CD Plants Face Uncertainty As Supply Exceeds Demand

BY KEN TERRY

NEW YORK With compact disk supplies exceeding demand and low prices threatening profitability, the CD manufacturing sector is entering a period of transformation. The overcapacity situation is already restraining expansion plans and will probably result in a consolidation of pressing facilities in North America over the next year.

Signs of change are already in the air. This week, an Australian manufacturer named Discronics agreed to buy LaserVideo, which has two U.S. CD plants; the current owner of LaserVideo, the Quixote Corp., decided to sell because it was disappointed in

LaserVideo
Is Sold To Disctronics

NEW YORK Discronics, an Australian company that owns compact-disk manufacturing plants in Melbourne and Southwater, England, agreed on Nov. 21 to buy LaserVideo Inc. from the Chicago-based Quixote Corp. for approximately $85.5 million. LaserVideo operates two U.S. CD factories.

According to LaserVideo chairman and CEO Jim DeVries, the company's facility in Anaheim, Calif., has a capacity of 3 million units a year and the newer Huntsville, Ala., factory, which went online about a year ago, currently has an annual capacity of 15 million units. Based on the rated capacity of the Huntsville plant's equipment, however, Discronics estimates its potential output at 25 million CDs.

Labels Cite Gains Of 20%-40%
Airplay Lifts New Age Sales

BY KIM FREEMAN

NEW YORK Broadcasters are not the only people raving about the boom in new age-oriented radio stations. Label executives estimate that sales of contemporary jazz product have risen between 20% and 40% since the format began to take hold nationally, and retailers say the new breed of radio is bringing in a new breed of consumers into stores.

By any name—"the Wave," "the Breeze," "hip NC," "the Key" or "the Oasis," the mix of jazz, new age, and "lite" pop tunes have captured acts, say executives. It is also clear that there is a difference between CD sales of crossover and noncrossover black artists.

For example, notes CBS Records VP of sales Jimi Starks, Alexander O'Neal's noncrossover album (Continued on page 63)

Slowly, Black Buyers Take To CDs

BY NELSON GEORGE

NEW YORK With compact disks accounting for about 10% of unit sales for noncrossover black artists, the configuration is just starting to become a major factor in the marketing of black music, according to a survey of black industry figures.

Growth is expected within the next two years as CD hardware prices fall and black radio begins to play more CD promotion singles.

Audience expectation and demographics play a part in deciding when CDs are released on black radio. Without "Just Like Heaven," consumers would view it as an intrusion.

Lorimar, MCA
Top Winners At Vid Confab

LOS ANGELES Lorimar Home Video and MCA Home Video earned top honors at the first American Video Conference Awards, collecting five of the 21 awards presented.

The award gala Nov. 21 at the Hollywood Roosevelt Hotel here capped the first American Video Conference, a joint effort of the American Film Institute and Billboard. The event drew more than 400 attendees.

The awards were presented side by side with the ninth annual Billboard video music awards (see story, page 3).

(Continued on page 79)
Top 10 reasons to stock this album.

1. Band on the Run
2. Paper Plane
3. The Longest Time
4. Say
5. And those are only ten of the 17 Top Ten hits (including nine number one singles) on Paul McCartney's "ALL THE BEST," a collection of his greatest hits solo and with Wings. For the first time, available on one Compact Disc, Cassette or 2 LP Set.
Nesmith Calls For Video Creativity Keynote Sees Unrealized Potential

BY STEVEN DUPLER

LOS ANGELES “We have entered the age of the articulate picture,” declared Michael Nesmith, president of Pacific Arts Video, in his eloquent keynote address to the attendees of the first American Video Conference, which took place Nov. 21 at the Hollywood Roosevelt Hotel here.

The AVC, a joint effort between Billboard and the American Film Institute, included the ninth Billboard Video Music Conference and Awards as well as a series of panels and awards dealing with the burgeoning field of special-interest video.

The event was climaxcd by a packed-house awards gala hosted by Martin Mull and featuring a number of celebrity presenters (see stories, pages 1 and 3; additional coverage is on pages 42, 46 and 70).

Nesmith—a original member of the Monkees and a pioneer in television, home video, film, and music video—spoke of the power of video in the new “universal picture language” that has evolved and the audience to regard the videoclip as “more than just a commercial for a record.”

“We’ve been handed something of great power here. The question now is, What do we do with it?” Nesmith said. "We must make the symbols and icons in film and video say something meaningful. Video is given a new art form with its own format, and it has the potential power like nothing before.”

While calling on video makers to be custodians of the power of their art, Nesmith urged that the international nature of the industry be better recognized.

“This is an expanding and global market,” he said. “We must try to develop worldwide product and not only cater to the local market.”

The international market is especially open to picture makers, he said, because “video exists beyond the tyranny of plot. It doesn’t need narrative to send a message, and it can communicate across language and cultural barriers.”

As is true in any industry, Nesmith said, attention to quality a product is essential to building the market. “Integrity of de-

(Continued on page 70)

Genesis Takes Top Prize in Video Music Awards

BY NICK ROBERTSHAW

LONDON Plans for a 1.2 million U.K. generic advertising campaign by five Hollywood video majors have been marketed a furious battle with independent distributors, says a source with direct knowledge of the mechanics.

With the generic campaign, distributors are offering trade support of around 30% to 40% for the release of films.

Together with MGM/UA, RCA/Columbia, and CBS/Fox, they are to start a yearlong consumer push starting in January 1988. Each month will see generic press adver-

tisements promoting one release from each of the five.

The first titles featured will be “Platoon,” “Walk Like a Man,” “Lethal Weapon,” “Gung Ho,” and “Space Camp.” The outcome of some five years of on-and-off discus-
sions, the campaign is a spinoff of the first of its kind ever staged here and aims to boost the proportion of reg-

(Continued on page 69)

‘We Will Polarize This Business,’ Says Exec U.K. Majors’ Video Promo Stirs Indie Row

BY AL STEWART

NEW YORK A federal court in California has granted a Vestron motion to keep “Platoon” off the home video market, saying that HBO Video has only itself to blame for the money it is losing because of the ongoing scrap.

A group of film directors and producers has asked the court to preside over an upcoming settlement con-

(Continued on page 70)

Atlantic supergroup Genesis, nominated in eight categories, including “Land Of Confusion” video. The clip features Claymation figures created by Spitting Image.

Geffen and Warner Bros. were the evening’s most-honored labels with four awards each. In addition to Simon’s three original soundtrack awards, Warner Bros. star Madonna was honored for her “Open Your Heart” clip. In the event’s biggest surprise, XTC joined fellow Geffen artist Paul Simon in the winner’s circle with its clip for the controversial “Dear God.”

‘Platoon’ Vid Delay Extended HBO Blamed For Own Losses

BY AL STEWART

NEW YORK A federal court in California has granted a Vestron motion to keep “Platoon” off the home video market, saying that HBO Video has only itself to blame for the money it is losing because of the ongoing scrap.

A group of film directors and producers has asked the court to preside over an upcoming settlement con-

(Continued on page 70)
NEW YORK — Yet another regional chain has been erased from the record store map, as the faltering Trans World Music Corp. lands 14 of the 16 stores operated by Minneapolis-based Great American Music Co., a Y.Based Trans World, which operates more than 270 stores under various retail labels, including Record Town, Tower, World Music, and, in some markets, Peaches—announced on Nov. 20 an agreement to sell the Twin Cities stores, including some that operate under the name Wax Museum.

Jim Williamson, Trans World’s vice-president of finance, says his company hopes to close the deal in January. GAMCO president Heilicher says, “The intended schedule for stores to be turned over is the first week of January.” His company will continue to operate through the holiday season. Neither Heilicher nor Williamson will divulge the selling price or the value of the purchased stores.

With the acquisition of the GAMCO package and the impending move, 32 state plans that stores already under construction, the 22-state network is in a position to have more than 300 stores in its system by the close of the company’s current fiscal year on Jan. 30, says Williamson.

TWIN CITIES including Record Town.

CHICAGO — In an effort to boost visibility for its Grammy Award-nominated product, Telarc Records has launched a campaign aimed at voting members of the National Academy of Record Arts and Sciences, which hands out the awards.

According to Pat Pape, vice-president of marketing, the print drive is using Billboard and four regional periodicals. The ads, which were placed in Billboard the week ending Nov. 22, are set to run through January.

The rate at which the plant’s capacity will be raised, however, is currently uncertain. Projected expansion of the facility, the label notes, “is based on the growth of the CD market. We’re not going to ignore the demands of the marketplace as they settle down or expand.”

Currently, the majority of CBS’ CDs for domestic consumption are manufactured at the DADC plant in Terre Haute, Ind., and when the Pitman facility reaches its 1990 commercial operations, the CBS spokesman says, “We will have a balance between using CDs that are custom pressed for us along with operating our own factory.”

Although outside suppliers are now offering bargain rates for custom pressing, CBS developed the Pitman plant to guarantee quick turnaround on certain releases.

Nevertheless, one of DADC’s competitors, Jim DeVries, chairman of Laservideo, contends that DADC could provide that kind of turn-around for CBS, but he adds that it would be at the expense of its independent customers.

“The only government does CBS, DADC’s value as an independent producer will decline because everyone knows it. In a way, the government is first [at DADC],” says DeVries.

On the other hand, another industry observer argues that DADC’s long-range planning is predicated on having Pitman supply a portion of CBS’ CDs. If CD demand rises 50% next year or 100% in the next two years, he says, DADC might not be able to handle CBS’ needs without dropping its custom pressing business, which it doesn’t want to do.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Columbia Records in New York names Sherry Winston director of national jazz promotion. She was head of her own independent promotion firm, Sherry Winston Enterprises.

CBS Records’ Nashville appoints Steve Massie manager of regional country marketing, Midwest, based in Chicago. He was head of his own independent promotion firm, Team One Promotions.

Marc Reiter is promoted to manager of college marketing for CBS Records in New York. He was an account service representative.

Disarnday/Vista Records in Burbank, Calif., makes the following promotions: Bill Word, national sales director; Ron Kidd, creative director of product development; and Tom Corell, finance director for records and music. Word was national sales manager. Kidd was product development manager. Corell was senior finance manager.

Tim Hyde is appointed college promotion manager for PolyGram Records, based in San Francisco. He was program coordinator at KUSF, Rykodisc USA in Salem, Mass., names Carrie Anne Svingen director of publicity. She held marketing-director posts at Rose Displays Ltd. and the Harvard Common Press.

DISTRIBUTION/RETAILING. WEA’s Atlanta branch appoints Lewis LaGrant sales representative for the Carolinas. He was with Camelot.

Technidisc in Troy, Mich., names Robert Richstone West Coast CD sales director. He was vice president of sales for Matrix Associates Inc. Additionally, George Gianikulis is promoted to Midwest CD sales representative.

HOME VIDEO. Academy Entertainment in New York appoints Jules Abramson vice president of sales. He was Eastern regional manager for Media Home Entertainment.

RKO Warner Theatres Video Inc. in New York names Michael Pollack senior vice president. He was president of Metro Video Distributors. Also, Kenneth Molnar is promoted to vice president and director of operations and administration. He was director of computer operations.

PRO AUDIO/VIDEO. Discwasher, the Schiller Park, Ill.-based audio/video accessories company, promotes Edward T. Maty to vice president of sales.

Soundesign Corp. in Jersey City, N.J., names Robert Nusie to vice president of sales. He was executive account manager for the company.

Caleb Weissberg joins the postproduction team at Editel in New York. He is a computer animation/Alias artist.

TRADE GROUPS. J. Philip Stack is elected chairman of the board of the International Tape/Disc Assn. in New York. He is executive vice president of Sony Corp. of America.

RELATED FIELDS. The Nelson Entertainment Group Inc. in Los Angeles names Peter D. Graves to the newly created post of senior vice president. He was vice president of the MGM/UA Communications Co.

Monterey Artists in Nashville appoints Donna English office manager. She was administrator of recording and administrative services at RCA Records Nashville.
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Eurythmics, Prince (?) Are The Proud And Few

Winter Chill On Album Releases

BY JEAN ROSENBLUTH

NEW YORK In a holiday tradition as time honored as tree trimming, the major labels have scheduled few new album releases for December; those that are due to hit store shelves during the month are, for the most part, compilations or soundtracks.

Wherehouse Reacts To Hostile Bid By Shamrock

BY CHRIS MORRIS

LOS ANGELES As anticipated, Shamrock Holdings Inc. is making a second attempt to acquire the 202 store, Torrance, Calif.-based retail chain, Wherehouse Entertainment. The latest bid indicates that Shamrock is ready to play ball hard.

Wherehouse has responded to this latest, presumably unwelcome overture by Shamrock, which currently owns 15.1 percent of Wherehouse's 8.32 million shares, by adopting a new shareholder rights plan—a revised version of its "poison pill" that will allow Wherehouse to forge hostile takeovers, first announced last December.

On Nov. 18, Shamrock, a diversified private investment group in retail-bank and owned by the Roy E. Disney family, announced its plans to form a new company. To be called Shamrock Holdings, the company will be comprised of all Wherehouse shares at $12 per share in cash—a price that Shamrock says is "41% over the reported closing sale price for [Wherehouse's] shares on the American Stock Exchange on page Nov. 18, 1987."

Wherehouse's stock closed at 81/4 on Nov. 18, but bounced up to 10.375 the following day. Shamrock says that Wells Fargo Bank is "committed to provide up to $110 million of the required financing for the offer."

The current bid, filed with the Securities and Exchange Commission this week, is $2.25 per share less than Shamrock's initial offer of $10.25 per share on Oct. 12 and rejected by the Wherehouse board on Oct. 15 (Billboard, Oct. 24 and Oct. 31).

"We recognize that our offer is lower than the proposal we made in our Oct. 12 letter" Shamrock president Stanley Gold says in his offer letter to the Wherehouse board, "since that time, worldwide securities markets have suffered significant declines."


Atkinson's Indicted

BY EARL PAIGE

LOS ANGELES George Atkinson, recording artist and one of the principals in home video, has been indicted along with his brother, Edward, by a federal grand jury here on charges of securities fraud, conspiracy, and perjury.

The 11-count indictment, handed down Nov. 17, charges Edward Atkinson with fraudulent insider selling in 1985 of stock in publically owned franchise retail chain Shamrock Stores. Indicted here in 1977 by George Atkinson, George Atkinson was president, and Edward Atkinson acted as secretary/ treasurer.

Also named in the indictment and charged with one count of perjury is Alden MacNeil Jr., a former employee. The case involved Securities and Exchange Commission filings from September 1982 to February 1983. Arraignment for the three defendants before a federal magistrate is set for Monday (30).

Maximum sentences and fines upon conviction are 45 years and $300,000 in fines for Edward Atkinson; 20 years and $200,000 for George Atkinson; and five years and $250,000 for MacNeil.

Perjury charges against MacNeil and both Atkinsons relate to testimony from July 1984 to February 1986 during an investigation by the SEC, which filed a civil suit in U.S. District Court here in September (Billboard, Oct. 10). The case involves the SEC suit, both Atkinson brothers are charged with violations along with Keith Bjeljac, chief financial officer at Video Station from June 1985 to March 1983.

Bjeljac was not accused in the federal indictment.

A separate civil action, Bjeljac consented to a permanent injunction without admitting to the SEC's allegations. At one time, Video Station boasted 550 stores. Video Station and its distribution subsidiary, Coast Video, were acquired by Shamrock in December 1984, subsequent to the departure of the three top officers.

The present status of Video Station and Coast Video is described in court documents as operating under "a plan of reorganization." None of the company's new chief executive officers named in the suits are now involved in its operation, according to the documents.

George Atkinson, unemployed as of Sept. 1, according to court records, has remained a visible figure in the industry. He became president in September 1983 of Program Hunters Inc., which later became World Video Pictures Inc. and then merged with World Video Inc.

Exceptions to the rule are the Kingswood separate and un-titled, uncredited release on Paisley Park, nicknamed "The Black Album" and widely rumored to be the work of Prince.

"Savage," due Dec. 8 on RCA, was produced by the duo's David A. Stewart and recorded in a chateau in France. In an unusual mar-}

Kayne family, "fied by Los Angeles, named one of the top 10 sellers--and the single "Dream Warrior" from the movie "Nightmare On Elm Street, Part Two," to join three other metal albums in the top 15. "Whitesnake," Def Leppard's "Hysteria," and Aerosmith's "Permanent Vacation" (Dokken is currently opening for Aerosmith on tour.)

Dokken is Elektra's second metal band this year to make an eye-popping album chart debut. Mötley Crüe muscled in at No. 5 in June with "Girls, Girls, Girls."

Fast Facts: Belinda Carlisle's "Heaven Is A Place On Earth" jumps to No. 1 on the Hot 100, giving Car- lisle the top-charted hit she narrowly missed out on when the Go-Go's "We Got The Beat" peaked at No. 2 on Dec. 3, 1983. (Elektra Records' fourth No. 1 hit in the past six months, following Kim Wilde's "You Keep Me Hangin' On," Bob Seger's "Shakedown," and Tiffany's "I Think We're Alone Now." Only one other record, Waters' "Let It Shine," has vacated the top 10 since 1981.)

Dokken's "Back For The Attack" debuts at a rock solid No. 23. That's higher than the band's last al- bumb, "Under Lock And Key," peaked. That 1985 re- lease reached No. 1 in February 1986 and went on to log more than nine months in the top 10.

Each of the Los Angeles-based band's four al- bums has debuted—and peaked—higher on the charts than the one before it. "Breaking The Chains" debuted at No. 193 in 1983 (and peaked at No. 193); "Tooth And Nail" debuted at No. 116 the following year (peaking at No. 71). "Under Lock And Key" debuted at No. 71.

Dokken's new al- bum—which includes the single "Dream War- rior" from the movie "Nightmare On Elm Street, Part Two," to join three other metal albums in the top 15. "Whitesnake," Def Leppard's "Hysteria," and Aerosmith's "Permanent Vacation" (Dokken is currently opening for Aerosmith on tour.)

Dokken is Elektra's second metal band this year to make an eye-popping album chart debut. Mötley Crüe muscled in at No. 5 in June with "Girls, Girls, Girls."

Need Any More proof that heavy metal is hot? Consider this: Mötley Crüe's latest album, "Dr Feelgood," "I Need A Man" is the leadoff 7-inch, while a clip for "Beethoven (I Love To Listen To)" the premier single in Euro- pe, has been serviced as an ex- clusive to MTV. A video for "I Need A Man" will follow. The Black Album, which hits the street Dec. 16, earned that ap- peal because of its cover art and content. Like a reverse image of "The Black Album," the Prince project sports a jet-black cover (scuttlebutt has that the back of the album will list the song titles in hot-pink letter-}

Dokken launches "Attack On Album Chart; Carlisle Is In Heaven Over No. 1 Single

by Paul Grein

Joey Dee & The Starlighters' "Pull Up And Kiss Me, Little Stevie Wonder's "Fingertips," Chuck Berry's "My Ding-A-Ling," John Denver's "Thank God I'm A Country Boy," Marvin Gaye's "Got To Give It Up," Paul McCartney's "Coming Up (Live At Glasgow)," and Billy Vera & The Beaters' "At This Moment." John Farkas of Cleveland adds that "Mony Moony" is the third single to reach No. 1 with a title consisting of one word repeated twice. It follows "Monday, Mon- day" by the Mamas & The Papas and "Sugar, Sugar" by the Archies.

Alan Bayne of St. Louis notes that the success of Steve Winwood's "Valerie," which jumps to No. 14 on the Hot 100 the third single to reach No. 1 with a title consisting of one word repeated twice. It follows "Monday, Monday" by the Mamas & The Papas and "Sugar, Sugar" by the Archies.

Alan Bayne of St. Louis notes that the success of Steve Winwood's "Valerie," which jumps to No. 14 on the Hot 100—the viability of "self-re- makes" in which an artist recreates an old song from one of his own earlier albums. The phenomenon seemed to be played out a year ago when Chicago's hi-tech remake of "25 Or 6 To 4" and the Police's re- coated "Don't Stand So Close To Me" fell short of the top 40. Bayne suggests that Winwood's record is a hit because—unlike the Chicago and Police cases—the original version never really found its audience: It peaked at No. 70 in 1982.

George Delshad of Los Angeles notes that this was the third year in a row that a male-female duet has been No. 1 during Thanksgiving week. Bill Medley & Jennifer Warnes' "(I've Had) The Time Of My Life" was No. 1 during Thanksgiving week this year, while Peter Cetera & Amy Grant's "The Next Time I Fall" gobbled up chart honors last year, and Phil Collins & Marilyn Martin's "Separate Lives" got the drumstick in 1985.

Gerald Bence of Glendora, Calif., has two additions to Bob Tannenbaum's item on recent song titles that contain the names of musicians: Donna Summer's "Dinner With Gershwin" and MoJo Nixon & Skid Roper's "Elvis Is Everywhere."
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REMEMBER: THIS MUCH IN-DEMAND ISSUE IS READ BY EVERYONE IN THE BUSINESS!
Sony Says ‘Yes’ To Record Business Future

By ACQUIRING CBS Records for $2 billion, Sony has not only made a great financial deal, but has signaled its belief in the long-term promise of the music business. In contrast to CBS Inc. CEO Laurence Fish, who regards the record company as an unreliable investment in a cyclical industry, Sony clearly views the world’s leading record label as a well-run business in a field with an exciting future.

While digital audiotape is part of its long-range plan, Sony has emphasized that it will foster new technology on the record industry through its purchase of CBS. Sony has given every indication of wanting to be a good citizen of the music business, and we welcome it to the industry.

Although Sony paid around 10 times this year’s expected cash flow for CBS Records—historically on the high side for a record company, but rather low compared to multiples for recently sold broadcasting and other media properties—it really got a deal from the standpoint of long-term value. (Short-term value was enhanced, too, by the favorable yen-dollar exchange rate.) Not only does CBS have a vast, diversified music catalog and a powerful distribution apparatus, but its current roster includes many of the world’s premier recording artists, from Bruce Springsteen and Michael Jackson to Cyndi Lauper and Barbra Streisand.

Moreover, CBS Records has not lost money in any single year during the past two decades; at its low point in 1982, during the last recession, the label still made $22 million.

Yet, despite this excellent financial track record, CBS decided to sell its record division at the height of its success. Ironically, the chief instigator of the sale, Larry Tisch, is the “white knight” embraced by CBS when it was in danger of a takeover by Ted Turner. Not surprisingly, after being unable to droogan the CBS board into selling the record company, which some directors viewed as a “core business,” Tisch rambled his point home after Black Monday, when a public spinoff of the label appeared impractical. Sony, with its $2 billion offer, must have looked like another white knight riding to the rescue.

In fact, this short-term fix—like the recent sales of CBS’ music, magazine and book publishing divisions—amounted to selling off the family jewels. But, while it’s sad to see a great institution dismantled in such a fashion, at least CBS Records has retained its proven management team and will now be operated by a strong, creative company with a long-term outlook. The two companies must be considered excellent fit, and as CBS Records Group President Walter Yetnikoff remarked in a memo to label staffies, it’s nice to have winning again.

Throughout its history, CBS has helped set the pace and the tone for the record industry. From the invention of the LP to the brilliant label signings of John Hammond to its numerous marketing innovations, CBS Records has consistently been a leader.

We hope that, under its new owner, CBS will continue to chart new paths for our industry.

Programming Prejudice

GIVE HISTORY A CHANCE TO REPEAT ITSELF

A phenomenon is upon us. Some of the radio listeners of the mid-‘70s are now the radio programmers of the late-’80s.

They were listening to top 40 radio during the ‘70s. Now, in their late 20s and early 30s, they’ve become male programmers who put into position of power at key radio stations across the country and are carrying prejudices with them that they believe to be valid.

In many cases, this is keeping valuable records off the air and hurting the careers of artists who are attempting to regain their once-reigning status on the charts.

Recently, Warner Bros. Records signed the Bee Gees and released a single of theirs that middiarched. The song, when played in fair rotation, peaked at number five.

In some markets, including my own, that Bee Gees record continues to climb the charts and even top the breakfast and lunchtime-the cross-board接受the hit as a bona fide hit. It sells. It gets requests. It has the markings of a record that attracts and holds audiences. Yet in most cities it wasn’t even given a fair shot.

Most radio programmers do not even know the Bee Gees are back together and that they are vital and sounding very “70s.” But the programmers decided in their offices that the satin shirts and gold chains of 1979 were the end of the Bee Gees and that their image was tainted forever. Their moment was over.

Arista recently re-signed Barry Manilow. But they are not even trying to top 40 stations. They are going for AC play, and that’s that.

How could Manilow sell as many records as he did from 1974 to ‘79 for the same price as the Bee Gees? Does it have anything to do with being a negative artist? The man has just taken a vacation from the charts.

RCA worked him as an AC artist to be accepted in adult female numbers?

Based on this mentality, could it be that Arista is setting up Whitney Houston for a frustrating backlash in 1992?

When Geffen shipped the first Donna Summer single in a long time, it was prepared for the nu-merous programmers who they believed would say that despite the fact that the song was fine, the artist was projecting the wrong image?

Donna has one of the finest voices and demeanor in the business. It was radio that overexposed her as the “Queen of Disco.” Why she should be persecuted for that.

The same condition has plagued other artists in the past. Olivia Newton-John was the victim of the theft. What would she have to do today to get programmers’ attention?

Many of these artists have been smart enough to take some time off and do other projects—movies and record production, for instance—to let their image fade. Then, they come back to closed ears. The shame of it is that it is not the public that shuns them. It’s the radio industry that decides the records won’t work today.

The fact is that many of these seasoned performers attract the finest session players. They don’t take the time to linger over every nu-

ance in order to make their records right. They are stubborn and know what radio wants. They know what works. They toured the world. They helped radio stations get and keep listeners.

Why, then, do these people fade into obscurity when they are still vital and working? Why won’t radio give them a shot? They are the heritage of hit making to the stations’ advantage.

It’s built-in agreement factor of these artists is overwhelming. Once they know what it’s like to be out of Vogue for a time they are generally the nicest people in the world to work with. I’ve seen leg-

ends humble themselves, almost apologizing for their enormous past successes.

