't feel we should be paying royalties to someone else," she says. Independently of the Video Exchange organization, she notes, the Cahails spearheaded a group buying and co-op advertising plan for the whole franchise group; the home office had shown no interest in securing co-op dollars for its franchisees, she claims.

"Essentially," she says, "we were playing subfranchisee for the franchiser, and we didn't want to do that."

On July 18, 1986, the Cahails took

(Continued on page 46)

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.

AMAZING CHUCK AND GRACE
 Jamie Lee Curtis, Gregory Peck, William
 L. Petersen

◆♥ HBO/Cannon/\$79.95

AMERICAN JUNIOR WORKOUT
 Exercise

◆♥ Kids Classics/\$9.95

**CASEY KASEM'S ROCK 'N' ROLL
 GOLDMINE: THE SIXTIES**

Documentary

◆♥ Vestron/\$19.98

**CASEY KASEM'S ROCK 'N' ROLL
 GOLDMINE: THE SOUL YEARS**

Documentary

◆♥ Vestron/\$19.98

DESPERATE LIVING

Liz Renay, Susan Lowe, Mink Stole,
 Edith Massey

◆♥ Cinema Group/\$39.98

DINOSAURS!

Children

◆♥ Golden Book/Western Publishing/\$9.95

DOLLS

Stephen Lee, Guy Rolfe

◆♥ Vestron/\$79.98

FRENCHMAN'S FARM

John Meillon, Norman Kaye, Ray Barrett

◆♥ Magnum/\$79.95

HANGMEN

Richard R. Washburn, Jake LaMotta

◆♥ Academy/\$79.95

HEAVEN

Documentary

◆♥ Pacific Arts/\$79.95

IMPOSSIBLE SPY

John Shea, Eli Wallach

◆♥ HBO/Cannon/\$79.98

ISLAND OF THE LOST

Richard Greene, Luke Halpin, Irene Tsu

◆♥ Genesis/\$24.95

JAWS: THE REVENGE

Michael Caine, Lorraine Gary, Lance
 Guest

◆♥ MCA/\$89.95

LIVING ON TOKYO TIME

Minako Ohashi, Ken Nakagawa, Kate
 Connell

◆♥ Charter/\$79.98

MONSTER

John Carradine, Maria Rubio

◆♥ Genesis/\$24.95

MULTIPLE MANIACS

Divine, Mary Vivian Pearce, David
 Lochary

◆♥ Cinema Group/\$39.98

SLIPPING INTO DARKNESS

Belle Mitchell, Lazlo Papas

◆♥ Genesis/\$24.95

SUMMER NIGHT

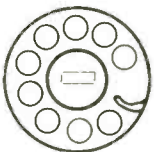
Michele Placido, Mariangela Melato

◆♥ IVE/\$79.95

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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The Power Of The Future Is At Hi-Tops™ Video!

Vids Hit Supermarkets In Northeast \$1.99 Rentals A Success At Two Chains

BY DAVID WYKOFF

BOSTON Shaw's Supermarkets and Hannaford Bros., two of northern New England's largest supermarket chains, are firmly committed to video retailing as part of their one-stop shopping concept.

Of Shaw's 31 stores in Maine, New Hampshire, and northern Massachusetts, 28 rent videos, according to company officials. Sue Coles, an assistant in office services at Shaw's northern division (Maine and north and central New Hampshire), says the division's outlets carry between 520 and 800 titles per store. Mark Eveleth, video coordinator for Shaw's central division (southern New Hampshire and northern Massachusetts), says that the 12 stores in his district that carry video average approximately 700 titles per store.

Shaw began renting videocassettes in 1982, notes Coles.

Hannaford Bros. operates the Shop N Save supermarket and Welby's drugstore chains in Maine, New Hampshire, and Vermont. Thirty-two of 35 Welby's drugstores and 43 of 77 Shop N Save supermarkets rent videocassettes, says Laura Hogan, the firm's video, book, and magazine buyer. She notes that libraries vary from 400 to 2,000 tapes per store, depending on

store size and competitive conditions.

Both Shaw's and Hannaford Bros. regularly rent titles for \$1.99, with early-week specials in the \$1-per-night range. Hannaford rents out two tapes for the price of one on Mondays and Tuesdays. Shaw's offers single-tape rentals for 99 cents on Mondays, Tuesdays, and

'It's clear to us that video retailing can be done within a supermarket environment'

Wednesdays. Shaw's also offers discount movie-ticket books: \$20 for 20 movies or \$10 for eight movies.

Shaw's, unlike Hannaford's stores, also sells tapes, offering used videocassettes for \$7.99 each. "Since we're not a video store per se, we need to stay on top of the newest titles, and we're able to afford that by selling off our back stock of deleted titles to customers for \$7.99," says Shaw's Coles.

Both Hannaford and Shaw's process tape rentals at their service counters. Coles says that whenever

possible, Shaw's looks to merchandise tapes just inside the front door of the store. Hogan notes that at some of the larger stores, where up to 2,000 tapes can be carried, Hannaford has a separate counter for rentals.

"It's clear to us that video retailing can be done within a supermarket or drugstore environment and that it can be a profit center as well as a draw for the stores," says Hogan.

Says Eveleth of Shaw's, "The general reaction that we get is that renting movies is something that can be done along with shopping for groceries or household needs. And most of our stores are in fairly convenient locations, so it's no real trouble to drop off the tapes a day later."

Both Shaw's and Hannaford Bros. buy and maintain their own videocassette inventories.



A VITAL Effort. Brad Burnside, center, owner of Chicago's three Video Adventure stores, greets the producers of Project VITAL—an acronym for Video Induced Training And Learning (Billboard, Nov. 28). The residents from Little City, a center for the mentally retarded and developmentally disabled, made a 90-minute tape that Video Adventure offers as a free rental.

K.G. COUPLE RUNS 24-UNIT FRANCHISE FOR APPLAUSE

(Continued from page 44A)

down their Video Exchange signs and replaced them with signs that said Video Express. Video Exchange proceeded to sue the couple for breach of contract, a case which was settled out of court the following November.

"We paid them a sum of money, and we got our freedom as well as no territorial restrictions," she says. "We were happy—we could have settled for less, but we wanted to expand our operation. We saw the opportunity and ran with it."

The Cahails met Applause Video founder and chairman Allan Caplan at the 1985 Video Software Dealers Assn. convention in Washington, D.C. They kept in touch off on, Debbie Cahail says, and occasionally discussed the possibility of becoming an Applause franchiser.

Finally, she says, "We decided there were a lot of benefits to be had from such a move. For one, Omaha is closer to Kansas City than Denver. For another, we're by ourselves in this market. When we were a Video Exchange, we had to deal with four to five different owners. Whenever we wanted to do something, we had to call a meeting—the issues were usually tabled, and nothing was ever settled."

"Allan Caplan has marketed his company well, and Applause has a lot of name recognition in the industry. Our reputation as a [chain] was good as well. It's a good marriage."

"They're first class," says Caplan of the Cahails. "We have a responsibility to make sure they project the same image in their stores as Applause has here, and they have done it."

The Cahails signed a franchise agreement with Caplan in May 1987, and they changed their signs to Applause Video exactly a year after their Video Express signs went up. Debbie Cahail says the stores, recently remodeled, had a comfortable yet hi-tech look (gray slatboard walls with fuchsia stripe, neon signs, and framed movie posters) at the time, so no further remodeling

was necessary for the stores to become compatible with their counterparts in Omaha.

In fact, the Cahails had instituted a number of practices on their own that are Applause standards as well. For one, their merchandise is displayed live on the floor, protected by the Sensormatic security system. "We were live floor before Allan was," says Debbie Cahail. Also, the Cahails computerized their operation three years ago.

The Cahails had also sold movies and candy and given away free popcorn for some time—two staple practices at Applause. While their

'We saw a chance, and we ran with it'

stores do not feature Children's Castles, the elaborate kids' areas that are part of all Omaha Applause stores, they have had what Debbie Cahail describes as "kids' play areas" for quite a while. "We have a table, a toy chest, and a slide" in each store, she says.

Unlike the corporate stores, the Cahails' Kansas City franchise outlets may be selling compact disks before too long, according to Debbie Cahail. "There is a sell-through market there," she says. "It makes sense to sell things when they're selling—why let someone else get the sale?"

The Cahails have long staged inventive promotions, another common practice at Applause. They won an award from Paramount for their "Footloose" promo in two of their three existing stores in August 1984. "People had to come in wearing crazy shoes and socks and do a dance, and the winner in each store got a free movie, concert tickets, and free rentals," says Debbie Cahail.

Don and Debbie Cahail won a trip to the Bahamas from CBS/Fox video for their "Empire Strikes Back" display: they put together an elabo-

rate Star Wars memorabilia setup, made costumes, and assembled a live cast dressed up as such Star Wars characters as Darth Vader, Princess Leia, R2D2, and C-3PO.

The Kansas City Applause stores regularly promote new releases by having staffers dress in costumes, like football uniforms for the tape "Wildcats," and by setting up special displays, such as mock vacation spots for "National Lampoon's European Vacation."

They also do free videoprints of children each year, assisted by actors in Care Bears costumes. Their most recent such project involved 3,000 children from the area.

Since becoming an Applause franchisee, Debbie Cahail says, "We get a lot of advice; we're able to buy better on certain things, and the home office's personnel and training division has helped with our staff, which now numbers 150. And it's good to be able to compare how the market's doing with another company in another city. If we come across hot product, we let them know, and vice versa. And their professional administration staff is worth a lot."

Debbie Cahail says she and her husband plan to slow down expansion a bit in the next year or two. "We're looking at opening maybe five to 10 more stores, depending on location," she says. "We've got the Kansas City market covered, but outlying cities that could use large video stores are worth a look."

The Cahails plan to stay in Kansas City rather than expand to other cities, she adds. "We're young—we want to start a family," she says with a smile.

"We work long hours and don't spend a lot of time socializing," she says, "but we have built a strong base. Now we're ready to fine-tune, to open stores in the outlying areas as they become available and let the company run."

"At least," she says with a laugh, "that's how we feel today."

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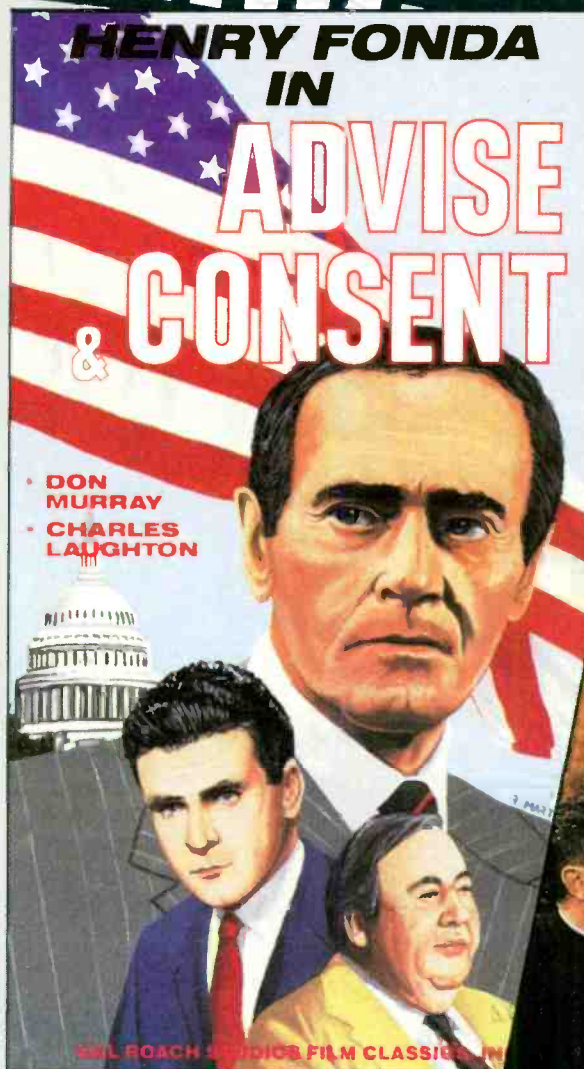
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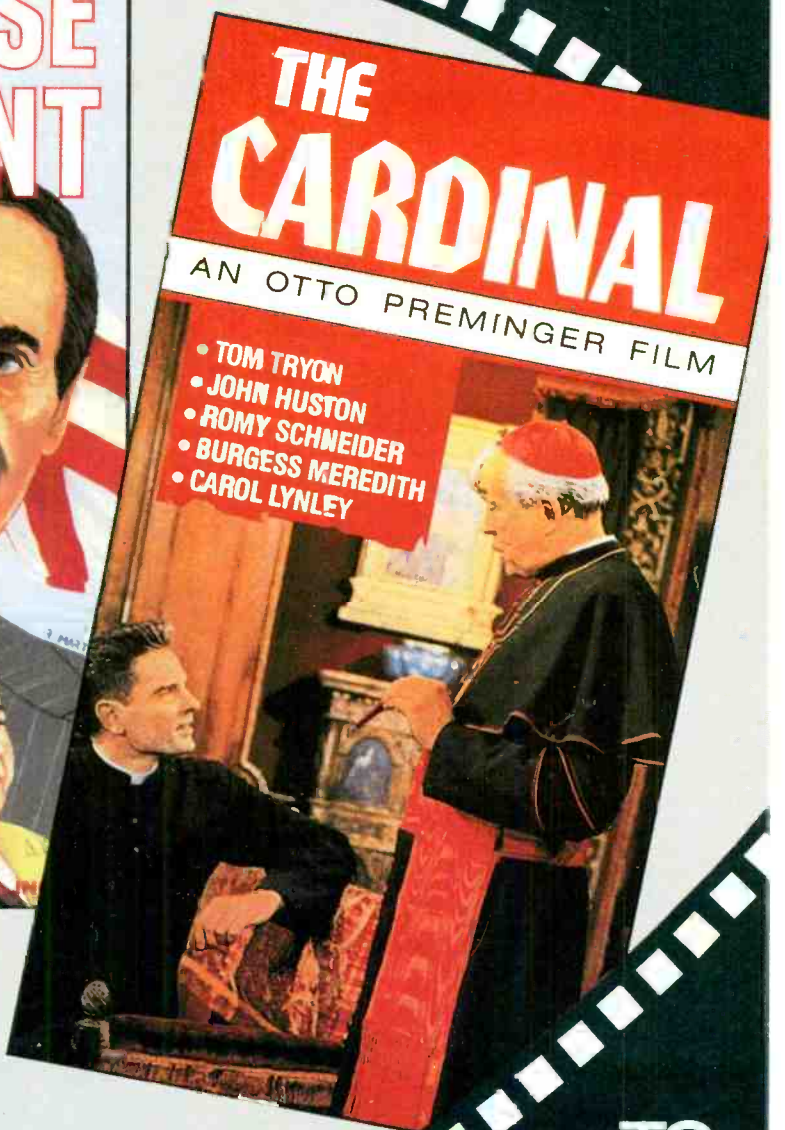
- ADVISE & CONSENT starring Henry Fonda, Don Murray, Charles Laughton
- THE CARDINAL starring Tom Tryon, John Huston
- AFRICA SCREAMS starring Abbott and Costello, funnier in color
- GODZILLA vs. THE SEA MONSTER
- SON OF GODZILLA
- THAT LUCKY TOUCH starring Roger Moore
- MAN INSIDE starring James Franciscus, Stefanie Powers
- FIVE FOR HELL starring Klaus Kinski
- CHINESE CONNECTION II starring Bruce Li
- GAMES FOR VULTURES starring Joan Collins, Richard Harris
- ST. JOAN an Otto Preminger Classic, now in color
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Supreme Court Action Awaited In Porn Case

NASHVILLE U.S. Supreme Court action is expected early this year on an Indiana case of particular concern to video dealers. At issue is whether a state, under its racketeer-influenced-and-corrupt-organization laws, also known as RICO laws, can close stores and seize their assets before a trial establishes whether the stores are guilty of dealing obscene material.

In a related case, now being played out in Virginia, the high court may ultimately be asked to rule on the constitutionality of confiscating assets from the sale of material that is not obscene from defendants who have been found guilty of selling material that is obscene.

In the Indiana case, the Indiana Supreme Court ruled that it is constitutional for law enforcement authorities to close bookstores charged with selling obscene material and to seize the store's stock before the trial is under way. The ruling was appealed by the bookstore.

Siding with Fort Wayne Books the Video Software Dealers Assn., which filed a friend-of-the-court brief with the U.S. Supreme Court Oct. 30. VSDA officials say that if the court issues a writ of certiorari, which would ask the contending parties to submit briefs on the merits of the case, they will be allowed to submit an additional brief.

Also apparently destined for appeal is the U.S. vs. Pryba case in Virginia. On Nov. 18, a federal judge signed an order that allows for the confiscation of assets of two bookstore owners and a bookkeeper who had been found guilty of federal racketeering charges in the sale of obscene matter (Billboard, Nov. 28). Most of the material involved in this seizure had not been ruled obscene. Prosecutors argued, though, that since the defendants had no other income, their assets were linked to the sale of obscene matter and should thus be forfeited.

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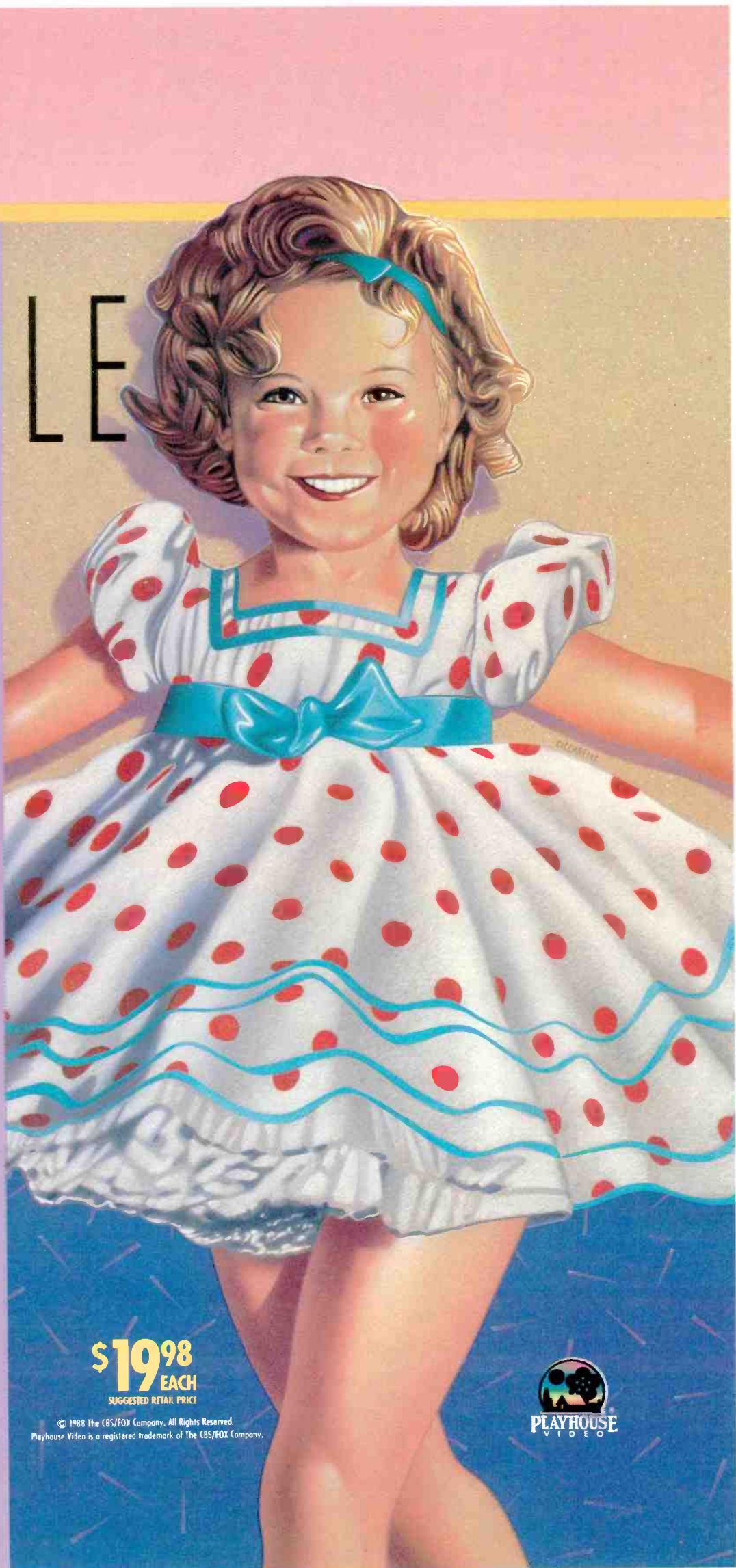
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TOP VIDEOCASSETTES RENTALS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
			Compiled from a national sample of retail store rental reports.				
			★★ NO. 1 ★★				
1	1	8	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R
2	2	6	OUTRAGEOUS FORTUNE	Touchstone Films Touchstone Home Video 569	Shelley Long Bette Midler	1987	R
3	3	6	HARRY AND THE HEMDERSONS	Amblin Entertainment MCA Home Video 80677	John Lithgow	1987	PG
4	4	8	TIN MEN	Touchstone Films Touchstone Home Video 571	Danny DeVito Richard Dreyfuss	1987	R
5	NEW ▶		ROXANNE	RCA/Columbia Pictures Home Video 6-20853	Steve Martin Daryl Hannah	1987	PG
6	5	6	EXTREME PREJUDICE	IVE 62178	Nick Nolte Powers Boothe	1987	R
7	6	8	PROJECT X	CBS-Fox Video 1592	Matthew Broderick	1987	PG
8	NEW ▶		SUMMER SCHOOL	Paramount Pictures Paramount Home Video 1518	Mark Harmon	1987	PG-13
9	7	4	SUPERMAN IV: THE QUEST FOR PEACE	Cannon Films Inc. Warner Home Video 11757	Christopher Reeve Gene Hackman	1987	PG
10	10	4	GARDENS OF STONE	Tri-Star Pictures CBS-Fox Video 3731-80	James Caan Anjelica Huston	1987	R
11	8	12	STAR TREK IV: THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG
12	19	11	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G
13	11	13	ANGEL HEART	IVE 60460	Mickey Rourke Lisa Bonet	1987	NR
14	13	13	RAISING ARIZONA	CBS-Fox Video 5191	Nicholas Cage Holly Hunter	1987	PG-13
15	9	4	ISHTAR	RCA/Columbia Pictures Home Video 6-20535	Dustin Hoffman Warren Beatty	1987	PG-13
16	NEW ▶		THE SECRET OF MY SUCCESS	Universal City Studios MCA Home Video 80637	Michael J. Fox	1987	PG-13
17	12	8	RIVER'S EDGE	Hemdale Film Corp. Nelson Home Entertainment 7690	Dennis Hopper Crispin Glover	1987	R
18	15	14	BLIND DATE	Tri-Star Pictures RCA/Columbia Home Video 6-20822	Kim Basinger Bruce Willis	1987	PG-13
19	14	14	MANNEQUIN	Media Home Entertainment M920	Andrew McCarthy Kim Cattrall	1987	PG
20	16	6	WHO'S THAT GIRL	Warner Bros. Inc. Warner Home Video 11758	Madonna Griffin Dunne	1987	PG
21	17	15	HOOSIERS	Orion Pictures HBO Video 0041	Gene Hackman Dennis Hopper	1986	PG
22	23	16	FROM THE HIP	DEG Inc. Lorimar Home Video 473	Judd Nelson Elizabeth Perkins	1986	PG
23	20	16	AN AMERICAN TAIL	Amblin Entertainment MCA Home Video 80536	Animated	1986	G
24	NEW ▶		MASTERS OF THE UNIVERSE	Cannon Films Inc. Warner Home Video 37073	Dolph Lundgren Frank Langella	1987	PG
25	18	14	BURGLAR	Warner Bros. Inc. Warner Home Video 11705	Whoopi Goldberg Bob Goldthwait	1987	R
26	22	8	MALONE	Orion Pictures Orion Home Video 8706	Burt Reynolds Lauren Hutton	1987	R
27	NEW ▶		THE GATE	New Century/Vista Entertainment Vestron Home Video 5208	Christa Denton Stephan Dorff	1987	PG-13
28	24	20	THE BEDROOM WINDOW	DEG Inc. Vestron Video 5209	Steve Guttenberg Isabelle Huppert	1987	R
29	25	8	MAKING MR. R GHT	HBO Video 0016	John Malkovich	1987	PG
30	21	20	CROCODILE DUNDEE	Paramount Pictures Paramount Home Video 32029	Paul Hogan	1986	PG-13
31	27	14	SOME KIND OF WONDERFUL	Paramount Pictures Paramount Home Video 31979	Eric Stoltz Mary Stuart Masterson	1987	PG-13
32	26	5	AMERICAN NINJA 2: THE CONFRONTATION	Cannon Films Inc. Media Home Entertainment M933	Michael Dudikoff	1987	R
33	37	18	THE MISSION	Warner Bros. Inc. Warner Home Video 11639	Robert De Niro Jeremy Irons	1986	PG
34	40	3	THE CHIPMUNK ADVENTURE	Bagdarsarian Productions Lorimar Home Video 429	Animated	1987	G
35	31	12	EVIL DEAD 2: DEAD BY DAWN	Rosebud Releasing Corp. Vestron Video 5212	Bruce Campbell Sarah Berry	1987	NR
36	32	21	BLACK WIDOW	CBS-Fox Video 5033	Debra Winger Theresa Russell	1986	R
37	33	14	HEAT	New Century Entertainment Paramount Home Video 12584	Burt Reynolds	1987	R
38	NEW ▶		THE FOURTH PROTOCOL	Lorimar Home Video 320	Michael Caine Pierce Brosnan	1987	R
39	34	13	POLICE ACADEMY 4: CITIZENS ON PATROL	Warner Bros. Inc. Warner Home Video 20025	Steve Guttenberg Bubba Smith	1987	PG
40	28	12	DEATH BEFORE DISHONOR	New World Entertainment New World Video A86260	Fred Dryer	1986	R

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

VIDEO RETAILING

Japanese Vid Sales Soar

TOKYO Newly released figures from the Japan Video Assn. show that sales of video software in the first six months of 1987 in Japan reached \$764 million, an increase of nearly 33% over the first half of 1986.

This is the first time the figure has gone over the "magic" 100 billion yen mark, and it now seems certain that the full-year figure for 1987 will top 200 billion yen, or \$1.5 billion.

Sales of prerecorded videocas-

ettes during the January-June period came to \$252 million, up 77.9% over the first half of 1986. Sales to video-rental shops totaled \$64.8 million, up 101%.

The trade organization says the big increase is attributable to greatly improved sales of movie features made outside of Japan. Sales of these titles increased nearly three times to \$113.8 million, whereas sales of Japanese movies increased by 43.2%, to a value of \$50.8 million.

SINATRA CDs MARKETED VIA AIRWAVES, AIRLINES

(Continued from page 42)

balance will be conducted in February. In most major cities, two stations have been lined up, says director of media/artist relations Doreen Lauer. In those markets, Capitol endeavored to schedule the station promotions to run in alternate months, thus extending the window of exposure.

In conjunction with the various radio promotions, announcements tag a toll-free phone number through which consumers can order the Sinatra titles (800-648-4844). Tower Records' downtown Manhattan store will process and fill those orders.

Meanwhile, Sinatra's own concert schedule has helped keep his profile high. He toured several major markets with Liza Minnelli in late 1987.

Capitol tied in with his New Year's

Eve performance by arranging a promotion with Bally's Grand Hotel in Las Vegas and plans to stage radio promotions for each of the 29 cities he will visit on the Rat Pack tour with Dean Martin and Sammy Davis Jr., which begins a 40-date run in February.

For the New Year's Eve show, Bally's bought a large quantity of three-disk sets to be presented to special guests of the house.

The label arranged the Bally's packages so that each would include one mood title, one swing, and one theme, to ensure that recipients were exposed to all types of Sinatra albums. Capitol's Fehr hopes the variety approach will entice those who receive the free disks to supplement their collection by buying the other Sinatra disks.

RETAIL TRACK

(Continued from page 37)

of Christmas and believes employee recognition is "a lot more important" for the independent than the huge chain. The store offers four plaques—Manager Of The Year and so on—and staffers provide entertainment at a "tux-and-gown" party at the Davidsons' apartment. "They do lip-syncs, incredibly choreographed. They rehearse for weeks."

MORE INDEPENDENCE: Talk about independent stores specializing—how about Mike Lefebvre's Pepperland Records? The 6-year-old outlet in Anaheim, Calif., boasts everything Beatles, plus other stuff, too. The store recently moved two doors away into 2,000 square feet, or double its original size. Stock extends well beyond 2,000 pieces of Beatles album product and the same number of Fab Four singles. "We'll have most of the catalog on the major rock artists. We have almost 2,000 CD pieces now, too," says 36-year-old Lefebvre of his collector's haven, which stocks used product as well.

Another addition is 5,000 oldies from American Pie, says Lefebvre, whose major beef is really a regret "that the majors don't have a way for independents to buy direct. They send us to the one-stops—and I'm not knocking one-stops. But it would be a lot more interesting business, for many reasons, if the majors took more interest in us." One way majors would benefit, Lefebvre contends, is in being able to track catalog movement. "So many of the chains are cutting back on deep catalog," and especially vinyl,

he notes.

A budding author, Lefebvre—along with co-writers Sandra Roberts and Margaret Cobleigh—put together "Having Read The Book" for Pierian Press, a book about books about the Beatles, due out soon.

A previous venture—Obsession Records in Huntington Beach—simply did not work out and has since been shuttered. "When we acquired the store, it seemed like a natural—high school across the street and two colleges nearby. But the kids down there weren't into records. They were into partying."

AT THE ONE-STOP: Add another one-stop reflecting the need for more space—South West One-Stop, Houston. Buyer Terry Brandan says things are getting back to normal following a move a few doors away. Major gain of the move? Going from 3,700 square feet to 10,200 square feet.

WHERE BLUEGRASS GROWS: Disc Jockey brought it all home recently when the International Bluegrass Music Assn. held its first fanfest event in Owensboro, Ky., drawing 34 bands and raising \$20,000 for the group's trust fund (\$5,000 from Disc Jockey and companion firm Wax Works). Terry Woodward, president of the 50-store chain, serves as the bluegrass group's board chairman.

Make a resolution to call Earl Paige at Retail Track, 213-273-7040.

The Dos And Don'ts Of Selling Program Ideas AVC Panel Gives Tips On Pitching

BY CHRIS MCGOWAN

LOS ANGELES Producers and writers pitching original programming concepts to home video companies are best off with a packageable, prepromoted project that fits easily into a specific genre, according to several industry experts who gathered recently at an American Video Conference here.

"The prepromoted aspect or element could be a trademark, a celebrity, a best-selling book, or a title," commented Michael Wiese, an independent producer and the author of "Home Video: Producing For The Home Market." Wiese moderated the AVC session.

"It's important for the consumer to bring a preconceived set of expectations to the product, because original video programming is unlike a movie, where you have already had a national campaign," added Wiese. "Home video is not of a scale yet to

create national consumer awareness this way by itself.

"So the prepromotion could be a book tie-in, for example, or sometimes it can be a high-concept idea, such as 'Video Baby,' which Vestron just released," he said. "It's a gimmick, almost a pet-rock type of thing."

"There's a lot of prepromotion work that we need to have done, that is necessary for presell," added Suzie Peterson, vice president of program development at MCA Home Video. "In an area such as a health or exercise tape, credibility in terms of the person hosting it can be essential."

Wiese said it is essential for a video to fit clearly into a genre. "The project has to be clearly conceived," he said. "There's a real danger in mixing genres. People say that it's good to create new forms, but with each project a producer should ask, 'What is it? What is its purpose?"

How can this be communicated to a specific audience?"

"Lyle Alzado made an exercise tape that was a workout for men, a comedy, a music tape, and a sports tape all in one," added Wiese. "And no one group took it seriously. It destroyed the tape's credibility as a communication piece. In these instances, more is not better."

"When combining hybrids, one must do so carefully and consciously. You can't just let it all fall together. You must have one genre that leads it. The Tim Conway 'Dorf On Golf' tape, for example, uses the golf-instructional format, and from there does ludicrous comedy. But it's clearly a comedy tape."

"People don't have a lot of time. You must communicate quickly," Wiese said.

"Knowing what genre a tape will fall into lets the video-store owner know where to put it and the con- (Continued on page 52)



Homer Hanky, The Video. Close to 1,500 Minnesota Twins fans were on hand at a Minnesota nightclub for the premiere screening of "The Official 1987 World Series Video." The 60-minute tape has a list price of \$19.95 and is currently available from CBS/Fox Video Sports. On hand for the festivities are, from left, Bryan Burns, Major League Baseball; Tim Laudner, of the Twins; Steve Soloman, senior VP, sports planning, ABC Sports; Bob Apter, VP, Finance and Administration, ABC; Ken Ross, director of nontheatrical programming, CBS/Fox Video Sports; Mary and Gary Gaetti Thompson, regional sales manager, CBS/Fox Video; and Jim Fifield, president and CEO, CBS/Fox Video.

Shari's Not Sheepish About Voicing Merits Of Her Titles

BY JIM BESSMAN

NEW YORK Shari Lewis thinks she's hit on the right formula when it comes to home video.

She says that "101 Things For Kids To Do," her seventh videocassette for children, had sold 30,000 copies by early fall—before she had begun her current round of promotional appearances in support of it. The \$19.95 title, released in March, won the Film Advisory Board's Award Of Excellence as well as first place in the category of children's games and magic at

you do something with potential educational or religious ramifications, they have neither the sales personnel nor the attitude to go after those areas. But Random House has been better equipped in this regard—they've got behind the product instead of just throwing it against the wall, and before it was even released they made substantial sales to toy stores and bookstores and through direct mail."

Lewis says that like other videos, "101 Things" benefits from its built-in legs. "I produce with all my videos a book that sells separately," she says, adding that Random House will soon publish a "101 Things" activities book in addition to the "101 Things" book title already available. "With a companion book, you get that extra cross promotion, and if they like the video they'll want the book, and vice versa."

Lewis notes that all her videos have been sold to television in the U.S. and abroad. She adds that she can't afford to turn out shoddy product, which she says is not uncommon in the alternative genre.

"You have to be very careful to give the audience their money's worth," she says. "Otherwise, they'll be turned off. So in order to justify the cost of a quality video production, you have to be able to give the product those extra legs."

Lewis adds that she's producing a number of videos—only some of which she appears in—with Florence Small, her partner in her Storyville Productions video production company. She hails home video as "the best thing that's ever happened to parents [because it puts] the power back into the parents' hands," but she laments the shortage of original, quality programming.

"Why so many people pay good money for the same dull-minded animated shows that they get for free on television, I don't understand," she says.

'My videos are successful because they have substance and give children tons of fun'

the recent American Video Conference.

"The reason why it's so successful is that, first, the title is good," says Lewis. "It clearly tells parents that a one-hour tape will give kids tons and tons of fun. Second, parents are now used to the fact that my videos have substance. Instead of one video taking from another, one adds to another, so that people who have bought my other tapes are buying this one as well, instead of saying, 'I already have a Shari Lewis video.'"

Lewis says each of her videos has been different from the others, including the current, activities-oriented release. And she credits Random House Home Video for its involvement in the production of "101 Things" and for its marketing savvy in the alternative market.

"Most major manufacturers aren't geared to be flexible when it comes to sales," she says. "So if

FOR WEEK ENDING JANUARY 9, 1988

Billboard

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TOP MUSIC VIDEOCASSETTES™

Compiled from a national sample of retail store sales reports.									
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Suggested List Price	
				★ ★ NO. 1 ★ ★					
1	1	5	SO FAR	6 West Home Video SW-5701	Grateful Dead	1987	LF	29.95	
2	2	15	THE MAKING OF THE 'TOUCH OF GREY' VIDEO AND MORE	6 West Home Video SW-5700	Grateful Dead	1987	D	12.95	
3	4	5	SLIPPERY WHEN WET	Polygram Records Inc. Polygram Video 440-041521-3	Bon Jovi	1987	LF	19.98	
4	3	5	STING: THE VIDEOS PART 1	A&M Records Inc. A&M Video VC61103	Sting	1987	SF	12.98	
5	8	7	AEROSMITH'S VIDEO SCRAPBOOK	CBS Video Music Enterprises CBS-Fox Music Video 5229	Aerosmith	1987	D	19.98	
6	10	49	BON JOVI-BREAKOUT ▲	Polygram MusicVideo-U.S. Sony Video Software 95W50030	Bon Jovi	1985	SF	14.95	
7	5	27	R.E.M. "SUCCUMBS"	I.R.S. Records A&M Video 61710	R.E.M.	1987	LF	19.98	
8	13	3	WHITESNAKE: THE TRILOGY	Geffen Home Video 38138	Whitesnake	1987	SF	14.95	
9	11	21	THE DOORS: LIVE AT THE HOLLYWOOD BOWL ●	The Doors Video Company MCA Home Video 80592	The Doors	1987	C	24.95	
10	9	15	CONTROL-THE VIDEOS, PART II	A&M Records Inc. A&M Video 6-21102	Janet Jackson	1987	SF	12.98	
11	12	57	CONTROL-THE VIDEOS ▲	A&M Records Inc. A&M Video 6-21021	Janet Jackson	1986	SF	12.95	
12	7	15	GRACELAND: THE AFRICAN CONCERT	Warner Reprise Video 38136	Paul Simon	1987	C	29.98	
13	14	55	MOTLEY CRUE UNCENSORED ▲	Elektra/Asylum Records Elektra Entertainment 40104-3	Motley Crue	1986	LF	19.98	
14	6	15	ONE NIGHT	Elektra Records Elektra Entertainment 40105	Anita Baker	1987	C	24.95	
15	15	109	U2 LIVE AT RED ROCKS	Island Records Inc. MusicVision 6-20613	U2	1984	C	19.95	
16	16	29	KISS EXPOSED ▲	Polygram Records Inc. Polygram Video 440-041-489-3	Kiss	1986	LF	29.95	
17	RE-ENTRY		NIGHT SONGS-THE VIDEOS	Polygram Records Inc. Polygram Video 041522-3	Cinderella	1987	SF	14.95	
18	19	5	SQUEEZE PLAY: THE VIDEO 1978-1987	A&M Records Inc. A&M Video VC61716	Squeeze	1987	LF	19.98	
19	17	23	VITAL IDOL	Chrysalis Records, Inc. Vestron Music Video 1204	Billy Idol	1987	LF	19.98	
20	NEW ▶		THE 19.98 HOME VIDEO-CLIFF'EM ALL	Elektra Records Elektra Entertainment 40106	Metallica	1987	C	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.