Let’s give history a chance to re-

peat itself. These artists have left 1976 behind. Why can’t the programmers?
Young Black Programmers Meet In Houston

BY YVONNE OLSON

HOUSTON “It’s glamorous, it’s fun, but it is a business,” were the words Young Black Programmers Coalition president Patrick Manuel used to describe the music industry in his opening remarks at the 19th Annual YBPC meeting Nov. 20-22 here. The theme of this year’s meet was “The How-Tos,” with two workshops outlining the operational intricacies of radio stations and record companies.

At the radio workshop, the bulk of conversation concerned sales, as black programmers noted a gross imbalance between ad dollars gained and station ratings achieved. Urban radio is a leading format in nearly every major market, but revenue figures sit low in comparison to other genres of radio, they said.

The five-member panel, led by WBMX Chicago PD Lee Michaels, concurred that the problem could not be blamed on salesmanship more than anything else. They advised broadcasters to learn how to present their product—to be salesmen first, and then black. In dealing with racism, they advised attendees not to take rebuttals personally and to compile their own statistics proving that blacks spend money like everyone else.

Other subjects tightly touched on were incentive programs for sales departments and on-air personalities (OAPs), and the question of just how long a stop set should be. On the latter issue, programmers related their efforts to make commercials more entertaining, noting that by creating good commercials a listener-negative reaction could be turned into a listener-positive.

In a section to this effect, one general manager described a system developed for on-air personalities that seemed too good to be true. For every rating-point increase per quarter, the personality would receive the same percentage increase in salary—a good suggestion to keep smaller-market jocks happy.

At the record company workshop, the discussion centered around an operational flow chart, where panel members from marketing, promotion, A&R, artist relations, product management, and creative services described the various facets of a company.

Perhaps the most important question raised was that of chart credibility. Because of record companies’ insistence pushing to keep records moving up a chart, certain programmers advance records too quickly, moving them up and out before a song has a chance to sell.

The panel members noted that despite the number of acts broken on black radio, black record sales are lower than ever. They encouraged everyone to work together honestly to create a positive working cycle.

The YBPC was founded 12 years ago by concerned radio programmers in an effort to unite the black sector of the business. It currently consists of three chapters that meet on a monthly basis and a national chapter that puts together a yearly conference.

Besides the regular programming of radio, myriads were given an opportunity to discuss activities for the YBPC is fund-raising. Scholarship money is awarded annually to five students at five different universities. The amount awarded will vary, depending on how much money the coalition is working to provide more money in this area. To achieve this, increased membership and greater activity is sought in order to form additional chapters.

The YBPC garnered its largest conference turnout ever this year, with nearly 500 registrants ranging from GMs to college students. In addition to the workshops, attempts were made to create a notable scene to the black press, including attending the National Bar Movers Meet, the Sisters of the Black Rose party, and the Awards Banquet.

Newsline...

COMMUNITY SERVICE BROADCASTING Inc. controller Alex Klein recently announced the sale of his Bakersfield, Calif., FM, KLYD, to the newly formed Clayton Communications. Clayton principals Rick Dames and Steve Byunady purchased the station for $795,000.

ALLEN HOTEL is appointed VP/GM of Sacramento, Calif.’s newest station, WKSJ. Allen brings 22 years of experience to the outlet, most recently working at WCYL and WPGC Washington.

WNBC NEW YORK promotes MSG Peg Kelly to VP/GM. The six-year station veteran replaces John Hayes, who is now at K101 San Francisco.

INNER CITY Broadcasters has sold WK5G-FM Detroit to Ragan Henry National Radio Associates, pending Federal Communications Commission approval. The 50,000-watt outlet was purchased for $6.7 million.

DRAKE WYZZ exits WKCL Charleston, S.C., to become Devine Communications’ VP/programming at album-rock formatted WBYR Buffalo, N.Y.

WKSJ-AB-FM Mobile, Ala., OM Wayne Gardner is upped to GM, as former manager Jay Childress segues to a sales position at WGFX Nashville.

BOB LIMA is named VP/GM at WPOM-AM-FM Gulfport/Biloxi/Pascagoula, Miss. He was previously OM at WVMF and WQID Biloxi.
Stations Get Warner Bros.' Xmas Album
23 Artists Share Holiday Spirit on 'Yulesville'

LOS ANGELES—"Yulesville" is the title of a special, radio-only album from Warner Bros. being shipped to all active-music stations Tuesday (1). Pressed in red vinyl, the album contains a variety of Christmas songs and holiday IDs by 23 of the label's artists, including George Harrison, Madonna, the Force M.D.'s, Prince, and even Edd "Koozie" Byrnes, who recorded the title track in 1986.

What's unique about this record is that it really is radio only. Produced by WB's Greg Lee and Kevin Laffey, "Yulesville" contains additional Christmas sound effects to help stations produce their own IDs and has song in and out cues printed on the album jacket. Celebrity messages range from season's greetings to safety reminders. Songs include Prince's "Another Lonely Christmas," the Ramones' "Merry Christmas (I Don't Want To Fight Tonight)," Randy Travis' "White Christmas Makes Me Blue," the Winans' "Real Meaning Of Christmas" and many more.

Says WB's promotion VP George Gereity, "Merry Christmas, everyone. And thanks for a great year."

YVONNE OLSON

Ninety-ninth Congress of the United States of America AT THE SECOND SESSION

Begun and held at the City of Washington on Tuesday, the twenty-first day of January, one thousand nine hundred and eight-six

An Act

To award a special gold medal to the family of Harry Chapin.

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That (a) the President is authorized to present, on behalf of the Congress, to the family of Harry Chapin, a gold medal of appropriate design, in recognition of Harry Chapin's efforts to address issues of hunger around the world.

★★ RECIPIENTS OF THE SPECIAL CONGRESSIONAL GOLD MEDAL ★★

George Washington, 1776
John Paul Jones, 1787
Andrew Jackson, 1815
Zachary Taylor, 1847
Ulysses S. Grant, 1863
Wilbur and Orville Wright, 1909
Charles Lindbergh, 1930
Thomas Edison, 1928
John Pershing, 1946
Billy Mitchell, 1948
Irving Berlin, 1954
Jonas Salk, 1955
Hymn Rickover, 1958
Robert Frost, 1962
Bob Hope, 1963
Douglas MacArthur, 1963
Walt Disney, 1968
Winston Churchill, 1969
Roberto Clemente, 1973
Marian Anderson, 1978
Robert F. Kennedy, 1978
Hubert H. Humphrey, 1979
Simon Wiesenthal, 1980
John Wayne, 1980
Joe Louis, 1984
Elie Wiesel, 1985
George and Ina Gershwin, 1985
Anatoly Shcharansky, 1986

Harry Chapin, 1987

★ ★ ★

A TRIBUTE TO COMMEMORATE THIS HONOR TO BE HELD AT CARNEGIE HALL ON DECEMBER 7th, 8 PM.

BILBOARD DECEMBER 5, 1987
ABC RADIO NETWORK, New York, has reached an agreement with Satellite Music Network, Dallas, that makes ABC SMN's exclusive advertising sales representative for the 24-hour-a-day satellite service's yearly inventory of 25,000 30-second spots.

In a separate transaction, ABC parent Capital Cities Communications will purchase a one-year warrant from SMN entitling Cap Cities to purchase 1 million shares of common stock at $4 per share, which amounts to a 10% holding in SMN.

That second agreement also allows Cap Cities to acquire up to 20% of SMN through purchase of stock on the open market. It also names ABC Radio Network president Aaron Daniels to a newly created seventh seat on the SMN board of directors.

SMN president John Tyler says the agreement has been in the works for a number of months and was under way even before United Stations and Transtar announced a similar agreement (Billboard, Oct. 31).

The Oct. 13 agreement between US and Transtar gives United Stations the advertising sales responsibility for Transtar's inventory and a 20% holding in the company. Both US and Transtar are privately held, however, while Cap Cities/ABC and SMN are publicly held companies.

Tyler says the agreement comes partly as a result of the current trend toward consolidation in the industry and partly from SMN's desire to become aligned with a strong network.

Daniels says 24-hour-a-day satellite servicing is one of the fastest-growing segments of the industry, and as a result it was being looked at by the network prior to the agreement. With the agreement, he says, ABC will be able to gain expertise in the area by observing the satellite service's programming from the inside.

SMN will continue producing its eight current formats and has no immediate plans for any reprogramming changes. SMN will release most of its sales staff, however. Retained will be Barbara Crooks, the newly appointed VP/advertising sales; a longtime assistant VP/research; and some members of the clerical staff.

The 6-year-old SMN's bread-and-butter offerings are "Adult Contemporary" and "That's Country." Both are picked up by more than 250 affiliates. The most recent format addition is "the Wave," which has picked up six affiliates since it bowed Sept. 24. Two of those have come from SMN's head-banger "Z-Rock" format, which is now down to two affiliates.

SMN is currently targeting AM radio with "Z-Rock." The strategy could pay off handsomely for both SMN and the AM band if young male listeners can be persuaded to switch to AM.

FORMER CHTZ "Hits-FM" Toronto "Breakfast Flakes" Tim McLarty & Tony Micalet got such a good response to their "Pee-wee Headroom" parody earlier this year that they decided to open the kitchen doors to Uncle Willy's Comedy Shack & Burger Emporium and cook up preproduced comedy pieces on a regular basis. The weekly comedy service of 16-15 pieces has been available for cash since mid-September.

The partners had formed Uncle Willy's Ad Shack, the precursor to the Comedy Shack, to create and produce bits for Toronto ad agencies. After the success of the "Pee-wee" piece, they decided to use the work they'd put into it for their morning show to develop the comedy service. With a separate staff, the Ad Shack

(Continued on next page)
produces a weekly package of song, movie, and commercial parodies and false-celebrity phony.

McLarty says that one of the service's strengths is the depth of his list of celebrity impersonators. He has culled what he feels is the best impersonations by Toronto comedians, so each "celebrity" bit is truly recognizable.

The service will differentiate its weekly bits by format to give stations a maximum of usable material. Two different reels will be offered: a youth-oriented one for album rock/top 40 stations and a second one for AC/MOR. Although some of the bits may be essentially the same on both reels, the tone, edit, and/or music beds will be different. Uncle Willy's can be contacted in Toronto at 416-501-9724.

QUOTE OF THE WEEK. Although it sounds more like last boy Howard Stern, it's actually Donald Regan, former White House chief of staff and secretary of the treasury, commenting on his new, daily 90-second feature, "The Donald Regan Report," on Westwood One's NBC Radio Network: "I'm looking forward to expressing my views, contrary as they may be to those generally accepted."

PETER J. LUDWIG

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

- FEBRUARY 18, Commenting Regan, Howard Stern, it's actually different.

- DEC 20, Two weekly bits by Westwood One Special, United Stations, three hours.

- DEC 22, Full Force, Star Beat, United Stations, one hour.

- DEC 23, Triumph, Metalshop, one hour.

- DEC 24, Rosie Cash, Country Today, one hour.

- DEC 25, Bo Diddley/David Gates, 96.

America With Cousin Bruce, CBS RadioNet, one hour.

- DEC 27, Sling, Hot Rocks, United Stations, nine minutes.

- DEC 27, Mick Jagger, Rock Watch, United Stations, three hours.

- DEC 27, Wayne Jennings, Part One, Country Close-Up, one hour.

- DEC 27, Full Force, KXAN/KHAB, Rock Radio Network, one hour.

- DEC 27, Greg Allman, King Biscuit Flower Hour, one hour.


- DEC 27, Bob Borden/Robbie Robertson, Powerline Networks, one hour.

- DEC 27, Ray Parker Jr., Special Edition, Westwood One, one hour.


- DEC 28, John Schneider/Tom Wopat, One, one hour.

- DEC 29, Full Force, Jim Clash, RadioScope, one hour.

- DEC 30, Marilyn McCoo, The Rock Files, one hour.

- DEC 30, Greg Allman, Rich Biscuit Flower Hour, one hour.


- DEC 30, Bob Borden/Robbie Robertson, Powerline Networks, one hour.

- DEC 31, Joe Brown, One, one hour.

The city planned a race through the tunnel, so ZETA livened things up by adding a costume contest to the mix and staging a Fun Run to coincide with the race. The station provided prizes to the winners and runners-up in four costume categories. After the run, ZETA moved its activities to a nearby park, where Moore, station air personalities, and representatives from sponsor K&K judged the Fun Run costumes. To keep things swinging, the station provided two stages with local bands.

BLONDIE

Sometimes a good promotion idea is no farther away than your own backyard. WKLS-FM/AM "96 ROCK." Atlanta proved the point recently when it gave its listeners a chance to elevate a common chord to exalted heights with Blowfest '87. The promotion was a three-event competition that armed listeners with leaf blowers in a fierce battle for the Blowmaster crown.

WKLS's sense of fair play was in evidence when the station imported leaves from all over the Atlanta area so that all competitors would have "an equal opportunity" in the three-event promotion of team field hockey (scoring points by bowling a tennis ball into a goal), beat-the-clock bagging (filling a trash bag with leaves in the fastest time), and beach ball relay races using the blowers.

PETER J. LUDWIG
Complete List Of 97 Reporting Stations

Billboard Revises Hot Black Singles Panel

NEW YORK Effective with this issue, Billboard has revised the Hot Black Singles radio panel. There are now 97 reporting stations. The panel is revised twice a year after Arbitron ratings periods by Black Singles chart manager Terri Rosi. The revisions are made to adjust station weights to reflect changes in audience size and to add or delete stations.

Stations reporting to the Hot Black Singles chart are divided into five weighted categories according to each station's weekly cumulative audience as measured by Arbitron. The categories are weighted as follows: platinum, stations with a weekly cum of at least 500,000; gold, 250,000 to 499,999; silver, 100,000 to 249,999; bronze, 50,000 to 99,999; and secondary, 25,000 to 49,999.

In the following list, a new reporter is indicated by an asterisk.

GOLD
KACE-FM Los Angeles, Calif.*
KDAY-AM Los Angeles, Calif.
KKDA-FM Dallas, Texas
KJLH-FM Los Angeles, Calif.
WDJY-FM Washington, D.C.
WHUR-FM Memphis, Tenn.
WHEC-FM Washington, D.C.
WVEE-FM Atlanta, Ga.
WXVY-FM Baltimore, Md.
WZAK-FM Cleveland, Ohio

SILVER
KATZ-FM St. Louis, Mo.
KDLZ-FM Fort Worth, Texas
KMJM-FM St. Louis, Mo.
KPRS-FM Kansas City, Mo.
KRB-FM Memphis, Tenn.
WBLX-FM Mobile, Ala.
WKJLZ-FM Cincinnati, Ohio
WDLF-FM Memphis, Tenn.
WEBN-FM Baltimore, Md.
WEDR-FM Miami, Fla.
WEKS-FM Atlanta, Ga.
WENN-FM Birmingham, Ala.
WFNC-FM Durham, N.C.
WGPR-FM Detroit, Mich.
WIKS-FM New Bern, N.C.*
WILD-FM Boston, Mass.
WJMI-FM Jackson, Miss.
WLUM-FM Milwaukee, Wis.
WNJN-FM Newark, N.J.

BRONZE
KCOH-AM Houston, Texas
KDKS-AM Shreveport, La.
KHYX-FM Port Arthur, Texas
KKFX-AM Seattle, Wash.
KKOY-AM Little Rock, Ark.
KQXL-AM Baton Rouge, La.
WATV-AM Birmingham, Ala.
WBLK-FM Buffalo, N.Y.
WCXK-FM Columbus, Ohio
WDKS-FM Fayetteville, N.C.
WDZZ-FM Flint, Mich.
WDXR-FM Rochester, N.Y.
WEAS-AM Savannah, Ga.
WFAX-AM Augusta, Ga.
WGOK-AM Mobile, Ala.
WHYZ-AM Greenville, S.C.
WIZF-FM Erlanger, Ky.*
WJIZ-AM Albany, Ga.
WJMO-AM Cleveland, Ohio
WJYL-FM Louisville, Ky.
WLUM-FM Jackson, Miss.
WLJU-AM Louisville, Ky.
WORL-AM Orlando, Fla.
WPDI-FM Jackson, Miss.
WQDM-FM Montgomery, Ala.
WQQK-FM Nashville, Tenn.
WRBD-AM Fort Lauderdale, Fla.
WTMP-AM Tampa, Fla.
WWZ-FM Charleston, S.C.
WZZT-FM Columbus, Ohio

PLATINUM
KMJQ-FM Houston, Texas
KSOL-FM San Francisco, Calif.
WBMX-FM Chicago, Ill.
WCQI-FM Chicago, Ill.
WIL-FM Detroit, Mich.

JOHNNY MARKS CLASSICS
RUDOLPH THE RED-NOSED REINDEER
150,000,000 Record Seller—Over 500 Versions

BRENDA LEE
ROCKIN' AROUND THE CHRISTMAS TREE

FRANK SINATRA
BING CROSBY
PLACIDO DOMINGO
I HEARD THE BELLS ON CHRISTMAS DAY

Eddy Arnold, Harry Belafonte, Kate Smith, Ed Ames
Ray Price, Burl Ives, Chet Atkins, Fred Waring, Bert Kaempfert, Living Voices, Lawrence Welk, Living Strings

BURL IVES
A HOLLY JOLLY CHRISTMAS

TV SPECIAL
RUDOLPH THE RED-NOSED REINDEER
Burl Ives (Sound Track MCA) CBS, Dec. 15th
24th Showing-Longest Running Special in T.V. History

ST. NICHOLAS MUSIC, INC.
1619 Broadway, New York, N.Y. 10019
(212) 582-0970

True Squares, WHIZ "Z-100" New York VP/programming and "Z-Morning Zoo" leader Scott Shannon, right, poses with Brian Bloom, a veteran of CBS-TV's "As The World Turns," after taping an episode of TV's "The New Hollywood Squares." During the taping, Shannon shared a duet with KITS Los Angeles' Shadow Stevens. Earlier that week, Shannon had given Bloom's budding recording career a break by interviewing the soap star and spinning his self-produced single, "All I Wanna Know," during the "Zoo."

Live 105-Ing It Up. KITS "Live 105" San Francisco PD Richard Sands and MD Steve Masters live it up with some of the several artists who turned out to perform at the station's free "Modern Rock" concert, which drew close to 5,000 listeners and a roster including Martha Davis, Paul Kelly & the Messengers, Tembuk 3, and Living In A Box. Standing, from left, are Sands; Capitol artist Belouis Some; Master; CBS artist Nathalie Archangel; and Gerry Gerard, stage manager of the event.

In Good Company. Several rather successful programmers return to their roots at WUSL "Power 99" Philadelphia to celebrate the urban outlet's fifth anniversary. Shown, from left, are Power 99 PD Dave Allen; alumni Fred Buggs now at WBLZ New York; Power 99 president/ GM Bruce Holberg; alumni Jeff Wyatt now at WPWR "Power 106" Los Angeles; alumni Tony Gray (now at WRKS "Kiss" New York); and alumni Bee, "In The Morning" Steele, now morning man at Kiss.

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New A.M. Team Arrives At ‘Q-107’ D.C.; PD Bob Perry Changes Stations In Texas

MARK ROSS & the New Q-crew, formerly of top 40 “I-100” Daytona Beach, Fla., make up the new morning team at WQXZ-AM/FM Washington, D.C. Newsman Rick Jewell and producer Bill Luby are the other Q members, who will say hello to the D.C. area Dec. 15. Meanwhile, Chris Jagger & Mad Mike are back on the station for a second tour of duty.

KAPT Austin, Texas, PD Bob Perry will leave the AC outlet soon to program a new Don Kelly affiliate, KPKR “Power 107” El Paso, Texas. "I wanted to get back to an ethnic market," explains Perry. "Plus, the chance to work with Don Kelly was an opportunity I couldn’t turn down." KPKR, formerly country-formatted KLJQ, was purchased in early 1986 by Transcontinental Broadcasting and has been on the air for 16 months. Perry has had great success with ethnic markets, having previously at top 40/talk outlet WBZ/AM-FM Boston, Mass., and having taken top 40 KRGG Westaco, Texas, from a 5.9 to 13.6 in just six months. It’s widely rumored that he will take some of KAPT’s staff with him when he goes, but Perry declined to comment.

POWER TO BE IN RICHMOND: WCXQ Richmond, Va., will be turning up the wattage at “Power 90” very soon, with Mitch Fulkaehn in the PD chair. WCDX is currently “Lazer 93,” with a format that falls between hot hits and oldies. Fulkaehn says Power 90 will go crossover to attack market-leading urban WPLZ and grandaddy hit outlet WRVC “Q-94.” At press time, Fulkaehn was lining up his air team, and you can expect one new voice from Q-94 to take the power plunge. We can tell you now that the PD will be handling afternoons.

Fulkaehn was last in the native eye as PD of Zapis Communications’ WERS-AM-FM Atlanta, which came on big guns a year ago but has since lost some ground. Several months ago, Fulkaehn stepped down to the production director/afternoon man chair at WERKS, then moved to the CBS Atlanta, where a new urban outlet was supposed to have gone on the air by now. “I’m a radio addict, and I was going into withdrawal,” says Fulkaehn. His new “rap on creativity” and predicts that the station can put a major dent in WPLZ’s share with three books. The station manager at Power 93, by the way, is Ben Miles, a legend in the market.

VETERAN PROGRAMMER Bobby Cole has returned to California’s Bay area as PD at adult “K-101.” “As the most powerful FM station in the West, K-101 has been a sleeping giant,” he says. “It will be the dominant AC, the most high-profile personality station in town.” Cole brings with him a wealth of San Francisco programming experience, having worked at KMET from 1977 to 1984 and KSAN and KFAY in prior years. He replaces Russ Morley.

On the subject of returns, Mark Christian comes back to Memphis, Tenn., to the enviable position of program manager market leader WRKR. He also assumes morning drive for the outlet. He replaces Pam Wells, who moved to WSM/AM-FM Nashville, Tenn., who was most recently at KSD-FM St. Louis and prior to that worked at WABA/WLUM Milwaukee, WJPC Chicago, and WDIA Memphis.

SCOTT JOHNSON moves into the PD post at country outlet WKSJ Mobile, Ala., from the assistant PD position at WRFQ Kansas City, Mo. As a result, he’s a country outlet. St. John also handles 9 a.m.-noon. The Cincinnati country battle is now set for action, with Stan Campbell taking over the PD reins at WBYE “the Beaver,” which signed on a year ago to take its shot at longtime format leader WUBE. And to completely flood the market, easy-formatted WCVG kicked into country year Nov. 9. Billboard sources in Q-107’s PD Gary Moss is moving to WPEZ Macon, Ga., a 100,000-watt AC outlet where he’ll have “lots of room to grow,” he says... The world’s northernmost rock outpost, KXUA Fairbanks, Alaska, will flash a new 10 p.m. format recorded of record service ranging from the mainstream to the progressive. Address ‘em to PD Rich Waugh.

Thirteen-year WNJR Newark, N.J., veteran Henry Singleton got the PD nod last week. At the urban outlet, Singleton succeeds Fred Mills, who jumped the fence to join Polygram... Adult-formatted WRKA Louisville, Ky., steers PD John Robertson from top 40 WGTZ Dayton, Ohio... Drake-Chennill lost national-programming consultant Brian Burns, who leaves to program AC KLTY Kansas City, Mo., to WFMF Baton Rouge, La., and having taken top 40 KRRG Westaco, Texas, from a 5.9 to 13.6 in just six months. It’s widely rumored that he will take some of KAPT’s staff with him when he goes, but Perry declined to comment.

JUST WHAT NEW YORK NEEDED: The pie of high-profile morning personalities here will soon have one more fork digging into it. Crossover outlet WQHT “Hot 107” is now looking for an AM drive talent or team to contend with the likes of WHTZ “Z-100’s” Z-Morning Zoo” and WXRK “K-Rock’s” Glenn Martien is still looking for a morning team at WFNYC Chicago. You can send tapes and résumés to 130 E. Randolph-Pu-

dential Plaza, Chicago, Ill. 60601... TK Communications ups KBUC-AM-FM San Antonio, Texas, PD Art Roberts to OM of both KLUV Dallas and the San Antonio outlets. Roberts will program KLUV. Named PD at KBUC is Don Moore, who arrives from WSSW Greenville, Spartanburg, S.C.

SUFFERING FROM A WATER SHORTAGE in your town? Perhaps you’d be interested in “Brown Dry Lawn” by the Waterheads, a local Seattle group featuring classic-rockin’ KZOK jocks Chris Russell and Mark Edwards. Written to the tune of Van Maltby’s “Brown-Eyed Girl,” the song is a tribute to all dust-covered victims of the city’s water restrictions. For more information, call 206-281-5600.

Variety stronghold WQRG New York took the mystery broadcast concept to new distances last week with Roy Leonard, the 9:30 a.m.-noon man. The Mystery Remote had Leonard broadcasting from an undis
closed site, while listeners fired yes or no questions aimed at determining where he was. It took them 20 minutes to figure out that it was Boston, and the winner took home all manner of prizes. Response was so strong that WGN wants to stage Mystery Remotes every month... Also in the Windy City, David McKay is the new afternoon guy at AC outlet WCLR. He comes from WICN-Denver and replaces Paul Dean, who is now director/creative services at WCLR.

Assistant on preparing this column was provided by Yvonne Olson in Los Angeles.
New Panel Up To 96 Stations After Summer Arbitrions
Adult Contemporary Chart Adds Reporters
NEW YORK Effective this issue, Billboard has revised the panel of stations reporting to its Hot Adult Contemporary chart. The panel is updated after each Arbitron ratings period. There are now 96 stations reporting to the radio-only chart.

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

The categories are as follows: platinum, 1 million-plus weekly cume; gold, 500,000-999,999 weekly cume; silver, 250,000-499,999 weekly cume; bronze, 100,000-249,999; secondary, 25,000-99,999 weekly cume. Asterisks indicate new reportes.

FOR WEEK ENDING DECEMBER 5, 1987

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<th>NO.</th>
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<th>LABEL &amp; NUMBER DISTRIBUTING LABEL</th>
<th>ARTIST</th>
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<td>1</td>
<td><strong>NO. 1</strong> <strong>SHAKE YOUR LOVE AWAY</strong></td>
<td>DEBBIE GIBSON 5315/31 &amp;M</td>
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<td><strong>CATCH ME (I'M FALLING)</strong></td>
<td>PRETTY POISON 5316/51 EMI</td>
<td>STEVE WINWOOD</td>
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<td><strong>TELL ME TO MY HEART</strong></td>
<td>TAYLOR DAYNE 5317/51 ARISTA</td>
<td>TAYLOR DAYNE</td>
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<td><strong>YOU DON'T WANT ME</strong></td>
<td>JODY WATLEY 5318/31 MOTOWN</td>
<td>JODY WATLEY</td>
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<td><strong>SO EMOTIONAL</strong></td>
<td>WHITNEY HOUSTON 5319/54 QWEST</td>
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<td><strong>SKELETONS</strong></td>
<td>STEVE WONDER 5320/51 MOTOWN</td>
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<td><strong>I THINK WE'RE ALONE NOW</strong></td>
<td>TIFFANY 5321/31 AHM</td>
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<td><strong>SYSTEM OF SURVIVAL</strong></td>
<td>ROGER 5322/51 COLUMBIA</td>
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<td><strong>I WANT TO BE YOUR MAN</strong></td>
<td>GEORGE MICHAEL 5323/51 A&amp;M</td>
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<td>BELINDA CARLISLE 5324/51 MCA</td>
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<td><strong>THE MEANING OF LIFE</strong></td>
<td>BILL MEDLEY &amp; JENNIFER WARNES 5325/51 RCA</td>
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<td>THE JETS 5326/51 ELEKTRA</td>
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<td><strong>PARTY YOUR BODY</strong></td>
<td>STEVE B 5330/51 LONDON</td>
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<td><strong>IT'S NOT OVER 'TIL IT'S OVER</strong></td>
<td>GEORGE MICHAEL 5331/51 A&amp;M</td>
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<td><strong>LOVE INTO LIES</strong></td>
<td>ALEXANDER O'NEAL 5332/51 JIVE</td>
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<td><strong>LOVER'S LANE</strong></td>
<td>SALT-N-PEP'A 5333/51 JIVE</td>
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<td><strong>PUSH IT TO THE LIMIT</strong></td>
<td>LADY MAJESTY 5334/51 JIVE</td>
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<td><strong>LET ME BE THE ONE</strong></td>
<td>TERRY TERRY 5335/51 A&amp;M</td>
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<td><strong>SEASONS CHANGE</strong></td>
<td>ARIZONA 5336/51 JIVE</td>
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<td>23</td>
<td><strong>I WANT TO BE YOUR MAN</strong></td>
<td>GEORGE MICHAEL 5337/51 A&amp;M</td>
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<td><strong>WHAT'S TOO MUCH</strong></td>
<td>SMOKEY ROBINSON 5338/51 MOTOWN</td>
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<td><strong>BABY TELL ME</strong></td>
<td>NATALIE COLE 5339/51 MOTOWN</td>
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<td><strong>I'M YOUR LOVE</strong></td>
<td>SHANCIE WILSON 5340/51 JIVE</td>
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<td><strong>TRUE FAITH</strong></td>
<td>TERRY TERRY 5341/51 JIVE</td>
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<td><strong>SOMEONE TO LOVE ME</strong></td>
<td>LISA LISA &amp; THE CULT JOINT 5342/51 JIVE</td>
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<td><strong>MY FAVORITE LOVE</strong></td>
<td>LEVERT 5343/51 JIVE</td>
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Products with the greatest airplay gains this week:

1. "SHAKE YOUR LOVE AWAY" by Debbie Gibson
2. "CATCH ME (I'M FALLING)
3. "TELL ME TO MY HEART" by Taylor Dayne
4. "YOU DON'T WANT ME" by Jody Watley
5. "SO EMOTIONAL" by Whitney Houston
6. "SKELETONS" by Steve Wonder
7. "I THINK WE'RE ALONE NOW" by Tiffany
8. "SYSTEM OF SURVIVAL" by Roger
9. "I WANT TO BE YOUR MAN" by George Michael
10. "FAITH" by Belinda Carlisle
11. "THE MEANING OF LIFE" by Bill Medley & Jennifer Warnes
12. "I DO YOU" by The JETS

For more information, visit www.americanradiohistory.com.
**Billboard**

**POWER PLAYLISTS**

FOR WEEK ENDING DECEMBER 5, 1987

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

**PLATINUM**

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<th>PLATINUM</th>
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<th>New York</th>
<th>S.M. Sheen Kingston</th>
<th>Bill Medley &amp; Jennifer Warnes, 'The Time Of My Life' (From 'Dirty Dancing')</th>
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**GOLD**

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<tr>
<th>GOLD</th>
<th>1</th>
<th>Boston</th>
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<th>John Cougar Mellencamp, 'Brand New Day'</th>
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**PLATINUM—Stations with a weekly audio audience of more than 1 million.
GOLD—Stations with a weekly audio audience between 500,000 and 1 million.
SILVER—Stations with a weekly audio audience between 250,000 and 500,000.

www.americanradiohistory.com
By Moira McCormick

As Program Director of WGCI-AM, Chicago, Sonny Taylor has the distinction of piloting Chicago's No. 1 music station—"a title the FM has held consistently since the winter 1996 Arbitron." In fact, WGCI has dominated Chicago music radio almost exclusively for a year prior to that, beaten only periodically by urban rival WBWM-FM.

Yet Taylor says he feels that WGCI and urban radio in general are not regarded on a par with other top formats by industry personnel. "Look at the time spent on urban radio and the amount of money generated by listeners and how many urban stations are in the top three in major markets, and yet it's still treated as a stepchild," he says. "We're not given the same props, the respect, recognition, and courtesies [that are given to other formats]."

The difference in treatment can be subtle but pervasive, Taylor says. "If a promo man gets a record added to a 50,000-watt pop AM, they break out the champagne. When an urban promo man gets three adds on an urban station, it's business as usual."

Taylor says urban stations are slighted when they are prevented for a period of time from playing new product from a crossover artist whom they broke. "As a program director, I'm concerned that where research is showing people are into urbanism, it doesn't seem to be translating [to the business at large]," Taylor says.

In any case, WGCI is the undisputed leader of the Windy City's intense music battle. It pulled an 8.5/12-plus overall share in the latest Arbitrions. WGCI is No. 1 with listeners who are 18-34 and 25-54 years old. It's followed by second with 7.4 and third with 7.0. "It's a thorough statement," says Taylor. "It's a statement that not only we're on top, but we're holding our own and protecting our turf."

Sonny Taylor. Program director of WGCI-AM-FM, Chicago's leading music-intensive station, and Billboard's PD of the week.

Taylor gives the credit for WGCI's success to MD Barbara Prieto, a seven-year veteran of the station who Taylor says "keeps me on my toes." He also gives credit to the account executives, engineers, and support staff, saying, "It's a combination of efforts—we're lucky to have the right elements."

Most of WGCI's promotions trade on the station's "Power 10" slogan. Current promos include the Power Tone, a sound played during a commercial break, after which a caller who reaches the station can win up to $1,000. As a recycler, WGCI uses the Power Song, in which listeners are asked to identify a record and can win such prizes as fur coats and vacations. In Count 'Em For Cash, listeners vie for cash and prizes by trying..."
BY STEVE GETT

NEW YORK Sting's solo career has surged ahead with the recent release of his second A&M album, "Nothing Like The Sun." The new album was released to the upper reaches of the Top Pop Albums chart, and its leadoff single, "We'll Be Together," is riding high on the Hot 100 Singles chart. The album and single are also making significant moves up the Top Black Albums and Top Black Singles charts, respectively.

Coinciding with the emergence of his latest album, Sting has returned to the road for a marathon world tour, launching with two sold-out concerts Nov. 15-16 at New York's Ritz club (Billboard, Nov. 28).

Once again, Sting has recruited a formidable array of musicians to back him on the road. The group includes Tracy Wornorn (bass), Kenney Kirkland and Delmar Brown (keyboards), Jeff Campbell (guitar), Smitty Smith (drums), Mino Cinelu (drums), and Steve Coleman (saxophone). Kirkland is the only surviving member of the band that accompanied Sting on the 1985 tour to promote his first solo album, "The Dream Of The Blue Turtles."

"After being in a band that was fixed for 10 years—the same people—I'm very loathly to go back to that situation," says Sting. "It's nice to have a sort of floating population of musicians who can play your songs and then go off and do what they want, and then they'll come back. Like, Branford Marsalis played with us at the second Ritz show, but he didn't join the tour until January."

"Having a pool of musicians is really great. My band on the last tour had such a reputation that everybody wanted to play with it. So it's a good position to be in. I don't want to have to be rigidly attached to a group of individuals, ever."

Clearly, Sting does not miss working with just two players—as he did making his first two albums. "I feel like having a larger band," he says. "I think it's just more colors in the palette to work with. I'm experienced enough to know what A&M, or a producer, or a leader, or to know what's needed in arrangements, and how to cope with personnel, and to get some digestible energy and creativity. What we're trying to do is just trying to sort out all of this energy. This band has such brilliant players together. And I think they're just trying to get me to be a little bit more dynamic all the time. It's like overpowering. Each gig I'm going to have to say, 'OK, this is your bit, and now we'll go on to someone else.' Otherwise, it becomes such a mess."

Judging by the recent Ritz dates, Sting is not adverse to sharing the spotlight with the members of his band. He allows them a good deal of space to stretch out. "I've got nothing to prove up there," he says. "My name sells the tickets and probably the records, but on stage I'm quite happy to be a part of the total sound of the band myself. I sing hard and do a lot of work, but if someone's there playing their guts out, I want to enjoy it. I've no fear about being upstaged at all, because I don't think I am."

Sting's latest album revolves mainly around material from "Nothing Like The Sun." In addition to the new songs, he is playing a couple of tunes from his first album and a smorgasbord of revamped Police tunes. Noticeably absent from the Police material are " Roxanne" and "Message In A Bottle."

"Well, I've been singing 'Roxanne' for 10 years now, and I think you should put songs in the field to lie fallow for a while and bring up other ones," says Sting. "I don't think you should forget about songs you've written, but you should also bring to them the box, the dust off, and blow life into them and see what happens, and then maybe bring them back to the field."

"I think I'm going to have a long career, and I'll come back to [Police] sometimes constantly, and I'll mix it up. But I don't think you can bound up in those songs. But I won't reform the Police to recreate part of my life."

The album has some 20 songs for "Nothing Like The Sun," from which he selected the final 12 cuts. "I just couldn't see how to reduce it further to make it a single album," he says. "The whole thing had a balance, and I didn't want to edit any further."

The album is available on a single cassette and compact disk formats, but in view of its running time, A&M decided to market it the LP version as a two-record set. "I told A&M I didn't want to outprice this thing," says Sting. "Well, you can't bring to us what's out there, and the next day they came back and said it would cost a dollar more than an ordinary album. So we decided to economize, and the next day they came back and said it would cost $1.50. So we went ahead. Also, for vinyl buyers, when you have 15 minutes a side, you have audiophile quality."

The emergence of compact disks, with the potential for 10-minute playing times, could lead to more artists making longer albums, according to Sting. "I think records will probably get longer," he says. "But it actually makes it harder in a way. If you've got to keep people's attention for an hour or more, then you've got to really think about it. I think it'll make records less homogenous. A lot of records start off with this guitar sound, and it just goes all the way through—that's it. It's like one song, really."

Is Sting a prolific songwriter? "No, I write prolifically in certain periods, but I don't write all at all. I can't write on tour, it's impossible because there's just no time. What there is time to do is jot down notes, either musical ones or lyrics that turn up. When I put all those little ideas together, I have to do that in relative peace and quiet."

How does he look back on "Dream Of The Blue Turtles?"

"I like it a lot. I think there's a great sort of nervous energy in the idea. I think the new album is much warmer—it's more controlled and it's calm. But there was a spontaneity about the old one. I think the whole band itself. Of course, people now are saying they love this album and that the last one was a failure, but then that's journalistic twaddle."

The media have often tagged Sting's solo career as an excursion into the jazz world, but he says, "That's just a labeling process—and it's something I'm really trying to avoid. I don't think you can successfully succeed in two different worlds at the same time. The whole labeling thing isn't true to the reality of music. Music isn't labels, it's just one thing."

"I'm not interested in jazz at all. I'm really not. I like to use bits of it, or at least assemble something—a sensitivity, if you like—but I want to create something else. I can listen to all kinds of music and appreciate it. And I don't want to be stuck in a box."

Sting and his band kicked off a South American tour Nov. 19 in Brazil. "We spend three weeks in South America and then a week at London's Wembley Arena before Christmass," says Sting. "We start the U.S. tour in Tampa [Fla.] in January."

What kind of venues will Sting be playing in the U.S.? "I don't think that the music is particularly tailored to arena rock. I'd prefer to stick to venues that suit the music, where it's more intimate and more sensuous. In New York, we'll play Madison Square Garden. I'm confident I can make that intimate, and the same goes for the Forum in L.A. But in between, a lot of the large venues are like gigantic cat- tie sheds. So I don't know. But I can play in a small club if I want to."

Prior to embarking on the South American tour, Sting went into a Manhattan studio to record Spanish version of his recent release. "I'm basically doing half the album in Spanish," he says. This came from the Latin department at A&M, who really loved the album and said, "There's a couple of songs that are really sort of Latin-influenced, why don't you sing them in Spanish?" So they translated the songs, and I sing them phonetically. I hope I'm singing good lyrics!"

Sting has also found time to form his own record label, Pangea, Chris- tide Reed, a seven-year veteran of CBS Masterworks whom Sting met through Marsalis, will help run the company, which will be distributed here by MCA and internationally by CBS International.

"Basically, the idea behind Pangea goes back to what I was saying earlier about music without labels," says Sting. "What I wanted to do was to set up a company that will draw from a wide spectrum of music—be it classical, country, jazz, or whatever."

"Plans call for the first Pangea records to be released sometime in '89. We've quite a lot to do with the music on the label," says Sting. "It has to please me or Christine. And because it'll be fairly small, I'll be able to get involved in the different projects."
THREAT BASH: Following a number of West Coast warm-up dates, Megadeth will head over to London, where it will headline the Brixton Academy (Dec. 21). The package, affectionately known as Thrash Metal Day, will conclude with three-day rock festivites dubbed the Christmas On Earth tour.

Included on the bill are fellow Frontier Booking acts Overkill, Nuclear Assault, the Cro-Mags, Kreator, and Voivod as well as Lazz Rocket and Virus. The concert is being promoted by the Card of Camouflage Productions.

Upon completion of the U.K. shows, Megadeth will join the U.S. leg of Dio’s tour, which commences Jan. 14 in Charlotte, N.C. Including post-Dio dates, the bill is Savatage, which is booked through Feb. 25.

SHORT TAKES: Will George Harrison be hitting the world concert trail in support of his new Dark Horse/Warner Bros. album, “Cloud Nine”? “I love playing on stage, but I’m not sure I’ll be touring this time around,” says Harrison. “On the last tour I’d get up in front of all these people, and after it was obvious that half of them were there to see me and the other half because it was what was happening in town that night. I wasn’t sure I even really liked all these people. I’d rather play for 13,000 people who really want to see this stadium full of yobbos.” Yobbos? ... Jesus & Mary Chain is playing Atlantis, which is scheduled to open through Saturday (5), with SST act Opal serving as the opener. The band is starting kind of behind their new Warner Bros. album, “Darklands”... I.R.S. act Timbuk 3 will be opening for Sting during his Dec. 19-21 stint at London’s Wembley Arena... Aussie act Wa Wa Nee has been signed to the contemporary music division of the William Morris Agency... Pink Floyd will conclude the first leg of its world tour Dec. 10 in Vancouver, British Columbia. Among the veteran rockers who are then slated to perform a series of Australian and New Zealand dates before heading over to Japan on March 2. Sources say the group will be back in the U.S. for a number of stadium dates... Says Faith No More guitarist Jim Martin of the group’s current tour as opener for the Red Hot Chili Peppers, “We like to get a lot of kids at our shows because they’re more likely than older people.”

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

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For your consideration:

CATALOG NO. TITLE/PERFORMERS NOMINATIONS CATEGORIES
80132 LIZA MINNELLI AT CARNEGIE HALL
80133 LIZA MINNELLI (Vocal Performance)
80134 LIZA MINNELLI (Recorded Event)
80135 LIZA MINNELLI (Best Original Score)
80136 LIZA MINNELLI (Best Arrangement)
80137 LIZA MINNELLI (Best Recording
Performance, Female)
80138 LIZA MINNELLI (Best Pop Vocal Performance)
80139 LIZA MINNELLI (Best Album)
80140 LIZA MINNELLI (Best Contemporary Popular Music)
80141 LIZA MINNELLI (Best Non-Classical Album)
80142 LIZA MINNELLI (Best Contemporary Vocal)
80143 LIZA MINNELLI (Best Contemporary Choir)
80144 LIZA MINNELLI (Best Children's Recording)
80145 LIZA MINNELLI (Best Country Vocal)
80146 LIZA MINNELLI (Best Country Instrumental)
80147 LIZA MINNELLI (Best Comedy Recording)
80148 LIZA MINNELLI (Best Dance Recording)
80149 LIZA MINNELLI (Best Educational Recording)
80150 LIZA MINNELLI (Best工程 Recording)
80151 LIZA MINNELLI (Best Musical Film)
80152 LIZA MINNELLI (Best Opera Recording)
80153 LIZA MINNELLI (Best Spoken Word Album)
80154 LIZA MINNELLI (Best Soundtrack Album)
80155 LIZA MINNELLI (Best Documentary Recording)
80156 LIZA MINNELLI (Best Opera Recording)

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Motown Hitmakers Laundered For Songwriting Achievement Awards For Holland-Dozier-Holland Team

LAST WEEK Brian Holland, Lamont Dozier and Eddie Holland were given lifetime achievement awards by the National Academy of Songwriters. According to the Academy's press release, the three have "never before received a major industry award," though it should be noted that these producers/writers, often referred to as "Holland-Dozier-Holland," won a slew of BMI awards in the mid-'60s. However, the point made by the academy is well taken. The Holland-Dozier-Holland team has never been given the public recognition it deserves.

We've written extensively about the producer's contributions to Motown's hit-making process in this column, as well as to the recording of other artists, with an eye toward the multi-million-dollar value of song copyrights. The songwriting and production credits for original Motown hits have always had a significant value in the records marketplace as well as the music publishers marketplace.

The producers, having established their own production company in the Columbia Records system, "The 

The Rhythm and the Blues

by Nelson George

Feabo Bryson, who sings on Singleton's album, and ex-Culture Club member Mikey Craig. New RCA act Chad has signed an exclusive agency contract with the William Morris Agency. His debut album is titled "Fast Music, Love And Promises." ... Capitol recording artist and actress Melba Moore plays a schoolteacher in the "ABC After-school Special" titled "Seasonal Differences," airing Wednesday (2) ... Track Record Company of Seattle, a new independent label, is introducing itself to the market with the signing of two veteran bands, the Ohio Players and the Average White Band. First out of the box for Track are the Players (Chet Willis, Billy Beck, "Sugar" Bonner, "Diamonds" Williams, Darvin Dortch), with an album due in 1986. Track Record is located at 315 Terry Ave. N., Seattle, Wash. 98109, (206) 228-0830 ... Keith Sweat's "Make It Last Forever" on Elektra is a most impressive debut. The single "I Want Her" is an East Coast, black club hit and, like the rest of the album, is a sharp, urban sound device, in large part, to Tedd Riley, an exciting young producer who collaborated with Sweat on prod- duction of four songs. Riley, best known for his production work on a number of rap records, shows that he's ready to move into the mainstream with his work here. Sweat, the possessor of a light, smooth, very expressive,flowing voice, wrote or co-wrote all the material except for a cover of the Dramatics' "In The Rain." Sweat is managed by Vincent Davis, a hip-hop graduate (he produced Joe-ka's "I'm A Dancer" DJ). "Return," the album label, Vinyl- entertainment, distributed by Elektra ... Promotion vet Stan Price is ill and would love to hear from friends in the business. Price is at Room 301-B, Jer- sey Shore Medical Center, Neptune, N.J. 77544.
### HOT DANCE MUSIC

**Club Play**

Compiled from a national sample of dance club playlists.

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**Billboard**

DECEMBER 5, 1987

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**NOTE**: All sales, retail store, and record store charts are based on actual sales, retail store and record store reports. The Market Pulse cover is a measure of the average number of albums and singles each week, with a base of 1,000 albums and 1,000 singles.

**Billboard** is published every Friday and is available Monday morning at retail stores.

**RCA**

**EMOTIONAL (REMIX)**

**I CAN'T LET GO**

**DON'T ARGUE**

**ISLAND**

**LET'S GO SLEEPING BAG**

**NEW**

**YOU KEEP ME**

**UNDERWATER**

**WORLD**

**MURDERED**

**TASTE**

**SIZZLE**

**AT THE TOP**

**PROUD**

**BELOUIS SOME**

**BEATLES**

**Freak chic**

**ARGUE**

**EARTHLITE**

**YOU**

**MUST**

**MAKE**

**AGAIN**

**R&B/SOUL**

**ONE MAN**

**NEXT PLATEAU**

**EARTH, WIND & FIRE**

**FIRE**

**LIFE**

**MASSIVE ATTACK**

**CULTURE**

**B'WAY**

**GARRETT**

**EMOTIONAL**
Say Hello To ‘Never Can Say Goodbye’ Remake

“IT” absolutely shines. I’ve been impressed with new singles from John Fair & Nelson Diaz... Teen-club queen Alisha offers six versions on one 12-inch of the hit “Let Your Heart Make Up Your Mind” (RCA); three are from Trailblazers (Steve Rimmland & Keanne Keating) are from Aldo Marino, Scott Blackwell, and each set is quite different... Society’s “Love It” by Bill Coleman

(Dance Time/RCA) has been altered completely in its domestic release, the semiphop-and-house remixes are complete constructions, courtly up-tempo dance versions... A bit late out of the box is the extended mix of Belinda Carlisle’s “Heaven Is A Place On Earth” (MCA), also handled by Petiboo... Columbia has just released Mick Jagger’s “Throwaway”... remix by Steve Thompson & Michael Barbiero, this rockin’ number is out of the “Primitive Cool” album... Madonna X brings it all together to the areas of grooves to “I Want Your Body” (Atlantic)... Favorite synth outfit MOEVS scores major points with its latest... “Cuba” by Richard Rojas (Netwerk, 604-687-8649), which features a Nitzer Ebb delivery in a busy yet mature technounchon.

ENERGY TO SPARE: The other boy toy, Tia, unearths “Cupid” (RCA), a quick-paced and quite appealing dance number that has been remixed by Justin Strauss & Murray Elias... Seventeen-year-old Ashley Paul belies her age with a strong performance on “When Boys Cry” (Dex, 513-299-3881). Murray MacDoggall’s “You’re My Number One” (Vision, 305-895-9190) is a churning, very likable hi-NRG number... Nancy Martinez keeps the Miami sound intact on “Can’t Wait” (Atlantic)... Secret Ties offer the Stacey Q-ish “Dancin’ Insanity” (Nightwave, 213-658-0131)... “Hypnotize” (Bizzle, 212-645-5700) is a credible Miami-influenced number from Martinez’s production team... Also recommended on Vision is Michael Moret’s “Want Me”... “Stay” (JCI, 818-889-2202) from Lili & Sussie is, in its domestic release, a relaxed hi-NRG cut... A youthful LisaLisa & Simonian’s hip-hop track is “Let Me Hold You” (Posse, 212-651-5808) by Iss.

F.Y.L.: “Monkey” from George Michael’s “Faith” album is a noteworthy midtempo club selection.

Brick has returned with an alternating hip-version of “Dazz” (Magic City, 205-326-6689) as interpreted through a noteworthy Latin Rascals remix and edit... “Say The Word” (Klub, 212-645-5355) from SoFonda C is a busy, quick-toduced synth track.

Peggy Lee’s classic “Fever” (Mango, 995-7800) gets a credible reggae/pop interpretation from Toussaint L’Ouverture. The contact number for Taravonty’s “Join Hands” (Big Beat) that appeared in the Nov. 21 issue should have read 212-418-9772.

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BY EDWARD MORRIS

NASHVILLE For most labels on Music Row here, the Christmas sales push runs from restrained to non-existent, coming as it does so closely on the heels of October’s Country Music Month activity.

There is little new Christmas-oriented product, and most of the holiday promotion of regular product is via cable and syndicated television. Among the new albums released are the Judds’ “Christmas Time” on RCA; Reba McEntire’s “Merriest Christmas To You,” MCA; and the Forester Sisters’ “A Christmas Card” and “Warner Bros. Presents A Christmas Tradition” on Warner Bros.

Warner Bros. has reissued last year’s Crystal Gayle album “A Crystal Christmas” in new packaging. Gayle will be drawing attention to the album through a syndicated TV special shot in Sweden.

MCA Acts on Tom, Warner Bros., and RCA are all involved with Christmas programming or promotion on The Nashville Network, Mercury’s “Riverboat Christmas” special for TNN will be shot on the General Jackson riverboat and will feature performances by Mel Tillis, Kathy Mattea, Butch Baker, Donna Fargo, Lynn Anderson, David Lynn Jones, and the Cannons. The hour-long program is set for broadcasts on Dec. 19 and Christmas Day.

RCA has a promo in progress on TNN that asks viewers to guess which of the label’s acts is the “secret Santa.” Acts involved are Randy Travis, Reba McEntire, Juice Newton, Alabama, Earl Thomas Conley, Michael Johnson, Restless Heart, Vince Gill, Keith Whitley, Eddie Rabbit, K.T. Oslin, and the Judds. The event runs through Dec. 20.