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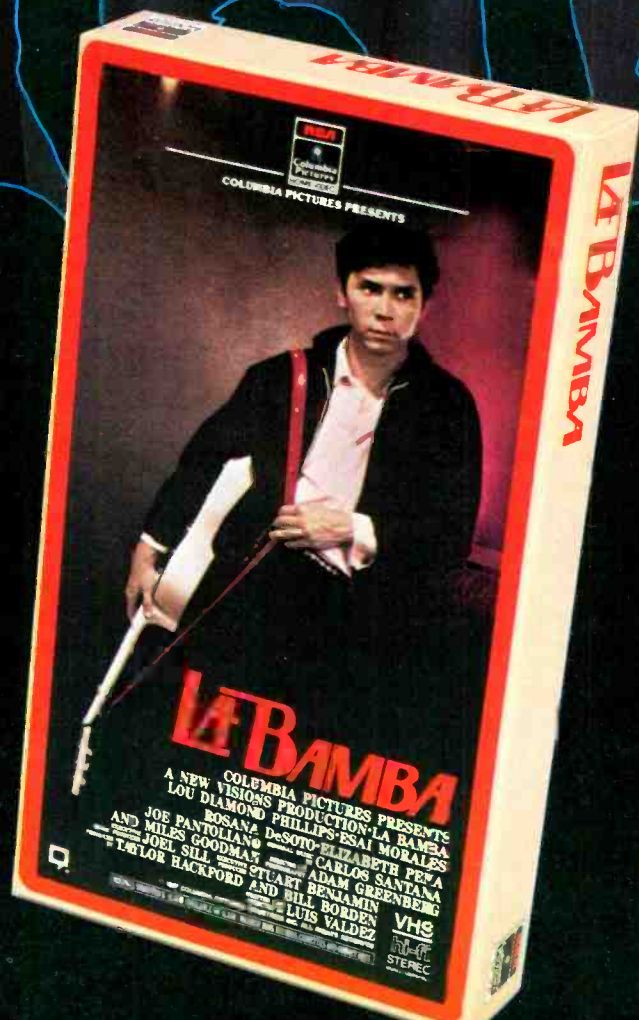
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New Looks, New Features Bowed In '87 VCR Technology Grows Up

BY MARK HARRINGTON

Despite a nagging inability to turn a profit, the video hardware sector turned significant technological, ergonomic, and design advances during 1987.

Developments this year provided dramatic enhancements in areas like picture quality, ease of VCR programming, TV-VCR integration, function access time, portability, and overall design.

There was, primarily, the introduction of the new high-resolution technologies Super-VHS and Extended Definition Beta. The former, introduced by JVC in January 1987, boosts horizontal resolution to over 400 lines, doubling that of conventional VCRs and exceeding even broadcast standards.

But there are catches, chief among them the lofty price of these new super VCRs. Decks that have been released to selected dealers since the fall haven't sold for under \$1,000 and there is little indication they will fall below that level any time soon. On top of that, companies that market them say they don't want S-VHS to be a mass-marketed item. They'd prefer it only command the upper crust of sales with the dim hope that it will put some profit back in the business.

Aside from high prices, the technology is still a little ahead of its time. To maximize viewing, you need a high-resolution monitor with special Y/C S-VHS connectors and software that matches the resolution. For many it will mean buying a new set, then waiting for prerecorded video supplies to produce S-VHS movies.

Despite the near extinction of Beta, Sony plans to introduce its high-resolution line of video products next year. ED Beta produces over 500 lines of horizontal resolution and will be targeted at what Sony describes as "prosumer" vi-

deophiles who may use their equipment to make a buck on the side. The first two products will be ED Beta VCRs, due in April; an ED Beta camcorder is due during the summer.

All that effort could be in vain, however, when a new generation of video products conforming to the high-definition TV standard of 1,125 lines is introduced. Sudden interest in high-definition on the federal and broadcast levels could push advances through more quickly than many expect.

In response to the difficulty some people have programming their VCRs, Panasonic introduced a line of bar-code-programmable units. Users scan an infrared wand over barcodes that correspond to day, channel, record-on, and record-off. The units sell at a slight premium and have been accepted by other hardware companies and even a cable-TV-guide publisher, which prints the barcodes in its weekly listing.

For those who find torment in the seven seconds it takes a VCR to go from rewind to play, Akai developed a system called quick start that keeps the tape engaged on the video head but uses ceramic spacers to avoid wear. Access time is said to be reduced to just over a second. The feature was being considered for inclusion on other branded VCRs, such as Toshiba.

Akai was also among the companies eyeing Dolby surround-sound circuitry for use in its VCRs. As many as 1,000 home videos are recorded in Dolby surround, but consumers have been forced to use separate surround-sound decoders to hear the effects. The decoders direct audio signals that correspond to the video action to specific speakers in a room to lend a sense of depth and motion. A major consideration in including the circuits is price; makers are careful not to upset traditional VCR price points. Still, some models will debut in 1988.

Portability also took several steps forward in the video arena. Sony

(Continued on page 55)

AT AVC, TIPS ON PITCHING PROGRAM IDEAS

(Continued from page 50)

sumer where to find it," added Scott Mednick, who heads his own packaging-design firm. "We're currently designing stores for a video chain in the Midwest, and when we do the floor plan, we put horror here, drama there, comedy here, etc. You have to know what section it will eventually go into."

Mednick said that a clear concept that translates into effective video packaging is essential. "When a potential video buyer or consumer goes to look at the tapes other than the A titles and self-help titles, he is assaulted by a sea of video boxes," he said. "With B and C titles, he is often choosing something he has never heard of before, an unknown quantity. In these cases, the video packaging is often more important than what is inside the box."

"It's so important that we have actually had companies come to us

and say that if we could come up with a great package design, then they'd make a video from it," Mednick said.

When presenting a video concept at a development meeting, it is also important to have an approximate budget in mind, the experts said. "It doesn't have to be exact, but we need a ballpark figure," said MCA's Peterson. "The person pitching the idea should know about the home video business and marketplace. We'd rather work with producers who understand the arena and have realistic expectations."

Documentaries are often the hardest categories to pitch. "Some people think that 'documentary' is a dirty word," Peterson said, "because there's no real media home for them. [The Public Broadcasting System] is probably the closest to that."

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TOP SPECIAL INTEREST VIDEOCASSETTES SALES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	Suggested List Price
RECREATIONAL SPORTS™						
★ ★ NO. 1 ★ ★						
1	1	25	DORF ON GOLF ♦	J2 Communications J2-0009	Tim Conway displays the fun-damentals of golf in this spoof of how-to's.	29.95
2	3	53	AUTOMATIC GOLF	Video Reel VA 39	Bob Mann's methods increase players' drive by 30 to 80 yards.	14.95
3	2	53	GOLF MY WAY WITH JACK NICKLAUS	Worldvision Enterprises Inc. 2001	Easy-to-follow guide for the beginning golfer.	84.95
4	13	15	RED ON ROUND BALL	Best Film & Video Corp. 8102	Red Auerbach & an NBA all-star line-up show the strategies behind their plays.	29.95
5	8	31	THE BEST OF THE FOOTBALL FOLLIES	NFL Films Video	NFL's best and funniest football bloopers fill this compilation.	19.95
6	15	31	THE SUPERFIGHT-HAGLER VS. LEONARD	QMI Video Forum Home Video QMI-1	Features the fight in its entirety plus rare interview footage.	19.95
7	11	25	ARNOLD PALMER: PLAY GREAT GOLF VOLUME 1	Vestron Video 2038	Mastering the fundamentals focuses on the basic mechanics of golf.	39.98
8	4	45	WARREN MILLER'S LEARN TO SKI BETTER	Lorimar Home Video 103	A definitive guide to the art of skiing.	24.95
9	17	3	BOOM! BANG! WHAP! DOINK! JOHN MADDEN ON FOOTBALL	Fox Hills Video	The ultimate guide to watching and understanding the game of football.	29.95
10	RE-ENTRY		CHARLIE LAU: THE ART OF HITTING 300	Best Film & Video Corp.	Improve your stance, shift your weight, adjust your swing.	29.95
11	9	7	A KNIGHT OF BASKETBALL	Kartes Video	Coach Bob Knight explains the fundamentals of offense and defense.	19.95
12	RE-ENTRY		BASS FISHING: TOP TO BOTTOM	3M/Sportsman's Video Leisure Time Video	Ricky Clunn shows how to fish at all depths plus casting techniques.	69.95
13	10	41	SUCCESSFUL WHITETAIL DEER HUNTING	3M/Sportsman's Video Leisure Time Video	Proven strategies for finding and taking the big buck.	69.95
14	NEW ▶		HOW TO CATCH BASS	Warburton Video	Course includes dozens of private tips for greater success.	29.95
15	5	35	SKI MAGAZINE'S LEARN TO SKI	Lorimar Home Video 098	Beginner's guide to skiing, designed to teach basic techniques.	19.95
16	12	3	WINNING BASKETBALL WITH LARRY BIRD	Kodak Video Programs 8118770	Ball handling skills taught by Celtic great Larry Bird and others.	19.95
17	20	17	THE ELUSIVE WHITETAIL DEER	3M/Sportsman's Video Leisure Time Video	Step into the habitat of the Whitetail and improve your hunting abilities.	49.95
18	7	33	NFL CRUNCH COURSE	NFL Films Video	Profiles of football greats plus the NFL's greatest hits.	19.95
19	14	5	SCIENCE OF PITCHING	Morris Video 208	Former great Wes Stock teaches the fundamentals of pitching.	19.95
20	6	17	SOCCER FOR EVERYONE: VOLUME 1	Sports World	This program on soccer includes juggling, heading, dribbling & trapping.	29.95
HOBBIES AND CRAFTS™						
★ ★ NO. 1 ★ ★						
1	2	31	VIDEO AQUARIUM	The Video Naturals Co.	For the fish lover whose time or bad luck makes owning live fish impossible.	19.95
2	3	19	VIDEO FIREPLACE	The Video Naturals Co.	Relax in the glow of a flickering fire-right on the T.V. screen!	19.95
3	1	53	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 1	J2 Communications	Unique techniques are revealed in this video on Cajun cooking.	19.95
4	5	31	YES YOU CAN MICROWAVE	JCI Video Inc. JCI Video 8200	Common-sense guide to the basics of microwave cooking.	29.95
5	4	25	CAKE DECORATING	Learn By Video	The tips, tricks, and techniques of decorating are at your fingertips.	29.95
6	7	53	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 2	J2 Communications	How to prepare Cajun and Creole classics from scratch.	19.95
7	8	39	LAURA MCKENZIE'S TRAVEL TIPS-HAWAII	Republic Pictures Corp. H-7352-1	Visits to Oahu, Maui, Diamond Head, and Waikiki.	24.95
8	6	39	CRAIG CLAIBORNE'S NEW YORK TIMES VIDEO COOKBOOK	Warner Home Video 34025	Preparation and presentation of over 20 of his favorite recipes.	29.95
9	RE-ENTRY		TOUCH THE SKY: PRECISION FLYING WITH THE BLUE ANGELS	Twin Tower Enterprises	Christopher Reeve hosts this documentary of death-defying stunts.	39.95
10	RE-ENTRY		MR. BOSTON'S OFFICIAL VIDEO BARTENDER'S GUIDE	Lorimar Home Video 064	Learn to mix your favorite drinks with easy instructions.	19.95
11	9	25	MADE EASY-ELECTRICAL	Lorimar Home Video 073	This volume is designed to save homeowners money on simple repairs.	14.95
12	10	33	JULIA CHILD: MEAT	Random House Home Video	The preparation and carving of roasts, steaks, hamburger, and chops.	29.95
13	NEW ▶		THE SILVER PALATE: GOOD TIMES LIVE	Simon & Schuster Video Paramount Home Video 12135	Celebration of parties, people, and good food for anyone who entertains.	24.95
14	12	7	THE SIGHTS AND SOUNDS OF HAWAII	International Travel Network	Visit beautiful Hawaii and enjoy an in-depth look at the 4 main islands.	39.95
15	11	35	JULIA CHILD: SOUPS, SALADS, AND BREAD	Random House Home Video	Making French bread, tossed salads, and light and hearty soups.	29.95

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

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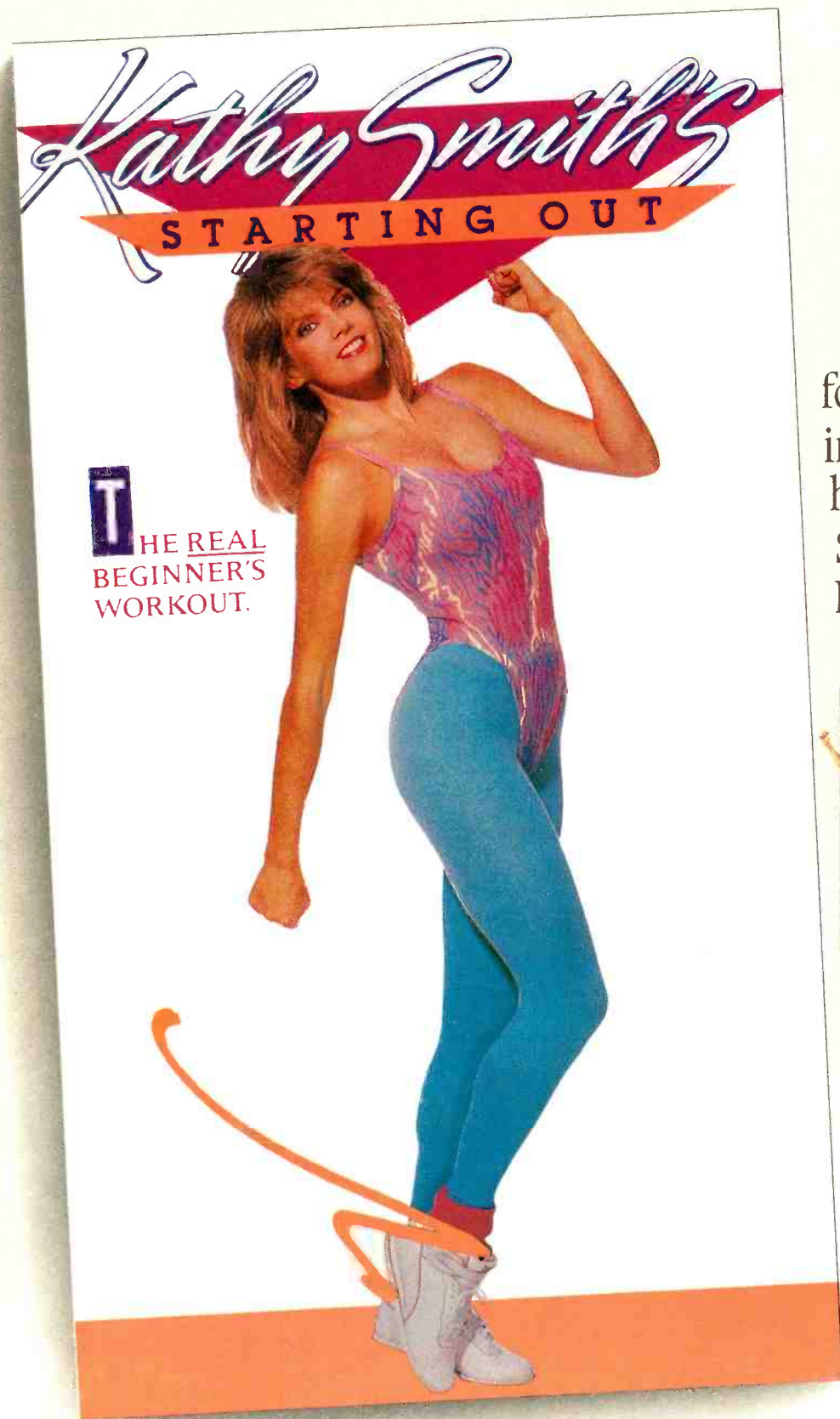
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TOP VIDEOCASSETTES SALES

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	12	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	29.95
2	2	12	STAR TREK IV-THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	29.95
3	3	17	AN AMERICAN TAIL	Amblin Entertainment MCA Home Video 80536	Animated	1986	G	29.95
4	5	64	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲	Lorimar/LightYear Ent. Lorimar Home Video 070	Jane Fonda	1986	NR	39.95
5	8	58	THE GODFATHER	Paramount Pictures Paramount Home Video 8049	Marion Brando Al Pacino	1972	R	29.95
6	4	31	WHITE CHRISTMAS	Paramount Pictures Paramount Home Video 6104	Bing Crosby Danny Kaye	1954	NR	19.95
7	6	62	SLEEPING BEAUTY	Walt Disney Home Video 476	Animated	1959	G	29.95
8	10	51	CALLANETICS ▲ ◆	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
9	7	20	CROCODILE DUNDEE	Paramount Pictures Paramount Home Video 32029	Paul Hogan	1986	PG-13	29.95
10	12	114	JANE FONDA'S NEW WORKOUT ▲	Lorimar/LightYear Ent. Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
11	28	3	PINK FLOYD THE WALL	MGM/UA Home Video 400268	Animated	1982	R	19.95
12	23	127	THE SOUND OF MUSIC ▲ ◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
13	14	6	GRATEFUL DEAD-SO FAR	6 West Home Video SW-5701	Grateful Dead	1987	NR	29.95
14	29	3	NOT SO GREAT MOMENTS IN SPORTS	HBO Video 0024	Tim McCarver	1987	NR	14.95
15	25	7	BON JOVI-SLIPPERY WHEN WET	Polygram Records Inc. Polygram Video 440-041521-3	Bon Jovi	1987	NR	19.98
16	11	9	YELLOW SUBMARINE	Apple Films and United Artists MGM/UA Home Video M301170	The Beatles	1968	NR	29.95
17	22	82	MARY POPPINS ◆ ◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
18	9	42	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
19	19	17	DORF ON GOLF ◆	J2 Communications J2-0009	Tim Conway	1987	NR	29.95
20	18	123	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
21	17	35	APOCALYPSE NOW	Paramount Pictures Paramount Home Video 2306	Marlon Brando Martin Sheen	1979	R	29.95
22	13	18	PLAYBOY VIDEO CENTERFOLD #6	Lorimar Home Video 526	Lynne Austin	1987	NR	12.95
23	15	14	PLAYBOY 1988 PLAYMATE VIDEO CALENDAR	Lorimar Home Video 524	Various Artists	1987	NR	24.95
24	30	11	RUTHLESS PEOPLE	Touchstone Films Touchstone Home Video 485	Danny DeVito Bette Midler	1986	R	19.95
25	NEW ▶		ROXANNE	RCA/Columbia Pictures Home Video 6-20853	Steve Martin Daryl Hannah	1987	PG	89.95
26	33	60	SCARFACE ▲	Universal City Studios MCA Home Video 80047	Al Pacino	1983	R	24.95
27	24	4	THE MAKING OF THE 'TOUCH OF GREY' VIDEO AND MORE	6 West Home Video SW-5700	Grateful Dead	1987	NR	12.95
28	36	81	KATHY SMITH'S BODY BASICS ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
29	RE-ENTRY		THE WIZARD OF OZ ▲ ◆	MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	19.95
30	20	9	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	89.95
31	26	28	HERE'S MICKEY!	Walt Disney Home Video 526	Animated	1987	NR	14.95
32	21	112	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	19.95
33	16	4	SUPERMAN IV: THE QUEST FOR PEACE	Cannon Films Inc. Warner Home Video 11757	Christopher Reeve Gene Hackman	1987	PG	89.95
34	32	12	JANE FONDA'S WORKOUT WITH WEIGHTS	Lorimar/LightYear Ent. Lorimar Home Video 076	Jane Fonda	1987	NR	39.95
35	31	103	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	19.95
36	39	50	BACK TO THE FUTURE ▲ ◆	Amblin Entertainment MCA Home Video 80196	Michael J. Fox Christopher Lloyd	1985	PG	29.95
37	27	13	9 1/2 WEEKS	MGM/UA Home Video 800973	Mickey Rourke Kim Basinger	1986	R	24.95
38	35	108	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
39	37	6	OUTRAGEOUS FORTUNE	Touchstone Films Touchstone Home Video 569	Shelley Long Bette Midler	1987	R	89.95
40	40	13	KATHY SMITH'S WINNING WORKOUT	Fox Hills Video FH1012	Kathy Smith	1987	NR	29.95

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

HOME VIDEO

HARDWARE WATCH

(Continued from page 52)

showed its first line of personal video products. One prototype unit combines an 8mm mini-VCR with a liquid crystal display TV in a set the size of a thick paperback book. Casio has since developed a compact VHS version.

Larger combination TV/VCRs made for the home have also experienced proliferation. Quasar, a Matsushita brand, showed its first combination TV/VCR, on the heels of units from Sony, Gold Star, Lloyd's, and Symphonic. New start-up com-

panies such as Knoxville, Tenn.-based Magnin Electronics have units at industry-low prices of \$550 to \$599.

This year also saw the proliferation of remote controls that combine most of the functions of the numerous remote controls that come with new electronics products on a single unit. Some units, such as those available from CL9, can process strings of commands and include a timer/clock.

(Continued on page 57)

Relive the year Elvis changed the world forever.



1956. Elvis began the year as an unknown. Twelve months and five gold records later, he was the biggest star in music history.



"Elvis '56" on videocassette, puts you there when it all began. See Elvis the King, in his first explosive performances of hits like "Heartbreak Hotel," "Love Me Tender," and "Shake, Rattle, and Roll." Along with his "waist up only" appearances on national TV.

Go behind the scenes to see sides



of Elvis you've never seen before: Elvis the perfectionist, in studio sessions, insisting on 30 takes of "Hound Dog" before he is satisfied.

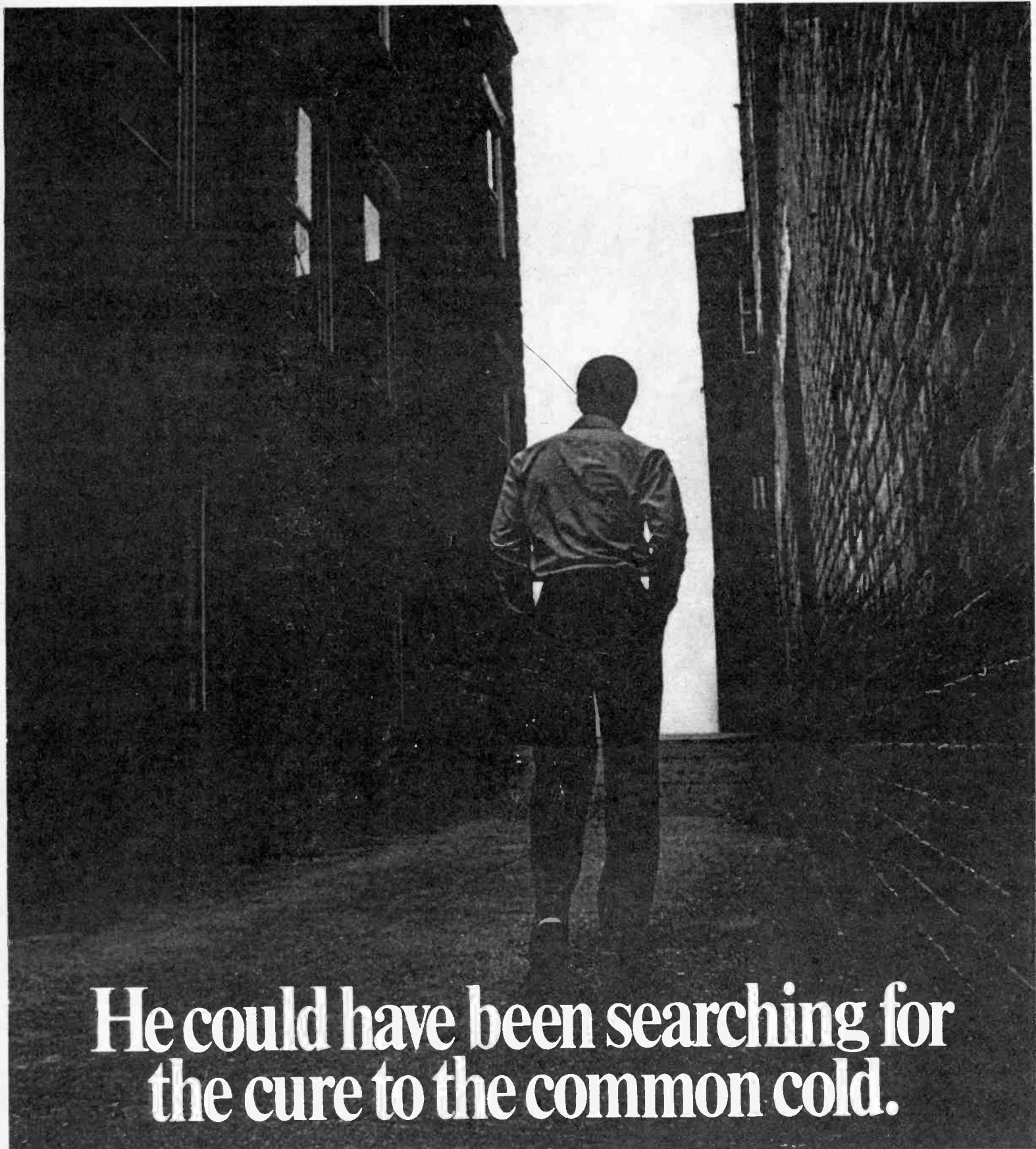
Elvis the visionary, the first to combine blues, gospel, and country into

a new sound that shook the world. The private Elvis, at home and on tour, confiding his innermost thoughts on love, loneliness, music, and overnight fame.

"Elvis '56" is an extraordinary documentary that goes to the heart of the Elvis phenomenon. All narrated by Levon Helm of The Band.

As John Lennon said, "Before Elvis, there was nothing." Order by January 7.





The Young King. Elvis Presley was just a 21-year-old kid from Mississippi when he started his climb to the top of the music world. The early days of "the King's" career are traced in a video documentary narrated by the former drummer for the Band, Levon Helm. The 61-minute cassette, "Elvis '56," is available from Media Home Entertainment for a list price of \$19.95. The release date is Jan. 20, and the prebook cutoff date is Jan. 7.

VIDEO REVIEWS

"The Confessions of Bernhard Goetz," MPI Video, 80 minutes, \$39.95.

Though the Bernhard Goetz saga is ripe for exploitation, this surprisingly restrained account avoids the New York Post-style sensationalism and fevered references to movies like "Death Wish" that would have destroyed its credibility. The result is a chillingly vivid look at a man thrust under society's microscope. Thankfully, the tape has no political bent. Goetz's detractors and supporters get equal time, and the guest cast includes attorneys who prosecuted him and Guardian Angel leader Curtis Silwa, who supported him. Even two jurors assigned to the trial add their perspectives to the controversial case.

The centerpiece, of course, is Goetz's video-taped confession to police. No dramatization could pack the emotional punch of Goetz's first-hand account of how he shot four youths on a New York City subway. Goetz's comments alternate between audaciousness ("My problem is I ran out of bullets") and hopelessness ("You decide what's right and wrong"). With its top-notch reporting and compelling subject, this tape grabs your attention and doesn't let go. **ED BURKE**

"Squeeze Play: The Videos 1978-1987," A&M Video, 50 minutes, \$19.98.

Squeeze's eclectic music—hard-to-define new wave pop with an r&b edge—is chronicled in this collection of clips, ranging from their early "Take Me, I'm Yours" through the charmingly punk-ish "Cool For Cats" to their current Top 30 hit, "Hourglass."

Other cuts include "Pulling Mussels From The Shell" and the terrific "Up The Junction," a matter-of-fact and rather sad tale of a guy's ex-old lady and child. The older, low-
(Continued on page 57)

He could have been searching for the cure to the common cold.

There are kids out there who have the desire, the will and the brains to go to college. What they don't have is the money. So they don't go. And that is nothing less than a crime.

Which is why the United Negro College Fund exists. By keeping

tuitions down at its 43 predominantly black colleges, the Fund gives a chance to thousands of these deserving students, a chance they would not have gotten otherwise.

But, the battle's far from won. You see, for each one we reach, there's one we can't. Not without

the funds, and that's a loss none of us can afford.

So please send your check to the United Negro College Fund, 500 East 62nd Street, New York, New York, 10021. Who knows, it may be the check that will clear up your next cold.

Give to the United Negro College Fund.
A mind is a terrible thing to waste.



VIDEO REVIEWS

(Continued from page 54)

er budget clips from before the band's 1982 split (after which the founding members had some success as Difford & Tilbrook) are often more interesting than their expensive, camera-trick-heavy, post-reunion efforts—though "Hits Of The Year" has considerable surreal cool.

LEE BLACK

"VCR 221 B Baker Street," VCR Enterprises, 120 minutes, \$44.

Once again, "the game is afoot" at 221 B Baker Street. Ten new cases have been assembled to test your powers of observation and deduction and allow you to match wits with the world's most famous detective, Sherlock Holmes. Players visit a variety of Victorian locales, gather clues, and pick up extra turns in this video game, which has a question-and-answer format that will challenge even the most seasoned mystery connoisseur.

Any number of people can play, and the average game runs between one and two hours—depending on the number of players. The video has first-rate production values, an entertaining cast, and clever and enjoyable scripts. One need not be a Holmes' devotee to deduce that this game is pure enjoyment—"A Study In Fun."

RICHARD T. RYAN

"Heroes & Villains," JEM Music Video, 75 minutes, \$29.95.

Obscure but not forgotten rock'n'rollers from the days of the '60s British invasion reenter the spotlight for this applause-worthy live concert video. Staged for the 1985 charity benefit in London, the acts include Mungo Jerry ("In The Summertime"), the Tremeloes ("Here Comes My Baby"), the Troggs ("Wild Thing"), and 13 other groups with equally zany names that were fashionable 25 years ago. The pacing is kept lively by restricting each group to one or two of their biggest hits. Songs range from Merseybeat rockers to single-guitar folk ballads, and all but a few, quite

(Continued on next page)

HARDWARE WATCH

(Continued from page 55)

Picture-in-picture processors, which allow viewers to watch two program sources on a single screen, were made available as separate accessories this year. The feature had been a prominent function of digital VCRs. Newer units called TV-in-TV processors include two TV receivers, allowing viewers to record with the TV receiver in their VCR while watching two other TV programs simultaneously.

Lastly, some manufacturers are looking beyond the traditional black-box-VCR design to market their products. Zenith showed the world's first vertical VCR, a unit that stands about 11 inches high and six inches wide. Panasonic, for its part, showed a series of VCRs in designer shapes and colors. The units with rounded corners are available in glossy black, dusty rose, and ivory. And with all that, as one Panasonic vice president complains, "I haven't found a way to command a premium yet."

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VIDEO REVIEWS

(Continued from preceding page)

remarkably, stand the test of time. The enduring appeal of these tunes should serve to heighten one's respect for that period in rock history when British and American influences combined to form a well-spring of matchlessly innovative and exciting music. The concert footage benefits from unobtrusive filming that allows the performers to get by on their own talent and charisma, rather than fancy camerawork. A nostalgic "time in a bottle" for fans of '60s rock.

ED BURKE

"SAT TV Review," College Preparatory Service, 120 minutes, \$59.95.

John and Pat, a personable pair, briefly review all the necessary skills needed to do well on the SATs. However, students whose math and verbal abilities are weak will not profit from this type of review. Also, this course of study for above-average pupils is marred by occasional factual errors in both the video and accompanying workbook. Brighter students may pick up some useful tips, but the vast majority of youngsters will fare better elsewhere.

R. T. R.

"Strange But True Football Stories," N.F.L. Films Video, 45 minutes, \$19.95

Unfortunately, there is very little new material in this collection of miscues and oddities, including such famous misplays as the "Miracle Of The Meadowlands" and the "Immaculate Reception." Though many of these are amusing, all have been shown countless times before. The introductions by Vincent Price fall short of the mark and position the tape as just another "bloopers" collection. N.F.L. films usually score touchdowns, but this time executive producer Ed Sabol gets thrown for a loss.

CHARLIE MASSARA

"Gospel Showcase," Independent Communications, 81 minutes, \$24.95.

Like an old-time revival meeting, this tape builds slowly but steadily toward a thundering conclusion. After beginning with a series of sedate numbers—if gospel can ever be described as sedate—the program gathers momentum with Commitment's version of "Still Say Yes," which is followed by Darryl Rushing belting out "Surely He's Able," and Jesse and Judy Harrison's soulful rendition of "It's Just Good To Know The Lord." Offering an entertaining mix of solo artists, small groups, and large choirs, this showcase—which features 16 gospel standards—may be just what gospel-music lovers are looking for. Unfortunately, a number of performers are plagued by a balky sound system which robs them of their power and their passion. They can be heard, but those sections seem strangely tame by comparison to the others. Willie Thornton's solo version of "God's Way" comes across splendidly, while Oliver Scott's "Lift Him Up," which immediately follows it, sounds flat. One could only wish that the sound were on the same high plane as the performers.

R. T. R.



Metallica Fans Donate Live Footage For Band's Concert Vid Elektra Releases First Legal 'Bootleg' Tape

BY LINDA MOLESKI

NEW YORK Elektra recording act Metallica's first video effort, "Metallica \$19.98 Home Vid: Cliff 'Em All!" is a primitive 90-minute "bootleg video" project composed almost entirely of live bootleg footage donated by fans as well as never-before-seen television segments and personal photos.

According to the label, three days after its release, the video had already sold more than 25,000 copies.

Most home video cassettes over 40-minutes in length sell for at least \$24.98, but the Metallica cassette has been set at a deliberately low price point.

The "home" production is unique in that it defies today's typical hi-tech standards; the production is raw in terms of both sound and film quality, a fact that Elektra hopes will appeal to the band's

core-audience base.

"The quality is poor, but the feeling is there," says Robin Sloane, Elektra vice president of video, who served as executive director on the project. "If we reach Metallica's 500,000- or 600,000-fan base, that's great. My goal is to reach that fan base of at least half a million."

Sloane says "Metallica \$19.98 Home Vid: Cliff 'Em All!" is also an indirect tribute to the group's late bassist, Cliff Burton, by covering the 3 1/2 years he spent with the band.

Footage for the video was solicited from fans over a number of months. "[Group co-founder and drummer] Lars [Ulrich] had been collecting the footage since last January," Sloane says. "This all evolved because he's in touch with most of the people that shot the material. That's what took months—every week he would find new film."

"There was so much footage that represented the band through the years. We didn't start editing it together until the summer."

According to Sloane, "Many people donated the footage because they wanted to be part of this. It's really the first project of its kind. There were a lot of bootleg albums years ago, but this is the first authorized bootleg video."

"I think the fans will love it," continues Sloane. "There's no pretension about it. It's just the band. The audio you hear is through the video camera—there's no overdubs."

The video, directed by Jean Pellerin and Doug Freel, primarily consists of live performance footage taken from 1983 to 1986. Cuts include "Creeping Death," "Am I Evil," "Master Of Puppets," and "For Whom The Bell Tolls." Curt Marvis and Jeff Richter produced.

The video is designed to appeal to the hardcore Metallica fan, right down to the homemade package art (designed and executed by the band) and the "disclaimer" on the back of the package.

This reads: "Well, we finally went and did what we always talked about not doing, releasing a vid!! Before you throw up in dis-

gust, let us tell you the idea behind this. First of all, this is not your typical shit home video done with hi-tech 10-camera production and sound. It's a compilation of bootleg footage shot by sneaky Metalifux, stuff shot for TV that was never used but we've held onto, home footage, personal fotos, and us drunk. But most important, it's really a look back at the 3 1/2 years that Cliff was with us, and includes his best bass solos and the home footage and pix that we feel best capture his unique personality and style. The quality in some places ain't that happening, but the feeling is there, and that's what matters."

'The quality is some places ain't that happening, but the feeling is there, and that's what matters'

To help support the release, Elektra has mapped out a specially targeted marketing and advertising campaign. As part of the plan, Elektra will be servicing some tracks to metal-oriented radio shows and will be running promotions with stations beginning this month.

Additionally, Elektra plans to rerelease Metallica's first album, "Kill 'Em All," later this month and will cross-merchandise the LP with the video, says Sloane.

In keeping with Metallica tradition, however, there are no plans for a promotional vidclip.

"There are no plans to ever release a promotional clip on this band," says Sloane. "For one, the use of it would be so limited that it wouldn't make sense to do so. Also, they're not the kind of band that would stand there and lip-sync. Besides, most of their songs are seven or eight minutes in length and they won't edit them. What they're doing is far removed from promotional clips."