The Forester Sisters are using TNN’s “New Country” series to debut the songs from their new Warner Bros. Christmas album. The label has also released a series of Christmas singles, only three of which are for sale. The remainder are promotional copies for radio use.


MCA’s promotional singles include George Strait’s “When It’s Christmas Time In Texas” and “For Christ’s Sake It’s Christmas”; Reba McEntire’s “Oh Holy Night,” and “The Christmas Song”; and a 7-inch EP with Nanci Griffith’s “From A Distance” and the Oak Ridge Boys’ “There’s A New Kid In Town.”

All of RCA’s new and re-released singles are commercially available. They include the Judds’ “Silver Bells” and “Away In A Manger”; John Denver’s “This Time Of Year” and “There’s A New Kid In Town”; Milsap’s “Christmas Medley” and “I’ll (Continued on page 22)

MCA-syndicated call-in radio program, built around interviews with recording artists and their music, will be beamed live from the studio to more than 100 stations across the U.S. at 9:30 p.m. EST on Sundays.

Emerald’s new satellite earth station allows radio programmers and syndicators to broadcast live remote performances from Music Row. Additionally, artists and producers can transmit audio material—analog or digital—at their will. Emerald and other stations with down-link capabilities.

DEBBIE HOLLEY

Cable Music Channel To Switch To Galaxy 1 Satellite

CMT Plans To Boost National Audience

WHILE MANY CABLE TV EYES focus on the remarkable success of The Nashville Network, another country-oriented programmer prepares to make a quantum viewership leap Dec. 15. Country Music Television switches its signal to the popular Galaxy 1 satellite (home of such services as TNN, WGN, CNN, ESPN, and WTBs), making it available for the first time in all 50 states.

“This is all we needed to make this channel take off,” says Rene Ray, director of affiliate relations for CMT. “This will give us an opportunity to go into all 41 million cable homes.” The 4-year-old service currently penetrates 6.7 million homes with an additional 1.7 million viewers available through late-night, low-power TV and an estimated 1.5 million satellite dish owners.

CMT reports that another half-million in cable-home commitments came during a three-day period after the word about the satellite switch hit the uplink/downlink grapevine. Adds Ray, “My phone has been ringing off the hook from cable operators across the country who want to put us on.”

What can viewers expect from this relatively young, cable-driven channel? Country music videos programmed la MTV, in heavy, medium, and light rotations. Also interviews, concerts, and contests. Stan Hitchcock, the former country music singing star who is now senior vice president and head of Nashville operations for CMT, looks forward to expanding the programming dimensions of the cable system. “All of a sudden, this opens the door to compete on a national level,” he explains. “This stimulates us to improve our programming even more.”

The latest CMT playlist shows three “world premiere” videos: Exile with “I Can’t Get Close Enough” (CBS); Moe Bandy’s “You Haven’t Heard The Last Of Me” (MCA); and “Loving You” by Hugh Moffatt (Rounder/Philo).
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- CMA INTERNATIONAL: Success stories + future plans
- CMA RADIO: From ARB studies to radio promotions
- CMA/RETAIL: P.O.P. marketing campaigns such as "Country's Brightest Stars"
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ISSUE DATE: JANUARY 23, 1988

AD DEADLINE: DECEMBER 18, 1987

September 30, 1987

Mr. Lee Zhito
BILLBOARD
9107 Wilshire Boulevard, Suite 700
Beverly Hills, CA 90210

Dear Lee:

We are pleased that BILLBOARD Magazine will commemorate CMA's 30th Anniversary with a special edition which will be released the week of MIDEM in late January.

The Board of Directors appreciates BILLBOARD's efforts on behalf of the Association, as well as Country Music in general, from the early beginnings of CMA in 1958. BILLBOARD has been authorized by the Board to produce this special. Please let us know how we may be helpful to you.

Sincerely,

COUNTRY MUSIC ASSOCIATION, INC.

[Signature]
# Billboard Hot Country Singles Chart (December 5, 1987)

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O NE OF 1987’S BEST SUCCESS STORIES is the emergence of Ricky Van Shelton as a consistent audience pleaser. A virtuoso on the guitar, who first record hit the charts in January, Shelton spors his first No. 1 this week. “ Somebody Lied” is the third single from his debut album, “Wild Eyed Dream” (Columbia), and has spurred sales of the package—placing it among the label’s current best sellers, resting at No. 6 on the Top Country Albums Chart.

Cited by many programmers as this week’s second hottest selling and most requested record after the Shirelles’ “Do Ya” (RCA). M D Ron Ellis, WJQQ Jacksonville, Fla., calls it “ a sleeper, our fastest mover.” M D Eddie Robinson, WSOC Charlotte, N.C., says, “It draws requests from all demographics—male, female, 15-year-olds and 45-year-olds. They all love it.” Olin is enjoying her second top 10 single from her first RCA album, “80’s Ladies,” which is currently listed at No. 7 on the Top Country Albums Chart.

“In CAN’T BELIEVE IT,” says MD Terry Mathews, WKKW Clarksburg, W.Va., referring to the landslide of cards and letters that have been pouring into the station requesting Vern Gosdin’s “Do You Believe Me Now” (Columbia). “We normally get eight to 10 mail requests a week, but we’ve got a hundred pieces in one day praising that record,” Mathews says. One was from a couple in Ontario who had been visiting the Clarksburg area on the weekend the Gosdin record was first featured. “I’ve never before seen anything like this totally unsolicited response,” he adds.

DAN SEALS continues to draw raves with his “One Friend” (Capitol). “A tremendous song, just great,” says MD Mike Okes, WIRK West Palm Beach, Fla. Ditto from MD Bob Hooper, WESC Greenville, S.C. Hooper also cites an enormous amount of request action on “Maple Street Memories” by the Statler Brothers (Mercury), as does MD Rudy Fernandez, KEAN Ablene, Texas. “It’s doing exceptionally well with our older demos,” he says.

“PUTURE MAGIC.” That’s how MD Jim Patrick. KSO Des Moines, Iowa, describes Glen Campbell’s “Still Within The Sound Of My Voice” (MCA). “When Jimmy Webb and Glen Campbell get together on a song, the effect is tremendous, and so is the response,” Patrick says. Webb was the writer of several early Campbell hits, such as “By The Time I Get To Phoenix,” some twenty years ago.

COUNTRY SINGLES A-Z

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(Country singles A-Z Publishers/Performance Rights/Sound/Sheet Music)

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(Country singles A-Z Publishers/Performance Rights/Sound/Sheet Music)
## Billboard Top Country Albums

### YULE RELEASES

(Continued from page 28)

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<th>Artist</th>
<th>Label &amp; Number/Distributing Label</th>
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### Country Now

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### Country Now (continued)

**Alleviating the holiday stress with familiar record stores in the Charlotte, N.C., and Charlottesville, S.C., areas. Called the Greatest Hits, Greatest Gifts package, the promotion offers album discounts to customers who bring food items to store collection centers.**

**ACTIONMART**

The results are fast. The reach is vast. And the call is free! To place a Billboard Classified ad, call Jeff Serrette at (800) 223-7524.
CBS First To Adopt NARM's Four Standards
Labels Move On Automated Trading

BY GEOFF MAYFIELD

NEW YORK—CBS Records has become the first music distributor to use a full menu of computer-to-computer transmissions for transactions with retail and wholesale customers, and PolyGram is in position to do the same.

That progress report comes from the Operations Committee of the National Assn. of Recording Merchandisers, which has been working with the Data Processing Committee of the Recording Industry Assn. of America since 1980 to develop automated systems to facilitate trading between distributors and their accounts.

Standards have been developed for four transaction considerations: purchase orders, invoices, return-authorization requests, and return authorizations. CBS is now using each of these applications with various automated accounts, and PolyGram promises to have the four systems in place during the first quarter of 1989.

Amarillo, Texas-based retail and wholesale operation Western Merchandisers and three retail chains—Minneapolis-based Musicland Group; Durham, N.C.-based Record Bar; and Los Angeles-based Wherehouse Entertainment—are among the customers who have telecommunication orders or returns.

Already used in other retail industries, automated trading functions speed the ordering and credits processes for both buyer and seller while reducing errors that occur in manual processing.

Further, the NARM committee's standards have facilitated meeting the needs of the growing number of rackjobbers, one-stops, and retailers that use automated systems. The application of UPC bar codes on prerecorded music, for example, enables home offices to capture actual product movement at the point of sale, while the development of industry standards for shipping labels and contents labels makes it easier to check in inventory when it arrives at an account's warehouse.

PolyGram—which had been lagging in the telecommunications game at the start of this year—has played a fast game of catch-up, says Operations Committee chairman Jim Nermay, vice president of information systems and treasurer of the 88-store Musicland Group.

At an NARM committee's January meeting in New Orleans, members had complained that the Netherlands-based distributor was behind its competitors in the implementation of the U.S. 10-digit standard for UPC codes. The delay was caused by the fact that much of Poly- Gram's stock comes from Europe, where a 13-digit UPC is employed. Now, in less than 11 months, the company has not only closed the technological gap, it has also moved to the front of the field.

"PolyGram moved that quickly, etc.

Voyager Line Dominates Lebo Sales

BY JIM BESSMAN

NEW YORK—Accessories manufacturer Lebo makes a case for innovation. In the 18 months since

Lebo introduced its Voyager cassette-carrying cases, the nine-piece line has emerged as the company's major seller. Bloomfield, N.J.-based Lebo, which specializes in portable cases and home-storage units for audio and video products, says the Voyager series accounts for 70% of its sales.

"Two years ago, we were a follower," says Lebo president Pat Marconardo. At that time, he recalls, the firm's cassette cases were the same as those produced by almost every other company—basic boxes with glued-in vacuformed cassette trays.

"Then we came up with a radical departure," Marconardo says. "Instead of the gluelined tray, we have a removable, injection-molded one with large accessory pockets, which allows the user to use it for many kinds of personal effects, like books, Walkmans, and even lunch." Admittedly borrowing from the move-to-fabric shell spearheaded by its chief competitor, Case Logic, Lebo went with industry standard 420-denier nylon for its Voyager series. Other lines retained wood, vinyl, and plastic casings.

(Continued on page 36)
GAMBLE & HUFF, the newly formed label headed by industry vets Kenny Gamble and Leon Huff, is gearing up for the release of its first album, Lou Rawls’ “Family Reunion.” Last week, the album’s first single, “I Wish You Belonged To Me,” debuted at No. 73 on the Hot Black Singles chart.

The upcoming release marks a return to the independent network for Rawls, who was most recently signed to Epic. Rawls was with the Gamble & Huff team some years back under the Philadelphia International logo, which later became subsidiary of Epic.

“I feel very good about going back to the independents,” says Rawls. “I know things will get done. Majors are too big now, and you don’t get much concentration with them. Record companies need to get back down to the nuts and bolts of the business; they need to get back to the man in the street—the mom-and-pop operations. Big conglomerates put out so much product that a lot of good records end up getting lost.”

A host of promotional activities is being planned around the release, including radio and in-store appearances. Rawls himself will be the focus of the campaign. In addition, he is in the midst of a nationwide tour to help promote the United Negro College Fund Telethon, which will be televised from Los Angeles Dec. 26. Now in its eighth year, the program, hosted by Rawls, has helped raise more than $20 million.

SEEDS & SPROUTS: On the heels of its departure from EMI (Billboard, Nov. 21), Rounder Records has secured a deal with CBS, under which the major is picking up the Dirty Dozen Brass Band’s next studio album from Rounder’s Modern New Orleans Masters Series. Rounder, which will receive production credit on the record, recorded the project in the Crescent City and in Manhattan; it includes guest appearances by Branford Marsalis, Dr. John, and Dizzy Gillespie . . . While on the subject of Rounder, Rykodisc USA has released a compilation CD, “Louisiana Scrapbook,” which features 18 tracks by artists selected from Rounder’s catalog. Also hitting store shelves is Rykodisc’s 3-inch CD single of Frank Zappa’s “Peaches En Regalia.” It carries a list price of $148 and includes the tracks “I’m Not Satisfied” and “Lucille Has Made My Mind Up.” To help support the move, Rykodisc is marketing a special CD-adaptor—developed by Shape Optimedia—at a list price of 88 cents and has mapped out a strong promotional campaign aimed at album rock and classic rock formats . . . Brad Klein has joined RAS Records as media promotions director. The Washington, D.C.-based reggae label recently released Black Uhuru’s latest album, “Positive” . . . Other personnel changes come at HighTone Records, where Bonnie Simmons is appointed national promotions director. She was a DJ at KPOG-FM . . . Bound to be a hit is the Nixes’ eponymous debut album, on Rock Hotel/Profile. Guitar great Chris Spedding produced the project, which is a fine collection of hard-rockin’ pop tunes. The record is attracting a good deal of college and album rock radio interest . . . Reportedly exploding out of the Bay area is local X-rated rapper Too Short’s album, “Born To Mack,” on Dangerous Music. According to City College’s Walter Zelnick, the company has moved some 20,000 cassettes of the record since its release three months ago, while the just-shipped LP has already sold more than 5,000 copies. For more information, contact City Hall at 415-457-9080.

LOU RAWLS RETURNS TO THE GAMBLE & HUFF FOLD

Lou Rawls returns to the Gamble & Huff fold...
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.

POPC/ROCK

ANTHAXX
I'm The Man
LP: Warner Bros. 25445/3 $4.99
CA: 429552/3 $3.99

CINDY LEE BERRYHILL
Who's Gonna Save The World
LP: Rhino 70634-1 $5.98
CA: 70634-2 $5.98

BLACK SABBATH
The Eternal Idol
LP: Warners Bros. 25446/1 $4.99
CA: 429553/1 $3.99

MICHAELE COOPER
Love Is Such A Funny Game
LP: Warner Bros. 25447/4 $4.99
CA: 429554/4 $3.99

ERASURE
The Two Ring Circus
LP: Sire 125667/2 $12.98
CA: 275667/2 $12.98

EURYTHMICS
Savage
LP: RCA 47080-1 $9.99
CA: 747080-1 $8.99

THE JAMES HARMAN BAND
Those Dangerous Gentlemen
LP: Rhino 70635-1 $5.98
CA: 70635-2 $5.98

JOHN WEIDER
Intervals In Sunlight
LP: Gold Castle 171005-1/NA
CA: 271005-1/NA

CHERYL WHEELER
Half A Book
LP: Capricorn 661-123-1/NA
CA: 661-123-1/NA

COMPACT DISK JAZ

LAURINDA ALMENDA
First Concerto For Guitar & Orchestra
CD: Concord CD-4390-NA

COUNT BASE ORCHESTRA
Long Live The Chief
CD: Devry CI 1018/NA

JONS BERG
Short Stories
CD: Devry CI 1748/NA

RANDY BRECKER
In The Idiom
CD: Devry CI 1483/NA

DJANGO PLUS 7
Hop Things & Cool Strings
CD: CT88060-2/NA

EILIANA ELIAS
Illusions
CD: Devry CI 1358/NA

PETER ERSKINE
Transition
CD: Devry CI 1404/NA

CLARE FISCHER
By And With Himself
CD: Devry CI 1218/NA

CARMEN MCRAE
Any Old Time
CD: Devry CI 1241/NA

ARTIE SHAW & HIS ORCHESTRA
You Do Something To Me
CD: Devry CI 1488/NA

FRANK STRAZZERI TRIO
Kat Dancin'
CD: Devry CI 1416/NA

MAXINE SULLIVAN WITH THE SCOTT HAMILTON QUINTET
Uptown
CD: Concord CD-4286/NA

CAL TJADER
Guzamet Pero Ya... CD: Concord CD-4133/NA

McCOY TYNER
Double Trio
CD: Devry CI 1293/NA

BENNY WALLACE
Art Of The Saxophone
CD: Devry CI 1489/NA

PHIL WOODS QUINTET
Gratitude
CD: Devry CI 1316/NA

YARDBIRD AND FRIENDS
Saxmen Bop
CD: CT88061-2/NA

GOSPEL

RE V. TIMOTHY FLEMING
What Jealousy Will Do
CD: CT88062-2/NA

THE DIXIE HUMMINGBIRDS
Live In Philadelphia
LP: Atlanta International 10121/$8.98
CA: 10121-$8.98

REV. TIMOTHY FLEMING
What Jealousy Will Do
LP: Atlanta International 10125/$8.98
CA: 10125/$8.98

MAGGIE INGRAM & THE INGRAMETTES
The Miami Riot
LP: Atlanta International 10126/$8.98
CA: 10126/$8.98

AUDIPLUS

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

TALES & THEMES: There's a number of new best-selling titles on tape due out in January from Simon & Schuster Audio (212-698-7000). These include J.G. Ballard’s “Empire Of The Sun,” read by Jeremy Irons; Jeffrey Archer’s “Shall We Tell The President?” read by Ken Howard; M. Scott Peck’s “Further Along The Road Less Traveled: Togetherness And Separateness In Marriage And The Family,” read by the author; and Gary Yankers’s “Exercisewalking,” read by the author.

Suggested retail prices range from $9.95 to $14.95.

LEATHERLOGIC: Case Logic (303-444-4708) has four new leather cassette and compact disk cases for the consideration of gift-list compilers. Models L-30 and L-15 hold 30 and 15 cassette boxes, respectively, and retail for $10 and $30. Models LCD-30 and LCD-15 have room for 30 and 15 jewel-boxed CDs and carry suggested retail tags of $75 and $50.

TAB TEAM: SMS Arts & Design (603-889-1429) is introducing a record-album organizer pack that helps the audiophile classify holdings both alphabetically and by musical format. Each pack contains 32 plastic organizer clips that attach directly to the albums. Also included is one sheet of organizer labels. No suggested retail price is listed.

The Record Album Organizer kit from SMS Organizers provides fastidious music collectors with a chance to keep their LPs straight. The system allows one to set up album libraries alphabetically and by category—gospel, rock’n’roll, soundtrack, import, etc.

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To get your company's new releases listed, send release sheets or type the information in the above format on your letterhead. Please include suggested list price whenever possible. Send to New Releases, Billboard, 1515 Broadway, New York, N.Y. 10036.

Covering:

LANMARK

BILLBOARD DECEMBER 5, 1987

www.americanradiohistory.com
VOYAGER LINE DOMINATES LEBO SALES
(Continued from page 33)

The Voyager pieces were also designed to incorporate portable features like shoulder straps and handles for the bigger units or belt loops for the smaller cases.

The net result of the changes, says Mastronardo, is a record year in sales and profits. He says Lebo now accounts for better than 20% of a $50 million market.

"The whole idea of versatility was revolutionary, that you could use the cases simultaneously for general and specific purposes," says Mastronardo.

The line consists of the original First Class Voyager, which is made of double-strength nylon and holds 30 boxed or 45 unboxed cassettes, and the thinner Custom Lite Voyager series. Custom Lite cases range from smaller units that can hold as few as six cassettes or compact disks to larger cases that will carry 60 boxed or 90 unboxed audiocassettes.

Each of the cases is shrink-wrapped with a sleeve that illustrates its possible uses.

"We spent in the six figures on [Voyager's] design and packaging," says Mastronardo. "We tried to avoid the stereotype, camera-bag design, with pockets sticking out and no symmetry, in order to make them more functional as well as stylish. We also wanted to indicate the multiple-usage possibilities right on the package."

Most important to Voyager's success, adds Mastronardo, was quick market penetration. "This is a knockout industry, and it's only a matter of time before the herd starts competing and knocking down your price," he says. "You have to get maximum market penetration with a new idea, since there's a tendency to keep a customer once you get him."

Lebo's marketing plan is to try to appeal to a wide customer base by offering Voyager models that range from $4.99 to $29.99, depending on capacity. The lower-end models are designed for mass merchants. The high end—which Mastronardo says was introduced first "to establish a quality name at a higher price [before] bringing in lower-priced goods"—was targeted for record stores and "warehouse club" retailers like Price Club and Costco.

Dealer profit margins range from 35 to 55 points, says Mastronardo. He adds that tailor-made deals are provided for retailers according to their diverse needs and business profiles.

"We encourage advertising and promotions, which we participate in," he says. Mastronardo adds that Lebo personnel are available to help educate store people in merchandising techniques.

Now, in the midst of the all-important holiday sales period, Lebo is expanding into the Canadian market and introducing new product lines.

The company will launch a manufacturing-and-sales operation out of Toronto early next year, with Rod William Boudreault acting as Canadian national sales manager.

"There's nothing quite like our product line in Canada, and we want to exploit that market now before anybody else does," Mastronardo says.

Additionally, Lebo will introduce camcorder bags at the Winter Consumer Electronics Show in Las Vegas, and Mastronardo promises to have that product available for "relatively immediate" delivery.

Otherwise, Lebo's chief expects to continually upgrade designs and originate new product lines that take advantage of the constantly changing electronics field, thus preventing Lebo from being "knocked dead by other guys who are knocking us off."

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Just Us. When Alabama's "Just Us" shipped gold, the RCA act honored Fred Caughran, senior music buyer for the Handelman Co., with a plaque to mark the event following a concert in Nashville. Shown at the presentation, from left, are Alabama's Randy Owen; Harold Shed, the band's producer; Dale Morris, Alabama's manager; group member Teddy Gentry; Caughran; Joe Galante, Nashville division vice president and general manager, RCA; group member Mark Herndon; Jack Weston, RCA director of national country promotion; and Alabama's Jeff Cook. (Photo: Don Putnam)

RETAIL TRACK
by Earl Paige

IT'S IN THE MAIL: Tower Records president Russ Solomon confirms recent reports that the chain aims to expand its mail-order efforts. At present, advertisement campaigns run regularly in Tower's consumer magazine, Pulse, identifying the service, which is now available from the chain's huge store in downtown New York.

"We have Paul Ramsey heading this up," says Solomon. "We're going to streamline it, computerize it, and devote larger office space to the fulfillment area. We're sitting on possibly the most comprehensive inventory of product available for direct marketing."

As it is, Tower will be going head to head with direct marketers such as Express Music, also based in New York, which claims the mail-order music business amounts to $500 million annually. "Direct-response selling is the business of the '90s," says Express Music president Robert Hurley, who estimates that currently, the direct-response market is "$70 billion a year and growing twice as fast as traditional retail. Express—boasting it will gross $5 million this year—stocks 25,000 titles and is going beyond traditional mail order into television shopping services, ties in with bank cards and magazine subscription services, and other avenues, Hurley says.

NEW NAME, SAME GAME: Word is that 50-year-old National Record Mart is getting ready to unveil a new name for its well-known logo. The new moniker will be simply NRM. It is reported, however, that the new logo for Pittsburgh-area stores, where the web is based, will continue to incorporate the chain's original name in small type under the NRM banner. The name change will not affect freestanding Oasis stores, discount-oriented Surplus Sounds, or new hi-tech Waves shops, all of which are operated by NRM.

PEACHES INVADES CAROLINAS: Although the low-key, 17-store Peaches Entertainment Corp. is regarded as basically a Florida chain—it's headquartered in the Miami suburb of Hialeah Gardens—the web has just opened its first store in Charlotte, N.C., measuring 8,000 square feet. The company already boasts North Carolina outlets in Greensboro, Columbia, and, as of mid-1986, Winston-Salem. Not always included on lists of publicly owned chains, Peaches reports revenues for its latest fiscal year of $271,186,700—up 17% from last year's $231,176,599.

FIXING FACTS: We apologize to Jim Urie, vice pres.
(Continued on page 40)
Italian Dance Music With English Lyrics Is Selling Worldwide

By DANIELE CAROLI

Spagna, meaning "Spain" in Italian, is the surname of a young girl singer who has stylishly achieved a level of international success previously unknown to Italian artists in her category.

Though not exactly a newcomer, having been a member of a group which recorded a couple of domestic pop hits, Spagna, aided by a family team including a brother and her boyfriend, suddenly became an international star last year through the catchy disco tune "Easy Lady," selling 1.5 million copies over Europe.

The girl from Verona has proved to be no one-hit wonder, since this year "Call Me," a rather more thoughtful kind of song, has become the outstanding Italian international record of the year, topping the charts in Italy, Spain and Finland, reaching No. 2 in the U.K. and Greece, No. 3 in Eire and No. 4 in France and the Netherlands. It also broke into the Top 20 in other countries, including Sweden, Belgium, Portugal, West Germany and Denmark.

By the end of August this year, "Call Me" had sold 1.4 million units worldwide and went on to surpass sales of her breakthrough disco production. And her debut album "Dedicated To The Moon," has been successfully released in most European territories, along with the U.S., Canada, Japan, and Australia.

In Italy, artists like CBS signing Spagna, who sing in the English language and address their vocal efforts to disco audiences, are generally viewed with suspicion by the media. In the 1980s, however, lucrative local and foreign markets have opened up for their dance products.

While artists from the first generation, like Den Harrow (Baby) and Gazebo (Carosello), continue to reap acceptance and rewards, both in Italy and abroad, a new wave has gathered strength and energy within disk jockey and TV personality Claudio Cecchetto's Marton Corp.

This group has launched local and international hits by Sandy Marton, Tracy Spencer and Taffy, issued either on its own Ibiza label or by CBS. New (Continued on page I-4)
SHE'S BREAKING A MILLION HEARTS IN EUROPE TO KEEP A SINGLE DATE IN AMERICA.

The instant her single, "Call me," hit the airwaves, she sizzled to No. 1 on the Italian charts and went Top-10 in virtually every country in Europe! In the wink of an eye, Spagna streaked into London and rocketed toward the top of the U.K. charts.

Now, while every dance floor on the continent is rocking to the beat d'Spagna, Spagna is rolling her No. 1 hit over to America. "Call Me," America's first taste of Italy's most enticing export. Arriving early in '88!

On Epic Records and Cassettes. CBS Records International. Wherever you're listening, our music is there.
Music Industry Chiefs See Bright Future for Domestic Talent But Face Up to Lingering Economic Problems

By VITTORIO CASTELLI & PETER JONES

The Italian music market remains as erratic, mercurial, complex and unpredictable as ever. But, say a majority of the wisest pundits, just around the corner is a new stability and growth which promises much in the way of profitability and creative achievement.

Several of the majors claim that the first half of 1987 has been the best trading semester in years, in revenue terms even if not in unit results. And that even though the CD market is not developing as fast in Italy as in virtually all other European territories.

There has been a series of major breakthroughs in the internationalization of Italian talent, with a new wave of singers and groups coming through with a today style of music which is providing a commercial alternative to the traditional old Italian singer-songwriter approach to pop ballads.

Certainly the chaos which has choked the Italian radio/TV industry, with its hundreds—even thousands—of small and independent stations nationwide seems likely to be regulated. Small-screen and on-air overkill, say record executives, doesn't help the up-and-coming acts, though it does nothing to damage the really big names.

The Italian home entertainment industry in 1987 exudes energy and determination that the future will make up in new prosperity for what have been many years hamstrung by national recession and economic restraints. A check around the key executives reveals persistent optimism—but also a realistic appreciation that many problems still remain.

According to Gianfranco Rebulla, managing director of PolyGram Italy, this has been one of the best years ever for the company. He believes the final bottom line reckoning will show a gross up some 25%-30% over 1976, with a market share of 15%-20%.

At national level the revenue “take” will be up, though unit figures still dip.

PolyGram’s classical share in Italy is 70% (through PolyGram, DG, Philips and Decca), and the major has some 18% of the international pop action and 8% of the domestic pop sector. Says Rebulla: “That last statistic may not look all that exciting, but we’re particularly proud of 8% on local acts. In 1985 we had a mere 2% and we’ve doubled up annually since.”

The enormous success of Zucchero’s album “Blues” was PolyGram’s biggest yet, with more than 600,000 units sold. Rebulla: “That proves that an Italian record company, despite all the criticism about the multinationals’ hit-and-run tactics, can’t do without Italian repertoire. And to exploit that homegrown talent doesn’t mean just producing records for the local market. It means selling abroad, too. My foreign PolyGram colleagues tell me that their markets are hungry for Italian talent, providing it is produced up to international standards.”

He says that PolyGram’s current status meant escaping from the crisis state of the late ’70s by pulling out of its pressing plant and recording studio involvement and getting down to its “true role” of marketing musical creativity. The results, he adds, have come not just through Zucchero but a whole new generation of artists, such as Teresa de Sio, Fabio Concato, Garbo, Rossana Casale, De Novo and others.

The PolyGram chief notes that while U.K. product continues to be popular in Italy, there’s increased local awareness of U.S. material, with huge corporate

(Continued on page I-8)

Franco Realì, MD, BMG Ariola
Lucio Salvani, MD, Nuova Fonit Cetra

Guido Rignano, AFI President/MD, Ricordi Group
Giuseppe Benedetti, MD, CGD-Messaggerie Musicali

Roberto Citterio, MD, EMI Italiana
Piero La Falce, President, CBS Dischi

Franco Crepax, MD, Panarecord
Gianfranco Rebulla, MD, PolyGram Dischi

Italian Tour Circuit Attracts the World’s Superstars

The concert promotion scene in Italy is alive, alert to every little nuance of audience demand and very successful in terms of revenue and artistry. The country could do with some more major venues, and there are the occasional hassles over how much an international name is worth in Italy—but 1987 has been a landmark year with more live-show action than ever before.

In the past 12 months, David Zard has promoted some of the most talked-about pop-rock events in this country. He brought in Bob Dylan, David Bowie, Spandau Ballet, Duran Duran, U2 and—top of them all, Madonna. Though Madonna got the most spectacular reception nationally, thanks to remarkable support from the public and media, Zard insists that evaluation should be on what kind of concerts were played.

He says: “Duran Duran and Spandau Ballet had concerts all over the country, including small towns in the south, and they did well. But I took a few knocks for this, with critics saying such and such a show was a flop because it pulled an audience of just 10,000 people. But the knockers seem to forget that 10,000 people in a small town like Grosseto is roughly equivalent to the 30,000 that Prince pulled in Milan.

“After all, Madonna attracted 130,000 people in two concerts in Italy. But had she played 14 concerts like Spandau Ballet, she probably wouldn’t have pulled 65,000 people each time.

“I understand that the Madonna concert telecast attracted some 30 million to 35 million viewers in Italy alone—statistics show there were around 14 million television sets switched on when she performed. In fact, it was just like the World Cup in football all over again, with people organizing viewing evenings with friends and relatives.”

Zard says Madonna audiences were big all the way through Europe, “bigger even than in the States, I’m told, but the Italy leg was special for her, because she so much wanted to meet the Italian side of her family. She really was emotionally moved by the way she was received here. It was no public image performance.”

However, Zard asserts that Madonna was not the
corner Sabrina (Five), who has done well in West Germany, is the latest addition to the lineup. But it is not essential to sing in English in order to appeal to young audiences, even if initial efforts must necessarily be targeted to the local market.

This fact is firmly underlined by the Zucchero success story. Zucchero "Sugar" Fornaciari, signed by PolyGram four years ago following a teenage career as a vocalist with ballroom bands and some unfortunate attempts to get established in the conventional Italian pop song area, was allowed to work at his personal ambition, conceived over a matter of years, of creating a formula of mixing Italian lyrics with sharp r&b sounds.

Recognition came gradually until his third album, "Blues," featuring musicians such as David Sancious, Clarence Clemons and Wayne Jackson, set him up as a national star this year. That LP, well past the 700,000 unit sales mark by the end of September, seems set for the million milestone by year's end. As a package, it links brilliant musical contents with outspoken lyrics addressed pointedly to the young.

And that's in the same realm as that of the highly popular Vasco Rossi who, however, is bit more rock-oriented. Established as a very successful stage performer, and a chart-topper in Italy over the past five years, Rossi topped the 700,000 sales mark with his last LP for Carosello, "C'E Chi Dice No." He's now with EMI and 1988 will, say company executives and sundry other pop pundits, see him established on the full international scene.

Zucchero's achievements are encouraging the Ricordi company to gamble on Aida, one of Italy's most appreciated back-up singers—she took part in Zucchero's recordings, too. She's been completing a rock-blues album, using Italian lyrics. Ricordi sees her as a worthy investment for eventual international stardom.

The Milan-based company also has high hopes for the debut LP of Cristiano De Andre, son of noted singer-songwriter Fabrizio De Andre. The father has not yet followed up his acclaimed 1984 folk-slaned "Cresuza De Ma" album; the son is said to be updating the conventional Italian singer-songwriter approach by feeding in rock influences.

But Ricordi's strongest asset is Gianna Nannini, now established on a full pan-European level, notably in West Germany, where she increased her status by playing a Kurntal concert together with Sting and one-time Cream bassist Jack Bruce. Nannini has just brought out a "Greatest Hits" album, while a new studio package is planned for release in May, 1988, aimed at furthering her international progress.

A female singer around whom a well-coordinated promotion campaign by WEA has created great interest is Grazia Di Michele, whose "Le Ragazze Di Gau- guin" LP provides refined, though not instantly accessible, musical ideas. And sheer class is the trademark of the well-known Matia Bazar group, featuring the experienced and worldly vocals of Antonella Ruggiero. The band's first CGD album, "Melo," was produced by the versatile Celso Valli.

A favorite with the knowledgeable pop followers is Ivano Fossati, a singer-guitarist and highly-praised composer, who has developed a very personal way in dealing with rock patterns. His next CBS LP is being specially tailored to feed his talents through to a global audience.

Garbo (PolyGram) is also seeking wider recognition with his new album, which is livelier and—although it should be said—less David Bowie-influenced than usual.

Now completing an LP, Scialpi (BMG Ariola) has to choose between his previous teenage idol image and a more mature approach to his music. The flow of talent in Italy really does continue unabated. It is reflecting the widest possible variety of musical styles and personality. One of the highlights of next year will certainly be a new album from EMI.

Artist Franco Battiato, a leading progressive rock artist in the 1970s and a record-setting chart-topper in the first half of the 1980s.

More recently he's directed his energies to the contemporary classical composition area of music, releasing in June a three-record oratorium "Genesis" via Fonit-Cetra. But his charming songs have been enthusiastically picked up in Spain, where he has so far collected two platinum albums.

Without necessarily leaning on rock influences, some young Italian singer-songwriters are developing fresh and innovative ways of handling the conventional Italian song format. By far the most successful, Eros Ramazzotti (DDD) has been promoting his latest LP "Mister Fantasia," through major television appearances in Italy and other European territories, his tour taking in Switzerland, Austria, Germany and Italy will start on Jan. 27, 1988.

Ramazzotti's previous album "Nuovi Eroi," out in 1986, sold 650,000 units in Italy and 700,000 more abroad, doing specially well in West Germany (gold), Austria (double platinum), Spain (gold), France and Sweden and it also made the charts in Mexico, Colombia and Venezuela.

Less dramatically, but nonetheless positively, Mango ( Fonit-Cetra) has also become an example of how to rejuvenate the traditional Italian song structures. His commercial appeal has consistently grown through his last three LPs, "Australia," "Odissea" and "Adesso," the last-named having topped the 200,000 unit sales mark in Italy by October and building potential chart fires in a pan-European sense, released by Ariola. Another Fonit-Cetra artist Zarrillo, launched via the 1987 San Remo Song Festival, is looking for international acceptance for his debut album, which will be ready by January.

At BMG Ariola, they're very happy with the kind of acceptance Luca Carboni is getting for his third LP, named after him, notwithstanding the subtle, tender approach with jazz undertones which obviously doesn't depend on immediate impact so much as more thoughtful contemplation.

This year has seen the return to the charts of impressive veteran singer Fausto Leali, first duetting with the long-popular girl singer Mina on the single "Via Di Qua" (PDU), then on his own following an opportunity appearance at the San Remo Festival. His "No Amo E Altri Successo" CBS LP has been widely approved.

Umberto Tozzi (CGD) also made a comeback singing a San Remo hit "Si Puo' Dare Di Piu," together with Gianni Morandi and Enrico Ruggeri, and then joining with Rat for the "Gente Di Mare" single, successful in foreign markets too (No. 1 in Belgium, chart entry in Germany, Austria, Switzerland and Sweden). Tozzi's new album came out in November.

A famous group of the 1970s, PFM, also reappeared with a Ricordi LP and a tour. Paolo Conte (CGD), a veteran composer who matured into an outstanding performer, after breaking such markets as the Netherlands, France and Canada, has just had his new double album, "Aguaplan," issued cross Europe.

Still very lively these days, the Naples music scene has not yielded important new names recently. But with the "OK Italia" LP, his first for Virgin, Edoardo Bennato has grabbed star status in this territory all over again. He is an acclaimed live act, as is Pino Daniele (EMI), who has done well domestically with his latest "Bonne Soiree" album. And Teresa De Sio (PolyGram) has just completed an LP which sounds set for sales outside the domestic market.

These three are all established artists who offer different versions of what's known as "Mediterranean Rock." But punk/new wave is these days represented in Italy by groups who at least are slowly gaining national recognition.

PolyGram distributes two Florence-based labels, I.R.A. and Kindergarten, and is building interest in groups like Denov, Litiba and Moba, while Virgin has...
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TOUR CIRCUIT
(Continued from page I-3)

biggest success of the year in Italy. David Bowie did even better, for after three sold-out concerts in Rome, Florence and Milan (with 67,000 in the last-named city), he managed to attract 35,000 people in a smaller town like Turin, near Milan.

Zard says: "I'm proud that I got him to Italy for the first time. But then I'm also happy that I got Bob Dylan back in Italy again for what was a huge success. Like everybody of my generation, I'm especially fond of him and his music is full of memories for me."

He adds that other very important concerts to bolster further the burgeoning Italian live-show scene, though not promoted by his company, were those of Paul Simon and Prince. "I particularly enjoyed the Prince show, sitting there in the front row, with no organizational worries."

Another top event was the Sting/Gil Evans collaboration in Perugia last July, part of the Umbria Jazz Festival but, says Zard: "Personally I don't favor the one-off super-concert style of show. I prefer full concert tours. But I recognize 1987 as a peak year for me and now I'm working on a very ambitious project."

"I'm talking to local administrators, to all kinds of sponsors, trying to persuade them to support the creation of 20 open-air arenas and 40 theaters for 10,000-15,000 capacities. They should be, I think, more or less similar and prefabricated. I've enlisted a noted architect to work on this project.

"Obviously building 40 theaters of this kind works out less expensive than just one. I believe that each one would cost no more than the money spent each year by those towns who build temporary buildings just for the summer season audiences.

"I see these theaters as being half-spheres with seats on one side and standing room at the back. These halls should have attractive areas nearby with shops, libraries and so on. If done properly, each theater could become the cultural center of its particular town. And I'd like to see the first of the 40 ready for the coming summer season."

Another of Italy's Big Three promoters is Claudio Trotta, general manager of Barley Arts Productions, who says his company is "the one which organizes more concerts a year than anyone else. We work consistently on different kinds of artists."

One of his specialties is heavy metal. "To look after that interest, we set up a division called Warning Promotion, and we find it is an unusual experience. First, we can count on very dedicated musicians, most of whom—strangely enough—are Italians, and very professional. The HM public is large, enthusiastic, loyal and knowledgeable. The kids like to see their idols in person and buy ticket in advance."

The Barley Arts group also handles "cult" acts like Randy Newman, Los Lobos and Tom Verlaine—"They don't get very large audiences, but do have a solid specialist following."

This year the company organized special events as a kind of Italian "Monsters Of Rock" event, featuring local talent along with Dio and Halloween. And in Milan it put on a blues concert so successful in August that it will be repeated next year.

Another success story for Barley Arts Productions was the concert series labelled "Black Nights," featuring acts like Ben E. King, Robert Cray and Jimmy Cliff. On the more "orthodox" side, says Trotta, the company put on tours by Style Council, Level 42, Kid Creole & the Coconuts and Peter Gabriel (co-promoted with Fran Tomasi Music).

Trotta is adamant: "Italy is a very good territory for tours and I believe stars like Spandau Ballet, Duran

(Continued on page I-10)
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PolyGram
INDUSTRY CHIEFS
(Continued from page 1-3)
sales for artists such as Suzanne Vega and Bon Jovi.
"There's also a jazz comeback here, mainly through PolyGram in New York reviving the Verve catalog and launching new activities in the genre."
And while CD may be slowish in Italy, initially dominated by classical titles, pop silver-disk releases are now very important, with Zucchero selling more than 30,000 units in the format. Music publishing, through its own division following the sale of Chappell/Intersong, is also a PolyGram Italy priority.

While CBS Dischi president Piero La Falce also finds the market trend to be up for all kinds of repertoire, (and domestic product in particular), he adds a qualifying comment. "There aren't good sales for everything but only for a few top artists, who are enjoying sales we never thought possible here. Our market resurgence is fact but selective."

Says La Falce: "Quality really is paying off. Just to mention a few CBS names for whom that is true: Claudio Baglioni, Julio Iglesias, Eros Ramazzotti, Spandau Ballet, Europe and Bruce Springsteen. All the radio and TV saturation coverage has just about exhausted the public interest in lesser music, but it has done nothing but help sales of the real top product. There's a key lesson to be learned. We should continue with technological research and make experiments in the studio, but we shouldn't have too many releases. We should ourselves exercise selectivity.

The CBS Italiana president says promoting artists abroad is tricky. "The goal is not to have one-shot hits. We have to break artists, not just songs. That's what we did with Spagna.

"But in promotional terms, Italian radio is a very important tool. That's where we get an initial reaction to new product, and it's an accurate and fast reaction. Thousands of radio stations may kill music, but only the bad stuff. They can work miracles for the good product.

"One of the big Italian problems today is that we don't have enough outlets for records. It's very difficult to find record shops of a workable size in the smaller towns."

At EMI Italiana, Roberto Citterio, managing director, sees 1987 as a good year. "Our financial year starts in April and in the first half sales were exceptionally good at over $20 million. For us, CD did much better than expected, and very important has been the resurgence of back catalog sales on both CD and black vinyl. CD is now some 20% of our turnover.

"But we're disappointed in the videocassette side of our business. We don't market movies, just music videos, and we're finding competition from TV is too strong for us to build big sales."

Citterio agrees local talent is very much on "the up and up, here and abroad." Though promotion is a problem in itself, there's a worrying unwillingness on the part of the public really to listen to the upcoming young talents, he says. "But in foreign markets we're scoring well with Italian artists. Franco Battist is a prime example, his Spanish-language album of his major hits selling over 150,000 units there and going platinum. Pino Daniele is also preparing a Spanish album, while Alice is doing exceptionally well in Germany."

He says that generally it is important to offer English-language product abroad, "If they're done properly there's no problem for Italian product abroad—and in saying that I recall the triumphs of Baltimora a couple of years ago. While TV is the top media for promotion, you can't overlook radio, which is helpful right
around Europe. But radio in Italy is out of control, with thousands of radio stations, and it is impossible to lead them into any kind of planned campaign. That's a pity. I really believe in radio's promotional power.

"But the Italian music business's big problem is getting the right kind of executives. It takes two or three years to develop a newcomer and many don't last that long. Private TV is getting the best of the crop."

Giuseppe Benedetti, CGD-MM managing director, says his company has been restructured in the past year, with the factory refurbished and now fully automated. "Our three divisions, CGD, Videosuono and music publishing, will generate a near $10 million gross this year. The records division has done well. The year started with San Remo Song Festival success for our all-star trio of Gianni Morandi, Enrico Ruggeri and Umberto Tozzi."

"Then after big sales around that time we had more success with major artists like Ornella Vanoni, Riccardo Fogli, Paolo Conte, Poooh, Tozzi and Matia Bazar had an album release along with such popular artists from distributed labels such as Adriano Celentano and Sabrina."

On the international side, CGD has scored heavily with Samantha Fox, the Smiths, Mandy Smith, William Pitt and others. "But the sad thing is that building new talent gets more and more difficult. It takes much time and money. And so there aren't many fast-rising stars like Eros Ramazzotti, not one of our artists, who made it big in just two years."

At BMG Ariola (formerly RCA Italiana), Franco Reali, managing director, says the first half of 1987 has been the best in a long while. "The market is expanding and local talent is showing great vitality. If international product has a wide public, including kids as young as eight, domestic product is regarded as providing real quality. Our international division asks all local branches, wherever market conditions are favorable, to build local talent."

"At RCA Italiana, years ago, we were seen as the main force behind the creation of a newly-shaped Italian pop music scene. But the big industry crisis came at a time when we decided, for various reasons, to drop local talent."

"Now we're back in full action. We have high hopes of Luca Carboni, now on his third LP, and there are other artists on the way through. But we're also lucky to have such historic material in our vaults and CD is giving us the chance to revive it in the marketplace. All technical innovations offer a similar prospect of another bite at the cherry. So we don't view DAT as being just a threat."

"Promotion is a money risk. We invest heavily in production and promotion only to have our product picked up free of charge from the media like radio and TV. Everybody listens to music and we aren't grabbing what we should get by way of rewards. In the entertainment world over 30% is music and the whole industry in Italy is worth about $200 million a year, which is just 10% of the total turnover of what state-run RAI and Berlusconi get from television commercials."

BMG Ariola has one of the largest home video catalogs in Italy, with Universal, Paramount, Orion and Trestar making a formidable lineup. The company originally thought video distribution was similar to record distribution. Now the two have two separate organizations. Says Reali: "Many Italian record shops missed out on the video opportunity. That's a pity. The video customer would surely pick up records, too, if they are available."

A final observation on Italian talent from the BMG Ariola chief: "Our policy with domestic acts is purely local. We can't count on something happening for Italian recordings in the rest of Europe. We won't give our artists the impression we can do something for them abroad. That's why we're not interested in local product sung in English."

Lucio Salvini, managing director of the newly-titled Nuova Fonit Cetra, says his company's most impor-
Duran and David Bowie get more enthusiastic public support here than anywhere in Europe."

The third super-promoter in Italy is Intalent, with Franco Mamon as managing director. He goes along with the belief that the big problem in setting up tours is availability of venue. "Local administrations are unpredictable and you can never be sure to get the right place to hold a concert. And anyway the price gets higher each time."

But Italian people are very receptive, he says, and 1987's peak audience statistics proved that point. It's been the busiest year ever in the touring business, he asserts. The range of show is wide, not just a matter of providing fodder for kids who want to see the rock stars. "Concert tours can be good record sellers, but you have to use them correctly," he says. "The greater the career and reputation of the artist, the bigger his image as a legend, the more he should draw from his past repertoire. That is why tours should help revive back catalog material, with not so much emphasis on promotion for the newest album."

"But I know full well that there are artists with current hits who just don't have the musical status to be able to cope properly with public performances. It could be argued that concerts, no matter how well staged, could be dangerous to their image and their future."

Roberto de Luca, head of the Bonnechance concert agency, organized highly successful tours this year by such acts as Simply Red, Boy George and Carmel, though he also turned over very big business through promotions with local talent.

His view is that all kinds of music—rock, pop, "even jazz,"—can be slotted into the Italian market, "provided the artists are real performers and not just studio-created acts."

Top Italian centers in terms of public response to concert promotions are Milan, Rome, Florence, and Turin. Says de Luca, "The Italian public is healthy, hearty and full-blooded and it is very important for them to see in the flesh those acts they first hear on records. They want to see those heroes up there and sweating on stage. But the public is also very selective in choice of concerts. The real successes come for the first-choice artists only."
INDUSTRY CHIEFS
(Continued from page I-9)

tant step this year was the entry into the market with mid-price CDs—"the first time anywhere that such a policy was carried out as a whole series, not just a one-off effort. Competitors followed but at higher prices. And for the second release we dropped the original cardboard sleeve we used to keep packaging costs down in favor of a return to the orthodox jewel box."

The company has released 40 CDs this year (28 classical) and looks for a catalog of 80-90 by the end of 1988.

Another key development, says Salvini, was setting up in the home video business, with RAI-TV (which owns Fonit Cetra) as prime repertoire source. But on the audio side, the company has done well with Mango..." and Italian music is showing great liveliness everywhere, here and abroad. It looks a consistent trend. Vasco Rossi (Carosello), Zucchero (PolyGram) and our Mango have together sold about 1.5 million albums this year."

Sergio De Gennaro is president of Panarecord (and also president of Univideo, the Italian trade association of video producers and dealers), with Franco Crepax as his managing director. Says Crepax: "People say 1987 is a good year for recorded music in Italy. I don't believe it. As SIAE [Italian society of publishers and authors] data shows, all areas of the music business, including publishing, live shows and soundtracks are growing in a financial sense, but not prerecorded music.

"Advanced technology gives our customers too many chances of getting music without actually paying for it. Why should people bother to pay? Home tapping is the real villain of the piece. Let's forget out-and-out piracy. We know that about 15 million legal prerecorded cassettes are sold in Italy each year, while sales of blank tapes are around the 40 million mark. Only a tiny percentage are used for non-musical recording. The rest adds up to a horrendous loss for our industry.

"On top of all that, the average kid has at his disposal such refined 'tools' he can make very high quality cassettes, better than those from the industry itself. He can also make his own compilations, often more attractive than the industry could afford to put out."

Luca Rinaldi, Durium managing director in Milan, arrived at the company some 18 months ago when it was a very old (55 years) record company which had not been doing particularly well in recent years.

"Something had to be done. Now we have new offices and a new business, split into three divisions, record music, home video and movie production. This means major investment and a tough financial situation.

"But I know we'll reap what we sowed. We've already made the Italian charts with three of our local artists, Amedeo Mingh, Fiordaliso and a hits compilation of Fiorella Mannoia. We've built a strong promotion presence, particularly on television.

"We see it as merely the beginning. When the new U.S. Durium company becomes operational in Los Angeles, we'll expand further. We want to produce records in the States, providing the necessary high quality and also keep costs lower. American Durium will take care of all our products, including video and movies, and also market our Italian product in North America."

Durium's home video catalog has already more than 500 titles—and the company sold more than 20,000 videocassettes during the SIM hi/vide show in September. Rinaldi: "Our home video policy is to go for sale rather than rental. It's better in terms of profitability."

Nowo, with Marco Rho as sole administrator, is a company specializing in marketing compact disk product. CD makes up 90% of its catalog, the remainder going to highly specialized LP labels like GRP, private music and some audiophile releases.

The CD market, says Rho, was two million units in Italy in 1986 and is expected to have doubled by year's end. "Our share is also doubling, to give us 8%-9% of the market. We started out as a very small enterprise but I'm looking for a CD turnover of around 7 million units in 1988.

"Though the Italian CD market is behind most other countries, it's still a good one. Classical is taking what we see as its 'natural' share of the action, around 40%. Its original 80% of the sales was an unreal superiority. But jazz is in a strange situation. The hardcore jazz collectors at first refused CD, but suddenly changed their mind and the format sells well in classic jazz and fusion styles.

"Our main promotional tool is our catalog book, a very costly publication. We print around 200,000 copies, but we find it a very worthwhile enterprise."
THE LEADER OF ITALIAN DANCE MUSIC

RADIO RAMA
CHANGE TO DESIRE, DESIRE. HEY HEY, VAMPIRES, ALIENS, YETI, FIRE

LEE MARROW
SHANGHAI, SAYONARA, CANNIBALS, Mr. FANTASY, DON'T STOP THE MUSIC

SAVAGE
DON'T CRY TONIGHT, ONLY YOU, FUGITIVE, RADIO, TONIGHT, LOVE IS DEATH

ALEPH
FLY TO ME, FIRE ON THE MOON, I'M IN DANGER

BIG BROTHER

DEN HARROW
TO MEET ME, A TASTE OF LOVE

ALBERT ONE
SECRETS, FOR YOUR LOVE, HOPES AND DREAMS

FRED VENTURA
WIND OF CHANGE, LEAVE ME ALONE, NIGHT AND DAY, IMAGINE

- WISH-KEY
- ATRIUM
- RIKI MALTESE
- TOMMY
- JOE YELLOW
- ALAN BARRY
- LARABELL
- ROSE

ORIENT EXPRESS, LAST SUMMER, MAKE IT UP
DOCTOR JEKYLL, WEEK-END, OVER AND OVER
WARRIOR, MAMA, RAINY DAY
ONE NIGHT, LOVE BEACH
LOVER TO LOVER, I'M YOUR LOVER, LOVE AT FIRST
COME ON, GOOD VIBRATION, RING THE BELL, HEI, HIE, HIE
STOP, UP AND DOWN
MAGIC CARILLON, FAIRY TALE, MAKE ME UP

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WE HAVE A FAST WORLDWIDE EXPORT SERVICE OF ALL TOP INDEPENDENT LABELS

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- SANDY MARTON • EXOTIC AND EROTIC, PEOPLE FROM IBIZA
- TRACY SPENCER • RUN TO ME, LOVE IS LIKE A GAME
- RYAN PARIS • DOLCE VITA
- P. LION • HAPPY CHILDREN, DREAM

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AN EXCELLENT EXPORT SERVICE TO ALL OVER THE WORLD
DISTRIBUTION OF ALL ITALIAN REELED MATERIAL
Superstores Steamroll West

BY CHRIS MORRIS

LOS ANGELES National Video has begun its store rollout, with eight, 6,000-square-foot plus outlets scheduled to open before the end of November.