Winterized. The Bangles relax on the set of the shoot for "Hazy Shade Of Winter," their most recent clip. Shown with the band is the video's director, Jim Shea.

THE EYE



by Steven Dupler

EYE ON '88: We like Mike Oldfield's "Magic Touch," from his upcoming Virgin album, "Islands." Some may know that Oldfield has been a personal favorite of ours for many years; still, we think we're being objective when we say this beautiful clip deserves heavy play across the board. Director Alex Proyas (the Other Ones, Crowded House) has created an entrancing pastiche of surreal images, using everything from rolling waves to European châteaux.

With the exception of "Tubular Bells," Oldfield's first album (and the original Virgin Records release), this singular artist's work has been largely ignored in the U.S. while selling tens of millions of albums elsewhere around the world. Now Virgin says this new single is a "huge priority" for the label. Look for the clip.

NEW ENTRY: "Modern Videotunes" is the latest clip show to hit the New York local scene. The program, now about 6-weeks-old, airs from 11:30 a.m. to noon on Saturdays on UHF Channel 44. "Modern Videotunes" also airs on Manhattan Cable's Channel C, 10:30-11 p.m. Saturdays.

According to executive producer and host Joseph Kalsco, "Modern Videotunes" is marked by an extremely eclectic playlist that includes songs by "international, Latin, and European recording artists as well as domestic rock, gospel, and country labels."

Kalsco says the program will pay particular attention to indie artists, and he is hardly modest about his goals for the show: "Our aim is to re-energize the worn-out, burnt-out, idealess music video industry by encouraging local and national independent artists to move ahead with their own creative productions."

"We want to help by giving these as-yet-unsigned artists a forum to express their ideas and their problems and air their independently made videos."

WISH LIST: It's no secret that there are lots of people out there hoping the new year will see an increase in the number of 12-inch video remixes turned out by labels. This is an area in which MCA has been extremely active (just bring up the subject to Doug Cerrone if you want to be regaled on the benefits of the

extended video mix), but other labels have been slow to get into it.

Warner Bros. and video pool Telegenics recently cooperated on an extended video remix project for Madonna. The 11-minute "Mega Video" contains footage from all of the star's clips and is cut to a medley of recent Madonna hits. The project was edited by Tuta Aquino for Disconet, and Telegenics says it expects to do similar joint projects in the future. Telegenics has been active in the extended video remix field for some time, with projects under its belt for Jellybean and Exposé.

For users of dance-oriented video product, it's not only the lack of 12-inch video remixes that is a problem. There is also a dearth of standard-length clips for this type of music. Telegenics has compiled an interesting wish list of the top 20 vinyl releases that more than 135 record pools around the U.S. say they would like to see converted to 12-inch video remixes. Of the 20 songs, only three have even standard-length video-clips. The following titles are on the list:

1. Nocera, "Let's Go," Sleeping Bag.
2. Cover Girls, "Because Of You," Fever.
3. John Rocca, "Move," Criminal.
4. Madonna, "Causing A Commotion," Sire/Warner.
5. Sybil, "My Love Is Guaranteed," Next Plateau.
6. Tina Turner, "After Glow," Capitol.
7. Mico Wave, "Misunderstanding," Columbia.
8. Joyce Sims, "Come Into My Life," Sleeping Bag.
9. Rick Astley, "Never Gonna Give You Up," RCA.
10. Keith Sweat, "I Want Her," Elektra.
11. Debbie Gibson, "Shake Your Love," Atlantic.
12. Jamie Dean, "Love Child," Capitol.
13. Amante, "Give It To Me," TSR.
14. Ten City, "Devotion," Atlantic.
15. Lysa Lynn, "I've Got The Hots For You," Emergery.
16. Little Steven, "No More Party's," Manhattan.
17. Hazel Dean, "Always Doesn't Mean Forever," Capitol.
18. Bryan Ferry, "The Right Stuff," Sire/Warner.
19. Gladys Knight & the Pips, "Love Overboard," MCA.
20. Chena, "ESP," Columbia.

MILESTONE: Legendary trumpeter Miles Davis showed up just before Christmas for a guest shot on VH-1. Davis was on hand to host the 24-hour network's "New Visions" jazz and alternative music program. He discussed working with bassist Marcus Miller on the recently released soundtrack to "Siesta," and he also demonstrated his artistic abilities by sketching on the set.



88 Good Reasons. That's Paul Carrack at the ivories, on the set of MTV for an interview with VJ Adam Curry. Shown, from left, are Curry; Bruce Leddy, line producer/studio production, MTV; Scott Spanjich, director of video development, Chrysalis Records; Debbie DeVoogd, MTV talent coordinator; Carrack; and Rick Krim, director of talent relations, MTV.

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.*

AGE OF CHANCE
Don't Get Mad Get Even
 One Thousand Years Of Trouble/Virgin
 Molotov Bros.
 Markov Bros.

BREAKFAST CLUB
Never Be The Same (Remix)
 Breakfast Club/MCA
 Toby Courtlander/AWGO
 Greg Masuak

BING CROSBY
White Christmas
 White Christmas/MCA/Holiday Inn Home Video
 Paramount Pictures
 Mark Sandrich

DIO
All The Fools Sail Away
 Dream Evil/Warner Bros.
 Doug Major, Marty Callner/Cream Cheese Productions
 Brian Callner

BRYAN FERRY
The Right Stuff
 Bête Noire/Reprise
 Ralph Parsons
 Ralph Parsons

54-40
Walk In Line
 Show Me/Warner Bros.
 Allen May, Keith Porteus/Gangland Artists
 Tamara Davis

MELVIN JAMES
Loving You Is Strange
 The Passenger/MCA
 Tamara Wells/One Heart Corporation
 Jim Shea

THE JETS
Christmas In My Heart
 Christmas With The Jets/MCA
 Darrell Brand/Moving Images Inc.
 Stephen E. Rivkin

ELTON JOHN
Candle In The Wind (Marilyn Monroe Montage)
 Live In Australia/MCA/Showtime/J-2 Communications
 John Reid, Grant Rule
 Mark Fitzgerald

GLADYS KNIGHT AND THE PIPS
Love Overboard
 All Our Love/MCA
 Kevin Townsend/AWGO
 Maurice Phillips

COMMUNITY SK
Something Inside Me Has Died
 Scream, The Compilation/Geffen
 Judy Chaiken/One Step Productions
 Judy Chaiken

BARRY MANILOW/KID CREOLE
Hey Mambo
 Swingtime/Arista
 Jon Small/Picture Vision
 Peter Israelson

THE MERCY SEAT
Let Me Ride
 The Mercy Seat/Slash
 Slash Records
 Tamara Davis

PRINCE
I Could Never Take The Place Of Your Man
 Sign "O" The Times/Paisley Park
 Simon Fields/Limelight Productions
 Prince

TIMOTHY B. SCHMIT
Don't Give Up
 Timothy B./MCA
 Ken Ross/Ross/Levine Productions
 Richard Levine

SHERRICK
Baby I'm For Real
 Sherrick/Warner Bros.
 Bryan Johnson, Sigurjon Sighvattson/Propaganda Films
 Greg Gold

VELORE AND DOUBLE O
She's Fine
 We're Coming Correct/Virgin
 Tina Sylvie
 Andrew Doucette

Billboard THE CLIP LIST

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS. Lists do not include videos in recurrent or oldies rotation.



Continuous programming
 1775 Broadway, New York, NY 10019

ADDS
 Taylor Dane, Tell It To My Heart
 Hooters, Karla With A K
 Tom Kimmel, Heroes
 M/A/R/R/S, Pump Up The Volume
 Pet Shop Boys, What Have I Done To Deserve This
 Screaming Blue Messiahs, I Wanna Be A Flintstone
 Smiths, Stop Me If You Heard This One Before
 Sting, Be Still My Beating Heart
 They Might Be Giants, Don't Let's Start

SNEAK PREVIEW
 Dokken, Burning Like A Flame
 Eurhythms, I Need A Man
 Foreigner, Say You Will
 Grateful Dead, Throwing Stones
 Heart, There's The Girl
 Kiss, Reason To Live
 Loverboy, Love Will Rise Again
 Pink Floyd, On The Turning Away
 Bruce Springsteen, Tunnel Of Love

HEAVY
 Aerosmith, Dude (Looks Like A Lady)
 The Bangles, Hazy Shade Of Winter
 Paul Carrack, Don't Shed A Tear
 Def Leppard, Animal
 Debbie Gibson, Shake Your Love
 George Harrison, Got My Mind Set On You
 Max Headroom, Merry Christmas Santa Claus
 Whitney Houston, So Emotional
 INXS, Need You Tonight
 John Cougar Mellencamp, Cherry Bomb
 George Michael, Faith
 Prince, I Could Never Take The Place Of Your Man
 Run-DMC, Christmas In Hollis
 Sting, Gabriel's Message
 Sting, We'll Be Together
 Jody Watley, Don't You Want Me
 Whitesnake, Is This Love
 Steve Winwood, Valerie

ACTIVE
 Terence Trent D'Arby, Wishing Well
 Europe, Cherokee
 Icehouse, Crazy
 Michael Jackson, The Way You Make Me Feel
 Mick Jagger, Throwaway
 Elton John, Candle In The Wind
 Kane Gang, Motortown
 Pretty Poison, Catch Me (I'm Falling)
 R.E.M., It's The End Of The World As We Know It
 Robbie Robertson, Showdown At Big Sky

BUZZ BIN
 The Alarm, Rain In The Summertime
 Depeche Mode, Never Let You Down
 Bryan Ferry, The Right Stuff
 Love And Rockets, No New Tale To Tell

MEDIUM
 Bananarama, I Can't Help It
 Eric Carmen, Hungry Eyes
 Cars, Strap Me In
 Cher, I Found Someone
 Jethro Tull, Steel Monkey
 Richard Marx, Have Mercy
 Men Without Hats, Pop Goes The World
 Buster Poindexter, Hot, Hot, Hot
 Stryper, Honestly
 White Lion, Wait
 Stevie Wonder, Skeletons

BREAKOUTS
 Rick Astley, Never Gonna Give You Up
 Aztec Camera, Deep And Wild And Tall
 Bee Gees, E.S.P.
 Breakfast Club, Never Be The Same
 Cock Robin, Biggest Fool Of All
 Joe Cocker, Unchain My Heart
 Cry Before Dawn, The Seed That's Been Sown
 Cucumbers, My Boyfriend
 Cutting Crew, Any Colour
 Eastern Bloc, You Got Love
 Fishbone, It's A Wonderful Life
 Flesh For Lulu, Postcards From Paradise
 Gene Loves Jezabel, Motion Of Love
 Great White, Save Your Love
 Peter Himmelman, Waning Moon
 Timothy B. Schmit, Don't Give Up
 Tesla, Gettin' Better
 Timbuk 3, All I Want For Christmas
 Danny Wilson, The Girl I Used To Know



Continuous programming
 1775 Broadway, New York, NY 10019

ADDS
 Gladys Knight & The Pips, Love Overboard

NOUVEAUX
 Rick Astley, Never Gonna Give You Up

PDWER
 Elton John, Candle In The Wind
 George Harrison, Got My Mind Set On You

Whitney Houston, So Emotional
 Michael Jackson, The Way You Make Me Feel
 George Michael, Faith

HEAVY
 Bourgeois Tagg, I Don't Mind At All
 Eric Carmen, Hungry Eyes
 Natalie Cole, I Live For Your Love
 G. Estefan & Miami Sound Machine, Can't Stay ...
 Expose, Seasons Change
 Debbie Gibson, Shake Your Love
 Medley/Warner, (I've Had) The Time Of My Life
 Roger, I Want To Be Your Man
 Jody Watley, Don't You Want Me

MEDIUM
 Michael Bolton, That's What Love Is All About
 Cutting Crew, I've Been In Love Before
 Taylor Dane, Tell It To My Heart
 Kenny G., Midnight Motion
 Kane Gang, Motortown
 Barry Manilow, Brooklyn Blues
 Roy Orbison & K.D. Lang, Crying
 Buster Poindexter, Hot, Hot, Hot
 Timothy B. Schmit, Don't Give Up
 Carly Simon, All I Want Is You
 Patrick Swayze, She's Like The Wind
 Swing Out Sister, Twilight World



14 hours daily
 4217 Wheeler Ave., Alexandria, VA 22304

ADDS
 Jody Watley, Some Kind Of Lover
 Terence Trent D'Arby, Wishing Well
 Alexander O'Neal, Never Knew Love Like This
 Jonathan Butler, Take Good Care Of Me
 Joyce Sims, Come Into My Life
 Five Star, Strong As Steel
 Michael Pedicin, Jr., Out Of Line

HEAVY
 Earth, Wind, & Fire, System Of Survival
 Michael Jackson, The Way You Make Me Feel
 Natalie Cole, I Live For Your Love
 Roger, I Want To Be Your Man
 LeVert, My Forever Love
 Whitney Houston, So Emotional
 Melis'a Morgan, If You Can Do It I Can Too
 Stevie Wonder, Skeletons
 Full Force, Love Is For Suckers
 Alexander O'Neal, Criticize
 Prince, I Could Never Take The Place Of Your Man

MEDIUM
 Shalamar, Games
 Miki Howard, Baby Be Mine
 Dionne Warwick & Kashif, Reservations For Two
 Force M.D.'s, Touch & Go
 St. Paul, Rich Man
 Madhouse, 10
 Lisa Lisa & Cult Jam, Someone To Love
 Gerald Albright, So Amazing
 Gladys Knight & The Pips, Love Overboard
 Chris Jasper, Superbad
 Expose, Seasons Change



Five 1/2-hour shows weekly
 2806 Opryland Dr., Nashville, TN 37214

CURRENT
 The Statler Brothers, Maple Street Mem'ries
 A.J. Masters, Our Love Is Like The South
 Ricky Van Shelton, Somebody Lied
 Alabama, Tar Top
 David Lynn Jones, Bonnie Jean (Little Sister)
 Rattlesnake Annie, Funky Country Living
 Rosemary Sharp, If Your Gonna Tell Me Lies
 Tom Wopat, A Little Bit Closer
 Georgia Satellites, Keep Your Hands To Yourself
 Tanya Tucker, Love Me Like You Used To
 Mel McDaniel, Stand Up
 K.T. Oslin, 80's Ladies
 Reba McEntire, Whoever's In New England
 Randy Travis, Forever And Ever Amen
 T. Graham Brown, Hell And High Water
 Randy Travis, On The Other Hand
 Alabama, She And I
 Pinkard & Bowden, I Lobster But Never Flounder
 Juice Newton, Love's Been A Little Hard On Me
 George Jones, Who's Gonna Fill Their Shoes



14 hours weekly
 6430 Sunset Blvd., Hollywood, CA 90028

MEDIUM
 Buster Poindexter, Hot, Hot, Hot
 The Alarm, Rain In The Summertime

Patrick Swayze, She's Like The Wind
 George Michael, Faith
 George Harrison, Got My Mind Set On You
 Whitesnake, Is This Love
 Whitney Houston, So Emotional
 Swing Out Sister, Twilight World
 Bangles, Walk Like An Egyptian
 M/A/R/R/S, Pump Up The Volume
 Michael Jackson, The Way You Make Me Feel
 INXS, Need You Tonight
 John Cougar Mellencamp, Cherry Bomb
 Pretty Poison, Catch Me (I'm Falling)
 Jody Watley, Don't You Want Me
 Debbie Gibson, Shake Your Love



Five 1/2-hour shows weekly
 1000 Laurel Oak, Voorhees, NJ 08043

CURRENT
 Dan Hill With Vonda Sheppard, Can't We Try
 Whitesnake, Is This Love
 George Michael, Faith
 INXS, Need You Tonight
 Cutting Crew, Any Colour
 Kenny G., Midnight Motion
 Lisa Lisa & Cult Jam, Someone To Love
 Debbie Gibson, Shake Your Love
 Lisa Lisa With Cult Jam, Head To Toe
 Prince, I Could Never Take The Place Of Your Man
 Lisa Lisa With Cult Jam, Lost In Emotion
 Carlos Santana, Bella
 Velore And Double O, Your Ugly
 Taylor Dane, Tell It To My Heart
 Shades Of Lace, Since You Came Over Me
 Lace, My Love Is Deep
 Elton John, Candle In The Wind
 Michael Jackson, The Way You Make Me Feel
 The Bangles, Hazy Shade Of Winter
 Bee Gees, E.S.P.
 Richie Havens, I Don't Want To Know



Continuous programming
 1000 Louisiana Ave., Houston, TX 77002

ADDS
 Force M.D.'s, Touch & Go
 Gladys Knight & The Pips, Love Overboard
 Chris Jasper, Superbad
 Billy Joel, Back In The U.S.S.R.
 Tony Terry, She's Fly
 Terence Trent D'Arby, Wishing Well

POWER
 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
 The Jets, I Do You
 George Harrison, Got My Mind Set On You
 Michael Jackson, The Way You Make Me Feel
 Jody Watley, Don't You Want Me
 Pretty Poison, Catch Me (I'm Falling)
 Debbie Gibson, Shake Your Love

HEAVY
 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
 Shanie Wilson, (Baby Tell Me) Can You Dance
 Buster Poindexter, Hot, Hot, Hot
 Kane Gang, Motortown
 Paul Carrack, Don't Shed A Tear
 Bourgeois Tagg, I Don't Mind At All
 Men Without Hats, Pop Goes The World
 New Drifter, True Faith
 Steve Winwood, Valerie
 Elton John, Candle In The Wind



One hour per week
 621 N.W. 6th St., Grand Prairie, TX 75053

CURRENT
 Pebbles, Girlfriend
 Lisa Lisa & Cult Jam, Someone To Love
 Whitney Houston, So Emotional
 Michael Jackson, The Way You Make Me Feel
 Vanee Thomas, Close To You
 Prince, I Could Never Take The Place Of Your Man
 Force M.D.'s, Touch & Go
 Melis'a Morgan, If You Can Do It I Can Too
 Madhouse, 10
 The Winans, Love Has No Color

VIDEO TRACK

NEW YORK

THE MUSIC VIDEO show "The New Hot Tracks," formerly known as "New York Hot Tracks," had its last national telecast Jan. 3. The syndicated program, which had a four-year run, had to be canceled due to "increased production costs and the erosion of our station base," according to Michelle Thomas, president and general manager of M.K. Thomas & Co., the owner of the show. Videocassettes can be obtained from Meza Movies by calling 212-686-2696. M.K. Thomas is working on a new music-industry-related series, which is expected to air nationwide in 1988.

LOS ANGELES

MARK FREEDMAN Productions, in association with PJS Productions, was the producer of Cher's video for "I Found Someone," the first single off her eponymous

Geffen album. Cher directed the project, which was filmed by noted director of photography Vilmos Zsigmon.

Mark Freedman Productions was also responsible for rock group Warlock's video for "All We Are" and Eric Carmen's video for "Hungry Eyes," the latest cut off the hit "Dirty Dancing" soundtrack on RCA. Both were directed by Mark Rezyka. Warlock's clip was produced by Craig Fanning; Carmen's was produced by Joanna Stainton.

Shalamar's video for "Games," from the Solar album "Circumstantial Evidence," was directed by Bill Parker. Karolyn Ali produced for Revenge Films. James Rosenthal was cinematographer, Christopher McKinnon line producer.

Production companies and post-production facilities are welcome to submit information on current projects. Please send material to Linda Moleski, Video Track, Billboard, 1515 Broadway, New York, N.Y. 10036.



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Jazz BLUE NOTES



by Peter Keepnews

DON'T TALK TO Don Schlitten about a jazz resurgence. The veteran record producer has a less sanguine perspective on the state of the music.

"I don't think jazz is a viable, evolving, creative art form any longer," says Schlitten, whose independent Xanadu label has been in business for more than a decade. "What we are now facing is a new generation of interpreters of the music, some of them very good—but interpretation is not the same as creation."

But Schlitten has no intention of abandoning the jazz business. It's been five years since he last produced a new album (alto saxophonist Bob Mover's "Things Unseen"), but Xanadu has remained active as an archival label, specializing in recordings from the '40s and '50s. Schlitten is planning more reissues, including at least one more volume of his inventive Bebop Revisited series, for this year.

Meanwhile, Xanadu has entered the compact disk era. Schlitten has a deal with Japan's Crown Records to market the Xanadu catalog on CD in that country and is negotiating a similar deal with the French label EPM. He has no domestic CD plans for his 110-title catalog, although Crown has the right to import its Xanadu CDs into the U.S., and he has the right to buy CDs from Crown at cost and sell them here.

The company is also in the process of getting into the movie business. "We're currently doing post-production work and trying to raise money to finish the concert film we shot at the Montreux Jazz Festi-

val in 1978," Schlitten explains. "It's called 'Do I Love Her?'—the 'her' is jazz—and James Coburn is going to do the introduction. Most of the money we need to raise is so we can go out to Hollywood and film his sequence." The concert documented in the film was a kind of be-bop supersession featuring 10 Xanadu artists: Frank Butler, Al Cohn, Dolo Coker, Ronnie Cuber, Ted Dunbar, Barry Harris, Sam Jones, Billy Mitchell, Sam Most, and Sam Noto.

"Because there was no rehearsal, the cameramen didn't know what was going to happen, so they had no choice but to get creative," recalls Schlitten, who is also an accomplished photographer of jazz subjects (a limited-edition portfolio of his work was recently published by Rifkin-Young Fine Arts). "So in truth, not only was the music really jazz—so was the filming. The whole thing is a real honest-to-God jazz film."

Meanwhile, Schlitten continues to work hard at

An industry survivor moves into CDs and movies

keeping his small label afloat, while keeping his goals modest. "I never expected Xanadu to be a financial success," he says. "That wasn't my goal. All I care about is surviving and keeping the music alive."

His albums, he notes, "get played on the radio, but mostly on college stations in areas of the country where there is no distribution. You can build up a little mail-order business that way, but what happens when a guy in Idaho hears your records on the radio and there's no store where he can buy them?"

"There are too many chain stores that only stock the hits, and a real jazz record needs 20 years to sell. It shouldn't matter whether it's released this month or next month; if it's art, it's timeless."

Gospel LECTERN



by Bob Darden

IF THERE'S AN ALBUM that should benefit from the Refuge Music Group's recent distribution agreement with Light/Lexicon, it is Larry Howard's powerful "Sanctified Blues."

Howard, who dropped out of school in the 10th grade to play in r&b clubs, is probably best known as a singer/songwriter/guitarist for the fondly remembered Capricorn Records band Grinderswitch. He eventually left that lively Southern boogie aggregation to do what he loves best: write and perform serious soul music.

And that's exactly what he's doing today with the most soulful band in the business. His new group includes tenor sax man Sonny Brown (who has played with Marvin Gaye, Aretha Franklin, and Sam & Dave), guitarist Robert Coleman (Sledge, James Brown), bassist "Slim" Powell (Candi Staton, Eddie Floyd), and drummer Clarence Roddie (Otis Redding, Sam & Dave, Wilson Pickett).

The band also includes trumpeter Charles Burnes (Sledge, Bobby Womack) and second tenor sax Clarence Lucas (Sledge).

Not surprisingly, Howard's passionate, soulful music sits uneasily next to Christian pop and praise albums by the likes of the Archers and Sandi Patti.

"I realize what I do isn't exactly what the market is used to," Howard says. "It's always been that way. When we put together Grinderswitch, it was the Southern boogie vs. the blues thing with me. It's been that type of thing all my life. But you see, I cut my teeth on r&b and the blues. The position with Grinderswitch came, and I cranked out the Southern rock. I got no complaints, though; it was a good band. It just wasn't what I did."

And if retailers think "Sanctified Blues" has a lot of soul music, Howard promises his next album is going to have even more r&b and straight blues.

"That's all I'm writing now," he says. "And what's great is that I'm writing with the guys in the band. And these guys know rhythm & blues."

"That's been one of the treats of having a band like this; everybody's lived the blues. It has enlivened many a bus ride. Everybody's got stories. We have a good time playing and working together. They've played with a lot of people I've liked the most. It has been incredible to sit back and analyze the music, where it all comes from, with the guys who were there."

Larry Howard returns to his r&b roots on his new album

Howard agrees with those who say there is no background to today's music—both mainstream and Christian. He says the missing ingredient is passion.

"The passion of the '50s and '60s is gone," he says. "Too much of today's music doesn't have any passion; there's no realism—it's all contrived. Myself, the band, we love what we do."

"This is authentic music—especially live. We may not be too polished, but there's a passionate love for the music there. The solos aren't programmed; they're all from the inside. It comes across in concert. The first Christian festival we did, Creation Festival, was really a drastic change for us. But after a few minutes, everybody began to pull out all of the stops. The crowd responded, too."

GOSPEL LECTERN has new hours. During regular office hours on Mondays, Wednesdays, and Fridays, call 817-752-1468. On Tuesdays and Thursdays, call 817-799-3611, extension 3083.

FOR WEEK ENDING JANUARY 9, 1988

Billboard

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TOP JAZZ ALBUMS™

			Compiled from a national sample of retail store and one-stop sales reports.	
THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★ ★ NO. 1 ★ ★	
1	1	13	DIANE SCHURR - COUNT BASIE GRP 1039 (CD)	9 weeks at No. One DIANE SCHURR - COUNT BASIE
2	2	15	WYNTON MARSALIS COLUMBIA FC 40461 (CD)	STANDARD TIME
3	3	9	JOE WILLIAMS VERVE 883 236-1/POLYGRAM (CD)	EVERY NIGHT
4	4	9	BRANFORD MARSALIS COLUMBIA FC 40711 (CD)	RENAISSANCE
5	5	33	MICHAEL BRECKER MCA/IMPULSE 5980/MCA (CD)	MICHAEL BRECKER
6	6	13	SARAH VAUGHAN CBS MASTERWORKS FM 42519 (CD)	BRAZILIAN ROMANCE
7	7	7	HENRY BUTLER MCA/IMPULSE 2-8023/MCA (CD)	THE VILLAGE
8	8	11	ELIANE ELIAS BLUE NOTE 46994 - DENON CY-1569 (CD)	ILLUSIONS
9	9	27	THE DUKE ELLINGTON ORCHESTRA GRP 1038 (CD)	DIGITAL DUKE
10	10	7	SHIRLEY HORN VERVE 833 235-1/POLYGRAM (CD)	I THOUGHT ABOUT YOU
11	12	5	AHMAD JAMAL ATLANTIC 81793 (CD)	CRYSTAL
12	11	7	GERRY MULLIGAN PROJAZZ CDP-703/INTERSOUND (CD)	SYMPHONIC DREAMS
13	15	7	DONALD HARRISON & TERRANCE BLANCHARD COLUMBIA FC 40830 (CD)	CRYSTAL STAIR
14	13	29	PATRICK WILLIAMS' NEW YORK BAND SOUNDWINGS SW 2103 (CD)	10TH AVENUE
15	14	45	DEXTER GORDON BLUE NOTE BT-85135/EMI-MANHATTAN (CD)	THE OTHER SIDE OF ROUND MIDNIGHT

TOP CONTEMPORARY JAZZ ALBUMS™

			★ ★ NO. 1 ★ ★	
THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	19	HIROSHIMA EPIC FE 40679/E.P.A. (CD)	5 weeks at No. One GO
2	2	17	SPYRO GYRA MCA 42046 (CD)	STORIES WITHOUT WORDS
3	3	21	PAT METHENY GROUP GEFEN GHS 24145 (CD)	STILL LIFE (TALKING)
4	5	11	FATBURGER INTIMA 73287/ENIGMA (CD)	GOOD NEWS
5	6	7	JEAN-LUC PONTY COLUMBIA FC 40983 (CD)	THE GIFT OF TIME
6	9	25	GEORGE BENSON/EARL KLUGH WARNER BROS. 25580 (CD)	COLLABORATION
7	8	9	DIANNE REEVES BLUE NOTE BLJ 46906 (CD)	DIANNE REEVES
8	4	23	LARRY CARLTON MCA 42003 (CD)	DISCOVERY
9	7	9	LEE RITENOUR GRP GR-1042 (CD)	PORTRAIT
10	11	45	KENNY G. ▲ ² ARISTA AL8 8427 (CD)	DUOTONES
11	10	19	GROVER WASHINGTON, JR. COLUMBIA FC 40510 (CD)	STRAWBERRY MOON
12	14	3	THE MANHATTAN TRANSFER ATLANTIC 81803-1 (CD)	BRASIL
13	12	31	YELLOWJACKETS MCA 5994 (CD)	FOUR CORNERS
14	17	11	STEVE KINDLER & TEJA BELL GLOBAL PACIFIC OW 40719/COLUMBIA (CD)	DOLPHIN SMILES
15	15	7	AL DI MEOLA PROJECT EMI-MANHATTAN MLT 46995 (CD)	TIRAMI SU
16	16	21	TIM HEINTZ TBA 228/PALO ALTO (CD)	QUIET TIME
17	13	13	BIRDS OF A FEATHER DSP/OPTIMISM DSP 7002 (CD)	BIRDS OF A FEATHER
18	21	3	PETER MOFFITT NOVUS 3Q20-1-N/RCA (CD)	ZOE'S SONG
19	19	5	TOM SCOTT GRP GR-1044 (CD)	STREAMLINES
20	20	3	DALINE JONES TBA 231/PALO ALTO (CD)	SHARE THE LOVE
21	18	19	JOE TAYLOR PROJAZZ CDJ 635 (CD)	MYSTERY WALK
22	23	3	DAMON RENTIE TBA 230/PALO ALTO (CD)	SKYLINE
23	25	7	HIRAM BULLOCK ATLANTIC 81790-1 (CD)	GIVE IT WHAT U GOT
24	24	3	VICTOR FELDMAN TBA 225/PALO ALTO (CD)	RIO NIGHTS
25	22	45	NAJEE EMI-MANHATTAN ST-17241 (CD)	NAJEE'S THEME

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

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HOT LATIN 50™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
1	1	1	10	JOSE LUIS RODRIGUEZ MERCURY	★ ★ NO. 1 ★ ★ Y TU TAMBIEN LLORARAS 7 weeks at No. One
2	4	4	11	ROBERTO CARLOS CBS	NEGRA
3	2	2	7	JOSE JOSE ARIOLA	SOY ASI
4	3	3	15	BEATRIZ ADRIANA PROFONO	LA LUNA SERA LA LUNA
5	5	5	8	ANA GABRIEL CBS	AY AMOR
6	8	8	10	LOS YONICS CBS	PETALO Y ESPINAS
7	6	6	11	JOSE FELICIANO EMI	PONTE A CANTAR
8	7	7	20	JULIO IGLESIAS CBS	QUE NO SE ROMPA LA NOCHE
9	9	9	7	JOSE JAVIER SOLIS MELODY	ME ESTOY VOLVIENDO LOCO
10	13	13	7	EDDIE SANTIAGO TH	LLUVIA
11	30	30	3	JUAN GABRIEL ARIOLA	DEBO HACERLO
12	10	10	28	LUIS MIGUEL WEA LATINA	AHORA TE PUEDES MARCHAR
13	12	12	7	KARINA RODVEN	SE COMO DUELE
14	26	26	4	BRENDA K. STARR MCA	DESAYUNO DE AMOR
15	43	43	7	CONJUNTO QUISQUEYA KAREN	★ ★ ★ POWER PICK ★ ★ ★ LAMENTO DE SOLTERO
16	17	17	7	ROCIO BANQUELLS/LUIS MIGUEL WEA LATINA	NO ME PUEDO ECAPAR
17	11	11	22	LOS LOBOS WARNER BROS.	LA BAMBA
18	14	14	14	DANNY RIVERA DNA	AMAR O MORIR
19	19	19	46	LOS BUKIS LASER	TU CARCEL
20	16	16	9	YOLANDITA MONGE CBS	LABERINTO
21	15	15	7	ALVARO TORRES PROFONO	HAZME OLVIDARLA
22	29	29	5	LA PATRULLA 15 RINGO	SI TU ME DICES
23	18	18	13	PALOMA SAN BASILIO EMI	LUNA DE MIEL
24	28	28	8	VICENTE FERNANDEZ CBS	QUE NO TE EXTRANE
25	33	33	5	LAURA FLORES MELODY	DESAMOR
26	22	22	22	JULIO IGLESIAS CBS	TODO EL AMOR QUE TE HACE FALTA
27	21	21	14	WILKINS WEA LATINA	MARGARITA
28	31	31	9	FLANS MELODY	CORRE CORRE
29	38	38	6	BONNY CEPEDA COMBO	CUARTO DE HOTEL 303
30	47	47	5	VICENTE FERNANDEZ/VIKKI CARR CBS	DOS CORAZONES
31	24	24	6	MARIA CONCHITA ALONSO A&M	OTRA MENTIRA MAS
32	32	32	14	FRANCO PEERLESS	MURIENDO AQUI
33	46	46	13	TOMMY OLIVENCIA TH	NO TIRES LA PRIMERA PIEDRA
34	23	23	18	PANDORA EMI	MI HOMBRE
35	36	36	9	ROCIO DURCAL ARIOLA	INFIDELIDAD
36	NEW ▶	1	1	MILLIE Y LOS VECINOS CBS	★ ★ ★ HOT SHOT DEBUT ★ ★ ★ LA FIESTA
37	25	25	13	ELIO ROCA PROFONO	UNA ROSA Y UNA ESPINA
38	34	34	22	MIJARES EMI	NO SE MURIO EL AMOR
39	39	39	4	AL BANO Y ROMINA POWER WEA LATINA	LOVE
40	35	35	24	SONIA RIVAS CBS	DE PECHO A PECHO
41	NEW ▶	1	1	JOSE NOGUERAS MUSICAL ESTIVAL	SI NO HAY CUATRO NO ES NAVIDAD
42	NEW ▶	1	1	DANNY RIVERA DNA	LA PARRANDA
43	NEW ▶	1	1	TINTA BLANCA CBS	PORQUE EL AMOR ES TAN CRUEL
44	48	48	10	LUNNA A&M	FUGITIVO AMANTE
45	41	41	3	JOSE NOGUERA ESTIBAL	AJA AJU
46	RE-ENTRY			JOHNNY VENTURA/SOPHY CBS	NO LO DEJES CAER
47	45	45	6	NAPOLEON RCA	PARA NO PENSAR EN TI
48	RE-ENTRY			LOS HERMANOS MIER ARIOLA	LA COLORETEADA
49	20	20	12	JOSE LUIS PERALES CBS	AMADA MIA
50	NEW ▶	1	1	SALVADOR'S/BERTA ALICIA THRODVEN	COMO TE VA

Products with the greatest airplay gains this week.

Latin Notas



by Carlos Agudelo

ON LATIN RADIO: The mid-January opening of an FM station broadcasting in Spanish in California and persistent rumors about the opening of another one in New York are just two events serving to highlight the growing importance of Hispanic radio in the U.S. In New York, an on-air radio prank by WHTZ-FM "Z-100" about its competitor WPLJ-FM converting to Spanish sent a momentary flurry of speculation into the air. According to a Z-100 DJ, the change of call letters from WPLJ-FM, also known as "Power 95," to WWPR meant "WorldWide Puerto Rican." "The station that did that probably doesn't deserve to have any Hispanic listeners at all," says WWPR program director **Larry Berger** in denying the rumor.

In California, love-songs-format station KNOB-FM Long Beach was acquired in October for \$15 million by Radio Centro Cadena Nacional, the same company that already owns L.A.'s KSKQ-AM as well as WSKQ New York and WCMQ-AM FM Miami. According to **Raúl Alarcón Jr.**, the company's chief executive officer, KNOB-FM, with 80,000 watts, will be the strongest Spanish-broadcasting outlet in California, reaching Los Angeles and Orange counties and having a potential audience of 5 million people. The station, whose call letters will change to KSKQ-FM "FM 98," will now become a combo with its AM counterpart, creating strong competition for KLVE-FM and KTNQ-AM, thus far the most successful Spanish-broadcasting combo stations in the country. Music programming for the new outlet will be based on the same concept used for WCMQ-FM Miami: a pop-contemporary mix that has given good results so far. In fact, **Betty Pino**, PD for WCMQ "FM 92," will be in charge of programming the Los Angeles FM station, assisted by **Pepe Reyes**, who is currently programming the network's AM outlet in California. According to Alarcón, Radio Centro Cadena Nacional is looking for stations in

Puerto Rico, New York, Texas, and Chicago. In the Big Apple, the idea is also to create a combo which may very well be the first of its kind in the city.

As for the New York FM station, there are several groups contending for the slot. They include, besides Radio Centro Cadena Nacional, a group gathered around **Felo Diaz-Gutiérrez**, previously a partner in the Radio Centro Cadena venture, and another headed by the owners of WADO-AM New York. If the slot is granted, says **Aurora Florez**, WADO's spokesperson, plans are for the new station to have a bilingual format.

Speaking of New York radio, **Jimmie Jimenez**, recently appointed general manager of WKDM-AM, is having an unusual amount of trouble trying to find his own on-air replacement. Those interested can write to WKDM-AM, 1457 Broadway, New York, N.Y. 10036 . . . Also, WADO-AM has hired well-known radio personality **Felipe Luciano** to do a Saturday night salsa program, to begin in January . . . **Rafi Ortiz**, previously program director for WCHQ-FM, Camuy (Arecibo),

Latin radio interest spurs station format changes

Puerto Rico, has been appointed promotion and sales representative of BMG (RCA-Ariola) for Puerto Rico.