In July, the Portland, Ore.-based franchiser announced its intention to sell supermarkets (Billboard, July 18). The company’s objective is to open 500 large outlets—which National estimates as half of the remaining super-store markets available in the U.S.—by the end of 1990.

On Oct. 30, National opened the doors of its first supermarket, located on South Pedro Island Drive in Corpus Christi, Texas. The 6,400-square-foot, freestanding store will carry 7,500 videos.

On Nov. 5, a 5,000-square-foot National outlet opened in the Promenade Shopping Center in Wauwatosa, Wis.

Six other openings are scheduled for November: a 6,000-square-foot store in Indianapolis; a 6,200-square-foot location in Bryan/College Station, Texas; outlets in St. Petersburg, Fla., and Houston, Texas; and a pair of stores in Toronto, Ontario. "Getting movies to stock these stores is a more difficult task than opening a 2,500-3,000 movie store," Cooper says.

Billboard.

FOR WEEK ENDING DECEMBER 5, 1987

National Video opened its first supermarket Oct. 31 in Corpus Christi, Texas. The man behind the counter wearing a tie is Bill Holland, the store’s managing partner.

Grocery Web Selling Tapes

125 ShopRites Get Vid Sections

BY JIM BESSMAN

NEW YORK The New Jersey-based ShopRite grocery store chain has initiated an extensive, centrally directed video sales commitment as an adjunct to existing rental programs operated independently throughout the 180-store group.

ShopRite video departments were installed in October in approximately 125 of the stores, located throughout New York, New Jersey, Connecticut, Pennsylvania, Delaware, and Massachusetts. This follows a move into video rental by 90 stores in the last couple of years, though rentals are independent of sales.

"Everybody does their own thing in rentals," says Howie Shafter, video buyer for Wakefern Food Corp., the wholesale and distribution arm for the ShopRite stores. According to Shafter, individual ShopRite owners obtain rental tapes on their own through video-rental rackjobbers and carry anywhere from 200 to 2,000 titles, depending on the whims of the ShopRite owner and the dictates of his location.

Shafter masterminds ShopRite’s new tape-sales program from Wakefern’s main office/warehouse facility in Elizabeth, N.J. He says that a Nov. 1 "major ad" in local newspapers formally launched the fourth-quarter program, which he predicts will bring in between $1.1 million and $1.2 million in rentals into December sales.

"We’re looking to appeal to a wide audience with a wide range of product at the proper price point," says Shafter, noting that ShopRite video-sale titles will include approximately 25 hot-movie and how-to titles obtained through promotional deals allowing rental prices to generally remain below $80. He says Walt Disney, "Star Trek," and Jane Fonda tapes are the leading attractions in the sale buy-ins, and he singles out "Crocodile Dundee," "Top Gun," and "Star Trek IV" as specific hot titles.

All of the advertised sale tapes are racked in prominent store fixtures bearing ShopRite’s logo. These displays, says Shafter, are stationed in various locations, depending on where individual store owners have placed them. Shafter suggests that the owners place them near video rental centers or customer-assistance counters.

ShopRite’s video-sales operation differs from its other nonfood retail businesses, according to Shafter. Products like magazines and prerecorded audio are sold by manufacturers directly to individual stores or brought in through racks, but sell-through video is distributed through the main warehouse. "This way I can facilitate ordering for 125 stores and help coordinate sales," says Shafter. Shafter says ShopRite was encouraged to sell video by vendors and by ShopRite owners who have video-rental experience. "We also read and watch and know that there’s a market in video for super-markets," he adds, noting that his top competitor, the Pathmark chain, is already “doing a big job” in video.

"Our basic philosophy is that since we have customers coming into the store twice a week who will buy the right item at the right price, why should they go elsewhere for video?" says Shafter. He adds that ShopRite will now advertise video weekly in local papers and will highlight titles in its regular circulars.

As for the future of video at ShopRite, Shafter says “decent and fast results” indicate that the Christmas season will solidify the position of the in-store video department.

“It’s too early to say, but I’ll jump the gun and say, ‘Yeah, super-markets/customers are good video customers.'” says Shafter.
**Top Videocassettes RENTALS**

**FOR WEEK ENDING DECEMBER 5, 1987**

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Compiled from a national sample of retail store rental reports.

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**Dressed To Kill.** In an effort to pump up sales and rentals of "Predator," due out in January, CBS/Fox Video has announced a licensing agreement with Movie Tees, a novelty-clothing supplier that has produced several video-related T-shirts and sweat shirts. Movie Tees will offer two "Predator" designs for sale at video stores, one featuring the film's star, Arnold Schwarzenegger. Displaying one of the shirts, from left, are Bob DeLellis, senior vice president of sales and marketing, CBS/Fox; Len Rapoport, president, Movie Tees; James Field, president and CEO, CBS/Fox; Sam Pulico, group vice president, sales CBS/Fox; and Peter Balner, president of New Jersey-based video retail franchiser Palmer Video.

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**Outlet Specializes In Gallic Titles**

**In L.A., Viva La Videofrance**

**BY CHRIS MORRIS**

**LOS ANGELES.** Aimez-vous les videos français? In West Los Angeles, the answer to this question ("Do you like French videos?") is a resounding "Oui, s'il vous plaît."

Videofrance, a small West Side outlet, is giving new meaning to the term "specialty retailer." The 500-square-foot shop, located in a converted one-bedroom apartment on Westwood Boulevard near the West Side Pavilion, deals primarily in French-language videos.


"I wanted to have some French movies for myself, and on one of my trips to France I talked to some producers, and I started bringing them in," he says.

Decaillet began retail operations in earnest in 1984. "I was doing it from my office on Westwood Boulevard," he says. "It became a little too small. Nobody could work."

As a result, Decaillet moved his retail business into his small West L.A. storefront last fall.

Videofrance stocks approximately 1,200 titles—almost all of them in French, with a handful of Italian and Swedish releases. Approximately 40% have subtitles and 1% are dubbed; the rest are in French only. While most of the store's stock runs heavily toward VHS, Videofrance also stocks Beta copies.

Movies run the gamut from recent French hits to classics with a heavy emphasis of the company—to French comedies and French animated cartoons starring such Gallic favorites as Asterix. The store even rents familiar Walt Disney animated features dubbed in French.

"A producer friend of mine from France came into the store, and he said, 'It's like walking into Cartoon,'" Decaillet says.

Rentals are $8 a day, with a two-for-one special on Wednesdays and Thursdays. There is no charge for tapes that are out on Sundays, when the store is closed.

Memberships are $30 per year. Decaillet claims to have about 500 members; his list of regular customers has grown to the extent that the store is finally computerizing its inventory.

Aside from its specialized inventory, mail membership is another unique facet of Videofrance's business. "It goes up and down, but at the peak we may have 100% customers who rent by mail," Decaillet says.

Videofrance ships films around the country by United Parcel Service and accepts insured returns via UPS and regular mail. The store offers a variety of mail-membership plans, from a $55 annual membership that allows the customer four movies, which are shipped two at a time and may be kept out for a month, to an higher-cost unlimited-access program.

"It works very well for schools," says Decaillet, who adds that both high schools and universities participate in the mail-member program.

Videofrance acquires its stock from a variety of different avenues. (Continued on next page)
Symbols for formats are:

- Beta
- VHS
- LV

Where applicable, the suggested list price of each title is given; otherwise, "no list" or "rental" is indicated.

B.M.X. T-RINX
Instructional
- New Tower: $29.95

BLACKOUT
Richard Widmark, Keith Carradine, Kathleen Quinlan
- No.: 461/$79.95

CHOICE OF ARMS
Catherine Deneuve, Yves Montand, Gerard Depardieu
- No.: 461/$59.95

COLD BLOOD
Rutger Hauer
- No.: 461/$79.95

CREEPOZOIDS
Lino Quagli, Ken Abraham
- No.: Orion Classics/$49.95

THE DIARY OF A CHAMBERMAID
Jeanne Moreau, Michel Piccoli
- No.: No. 461/$59.95

HEATED VENGEANCE
Richard Hatch, Michael J. Pollard
- No.: 461/$79.95

MISSION KILL
Robert Ginty, Merete Van Kamp
- No.: 461/$79.95

THE NEW GLADIATORS
Jared Martin, Fred Williamson, Eleonor Gold
- No.: Orion Classics/$79.95

PLUTONIUM BABY
Patrick Malloy
- No.: Orion Classics/$79.95

RED BEARD
Takusho Mineure
- No.: No. 461/$59.95

SURF CITY
Instructional
- No.: New Tower: $29.95

SUSANA
Rosita Quintana, Fernando Soler
- No.: Orion Classics/$59.95

THIS IS SNOWBOARDING
Instructional
- No.: New Tower: $14.95

To get your company's new video releases listed, send the following information—title, performer, distributor/manufacturer, format, catalog number(s), retail price, and the suggested list price. If none, indicate "no list" or "rental"—to


MAKE A KILLING
(Continued from preceding page)

nues, according to Decaillet. He says, "We carry our own [self-distributed] titles. The others we get in any way we can. A lot come from Canada.

"A lot of these films are not available anymore," he continues. "In Canada, the French-speaking people prefer to see American movies dubbed in French." In many cases, Decaillet is forced to buy from Canadian used-tape brokers and video stores.

Decaillet also deals with U.S. rights holders of French-language films, sometimes licensing the home video rights to titles and making the film-to-tape transfers so that he can stock hard-to-find features. He markets 50 such titles.

Decaillet has found a healthy market for his French videos in Los Angeles; his clients, who come "from all over," are a mixture of French expatriates, cinephiles (film buffs), and students.
Blockbusters Busting Out All Over In Midwest

BY MOIRA MCCORMICK

CHICAGO Blockbuster Midwest has raised its already high profile with the recent openings of six new Blockbuster Video stores. Another six are scheduled to bow by the first week of January.

Blockbuster Midwest, the largest of the 14 franchisees of Dallas-based Blockbuster Entertainment Corp., says it will be operating 31 video stores in Chicago, Detroit, Atlanta, Minneapolis, and Milwaukee by the end of 1987.

All of the newest units are either freestanding or located in strip malls. They include superstores in Livonia, Mich., and Harwood Heights, Ill., both of which bow Sept. 21. Also included are three Atlanta stores, which opened Oct. 12, Oct. 19, and Nov. 23, (Billboard, Nov. 28); one West Rogers Park store in suburban Chicago, which opened Nov. 2; one Southfield, Mich., store, which opened Nov. 9; and one Garden City, Mich., store, which opened Monday (30).

In addition, Blockbuster superstores are scheduled to open Dec. 7 in Atlanta; Dec. 14 in Schaumburg, Ill.; Dec. 21 in Homewood, Ill.; and Jan. 4 in Burnsville, Minn.

By the end of January, Blockbuster Midwest will be operating 11 stores in the Chicago area, eight in both metropolitan Atlanta and Detroit, three in Minneapolis, and one in Milwaukee.

"We're expecting to open 40-55 stores next year in these markets, and we'll be going into the Hammon/Gary, Ind., area as well," says Scott Beck, managing partner of Blockbuster Midwest. Seven of the new Chicago-area Blockbuster Videos, he notes, were converted from Movies To Go, which Blockbuster acquired in June. (Billboard, July 4).

While Blockbuster Midwest is the most prominent of Blockbuster Entertainment's franchises, Beck notes that the parent company—run by chief executive officer H. Wayne Huizenga, one of the founders of the Chicago-based disposal firm Waste Management Inc.—is "aggressively bringing in new franchises." The combined total of Blockbuster stores—company-owned and franchised—stands at 105 units.

Blockbuster is not the Windy City's only major video chain. Erol's West Coast Video, andombo Sound Warehouse all have set up shop here. But for the moment, Beck says, he considers Erol's "our major competition to be "smaller store operators and chains."

New Blockbuster units vary in size from 5,000 to 10,000 square feet, and all feature the gold, yellow, and cream interior design and mirrored live flooring that are Blockbuster trademarks.

"We're continually making improvements in the stores," says Beck, explaining the consumer looks "at it as the same." Beck adds that while Blockbuster Video units have been using either Checkpoint or Sensormatic security systems, new locations are opening solely with the latter.

Each new store is being feted with grand opening events featuring numerous promotions and celebrity appearances. At the grand opening of the West Rogers Park store, festivities included appearances by Footbal Hall of Famer Jim Ditka, owner of the Chicago Bears and live versions of several Looney Toons cartoon characters. Promotions included an array of giveaway prizes and opening rentals for a year and a home entertainment center with a 41-inch, giant-screen television set.

RETAIL TRACK (Continued from page 36)

ident of sales and branch distribution at PolyGram, for garbled comments when not stocked at present, pending further evaluation, according to branch manager Bear Racooff.

ONE WAY? NO WAY: David Schlang, 42, president of 6-year-old One Way Records Inc., Albany, N.Y., admits that with all the changes in the surplus field, particularly for One Way, the company name has come up for reconsideration recently. "It used to be you bought 'em and you owned 'em," says Schlang. "We were in the list business. We circulated lists of cutouts to stores. But the reputation of the company, the strength of the name, is such that we have stuck with it."

Son of industry legend Charlie Schlang, David says One Way started changing in 1983. "Today we function a lot like racketjobbers, but within the close-out, overstock, and drip sales field. We offer 1960s' rights of return—stores don't have to worry 24 hours about returns; that's my worry. Product is pre-priced, we have a set gross established, and in six to nine months we will be going into computerization. We won't use [Universal Product Code], but it will be barcoded with an in-house number to facilitate replenishment."

The younger Schlang not only grew up in the record business, he has hardly ever been out of it. "When I came out of the Army in 1969, I went to work for Transcontinental Music Corp. The president at the time was Lou Kwikter [now chairman of Wonderland Entertainment]. At the same time, my father sold Mersa to Transcon."

No one is happier about the One Way success than the senior Schlang, 73, now head of Geno Records, a distributor and rack company in L.A., who says, "I never really got out of the business." He has a daughter, Barbara Brenner, who serves as legal counsel for One Way. Of his son in Albany, father says, "He's as big as I was once when we sold out to Transcon."

Asistance in preparing this column was provided by Geoff Mayfield. To reach Retail Track, contact marketing editor Earl Paige at 212-273-7061.
The Biz Buzz Story

Introducing Biz Buzz! The "magazine" of industry news edited to our advantage by your friends at MTV Music Television. This is the page where you, the movers and shakers of the entertainment business, can turn to be alerted, informed, and amused. While the presentation may be tongue-in-cheek, or even silly, the stories you'll read here are true. Incidentally, if you know of any hot-breaking rumors that belong here, drop us a line at Biz Buzz. MTV, 1775 Broadway, NYC 10019.

New Rotation Meets Industry Request:

Bands are like socks. Some go into your underwear drawer in immediate heavy rotation. You know right away you'll wear them every day. Other socks (and bands) get lighter rotation. Sunday socks. Socks for special occasions. Athletic socks. Then there are new socks: the Hip Clips of sockdom. You can't wait to wear them. They're not your favorite socks yet, but you know they will be. What's left? The odd socks. They don't match. They're great, wild, but don't fit in. They languish at the back of the drawer never to see the light of day. Until now. Now there is Buzz Bin. The place for socks, or rather bands, that are special, great and visually alive. They deserve to be seen. And seen a lot. It's a new kind of heavy rotation on MTV designed to give up to five bands a week an opportunity to break. And push the limits of video to new artistic heights, or to at least mid-calf.

"Sorry, It's In a Meeting"

We're not sure what the end result will be yet, but so far we're excited about the series of informal meetings we've been having with video producers and directors about creativity in music videos. The fireworks have been flying, to say the least—if you've attended, you know what we mean. If not, we promise to stage some follow-ups. We'll tell you more, but right now we're rushing into a meeting...

3 U.K. Hits 4 Yanks!

Ever since MTV-U.K. started up, our staff has been calling to gloat every time they get advance knowledge of interesting music coming soon to our shores. And just to rub it in, they call collect. Because YOU are some of our favorite people, we'll pass on the latest, free—members of a new Scottish pop-soul band Wet Wet Wet are reportedly the most recent teen-ids to come along, with two Top Ten singles and an lp that debuted at #2: Pop singer Rick Astley has a giant voice and a hit just as huge with "Never Gonna Give You Up"; and Thea Jericho is "big guitar" rock in the U2 realm. We'll have to wait and see what the videos look like, but our interest is up along with our phone bills...

The Results Are In!

Usually, research reports sit around for weeks before anyone gets around to reading them, but these latest Nielsen and Arbitron numbers caught our attention. 1987 was one of our best years for growth: in an average week, MTV now reaches more people nationally than all the radio stations in the top 50 markets combined. And comparing 3rd quarter '86 to 3rd quarter '87 shows we've added 18,000 new households per day. That's a lot of new recruits to our way of life.

Thanks for reading. We'll buzz you again soon.

Source: Arbitron summer '86. A.C. Nielsen, 3rd Quarter '86. 3rd quarter '87.

© 1987 MTV Networks


the New Music Seminar directors, expanded the content of the conference, and tightened the awards procedures.

The result was a successful gathering; due mostly to the high level of support not only from the labels, but from national and local television programmers as well. Judging from what the Eye heard in the bar, in the suites, and on the return flight, the good buzz has returned.

Representatives of virtually every major record company and several indie labels were on hand, although Epic and Columbia were conspicuous by their absence.

Programmers arrived from places as diverse as Toronto, Alabama, Akron, Ohio, and Oakland, Calif. In many cases, it was their first opportunity to meet the label people with whom they deal by phone every day. Although some questioned the logic of melding special-interest, nontheatrical videos with music at one conference, many attendees felt the juxtaposition was useful.

"It's funny," says MCA's Doug Cerrone. "On the one hand, you have the craziness and irreverence of the music video industry, and on the other you have the businesslike professionalism of the home video industry. Because the special-interest guys are actually a lot of us in that they exist at the fringe of their industry, just like we do. They're fighting to build respect for what they do in the home video industry, just as we've been doing in the music industry, and they have some interesting perspectives."

**LET'S MAKE A DEAL:** Hit Video USA, the 24-hour-a-day national video service based in Houston, is looking to syndicate its weekly, hourlong "New Music Review" show. Also up for syndication is a Christmas season special now in production, "The Top 87 of '87. The two-hour show will feature Hit Video's top clips for 1987 and becomes available in mid-December. According to Hit Video, both shows are available on a cash/barter basis.

**GOOD TIMING:** MTV Networks took advantage of the American Video Conference to schedule a series of West Coast label meetings last week. Both MTV and VH-1 programming plans were discussed, and updates were given on publisher households and demographics. Most labels say the meetings were friendly and productive. One item they were pleased to hear about was the soon-to-debut MTV "Breakthrough Video," a designation which awards increased airplane tickets to the artist, catalog and controller that produce the "most innovative, creative," with the music taking secondary importance.

**GOING SHOPPING:** American Telemedia Network, a shopping mall point-of-purchase advertising company, is looking to deal with record labels in acquiring current top 40 music videos for use as part of a "high-road," direct-to-consumer advertising plan to attract shoppers in the mall environment. If you think your clips could benefit from this type of exposure, you might want to contact Steve Landeen at 801-225-7422 to see what he needs.

**NEW VIDEOLIPS**

This weekly listing of new video clips generally available for programing and/or promotional purposes includes artist, title, album (where applicable), label, distributor, production house, and director.

**NEW VIDEOLIPS**

**Video Jukebox Expands**

Net Lets Viewers Choose Fare

NEW YORK: Video Jukebox Network, Inc., operator of an automated, computerized audience-interactive music television station in Miami, is expanding. The firm recently revealed it has entered into a purchase agreement to buy Jacksonville, Fla., low-power station WJAX Channel 10 for $100,000 in cash. While the contract is subject to

**Federal Communications Commission approval—which is expected in about 90 days—Video Jukebox has at the same time entered into an affiliation agreement with the current owners of Channel 10, which will allow Video Jukebox to air its programming on the station while approval of the sale is pending. According to VJN's John Rob-**

(Continued on next page)
Mobile Fidelity Issues 10th Anniversary Gold CDs

By Dave Dimartino

Los Angeles - Audiophile label Mobile Fidelity has proven that the compact disk medium has by no means killed off interest in the specialized high-end audio market, despite predictions to the contrary. Celebrating its 10th anniversary with a series of both new and commemorative releases, the Petaluma, Calif.-based company is in the growth mode once again, following a drop-off in interest in its original line of audiophile vinyl product.

Mobile Fidelity has developed the Ultradisc—a CD incorporating a 24 karat gold surface in place of the format’s normal aluminum—and has released six audiophile CDs so far; its regular CD issues include titles from the U.S.S.R.’s Melodiya label (with Soviet jazz product planned for next January) and a BBC Jazz Classics series; finally, its concluding audiophile Beattle LP release, “Yellow Submarine,” was just released.

In light of its anniversary, the company views its release of Supertramp’s “Crime Of The Century” in the Ultradisc format as especially significant. Ten years ago, the album was the first Mobile Fidelity LP to be issued. Charting Mobile Fidelity’s personnel changes since its inception is a good barometer of the audiophile software market’s varying fortunes during the past decade. The firm began in 1975 with five employees and grew to employ 42 people during its 1981 peak period.

Then came the compact disk. Now, says label president and founder Herb Belkin, there are just 24 employees on the Mobile Fidelity payroll—but the company is growing again.

“We were not prepared for the explosion of compact disk and what it would do to our analog business,” says Belkin. “And we almost didn’t make it. If you look around today, we’re really the only high-quality audiophile company left. The other guys didn’t make it, or they’re under rocks and places. Telarc made the transition—they’re really just another very good classical company today. And Sheffield puts out a record a year; I don’t think that you’re in business when you do that.”

In many ways, says Belkin, the company is staking its future on its Ultradisc series. “For the moment, it’s still difficult to rationalize our aluminum disks vs. the conventional aluminum disks,” says Belkin. “The aluminum disks we’re making are a little different and probably a little better physically, because we’re doing something that the majors really have no cause to do.

“But that isn’t enough to justify it. So our thrust now is to use the gold CD as the Original Master Reissue, and the laser-etched CD disk was used 10 years ago.”

So far, six Ultradiscs have been issued; a jazz sampler, a classical sampler, Joe Jackson’s “Will Powers,” Supertramp’s “Crime Of The Century,” and the Special Olympics benefit album “A Very Special Christmas.” The latter three have already been issued as “standard” aluminum CDs by A&M.

Belkin says further plans are under way to issue product by the Police as well as two titles on A&M’s Horizon and David Grubbs and Dan Deacon.

Belkin cites two reasons for going with the gold CDs. First, he says, “it provides a much smoother reflective surface than does aluminum, thus creating fewer ‘sonic gaps’ that cause players to 95% of all digital disks are using error correction. ‘We’re working with something that’s under 5% blockage, which is he says, ‘so you have more of the real information passing to your ear.”

Secondly—and most importantly, says Belkin—gold is noncorrosive, while aluminum isn’t. “We’ve tested CDs in a wide variety of environments,” he says, “and they oxidize. What happens is, if you subject them to enough heat and humidity the aluminum becomes aluminum oxide. And it’s there. It’s as clear as a window.”

Because of gold’s expense, Mobile Fidelity’s Ultradiscs now retail between $25 and $30; Belkin says the company is investigating other, less expensive types of “bonded” CDs, including aluminum with silver, copper, and even titanium.

How can the aluminum in CDs oxidize when it’s sealed in plastic?

“They aren’t completely sealed,” says Belkin. “That’s the biggest bunch of baloney you’ve ever heard. They’re not edge coated and they’re not back coated. CDs are only coated on the read side.”

Belkin is especially wary of current automobile CD players that package disks and charger for the trunk. “People are going to be very disappointed,” he says. “I could show you [a CD] subjected to 90% humidity and 135 degree temperature for 120 hours: the only thing left on the disk is a thumbprint-sized area of aluminum. The rest isgone.”

Belkin says he sees continued growth for Mobile Fidelity’s audiophile approach. As the CD format grows, says Belkin, and as major labels and pressing plants cut as many corners as possible to decrease expenses, the market will become more mid and low end.

Thus, he says, just as one segment of the marketplace bought $250 turntables and regular LPs $99 turntables while the audiophile segment opted for $1,000 turntables and specialized pressings, the new audiophile—if accepting the CD format at all—will go for the high-end CD player and specially pressed CDs.

Belkin notices, however, a general improvement in LP and cassette manufacturing of late—spurred, he thinks, by the CD and a consumer base newly sensitized to high-quality sound. This pleases him. “The better the quality of the industry as a large,” he says, “the better opportunity there is for me to keep growing as well, because people’s sonic awareness is heightened.”

Watch for

Billboard Spotlight

December

• France
• Year-End Double-Week Issue
• #1 Awards of 1987
• Comedy

January

• Winter CES
• Pro/Audio/Video
• Publishing & Licensing
• MIdem
• Canada
• Australia’s 200th Anniversary

Billboard Covers It All!
**Comedy Tonight For Orion**

LOS ANGELES Orion Home Video will increase its involvement in nontheatrical programming as the result of an acquisition pact with Orange Entertainment Co.