ACCORDING TO MAGIKCITY MEDIA, the public relations company for **Amanda Miguel** and **Diego Verdaguer** in the United States, the couple have finished their recording relationship with the Mexican company Melody. A few tentative and preliminary contacts have taken place but nothing definitive is expected until the end of this month. Miguel and Verdaguer, a married couple who are both Argentine, have been two of the top record-selling artists both in Mexico and in the United States as well as in Latin America. Miguel's LPs in particular have performed consistently well throughout the years. One of the companies that have expressed interest in the artists, according to Magikcity, is PolyGram.

Singer Discovers Her Roots With Album Of Mexican Songs Ronstadt Inspired By Childhood Memories

BY CARLOS AGUDELO

NEW YORK A record whose origins lie in the middle of this century and on the plains of Mexico's state of Sonora has become one of the most successful renditions of traditional Mexican songs by an American artist. The album, "Canciones De Mi Padre," by Linda Ronstadt demonstrates yet another of the many facets of the singer.

She defines the album as "the collective experience of my family" and "an extension of what we did in the living room."

The idea was in the back of Ronstadt's mind for quite a long time. "When I moved to Los Angeles," she says, "I brought a record with me and tried to get people interested in using Mexican music. But it was hard to get people to do it, because you have to find musicians that know those techniques. They liked the music but they didn't know how to play it."

Ronstadt's past efforts to sing in Spanish include the song "Los Siento Mi Vida," which she composed with her father; a not very good Spanish version of her first great hit, "Blue Bayou," which was a hit in Mexico; and, more recently, a duet with Rubén Blades called "Silencios."

The album project began to take shape about three years ago when she was invited to a mariachi festival in Tucson, Ariz. "That is when I met

the Don Rubén Fuentes and Mariachi Vargas and Los Camperos, who helped me and taught me a lot about how to sing and mariachi traditions," she says. After attending several other festivals and many rehearsals and meetings with Mexican musicians, Ronstadt ended up doing the record with Fuentes and what she calls the four greatest mariachi groups in the world: Los Camperos, Los Galleros, El Sol De México, and Mariachi Vargas.

It was José Hernández, leader of El Sol De México, who helped her to polish her accent, vocals, and rhythms. "When you sing with your family, there is somebody playing the guitar, and the rhythm may or may not be right. It doesn't matter in the living room, but on the record it matters," she says.

Ronstadt, whose father and grandfather were bilingual, didn't fully learn the Spanish language. "At that time, there was such an effort made in schools to not encourage Spanish. It's a shame, but it was heavily discouraged," she says. "For me, Spanish was a language you sang in [or] received anger or flattery in, but it wasn't the language you used in [everyday conversation]."

Ronstadt says of her Spanish-sung efforts, "It's a story about somebody who's living in two worlds and has a foot in the Latin world and has a foot in the culture of the U.S. and is afraid

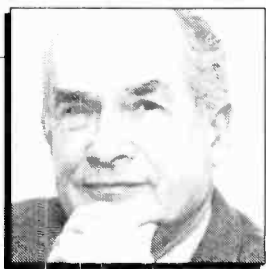
of what she's losing of her Latin culture by going forward into the culture of the U.S."

Ronstadt maintains that she didn't release the album to capitalize on the current crossover wave. "I knew that I had to learn these songs and had to sing them, and I had to record them because that's what I do. As far as what the rest of the world wants to do, how they want to categorize it, it's not up to me to decide. My goal has been accomplished, which was just to make [the album]. The fact is that the record has already more than recouped its cost. In those two senses, I have satisfied the record company's needs and my own needs."

Ronstadt admits a follow-up is possible. "I love to do as many as I can record," she says. "I have so much to learn from these musicians, who are the masters of their style and who have been so generous about teaching me. The experience has been truly profound for me [and has] musically and emotionally [helped me] in locating myself in my own world culture, my own heritage. And I'm really proud of it, of this music and the fact that I got to be part of it. So I want to do it some more."

In fact, according to the singer, her next album may very well feature both English and Spanish lyrics, using "really traditional Cuban music, before there was even a world such as salsa."

Classical KEEPING SCORE



by Is Horowitz

MORE OR LESS: In a recent New York Times column (Dec. 20), hi-fi-equipment specialist **Hans Fantel** sings the praises of minimal microphone technique and credits Telarc chairman/engineer **Jack Renner** with reviving the approach in the stereo era. Fantel also cites the work done by **John Eargle** of Delos Records and recordings by Nimbus as benefiting from the minimalist approach.

All of this is certainly true; these companies have indeed shown a commitment to the theory that less can be more, if one is truly concerned with inching closer to the acoustic realities of live musical performance.

Where Fantel misses, however, is in neglecting to note the work of other producers who were, and remain, firm adherents of minimal miking. And some of them were there before these other worthy gentlemen came on the scene.

One who comes most immediately to mind is **Marc Aubort**, who along with colleague **Joanna Nickrenz**, has turned out scores of recordings for a host of labels over the past several decades, all engineered with a bare minimum of microphones. Interestingly, the recent Haydn recordings on Delos, cited as "exquisite" examples of the Delos/Eargle approach, were, in fact, produced and engineered by the Grammy-winning Aubort/Nickrenz production team.

None of this is meant to diminish the very real contributions of Renner and Eargle or the technicians of Nimbus. But the fact remains that there has always been a select cadre of "golden-ear" recording technicians who have held firmly to the minimal-miking phi-

losophy.

PASSING NOTES: **Erich Kunzel** and the Cincinnati Pops Orchestra have launched a new series of film music recordings for Telarc called "Hollywood's Greatest Hits" . . . The New York City Opera will run a theater benefit Feb. 10 at a performance at **Andrew Lloyd-Webber's** "Phantom Of The Opera."

"Sister cities," or cultural ties between municipalities in various countries, is hardly a new concept, but now along come the Pittsburgh Symphony and the National Orchestra of France in a similar relationship. In addition to musician exchange projects and residency programs, joint performances on both sides of the Atlantic and cooperative television projects are planned. It's probably no coincidence that **Loren Maazel**, artistic director of the Pittsburgh Symphony, also takes over as music director of the French ensemble in the fall.

Aubort, Nickrenz were also pioneers of minimal miking

Expansion is the order of the day at Delos Records as it celebrates its 15th anniversary this year. Later this month the label relocates its headquarters to larger quarters in Chatsworth, Calif. **Amelia Haygood**, president, looks ahead to expanded warehousing and shipping facilities. New digital-audio-editing suites are also being set. In connection with the anniversary, Delos will be releasing a special CD sampler to retail at less than \$10. It will serve to illustrate modern recording methods, says Haygood.

Chamber Music America will hold its annual conference Jan. 17-20 in Los Angeles. It's the first time the 10-year-old support organization will convene away from its home base in New York. The keynote address will be delivered by **André Previn**. CMA represents more than 500 professional ensembles and some 200 chamber music sponsors across the country.

Schirmer Show Going National

NEW YORK G. Schirmer Inc. expects to take "Overtones," its new radio program plugging contemporary music, national after a test run that started in October on KUSC Los Angeles.

Specific shows highlight the recorded works of individual composers, along with commentary and interviews. The host of the 26-week series is **John Schneider**.

Among composers featured are **John Adams**, **Pierre Boulez**, **George Crumb**, **Lou Harrison**, **William Schuman**, and **John Harbison**. Adaptation for video is also being mulled, says G. Schirmer president **Barrie Edwards**.



A Duet For The Record. Tenor **Carlo Bergonzi** drops by to congratulate **Kiri Te Kanawa** at an autograph-signing session in the **Sam Goody** flagship store in New York. Angel vice president **Tony Caronia**, a vocal buff from way back, looks on.

FOR WEEK ENDING JANUARY 9, 1988

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TOP CLASSICAL ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	6	★★ NO. 1 ★★ HOROWITZ PLAYS MOZART DG 423-287 (CD)	4 weeks at No. One VLADIMIR HOROWITZ
2	2	18	BEETHOVEN: PIANO CONCERTO NO. 5 CBS MK 42330 (CD)	MURRAY PERAHIA
3	3	62	HOROWITZ IN MOSCOW DG 419-499 (CD)	VLADIMIR HOROWITZ
4	4	8	BEETHOVEN: SYMPHONY NO. 9 ANGEL CDC-49221 (CD)	LONDON CLASSICAL PLAYERS (NORRINGTON)
5	5	6	GLASS: AKHNATEN CBS M2K-42457 (CD)	STUTTART STATE OPERA (DAVIES)
6	9	10	BACH: CHACONNE/PARTITA/CELLO SUITE MCA MCAD 42068 (CD)	ANDRES SEGOVIA
7	13	4	VERDI: REQUIEM ANGEL CDC-49390 (CD)	STUDER, ZAJIC, PAVAROTTI (MUTI)
8	16	4	HANDEL: MESSIAH ANGEL CDS-49027 (CD)	TORONTO SYMPHONY (DAVIS)
9	6	24	WHITE MAN SLEEPS NONESUCH 79163 (CD)	THE KRONOS QUARTET
10	7	94	PLEASURES OF THEIR COMPANY ANGEL CDC-47196 (CD)	KATHLEEN BATTLE, CHRISTOPHER PARKENING
11	8	42	CARNAVAL CBS MK-42137 (CD)	WYNTON MARSALIS
12	14	10	RODRIGO/PONCE/TORROBA MCA MCAD-42067 (CD)	ANDRES SEGOVIA
13	11	20	BEETHOVEN: SYMPHONIES 4 & 5 L'OISEAU LYRE 417-615 (CD)	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
14	12	32	POPS IN LOVE PHILIPS 416-361 (CD)	BOSTON POPS (WILLIAMS)
15	10	12	BRAHMS: PIANO QUARTET NO. 1 CBS MK 42361 (CD)	MURRAY PERAHIA, AMADEUS QUARTET
16	NEW▶		NEW YEAR'S CONCERT IN VIENNA DG 419-616 (CD)	VIENNA PHILHARMONIC (KARAJAN)
17	15	28	GROFE: GRAND CANYON SUITE TELARC CD-80086 (CD)	CINCINNATI POPS (KUNZEL)
18	RE-ENTRY		AMADEUS SOUNDTRACK FANTASY WAM-1791 (CD)	● NEVILLE MARRINER
19	NEW▶		THE UNKNOWN RECORDINGS ANGEL CDC-49428 (CD)	MARIA CALLAS
20	NEW▶		TCHAIKOVSKY: THE NUTCRACKER PHILIPS 420-237 (CD)	BERLIN PHILHARMONIC (BYCHKOV)
21	21	34	HOLST: THE PLANETS LONDON 417-553 (CD)	MONTREAL SYMPHONY (DUTOIT)
22	18	24	BUTTERWORTH/PARRY/BRIDGE NIMBUS NI-5068 (CD)	ENGLISH STRING ORCHESTRA (BOUGHTON)
23	19	8	WAGNER: LOHENGRIN LONDON 421-053 (CD)	DOMINGO, NORMAN (SOLTI)
24	22	16	WORLD'S GREATEST OVERTURES PRO ARTE CDD-813 (CD)	VARIOUS ARTISTS
25	20	10	BEETHOVEN: SYMPHONY NO. 9 LONDON 417-800 (CD)	CHICAGO SYMPHONY ORCHESTRA (SOLTI)

TOP CROSSOVER ALBUMS™

1	1	20	★★ NO. 1 ★★ KIRI SINGS GERSHWIN ANGEL CDC-47454 (CD)	18 weeks at No. One KIRI TE KANAWA
2	2	14	MY FAIR LADY LONDON 421-200 (CD)	KIRI TE KANAWA, JEREMY IRONS
3	5	8	BY REQUEST... THE BEST OF JOHN WILLIAMS PHILIPS 420-178 (CD)	BOSTON POPS (WILLIAMS)
4	4	8	VOLARE LONDON 421-052 (CD)	LUCIANO PAVAROTTI (MANCINI)
5	3	12	CAROUSEL MCA MCAD-6209 (CD)	BARBARA COOK, SAMUEL RAMEY
6	6	6	GERSHWIN: OF THEE I SING/LET 'EM EAT CAKE CBS M2K-42522 (CD)	ORCHESTRA OF ST. LUKE'S (THOMAS)
7	10	4	CHRISTMASTIDE PHILIPS 420-180 (CD)	JESSYE NORMAN
8	7	14	BACH ON ABBEY ROAD PRO ARTE CDD-346 (CD)	JOHN BAYLESS
9	8	10	STRIKE UP THE BAND RCA 6490-RC (CD)	CANADIAN BRASS
10	RE-ENTRY		A CHRISTMAS CELEBRATION ANGEL CDC-47587 (CD)	KATHLEEN BATTLE
11	9	16	STAR TRACKS II TELARC CD-80146 (CD)	CINCINNATI POPS (KUNZEL)
12	11	40	TRADITION ANGEL CDC-47904 (CD)	ITZHAK PERLMAN
13	13	32	BASIN STREET CBS MK-42367 (CD)	CANADIAN BRASS
14	12	18	GERSHWIN: OVERTURES ANGEL CDC-47977 (CD)	NEW PRINCESS THEATER ORCHESTRA (MCGLINN)
15	14	4	POP GO THE BEATLES PRO ARTE CDD-350 (CD)	ROCHESTER POPS (WAYLAND)

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U.K. Labels Still Split On 3-Inch CD Singles Issue

BY NICK ROBERTSHAW

LONDON Record company opinion remains divided over 3-inch CD singles, despite the recent joint announcement by Sony and Philips of their agreement on a technical standard for the format. Major labels here, including EMI, Virgin, and Sony subsidiary CBS, say they have no immediate plans for commercial 3-inch release, but WEA Europe is expected to go ahead with a launch planned before the Sony/Philips move.

The two hardware giants say they anticipate the new minidisks, retailing at around \$5, will completely replace conventional vinyl singles within a decade. Diskman portable players can already accommodate the disks without adapters, and future players will be designed to do so.

Sony, which has pushed the concept in the face of Philips' preference for a 5-inch CD single, says the smaller disk will avoid confusion in the shops, since purchasers have a mental picture that a large item is worth more than a small one. But some label marketing chiefs are unimpressed by this argument.

Says EMI's Andrew Prior: "We will follow the course of most companies by going for 5-inch, and in fact we have been putting out 90% of our singles in that format since last November. The cost savings of 3-inch are not significant, the adaptors are a manufacturing and distributing pain as well as a marketing pain, and at the moment there are problems with continuity of supply on 3-inchers."

"The scenario where everyone has 3-inch compatible players is

far ahead, and in any case the vinyl market is standing up better than some expected while the CD market is not expanding as fast as some people thought. So at this time we don't think 3-inch will be a viable format for the industry."

Others who have taken the same line include Philips subsidiary PolyGram, despite its parent company's change of heart, and CBS, despite its new ownership. A CBS U.K. spokesman says the company will maintain its present policy of releasing 5-inch CD singles by established artists. Bruce Springsteen, Michael Jackson, and Alison Moyet are among those featured to date, and January will see the release of the first picture CD single, from Terence Trent d'Arby.

Virgin, which has put out several promotional 3-inch singles, says it will "wait and see" before tak-

ing any decision, and at Island, which released its first commercial 5-inch CD singles two years ago, label manager Alan McBlane says it is not yet possible to gauge whether the format is purely a novelty or will create lasting demand. "It looks different, and there has been curiosity interest, but then there are developments in 5-inch packaging that will make them more attractive to consumers. So far we have only dabbled with promo-only 3-inch releases, but I guess eventually everyone will do them."

WEA chairman Rob Dickens,

also chairman of the British Phonographic Industry, notes that while CD may be the natural replacement for vinyl singles, the singles market is about low prices and fast turnarounds, "all the things that CDs are not." But WEA Europe, headed by Stephen Shrimpton, says it is strongly committed to 3-inch CD singles and is preparing a New Year launch involving several major artists. At press time the company was mulling alternative packaging methods, including shrink wraps, plastic trays, and thin jewel boxes.

U.K. Attorney Blasts Needletime Proposals Radio Lobby Blamed For Threat To Record Biz

BY PETER JONES

LONDON Intense lobbying by the commercial radio industry in the U.K. has resulted in the government considering three far-reaching measures that would hit hard the record industry's ability to negotiate commercially viable needletime agreements with British broadcasters, says Patrick Isherwood, legal adviser to the British Phonographic Industry.

Commenting publicly for the first time on the campaign by the Assn. of Independent Radio Contractors (Billboard, Oct.31), Isherwood says the most "draconian" of the three measures would be to abolish collective licensing altogether.

Says Isherwood: "What seems to have escaped the proponents of this ridiculous proposal is that the existence of a centralized licensing body is of inestimable value to broadcasters, who otherwise would be faced with having to seek permission from potentially hundreds of record companies."

"Moreover, there seems to be an underlying assumption that record companies will give away [product] either free or for a purely nominal fee in the interests of exposure and promotion. The history of the past 10 to 15 years," he says "which has seen a vigorous exploitation of secondary rights by the record industry, gives lie to this pipe dream."

Potentially even more insidious, says Isherwood, would be a suggested adjustment to the law of "publication," which would enable Public Performance Ltd to charge only for U.K. repertoire. Foreign records—in particular U.S. repertoire—could be used free of charge in unlimited quantities.

"Quite apart from its implications with regard to broadcasting income, such a development could have a disastrous impact on the entire U.K. industry which even the most hardened cynic would not believe to be the government's aim."

Under the third proposal, the rights of copyright owners to authorize or forbid the broadcasting of their records would be downgraded to a mere right of "equitable remuneration."

Isherwood says, "Under the present system, the licensing of records for all forms of public performance is subject to the jurisdiction of the Performing Right Tribunal, and some bloody battles have taken place there over the years."

"Those battles have always been fought in the context of a dispute over the level of payment, not the downright refusal of PPL to allow its members' records to be broad-

cast.

"It is sad that the government, in apparently siding with the broadcasting lobby, should disregard the great service that PPL, by presiding over an orderly negotiating environment, has done for that industry over the years," Isherwood says "Free competition is a fine concept in principle, but in the real world it can result in chaos, broken heads, and tears before bedtime."

"It is to be fervently hoped that further serious thought can be given to these matters before the publication of the Broadcasting Bill in 1988," he says.

'Graceland' Heads 1987 Dutch Charts

BY WILLEM HOOS

AMSTERDAM Paul Simon's "Graceland" was the top-selling album of 1987 in the Dutch market, according to the Dutch Top 40 Foundation, which is responsible for the country's leading chart. The WEA release was No. 1 for 12 weeks and on the charts through the year, going platinum with more than 100,000 units sold.

Second place was taken by U2's "The Joshua Tree," a chart-topper for 13 weeks and now also platinum. The rest of the 1987 top 10 albums were Madonna's "True Blue," Fleetwood Mac's "Tango In The Night," Prince's "Sign O' The Times," the "Miami Vice Vol. 2" soundtrack, the Robert Cray Band's "Strong Persuader," Level 42's "Running In The Family," Barbra Streisand's "One Voice," and Whitney Houston's "Whitney."

The list demonstrates the overwhelming dominance of Anglo-American product in this market. The Top 40 Foundation's analysis of singles sales shows a similar picture, with only seven Dutch productions among the 100 best-selling releases of 1987, compared with 12 in

1986, 14 in 1985, and 15 in 1984.

Says the Foundation's managing director Sieb Kroeske: "It shows clearly that the Dutch people prefer British and American pop and rock. But another reason is that most Dutch singles are not promoted with a video clip. It is too expensive for most local acts to make them. Only one of the seven Dutch singles in the 1987 top 100 sellers had a clip. Even that was only ready two weeks after release."

The local industry may derive some comfort from the fact that the single in question, Piet Veerman's "Sailin' Home," emerged as the

Exports Are Test-Market Venture France Gets Sony DAT Machines

TOKYO Sony confirms it has begun exporting digital audiotape machines to France, where they will retail at about \$2,250 each. Exports to West Germany began in November.

The company says that in both cases, the numbers involved are small, and full-scale DAT marketing outside of Japan is still way off. The purpose of the activity is to check

market trends, Sony says, and the machines involved are fitted with devices that make direct digital recording from compact disks impossible.

Beginning in April, Sony plans to supply the Ford Motor Co. with replay-only DAT hardware to be installed in the 1988 model of the Lincoln Continental. The cost is expected to be about \$1,350.

BMG Ariola Tops List In Chart Action Germany Names '87's Best

BY WOLFGANG SPAHR

HAMBURG Measured in terms of chart placings, BMG Ariola was the leading German record company in both singles and albums lists in 1987. Top publisher in the annual survey of the national "Musikmarkt" charts was Chappell-Intersong.

A detailed breakdown of the singles charts over the year shows that 80% of the records listed were international productions. The five best sellers were "Voyage, Voyage" by Desireless (CBS), "La Isla Bonita" by Madonna (WEA), "It's A Sin" by the Pet Shop Boys (EMI), Mixed Emotions' "You Want Love" (EMI) and "I Wanna Dance With Somebody (Who Loves Me)" by Whitney Houston (BMG Ariola).

The corporate analysis shows BMG Ariola in the top spot with 95 titles listed and 22.71% of the total singles chart action. Next came: Po-

lyGram, 71 titles (15.89%); CBS, 53 (15.87%); EMI Electrola, 70 (14.07%); WEA, 47 (12.67%); Teldec, 24 (7.26%); Intercord, 16 (5.2%); Mikulski, 11 (3.14%); and Rush/Deutsche Austrophon, 4 (1.25%).

Points are awarded in the survey analysis for placings and length of run in the charts.

In the albums sector, 71.8% of the entries were international productions. BMG Ariola topped the list with 93 titles (24.99%); followed by PolyGram, 82 (18.55%); EMI Electrola, 56 (17.24%); CBS, 42 (15.49%); WEA, 39 (14.13%); Teldec, 15 (3.96%); Dino, 12 (2.37%); and Intercord, 9 (2.20%).

Top chart albums of 1987: "The Joshua Tree" by U2 (BMG Ariola); "Heart Over Mind," Jennifer Rush (CBS); "Break Every Rule," Tina Turner (CBS); "Whitney," Whitney Houston (Ariola); and "Graceland," Paul Simon (WEA).

Most successful publishers in terms of chart representation in 1987 were: Chappell-Intersong (14.58%); Warner Bros. (10.91%); Francis, Day & Hunter (10.83%); MDW (9.81%); Siegel (6.97%); SBK Songs (6.51%); Virgin (5.11%); Intro (5.09%); Global (4.65%); and Hammer (4.29%).

Top singles chart artists over the year: Madonna followed by Pet Shop Boys, Mixed Emotions, Mel & Kim, Jan Hammer, Erasure, Desireless, Whitney Houston, Billy Idol, and Hot Chocolate. Leading album (CD, LP, and cassette) acts: U2, then Jennifer Rush, Madonna, Tina Turner, Whitney Houston, Paul Simon, Genesis, Michael Jackson, Hot Chocolate, and Fleetwood Mac.

The survey also checks out the chart performance of independent labels without their own distribution. Top singles company was Virgin (BMG Ariola) with 23 titles (5.63%), followed by Chrysalis (BMG Ariola). Top album label in this category was Virgin, 19 albums (5.74%), then Chrysalis, 7 (2.26%).

Video software sales are up in Japan; the 1987 figure could top \$1.5 billion . . . see page 49

HITS of the WORLD

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BRITAIN (Courtesy Music Week/Gallup) As of 12/26/87

This Week	Last Week	SINGLES
1	1	ALWAYS ON MY MIND PET SHOP BOYS PARLOPHONE
2	8	FAIRYTALE OF NEW YORK THE POGUES FEATURING KIRSTY MacCOLL POGUE/MAHONE
3	6	ROCKIN' AROUND THE CHRISTMAS TREE KIM WILDE & MEL SMITH (MEL & KIM) 10/VIRGIN
4	2	WHEN I FALL IN LOVE RICK ASTLEY RCA
5	4	LOVE LETTERS ALISON MOYET CBS
6	3	THE WAY YOU MAKE ME FEEL MICHAEL JACKSON EPIC
7	20	WHEN I FALL IN LOVE NAT KING COLE CAPITOL
8	19	HEAVEN IS A PLACE ON EARTH BELINDA CARLISLE VIRGIN
9	5	CHINA IN YOUR HAND T'PAU SIREN
10	7	WHAT DO YOU WANT TO MAKE THOSE EYES AT ME FOR SHAKIN' STEVENS EPIC
11	17	EV'RY TIME WE SAY GOODBYE SIMPLY RED WEA
12	10	WHO FOUND WHO JELLYBEAN/ELISA FIORILLO CHRYSALIS
13	21	ANGEL EYES WET WET WET PRECIOUS/PHONOGRAM
14	9	THE LOOK OF LOVE MADONNA SIRE
15	15	TURN BACK THE CLOCK JOHNNY HATES JAZZ VIRGIN
16	12	LETTER FROM AMERICA THE PROCLAIMERS CHRYSALIS
17	11	CRITICIZE ALEXANDER O'NEAL TABU
18	13	GOT MY MIND SET ON YOU GEORGE HARRISON DARK HORSE
19	30	JINGO JELLYBEAN CHRYSALIS
20	25	TOUCHED BY THE HAND OF GOD NEW ORDER FACTORY
21	14	ONCE UPON A LONG AGO PAUL McCARTNEY PARLOPHONE
22	16	SO EMOTIONAL WHITNEY HOUSTON ARISTA
23	22	CHILDREN SAY LEVEL 42 POLYDOR
24	36	TIGHTEN UP WALLY JUMP JR./CRIMINAL ELEMENT BREAKOUT/A&M
25	39	IDEAL WORLD (REMIX) THE CHRISTIANS ISLAND
26	18	NEVER CAN SAY GOODBYE THE COMMUNARDS LONDON
27	37	G.T.O. SINITTA RCA
28	NEW	HOUSE ARREST KRUSH FONIT CETRA/CLUB
29	33	MY BABY JUST CARES FOR ME NINA SIMONE CHARLY
30	34	LAST NIGHT I DREAMT... THE SMITHS ROUGH TRADE
31	NEW	I FOUND SOMEONE CHER GEFFEN
32	24	SATELLITE HOOTERS CBS
33	40	REASON TO LIVE KISS VERTIGO/PHONOGRAM
34	27	SOME GUYS HAVE ALL THE LUCK MAXI PRIEST 10/VIRGIN
35	28	I'VE BEEN IN LOVE BEFORE CUTTING CREW SIREN
36	29	(I'VE HAD) THE TIME OF MY LIFE BILL MEDLEY & JENNIFER WARNES RCA
37	NEW	RISE TO THE OCCASION CLIMIE FISHER EMI
38	23	I'M THE MAN ANTHRAX ISLAND
39	26	SOMEWHERE SOMEBODY FIVE STAR TENT/RCA
40	NEW	THERE'S MY GIRL (REMIX) HEART CAPITOL
1	1	VARIOUS NOW THAT'S WHAT I CALL MUSIC 10 EMI/VIRGIN/POLYGRAM
2	4	MICHAEL JACKSON BAD EPIC
3	3	RICK ASTLEY WHENEVER YOU NEED SOMEBODY RCA
4	2	VARIOUS HITS 7 CBS/WEA/RCA/ARISTA
5	6	T'PAU BRIDGE OF SPIES SIREN
6	5	PAUL McCARTNEY ALL THE BEST! PARLOPHONE
7	11	ALISON MOYET RAINDANCING CBS
8	8	FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS
9	14	PET SHOP BOYS ACTUALLY PARLOPHONE
10	7	PRETENDERS THE SINGLES WEA
11	9	CLIFF RICHARD ALWAYS GUARANTEED EMI
12	12	MICHAEL CRAWFORD SONGS FROM STAGE AND SCREEN TELSTAR
13	17	MICHAEL JACKSON & DIANA ROSS LOVE SONGS TELSTAR
14	15	ELAINE PAIGE MEMORIES TELSTAR
15	10	UB40 THE VERY BEST OF UB40 VOL. 1 VIRGIN
16	20	WHITNEY HOUSTON WHITNEY ARISTA
17	13	GEORGE MICHAEL FAITH EPIC
18	19	MADONNA YOU CAN DANCE SIRE
19	21	ERIC CLAPTON/CREAM THE CREAM OF ERIC CLAPTON POLYDOR
20	16	VARIOUS NOW THE CHRISTMAS ALBUM EMI/VIRGIN
21	23	VARIOUS FROM MOTOWN WITH LOVE K-TEL
22	18	THE SHADOWS SIMPLY SHADOWS POLYDOR
23	35	WET WET WET POPPED IN SOUL ED OUT PRECIOUS/PHONOGRAM
24	28	WHITESNAKE WHITESNAKE 1987 EMI
25	25	ALEXANDER O'NEAL HEARSAY TABU
26	24	RICHARD CLAYDERMAN SONGS OF LOVE DECCA/LONDON
27	26	VARIOUS PHANTOM OF THE OPERA POLYDOR
28	22	ROSE MARIE SENTIMENTALLY YOURS TELSTAR
29	31	GEORGE HARRISON CLOUD NINE DARK HORSE/WEA
30	38	THE CHRISTIANS THE CHRISTIANS ISLAND
31	29	FOSTER & ALLEN REFLECTIONS STYLUS
32	30	PAT BENATAR BEST SHOTS CHRYSALIS
33	27	THE COMMUNARDS RED LONDON
34	39	BEE GEES E.S.P. WARNER BROS
35	32	LONDON SYMPHONY ORCHESTRA CLASSIC ROCK COUNTDOWN CBS
36	36	EURHYTHMICS SAVAGE RCA
37	33	VARIOUS SIXTIES MIX VARIOUS
38	40	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
39	34	ERASURE THE CIRCUS MUTE
40	NEW	LEVEL 42 RUNNING IN THE FAMILY POLYDOR

CANADA (Courtesy The Record) As of 12/17/87

	SINGLES
1	1 FAITH GEORGE MICHAEL COLUMBIA/CBS
2	9 GOT MY MIND SET ON YOU GEORGE HARRISON DARK HORSE/WARNER BROS./WEA
3	3 POP GOES THE WORLD MEN WITHOUT HATS MERCURY/POLYGRAM
4	4 I THINK WE'RE ALONE NOW TIFFANY MCA/MCA
5	2 MONY MONY BILLY IDOL CHRYSALIS/MCA
6	7 HEAVEN IS A PLACE ON EARTH BELINDA CARLISLE MCA
7	8 TRY BLUE RODEO WEA/WEA
8	5 THE TIME OF MY LIFE BILL MEDLEY & JENNIFER WARNES BMG
9	6 WE'LL BE TOGETHER STING A&M
10	11 WHEN A MAN LOVES A WOMAN LUBA CAPITOL
11	10 IT'S A SIN PET SHOP BOYS EMI-MANHATTAN
12	12 CHERRY BOMB JOHN COUGAR MELLENCAMP MERCURY/POLYGRAM
13	15 THE WAY YOU MAKE ME FEEL MICHAEL JACKSON EPIC/CBS
14	13 CAUSING A COMMOTION MADONNA SIRE/WEA
15	16 SO EMOTIONAL WHITNEY HOUSTON ARISTA/BMG
16	15 I'VE BEEN IN LOVE BEFORE CUTTING CREW VIRGIN/A&M
17	17 HERE I GO AGAIN WHITESNAKE GEFFEN/WEA
18	NEW I NEED A MAN EURHYTHMICS RCA/BMG
19	19 CASANOVA LEVERT ATLANTIC/WEA
20	NEW NEED YOU TONIGHT INXS ATLANTIC/WEA
1	4 GEORGE MICHAEL FAITH COLUMBIA/CBS
2	5 VARIOUS ARTISTS DIRTY DANCING BMG MUSIC
3	1 JOHN COUGAR MELLENCAMP THE LONESOME JUBILEE MERCURY/POLYGRAM
4	2 U2 THE JOSHUA TREE ISLAND/MCA
5	14 VARIOUS ARTISTS A VERY SPECIAL CHRISTMAS A&M
6	3 STING ... NOTHING LIKE THE SUN A&M
7	7 BILLY IDOL VITAL IDOL CHRYSALIS/MCA
8	8 INXS KICK ATLANTIC/WEA
9	12 MADONNA YOU CAN DANCE SIRE/WEA
10	11 GEORGE HARRISON CLOUD NINE DARK HORSE/WARNER BROS./WEA
11	9 WHITESNAKE GEFFEN/WEA
12	6 BRUCE SPRINGSTEEN TUNNEL OF LOVE COLUMBIA/CBS
13	13 MICHAEL JACKSON BAD CBS
14	16 BELINDA CARLISLE HEAVEN ON EARTH MCA/MCA
15	NEW TIFFANY MCA/MCA
16	18 ROBBIE ROBERTSON GEFFEN/WEA
17	17 LA BAMBA SOUNDTRACK SLASH/WARNER BROS./WEA
18	15 PINK FLOYD A MOMENTARY LAPSE OF REASON COLUMBIA
19	19 MEN WITHOUT HATS POP GOES THE WORLD POLYGRAM
20	10 DEF LEPPARD HYSTERIA VERTIGO/POLYGRAM

WEST GERMANY (Courtesy Der Musikmarkt) As of 12/14/87

	SINGLES
1	1 WHENEVER YOU NEED SOMEBODY RICK ASTLEY RCA
2	2 YOU WIN AGAIN BEE GEES WARNER BROS
3	5 KUESS' DUHE HAND M SCHOENE FRAU E A V
4	3 WONDERFUL LIFE BLACK A&M
5	4 LITTLE LIES FLEETWOOD MAC WARNER BROS.
6	NEW CHINA IN YOUR HAND T'PAU VIRGIN
7	15 LOVE CHANGES (EVERYTHING) CLIMIE FISHER EMI
8	10 JOE LE TAXI VANESSA PARADIS POLYDOR-DGG
9	13 ETIENNE GUESCH PATTI EMI
10	6 FAITH GEORGE MICHAEL EPIC
11	8 FULL METAL JACKET ABIGAIL MEAD & NIGEL GOULDING WARNER BROS
12	7 PUMP UP THE VOLUME M/A/R/R/S ROUGH TRADE
13	11 RENT PET SHOP BOYS PARLOPHONE
14	9 JOHNNY B HOOTERS CBS
15	19 NEVER CAN SAY GOODBYE THE COMMUNARDS METROMONE
16	NEW THE WAY YOU MAKE ME FEEL MICHAEL JACKSON EPIC
17	12 I NEED LOVE L.L. COOL J DEF JAM
18	14 NEVER GONNA GIVE YOU UP RICK ASTLEY RCA
19	17 THIS CORROSION SISTERS OF MERCY WEA
20	16 SORRY LITTLE SARAH BLUE SYSTEM HANSA
1	1 BEE GEES E.S.P. WARNER BROS
2	11 RICK ASTLEY WHENEVER YOU NEED SOMEBODY RCA
3	NEW RONDO VENEZIANO MYSTERIOSA VENEZIA BABY
4	2 FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS
5	4 TOD & TEUFEL LIEBE E A V
6	7 SOUNDTRACK DIRTY DANCING RCA/ARIELA
7	6 ENGELBERT REMEMBER I LOVE YOU ARIOLA
8	3 GEORGE MICHAEL FAITH EPIC
9	5 JOE COCKER UNCHAIN MY HEART CAPITOL
10	9 TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
11	8 MICHAEL JACKSON BAD EPIC
12	12 STING ... NOTHING LIKE THE SUN A&M/DG
13	NEW MADONNA YOU CAN DANCE SIRE
14	10 PET SHOP BOYS ACTUALLY PARLOPHONE/EMI
15	NEW VIENNA SYMPHONIC ORCHESTRA PROJECT SYMPHONIC ROCK DINO
16	15 CHRIS REA DANCING WITH STRANGERS MAGNET/DGG
17	14 BLACK WONDERFUL LIFE A&M/DG
18	20 MIKE OLDFIELD ISLANDS VIRGIN
19	13 BRUCE SPRINGSTEEN TUNNEL OF LOVE CBS
20	18 HOOTERS ONE WAY HOME CBS

JAPAN (Courtesy Music Labo) As of 12/21/87

	SINGLES
1	2 GLASS NO JYUDAI HIKARU GENJI PONY/CANYON/JOHNNYS P/FUJI/PACIFIC/YAMAHA
2	NEW SAYONARA WO IWASENAIDE RISA TACHIBANA TOSHIBA EMI/NICHION
3	4 SHOW ME YUKARI MORIKAWA FUN HOUSE/NICHION
4	NEW KANASHINE MISATO WATANABE EPIC/SONY/NICHION/SUNDER M/HEARTLAND
5	1 HAIKARASANA GA TORU YOKO MINAMINO CBS/SONY/S ONE CO/FUJI/PACIFIC
6	NEW IT'S ALL RIGHT TALL NAKAMURA COLUMBIA/CENTRAL ARTS
7	3 AGAIN SHIZUKA KUDO PONY/CANYON/FUJI/PACIFIC
8	10 ABC SHONEN TAI WARNER/PIONEER
9	NEW KANAHII KIMOCCHI KEISUKE KUWATA VICTOR
10	NEW INOCHIKURENAI EIKO SEGAWA CROWN/CROWN RFMP
1	1 YUMI MATSUTOYA BEFORE THE DIAMOND DUST FADES TOSHIBA EMI
2	2 REBECCA POISON CBS SONY
3	NEW THE ALFEE UK BREAKFAST PONY CANYON
4	NEW HOUND DOG BE QUIET MOTHER CHILDREN
5	NEW MADONNA YOU CAN DANCE WARNER/PIONEER
6	3 SEIKO MATSUDA SNOW GARDEN CBS SONY
7	6 HIDEAKI TOKUNAGA INTRO APOLLON
8	7 ANRI MEDITATION FOR LIFE CBS SONY
9	NEW MARINA WATANABE CHRISTMAS TALES EPIC SONY
10	NEW YUKARI MORIKAWA SHOW ME FUN HOUSE