Under the terms of the deal, announced at a press conference here, Orange will provide Orion with at least 12 comedy titles over the next three years. Titles currently in the works and scheduled for release in 1988 include “Father Guido Sarducci’s Ninja Summerramp” and “Dr. Doolittle Mangled Movies, Vol. 1: Crocodile Gandhi.”

Though no specific pricing or release plans have been announced by Orange, company officials say the titles will be priced for the rental market and will not be aired on cable television for at least six months after their video debut. Most nontheatrical comedy programming released on videocassette appears on cable stations well before the video rollout.

Len White, president and chief operating officer of Orion Home Video, says that the company remains firmly committed to theatrical programming but will evaluate nontheatrical opportunities on a case-by-case basis.

“I don’t know if anyone has found the correct way to address the theatrical market place,” says White. “I think we’ll find the nontheatrical market growing more and more since video is the only industry that can take 50 years of film making and go through it in two years.”

In making the announcement, Leeland Noland, chairman of Orange, waxed comical: “We are extremely pleased to be associated with Orion, not only because of their excellent reputation for quality and their marketing prowess but also because the names of both companies start with an ‘O.’”

**CDV Catches On—Slowly**

**Dealers Weigh Marketability**

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

MARK HARRINGTON

**If Compact Disk video hasn’t won acceptance from all the big hardware companies, it also seems to have less appeal to consumers than some midsize audio suppliers, who see it as an outgrowth of their CD business and a way to prove their technological prowess.**

A number of audio companies have shown CDV players at trade shows from Berlin to Tokyo and... (Continued on next page)
Distribution Lines Debated
At 1st American Video Conference

BY KEN SCHLAGER

LOS ANGELES In what was perhaps the most eagerly awaited session at the first American Video Conference Nov. 19-21 here, would-be video producers listened to a panel of experts describe a variety of methods of distribution for special-interest products.

The panel, "Distribution Strategies for The Independent Producer," featured Pat Leonard, president and CEO of S.I. Video, a direct-marketing firm in San Fernando, Calif.; consultant Lee Mendell of Lee Mendell and Associates; Michael Oliver, president of Forum Home Video; Steve Siporin, founder of the Video Naturals Co.; and Seth Wil- lenson, vice president of video acquisitions, development, and special projects at Paramount Pictures. The moderator was Mark Engle of the National Assn. of Video Distributors.

The panelists agreed that the key to marketing a special-interest video was targeting a market at first, then finding the correct avenues to reach that market. They disagreed, however, on what the appropriate price point is for a nontheatrical title.

HARDWARE WATCH
(Continued from preceding page)

The panel also was marked by a heated verbal exchange between Siporin and Willenson, who ended up walking out of the session.

Siporin, an independent producer for five years, opened the session with a dissertation on his successful line of "high-concept" videos. Two of his $19.95 titles, "Video Fireplace" and "Video Aquarium," have sold around 30,000 copies each and are fixtures on Billboard's Special Interest Videocassette Sales charts.

The Video Naturals products have found many distribution routes, said Siporin. Among the channels he listed was Videotakes Inc. of Red Bank, N.J., which described as "the foremost special-interest distributor in the country." Siporin also markets his tapes through the Ark Group, a discount-store-products distributor based in San Francisco, and direct to large discounters as Tower Video.

Newer outlets include department stores, which Siporin said have only recently shown a willingness "to take the risk" on selected videos. He claimed his newest tape, "Your Christmas Yule Log Fireplace," is "the first videoBloomdale's has ever sold.

More new distribution comes through consumer magazines—sometimes called "magazine"—take ads for videos and then share in the sales.

there's no indication they will until software is available and hardware sales are a possibility. Some have criticized the hardware and disks as being too high priced for the young audience to which its music-video format is expected to appeal. Combination units, which can play 5, 8-, and 12-inch disks, are selling for $800-$1,000. Video with CDs that offer 20 minutes of digital audio and five of video, are expected to sell for about $8 each.

Because of those qualms, all eyes will be on the Yamaha and Magnavox CDV players through the holiday season (Pioneer had been marketing LaserVision players without CDV capability for several years). Some larger companies indicate that if consumers appear receptive to those players their own plans may change. But there are other problems.

Support from the software side has been mostly vocal. The 250 titles promised or the format's June debut have dwindled to an expected 50 for the new January launch date. There are said to be problems in the mastering and duplicating processes.

Mike Fidel, vice president of marketing home audio at Pioneer Electronics USA (a model, main- company audio company), says a $800 combination player he's been marketing since June has cultivated interest in the laserdisk format and has increased sales of the Pioneer laserdisk machine.

"Certainly we have seen increased awareness from consumers and retailers," he says. "One thing dealers are faced with is higher penetration of VCRs, and they're finding the laserdisk can provide a profitable alternative." He adds, "Laserdisks have a high level of relative right because of CD." Fidel says the 2,000-12 inch laserdisks as well as the 12,000 CDs currently on the market are software enough for the configuration and notes that 5-inch CDVs are only part of the market.

Fidel says that the number of 5-inch CDV titles on sale in Japan has led hardware makers there to believe that the market is viable. He says he expects numerous consumer electronics companies to show CD product this winter and ship it by the spring.

Perhaps the reason some audio companies appear eager to give CDV a shot is the low-risk nature of the venture. Meanwhile, without ever actually being offered an official launch, CDV players are already into their second generation. Pioneer plans to show a six-disc CDV clip-player/changer this winter along with a step-up combi player that accommodates new 3-inch CDV singles.

Fidel says the added presence of the audio companies plus the five in January will help the category up on its feet next year.

"There's been too much in terms of resources and capital put into this for it not to hit full strength next year," he says.

FOR WEEK ENDING DECEMBER 5, 1987

TOP VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.

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<th>Copyright Owner, Manufacturer, Catalog Number</th>
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<td>Polygram Records Inc. Polygram Video 440-01521.2</td>
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"Murder Mystery Home Video Game," J2 Communications. 60 minutes, $29.95
Up to a dozen players can participate in this party game, becoming one or more of the murder suspects. Clues are provided by information cards; by the video itself, in which the host/detective visits the crime scene and talks to suspects; and by questioning other players during two breaks in the tape. This slick, well-produced tape is no snap to play; participants have to pay close attention and do some thinking. And it makes for a pleasant evening, but just one—and that’s the fatal flaw. There’s no point in playing the game after you know who did it. So the question becomes, Is $29.95 too much to spend for an evening of entertainment? If all your friends are murder-mystery freaks, it probably isn’t.

LEE BLACK

"Sting—The Videos, Part I," A & M Video. 20 minutes, $12.98
Sting is a rock star for adults, with more intelligence than flash. His artistic, thoughtful videoclips are presented here in a straightforward, low-key manner with stark black-and-white panels announcing the titles. This is Sting’s third video compilation, the material includes “If You Love Somebody Set Them Free,” “Fortress Around Your Heart,” and “Bring On The Night.” The title song “Russian” is arguably the ex-police man’s best song and certainly the tape’s most compelling clip. This collection is a must for Sting fans.

L. B.

"Video From Hell," Honker Home Video/MPI, 60 minutes, $29.95
Frank Zappa has been making movies for years, but only two of his films—"200 Motels" and "Baby Snakes"—have been released in theaters. Now that home video has removed many obstacles for filmmakers, Zappa’s new label, Honker Home Video, is poised to release a steady stream of product. "Video From Hell," a Zappa-directed montage of future Honker releases, consists of surreal videoclips, concert footage, and characteristically bizarre interviews with Zappa and others. Archival footage of Zappa in the late ‘60s—considered by many to be his most creative period—will delight Mothers Of Invention fans. Still, the videoclips from his recent "Jazz From Hell" album prove that "P.F."
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NEW YORK - Univision, the largest Spanish-language television network in the United States, is in the process of being acquired by the partnership of Hallmark Cards Inc., and First Chicago Venture Capital. The agreement in principle, announced by Hallmark and Univision, does not say how much the transaction will amount to. A definite agreement and closing is expected shortly.

The agreement follows this year's purchase by the same partners of 10 TV stations belonging to Univision—previously known as Spanish International Network—for $300 million.

Univision, founded in 1961, comprises 465 satellite-interconnected affiliates reaching 80% of the U.S. Hispanic market. The network, which produces 24-hour-a-day programming, is part of Univisa, a diversified entertainment company that also operates a cable television network, Galavisión; a record distribution company, Fonovisora; and a video company, Videovisora. Hallmark Cards Inc., is the world's largest manufacturer of greeting cards, with annual sales approaching $2 billion. First Chicago Venture Capital is an affiliate of the First Chicago Corp., the parent of First National Bank of Chicago. TelCom, the partnership's subsidiary under which the Spanish-language media group is being operated, is currently based in New York.

Conversely, the process required previously for the acquisition of TV stations, officials of the Federal Communications Commission say no previous approval is necessary to finish the acquisition, according to Patty Moore, communications manager for Hallmark.

Although Moore says it is too early to discuss programming, in the past Hallmark executives have firmly stated their company's commitment to keep the station's broadcasting in Spanish. According to Moore, a separate long-term agreement is being worked out with Protele, a subsidiary of the Mexican media concern Televisa, to provide programming for the network. No one from Univision was available to comment.

The acquisition of Univision practically completes the process of consolidating Hispanic-oriented TV in corporate U.S. hands. In the past, Univision was considered to be under the control of Televiña, and an investigation by the FCC was reportedly under way to determine whether the Mexican giant controlled more than 51% of the network.

Telemundo, the other Hispanic-oriented TV network, was created in January of this year. The network was the result of the acquisition by Reliance Capital group of John Blair, which owned stations in Puerto Rico and Miami. After the sale of Blair's other assets (all except the TV stations), Telemundo began acquiring Spanish-broadcasting outlets. It currently owns five stations and broadcasts on three other affiliates for a total coverage of 76% of the country's Hispanic market.

Both Univision and Telemundo are tapping the booming Hispanic market, which yields an estimated purchase power of $100 billion annually. Both networks seem to be betting on the Spanish language as a privileged tool to compensate for below-standard programming, which is based mainly on foreign-produced soap operas, and to reach many of the 26-million-plus persons of Hispanic origin, many of whom use Spanish as their primary language. Also broadcasting to Hispanics are more than 250 radio stations (not including those in Puerto Rico), half of which are on the air full time. The rush to get on the Hispanic bandwagon has created record-setting prices for media outlets, especially radio stations, in the last two years. Such was the case for Los Angeles stations KLVE-FM and KTNQ-AM, acquired by HefTel Communications in 1986 for $46 million.

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THE PROGRAMMER’S VOICE: KCAL-AM Redlands, Calif., programmed by Alfredo Nájera, is emphasizing what Nájera calls the “modern rhythmic ballad,” a term he uses to describe the fast rhythmic patterns of songs coming out of record factories to day.

The station, which covers San Bernardino, Ontario, and Riverside in addition to Redlands, adds 30% rancheras and 15% tropical music to its predominant pop contemporary format. Currently, according to Nájera, Braulio, Julio Iglesias, José Luis Rodríguez, and Juan Gabriel are the top male singers, while the top female singers are Lolita, Lucía Méndez, Pandora, Estela Nuñez, Daniela Romeo, and Rocío Durcal.

Among Nájera’s favorite tunes are Rodríguez’s “Tu También Lloraras,” Iglesia’s “Todo El Amor Que Te Hace Falta,” Lolita’s “Te Estoy Hablando En Serio,” and Miguel Gallardo’s “Decir Te Quiero.” He is also impressed by Puerto Rican singer Brenda K. Starr’s “Desayuno En La Campa,” which was released as a single by RCA, with an English-language version of the same song on the flip side.

Nájera says his station’s relationships with record companies are, in general, excellent. However, he adds that KCAL is not on especially good terms with Fonovisa-Profono, which is not sending promotional copies of records to the station.

Nájera is critical of Latin radio announcers, saying there is too much talk on music-oriented stations. He says the announcers suffer from “microphone hunger.” He also laments the lack of bilingual announcers.

A NEW SPANISH-BROADCASTING station was born at 2 a.m. Nov. 19 in San Antonio, Texas. KRIA-AM, which belongs to Omni Broadcasting, is being programmed by Ricardo Salazar, previously PD with stations KXYW-FM and KXMG-FM in Tucson, Ariz. The station’s format concentrates on contemporary pop ballads. Both of the aforementioned Tucson stations are now being programmed by Miguel Angel Delgado. No big format changes are expected at the outlets, although some adjustments will be made at the FM station to better reflect the public’s preferences. Pepe Garcia has been officially appointed assistant to Felix Bonnet Jr., PD for WOYF-FM, “Cosmos 94” Mayaguez, Puerto Rico. Jose Luis Gaitan Jaimes is the new music director for KGST-AM Fresno, Calif. He replaces Carlos Agudelo.

Los Nuño. At the same station, Stella Romo becomes news director. The name of Humberto Gutierrez, new PD for station KAFY-AM Bakersfield, Calif., was recently garnered in a recent column. The first edition of El Encuentro De Los Grandes (The Meeting Of The Greats) is being organized by WOIA-FM “Esteretempito 99” Santurce, Puerto Rico. Among those participating in the event are reknown artists Basilio, Yolanda Monge, Raoul Vale, Braulio, Chicho Avellanet, Lourdes Robles, Ismael Miranda, Bonny Cepeda, and Conjunto Quiquayma. According to Alberto Pantajo, the station’s PD, a second meeting is already being considered for February. If the event is successful, the station plans to make it an annual happening. David Gleason, PD for WSRA-FM Rio Piedras, Puerto Rico, says pop albums are considered a hit in Puerto Rico if they sell 10,000 or more copies. “The audience of Sonorama 107” surpasses 100,000 listeners, and there are other stations programming this music with as many or more listeners,” he says. "Most of those liking this genre really don’t buy records. Therefore, radio programming cannot be based only on sales figures. The record is bought as an alternati
New MIDLINE and budget compact disks continue to proliferate, some through special licensing deals that provide proprietary label identity to the sponsoring marketers. Such is the case with Intercon, the West New York, N.J.-based distributor.

One line just introduced by the outlet is Concerto, an all-digital series produced by Kem Enterprises, run by Jeffrey Kaufman and Ettore Strata. This series consists mostly of standard works by European orchestras. A few of the titles are reissues on CD of work available some years back on the now-defunct Doch label.

There are 12 titles on the initial Concerto release, with six more due early next year. The base dealer price is $8, says Intercon's John Matarazzo.

Another line at the same price point is Quicksilver, brought in by Intercon from ASV in the U.K. Among this line's artists are conductors Enrique Bátiz, Sir Charles Mackerras, and John L overturn and pianist Tamas Vasary.

Intercon is marketing Recital, a CD line licensed from Kem, at budget price. The dealer price is $6.40. Five titles are currently out, with five more due in January and another five in March.

Intercon is also bringing in for distribution a number of Italian CD lines that specialize in "historic" material. Suite sells to dealers for $7.40. Foyer for $10, and Movimiento Musica for $9. Laudini, a more select line of historic material, will be offered to the trade at $12. It includes a complete "Ring" cycle conducted by Clemens Krauss in 1955, says Matarazzo.

PASSING NOTES: Capriccio Records, which has done more than any other label to advance the cause of C.P.E. Bach on CD, has another four disks by the lesser-known Bach due out in the spring. Unlike the earlier eight disks (all instrumental), the new C.P.E. Bach titles will be devoted to cantatas and other vocal works, says Jerome Stine, Capriccio marketing chief.

Kathleen Battle continues her hectic recording pace. Most recently (late November) she was in Boston to record the Poulenc "Gloria" and "Stabat Mater" for Deutsche Grammophon with Seiji Ozawa & the Boston Symphony. She was then scheduled to leave for Germany, where she was to participate in a new recording of Haydn's "Creation" with James Levine & the Berlin Philharmonic. Other soloists in the oratorio are Geetsa Winberger and Kurt Möhl. Meanwhile, live DG sessions to capture Leonard Bernstein's performance of the Mahler Third Symphony with the New York Philharmonic were due to begin Wednesday (26).

Volume 4 of the Bridge Records series "Mew Music For Guitar," featuring David Starobin, is being readied for release, says the label's managing director, Becky Starobin. Other projects in preparation include a set of Elliott Carter vocal works with baritone Patrick Mason and tenor Jon Garrison and a disk coupling horn trios by Brahms and Ligeti. The latter has already been recorded. The hornist is William Purvis. John Williams, currently on tour in Japan with the Boston Pops Orchestra, has just completed the score for director Steven Spielberg's upcoming film, "Empire Of The Sun." . . . Come April, it will be 10 years since Telarc produced its first digital recording (on LP), a program of symphonic band music conducted by Frederick Fennell. Telarc claims it was the first digital classical recording ever released. The firm will celebrate the anniversary with appropriate fanfare, says Telarc chairman Jack Renner.

Heartthrob. Maureen McGovern, who has just signed an exclusive contract with CBS, records her upcoming album, "State Of The Heart." Ettore Strata conducts.

CDP 703 Symphonic Dreams
Jazz Legend Gerry Mulligan's first orchestral recording! Teamed with pops master Erich Kunzel.

#10 ON TRADITIONAL JAZZ CHART

by Peter Keeble

He INTRODUCED HIMSELF as "your friendly village bebop trombonist"—and while that description was accurate enough, it hardly sufficed to convey the significance of J.J. Johnson’s recent appearance at New York’s Village Vanguard. As the cognoscenti knew, Johnson is not just another bebop trombonist. He might even be considered the bebop trombonist—he was, after all, the first to show that modern jazz, with its sophisticated harmonies and complex, flowing lines, could be played on that instrument. He also might be considered the best trombonist in jazz. And he hadn’t performed in a New York night-club since the early ’60s.

Johnson has primarily been a behind-the-scenes figure in the Hollywood studio scene for close to two decades, composing and arranging music for movies and television and bringing out his trombone for gigs or recording sessions only sporadically. But he recently got the urge to hit the road again and did so with an excellent quintet consisting of Cedar Walton on piano, Rufus Reid on bass, Victor Lewis on drums, and newcomer Tom Gallon on saxophones and flute. The Vanguard was the final stop on a four-week, seven-city tour that marked Johnson’s triumphant return to active jazz duty.

Among those who showed up during Johnson’s six-night stand were 26 of his fellow trombonists, who presented him with a scroll opening night welcoming him back to New York. Proof that this engagement really was an event was the fact that both Festival impresario George Wein and record producer Teo Macero—two men who don’t spend much time in nightclubs—showed up to check Johnson out.

In case you were wondering, the veteran trombonist sounds as good as ever, and the group he has assembled is up to his high standards. Although his work as a film composer was lucrative, he appears to be back on the jazz scene full time. He’s moving back to his native Indianapolis, he’s putting together a touring schedule that includes work in Europe and Japan, and he should be signing with a label in the very near future.

JOHNSON IS NOT the only big-name jazz musician making a welcome return to the front lines.

A triumphant return for a legendary trombonist

Trumpeter Donald Byrd, another veteran of the bop and hard-bop wars, is also back. His upcoming Landmark album, “Harlem Blues” (with Kenny Garrett on alto saxophone, Mulgrew Miller on piano, Marvin “Smitty” Smith on drums, and the busy Rufus Reid on bass), marks Johnson’s return both to recording and to acoustic, unphychedelic jazz.

It’s been a while since Byrd has had a new album of any kind on the market, let alone a straight-ahead jazz session. He was, of course, in the forefront of the crossover movement in the ’70s with “Black Byrd” and other blockbuster albums that earned a large and devoted following (and the enmity of the more zealous jazz purists). In recent years Byrd, who is on the faculty of Oberlin College in Ohio, has been concentrating on teaching rather than playing.

by Bob Darden

DECEMBER IS ALWAYS a good time for an update on Epoch International, better known in Roman Catholic circles as the North American Liturgical Resource. Despite the fact that it has more than 2,000 copyright songs available in over 1,000 publications and on as many recordings, chances are you’ve never heard them outside of Mass.

Ricky Hardy, marketing director for Epoch International, says the company concentrates on music for concert performances by Catholic liturgists. Among those who have produced Camp KDenz’s “Canticale,” and it got picked up by Spring Arbor Distributors, Hardy says. “It did fairly well for them, too. ‘Canticale’ even got some airplay in St. Petersburg, FL., and up in Minnesota—and that’s all new to us.

“Also in the past year we brought out a new artist who did so well it kind of surprised us. It was an album titled ‘Promise’ by Paul Hillebrand. Paul is a composer and performer who works full time in the Catholic parish in Scottsdale, Ariz. His music has a broad appeal. It’s a collection Catholics can call their own. The words are right and the sound is right.”

As you might expect of a company whose product is aimed strictly at Catholic churches, Epoch doesn’t have the big sales swings that have dogged other religious record labels. Hardy says 1986-87 was another fairly steady year.

“We’ve been for some time on a straight line point-ed slightly upward,” he says with a laugh. In 1986, Epoch/NALR will release a revised version of the popular “Glory And Praise” hymnal. A second revision of “Glory And Praise” aimed at Protestant churches should be available any day now.

“Also new this year are our first compact disks,” Hardy says. “We’ve released ‘Canticale,’ ‘Promise,’ and ‘Mythology’ by Rory Cooney on CDs.

“We have another project by a composer of children’s music, Carey Landry, that we suspect we’ll be releasing on CD soon. He recently made an instrumental album of his greatest hits, and it sounds really lush—Mantuoni played by the Disney Orchestra. I expect it to do well.”

Hardy predicts that in the months ahead, Epoch will be “pretty much getting out of the LP business.” The label’s last several collections have only been available on CD, and cassette, except for “Canticale.”

Epoch/NALR dominates the Catholic contemporary liturgical market, partly because few other companies even release recorded liturgical music, most prefer to stick to the publishing end of things. Hardy credits the talented Ray Bruns for the label’s current market position.

“Ray had the vision early and moved a little into it, making better-quality recorded music,” Hardy says.

“Hardy insists from the beginning that we do a first-rate job on the records. Consequently, as Catholic musical tastes have grown up, so has Catholic liturgical music. We’re getting some good, even a good quality mix of something that is an appealing listening experience. “And that means the musicians are growing up as well. They are a lot more sophisticated musically. No longer is it just six-string acoustic guitars. Around some churches here in Phoenix we’re finding full-time combos, and of course we’re behind that. Finding Catholic churches getting into it in a dignified way is really, really nice. I think what we do here is reflect ing that.”
Aussie Gov’t Buys Hopes For Tape-Royalty Plan

BY GLENN A. BAKER
SYDNEY, Australia. The recent announcement by the federal attorney general here, Lionel Bowen, that he would like to see a suitable “spirit of give up and running” because “it is now time the matter be brought to a satisfac-
tory conclusion” was buoying Aus-
tralian publishing and record indus-
try hopes at a time when the boost was sorely needed. Both indus-
tries which had been watching as a result of U.K. setbacks in the fight for home-taping compen-
sation.

Bowen’s remarks, delivered dur-
ing an address to the World Intel-
lectual Property Organization/ Australian Copyright Program for Asia and the Pacific, have fueled speculation that a royalty may be in place by the end of the year.

They also stemmed the bickering over fine points that has huddled the committee.

The main lobbying committee, man-
med by representatives from the Australian Record Industry Association, the Mechanical Copy-
Right Owners’ Society, and other concerned groups, has succeeded in persuading the govern-
ment from diverting a portion of the collectedy royalty to a cultural development fund to encour-
ge local cultural industries.

The committee claims such a move would constitute a “super-
tax” on those whose works and cre-
der bills.

However, this extract from a re-
cently circulated AMCOS memo-
randum indicates that a comprom-
ise is now believed necessary to ensure the implementation of a meaningful levy: ‘The reality is
that such a fund will need to be part of the legislation if it is to be pol-
litically acceptable.”

Even as the lobbying committee has let it be known that it would be prepared to allocate 10% of the gross royalties to a cultural development fund.

IT IS NOW TIME THE MATTER BE BROUGHT TO A SATISFACTORY CONCLUSION

A second area of contention is proving harder to solve. AMCOS and the Australian Performing Rights Assn. favor a national treatment that embraces all works currently enjoying copyright pro-
tection under Australian law, re-
gardless of the domestic legisla-
tion in the country of ori-
gin. But the government has yet to be swayed by this argument, favoring instead a so-called “unilateral” treatment, whereby works from the U.S., U.K., and most other nations would not be eligible for protection and compensation unless home taping legislation is enacted to protect Australian copyrights.

The final decision of the royalty amount, calculated on the basis of tape duration, will be

made by the Copyright Tribunal, the lobbying committee is swiftly finalizing its own administrative functions so as to facilitate the impending decision as effi-
ciently as it can.

In the government’s eyes, pri-
ivate-home tapers who purchase royalty-paid blank tapes will no longer be seen to have broken any copyright laws and thus be unworthy of mate-
rial. The royalty would be deemed full reimbursement for the loss of traditional earnings from legiti-
mate disk and tape sales.

W. Germany Steps Up Battle Against $140 Million Piracy Biz

Officials Uncover Illegal Video Libraries

BY WOLFGANG SAPHR
HAMBURG The German Federa-
tion Against Copyright Theft, or GVF, is stepping up its battle to control video piracy, which is now believed to account for up to a quarter of all video sales or rental transactions, generating about $140 million annually.

Says GVU managing director Gerd Schulze: “The Fight Against Piracy is no longer a good way to get away with the illegal distribution of movies. They are the best stuff.”

GVU, which has secured a court order freezing the pirating television station, has also been able to seize a network of 10,000 video tapes.

The police have no detailed knowledge of the structure of the legitimate video industry, Schulze adds, and are therefore unable to form a complete picture of the relationship between legal and il-
egal operations. “It became evident that the national antipiracy or-
mizations must take the position of a central registration and coordi-
nation authority in order to mount an effective campaign,” notes the GVU chief.

Among the most difficult of-
fenders to trace are the locally based pirates whose illegal copies are made and stored in apartments and attics, then offered to friends and local residents through photo-
copied lists. One such library, with 3,000 cases, was uncovered in an auto factory, and GVU esti-
mates there may be more than 10,000 illegal libraries in all, most of them located in the industrial regions of Düsseldorf, Dortmund, and Frank-
furt.