MUSIC & MEDIA PAN-EUROPEAN CHARTS 26/12/87

	HOT 100 SINGLES
1	1 FAITH GEORGE MICHAEL EPIC
2	2 YOU WIN AGAIN BEE GEES WARNER BROS.
3	6 THE WAY YOU MAKE ME FEEL MICHAEL JACKSON EPIC
4	3 NEVER GONNA GIVE YOU UP RICK ASTLEY RCA
5	5 CHINA IN YOUR HAND T'PAU SIREN
6	8 GOT MY MIND SET ON YOU GEORGE HARRISON DARK HORSE/WEA
7	4 WHENEVER YOU NEED SOMEBODY RICK ASTLEY RCA
8	7 NEVER CAN SAY GOODBYE THE COMMUNARDS LONDON
9	11 ETIENNE GUESCH PATTI COMOTION/EMI
10	14 ONCE UPON A LONG AGO PAUL McCARTNEY PARLOPHONE
11	9 EVERLASTING LOVE SANDRA VIRGIN
12	13 LA BAMBA LOS LOBOS LONDON
13	10 LOVE IN THE FIRST DEGREE BANANARAMA LONDON
14	12 BAD MICHAEL JACKSON EPIC
15	15 CRITICIZE ALEXANDER O'NEAL TABU
16	NEW ALWAYS ON MY MIND PET SHOP BOYS PARLOPHONE
17	NEW THE LOOK OF LOVE MADONNA SIRE
18	NEW WHEN I FALL IN LOVE RICK ASTLEY RCA
19	NEW BOYS SABRINA FIVE RECORDS
20	17 JOE LE TAXI VANESSA PARADIS FA PRODUCTION/POLYDOR
1	1 GEORGE MICHAEL FAITH EPIC
2	2 MICHAEL JACKSON BAD EPIC
3	6 MADONNA YOU CAN DANCE SIRE
4	3 STING ... NOTHING LIKE THE SUN A&M
5	4 BRUCE SPRINGSTEEN TUNNEL OF LOVE CBS
6	10 EURHYTHMICS SAVAGE RCA
7	7 TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
8	8 RICK ASTLEY WHENEVER YOU NEED SOMEBODY RCA
9	5 BEE GEES E.S.P. WARNER BROS
10	11 PET SHOP BOYS ACTUALLY PARLOPHONE
11	14 PINK FLOYD A MOMENTARY LAPSE OF REASON EMI
12	9 BRYAN FERRY BETE NOIRE VIRGIN
13	16 GEORGE HARRISON CLOUD NINE DARK HORSE/WEA
14	13 THE COMMUNARDS RED LONDON
15	12 FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS.
16	15 U2 THE JOSHUA TREE ISLAND
17	NEW STEVIE WONDER CHARACTERS MOTOWN
18	NEW T'PAU BRIDGE OF SPIES SIREN
19	19 SOUNDTRACK DIRTY DANCING RCA
20	17 JOE COCKER UNCHAIN MY HEART CAPITOL

AUSTRALIA (Courtesy Australian Music Report) As of 12/21/87

	SINGLES
1	1 NEVER GONNA GIVE YOU UP RICK ASTLEY RCA
2	5 GOT MY MIND SET ON YOU GEORGE HARRISON DARK HORSE/WEA
3	2 FAITH GEORGE MICHAEL EPIC
4	3 RUN TO PARADISE CHOIRBOYS MUSHROOM
5	4 TOO MUCH AIN'T ENOUGH LOVE JIMMY BARNES MUSHROOM
6	6 HOLD ME NOW JOHNNY LOGAN EPIC/CBS
7	8 THE WAY YOU MAKE ME FEEL MICHAEL JACKSON EPIC
8	7 NEED YOU TONIGHT INXS WEA
9	9 LA BAMBA LOS LOBOS LONDON/POLYGRAM
10	10 MONY MONY BILLY IDOL CHRYSALIS
11	12 BAD MICHAEL JACKSON EPIC/CBS
12	15 MY OBSESSION ICEHOUSE REGULAR/FESTIVAL
13	11 ELECTRIC BLUE ICEHOUSE REGULAR/FESTIVAL
14	16 TO HER DOOR PAUL KELLY MUSHROOM/FESTIVAL
15	13 WE'LL BE TOGETHER STING A&M
16	14 YOU WIN AGAIN BEE GEES WARNER BROS.
17	17 BRIDGE TO YOUR HEART WAX RCA/BMG
18	NEW IS THIS LOVE WHITESNAKE EMI
19	19 UNCHAIN MY HEART JOE COCKER LIBERATION
20	18 DO TO YOU MACHINATIONS WHITE LABEL/FESTIVAL
1	NEW JIMMY BARNES FREIGHT TRAIN HEART MUSHROOM/FESTIVAL
2	1 ICEHOUSE MAN OF COLOURS REGULAR/FESTIVAL
3	10 VARIOUS ARTISTS SUMMER '88 WEA
4	2 MICHAEL JACKSON BAD EPIC/CBS
5	5 VARIOUS ARTISTS SMASH HITS '87 CBS
6	4 MOTION PICTURE SOUNDTRACK LA BAMBA LONDON/POLYGRAM
7	11 VARIOUS ARTISTS CELEBRATE '88 EMI
8	3 INXS KICK WEA
9	6 GEORGE MICHAEL FAITH EPIC
10	9 MIDNIGHT OIL DIESEL AND DUST CBS
11	8 PAUL McCARTNEY ALL THE BEST PARLOPHONE
12	7 STING ... NOTHING LIKE THE SUN A&M
13	15 MADONNA YOU CAN DANCE SIRE
14	16 JOHN FARNHAM WHISPERING JACK WHEATLEY/RCA
15	NEW EURHYTHMICS SAVAGE RCA
16	12 BILLY JOEL KOHUEPT CBS
17	14 PINK FLOYD A MOMENTARY LAPSE OF REASON CBS
18	13 JAMES REYNE JAMES REYNE CAPITOL/EMI
19	19 PAUL KELLY & THE COLOURED GIRLS UNDER THE SUN MUSHROOM/FESTIVAL
20	18 FLEETWOOD MAC TANGO IN THE NIGHT WARNER/WEA

ITALY (Courtesy Germano Ruscitto) As of 12/11/87

	SINGLES
1	NEW PUMP UP THE VOLUME M/A/R/R/S CGDMM
2	3 LA BAMBA LOS LOBOS CBS
3	2 FAITH GEORGE MICHAEL CBS
4	1 BAD MICHAEL JACKSON CBS
5	NEW UNA DOMENICA ITALIANA TOTO COTUGNO EMI
6	NEW MASCHI GIANNINA NANNINI RICORDI
7	NEW ONCE UPON A LONG AGO PAUL McCARTNEY EMI
8	NEW SKELETON STEVIE WONDER MOTOWN/RCA
9	8 WE'LL BE TOGETHER STING POLYGRAM
10	15 YOU WIN AGAIN THE BEE GEES WEA
11	5 CAUSING A COMMOTION MADONNA WEA
12	NEW IO BALLERO' LORELLA CUCCARINI POLYGRAM
13	NEW WATERFALL WENDY & LISA VIRGIN/EMI
14	4 NEVER GONNA GIVE YOU UP RICK ASTLEY RCA
15	18 EVERLASTING LOVE SANDRA VIRGIN EMI
16	9 UNCHAIN MY HEART JOE COCKER EMI
17	17 BEETHOVEN EURHYTHMICS RCA
18	NEW DOLCEAMARO HEATHER PARISI POLYGRAM
19	10 POSITIVE REACTION MANDY CGDMM
20	19 I JUST CAN'T STOP LOVING YOU MICHAEL JACKSON CBS

French Canadians Also Score Big In Nov. Certifications Jackson's 'Bad' Goes Quintuple Platinum

OTTAWA It's becoming a well-worn comment everywhere, but Michael Jackson's "Bad" is anything but bad for retailers here and for CBS Records Canada Ltd. As the November certifications show, Jackson's follow-up to the all-time best-selling album in Canada is a thriller at retail, chalking up a quintuple platinum certification, signifying sales of more than 500,000 in just a few short weeks.

November also turned out to be a big month for French Canadian music in its native market. Passe Partout, Marjo, and bilingual Quebec group the Box scored platinum albums, while Edith Butler and Celine Dion scored gold records in the month.

The Canadian Recording Industry Assn. reports 33 certifications in the month leading up to the Christmas crush at retail. Three albums were deemed triple platinum: Def Leppard's "Hysteria," John Cougar Mellencamp's "The

Lonesome Jubilee," and Bruce Springsteen's "Tunnel Of Love." Mellencamp's record should continue selling because of his recent tour of Canada, while the other two albums are surefire Christmas attractions.

Platinum Blonde, the most popular Canadian band ever to not

Platinum albums for Marjo, the Box

break internationally, grabbed platinum for the third straight time (its last record sold a half-million copies and went quintuple platinum) with "Contact." Others in the platinum circle include Kiss for "Crazy Nights," Passe Partout for "Le Noel De Pruneau Et De Canelle," Billy Idol's "Vital Idol," Marjo's "Celle Qui Va," the Box's "Closer Together," and George Michael's "Faith."

The Idol and Michael albums went gold, as did "Greatest Hits" from Reba McEntire, "Mending Wall" by Canada's Chalk Circle, "T'Pau" by T'Pau, "No Protection" by Starship, "Radio K.A.O.S." by Roger Waters, "Party Pour Danser" by Butler, "Alphabet City" by ABC, "Incognito" by Dion, "Heaven On Earth" by Belinda Carlisle, "Wow" by Bananarama, "Love An Adventure" by Pseudo Echo, "Coming Around Again" by Carly Simon, "Ocean Front Property" by George Strait, and "Heart Over Mind" by Jennifer Rush.

Los Lobos snared a rare platinum for "La Bamba," which also went gold in November. Joey Gregorash's "Together (The New Wedding Song)" went gold, as did T'Pau's "Heart And Soul," Idol's "Mony Mony," and U2's "I Still Haven't Found What I'm Looking For."

PolyGram Names New A&R Director Larry Mayson Mandated To Find & Develop Talent

OTTAWA Larry Mayson, a veteran Canadian industryite with international experience, has been appointed director of a&r at PolyGram Inc. Canada.

It's the first time in recent memory that PolyGram Canada has had a full-time a&r chief, particularly one with a mandate to work closely with his U.S. counterparts and develop talent with worldwide potential.

With previous a&r, retail, and concert promotion-experience (he oversaw the most recent Dire Straits tour of Canada), Mayson's "first priority will be to find local talent" that can be developed internationally, says PolyGram Canada president Peter Erdmann.

Maintaining offices in Montreal and Toronto, Mayson will also be working with a&r counterparts below the border.

"What I believe it means is a strong sign of confidence in me and our company" by the U.S. operations, Mayson says. He will have latitude to

sign artists to developmental contracts, to sign licensing arrangements involving particular artists, and to bring to PolyGram talent with multimarket potential.

"We've all come to the same conclusion: that a Canadian act with international potential shouldn't be given a Canadian budget," he says. "The international budget should be there with the international commitment."

Now on the PolyGram roster are Gino Vanelli, Diane Tell, Pierre Bertrand, Serge Fiori, Deaf Dealer, Charles Dutoit, and the Montreal Symphony Orchestra. Canadians signed to PolyGram via international arrangements are Men Without Hats and Eight Seconds. The label also has several Canadian artists signed via distributed labels.

Mayson says there are a few artists under consideration, but he's in no hurry to make a big impression or to spend the company's money.

"There's nothing in the game plan to sign three this year or five next

year," he says. "What I'd like to do is sign artists that are distinctive, that [other companies] will kill themselves for not signing."

The move signals a strengthened commitment to Canadian talent by the often-maligned PolyGram, which has been able to deliver gold and platinum for many foreign artists but rarely for domestic talent. That has changed in recent years. Following the successes of Frank Mills, an early PolyGram signing, the company went through a bit of a domestic drought, only to be revived by the signing of the Alert label. Kim Mitchell and the Box have yielded platinum records through the distribution deal between Alert and PolyGram, while Vannelli's resurgence in Canada through a direct signing has paid off.

Manitoba Assistance Fund For Artists And Firms Is Deemed A Success

OTTAWA A new federal/provincial assistance program for the Manitoba music business has already exceeded expectations, generating support for production and heightening awareness in the province of its music.

Under the auspices of the Canada-Manitoba Cultural Industries Development Office, the recording production fund lends up to 50% of recording costs to a maximum of \$20,000. In many ways, it resembles a privately run, industry/government fund run nationwide.

Two juries have been established to decide which applicants shall receive money, reports program chief Ross Porter, former host of CBC Radio's "Nightlines" program.

Eligible companies must be Mani-

CHUM And CFTR Vie For Top In Toronto Ratings Race

OTTAWA CHUM-FM has maintained its edge in the ratings race in the Toronto market, but the fall survey by the BBM Bureau of Measurement indicates that CFTR-AM's contemporary-hit-radio sound is gaining rapidly on CHUM-FM's softer rock.

In the influential fall survey, CFTR pulls in 1,056,200 listeners a week and grabs 7.9% of all hours tuned in the highly competitive market. Still, that's not quite enough to outgun CHUM-FM with its 1,094,200 listeners and 8.1% share. It is the first time, however, that an AM station has pulled in more than one million listeners in about two years, and the first time that two stations have each had more than one million listeners in the same book.

Other winners in the book: CJCL-AM, largely because of Toronto Blue Jays baseball games, CBL-AM, the public-owned information station, soft-rocker CHFI-FM; and the newest addition to the dial, easy-listening CJEZ-FM.

The nonwinners: CHUM-AM, whose recent and old hits sound hasn't brought resurrection, and CKFM-FM, whose toughened pop/rock format under new management still hasn't reversed a slide.

The standing in the survey, taken Sept. 21-27, Oct. 5-11, and Nov. 2-8:

- CHUM-FM (1,094,200 listeners per week, 8.1% share of all hours tuned).
- CFTR-AM (1,056,200, 7.9%).
- CFRB (soft rock, 985,200, 12.8%).
- CILQ-FM (album rock, 790,500, 6.6%).
- CBL-AM (696,100, 6.6%).
- CHUM-AM (663,700, 4.7%).
- CKFM-FM (654,400, 5.7%).
- CJCL-AM (616,000, 9%).
- CHFI-FM (609,800, 5.9%).
- CFNY-FM (progressive rock, 510,000, 4.4%).
- CBL-FM (classical and information, 462,300, 2.9%).
- CKEY-AM (gold, 331,900, 2.9%).
- CJEZ-FM (279,200, 1.7%).
- CFGM-AM (country, 273,300, 2.9%).

Trade Deal Spurs Debate Tariffs Could Increase Production

OTTAWA Arguing that opponents of free trade are engaging in a "bit of scare-mongering," the president of Capitol Records-EMI of Canada Ltd. says the Canada-U.S. trade deal offers "a genuine opportunity" to competitive Canadian companies.

Richard Lyttleton says that his company's pressing plant could find itself increasingly in demand as the tariffs between Canada and the United States are eliminated under the trade deal over a 10-year period ending in 1999.

"If you're frightened of free trade, you're frightened of competition," he says. A self-proclaimed believer in market forces, Lyttleton

took over the top spot at Capitol earlier this year after stints abroad for the firm. As someone who has viewed Canada from elsewhere, he thinks many in the country too often doubt their abilities to compete internationally. "I can only hope that my competitors continue to be self-doubting," he says, in the belief it will mean more opportunities for aggressive companies like his.

'If you're frightened of free trade, you're frightened of competition'

Broadcaster Reapplies For License CHUM Could Add A New FM

OTTAWA CHUM Ltd., already the world's largest nongovernmental broadcaster in terms of holdings, has its eye on launching a Vancouver FM station to complement its AM station there, says company president Allan Waters.

Unsuccessful in three attempts to secure a license, CHUM intends to press again for the station by reapplying to the federal broadcast regulator, Waters told CHUM's annual meeting of shareholders.

With more than a dozen radio stations, an Atlantic Canada TV network, other television holdings, and the MuchMusic Network under its belt, CHUM isn't looking to acquire anything else right now, Waters

says. But it's possible that the company's \$2.5 million bank debt might be bumped up if something becomes available, he added.

Revenue in the year ended Aug. 31 climbed to nearly \$144 million from \$135.2 million a year earlier, but profit before extraordinary items was up only slightly to \$10.7 million from \$10.4 million.

The better news was that advertising bookings within the CHUM web are up 11% over a year ago. Capital spending should decline in the year ahead, but Waters declined to speculate on the extent of expected profit in the coming year.

The final text of the trade deal was released Dec. 11. It calls for the elimination of the current 14.5% tariff on records imported into Canada and the U.S. from the two countries. Although major companies have insisted that it will be business as usual, and that they may even holster their operations in Canada due to the competitive production costs of recordings, some worry that U.S. firms will simply shut their Canadian branches and serve the country from northern U.S. centers. Optimists, however, believe that parts of the northern U.S. can be served from Canada, where production costs often are significantly lower.

Lyttleton says free trade could provide an opportunity for Capitol's pressing plant northwest of Toronto to supply U.S. clients. Companies would be foolish not to avail themselves of the most attractive deal on supplies, he notes.

A TRADITION OF EXCELLENCE

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A BILLBOARD SPOTLIGHT

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IN THIS ISSUE

- The Euro-Studio Scene 1988. Round-up of major studios and facilities and their specialization
- Digital shortfall. Interview with the musician Alan Parsons: "Why more studios should move into digital technology!"
- Live-in, work-in, sleep-in studios of Europe. A round-up of residential facilities
- On-the-road recording
- The artist viewpoint
- Artists and managers look at today's European recording facilities
- A review of artists' own studios
- DAT in the studio. An update on the new recording technology

BONUS DISTRIBUTION at two trade shows:
AES in Paris (March) and APRS (June)

ISSUE DATE: FEBRUARY 27

AD DEADLINE: FEBRUARY 2

FOR AD DETAILS
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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				

Retailers, Wholesalers Lament Tax Act

BY MARK MEHLER

NEW YORK Financial executives for retail and distribution companies, currently putting the finishing touches on their 1987 tax filings, say the 1986 tax-reform act has made their lives more difficult and has negated many of the benefits of the Reagan tax cut.

Some of problems the tax reform poses for retailers and distributors were discussed recently by accountant Ken Weiss of Laventhol & Horwarth, speaking at the recent National Assn. of Recording Merchandisers conference (Billboard, Nov. 21). Weiss called the tax-reform act a "nightmare" for retailers and wholesalers, pointing to new regulations on reserves for returns, inventory capitalization, and entertainment and meal deductions.

Retailers lament the new rule requiring them to capitalize expenses connected with purchasing, processing, and storing inventory, but some point to the less-publicized change in depreciation regarding leasehold improvements as even more troublesome.

"The change in leasehold depreciation has hit us the hardest," says Jim Williamson, vice president of finance for the approximately 300-

store Trans World Music. "The new rules force us to amortize improvements over the economic useful life of the building rather than depreciate them over the length of the lease. The difference is that a building is seen to have a useful life of 30 years, while a typical lease is 10 years."

Williamson says this is particularly onerous to Trans World, since the chain has acquired or opened more than 100 stores in the past year, necessitating large expenditures for improvements that must now be deducted over a much longer period.

Jack Rogers, financial vice president of the 200-plus-store Camelot Music chain, says the new rules on leasehold improvements are tough on mall-oriented retailers, since mall locations tend to involve more remodeling and leases are generally shorter term. Rogers says the tax-reform changes on inventory and leasehold improvements negate up to 70% of the original tax cut. The limit on inventory deductions alone, argues Rogers, wipes away half of the advantage. Nevertheless, the Camelot vice president sees the retail industry making a good-faith effort to comply with the new regulations. "Sooner or later, we're all going to get audited, and you have to

be able to defend your actions on a case-by-case basis," he says.

James Nermyr, vice president of information systems and treasurer of Musicland, agrees the new rules will reduce the tax-cut advantage—Musicland is using a 43.9% effective tax rate this year, compared with a rate of more than 50% last year. Nermyr also predicts a big load falling on decentralized retailers, which face the prospect of heavy spending on information systems to track inventory costs and transmit this data to a central accounting function.

"They're calling the tax bill the full-employment act for accounting professionals," says Nermyr. "Once you've plowed through it, you can see why."

Wholesalers apparently are affected less than their retail customers. Melvin Davis, vice president of finance at Schwartz Bros. Inc., says the distributor has not noticed a substantial change from previous years. A new regulation cracking

down on reserves for returns, allowing distributors to take credit in a given year only for what they actually get back, is not expected to have much impact, says Davis.

"The only way it would hurt is if we get back an inordinate number of January shipments in February and March," says Davis, whose firm ends its fiscal year Jan. 31. "The way to avoid any problem is keep returns flowing all year," he says.

Schwartz Bros. has likewise kept inventories lean, avoiding any major impact from the new deductibility rules, Davis says.

"It would be an exaggeration to call the law a nightmare," sums up Trans World's Williamson. "But it bothers us to see administrations changing horses in midstream every few years to raise more money from us. Certainly, the reduction in tax rates has been beneficial, but once you factor in all the rest, the tax revolution loses its appeal."

Schwartz Bros. Reports Income Drop For Quarter

NEW YORK Schwartz Bros. Inc., a music and video distributor, reported net income for the quarter ended Oct. 31, 1987, of \$235,931, down from \$263,862 in the 1986 period. Per-share earnings in the latest quarter were 14 cents, compared with 16 cents last year.

Revenues for the three-month period were \$20.8 million, down slightly from \$21.2 million a year ago.

For the nine months ended Oct. 31, net income was \$509,073, compared with \$669,689 in the prior nine months. Per-share earnings for the three quarters fell from 41 cents in 1986 to 31 cents this year. Revenues in the most recent nine months were \$55.18 million, just under last year's \$55.22 million.

NASDAQ, Philly Exchange List Go-Video Stock

NEW YORK Go-Video Inc. says its common stock and units have commenced trading on the National Assn. of Securities Dealers Automated Quotation System under the trading symbol "GOVO."

The stock has also been listed and has begun trading on the Philadelphia Stock Exchange under the symbol "GVIU."

The Scottsdale, Ariz., supplier of mobile video-production services has patent applications pending in the U.S. and Japan on a dual-deck videocassette recorder.

Go-Video has filed an antitrust suit against 14 Japanese and Korean manufacturers, the Electronic Industries Assn. of Japan, and the Motion Picture Assn. of America and its 10 member companies, claiming the defendants conspired to block Go-Video from receiving key components in the manufacturing of the dual-deck cassette player.

Crazy Eddie, Benel Hearing Again Postponed

NEW YORK A hearing on a lawsuit filed by Benel Distributors Ltd., which seeks to maintain its license to operate music and video retail shops at 39 Crazy Eddie Inc. stores, has again been postponed. The new hearing date is Feb. 8.

Benel says it has held discussions with new management at the beleaguered consumer electronics retailer in hopes of reaching agreement. However, Benel executive vice president Burt Goldstein says new Crazy Eddie management, which took control at the annual shareholders meeting in November 1987, has talked with other potential music/video operators as part of a due-diligence effort.

Handleman Co. Sees Big 2nd-Quarter Improvements

BY EARL PAIGE

LOS ANGELES Handleman Co., perhaps more than any publicly held home entertainment software firm, epitomizes the confounding signals emanating from the ticker these days.

Not only are sales up in every department and product line, but performance is improving steadily. In the second quarter ended Oct. 31, net sales rose 19.5% to \$148.7 million and for the first six months were up 15.2% to \$245.6 million.

Pretax income in the quarter was up 22% from a year ago, with after-tax income increasing 35%. The 64-cents-per-share annual dividend is the company's highest ever.

"Handleman is benefiting very strongly from the overall health of the prerecorded audio business," says Mark Mason of Donaldson, Lufkin & Jenrette, "and the emergence, as a real business, of home video sell-through."

"The stock market worry overall has sold Handleman off," argues Mason, "but its own business is doing well—and its price relative to earnings is the best it's been in years." Handleman stock was trading at \$21.62 on Dec. 21, less than 10 times analysts' projections of about \$2.30 in per-share earnings this year.

"There is confusion out there that retailers are all the same, but this ignores the fact that Handleman is distinct. Its only concern is, are people buying music? Whether people are purchasing luxury items, homes, or cars has nothing to do with Handleman," says Mason.

Margins, an area analysts watch closely, are also being maintained at Handleman. "Net margin is actually up for the second quarter at 6.1%. It was 5.4% last year," says Keith Benjamin of Silberberg Ro-

senthal. "Selling, general, and administrative is basically flat on more sales," he says, pointing to second-quarter SG&A of \$21.4 million, or 14.4% of net sales, compared with \$19.9 million, or 16% of net sales, a year ago.

Analysts agree that the company is well managed and are excited about the impending acquisition of West Coast rack and budget vendor Viking Entertainment Corp., which will catapult Handleman into the supermarket and drug-store arena, where home entertainment software is taking hold (Billboard, Dec. 12).

That addition brings new account logos such as Walgreens, Thrifty, Osco Drugs, Long's Drugs, Lucky Stores, and Target.

"The only question is whether K mart and other accounts will sharply cut inventories after Christmas as they did a year ago—principally the [Bruce] Springsteen box album and a couple of movies," says Benjamin.

However, Handleman's improving SG&A leveraging and more balanced product spread are seen as ameliorating factors. Product mix comparisons for the second quarter are music, \$89.2 million or 60%; video, \$45.6 million or 31%; computer software, \$4.2 million or 3%; and books, \$9.7 million or 6%.

With video, Handleman is experiencing an increase from 4,000 to 4,900 departments, and its existing accounts continue to expand the size of their video departments.

All the while, CD sales are skyrocketing. Second-quarter CD sales are up 97.6% from a year ago, and comprise 14.8% of music sales, compared with 8.2% a year ago.

Handleman is now servicing 5,700 music departments, compared with 5,400 a year ago, which reverses a two-year trend of level or below-level department counts.

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 12/15	Close 12/21	Change
NEW YORK STOCK EXCHANGE				
CBS Inc.	896.3	149%	164 1/2	+14%
Cannon Group	138.2	5%	5 1/2	-3%
Capital Cities Communications	280.4	320%	349	+28%
Coca-Cola	4587.4	40%	39%	-3%
Walt Disney	3322.9	57 1/2	60%	+2%
Eastman Kodak	7006.8	48%	50%	+2%
Gulf & Western	3881.7	69%	74	+4%
Handleman	349.6	19%	22 1/2	+2%
MCA Inc.	1373.6	33%	33 1/2	-1%
MGM/UA	382	6%	6%	+%
Musicland	81.9	18%	21	+2%
Orion Pictures Corp.	322.9	9%	11	+1%
Primerica	2323.8	22	25%	+3%
Sony Corp.	409	39%	39%	+%
TDK	43	71	74 1/2	+3%
Vestron Inc.	158.1	3%	4	+%
Warner Communications Inc.	2140.7	26 1/2	29%	+3%
Westinghouse	2684.3	48%	50%	+1%
AMERICAN STOCK EXCHANGE				
Commtron	31.9	2%	2%	+%
Electrosound Group Inc.	15.7	6%	7%	+%
Lorimar/Telepictures	1801.6	8%	8%	+%
New World Pictures	187.2	3 1/2	3 1/2	+%
Price Communications	110.4	9%	9%	+%
Prism Entertainment	21	2%	3	+%
Turner Broadcasting System		23 1/2	23%
Unitel Video	9.9	8	8 1/2	+%
Wherehouse Entertainment	668.6	11	13%	+2%
OVER THE COUNTER				
Crazy Eddie		1 1/2	1 1/2
Dick Clark Productions		5%	5%
Infinity Broadcasting		14%	16	+1%
Josephson Inc.		10%	10%
LIN Broadcasting		42%	43 1/2	+1%
Lieberman Enterprises		12 1/2	12%
Mairite Communications Group		6%	6%
Recoton Corp.		2%	3	+%
Reeves Communications		8%	7%	-1%
Satellite Music Network, Inc.		2 1/2	2%	+%
Scripps Howard Broadcasting		76 1/2	76 1/2
Shorewood Packaging		10 1/2	11	+%
Sound Warehouse		9%	9%	-1%
Specs Music		6%	6%	+%
Stars To Go Video		1 1/2	1 1/2	+%
Trans World Music		16 1/2	17	+%
Tri-Star Pictures		8%	8%	-%
Wall To Wall Sound And Video		2%	3	+%
Westwood One		22 1/2	21 1/2	-1

POP

RECOMMENDED

FAIRPORT CONVENTION

Heyday
PRODUCERS: Bernie Andrews, Keith Stewart, Johnny Beerling
Hannibal HNBL 1329

Collection of 1968-69 BBC radio sessions largely features this long-lived band's most intriguing line-up—including Ian Matthews, Sandy Denny, and Richard Thompson—performing impeccably tasteful covers of folk songs of the era. Will appeal to fans of the above three artists, or Anglophiles in general.

SAVOY BROWN

Make Me Sweat
PRODUCER: Neil Norman
GNP Crescendo GNPS 2193

Label that revived the career of Robin Trower aims to do the same with this near-ancient Brit blues band—and they just may be out the trick, thanks to Norman's outstanding production and singer Dave Walker's return to the fold. Outstanding (and sometimes ZZ Top-ish) guitar from bandleader Kim Simmonds highlights set.

VARIOUS ARTISTS

No Age—A Compilation Of SST Instrumental Music

PRODUCERS: Various
SST 102

Double album's highlight may be its cover, a hilarious parody of typical new age offerings, but the music inside is anything but new age. Label's varied roster finds top-notch instrumental work from such varied sources as Blind Idiot God, Elliott Sharp, Fred Frith & Henry Kaiser, and Black Flag. Excellent sampler from an increasingly daring indie label.

ORIGINAL MOTION PICTURE SOUNDTRACK

Cry Freedom
PRODUCERS: George Fenton, Keith Grant
MCA-6224

Superb partnership of George Fenton, Oscar nominee for "Gandhi," and exiled South African musician Jonas Gwanga results in an enthrallingly beautiful package that stands strongly on its own. South African jazz fans will be attracted to lineup of musicians that includes saxophonists Dudu Pukwana and Teddy Osei. Excellent.

ORIGINAL MOTION PICTURE SOUNDTRACK

Planes, Trains, And Automobiles
PRODUCERS: Various
MCA-6211

First Hughes soundtrack in some time not focusing exclusively on obscure Brit bands includes contributions from Emmylou Harris, Steve Earle, and Dave Edmunds, among others. Film will likely linger at the box-office, so album's delayed release may not hurt sales.

BUNNY WAILER

Rule Dance Hall
PRODUCER: Bunny Wailer
Shanachie 43050

Polished, commercial reggae from former Wailer deserves to be heard on the radio; programmers can try his take on Sam Cooke's "Saturday Night" or remake of Bob Marley & the Wailers' "Stir It Up." Contact: 201-445-5561.

GREAT PLAINS

Sum Things Up
PRODUCER: Paul Mahern
Homestead HMS093

Eclectic third outing from Ohio combo runs the gamut from great to even better, no matter what the style of music. The dichotomy of "Appetite" is ingenious: It recalls the Association musically, R. Crumb lyrically. College radio and other adventurous outlets can sink their teeth into every track.

THE KINSEY REPORT

Edge Of The City
PRODUCERS: Bruce Iglauer, Donald Kinsey
Alligator AL 4758

Family troupe led by paid-his-dues Donald has smoothed its sound with a little bit of Robert Cray-like polish; accessible blues/rock comes across best on "Poor Man's Relief" and the rest of side one. Open-minded outlets should definitely give a listen.

DAMIEN

Every Dog Has Its Day
PRODUCERS: Damien, David Preschel
Select SEL21622

Fairly traditional metal on debut from Ohio outfit is generally undistinguished but has appeal on the more melodic tracks, like "Give Me A Sign" and "Race To The End." Contact: 175 Fifth Ave., New York, N.Y. 10010.

BALL PERIOD

Another American Lie
PRODUCER: Kramer
Shimmy Disc 006

Refugees from way-underground faves Half Japanese, Shockabilly, and the Velvet Monkeys group here, producing a tidal wave of noise occasionally disguised as music. Fans of those bands will eat this up, but retailers would be well advised not to let any PMRC-ers get a gander at the cover art. Contact: 212-334-4134.

CONNIE FRANCIS

Rock Sides (1957-64)
PRODUCERS: Various
Polydor 831698-1

This is a rock'n'roll treasure trove of "lost" sides containing 11 "B" sides and 13 tracks either released for the first time in the U.S. or never released anywhere. Contains none of the singer's biggest U.S. hits (i.e. "Who's Sorry Now?" "Stupid Cupid"), but acts as a documentary that helps complete the picture of the performer's years as the queen of sentimental and bouncy rock valentines.

GOVERNMENT CHEESE

C'mon Back To Bowling Green... And Marry Me!
PRODUCER: Scott Tutt
Reptile Records RR-3031

Four-song EP on quality label carries home some gritty, unassuming rock with a sense of humor. Band is already picking up college play on title track and "Face To Face." Contact: 615-331-7400.

DEVON SQUARE

Walking On Ice
PRODUCER: Peter Gallway
Blind Date WRA1-521

Maine group claims to have been around in one configuration or another since 1964. We can't vouch for that, but smooth, well-honed folk/AC sound certainly lends credence to the assertion. Aztec Two-Step lends a songwriting and playing hand. Contact: 207-767-3331.

THE VISIGOTHS

Pining By The Grave Of Stardust
PRODUCERS: Brett Cookingham, the Visigoths
Rexco Records LP001

Raw, amateurish production doesn't obscure songs' good points, which are many: intelligent, often witty lyrics; a keen sense of melody; and an unabashed exuberance in the playing. College radio, try "Graceland" or "Ballad Of Okra Lad" on for size. Contact: 31 Knoll St., Roslindale, Mass. 02131.

NEW AND NOTEWORTHY

RICK ASTLEY

Whenever You Need Somebody
PRODUCERS: Stock Aitken Waterman, others
RCA 6822-R

Young Englishman with a big, Michael McDonald-ish voice is under the guidance of the PWL team—how can he lose? Global smash "Never Gonna Give You Up," written by Mike Stock, Matt Aitken, and Pete Waterman, is on the fast track here as well; title cut and "It Would Take A Strong Strong Man" sound like winners, too. Whether Astley's formidable vocal skills are enough to build a career on remains to be seen.

COUNTRY

RECOMMENDED

JIM EANES

Reminiscing
PRODUCERS: Jim Eanes, Ray Cline
Rebel Reb 1653

Eanes is a true pioneer of bluegrass, both as a singer and songwriter. While this album demonstrates that his voice has lost some of its intensity, it also shows there's a lot left. Best cuts: the standards "Don't Sweetheart Me" and "I'll Never Let You Go, Little Darling," and his cover of the recent Moe Bandy hit, "Too Old To Die Young."

BILL EMERSON

Home Of The Red Fox
PRODUCER: Bill Emerson
Rebel Reb 1651

A feast for bluegrass banjo addicts. These are all Emerson originals, and he is abetted in his wizardry by some of the best pickers around: Tony Rice, Jimmy Gaudreau, Jerry Douglas, Jim Buchanan, and Mark Schatz.

JAZZ

PICKS

RAN BLAKE QUARTET

Short Life Of Barbara Monk
PRODUCER: Greg Silberman
Soul Note/PSI SN 1127

Superb, under-recorded pianist returns with moving tribute to daughter of Thelonius Monk—and member of T.S. Monk—and fine saxophone work by former Mingus saxophonist Ricky Ford. Intricate compositions, obviously deeply felt, are entirely accessible—and represent Blake's best album to date.

RECOMMENDED

DANNY THOMPSON

Whatever
PRODUCERS: Dan Priest, Danny Thompson
Hannibal HNBL 1326

First solo set from legendary bassist who has graced albums by such British folkies as John Martyn, Nick Drake, Pentangle, and more. Trio format emphasizes reedwork of Tony Roberts, though guitarist Bernie Holland plays splendidly throughout. Jazz set's traditional orientation could result in folk crossover, given in-store play.

DINO BETTI VAN DER NOOT

They Cannot Know
PRODUCER: Dino Betti Van Der Noot
Soul Note/PSI SN 1199

Little-known Italian composer/arranger continues to impress with his second Soul Note effort. Set features a nonblaring big band—at times recalling Gil Evans, yet never wholly derivative—and a lush collection of textures and compositions. In-store exposure and radio play could make the difference.

CLASSICAL

RECOMMENDED

BRAHMS: PIANO QUINTET, OP. 34; BALLADE; 3 FANTASIES
Barry Douglas, Tokyo String Quartet
RCA 6673-RC

Douglas, whose credentials as a keyboard soloist are already imposing, shows near-equal aptitude as a chamber musician in this impressive reading of the quintet masterpiece. The solo piano works round out the program effectively.

SPANISH MUSIC FOR GUITAR

Eduardo Fernández
London 417 618

An extremely generous program comprising 21 selections by masters such as Albéniz, Llobet, Granados, Tárrega, Segovia, and Turina. Great technical security and a feeling for the idiom are positive attributes, although the sound Fernández delivers is on the dry side.

TRUMPET, CORNO DA CACCIA & ORGAN

Ludwig Güttler, Kurt Sandau, Friedrich Kirches
Capriccio 10 090

Short compositions for trumpet and hunting horn in various combinations with organ are played in the large and resonant acoustical frame of an 18th-century Dresden cathedral. The works include movements from Bach cantatas and items by such Baroque stalwarts as Telemann, Pezel, and Corrette as well as Boyce and Mr. Anonymous. Sound and style are engaging.

THOMSON: THE PLOW THAT BROKE THE PLAINS; THE RIVER

Symphony of the Air, Stokowski
Vanguard VBD 385

Skippy in time (less than 40 minutes), this CD does return to the active catalog fine performances of the suites Thomson adapted from the scores of these prize-winning depression-era documentary films. Sound holds up well. One of the more interesting sets in the Vanguard reissue program.

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.

POP SINGLES

CHART RESEARCH PACKAGES

The definitive lists of the top hits year by year, through the entire history of record charts.

Based on the authoritative statistical research of the music industry's foremost trade publication.

THREE TITLES AVAILABLE:

Number One Pop Singles, 1941 through 1985. Lists Billboard issue date, title, artist and label of the number one record of each week. \$50.00.

Top Ten Pop Singles, 1947 through 1985. Lists title, artist and label of every record which reached number 10 or higher on Billboard's pop singles charts. Listed alphabetically within each year. #1 records are indicated. \$50.00.

Top Pop Singles Of The Year, 1946 through 1985. The annual listings of the top hits of the year in rank order, as published in Billboard's year-end special issues. Includes title, artist and label for each entry. \$50.00.

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HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

WITH A QUIET start week due to frozen playlists over the holidays, let's take this opportunity for a look back at 1987 and a look ahead at 1988. Rather than mention the year's established superstar hits and many popular remakes, I'll examine some new developments that may provide a clue as to what may happen on the chart in 1988.

CONCURRENT WITH THE RISE of the new crossover radio format, which combines top 40, urban, and club-oriented dance hits into a mix especially popular with Hispanic listeners (see the Hot Crossover 30 chart, page 16), there have been more hits by Hispanic artists. In 1987, **Miami Sound** continued its established success and the year also saw major hits for such groups with Hispanic singers or producers as **Lisa Lisa & Cult Jam**, **Los Lobos**, and **Exposé** and big regional hits for the **Cover Girls**, **Noel**, and **Will To Power**. The latter four artists all share what is sometimes called the Miami sound, although much of the music is made in New York and other centers of Latin music. Look for more of these hits to emerge in 1988 as the Hispanic population continues its fast growth and integration into the mainstream in the U.S.

RAP MUSIC, FAR FROM a new form, reached its widest success ever on the pop side in 1987, with top 15 hits for the **Beastie Boys**, **L.L. Cool J**, and the **Fat Boys** (with the **Beach Boys**). Not only is rap now readily accepted as top 40 music, but rock groups such as **Aerosmith** and the **Beach Boys** have revitalized their careers by joining with rap artists to reach a younger audience. Expect more hits from rap or rap-influenced pop/rock music in 1988, with female rappers **Salt-N-Pepa** already leading the way as "Push It" moves up the Hot 100.

IT WAS ALSO A BREAKTHROUGH year for heavy metal, as teen-oriented music continued to perform strongly on top 40 radio despite national radio advertisers' stated preference for an older audience. Besides **Bon Jovi**, groups associated with the heavy metal sound that had significant Hot 100 success in 1987 include **Whitesnake**, **Aerosmith**, **Motley Crue**, **Europe**, **Cinderella**, **Def Leppard**, and **Poison**. This trend seems likely to continue in 1988, with new releases by **Stryper**, **Dokken**, and **Kiss** now moving up the chart.

THE EMERGENCE OF SEVERAL new teenage artists in 1987, including **Tiffany**, **Glenn Medeiros**, and **Shanice Wilson**, bodes well for the future, although it is hard to predict which acts will thrive and which will fall by the wayside. An artist who writes her own music, such as **Debbie Gibson**, seems a good bet to survive because she is not dependent on other writers' material to find hits. And in 1988, as always, hit songs are what the Hot 100 is all about.

FOR WEEK ENDING JANUARY 9, 1988

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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
SHE'S LIKE THE WIND PATRICK SWAYZE RCA	1	4	15	20	114
NEVER GONNA GIVE YOU UP RICK ASTLEY RCA	0	3	12	15	87
POP GOES THE WORLD MEN WITHOUT HATS MERCURY	0	0	9	9	120
853-5937 SQUEEZE A&M	0	1	8	9	112
I WANT TO BE YOUR MAN ROGER REPRISE	1	2	5	8	194
CAN'T STAY AWAY FROM YOU G. ESTEFAN/MIAMI SOUND EPIC	1	1	6	8	135
SPOTLIGHT MADONNA SIRE	0	0	7	7	97
RHYTHM OF LOVE YES ATCO	0	1	6	7	75
ROCK AND ROLL ALL NIGHT POISON DEF JAM	0	1	6	7	15
WHAT HAVE I DONE... PET SHOP BOYS EMI-MANHATTAN	2	0	4	6	205

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.

Randy Travis Tops AMA Nominees

Which Of Two Jacksons Will Win Out?

BY PAUL GREIN

LOS ANGELES Randy Travis is the leading nominee for the 15th annual American Music Awards, but the real drama will be seeing which Jackson—Janet or Michael—does better in the balloting. Janet Jackson is nominated for three awards, including favorite pop/rock female vocalist; Michael Jackson is up for two, including favorite pop/rock male vocalist.

Travis is vying for four awards, edging out five acts who received three nominations each: Bon Jovi, Whitney Houston, Janet Jackson, George Strait, and Hank Williams Jr.

The number of nominations is down because the number of categories is down. There are just 17 categories this year, compared with 27 last year. The change is designed to make the three-hour show, which is slated to air Jan. 25 on ABC-TV, less cluttered and confusing.

So where there were 12 video categories last year, this year there will be just two: favorite country video and favorite video in the combined fields of pop/rock and soul/r&b. Oddly, the three nominees in the latter category were all hits in 1986: Peter Gabriel's "Sledgehammer," Janet Jackson's "When I Think Of You," and Robert Palmer's "I Didn't Mean To Turn You On."

Houston, who won last year as fa-

vorite female vocalist in both pop/rock and soul/r&b, is nominated again in both categories. Janet Jackson is also entered in both contests. Madonna is the third nominee in pop/rock; Anita Baker rounds out the ballot in soul/r&b.

Bon Jovi is the only act to be nominated for both favorite album and favorite single in the pop/rock field. The group's "Slippery When Wet," the year's best-selling album, is squaring off against another metallic pop smash, "Whitesnake."

Lisa Lisa & Cult Jam, who were relatively unknown a year ago, are nominated for favorite duo/group in both pop/rock and soul/r&b.

Alabama is shooting for its sixth-consecutive award for favorite country duo or group. But the quartet faces stiff competition from the Judds, who are also nominated for favorite country album. Alabama received no other nominations.

Here's the complete list of nominations:

POP/ROCK

Album: Bon Jovi's "Slippery When Wet," Paul Simon's "Graceland," U2's "The Joshua Tree," "Whitesnake."

Single: Bon Jovi's "Living On A Prayer," Whitney Houston's "I Wanna Dance With Somebody," Bob Seger's "Shakedown."

Male Vocalist: Michael Jackson, George Michael, Paul Simon.

Female Vocalist: Whitney Houston, Janet Jackson, Madonna.

Duo/Group: Bon Jovi, Lisa Lisa & Cult Jam, U2.

Video: Peter Gabriel's "Sledgehammer," Janet Jackson's "When I Think Of You," Robert Palmer's "I Didn't Mean To Turn You On."

SOUL/R&B

Album: Anita Baker's "Rapture," L.L. Cool J's "Bigger And Deffer," Luther Vandross' "Give Me The Reason."

Single: Michael Jackson's "Bad," Levert's "Casanova," Jody Watley's "Looking For A New Love."

Male Vocalist: L.L. Cool J, Smokey Robinson, Luther Vandross.

Female Vocalist: Anita Baker, Whitney Houston, Janet Jackson.

Duo/Group: Cameo, Club Nouveau, Lisa Lisa & Cult Jam.

COUNTRY

Album: the Judds' "Heartland," George Strait's "Ocean Front Property," Randy Travis' "Always And Forever."

Single: George Strait's "Ocean Front Property," Randy Travis' "Forever And Ever, Amen," Hank Williams Jr.'s "Born To Boogie."

Male Vocalist: George Strait, Randy Travis, Hank Williams Jr.

Female Vocalist: Rosanne Cash, Reba McEntire, Tanya Tucker.

Duo/Group: Alabama, the Judds, Restless Heart.

Video: Reba McEntire's "What Am I Going To Do About You," Randy Travis' "Forever And Ever, Amen," Hank Williams Jr.'s "My Name Is Bocephus."

WHEREHOUSE PLANS MERGER WITH ADLER & SHAYKIN

(Continued from page 4)

[In addition, the bonds will lose their convertibility to stock after the chain goes private. Although Froyley, Revy could convert and tender the stock, the firm would receive only half of what it paid for the bonds at \$14 per share.

[Revy says his company will be satisfied only if Wherehouse remains public or redeems its bonds at par value, twice what they're worth now. He says he's spoken to other bondholders who feel the same way but has not decided whether legal action is warranted.]

Shamrock, just prior to Wherehouse's acceptance of the Adler & Shaykin offer, said it was prepared to raise its bid to \$13.75. However, on Dec. 23, Shamrock announced that it would not make another bid. It said it would extend its \$12 tender offer to Dec. 28, strictly to preserve its position in the event the merger with Adler & Shaykin does not transpire. But, on that expiration date, Shamrock further extended the offer to Thursday (8). A Shamrock spokesman said that as of Dec. 22, 1.7 million Wherehouse shares had been tendered to Shamrock at \$12 each.

Adler & Shaykin, a New York investment firm specializing in leveraged buyouts, plans to finance the Wherehouse purchase with borrowings from Chemical Bank of New York and Equitable Capital Management Corp. Merrill Lynch Capital Markets is the investment adviser. Adler & Shaykin would put in about \$25 million in equity, and bank debt would total roughly \$125 million. These figures include about \$7 million in

fees, commissions, and other expenses relating to the merger.

In a leveraged buyout, a group of investors acquires a company with borrowed funds, to be paid back either through income from operations or sale of assets.

Keith Benjamin, a financial analyst at Silberberg, Rosenthal & Co. in New York, said some of that money could be raised through the sale of about 20 Wherehouse mall stores. "There are many who feel the California market is oversaturated," says Benjamin, who also sees Wherehouse slowing its pace of expansion. John Quigley, a general partner of Adler & Shaykin, insisted, however, that the prospective new owners have no plans to sell assets to pay off the loans and expect internally generated profits to be sufficient to service the debt. "We plan to grow Wherehouse, not shrink it," he said.

A Wherehouse spokesman in New York said existing management would be retained, although Quigley declined to confirm that, pending certain SEC filings. Observers note that the desire of chief executive Lewis Kwiker and his team to continue running Wherehouse was behind its efforts to fend off Shamrock.

In a statement, Kwiker said Wherehouse had "carefully examined the alternatives available to it" and had chosen Adler & Shaykin to provide "solid, certain, and superior value to shareholders and at the same time provide for the future of the company." Although Wherehouse reportedly held discussions with a number of parties,

it is believed that only Adler & Shaykin was seriously considered as a potential rescuer.

Shamrock, the Burbank, Calif., holding company of the Roy E. Disney family, first bid \$14.25 per share for Wherehouse in early October, lowering its bid to \$12 after the Oct. 19 stock market crash. Shamrock itself acquired 10.2% of Wherehouse stock at an average price of \$11.88 per share. Shamrock would receive about \$12.1 million if it tenders its stock to Adler & Shaykin.

The merger announcement drove Wherehouse stock up \$2.50 in American Stock Exchange composite trading Dec. 21, to close at \$13.63. The stock was unchanged at the Dec. 22 close.

Analysts expect the retail chain to report earnings of about 60 cents a share for the year ending Jan. 31, giving shareholders a handsome price/earnings multiple of 23. Currently, music- and video-retail stocks are trading at multiples in the 9-14 range.

For the nine months ended Oct. 31, Wherehouse earned \$1.3 million, or 15 cents a share, on \$187 million in sales.

Assistance in preparing this story was provided by Ken Terry in New York.

New from Billboard:
The complete 1988
events calendar
... see page 70

You already know it.

You've been following it for years. It's the Billboard Hot 100 program. The original Billboard Charts the industry—and the world—have depended upon for years.

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And according to a recent Billboard retailer study, many of you have been tearing the Billboard Charts out of every issue of Billboard. And displaying it in your store. Over the years, you've let us know how the Charts have helped you sell. Educating your customers. Encouraging them. Introducing them to new records. And boosting your sales. And now we're going to make it even better.

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New chart posters every other week, all year long. Each poster shows the 50 Top Pop Albums and the 50 Top Singles.

And that's not all! Because participating dealers will enjoy increased traffic and sales from the national television, radio and magazine promotions we will be running throughout the year.

All for just \$99.00—only \$1.90 a week. It's an offer you can't afford to miss. A program consumers will love.

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We, the undersigned, agree to participate in the BILLBOARD HOT 100 CHART PROGRAM. This document confirms that we will post the permanent frame in a high traffic area in our store(s) and that we will change the chart on a biweekly basis as supplied to us by Billboard. It is understood that this agreement is valid for 1 year, beginning July 1, 1988, and renewable based on the mutual consent of both parties. We also agree to periodically participate in any research Billboard may conduct to assess the program.

It is understood that you will be billed at the rate of \$99 per store for each participating in the program. Quantity discounts available.

For information, call Brad Lee at (617) 281-3110.

Signature _____

Name (Printed) _____

Title _____

Company _____

Date _____ Number of stores _____

Average Weekly Traffic Per Store
(Foot traffic, not transactions) _____

Phone Number _____

Billing Address _____

NOTES:

1. ALL INFORMATION MUST BE FILLED IN FOR THIS AGREEMENT TO BE VALID.

2. Please attach a mailing list with individual store addresses and contacts.

3. Please return all completed information along with your payment made out to BILLBOARD HOT 100, to Brad Lee, MUSICIAN, P.O. Box 701, Gloucester, MA 01930.

Billboard **HOT 100 SALES & AIRPLAY**™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	SO EMOTIONAL	WHITNEY HOUSTON	1
2	4	GOT MY MIND SET ON YOU	GEORGE HARRISON	2
3	7	THE WAY YOU MAKE ME FEEL	MICHAEL JACKSON	5
4	3	FAITH	GEORGE MICHAEL	3
5	2	IS THIS LOVE	WHITESNAKE	4
6	9	CHERRY BOMB	JOHN COUGAR MELLENCAMP	8
7	12	NEED YOU TONIGHT	INXS	6
8	6	SHAKE YOUR LOVE	DEBBIE GIBSON	7
9	13	CANDLE IN THE WIND	ELTON JOHN	11
10	11	TELL IT TO MY HEART	TAYLOR DAYNE	9
11	15	HAZY SHADE OF WINTER	BANGLES	12
12	18	COULD'VE BEEN	TIFFANY	14
13	5	DON'T YOU WANT ME	JODY WATLEY	10
14	8	CATCH ME (I'M FALLING)	PRETTY POISON	13
15	17	THERE'S THE GIRL	HEART	17
16	20	SEASONS CHANGE	EXPOSE	16
17	10	DUDE (LOOKS LIKE A LADY)	AEROSMITH	18
18	23	CRAZY	ICEHOUSE	21
19	22	POWER OF LOVE	LAURA BRANIGAN	26
20	16	ANIMAL	DEF LEPPARD	24
21	26	HUNGRY EYES (FROM "DIRTY DANCING")	ERIC CARMEN	23
22	14	VALERIE	STEVE WINWOOD	15
23	27	I COULD NEVER TAKE THE PLACE OF YOUR MAN	PRINCE	20
24	33	TUNNEL OF LOVE	BRUCE SPRINGSTEEN	25
25	31	I WANT TO BE YOUR MAN	ROGER	27
26	29	I LIVE FOR YOUR LOVE	NATALIE COLE	22
27	21	HEAVEN IS A PLACE ON EARTH	BELINDA CARLISLE	19
28	24	(I'VE HAD) THE TIME OF MY LIFE	BILL MEDLEY & JENNIFER WARNES	28
29	19	THAT'S WHAT LOVE IS ALL ABOUT	MICHAEL BOLTON	37
30	30	POP GOES THE WORLD	MEN WITHOUT HATS	35
31	37	SAY YOU WILL	FOREIGNER	29
32	39	DON'T SHED A TEAR	PAUL CARRACK	30
33	25	WE'LL BE TOGETHER	STING	36
34	28	SHOULD'VE KNOWN BETTER	RICHARD MARX	32
35	—	WHAT HAVE I DONE TO DESERVE THIS?	PET SHOP BOYS	31
36	—	HONESTLY	STRYPER	33
37	36	SKELETONS	STEVIE WONDER	51
38	34	I THINK WE'RE ALONE NOW	TIFFANY	46
39	—	EVERYWHERE	FLEETWOOD MAC	34
40	35	TRUE FAITH	NEW ORDER	38

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	FAITH	GEORGE MICHAEL	3
2	3	SO EMOTIONAL	WHITNEY HOUSTON	1
3	2	IS THIS LOVE	WHITESNAKE	4
4	4	GOT MY MIND SET ON YOU	GEORGE HARRISON	2
5	8	THE WAY YOU MAKE ME FEEL	MICHAEL JACKSON	5
6	5	SHAKE YOUR LOVE	DEBBIE GIBSON	7
7	9	NEED YOU TONIGHT	INXS	6
8	6	DON'T YOU WANT ME	JODY WATLEY	10
9	7	VALERIE	STEVE WINWOOD	15
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16	18	SEASONS CHANGE	EXPOSE	16
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20	19	THERE'S THE GIRL	HEART	17
21	21	I COULD NEVER TAKE THE PLACE OF YOUR MAN	PRINCE	20
22	22	HUNGRY EYES (FROM "DIRTY DANCING")	ERIC CARMEN	23
23	27	CRAZY	ICEHOUSE	21
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27	23	(I'VE HAD) THE TIME OF MY LIFE	BILL MEDLEY & JENNIFER WARNES	28
28	31	EVERYWHERE	FLEETWOOD MAC	34
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31	34	HONESTLY	STRYPER	33
32	24	SHOULD'VE KNOWN BETTER	RICHARD MARX	32
33	26	ANIMAL	DEF LEPPARD	24
34	33	TRUE FAITH	NEW ORDER	38
35	25	WE'LL BE TOGETHER	STING	36
36	36	POWER OF LOVE	LAURA BRANIGAN	26
37	37	JUST LIKE HEAVEN	THE CURE	40
38	39	PUSH IT	SALT-N-PEPA	39
39	—	POP GOES THE WORLD	MEN WITHOUT HATS	35
40	—	CAN'T STAY AWAY FROM YOU	G. ESTEFAN/MIAMI SOUND MACHINE	42

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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 (8)	9
Def Jam (1)	
MCA (7)	9
I.R.S. (2)	
WARNER BROS. (2)	9
Paisley Park (2)	
Sire (2)	
Dark Horse (1)	
Island (1)	
Qwest (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)	
CAPITOL (4)	5
Enigma (1)	
GEFFEN	5
A&M	4
ARISTA	4
CHRYSALIS	4
EMI-MANHATTAN	4
VIRGIN	4
ELEKTRA	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.
53 853-5937	(Virgin, ASCAP) CPP	(WB, ASCAP/The Nine, ASCAP) WBM
24 ANIMAL	(Bludgeon Riffola, ASCAP/Zomba, ASCAP) HL	34 EVERYWHERE (Fleetwood Mac, BMI) WBM
65 (BABY TELL ME) CAN YOU DANCE	(Wiz Kid, BMI/Irving, BMI) CPP/ALM	3 FAITH (Chappell, ASCAP/Morrison Leahy, ASCAP) CHA/HL
49 BECAUSE OF YOU	(Amber Pass, ASCAP/Disco Fever, ASCAP/Red Instructional, ASCAP)	2 GOT MY MIND SET ON YOU (Carbert, BMI) HL
87 BREAKOUT	(Virgin-Nymph, BMI) CPP	12 HAZY SHADE OF WINTER (Paul Simon, BMI)
81 BRILLIANT DISGUISE	(Bruce Springsteen, ASCAP) CPP	19 HEAVEN IS A PLACE ON EARTH (Future Furniture, ASCAP/Shipwreck, BMI/Screen Gems-EMI, BMI)
73 BURNING LIKE A FLAME	(WB, ASCAP/Megadude, BMI/E/A, ASCAP) WBM	99 HERE I GO AGAIN (Seabreeze, ASCAP/C.C., ASCAP/WB, ASCAP) WBM
11 CANDLE IN THE WIND	(Dick James, BMI/PolyGram Songs, BMI) HL	33 HONESTLY (Sweet Family, BMI) CPP
42 CAN'T STAY AWAY FROM YOU	(Foreign Imported, BMI) CPP	63 HOT HOT HOT (Rare Blue, ASCAP)
13 CATCH ME (I'M FALLING) (FROM THE FILM "HIDING OUT")	(Genetic, ASCAP) HL	57 HOT IN THE CITY (Boneidol, ASCAP/Rare Blue, ASCAP)
98 CAUSING A COMMOTION	(WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Black Lion, ASCAP)	66 HOURGLASS (Virgin, ASCAP) CPP
85 CHEROKEE	(Screen Gems-EMI, BMI) WBM	23 HUNGRY EYES (FROM "DIRTY DANCING") (Knockout, ASCAP/Jemava, ASCAP/R.U. Cyrius, ASCAP)
8 CHERRY BOMB	(Riva, ASCAP) WBM	47 I CAN'T HELP IT (In A Bunch, PRS/WB, ASCAP/Terrace, ASCAP) CPP
14 COULD'VE BEEN	(George Tobin, BMI)	20 I COULD NEVER TAKE THE PLACE OF YOUR MAN (Controversy, ASCAP) WBM
21 CRAZY	(Rondor Music/Almo, ASCAP/SBK Songs/April, ASCAP) CPP/ALM/HL	54 I DO YOU (Meow Baby, ASCAP/Rick Kelly, BMI) HL
75 CRITICIZE	(Flyte Tyme, ASCAP/Avant Garde, ASCAP) WBM	55 I DON'T MIND AT ALL (April, ASCAP/Lena May, ASCAP/Ackee, ASCAP/Bourgeois Zee, ASCAP) HL/WBM
61 DEAR MR. JESUS	(Klenco, ASCAP) HL	41 I FOUND SOMEONE (April, ASCAP/Is Hot, ASCAP/But For, ASCAP) HL
30 DON'T SHED A TEAR	(High Frontier, ASCAP/Blackwood, BMI/Little Life, ASCAP/Wood Monkey, ASCAP) HL	27 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
100 DON'T TELL ME THE TIME	(Clean Sheets, BMI)	67 I NEED A MAN (BMG Music/Arista, ASCAP) CPP
10 DON'T YOU WANT ME	(Rightsong, BMI/Franne Gee, BMI/Ardavan, ASCAP/Intersong-USA, ASCAP) CHA/HL	46 I THINK WE'RE ALONE NOW (ABZ, BMI) WBM
18 DUDE (LOOKS LIKE A LADY)	(Aero Dynamics, BMI/Desmobile, ASCAP/April, ASCAP) HL	22 I WANT TO BE YOUR MAN (Troutman's, BMI/Saja, BMI) HL
93 EAGLES FLY		70 I WON'T FORGET YOU (Sweet Cyanide, BMI/Willesden, BMI) HL
		50 IN GOD'S COUNTRY (Chappell, ASCAP/UZ, ASCAP) CHA/HL
		79 IN MY DREAMS (Fate, ASCAP/Denise Barry, ASCAP) WBM
		4 IS THIS LOVE (Whitesnake Overseas, ASCAP/WB, ASCAP) WBM
		95 IT'S A SIN (Virgin, ASCAP) CPP
		60 I'VE BEEN IN LOVE BEFORE (Virgin-Nymph, BMI) CPP
		28 (I'VE HAD) THE TIME OF MY LIFE (Knockout, ASCAP/Jemava, BMI/Donald Jay, ASCAP/R.U. Cyrius, ASCAP) CPP
		40 JUST LIKE HEAVEN (ASCAP/A.P.B., PRS)
		94 LET ME BE THE ONE (Screen Gems-EMI, BMI) WBM
		74 LITTLE LIES (Fleetwood Mac, BMI) WBM
		71 LIVE MY LIFE (FROM THE FILM "HIDING OUT") (Streamline Moderne, BMI/Texas City, BMI/No Pain No Gain, ASCAP/Unicity, ASCAP) MCA/HL
		76 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
		82 LOVE OVERBOARD (Caloco, BMI/Hip Trip, BMI)
		78 LOVE WILL FIND A WAY (Affirmative, BMI) WBM
		59 LOVER'S LANE (Georgio's, BMI/Stone Diamond, BMI) CPP
		58 MONY MONY (ABZ, BMI) WBM
		43 MOTORTOWN (SBK Songs/Blackwood, BMI) HL
		6 NEED YOU TONIGHT (MCA, ASCAP) MCA/HL
		52 NEVER GONNA GIVE YOU UP (Terrace, ASCAP) CPP
		83 NEVER LET ME DOWN AGAIN (Grabbing Hands, ASCAP/Sonet, BMI/Emile, ASCAP)
		64 NEVER THOUGHT (THAT I COULD LOVE) (CAK, ASCAP/Songs Of Jennifer, ASCAP/II Dreams Had Wings, ASCAP/A Question Of Material, ASCAP) HL
		45 THE ONE I LOVE (Night Garden, BMI/Unichappell, BMI) CHA/HL
		35 POP GOES THE WORLD (PolyGram Songs, BMI)
		26 POWER OF LOVE (Leibraphone Musikverlag, ASCAP/April, ASCAP) HL
		44 PUMP UP THE VOLUME (MNS, PRS/WB, ASCAP) WBM
		39 PUSH IT (Next Plateau, ASCAP/Turnout Bros, ASCAP)
		72 RAIN IN THE SUMMERTIME (Illegal, BMI)
		68 REASON TO LIVE (Paul Stanley, ASCAP/April, ASCAP/Desmobile, ASCAP) HL
		62 RHYTHM OF LOVE (Affirmative, BMI) WBM
		29 SAY YOU WILL (Michael Jones, ASCAP/Stray Notes, ASCAP/Colgems-EMI, ASCAP) CHA/HL
		16 SEASONS CHANGE (Panchin, BMI/Screen Gems-EMI, BMI) WBM
		7 SHAKE YOUR LOVE (Creative Bloc, ASCAP/Deborah Ann's, ASCAP) HL
		80 SHE'S FLY (Shaman Drum, BMI/King Henry I, ASCAP/Screen Gems-EMI, BMI) WBM
		48 SHE'S LIKE THE WIND (Troph, BMI/Strawberry Fork, BMI) HL
		32 SHOULD'VE KNOWN BETTER (Chi-Boy, ASCAP) CLM
		89 SILENT MORNING (Noel Pagan, ASCAP)
		51 SKELETONS (Jobete, ASCAP/Black Bull, ASCAP) CPP
		1 SO EMOTIONAL (Billy Steinberg, ASCAP/Denise Barry, ASCAP)
		84 SOMEONE TO LOVE ME FOR ME (Forceful, BMI/Willesden, BMI/My! My!, BMI/Careers, BMI) CPP
		92 SPECIAL WAY (Delightful, BMI/Double F, ASCAP)
		86 SYSTEM OF SURVIVAL (Sputnik Adventure, ASCAP/Maurice White, ASCAP) HL
		9 TELL IT TO MY HEART (Chappell, ASCAP/November Nights, ASCAP/Goldpoint, ASCAP) CHA/HL
		37 THAT'S WHAT LOVE IS ALL ABOUT (Emboe, ASCAP/Kaz, ASCAP/April, ASCAP) HL
		17 THERE'S THE GIRL (Makiki, ASCAP/Knighty-Knight, ASCAP/Know, ASCAP/Arista, ASCAP) CPP/WBM
		77 THROWAWAY (Promopub B.V., PRS) CPP
		38 TRUE FAITH (Bemus/WB, ASCAP/Cut, ASCAP/MCA, ASCAP) WBM/MCA/HL
		15 VALERIE (F.S. Limited, PRS/Blue Sky Rider, BMI/Willin' David, BMI)
		5 THE WAY YOU MAKE ME FEEL (Mijac, BMI/Warner-Tamerlane, BMI)
		36 WE'LL BE TOGETHER (Magnetic, BMI/Regatta, BMI/Illegal, BMI/Atlantic, BMI)
		88 WE'VE ONLY JUST BEGUN (THE ROMANCE IS NOT OVER) (Willesden, BMI/Johnnie Mae, BMI/Luella, ASCAP/WB, ASCAP)
		31 WHAT HAVE I DONE TO DESERVE THIS? (Virgin, ASCAP/Texas City, BMI/Streamline Moderne, BMI) MCA/HL
		90 WHAT'S TOO MUCH (Taj Mahal, ASCAP/53rd State, ASCAP/Lonnie-K, ASCAP)
		97 WHO WILL YOU RUN TO (Realsongs, ASCAP) WBM
		56 YOU AND ME TONIGHT (Virgin-Nymph, BMI/Attractive, BMI/S.T.M., BMI) CPP
		91 YOU'RE ALL I NEED (Motley Crue, BMI/Sikki Nixx, BMI/Krell, BMI) WBM

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

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



Platinum Jubilee. At Montreal's Forum, John Cougar Mellencamp and band display the Canadian gold, platinum, and double platinum awards garnered by his album "The Lonesome Jubilee." Pictured, from left, are Toby Myers, bass; Larry Crane, guitar; Mellencamp; Mike Wachnic, guitar; Lisa German, violin; Crystal Taliefero, vocals/percussion; John Cascella, keyboards; Kenny Aronoff, drums; and Pat Peterson, vocals/percussion



Keepnews Is Good News. Orrin Keepnews, left, president of Landmark Records, and Larry Rosen, co-president of GRP Records, seal a three-year agreement for GRP Records to distribute Landmark titles in Western Europe.



R.E.M.ultitude. I.R.S. artists R.E.M. meet with a few dozen of their closest friends to accept the gold certification of their chart-topping "Document" album.



Robbie's World. Geffen artist Robbie Robertson signs an exclusive worldwide songwriting agreement with SBK Entertainment World. Shown, from left, are Martin Bandier, vice chairman, SBK; Nick Wexler, Robertson's manager; Robertson; and Charles Koppelman, president, SBK.



The Brass Of '88. Columbia artist Wynton Marsalis, right, performs at the Cultural Crossroads awards ceremony, where he was presented with the Heritage Award by Brooklyn, N.Y., Borough President Howard Golden. At the same ceremony, Dr. Billy Taylor, lower left, presented John Faddis, center, with the Eubie Blake Jazz Award.



If I Were A Bell. Jive/RCA artist Vanessa Bell Armstrong meets with publishing and label brass after her opening night starring in the Broadway musical "Don't Get God Started." Pictured, from left, are Michael Domemann, co-chairman, Bertelsmann Music Group and president, BMG Music; Bob Buziak, president, RCA; Paul Katz, vice president of business affairs, Jive; Arnold Bahlmann, senior vice president, BMG-Central Europe; and Barry Weiss, vice president of marketing and business operations, Jive.

LIFELINES

BIRTHS

Boy, Lazlo Michael, to **Jack Folks** and **Cathy Pollock**, Nov. 24 in Santa Barbara, Calif. He is bassist for the rock band KGB. She is director of media acquisitions for the University of California there.

Girl, Caitlin Grace, to **Mike and Susan Reid**, Nov. 25 in Nashville. He is a songwriter for Lodge Hall Music Inc. there.

Boy, Samuel Joseph Hurricane, to **Dave Stewart** and **Siobhan Fahey**, Nov. 26 in Los Angeles. He is co-leader of the RCA group the Eurythmics. She is a member of the London group Bananarama.

Twins, John Leonard III (Jonathon) and Jennifer Lyn, to **John Helvering** and **Sandi Patti**, Nov. 30 in Anderson, Ind. He is Patti's manager and head of The Helvering Agency. She is a gospel recording artist.

Girl, Mary Mackenzie, to **Steve and Joan Boyle**, Dec. 4 in Nashville. He is features editor at The Nashville Network. She is a free-lance writer.

Boy, Elvin Iossa, to **Peter Sabla** and **Lauren Iossa**, Dec. 4 in New York. He is a rock guitarist and bass player. She is ASCAP assistant director of public affairs.

Boy, Gordon Anthony, to **Chris and Tammy Brown**, Dec. 6 in Torrington, Conn. He is a recording engineer/producer and owner of Person To Person Productions. She is with Delphi Co., a financial firm associated with entertainment.

Girl, Savanna Caroline, to **Ronnie and Victoria Kaye**, Dec. 7 in Woodland Hills, Calif. He is an agent/partner at Riskey Business Talent Agency.

Boy, Azande Rashad, to **Boyd and Debra Jarvis**, Dec. 7 in Brooklyn, N.Y. He is a producer/keyboardist.

Girl, Annie, to **Harvey and Nancy Leeds**, Dec. 26 in New York City. He is vice president of album promotion for Epic Records.

MARRIAGES

Ian Hill to **Letitia Kelly**, Nov. 28 in Albuquerque, N.M. He is bassist for the recording group Judas Priest.

Dwight Sills to **Catherine Black**, Dec. 6 in Houston. He is a guitarist and songwriter for Record Music Inc.

DEATHS

Harold "Hal" Weissman, 43, of injuries suffered in a car accident, Dec. 14 near Norristown, Pa. Weissman worked closely with many top names in show business and the music world as director of public relations and advertising for the Valley Forge Music Fair in Devon, Pa., with whom he was associated for the past 22 years. He was also director of public relations and a member of the board at the newly formed Philadelphia Music Foundation, which was organized to honor contributions to the music world by those with strong ties to Philadelphia. He is survived by his wife, Lois; a son; a daughter; his par-

ents; and a sister.

Billie "Tiny" Moore, 67, of a heart attack, Dec. 15 in Jackpot, Nev. Moore popularized the electric mandolin in the '40s and was at one time a member of Bob Wills' Texas Playboys. In 1980, he had a solo album out on Kaleidoscope Records. Recently, he worked with Merle Haggard's band and played in a small group with his wife, Dean. He is survived by his wife and three children.

Warne Marsh, 60, of an apparent heart attack while performing in a Los Angeles nightclub Dec. 18. A disciple of the influential pianist/composer Lennie Tristano, Marsh was best known for his work with Tristano and alto saxophonist Lee Konitz. Although he was thought of as a cool, cerebral player, Marsh was also capable of playing with great warmth and feeling. He began his career as a teenager with the Hollywood Canteen Kids and Hoagy Carmichael and later worked with Buddy Rich before beginning his affiliation with Tristano and Konitz in the late '40s. In the '70s and '80s he worked with Clare Fischer and the group Supersax as well as leading his own quartet. Survivors include his wife, Geraldine, and two sons.

Nat Tarnopol, 56, of congestive heart failure, Dec. 25 in Las Vegas. He was the longtime head of Brunswick Records (See story, page 6).

TAPE HISTORY COULD REPEAT ITSELF ON DAT

(Continued from page 3)

written notice, the license is automatically terminated, and any further sales could result in statutory damages and possible criminal penalties. The accounting involved in this procedure could be very expensive.

DAT recorders also present a threat to major artists, who stand to lose millions of dollars in royalties if the new digital hardware comes in because it would enable consumers to make perfect reproductions of the artists' works. Because these top artists have a lot of clout at contract-renewal time, their managers and attorneys could demand restrictions on DAT in their new agreements. The artist/writer has an infallible weapon to thwart DAT damage—he publishes his own songs and can control the language in the "negotiated license."

Copyright owners and their collection agencies should band together to

A MERRY CHRISTMAS FOR VIDEO RETAILERS

(Continued from page 1)

Omaha, Neb.-based Applause Video registered "spectacular" sales increases, according to chairman Allan Caplan.

"We took no prisoners," said Caplan, who added that the company's volume jumped 50% over the same period last year.

The Disney and Paramount sell-through promotions performed best at Applause's 84 storefront and rack locations.

Caplan attributed Applause's sales boom to the company's aggressive commitment to underselling mass-merchant competition.

"We took them on head-on and beat their brains out," he said.

Applause found rental activity flat; Caplan attributes this to the relative absence of strong titles released in December.

Combined sales and rental volume soared 20% at Tower Video's 42 stores, according to product manager John Thrasher.

"The major portion of our growth this Christmas was sales," Thrasher said.

"This was the best year we ever had in sell-through," said Harvey Dossick, director of movie purchasing for Philadelphia-based West Coast Video. "We probably doubled last year's figure."

Dossick estimates that sell-through dollars totaled between \$350,000 and \$500,000 for the whole chain between Thanksgiving and Christmas, averaging out to about \$2,500 per store.

"Every store for that period re-

ported very brisk sales," Dossick said.

He also characterized rentals at West Coast's nearly 200 outlets as "very brisk," and he anticipated continued activity as new VCR owners try out their gifts.

Sell-through action started late at RKO Warner Theatres Video's 21 company-owned outlets, according to president Steve Berns.

"We were upset until Dec. 10, but the last two weeks have been very strong," said Berns, who added that sales "met and exceeded our goals" in the last week.

Berns said sell-through was "significantly better" this season than in 1986, with a 20% unit increase on a store-to-store basis.

"Lady And The Tramp" was the biggest seller at RKO Warner, with "Yellow Submarine," "The Godfather," and "Scarface" also showing strength.

"Overall [through the Christmas season], rentals have been up," Berns said. "It hasn't been a house on fire, but it's been up."

He continued, "Just as in past years, rentals start to accelerate starting with Christmas Eve, on through New Year's, and into January. There's a sharp upward curve."

"We had a huge weekend [the weekend after Christmas]," reported Vans Stevenson, director of public relations for the 135-store Erol's chain, based in Springfield, Va.

Stevenson said that sell-through doubled in 1987, with children's video logging the largest percentage of product sold at 26.4% of total volume.

Rackjobbers also were enthusiastic about sell-through action. "Video was beyond our expectations," said Mario DeFilippo, vice president of purchasing for Handleman Co. "Sell-through was up compared to last year, across-the-board," said DeFilippo. "Public-domain product, items for under \$29, and children's product all did well."

At the Hagerstown, Md.-based Interstate Group, president Dick Greenwald reported that "video was real good." He also predicted strong sell-through action for January. "I think there's going to be a surge," he said.

But not all retailers viewed sell-through as a holiday panacea.

"Our rental numbers are holding, but the sell-through is down," said Steve Galluzzi, director of operations for 105-store Major Video.

While the Las Vegas-based chain pushed sell-through titles aggressively via its Ho-Ho-Hollywood promotion, sales were apparently diminished by increased competition.

At the 42-store Video Library chain in San Diego, rentals were emphasized over sell-through product, according to president Barry Rosenblatt.

"It's a lot easier for us to push for the profit center, which is rentals," said Rosenblatt, who claims his chain can make the same profit on 1,000 rentals at \$2.50 each that it would on 4,000 sell-through-priced videocassettes.

Assistance in preparing this story was provided by Ken Terry and Linda Moleski in New York.

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. 7-10, 1988 International Winter Consumer Electronics Show, Las Vegas Convention Center, Las Vegas. 202-457-8700.

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, MIDEEM Convention, Palais De Congrès, Cannes, France. James Lonsdale-Hands, 212-967-7600.

Jan. 26-29, Ninth Annual Box Office Management International Conference And Exhibition: "Tickets And The Law," Caesar's Palace, Las Vegas. 212-570-2166.

FEBRUARY

Feb. 11-13, 19th Annual Country Radio Seminar, Opryland Hotel, Nashville. 615-327-4488 or 615-329-4487.

Feb. 11-13, Gavin Convention, Westin St. Francis Hotel, San Francisco. 415-392-7750.

Feb. 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 11-14, 30th Anniversary Convention, National Assn. Of Recording Merchandisers, Century Plaza Hotel, Los Angeles. Dave Hamill, 609-596-2221.

FAIRNESS DOCTRINE

(Continued from page 6)

Dennis Patrick, chairman of the Federal Communications Commission, also praised Reagan's efforts: "We're pleased the president stood firm in his commitment to fundamental First Amendment freedoms. In the end, the interests of the American people are best served by the unfettered debate ensured by a free press, both print and electronic." The FCC also questioned the constitutionality of the doctrine in 1987.

However, few think the issue is over, and proponents vowed to coral fairness doctrine support when Congress returns this month. Said Sen. Ernest Hollings, D-S.C., Senate Commerce Committee chairman: "We'll be back."

'DIRTY DANCING' VIDEO TO CARRY NESTLE AD

(Continued from page 4)

erate rentals to more than 26 million households during its first six months. According to Vestron, estimates are that the Nestle product will be exposed to 52 million viewers.

The film has grossed more than \$55 million to date and is still playing at some theaters. The soundtrack has been No. 1 for weeks on Billboard's Top Pop Albums chart.

A cross-promotion for "Dirty Dancing," beginning in February, will include a national sweepstakes sponsored by Nestle, national con-

sumer advertising, and special-event marketing.

Nestle will be mounting a major point-of-sale campaign in food stores and other outlets in which its products are sold. In addition, there will be an ad campaign in USA Today as well as a promotion focused on an Aspen, Colo., ski event.

Prizes to be offered to consumers include a "Dirty Dancing" New York or Los Angeles vacation, "Dirty Dancing" videocassettes, and a special "Dirty Dancing" poster.

TOP POP ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
Compiled from a national sample of retail store, one-stop, and rack sales reports.					
				★★ No. 1 ★★	
1	1	1	17	SOUNDTRACK ▲ RCA 6408-1-R (9.98) (CD)	DIRTY DANCING
(2)	3	3	8	GEORGE MICHAEL COLUMBIA OC 40867 (CD)	FAITH
3	2	2	16	MICHAEL JACKSON ▲ ³ EPIC 40600/E.P.A. (CD)	BAD
(4)	5	5	16	TIFFANY ▲ MCA 5793 (8.98) (CD)	TIFFANY
5	4	4	39	WHITESNAKE ▲ ⁴ GEFEN GHS 24099 (9.98) (CD)	WHITESNAKE
6	7	7	17	JOHN COUGAR MELLENCAMP ▲ MERCURY 832 465-1/POLYGRAM (CD)	THE LONESOME JUBILEE
(7)	10	10	29	WHITNEY HOUSTON ▲ ⁵ ARISTA AL 8405 (9.98) (CD)	WHITNEY
8	6	6	16	PINK FLOYD ▲ COLUMBIA DC 40599 (CD)	A MOMENTARY LAPSE OF REASON
(9)	11	11	8	GEORGE HARRISON DARK HORSE 25643/WARNER BROS. (9.98) (CD)	CLOUD NINE
10	9	9	21	DEF LEPPARD ▲ ² MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
11	8	8	12	BRUCE SPRINGSTEEN COLUMBIA OC 40999 (CD)	TUNNEL OF LOVE
(12)	14	14	9	INXS ATLANTIC 81796 (9.98) (CD)	KICK
13	12	12	11	STING A&M SP 6402 (10.98) (CD)	... NOTHING LIKE THE SUN
14	15	15	41	U2 ▲ ³ ISLAND 90581/ATLANTIC (9.98) (CD)	THE JOSHUA TREE
15	16	16	12	BELINDA CARLISLE ● MCA 42080 (8.98) (CD)	HEAVEN ON EARTH
16	13	13	17	AEROSMITH ▲ GEFEN GHS 24162 (9.98) (CD)	PERMANENT VACATION
(17)	19	19	6	MADONNA SIRE 25535/WARNER BROS. (9.98) (CD)	YOU CAN DANCE
18	18	18	6	DOKKEN ELEKTRA 60735 (9.98) (CD)	BACK FOR THE ATTACK
19	17	17	6	STEVIE WONDER MOTOWN 6248 ML (8.98) (CD)	CHARACTERS
20	20	20	9	VARIOUS ARTISTS SPECIAL OLYMPICS SP 391 1/A&M (9.98) (CD)	A VERY SPECIAL CHRISTMAS
21	22	22	37	FLEETWOOD MAC ▲ WARNER BROS. 25471 (9.98) (CD)	TANGO IN THE NIGHT
22	21	21	14	BILLY IDOL ● CHRYSALIS OV 41620 (CD)	VITAL IDOL
23	23	23	31	HEART ▲ ² CAPITOL PJ-12546 (9.98) (CD)	BAD ANIMALS
24	25	25	16	R.E.M. ● I.R.S. 42059/MCA (8.98) (CD)	DOCUMENT
25	24	24	30	RICHARD MARX ● EMI-MANHATTAN ST 53049 (8.98) (CD)	RICHARD MARX
(26)	30	30	19	DEBBIE GIBSON ATLANTIC 81780 (8.98) (CD)	OUT OF THE BLUE
27	28	28	8	STEVE WINWOOD ISLAND 25660/WARNER BROS. (9.98) (CD)	CHRONICLES
(28)	29	29	47	EXPOSE ▲ ARISTA AL 8441 (8.98) (CD)	EXPOSURE
29	27	27	71	KENNY G. ▲ ² ARISTA AL 8-8427 (8.98) (CD)	DUOTONES
30	26	26	13	YES ● ATCO 90522/ATLANTIC (9.98) (CD)	BIG GENERATOR
31	31	31	14	KISS ● MERCURY 832 626-1/POLYGRAM (CD)	CRAZY NIGHTS
(32)	48	48	3	FOREIGNER ATLANTIC 81808 (9.98) (CD)	INSIDE INFORMATION
33	32	32	76	POISON ▲ ² ENIGMA ST 12523/CAPITOL (8.98) (CD)	LOOK WHAT THE CAT DRAGGED IN
34	33	33	14	JETHRO TULL CHRYSALIS OV 41590 (CD)	CREST OF A KNAVE
35	34	34	91	ANITA BAKER ▲ ³ ELEKTRA 60444 (8.98) (CD)	RAPTURE
(36)	37	37	43	JODY WATLEY ▲ MCA 5898 (8.98) (CD)	JODY WATLEY
(37)	43	43	6	SOUNDTRACK COLUMBIA SC 44042 (CD)	LESS THAN ZERO
38	35	35	15	PET SHOP BOYS ● EMI-MANHATTAN 46972 (8.98) (CD)	ACTUALLY
(39)	45	45	25	ELTON JOHN MCA 2-8022 (10.98) (CD)	LIVE IN AUSTRALIA WITH THE MELBOURNE SYMPHONY ORCH.
40	36	36	8	EARTH, WIND & FIRE COLUMBIA FC 40596 (CD)	TOUCH THE WORLD
41	41	41	31	MOTLEY CRUE ▲ ² ELEKTRA 60725 (9.98) (CD)	GIRLS, GIRLS, GIRLS
42	38	38	9	ROBBIE ROBERTSON GEFEN GHS 24160 (9.98) (CD)	ROBBIE ROBERTSON
43	39	39	15	SQUEEZE A&M SP 5161 (8.98) (CD)	BABYLON AND ON
44	44	44	7	ROGER REPRIS 25496 (8.98) (CD)	UNLIMITED
45	40	40	16	RUSH ● MERCURY 832 464-1/POLYGRAM (CD)	HOLD YOUR FIRE
46	46	46	63	EUROPE ▲ ² EPIC BFE 40241/E.P.A. (CD)	THE FINAL COUNTDOWN
47	42	42	25	SOUNDTRACK ▲ ² SLASH 25605/WARNER BROS. (9.98) (CD)	LA BAMBA
48	47	47	70	BON JOVI ▲ ⁸ MERCURY 830264-1/POLYGRAM (CD)	SLIPPERY WHEN WET
49	49	49	10	BILLY JOEL COLUMBIA CX2 40996 (CD)	KOHUEPT (LIVE IN LENINGRAD)
(50)	56	56	19	NEW ORDER QWEST 25621/WARNER BROS. (12.98) (CD)	SUBSTANCE
51	51	51	20	SWING OUT SISTER MERCURY 832 213 1/POLYGRAM (CD)	IT'S BETTER TO TRAVEL
(52)	60	60	31	THE FAT BOYS ▲ TIN PAN APPLE 831 948 1/POLYGRAM (CD)	CRUSHIN'
53	50	50	26	GREAT WHITE ● CAPITOL ST 12565 (8.98) (CD)	ONCE BITTEN
54	52	52	20	GUNS & ROSES GEFEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	55	55	39	PRINCE ▲ PAISLEY PARK 25577/WARNER BROS. (15.98) (CD)	SIGN 'O' THE TIMES
(56)	59	59	12	DEPECHE MODE SIRE 25614/WARNER BROS. (8.98) (CD)	MUSIC FOR THE MASSES
57	57	57	33	RANDY TRAVIS ▲ WARNER BROS. 25568 (8.98) (CD)	ALWAYS & FOREVER
58	58	58	4	ANTHRAX MEGAFORCE 90685/ISLAND (6.98) (CD)	I'M THE MAN
(59)	62	62	8	NEIL DIAMOND COLUMBIA CZX40990 (CD)	HOT AUGUST NIGHT II
(60)	67	67	5	LINDA RONSTADT ELEKTRA 60765 (9.98) (CD)	CANCIONES DE MI PADRE
61	53	53	10	THE JETS MCA 42085 (8.98) (CD)	MAGIC
(62)	72	72	4	PAUL MCCARTNEY CAPITOL CLW 48287 (14.98) (CD)	ALL THE BEST
63	64	64	30	L.L. COOL J ▲ ² DEF JAM FC 40793/COLUMBIA (CD)	BIGGER AND DEFFER
64	54	54	36	LISA LISA & CULT JAM ▲ COLUMBIA FC 40477 (CD)	SPANISH FLY
(65)	70	70	30	THE CURE ● ELEKTRA 60737 (13.98) (CD)	KISS ME, KISS ME, KISS ME
66	63	63	18	DANA DANE PROFILE 1233 (8.98) (CD)	DANA DANE WITH FAME
67	61	61	13	WHODINI JIVE JL 8494/ARISTA (8.98) (CD)	OPEN SESAME
(68)	71	71	60	STRYPER ● ENIGMA PJAS 73237 (9.98) (CD)	TO HELL WITH THE DEVIL
69	66	66	38	CARLY SIMON ● ARISTA AL 8443 (9.98) (CD)	COMING AROUND AGAIN
70	65	65	8	BRYAN FERRY REPRIS 25598 (8.98) (CD)	BETE NOIRE
(71)	79	79	6	THE CALIFORNIA RAISINS PRIORITY 9706 (8.98) (CD)	THE CALIFORNIA RAISINS
(72)	81	81	21	SALT-N-PEPA NEXT PLATEAU PL 1007 (8.98)	HOT, COOL AND VICIOUS
73	68	68	21	ALEXANDER O'NEAL ● TABU FZ 40320/E.P.A. (CD)	HEARSAY
74	74	74	5	BARRY MANILOW ARISTA AL 8527 (9.98) (CD)	SWING STREET
75	75	75	13	ALABAMA ● RCA 6495-1-R (8.98) (CD)	JUST US
76	73	73	25	GRATEFUL DEAD ▲ ARISTA AL 8452 (9.98) (CD)	IN THE DARK
77	78	78	11	LOVE & ROCKETS BIG TIME 6058-1-B/RCA (8.98) (CD)	EARTH - SUN - MOON
(78)	82	82	5	GLADYS KNIGHT & THE PIPS MCA 42004 (8.98) (CD)	ALL OUR LOVE
79	76	76	23	NATALIE COLE EMI-MANHATTAN ST 53051 (8.98) (CD)	EVERLASTING
80	69	69	6	THE PRETENDERS SIRE 25664/WARNER BROS. (9.98) (CD)	THE SINGLES
(81)	84	84	13	ICEHOUSE CHRYSALIS OV 41592 (CD)	MAN OF COLOURS
(82)	94	94	16	WHITE LION ATLANTIC 81768 (8.98) (CD)	PRIDE
83	85	85	18	METALLICA ● ELEKTRA 60757 (5.98) (CD)	THE \$5.98 EP-GARAGE DAYS RE-REVISITED
(84)	96	96	5	K.T. OSLIN RCA 5924-1 (8.98) (CD)	80'S LADIES
(85)	91	91	9	MEN WITHOUT HATS MERCURY 832 730-1/POLYGRAM (CD)	POP GOES THE WORLD
86	77	77	14	THE O'JAYS EMI-MANHATTAN 53036 (8.98) (CD)	LET ME TOUCH YOU
87	87	87	20	LAURA BRANIGAN ATLANTIC 81747 (8.98) (CD)	TOUCH
(88)	108	108	30	GLORIA ESTEFAN & MIAMI SOUND MACHINE ● EPIC OE 40769/E.P.A. (CD)	LET IT LOOSE
(89)	98	98	155	GEORGE WINSTON ▲ WINDHAM HILL WH 1025/A&M (9.98) (CD)	DECEMBER
90	90	90	9	JOE COCKER CAPITOL CLT 48285 (8.98) (CD)	UNCHAIN MY HEART
91	80	80	42	SMOKEY ROBINSON ● MOTOWN 6226 (8.98) (CD)	ONE HEARTBEAT
(92)	149	149	3	EURHYTHMICS RCA 6794-1-R (9.98) (CD)	SAVAGE
93	93	93	14	MICHAEL BOLTON COLUMBIA BFC 40473 (CD)	THE HUNGER
94	88	88	12	BOURGEOIS TAGG ISLAND 90638/ATLANTIC (8.98) (CD)	YO YO
95	95	95	18	THE CARS ● ELEKTRA 60747 (9.98) (CD)	DOOR TO DOOR
96	83	83	12	TERENCE TRENT D'ARBY INTRODUCING HARDLINE ACCORDING TO TERENCE TRENT D'ARBY COLUMBIA BFC 40964 (CD)	
97	97	97	10	THE ALARM I.R.S. 42061/MCA (8.98) (CD)	EYE OF THE HURRICANE
(98)	102	102	40	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS ▲ WARNER BROS. 25491 (9.98) (CD)	TRIO
99	99	99	7	EXODUS COMBAT 8169/IMPORTANT (8.98) (CD)	PLEASURES OF THE FLESH
100	89	89	15	MICK JAGGER COLUMBIA OC 40919 (CD)	PRIMITIVE COOL
101	86	86	16	BANANARAMA LONDON 828 061-1/POLYGRAM (CD)	WOW
(102)	111	111	70	PAUL SIMON ▲ ² WARNER BROS. 25447 (9.98) (CD)	GRACELAND
103	103	103	6	CHER GEFEN 24164 (8.98) (CD)	CHER
(104)	110	110	24	HANK WILLIAMS, JR. ● WARNER/CURB 25593/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
105	100	100	16	GEORGE STRAIT ● MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. II
106	105	105	22	SOUNDTRACK-MADONNA ▲ SIRE 25611/WARNER BROS. (9.98) (CD)	WHO'S THAT GIRL
(107)	112	112	8	PAUL CARRACK CHRYSALIS BFV 41578 (CD)	ONE GOOD REASON
108	109	109	18	ERIC B. & RAKIM ● 4TH & B'WAY 4005/ISLAND (8.98) (CD)	PAID IN FULL
(109)	119	119	14	THE SMITHS SIRE 25649/WARNER BROS. (8.98) (CD)	STRANGWAYS, HERE WE COME

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



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HARDWARE COMPANIES APPEAR TO SOFTEN IN DAT DISPUTE

(Continued from page 3)

to a JVC spokesman, "JVC in Japan has a record company, and we are also in the hardware business, so we're in the same situation as Sony, and we would like to see a solution acceptable to both the hardware and the software side."

The face-saving key to the recent shift in the DAT wind may have been provided by Philips, the Netherlands-based electronics firm that owns PolyGram Records. Philips has developed a prototype system that would prevent DAT owners from making more than one copy of a record album. Thus, consumers would be able to home tape on DAT for their own use but would be unable to make "pass-along" copies for friends.

If, as many claim, consumers oppose the CBS Copycode system now being considered by Congress, it is doubtful they will accept another method of restricting their home-taping capability. But the existence of an alternative to Copycode—long the focal point of the hardware-software fight—permits the consumer-electronics side to recognize the labels' need for protection from unrestricted home taping without accepting the dreaded chip.

Another alternative is some form of levy on DAT recorders and/or

blank tape to compensate labels and artists for home-taping losses. While the electronics industry has long opposed this approach, some hardware executives now say it's being considered as a possible solution to the DAT problem. (It should be noted that blank-tape manufacturers were not interviewed for this article.)

According to Robert Heiblim, senior vice president of Denon America, "The hardware industry has been moving toward the idea of a [compensatory] royalty, but they're reluctant to say it publicly because of the labels' position that they're losing half their money from home taping."

Heiblim, who notes that he's not speaking for Denon, says the hardware and software firms are not currently negotiating a U.S. levy because the record industry's position is "untenable."

Whereas the labels have previously demanded about \$50 per DAT recorder and \$1-\$2 per tape, the hardware firms think \$5 per machine and 25 cents to 50 cents per tape would be more reasonable, he says.

Hilary Rosen, vice president of governmental relations for the Recording Industry Assn. of America, says, "We're not thinking of what a reasonable royalty would be, because

it hasn't come to the table." She also notes that the experience of several European nations with compensatory levies has not been altogether successful. "Yes, they have royalties," she points out, "but the amount of money procured from those royalties is a pittance compared to the amount lost to home taping."

Nevertheless, she doesn't rule out this solution to the DAT dilemma. In addition, she hints that unlike an earlier record-industry effort to gain a levy, this one might be confined to DAT and might not affect analog recorders.

The earlier legislation died in committee a year ago after the Electronics Industries Assn. launched an all-out lobbying campaign against it. Rosen says, however, that a levy bill representing an agreement between the two industries might fare better on Capitol Hill.

Although the hardware companies' Paris meeting didn't directly address the question of a levy, Morita's comment about compensation certainly seems to open the door to it. Similarly, the JVC spokesman says a levy is among the alternatives his company is studying. "It depends on the percentage of royalty and also the mechanism," he says. "We will seriously

study that possibility, but we don't know if it's the definitive answer to the question."

Other executives preferred to speak off the record. Bringing DAT recorders into the U.S., one predicts, will probably require some royalty to be paid in return for the labels dropping their pending Copycode bill in Congress. Another forecasts that the electronics companies will find a face-saving way to reach an accommodation on a levy. "Let's not call it a royalty; we'll call it a sales-promotion expense," he says.

Meanwhile, a source close to CBS Records claims that label president Walter Yetnikoff has already suggested a levy to senior Sony officials. The CBS Records spokesman says Yetnikoff talks to Sony's top people all the time, but he adds that he is not prepared to make a statement.

Not all hardware people are willing to consider a levy. Marantz president Jim Twerdahl opposes it, for example, and David Birch-Jones, production and advertising manager for Onkyo, says flatly, "It's something we'd not like to see at all."

Most electronics executives, how-

ever, seem optimistic that something will break soon. Either the two sides will work out a deal, they say, or events will overtake the decision makers: Small labels may begin releasing DAT titles, forcing the bigger ones to follow, or a hardware firm without software alliances, like Casio, will begin importing DAT machines to the U.S.

Even if Congress passes the current Copycode bill, sources hint, Japanese manufacturers might decide not to insert the required chip in their DAT units, preferring to wait out the law's sunset provision. Nevertheless, it would throw a wrench in their plans—something they don't need after the disappointing sales of DAT so far in Japan and West Germany.

"They played hardball, and they failed," claims one source. "So now they're trying another tack. The fact is, they wanted to sell this a year ago, and they haven't been able to move it through. They don't want to wait two more years."

Assistance in preparing this story was provided by Bill Holland in Washington, D.C.

NEW DAT SUMMIT EXPECTED

(Continued from page 1)

copyright holders, while the labels claimed that unrestricted digital audiotaping would cause them irreparable harm.

Referring to the outcome of that meeting, Hilary Rosen, the RIAA's vice president of governmental relations, says, "We're not interested in another Vancouver. We're not interested in another [public-relations] bonanza so each of us can complain about the other side not being productive."

Meanwhile, however, there are signs that the hardware industry is ready to open a dialog with the labels. The most significant move came in November at the annual round-table meeting of European and Japanese hardware manufacturers.

At the meeting, chaired by Philips president Cornelis J. van der Klugt and Sony chairman Akio Morita, it was decided to set up a working party to look at the DAT specification and to investigate the possibility of developing a technical solution to the potential DAT home-taping problem that would meet the needs of the software industry.

Despite this departure from the hardware companies' earlier position, though, reports of a "dramatic breakthrough" in the deadlock between the two industries over DAT are described by Jan Timmer, chief executive of the Philips consumer electronics division, as "very premature."

Says Timmer, "The [manufacturers'] meeting sought means of breaking the DAT impasse, a move motivated by ethical as well as economic reasons." He agrees that the absence of any substantial body of prerecorded software for DAT recorders has hurt initial attempts to market them. But he adds, "It would be wrong to suppose that the hardware industry is indifferent to the need to protect owners of intellectual property. There is clear recognition that this copying problem has to be solved before DAT can make significant progress."

Also present at the meeting, ac-

cording to Timmer, were representatives of the Commission of the European Community, including commissioner Karl-Heinz Narjes, who is responsible for consumer electronics, industrial affairs, and information technology, and Heinrich von Moltke, the commission director responsible for industrial economy. Both urged European and Japanese hardware manufacturers to seek an effective and mutually acceptable way in which to safeguard the interests of copyright owners.

Timmer says the hardware manufacturers remain totally opposed to the CBS Copycode solution, "but other technical possibilities will be investigated, including the 'single-copy' system devised by Philips." The tape-levy solution, he says, was not discussed.

IFPI and the RIAA officially support the Copycode system. Reports that the record industry has abandoned the system are flatly denied by IFPI director general Ian Thomas, but there can be no doubt that enthusiasm for Copycode has dwindled in the face of the hardware industry's implacable opposition and a widespread view that it degrades the quality of prerecorded music.

Also, the European Economic Community Commission regards Copycode as too drastic a solution, although the CBS system will be listed among the alternatives proposed in the EEC's forthcoming green paper on copyright. And the record-industry groups are awaiting the U.S. National Bureau of Standards' report on the Copycode test, due in February, before deciding whether to change their position.

The hardware industry's plan to set up a working party was welcomed by Thomas. In the meantime, IFPI has invited Timmer to be a key speaker at its MIDEM seminar on "Disk, Tape, & Music Video Markets in the '90s: Pitfalls & Piracy," set for Jan. 27.

Assistance in preparing this story was provided by Ken Terry in New York and Bill Holland in Washington, D.C.

WARNER ACQUIRES TELDEC

(Continued from page 3)

chase is Teldec's publishing arm, Autark, and the company's holdings in Neumann-Technique, which manufactures microphones and audio equipment.

Also included is the Teldec pressing plant in Nortorf, West Germany, which has an annual pressing capacity of 40 million units. This facility would supplement WEA's Alsdorf-based record-service operation, which includes manufacturing and distribution facilities for all sound carriers, including compact disks.

Lopez says the Teldec pressing plant would maintain its current operations, working in close coordina-

tion with the Alsdorf operation. However, it is likely that with pressing capacity in West Germany well ahead of demand, activities would be gradually scaled down in Nortorf.

Teldec, with more than 600 employees and annual sales of \$115 million, has been in operation for 35 years and is one of the most enterprising and successful independent record operations in Europe.

In recent years, under the joint-managing directorship of Manfred K. Atzert and Thomas M. Stein, it has prospered with a big share of the classical music market and sub-

stantial sales of product by such artists as Peter Maffay and Falco.

Dr. Horst Brandt, chairman of the Teldec board, says Teldec would remain an autonomous company, operating independently of WEA Germany.

Although WEA Germany has a roster of domestic artists, including Juliane Werding, Marius-Mueller Westernhagen, and Heinz Rudolf Kunze, it depends for the vast majority of its sales on international repertoire. The Teldec acquisition would give Warner a much more substantial involvement in domestic talent.

Reciprocally, Lopez plans to give greater international exposure to Teldec repertoire via the international WEA network of affiliates.

WEA Musik Germany has a work force of 1,000 and an annual-sales income of some \$163 million.

Says Lopez, "WEA International is proud to be able to count Teldec among its family of companies. It is our intention to strengthen Teldec's growth in the classical and German folk-music areas and to facilitate the expansion of contemporary German and international repertoire."

The acquisition of the prestigious and highly successful Decca classical repertoire for Germany, Austria, and Switzerland would be a major and immediate benefit of the deal. But it is by no means certain that PolyGram, owner of the Decca repertoire, would continue to license product to Teldec for those three territories.

Says PolyGram International classical director Tim Harrold: "Our agreement with Teldec is such that as soon as there is a change of company ownership, the future of Decca product is subject to review. We shall be meeting with the Warner company to learn what their plans are for the Decca catalog before we make any decision as to its future in the German-speaking countries."

sic per hour may be recorded, except chamber music, for which up to 15 minutes per hour is permitted. Chamber music recordings must be approved by Local 802.

•Record demos—\$40 per hour, one-hour minimum. Up to 10 minutes of music may be recorded per hour.

•Jingle demos—\$51 per hour, one-hour minimum, for three spots of no more than one minute each for a single product.

The regular rate for phonograph records is \$210 for a minimum three-hour session; the existing jingle rate is \$78 per hour, according to John Glasel, president of Local 802.

Of the move, Glasel says: "It's no secret that our employment has been drastically reduced... The economics of the demo industry has been hurting us. That's why the concept of the demo has been put forward. Hopefully we'll be able to utilize more live musicians with the new rates."

New Wages Get 6-Month Trial N.Y. AFM Lowers Scales

BY LINDA MOLESKI

NEW YORK In an effort to boost employment of musicians, Local 802, the greater New York chapter of the American Federation of Musicians, has lowered recording wage scales for limited pressings and record and jingle demo recordings. The new recording scales will be tested on a six-month trial basis, effective Friday (1).

These new wage scales are lower than those for major labels. According to a representative for Local 802, many independent record labels and producers have not signed the AFM's national contract, since they feel that its conditions often do not recognize the limited sales potential of their projects.

Under the proposed agreement, the new rates are as follows:

•Limited pressings—\$50 per hour, two-hour minimum, with an exception of one hour for sweetening sessions.

Up to 7½ minutes or less of mu-

Billboard® TOP POP ALBUMS™ continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	104	104	6	THE MANHATTAN TRANSFER ATLANTIC 81803 (9.98) (CD)	BRASIL
(111)	113	113	8	JOE SATRIANI RELATIVITY 8193/IMPORTANT (8.98) (CD)	SURFING WITH THE ALIEN
112	101	101	19	LEVERT ● ATLANTIC 81773 (8.98) (CD)	THE BIG THROWDOWN
113	92	92	10	ANGELA WINBUSH MERCURY 832 733-1/POLYGRAM (CD)	SHARP
(114)	122	122	4	MELI'SA MORGAN CAPITOL CLT 46943 (8.98) (CD)	GOOD LOVE
115	106	106	7	KOOL MOE DEE JIVE 10507 J/RCA (8.98) (CD)	HOW YA LIKE ME NOW
116	120	120	59	BEASTIE BOYS ▲ ⁴ DEF JAM FC 40238/COLUMBIA (CD)	LICENSED TO ILL
117	121	121	38	GEORGIO MOTOWN 6229ML (8.98)	SEXAPPEAL
(118)	146	146	3	ARETHA FRANKLIN ARISTA AL 8497 (8.98) (CD)	ONE LORD, ONE FAITH, ONE BAPTISM
(119)	128	128	4	MASON WILLIAMS & MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE AG 800 (11.98) (CD)	CLASSICAL GAS
120	125	125	78	STEVE WINWOOD ▲ ² ISLAND 25448/WARNER BROS. (8.98) (CD)	BACK IN THE HIGHLIFE
121	123	123	12	MSG CAPITOL CLT 46985 (8.98) (CD)	PERFECT TIMING
122	117	117	18	LOVERBOY ● COLUMBIA OC 40893 (CD)	WILDSIDE
123	107	107	7	TRIUMPH MCA 42083 (8.98) (CD)	SURVEILLANCE
124	118	118	6	KASHIF ARISTA AL 8447 (8.98) (CD)	LOVE CHANGES
125	124	124	9	HEAVY D. & THE BOYZ MCA 5986 (8.98) (CD)	LIVING LARGE
(126)	135	135	78	RANDY TRAVIS ▲ WARNER BROS. 25435 (8.98) (CD)	STORMS OF LIFE
127	116	116	7	THE RAINMAKERS MERCURY 832 795-1/POLYGRAM (CD)	TORNADO
128	115	115	8	THE KANE GANG CAPITOL CLX48176 (6.98) (CD)	MIRACLE
129	127	127	22	HIROSHIMA EPIC FE 40670/E.P.A. (CD)	GO
(130)	138	138	5	VARIOUS ARTISTS PROFILE PRO 1247 (8.98)	CHRISTMAS RAP
131	131	131	5	MILES JAYE ISLAND 90615/ATLANTIC (8.98) (CD)	MILES
(132)	147	147	96	ELTON JOHN ● MCA 2-6894 (10.98) (CD)	GOODBYE YELLOW BRICK ROAD
133	114	114	15	UTFO SELECT 21619 (8.98) (CD)	LETHAL
(134)	160	160	710	PINK FLOYD ● HARVEST SMAS11163/CAPITOL (9.98) (CD)	DARK SIDE OF THE MOON
135	136	136	18	THE COVER GIRLS FEVER SFS 004/SUTRA (8.98) (CD)	SHOW ME
136	132	132	10	WA WA NEE EPIC BFE 40858/E.P.A. (CD)	WA WA NEE
137	140	140	84	SOUNDTRACK ▲ ⁴ COLUMBIA SC 40323 (CD)	TOP GUN
(138)	142	142	4	WARLOCK MERCURY 832 804-1/POLYGRAM (CD)	TRIUMPH AND AGONY
139	130	130	14	BODEANS SLASH 25629/REPRISE (8.98) (CD)	OUTSIDE LOOKING IN
140	129	129	43	CUTTING CREW ● VIRGIN 90573 (8.98) (CD)	BROADCAST
141	141	141	14	REBA MCENTIRE MCA 42030 (8.98) (CD)	THE LAST ONE TO KNOW
142	134	134	27	GEORGE BENSON/EARL KLUGH WARNER BROS. 25580 (9.98) (CD)	COLLABORATION
143	143	143	20	FASTER PUSSYCAT ELEKTRA 60730 (8.98) (CD)	FASTER PUSSYCAT
(144)	150	150	33	THE WHISPERS ● SOLAR ST 72554 (8.98) (CD)	JUST GETS BETTER WITH TIME
145	126	126	6	FULL FORCE COLUMBIA FC 40894 (CD)	GUESS WHO'S COMIN' TO THE CRIB
146	137	137	12	THE TEMPTATIONS MOTOWN 6246 ML (8.98) (CD)	TOGETHER AGAIN
147	133	133	21	CURIOSITY KILLED THE CAT MERCURY 832 025-1/POLYGRAM (CD)	KEEP YOUR DISTANCE
(148)	164	164	13	VARIOUS ARTISTS EPIC FE 40889/E.P.A.	PILEDRIIVER -- THE WRESTLING ALBUM II
149	144	144	146	WHITNEY HOUSTON ▲ ⁸ ARISTA AL8-8212 (8.98) (CD)	WHITNEY HOUSTON
150	153	153	97	JANET JACKSON ▲ ⁴ A&M SP-3905 (9.98) (CD)	CONTROL
151	151	151	17	10,000 MANIACS ELEKTRA 60738/ (8.98) (CD)	IN MY TRIBE
(152)	157	157	6	SOUNDTRACK VIRGIN 90061 (9.98) (CD)	HIDING OUT
153	154	154	4	DOLLY PARTON COLUMBIA FC 40968 (CD)	RAINBOW
(154)	175	175	3	RICKY VAN SHELTON COLUMBIA 40602 (CD)	WILD-EYED DREAM
155	148	148	9	MARTHA DAVIS CAPITOL CLT 48058 (8.98) (CD)	POLICY

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	152	152	12	ALICE COOPER MCA 42091 (8.98) (CD)	RAISE YOUR FIST AND YELL
157	161	161	14	SAVATAGE ATLANTIC 81775 (8.98)	HALL OF THE MOUNTAIN KING
(158)	170	170	15	ELTON JOHN GEFEN GHS 24153 (9.98) (CD)	GREATEST HITS, VOL. III 1979-1987
159	139	139	76	WHITESNAKE ▲ GEFEN GHS 4018 (6.98) (CD)	SLIDE IT IN
160	166	166	125	THE BEATLES CAPITOL SJ 383 (9.98) (CD)	ABBEY ROAD
161	155	155	8	THE RED HOT CHILI PEPPERS EMI-MANHATTAN ELT48036 (8.98)	UPLIFT MOFO PARTY PLAN
162	159	159	14	VAN MORRISON MERCURY 832 585-1/POLYGRAM (CD)	POETIC CHAMPIONS COMPOSE
163	165	165	21	DIONNE WARWICK ARISTA AL 8446 (8.98) (CD)	RESERVATIONS FOR TWO
164	156	156	50	TESLA ● GEFEN GHS 24120 (8.98) (CD)	MECHANICAL RESONANCE
(165)	NEW ▶		1	BUSTER POINDEXTER RCA 6611-1-R (8.98) (CD)	BUSTER POINDEXTER
166	145	145	14	GLENN JONES JIVE 1062-1-J/RCA (8.98) (CD)	GLENN JONES
167	167	167	5	FLESH FOR LULU CAPITOL CLT 48217 (8.98) (CD)	LONG LIVE THE NEW FLESH
(168)	NEW ▶		1	KEITH SWEAT VINTERTAINMENT 60763/ELEKTRA (8.98) (CD)	MAKE IT LAST FOREVER
169	172	172	3	BLACK SABBATH WARNER BROS. 25548 (8.98) (CD)	THE ETHERNAL IDOL
170	162	162	22	ICE-T SIRE 25602/WARNER BROS. (8.98) (CD)	RHYME PAYS
(171)	177	177	16	THE BRANDOS RELATIVITY 8192/IMPORTANT (8.98) (CD)	HONOR AMONG THIEVES
172	169	169	29	STEPHANIE MILLS ● MCA 5996 (8.98) (CD)	IF I WERE YOUR WOMAN
173	163	163	78	MADONNA ▲ ⁹ SIRE 25442/WARNER BROS. (9.98) (CD)	TRUE BLUE
174	174	174	4	MILLIONS LIKE US VIRGIN 90602 (8.98) (CD)	MILLIONS LIKE US
175	168	168	21	ABC MERCURY 832 391-1/POLYGRAM (CD)	ALPHABET CITY
(176)	182	182	14	LYNYRD SKYNYRD MCA 42084 (8.98) (CD)	LEGEND
177	173	173	23	HOOTERS ● COLUMBIA OC 40659 (CD)	ONE WAY HOME
178	180	180	23	ECHO AND THE BUNNYMEN SIRE 25597/WARNER BROS. (8.98) (CD)	ECHO AND THE BUNNYMEN
179	171	171	46	REO SPEEDWAGON ● EPIC FE 40444/E.P.A. (CD)	LIFE AS WE KNOW IT
(180)	185	185	3	VARIOUS ARTISTS ISLAND 90684/ATLANTIC (14.98) (CD)	THE ISLAND STORY
181	190	190	24	SOUNDTRACK ● ATLANTIC 81767 (9.98) (CD)	LOST BOYS
(182)	191	191	4	THE RADIATORS EPIC BFE 40888/E.P.A. (CD)	LAW OF THE FISH
183	181	181	8	BARRY WHITE A&M SP5154 (8.98) (CD)	THE RIGHT NIGHT AND BARRY WHITE
(184)	194	194	14	W.A.S.P. CAPITOL CLT 48053 (8.98) (CD)	LIVE IN THE RAW
185	178	178	7	SHANICE WILSON A&M SP 5128 (8.98) (CD)	DISCOVERY
(186)	197	197	6	DEJA VIRGIN 90601 (8.98) (CD)	SERIOUS
187	158	158	81	GENESIS ▲ ³ ATLANTIC 81641 (9.98) (CD)	INVISIBLE TOUCH
188	192	192	9	GENE LOVES JEZEBEL GEFEN GHS 24171 (8.98) (CD)	THE HOUSE OF DOLLS
189	183	183	7	THE DB'S I.R.S. 42055/MCA (8.98) (CD)	THE SOUND OF MUSIC
190	186	186	25	STARSHIP ● GRUNT 6413-1 G/RCA (9.98) (CD)	NO PROTECTION
(191)	NEW ▶		1	TONY TERRY EPIC BFE 40890/E.P.A. (CD)	FOREVER YOURS
192	199	199	16	MR. MISTER RCA 6276-1-R (9.98) (CD)	GO ON...
193	176	176	10	THE BAR-KAYS MERCURY 830 305-1/POLYGRAM (CD)	CONTAGIOUS
194	184	184	33	JONATHAN BUTLER JIVE 1032-1-J/RCA (8.98) (CD)	JONATHAN BUTLER
195	179	179	49	CROWDED HOUSE ● CAPITOL ST-12485 (8.98) (CD)	CROWDED HOUSE
196	189	189	7	RY COODER WARNER BROS. 25639 (8.98) (CD)	GET RHYTHM
(197)	NEW ▶		1	JACKIE MASON WARNER BROS. 25603-1 (8.98)	THE WORLD ACCORDING TO ME
198	188	188	7	MARLON JACKSON CAPITOL CLT 46942 (8.98) (CD)	BABY TONIGHT
199	187	187	27	2 LIVE CREW LUKE SKYY WALKER XR 100 (8.98)	2 LIVE CREW IS WHAT WE ARE
200	195	195	11	SUPERTRAMP A&M SP 5181 (8.98) (CD)	FREE AS A BIRD

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WILL JANUARY RELEASES PROVE GOLDEN FOR TOP ARTISTS?

(Continued from page 6)

Who's Buying?" album sold more than 400,000 copies; Capitol Records plans to make sure that "So Far" passes the gold plateau. The new album's first single, "Hook & Mouth," pillories the Parents Music Resource Center. The record also contains a cover of the Sex Pistols' "Anarchy In The U.K.," on which original Pistol Steve Jones guests.

Both the old and new schools of country music are represented by January album releases. Chart mainstay George Jones will put out "Too Wild Too Long" Jan. 18 on Epic. The album was co-produced by Billy Sherrill, who has worked on more than 20 projects with Jones. New traditionalist Lyle Lovett scored three top 20 singles with his eponymous debut album, "Pontiac," coming Jan. 11 on MCA/Curb, has already earned him one, "Give Back My Heart."

Other highlights of the month: Peabo Bryson's current duet with Regina Belle, "Without You," is a scorcher on the black charts and is poised to burn up the pop charts as well. Its attendant album, "Positive," comes out Jan. 15 on Elektra. The compact disk of the record contains an extra track, "Crazy Love."

January Hot Album Releases

Seven albums are slated for release in January by artists who hit gold or platinum with their last release. An asterisk indicates simultaneous CD release.

ARTIST	TITLE	LABEL	DATE	PRODUCER
GREAT WHITE	*RECOVERY	ENIGMA	JAN. 20	MICHAEL WAGENER, WYN DAVIS
JERRY HARRISON	*CASUAL GODS	SIRE	JAN. 12	JERRY HARRISON
THE KINKS	*THE ROAD	MCA	JAN. 11	RAY DAVIES
DAVID LEE ROTH	*SKYSCRAPER	WARNER BROS.	JAN. 26	DAVID LEE ROTH
RICK SPRINGFIELD	*ROCK OF LIFE	RCA	JAN. 21	KEITH OLSEN, RICK SPRINGFIELD
JAMES TAYLOR	*NEVER DIE YOUNG	COLUMBIA	JAN. 21	DON GROLNICK
GEORGE THOROGOOD & THE DESTROYERS	*BORN TO BE BAD	EMI-MANHATTAN	JAN. 13	TERRY MANNING

• "Islands" is Mike Oldfield's first U.S. album in more than four years. The Virgin record, set to arrive in stores Jan. 14, has a split personality: Side one is instrumental, while side two features a number of guest vocalists. The first single, "Magic Touch," features ex-GTR singer Max Bacon.

• Taylor Dayne's "Tell It To My Heart" album, scheduled to be re-

leased Monday (4), is Arista's sole release for January. The single of the same name is currently a multi-format hit.

• Elisa Fiorillo was the featured vocalist on Jellybean's top 20 single "Who Found Who." She debuts solo Tuesday (6) on Chrysalis with a self-titled album; its first single is "How Can I Forget You."

• A&M has set Jan. 19 as the re-

lease date for its soundtrack to the Robin Williams film "Good Morning Vietnam." The album of oldies is presented as a radio show, with Williams, who plays a DJ in the movie, providing the between-song patter.

• Political rockers Midnight Oil debuted at No. 1 in their native Australia with "Diesel And Dust," which will be released here Jan. 21 by Columbia. "Beds Are Burning"

will be the first single and video.

• I.R.S. bows its No Speak line of instrumental rock music Jan. 25 with four releases: "Guitar & Son" from ex-Climax Blues Band member Pete Haycock; "Nouveau Calls" from stalwarts Wishbone Ash; Police drummer and film-score composer Stewart Copeland's "The Equalizer And Other Cliffhangers"; and "Strange Cargo" from William Orbit.

• Brown Mark, once the guitar player for Prince's Revolution, releases his debut solo project, "Just Like That," Jan. 21 on Motown. The first single is "Next Time."

• House Of Freaks, which plays stripped-down roots rock, will debut Jan. 25 on Rhino with "Monkey On A Chain Gang."

• The Christians hit the big time in England with "Forgotten Town," which will also be the first single here from the group's self-titled album. The Island record is scheduled to be released Jan. 25.

• Wham! backup vocalists Pepsy & Shirlie had a top 10 dance hit with "Heartache." The follow-up album, due Jan. 19 on Polydor, is named after the duo's next single, a cover of the Free hit "All Right Now."

CORNYN/WCI VENTURE PLANS RELEASE OF CDS WITH GRAPHICS

(Continued from page 3)

JVC will be showing several prototypes of CD graphics tuners at WNM's private CES demonstrations, where CD+Graphics software examples will be shown for the first time. WNM plans to encourage other major CD hardware manufacturers to offer graphics-tuner capability in 1988.

JVC, which has CD manufacturing plants in Japan and Alabama, will be the only company making CD+Graphics disks for U.S. consumption. Its deal with the WEA labels is nonexclusive, and it is ready to take orders directly from other labels, the JVC spokesman says.

According to Cornyn, WNM will not be an internal research-and-development arm of Warner. Instead, he says, it will be a "for-profit" company planning to do business with outside record labels and other clients. Cornyn estimates that the added cost per CD for encoding graphics data will be \$5,000. He says he hopes other labels will try the technology in 1988.

The upshot for the record business, says Cornyn, is that an existing software format is being enhanced, not changed or introduced, and no direct impact on existing CD production technology or wholesale pricing structures will result.

Cornyn says Warner-family CD+Graphics CDs will slowly be integrated into the pipeline of what's being sold, not as "new issues or reissues." Since CD+Graphics disks can be sold as regular CDs, double inventory will not be required on these titles.

CD+Graphics CDs will be identified as such with a special logo, while information booklets contained inside will attempt to inform

purchasers about graphics and gradually whet consumer appetites.

"This is not another configuration," Cornyn says. "What we are doing is cutting a new marketing channel. We won't be disturbing the good CD business that's out there."

These "vitamin-enriched" CDs, says Cornyn, "will sit out in the marketplace. Consumers who have CD-graphics-tuner capability will enjoy it. For those who don't, it's invisible. It's reminiscent of stereo's entry into the mono marketplace."

The technology is also applicable to the new compact disk video singles, which contain five minutes of full-motion video and 20 minutes of digital audio; it can be used with 8-inch and 12-inch laserdisks as well.

WEA companies plan to release CDV+Graphics in 1988, including titles by Anita Baker and the Talking Heads. The first Warner CD+Graphics title will be Simply Red's "Picture Book."

Among initial graphics features offered by WNM are the following:

• Showing song lyrics as they are being performed.

• Translations of song lyrics into several other languages.

• Pictures of the recording artists and elements of the packaging graphics.

Another possibility is a musical-instrument-digital-interface, or MIDI, capability, which will give musicians the ability to connect an instrument and play along.

WINTER CES: TECHNOLOGY AT CROSSROADS

(Continued from page 1)

for the show, and products from about 1,500 companies will be arrayed across more than 750,000 square feet of display area.

Keynoting the convention will be David Gergen, editor of U.S. News & World Report, who will deliver a national economic forecast for 1988, as well as Frank Myers, president of Arvin Electronics and industry vice president of the Consumer Electronics Group, who will discuss the hardware industry's outlook for the year.

As at previous shows, members of Congress and other government officials will be on hand to participate in panel discussions on various new technologies.

On Friday (8), a legislative panel titled "Will Congress Kill DAT?" will be held from 11:30 a.m.-12:30 p.m. in Room G at the Hilton Hotel. Sitting on the panel will be Rep. Robert Kastenmeier, D-Wis., chairman of the House Judiciary subcommittee on Courts, Civil Liberties, and Administration of Justice; Rep. Joe Barton, R-Texas, and Rep. Mickey Leland, D-Texas, both mem-

bers of the House Committee on Energy and Commerce; and Ralph Oman, register of copyrights.

Later that same day, from 4 p.m.-5:30 p.m., a special workshop titled "HDTV: The Policymakers Speak" will address the future of the Japanese-developed ultrahigh-resolution broadcasting technology. Participating will be Rep. Michael Oxley, R-Ohio, Rep. Don Ritter, R-Pa., and Rep. Thomas Tauke, R-Ind., all members of the House Energy & Commerce Subcommittee on Telecommunications and Finance.

Also appearing on the panel will be Ben Crutchfield of the National Assn. of Broadcasters; Fred Weingarten of the U.S. Office of Technology Assessment; R.T. Gregg of the National Telecommunications and Information Administration; Brenda Fox, National Cable Television Assn.; Greg DePriest, Assn. of Maximum Service Telecasters Inc.; and Tom Friel, group vice president of the Electronic Industries Assn./Consumer Electronics Group.

Both the DAT and HDTV panels are to be moderated by Gary Sha-

RAISINS ALBUM A HIT FOR PRIORITY

(Continued from page 4)

has skyrocketed to an estimated quarter of a billion dollars. Priority Records is one of 60 current licensees of the Raisins, he says; other companies utilizing the little fruits are manufacturers of mugs, hats, pens, T-shirts, and more. "We're in the wake of the wave these guys are creating," says Turner.

Priority's album, which features lead vocalist Miles, includes Raisinized versions of oldies such as "Grapevine," "Lean On Me," "Stand By Me," "When A Man Loves A Woman," and "Mony Mony." The rationale for the song choices was simple, says Turner: they wanted "all the ones that had been redone, so that the kids would know them, their parents would

know them, and we'd do a good job with them."

Turner and Mark Cerami, vice president of the label, are former employees of K-Tel and modeled the CEMA-distributed Priority after that label. "[Major labels] think about hit songs," says Turner. "I think about hit concepts."

To date, a single and video of "I Heard It Through The Grapevine" have been released. Also raising Raisin interest will be a new set of California Raisin Advisory Board commercials set to air in February, says Turner. A group appearance at this year's National Assn. of Record Merchandisers convention in Los Angeles is slated as well, he adds.

piro, staff vice president, government and legal affairs, EIA/CEG.

Most of the major Japanese recording-media manufacturers have announced plans to raise prices on blank audiotape by 15%-20% in 1988 (Billboard, Jan. 19). More companies—including several Korean manufacturers—are expected to re-

'HOOSIERS' RULING

(Continued from page 4)

tailers were ordered to pull the title from their shelves after Vestron Video secured an injunction in early October barring the sale or rental of the cassette.

The injunction hinged on a \$25 million bond posted by Vestron to insure against losses of the parties involved. The move marked the beginning of the ongoing battle between Vestron and HBO over the home video rights to "Platoon" and "Hoosiers."

"Hoosiers" cassettes are believed to be in approximately 25,000 video store locations, making the collect-

veal similar pricing revisions at the CES.

Hardware prices will also be affected in 1988 by the weak U.S. dollar, with many firms expected to announce increases of 5%-10% on various electronics components.

ing task formidable. And despite the earlier injunction telling retailers to remove "Hoosiers" from their shelves, few dealers appear to have complied.

An out-of-court settlement among Vestron, HBO, and Hemdale Film Corp., the producer of both films, was thought to be imminent several weeks ago until negotiations broke down.

At press time, it was unclear whether the parties had resumed talks. Vestron says it will continue to pursue the matter vigorously in court.

JIM McCULLAUGH

**New from Billboard:
The complete 1988
events calendar
... see page 70**

GRP'S DAT BID

(Continued from page 1)

GRP's co-founder and co-president (with artist Dave Grusin), the label has met with no objections from the management of MCA, including its chief, Irving Azoff, in pursuing the fledgling DAT market on its own.

The European launch, to be carried out directly through the company's wholly owned subsidiary, Zurich-based GRP Ltd., will initially cover seven nations—West Germany, Austria, Sweden, Norway, Denmark, Finland, and France—that have blank-tape levies and where DAT hardware penetration is likely to be strongest. In mid-April, other markets, including the U.S., will be targeted.

JVC, GRP's licensee in Japan, has not decided whether to carry the GRP line of DATs, according to Rosen.

In looking over the European field, Rosen says a "vast majority are in favor of our launch, although some are concerned about breaking political ranks. However, I see a definite softening of posi-

tions compared to six months ago."

According to label sales chief Bud Katzel, the estimated wholesale price for each title will be between \$16-\$18 (GRP, like most other labels with CD product, has no list price).

Katzel says the label expects to have a total of 25 DAT releases in its catalog by the end of the year, at which time the total GRP catalog should contain about 80 titles.

Even with high-speed duplication on the way, Rosen sees no big price reduction for several years. "When you're dealing with low volume, one-to-one duplication is the same as high-speed duplication," he says. At most, global DAT-recorder ownership amounts to under 100,000 units, with less than 1,500 sold in the U.S. as gray-market imports (Billboard, Nov. 14).

GRP has been on the brink of making a commitment on DAT software for almost a year. It has balked in the face of widespread

opposition to releasing DAT software by major labels worldwide, who contend that DAT hardware without some guard against home taping of pre-recorded product would be ruinous to their economic well-being.

GRP's Rosen, however, says he is now convinced that "big companies are preventing us from taking advantage of a new marketing opportunity." He also holds that the history of new technology introductions has helped the music industry grow.

Rosen says the company has met with no objections from its artists, using the example of co-founder and co-president Grusin as both an artist and writer with his own music publishing company.

Rosen says he favors a blank-tape royalty over the concept of a copy-guard chip. "If there is such a thing as a chip, there'll be no market for a DAT machine."

"We are convinced," says Rosen, "that DAT players will be offered to consumers for both the

home and in automobiles in the coming year and we want to offer these same consumers GRP DAT product."

The catalog titles launching GRP's DAT line are Lee Ritenour's "Harlequin"; "GRP Live In Session"; Chick Corea's "Light Years"; Grusin's "Cinemagic"; "Digital Duke," with the Duke Ellington Orchestra, and "Diane Schuur And The Count Basie Orchestra." In addition to the six titles, a DAT sampler, selling at a regular price, is also planned.

Mindful of DAT's playing time of up to two hours, Rosen says the label is thinking of a "GRP Super Live" set running at one hour and 50 minutes. (Its CD equivalent would be released as a two-CD set.)

Katzel says excitement over DAT is building at radio stations. "A number of jazz stations tell me they want to be the first in their area to program prerecorded DAT product," he says.

CDS STAR OF HOLIDAY SEASON FOR MUSIC RETAILERS

(Continued from page 1)

ton, and Genesis, he said, all did better than this year's records by Michael Jackson and Bruce Springsteen are doing. In fact, he added, some albums sold eight to 10 times as many units last Christmas as this year's hits are selling.

Camelot's top titles, he added, are the "Dirty Dancing" soundtrack and records by Tiffany, George Michael, Whitesnake, INXS, and Def Leppard. Other chains also reported strong movement on "A Very Special Christmas" and albums by Linda Ronstadt, Jackson, Sting, Madonna, U2, and John Cougar Mellencamp.

Asked whether the October stock market crash was partly responsible for Camelot's flat sales, Garrett replied, "I think only a fool would say it didn't have an effect. We have a very sluggish economy right now. People are being more cautious."

Mike Morgan, national sales manager for the 134-unit, Durham, N.C.-based Record Bar chain, was more optimistic about Yuletide sales. "We saw what most retailers saw, particularly in the Northeast, and that was flat sales going into the week before Christmas," he said. "It was up about 5% going into that week. Then we saw a lot of last minute shopping, and it has continued." Referring to the week ending Dec. 26, he said, "Sales are plus 18% for the week over last year." He added that while this was an overall figure, it was close to a comparable-store calculation.

"For this quarter, which started in November, it's looking to be up," Morgan stated. "We saw a soft November, but December's been great, and we're expecting a tremendous January."

Morgan attributed this season's late-breaking sales to "the economy, warm weather, and a lot of hits. This year, sales weren't tied in to one album—you could sell two or three."

The extra weekday before this Christmas (which fell on a Friday) was cited by Mitch Perliss, director of purchasing for Music Plus, as a factor contributing to the chain's 30%-40% jump in business during

Christmas week. The 50-store, Los Angeles-based retailer discontinued sale pricing from Dec. 15 to Dec. 31, noted Perliss, and "doubled what had been 15%-20% increased-sales" figures on prerecorded music prior to Christmas week.

Another dealer who enjoyed a big holiday-sales spurt was Howard Appelbaum, vice president of the 29-store, Maryland-based Kemp Mill chain. "Sales were fabulous," he said. "For the same-store comparison, they were up 13%-14% over last year and up 25% with the new stores."

"CD sales were incredible. They were the big gift item this year. We were discounting them at an \$11.99 price, and people were buying them heavily. People were buying 10 or 15 CDs at one time."

Appelbaum said CDs accounted for 52%-54% of overall sales this year, compared with 30% last year.

Morgan of Record Bar, similarly, reported CD sales have risen from 10% to 12% of overall volume last season to more than 20% chainwide this Christmas, with several stores doing 35% of their business in CDs.

Jay Sonin, owner of New York City's Record Hunter, also attributed much of his store's Yuletide gains to CDs. "The supply was there, including product from labels who got proper capability this year, while midlines helped, too," he noted.

CD dollar supremacy was cited as the chief factor in a 20% sales increase for both Al Franklin Music World units in Hartford and Greenwich, Conn. The laser-read configuration drew dollars in its favor on a 70-to-30 basis against LPs and 60-40 over cassettes.

At Spec's Music, a 36-unit, Miami-based chain, vice president/general manager Joe Andrules said both CDs and movies on video were responsible for "double-digit" Christmas sales increases.

The CD surge was among the factors contributing to a 10% jump for December (as of the 28th) and a 20% sales jump for Christmas week at the 29-store, Sausalito, Calif.-based Record Shop chain. Noting that

Record Shop's outlets are widely scattered through Western U.S. markets, chain president Mary Ann Levitt commented, "Our stores are in a lot of outlying areas where it took longer for CD to come in." She also credited "good product with no strong items but a lot of albums blowing out" for the strong Christmas performance.

Among dealers reporting a good but not spectacular Christmas week was Dan Kennedy, vice president of the 38-store, Midwestern JR's Music/Oranges chain. Although sales were running at least 10% above last Christmas on a comparable-store basis, Kennedy bemoaned the fact that a storm had "wiped out Tuesday," Dec. 15. JR's also experienced "two good days" following Christmas, but another 10 inches of snow hit Chicago Dec. 28.

At Chicago's 14-unit Rose Records, assistant buyer Wayne Jackson stated that business was up 10% during Christmas week. "We gained each week in December," added Jackson, noting that Christmas-themed albums had done especially well.

Similarly, Chuck Papke, market-

ing director for the 25-store, Detroit-based Harmony House chain, estimated sales were up 10% on a comparable-store basis through Christmas Eve. "The biggest seller was cassettes, with CDs a close second," he said, adding that CDs now formed 28% of the chain's volume, compared with 15%-18% last year.

Rackjobbers also seemed to fare well this Christmas. According to Mario DeFilippo, vice president of purchasing for Handleman Co., which racks more than 5,000 accounts, "Preliminary indications are excellent. Virtually everyone had an outstanding Christmas season."

Dick Greenwald, president of The Interstate Group, based in Hagerstown, Md., said he had been concerned about the "gloom-and-doom predictions." But when Christmas came, he noted with relief, "We had a super week—no negatives." The rack exceeded its projections, beat last year's numbers, and looks forward to a "good January," he said.

Assistance in preparing this story was provided by Earl Paige in Los Angeles and Irv Lichtman and Linda Moleski in New York.

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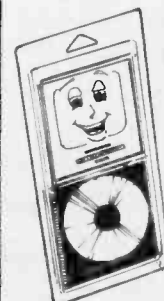
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Loophole Seen In Federal Law Lawyers Mull 'Legal Payola'

BY DAVE DIMARTINO

LOS ANGELES The "new payola"—the subject of at least two recently published reports—may not be prosecutable under existing payola laws, say some legal sources.

Furthermore, they say, radio program directors who receive so-called consultancy fees from independent promoters may not be breaking any laws as long as those fees are reported to the Internal Revenue Service.

Such speculation has been sparked here by a recent Los Angeles Times report that a federal grand jury investigating alleged payola practices has uncovered evidence of more than \$1 million exchanging hands between independent promoters and radio-station program directors.

The existing federal payola law directly prohibits radio stations from playing a record for money and not disclosing that transaction. Independent promoters are said to be sidestepping that law by paying radio programmers broad consultancy fees—and thus not directly paying to get specific records on the air.

That distinction may make a big difference and render prosecution near impossible, says one attorney here involved in related litigation. "It is conceivable because the criminal laws—not just payola laws—are under the standard of proof and the standard of mental state," he says. "You have to prove that somebody was taking money and in exchange was doing something. And that can be tough to prove."

WEA Cuts CD Catalog Price; Retailer Reaction Jubilant

LOS ANGELES WEA has shifted 278 full-priced compact disk titles—mostly best-selling catalog items—to its Super Saver midline series.

The series of titles will comprise a new series of Compact Disc Super Saver titles with box-lot cost cut from \$10.24 to \$8.19. "I think you'll see sale price at \$9.99," says one elated retail source.

Although the \$8.19 wholesale price is higher than the \$7.68 charged for an earlier batch of WEA midline titles, it is unclear whether the new release represents a shift to a three-tier pricing structure like that of CBS.

Nevertheless, CBS views the WEA move as vindication of its three-tier pricing strategy. "What Warners has done is it has emulated a series we introduced a few months ago, called Best Value," says Jerry Shulman, VP of marketing development, CBS Records. He says CBS now has about 360

A central figure in the grand-jury investigation has reportedly been independent promoter Joe Isgro, whose multimillion-dollar suit against several major record labels and the Recording Industry Assn. of America is scheduled to go to trial in U.S. District Court here Feb. 2. The activities of Isgro and associates Ralph Tashjian and Bill Craig are said to be under major scrutiny in the payola probe, which is focusing on links between organized crime and the music business.

According to a published report, a source familiar with the investigation has said that at least one radio programmer has told investigators that he received payola from Tashjian and that Tashjian is likely to be indicted shortly after New Year's Day.

Investigators say Tashjian and Craig, who worked out of Isgro's office, made payments to various program directors, according to the Times. Isgro, they contend, was directly paid by his record-company clients.

Though 12 labels were named in Isgro's original suit, an ongoing series of settlements has reduced that number by half; still remaining are Warner Bros., Elektra, Atlantic, Geffen, MCA, and A&M. Labels that have so far settled include Capitol, which led the pack in May; Motown; PolyGram; RCA; Arista; and Chrysalis.

Isgro and the record companies with which he has settled have offered no comment about the terms of the settlements or their motivations for settling.

titles in that series, which he says wholesales in the same range as the WEA CD Super Savers.

Since WEA is one of the strongest catalog suppliers, its move is seen "as the first domino" in industrywide decreases on CD prices, according to one retailer. The price-reduced WEA titles include Van Halen (5 titles); the Doors (5); Foreigner (6); the Eagles (8); Genesis (7); Led Zeppelin (8); and Linda Ronstadt (9).

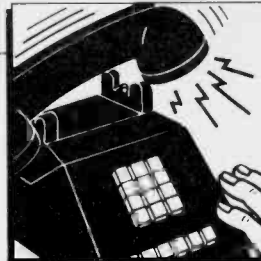
Rackjobbers are less enthusiastic than retailers are about the WEA action. To protect rack inventories, vendors have in the past offered deep discounts of "as much as 25%," one source says, so racks could load up on the new, lower-priced goods and not have to worry as much about exposure on higher-priced product still in the stores.

"They're not allowing us to buy our inventory down," says one source, describing the older policy.

Nevertheless, one retailer says he is pleased about the way the price reduction is being done. Since WEA has had a 10% discount on much of the affected merchandise all fall, he notes, "It almost doesn't pay to return it."

Until Feb. 15, WEA will allow all return requests at the original purchase price minus the normal returns charge. Afterward, returns will be credited at the new low price.

INSIDE TRACK



Edited by Irv Lichtman

THE BIG CLOSING: Tuesday (5) is the likely closing day for the Sony Corp.'s acquisition of CBS Records. The \$2 billion deal has received approval from both the U.S. and Japanese governments. The U.S. Federal Trade Commission approved the deal Dec. 17, while the Japanese Ministry of Finance said OK on Dec. 22. According to the Wall Street Journal, one-third of the financing is through Sony's own resources, while the other third is through Japanese and foreign financial institutions.

A U.K. AFFILIATE of the Harry Fox Agency is in the offing sometime during the first quarter of this year. The U.S. mechanical collection agency will represent U.S. publishers as well as all comers who wish to associate with the agency. Notice of the decision to move into the European territory has gone out to other collection groups in Europe. If all goes well, branches will be set up in other key territories.

WEA CDVS: The first major on the U.S. block with compact disk videos—that's five minutes of sight and 20 minutes of sound—is likely to be the WEA family of labels. The company is planning to market three releases with a March 8 street date, two from Warner Bros. and one from Geffen. The WB titles are Donald Fagen's "New Frontier," Randy Newman's "I Love L.A." and, from Sire, Madonna's "Don't Preach." As for pricing and further plans by WEA and others, they were hard to come by with many execs off on holiday vacations, not to mention several labels that called it a year on Christmas week.

PROMO-GO-ROUND: An announcement is imminent that former RCA promotion VP Eddie Mascolo and Elektra promotion VP Dave Urso will be joining forces at another label.

CEMA CHANGE: CEMA has revised its returns policy, effective Dec. 28, in an apparent move to tighten up customer buying patterns. Interestingly, the shift breaks out LPs from cassettes and CDs—a tactic some dealers see as "setting new rules" as the LP gradually fades from the marketplace. The changes for albums: The returns allowance for subdistributors shifts from 22% to 18%, for retailers, 18% to 16%; the returns charge for both subdistributors and retailers jumps from 7.5% to 10.5%; and the purchase discount for subdistributors moves from 1.65% to 1.89%, while the purchase discount for retailers, moves from 1.35% to 1.68%. On the cassette and CD front: the returns allowance for subdistributors moves from 22% to 18%, for retailers, from 18% to 16%; the returns charge for both subdistributors and retailers remains at 7.5%; and the purchase discount for subdistributors drops from 1.65% to 1.35%, for retailers, from 1.35% to 1.20%. In a letter announcing the change in policy, CEMA assures customers that they will break even "if your returns rate is at the returns-allowance percentage."

'AMICABLY RESOLVED': That's the phrase used to describe settlement of differences between NARAS chairman Al Schlesinger and Telarc Records over Telarc's three-week ad campaign starting in November to alert Grammy voting members to its lineup of nominated albums (Billboard, Dec. 26). For its part, Telarc accepts NARAS' view that the label received unauthorized sanction to go ahead with the campaign, while Telarc recognizes the record academy's desire that such ads not run on behalf of product up for a Grammy award.

THE SECOND 'B': Don Dorsey spent Beethoven's birthday (Dec. 16) at Telarc editing his next album, "Beethoven Or Bust," for release in February. Set is a collection of electronic versions of Beethoven pieces, à la his best-selling Telarc debut, "Bachbusters," released two years ago. Works include "Rage Over A Lost Penny," "Moonlight Sonata," several "Eroica" variations, and "Fur Elise."

CD CLUB UPDATE: The hotly competing RCA and CBS compact disk clubs are drawing even more attention to themselves in new consumer ads. RCA says a new member can get a taste of what's in store by buying four CDs for the price of one. New members receive three for 1 cent plus shipping and handling if they buy one at the regular price. There's no further obligation. CBS counters with a deal that enables new members to acquire six CDs for \$1 (plus shipping and handling) if they agree to buy four more selections in a two-year period.

'COPING' WITH THE KEYNOTER: Dr. Murray Weidenbaum, President Reagan's first chairman of the Council Of Economic Advisors, is scheduled to keynote the 18th annual seminar of the International Tape/Disc Assn. March 16-19 at the Loew's Ventana Canyon Resort in Tucson, Ariz. Weidenbaum, director of the Center For The Study Of American Business at Washington Univ. in St. Louis and a member of Reagan's Economic Policy Advisory Board, will speak on the seminar's theme, "The Audio/Video/Data Industry: Coping With Economic Uncertainty." For more info on the meet, call Charles Van Horn, executive director of ITA, at 212-956-7110. . . . Sari Becker has left EMI-Manhattan after 3 1/2 years as national publicity director for the label. She can be reached at 212-517-4681.

STRANGE CERT OF THE WEEK: The Sex Pistols' one and only album, "Never Mind The Bollocks, Here's The Sex Pistols," has finally been certified gold by the Recording Industry Assn. of America. A press release from Warner Bros., which released the notorious punk band's LP in 1977, notes that the members of the group, which self-destructed after its 1978 U.S. tour, would probably appreciate the irony of the record's ultimate success.

GRAND REOPENING: The Ash Grove, the fabled Los Angeles club that played host to folk, blues, and ethnic-music greats from the late '50s through 1973, is scheduled to reopen in the spring of 1988. Original owner Ed Pearl will again oversee the club, which will begin life anew at the corner of Santa Monica Boulevard and Highland Avenue. The original Ash Grove, on Melrose Avenue, shuttered in 1973 after a fire, served as schoolhouse and training ground for an entire generation of roots-oriented L.A. musicians.

SUPER HALFTIME: Rowe International, the jukebox manufacturer, has inked a deal with the producers of the 1988 Super Bowl, which will see the company's logo figuring prominently in the game's annual half-time extravaganza. Word is that a giant jukebox bearing the Rowe imprint will be on the field. Next year is the 100th birthday of the invention of the jukebox, and the Rowe half-time-show deal is said to be a warm-up to festivities planned for the 1988 centennial.

THANKS FOR THE JUDGMENT: Paramount Music Corp. has been awarded a \$58,000 default judgment in Los Angeles federal court for willful copyright infringement of the evergreen "Thanks For The Memory." Last July, Paramount sued Robert Kovoloff, president of Associated Film Promotions, for unauthorized use of a new lyric and full melody of the song in an ad in the June 2 issue of Hollywood Reporter. Besides awarding maximum statutory damages, Judge Manuel L. Real entered a permanent injunction prohibiting Kovoloff or those acting with him from infringing on the song in the future.

RUN-D.M.C. AUTO MISHAP: Jason Mizell, aka Jam Master Jay, the disk jockey who works with rappers Run-D.M.C., was recuperating last week in St. Vincent's Hospital and Medical Center in New York after an early morning head-on collision on a Greenwich Village street. With him in the car were Cleveland Delancey, a record promoter, and another DJ known as Rock Em. The driver of the other car, Andreas Lardou, has been charged with driving the wrong way on West Street. Mizell said the incident may cause Run-D.M.C. to postpone shooting a Coca-Cola commercial scheduled for next week.

LATE NEWS

New from Billboard:
The complete 1988
events calendar
... see page 70

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For information, call Brad Lee at 1-800-999-9988.

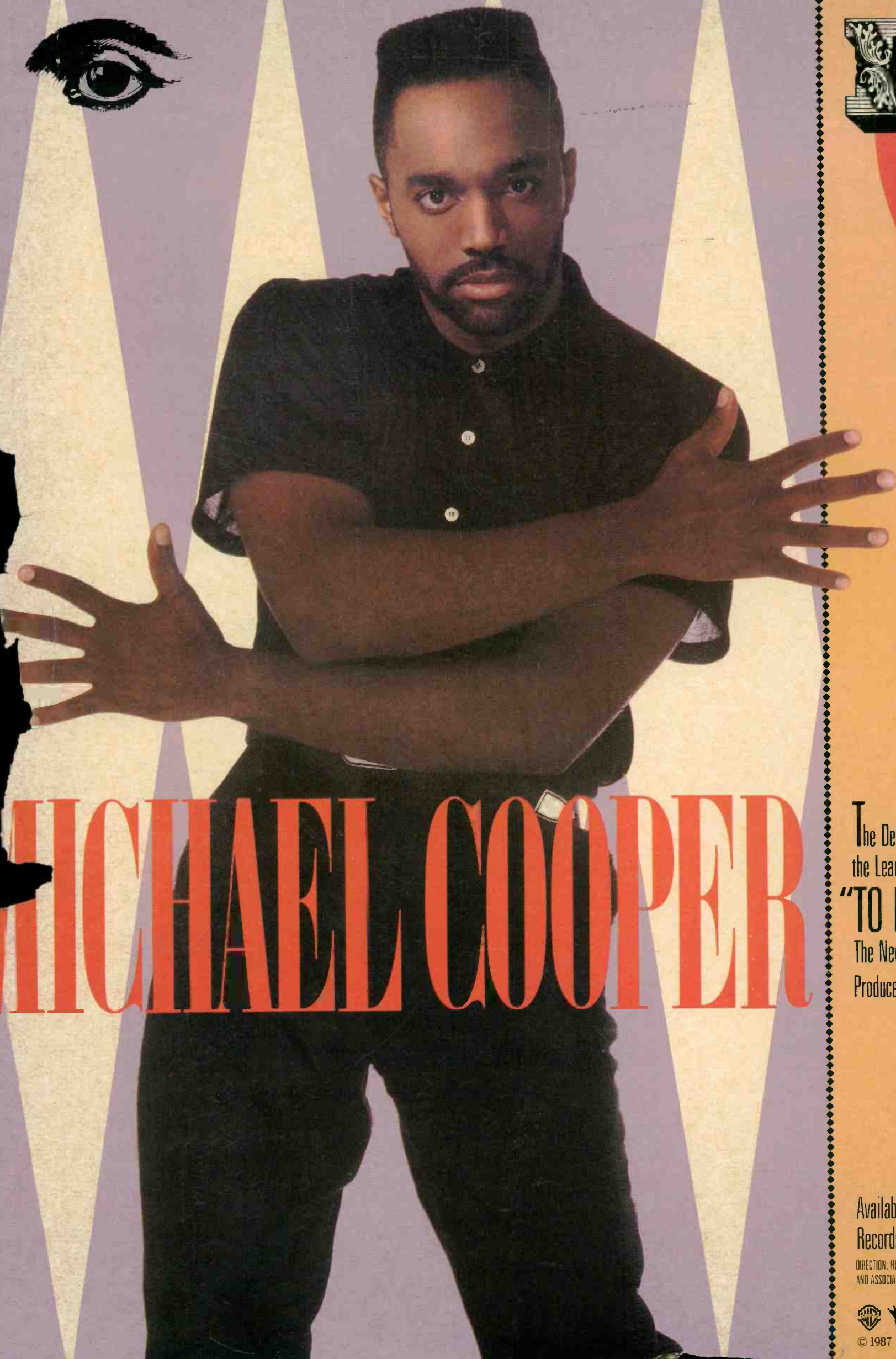
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- 1.) ALL INFORMATION MUST BE FILLED IN FOR THIS AGREEMENT TO BE VALID.
- 2.) Please attach a mailing list with individual store addresses if chain signing up for multiple locations.
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