When the names of the pirates in top distribution and marketing positions remain the same, their methods are constantly changing. However, it is clear that the crooks are getting to be as good as they are fast, and we have to watch the development of the legal and illegal markets closely to find the right balance of measures to fight piracy. Piracy will shoot up

like mushrooms after rain if we re-
lax our efforts.”

In the first eight months of 1987 the GVF seized some 30,550 cas-
ettes in 184 raids. Some 350 crimi-
nal cases have been filed, and a to-
al of 1,363 are pending. The federa-
tion and its six-member investiga-
tions team support its claim with a file of suspected offenses.

More register lists 21,000 movie titles with details of license ownership and contract validity. Technical facilities are available to detect illicit product, nearly 16,000 cassettes were examined last year.

Discussions with the MPAA and major video companies have produced a number of suggestions for improved security which the GVF plans to imple-
mate. Among them are removable-
able labels for cassette bodies, tamper-proof hologram stickers, watermarked logos, different-colored reels, one-way screws, and special tape codings.

The federation issues public-in-
fornation literature on its activi-
ties and aims, participates in po-
lice-training seminars, and main-
tains constant contact with Ger-
man dealer association IVD, whose members are offered a stock examination service to weed out illegal product. It also works closely with antipiracy groups in neighboring countries such as Austria, Switzerland, and Holland.

Illegal videocassette distribu-
tion in West Germany is swift and highly organized. Within days of the theft of a movie copy from a cinema, U-matic copies are in the hands of key pirates in major cities who duplicate additional copies on standard VCRs. Within a week, the pirated movie is on sale, and up to 50,000 copies being sold for about $75 each, posing a signifi-
cant threat to the survival of legit-
imate suppliers.

Sometimes video recordings are made during public movie screen-
ings using hidden camcorder equipment. Pirates have even been known to use Italian or other for-
egn originals with nonsynchro-
tized German soundtracks added.

But the GVF reports one major success. Says Schulze: “We have virtually eliminated $5m piracy. There are no signs that new groups have been formed or that pirates are ready to invest in equipment for the production of videos from feature films.”

CBS Fire Vexes Australia’s Record Biz

BY CHRISTIE LEO
BANGKOK, Thailand. Despite do-
meric opposition, Thailand’s gov-
ernment is continuing its battle through controversial new legisla-
tion to curb music and video pira-
cy.

A new bill, aimed at preempting possible U.S. protectorist trade measures, has been approved by the Thai cabinet but delayed in Parliament.

The country’s present Copyright Act (1978) protects books and works of art but excludes music, films, and computer software. The government’s current softened at-
titude reflects strong pressure from U.S. companies, which have urged Washington to revoke Bangkok’s right to export certain goods to the U.S. duty free under the Generalized System of Prefer-
es. Last year, Thailand export-
ed to the U.S. more than twice as much as it imported, leaving a trade surplus of about $1 billion.

The broad aim of the bill is to tighten protection for foreign trademarks, which are regularly infringed upon by Thai producers making fake Robin Hood suits, imitation designer clothes, other counterfeit products.

Government spokesman Mechai Viravichya says Thailand will also consider drafting a trademark bill, while stronger measures against the illegal production, sale, and export of counterfeit goods are planned.

However, Thai students have protested against the govern-
ment’s effort to crack down on pi-
rracy, which they see as a blow to local industries and a concession to multinationals.

New Indonesian Copyright Law Has Stiffer Penalties

DJAKARTA After waging a pro-
tected campaign against piracy of intellectual property over several years, Indonesia has finally passed copyright legislation that the govern-
ment hopes will stifle the pirates once and for all.

Foreign businessmen are especial-
ly relieved, although concerns are be-
ing voiced about the likely effective-
ness of enforcement. “To their credit, though,” says one Western business-
man, “the Justice Department has done quite a bit of work to ensure [the legislation’s] eventual implementa-
tion.”

The Indonesian Parliament recent-
ly approved a new law that raises the maximum jail sentence for copyright pirates from three to seven years and implements fines of up to $60,000.

The law provides for automatic court proceedings against the piracy of music, videos, books, computer software, paintings, cultural perfor-
mancess, architectural designs, and other materials. The new bill was for-
mally endorsed by the republic’s President Suharto.

Almost all Indonesian songs are pi-
rated, and approximately 2 million cassette are sold in the country each month, according to the chairman of the Assn. of Indonesian Recording Industry.

In 15 countries, notably the U.S., have been pressing Indonesia for the legislation. Washington au-
thorities had even threatened to dis-
continue Indonesia’s preferential trade
status.
Study Reveals Causes of Ailing Record Industry

BY KIRK LAPOINTE

OTTAWA A new study on cultural industry in Canada finds that the Canadian-owned element of the recording industry is severely undercapitalized and urges strong consideration of measures to compel retailers to promote Canadian music more aggressively.

Conducted as a joint effort by the Canadian Council of Arts, the Canadian Music Industry Association, and the Canadian Association of Broadcasters, the study finds that Canadian-owned companies are unable to generate the revenue to maintain a strong presence in the industry.

"As long as Canadian firms remain undercapitalized, they will not be able to maintain the funds necessary to develop artists, retain big-name domestic stars, and successfully produce local talent," the study states. "These activities—and the profits from these activities—will continue to accrue to foreign-controlled companies." 

The study also notes that the CRTC, in its report, has recommended an increase in the broadcast body percentage of Canadian content. However, the study claims that this measure is only a temporary solution and that a long-term solution is needed.

The study concludes that a comprehensive approach to promoting Canadian music is needed, including measures to increase the broadcast body percentage of Canadian content, the development of a Canadian music industry, and the creation of a Canadian music industry fund.

ETS Buses Fans to Concerts

OTTAWA As Rick Koning sees it, the ETS transportation system is just the ticket for " hassle-free concert going."

The Canadian-owned busing service—which has offices in Toronto, Vancouver, British Columbia; Los Angeles; and Dallas—will carry about 20,000 fans to and from shows in Canada and the U.S.

With fewer and fewer full-fledged tours, increasing public awareness of the dangers of drinking and driving, and the parking crunch at many venues, ETS has carved out a strong reputation in the music industry as a way to get to the shows.

Begun in 1982 in Vancouver by Trailways Northwest executive Don McVie, the company has gained an endorsement from the band U2 and ETS now serves about 300 centers near U2 shows on the group's current North American tour. ETS also is the official line of Concert Productions International, Canada's largest concert promoter, and runs the Canadian National Exhibition shows in Toronto.

On average of $49.55, including a $5.00 contribution, ETS buses will pick up passengers, drop them at the concert between one and two hours before the show, and bring them back a half hour after the concert ends. Koning, who is based at the ETS offices in Toronto, disputes suggestions that the trips are merely for party animals.

"The buses segregate rather nicely," he says. "With big shows—and most of our concert business is in the fall and spring—shows it becomes quite clear when you're ready to board the buses which are for party buses and which ones aren't. We offer lots of room for people who just want to see the show and nothing else."

Debut Album A Big Hit For Alta Moda

OTTAWA Alta Moda bears all the trappings of a next-big-thing-type act. Wood extensively, coddled artists, fanatical fans. It's the whole package. But musically, the band records for a major label and has a big-league producer behind it.

All of this has Molly Johnson, the band's multitalented vocalist, just a touch anxious. "I really feel that this will be a big success," she says.

Alta Moda has never been Johnson's solo passion. She is an accomplished dancer, an acclaimed jazz and blues interpreter, a writer, a painter, and an artisan. Now, however, the band's rhythmic rock will be her major. If initial Canadian reaction to the band's self-titled CBS debut album is any indication, she'll be busy with the band for a long time.

Produced by Colin Thurston (Duran Duran, David Bowie), the record has yielded a strong first single, "Life On the Highway," a hit that's been a hit. Johnson and partner Norman Orenstein also want to expand into producing other musicians, too.

One sign of CBS's confidence in Alta Moda is the label's late-year release in Canada of the band's album (CBS will release it in the U.S. in February). Radio has lapped it up, making "Julian" a major chart crossover.

Foreign control is good and bad

operations over the long term. Look at why says investment is scant in the business because banks shy away from the "intangible value of the product," and it notes that the Canadian market of 25 million people "is generally too small to support profitable production." One in 10 foreign-made records earns a profit; only one in 25 Canadian-made records does so.

"I will export with or without CBS product"

OTTAWA Saying that CBS Records Canada's price increases run "contrary to the interests of Canada," the president of Pinfield Record Sales vows to continue exporting product (Billboard, Nov 25).

Kroum Pinfield, head of one of the country's top rackjobber and subdistributor operations, CBS's across-the-board price increases fly in the face of Canadian economic needs to acquire foreign currency.

In a statement, Pinfield says Canada "needs foreign currency to reduce its balance of trade and to prevent a recession." Canada maintains a sizable trade balance with other countries, particularly the U.S., a situation that most economists agree keeps the Canadian dollar comparably low but stable and prevents a flood of imports of all products.

Pindoff, a Canadian immigrant, says that the CBS price increases he has encountered unprecedented problems exporting goods. CBS jacked up the price of all of its product on the entire market. CBS will not make allowances for foreign product to use those parts as discount or ad

SuperCorp's Sydney Kessler Reigns Over Music Empire

OTTAWA When the Labatt Brewing Co. Ltd. and Kessler Music Corp. recently announced that they had joined forces to form SuperCorp Entertainment, the largest and likely the strongest single force in the Canadian music industry was created in an instant.

The deal, involving a range of activities from recording to promoting, sent shock waves through the business. But, as details slowly emerge, concerns are being leveled about the St. John's-based new firm, and curiosity is being piqued about how it will operate.

"We were prepared for the worst with a big label, but they have been great," says Johnson. She is already talking about a live tour. Johnson and partner Norman Orenstein also want to expand into producing other musicians, too.

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The study says that capital cost allowance should be applied to master tapes and equipment, not just records. The study also says that a write-off on investment. The cost of such a scheme could be as high as $19.7 million. For the impoverished free-trade industry, the super-capital cost allowance scheme should be developed, the report adds.

The study also finds that a flow-through tax system might not benefit the industry because more than half of 116 Canadian-controlled companies lost money in 1984, making it impossible for them to take advantage of the full range of tax incentives.

An evaluation of the possibility of a tax incentive based on Canadian sales reveals a variety of concerns in the industry. Small independent labels will be especially hard hit, the study says, as they are not included in the new super-capital cost allowance.

"The industry also paints a bleak picture for nationalists who one day hope to run foreign companies out of Canada. "The probability of removing this domination is low. The hope is that in the short run, Canadians can produce a quality product that will be distributed and marketed by foreign companies, and in the long run the company can develop the infrastructure to distribute internationally.

The consulting firm suggests myriad measures to stimulate the film and sound-recording businesses, many of them similar in nature. It is unclear, however, whether the government will ever act on the recommendations.

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Radio And TV Ads May Soon Be Legalized In Denmark

BY KNUD ORSTED
COPENHAGEN, Denmark

One of the few countries where radio and television advertising are still banned, may soon fall into line with more commercially minded states. Culture and Communication Minister H. P. Clausen has reportedly secured a parliamentary majority for new legislation permitting private radio stations here to sell time to advertisers.

The law, which would be enforced by the holiday season, would give official sanction to a practice that is already widespread. Most of Denmark's private radio stations are in financial difficulty and have been airing advertising for beer, clothing, and shops in defiance of the ban.

The hypocrisy extends to the politicians. Although Labor members of Parliament are opposed to radio advertising, the party's broadcast spokesman himself bought advertising time on local stations during his campaign for election.

Some MPs are campaigning to make advertising on private TV stations legal. Currently, only TV South, which broadcasts a few hours of local news weekly on a Denmark's Radio-TV transmitter, has authority to carry commercials. The state-owned Denmark Radio-TV, the country's major national broadcaster, derives its revenues from license fees.

However, a second TV channel, Channel 2, is due to start transmissions in the fall of 1988 and will be funded by license fees and advertising income. Any moves to permit TV advertising will be particularly welcome to pan-European satellite broadcasters, including MTV Europe, Sky Channel, and Superchannel, all of which depend entirely on broadcasting.

CD Compilation Features Local Acts

WEA Singapore Samples CD

SINGAPORE - WEA here has released its first-ever compact disk featuring local signings. Titled "Made In Singapore," the 14-track compilation showcases new and established WEA acts and includes four previously unreleased tracks.

The English-language sampler includes songs by Urazea, Zircon Lounge, Angeline, and Tokyo Square.

CD sales now account for some 30% of the overall market in Singapore. Says WEA general manager Jimmy Wee, "We believe the CD format is significant and has further growth potential. New marketing strategies have to be constantly tested as we are in a highly competitive industry."

Wee is confident that the release, which sells at a lower price than international CD product, will prove successful. He says, "Both our earlier compilations, 'Class Acts' and 'Studio Line', averaged 25,000 units in sales, which proves there is scope for local talent. The concept was intended to introduce WEA's new local signings, but they have become such popular acts that we have extended the concept to CDs."
### HITS of the WORLD

**BRITAIN**

(Courtesy Music Week) As of 11/28/87

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<thead>
<tr>
<th>Artist</th>
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<tr>
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<td>A &amp; M</td>
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<td>GIVE YOU UP</td>
<td>EPIC</td>
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<td>Janie Fricke</td>
<td>MERCURY</td>
<td>WARNER BROS</td>
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<tr>
<td>BEETHOVEN</td>
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<td>BARRY WHITE</td>
<td>MY LIFE</td>
<td>A &amp; M</td>
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**West **

(Courtesy Der Musikmarkt) As of 11/16/87

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<td>BRUCE SPRINGSTEEN</td>
<td>TUNNEL OF LOVE</td>
<td>CBS</td>
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<td>STEVIE WONDER</td>
<td>SOMEBODY</td>
<td>CBS</td>
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<td>A MOMENTARY LAPSE OF REASON</td>
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**Australia **

(Courtesy Australian Music Report) As of 11/23/87

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**Netherlands **

(Courtesy Stichting Nederlandse Top 40) As of 11/16/87

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<td>MADONNA</td>
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**Italy **

(Courtesy Germano Russoli) As of 11/13/87

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BECAUSE OF EARLY HOLIDAY deadlines, this column is being prepared in advance of the Hot 100 chart, so there will be no analysis of it. Instead, we will tackle a subject that is frequently misunderstood: the bullet.

Much effort goes into promoting records to radio stations, to record stores, and even to Billboard directly in order to obtain good chart positioning, but the greatest efforts are reserved for attempting to get and keep bullets. Billboard has a record of integrity in awarding bullets only to those records that "deserve" them, but how is that determined and what does it mean when a record loses its bullet? Finally, what is the reason for having bullets on charts?

LET'S ANSWER THOSE questions. First, losing a bullet does not mean that the record in question is not a hit, since every record loses its bullet eventually. It has merely lost the "bullet" status that has peaked in popularity, because most records continue to gain points for at least one week after losing a bullet. And some records even regain their bullet after losing it, so losing a bullet does not always mean that a record is "over."

A RECORD LOSES ITS bullet if its total point gain for the week is below the criteria established by Billboard for its relative position on the chart, and that's all it means. A record may still be gaining points in radio airplay or sales—or both—but not in sufficient quantity for its area of the chart to retain the bullet. Many records continue to gain points for several weeks after losing their bullet, but the gains are at a slower pace than those records with bullets. The sole function of bullets on the chart is to show which records have significant total point gains.

The bullets are not designed to show which records are hits, since every record starts with a bullet in its entry week no matter how low it debuts and every record eventually loses its bullet. Records that do not have bullets in a given week are often big hits in many markets, but the overall bullet point gain that week is below the requirement for a bullet.

THE BULLETS EXIST TO give additional information—beyond simple chart positioning—to readers. For example, a record may still be in chart rank temporarily despite large point gains (and thus would have a bullet), while another might take a large chart jump with only small point gains (and would not have a bullet). The chart moves alone could give an impression that these cases were normal, but the bullets provide a fuller explanation.

The bullets are based on established criteria for each area of the chart, while chart positions only show how each record is doing against that week's competition. These are two distinctly different measurements, and together they provide a fuller, more complete picture than either alone could give.

INCREASED CD SALES PREDICTED FOR BLACK MARKET (Continued from page 1)

"Hearsay" on the Epic-distributed Tabu label has sold approximately 700,000 units to date. "Of that number, 73,000, or about 10%, have been in the CD configuration," says Starks.

Primus Robinson, Elektra's vice president of black music promotion and marketing, concurs with the 10% figure, noting that CDs compose 8% to 10% of the 750,000 units sold over a six-month period. "I don't think we're giving up," Robinson contradicts with the sales pattern of Anita Baker's "Rapture," a major crossover hit. CDs accounted for 78% of the song's 3.4 million units sold of that title. This seems to conform to the 10% charge, he says. "It's nice to know that, in the wake of Baker's pop success, 70% of retail record buyers are for CDs, which shows that the record industry is on the upscale, CD-owner-based market."

Robinson says sales of CD hardware will still be stimulated by the arrival of even more CD material on black/urban radio. Starting in 1988, promotional CD singles will be sent to the marketplace to give performatives a feel for its concept for its success. "The distribution of these promo CDs will be simultaneous with the release of the CD to the marketplace," says Robinson.

Tony Anderson, Arista's vice president of r&b promotion, also foresees more use of promotional CDs on black radio. On Kashif's current single, "Love Changes," Arista distributed a CD single with an instrumental version on the B side to black radio. "For artists like Kashif, who as a producer and artist is associated with his stateside hip-hop style, the CD format is a natural promotional item," says Anderson.

Like most others surveyed, Anderson thinks the key to CD sales among black Americans is the price of the hardware. "As long as the price goes down, we'll see black CD sales go up," he says. "[While] it seems to have leveled off in the pop market, there is definitely room to grow in the black area. Right now you see the CD sales linked to that of the cassette and album. If the album takes off, CD sales reflect it," says Anderson.

Richard Smith, vice president of black music promotion at RCA, is a big CD fan, but feels "only in the last year and a half has the industry really recovered to save the black market. There is a lot of black catalog, significant music made in the last few years that hasn't yet been marketed available on CD. There is an audience for that music, and it can be tapped into. CD players are not as expensive as some believe. If someone can afford an elaborate portable cassette player or VCR, then a CD player is well within their grasp." Also, just as direct mail has been a major benefit to the CD, it is now being used to capture the black market. "It's a marketing tool for everyone," he says.

Motown has aggressively exploited its catalog of classic records in the CD marketplace. There are more than 200 CDs in the Motown catalog, including two-on-one and budget CDs. The entire Steve Wonder catalog is on CD as well as titles by Motown stars of the '60s and earl.

With regard to current product, Motown vice president of marketing Miller says that whether a new act gets a CD "depends on the direction of the artist and the market. Crossover would have something to do with it because you're going from a narrow, very small, very narrow demographic. But then every CD release depends on the title's sales performance on LP and cassette," says London.

Bill Stepney, Def Jam vice president of promotion, says that CDs constitute "a small, nominal part of the rap/hip-hop market. As evidence, he reports that only 30,000 of the 2.3 million copies sold of LL Cool J's "Biggy /Deffer" are on CD. "Only the Beastie Boys and Run-DMC, because they have white radio playing 45s and 45s selling in record stores. The majority of black radio isn't set up for CD play. As record executives and producers in the industry, we get caught up in the technology, but what a listener really wants to know is 'Do I like the singer? Do I like the song?'"

Assistance in preparing this story provided by Ken Terry.

HOME VIDEO COS. PLAN U.K. AD PUSH
(Continued from page 3)

for WALL ENDING DECEMBER 5, 1987

Billboard

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FOR WEEK ENDING DECEMBER 5, 1987

Hot 100 Singles Action

Radio most Added

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<th>Artist</th>
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<th>Week Added</th>
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<td>51</td>
<td>17</td>
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<td>Andy Williams</td>
<td>Forever My Love</td>
<td>53</td>
<td>23</td>
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<td>Tiffany</td>
<td>Heaven Can Wait</td>
<td>27</td>
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<td>Artista</td>
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<td>The Knack</td>
<td>Bangles</td>
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<td>The Beach Boys</td>
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<td>Roger &amp; Mecca</td>
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<tr>
<td>Eric Carmen</td>
<td>Rhythm</td>
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TUNNEL OF LOVE
BRUCE SPRINGSTEEN COLUMBIA
SAY YOU WILL
FOREVER MY LOVE
COULD'VE BEEN
Tiffany
EXPOSE ARTIST
EVERYWHERE
FLIGHT OF FUNK
HANG IN MY SIDE
I WANT TO BE YOUR MAN
JERRY ERES
ERIC CARMEN RCA
PORTUGAL

FOR.daS
day.

The Hot 100 is based on weekly national compilation of the ten records most added to the playlists of 50 radio stations throughout the country. The full process of tabulating adds is made, or is available by sending a sealed addressed stamped envelope to Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.

NAS Throws a Bash for
Holland, Dozier, Holland

LOS ANGELES Two dozen songwriters and songwriting teams joined together Nov. 21 at the Williamshire Theater for a four-hour celebration of their craft at the National Academy of Songwriters' third annual Salute to the American Songwriter. The event was hosted by well-known ties such as Bri an Holland, Lamont Dozier, and Edi Holland, presented to the 2,300 guests with the help of CBS/Fox music manager Stewart Tiller, who is also chairman of the BVA, moved swiftly to repair the damage, saying "CBS/Fox has no philosophy for penalizing any segment of the business." It was also his belief, he added, that the industry was "less than fragmented, and any company with sufficient product and financial resources would be well equipped to join the competition."

Warner's Rozalla also clarified his position, saying he did not mean by "independents" those reputable companies with their own sales forces that released good product and supported it with popular campaigns. "I meant that I wished to squeeze out distributors who operate on the principle of taking over 75% of the sales without taking anything to the table," he said, adding, however, that Warner saw itself as being in competition with everyone else and would take as large a market share as it could get.

Veteran songwriting teams like Richard and Robert Sherman plus Jay Livingston and Ray Evans have been active for more than 40 years to reacquaint the audience of 2,300 with some benchmarks of early pop music. An intriguing revelation occurred when former Beach Boy member and Shannon Rubicam performed their original rendition of "I Want To Be Free.""We were in the form of a ballad. Though Whitney Houston achieved a top 10 hit by retouching the song as a dance single, Merrill楆ong and Rubicam felt that their original arrangement. "Then it made the top 10," Lambert recalled. "I ond the way, I think it's good."
THREE GENERATIONS OF TV MEMORIES

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Volume II
and NOW
Volume III, 70's & 80's.

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STEREO REVIEW

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School Logo Hits
 Majors With Student Signing

BY MOIRA MCCORMICK.

CHICAGO The student-run record label set up here four years ago by Columbia College's Arts, Entertainment, and Music Management Program has achieved a longstanding goal: to sign one of its artists to a major recording deal.

The not-for-profit AEMMP Records has worked with one artist a year since the program's inception. Students in the program spend the first semester selecting and signing talent. The second semester is spent marketing recorded product, usually a 12-inch single. Until last year, AEMMP's signings had not received significant exposure outside of the Chicago area.

That changed with the label's winter 1986 signing, Chicago-based group ATM, whose dance single "Try Me' b/w "I Don't Always" was released and worked by the students in March, under the direction of then-student-president John Lochen. The track aired on urban outlet WGCI, Chicago's top-ranked music station, and received club play via record pools.

On the strength of that showing, says ATM's manager, Paul Kelly, AEMMP co-supervisor Irwin Steinberg (formerly president of Mercury Records and chairman of the board of PolyGram and now president of Complete Records) presented the group to Atlantic affiliate Omni Records. ATM was officially signed to Omni in late October.

According to Kelly, who is also an instructor at Columbia College, ATM's Omni deal includes a four-year contract with a two-point royalty override going to the AEMMP program. The signing demonstrates that the AEMMP students "have good ears, can pick current contemporary material, and have a certain amount of expertise in the mechanics of the record business," he says.

ATM, which was scheduled to celebrate its record contract Monday (30) at Chicago's Limelight club, is a trio consisting of Ardie Rowe (a former student of Kelly's), Trina Lykes, and Marion Harris. It was signed last summer to Kelly's management company, Glenwood Entertainment Corp. of Wheaton, Ill., which also handles performing artists King James Vernon, Sup AT, and the Dorsey Brothers.

Kelly says the AEMMP Records student staffers, who are supervised by Steinberg and former Downbeat magazine editor Chuck Suber, are currently in a 12-hour-a-day phase seeking their next signable talent.

The Young Black Programmers Coalition recently held its 10th annual meet in Houston... see p. 10
# Billboard Hot 100 Singles By Label

A ranking of distributing labels by the number of titles they have on the Hot 100 chart.

<table>
<thead>
<tr>
<th>LABEL</th>
<th>NO. OF TITLES ON CHART</th>
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<td>BMG</td>
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<tr>
<td>WB</td>
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</tbody>
</table>
LINDA RONSTADT
Can’t Help Myself
PRODUCERS: Peter Asher. Ruben Fuente
Emkay 6 5073

Offbeat but ultimately winning tour de force finds Ronstadt crooning Mexican corridos, rancheras, and ballads en Español, accompanied by a large cast of traditional players (and, on a couple of duets, by her father and brother). This obviously personal work may perforce fans of her pop triptych with Nelson Riddle but will win media attention, helping sales.

MEL'SIA MORGAN
Good Love
PRODUCERS: Various
Capitol CL 46843

Sensibility.

GOLD RED

MEL'SIA MORGAN

RICHIE COLE

Mele

SPOKE: JSAHOWER

ARETHA FRANKLIN

M O S E A L L I O N

R E V I E W S

ALAN PARSONS PROJECT

The Best Of The Alan Parsons Project, Vol. 2

PRODUCER: Alan Parsons

It's been almost four years since volume one, time enough for the smooth pop act to accumulate the tracks on this compilation, rounded out by legitimately classic numbers that didn't make it the first time around. Sales caveat for most-greatest-hits titles will probably be the firstmoved on CD at some account.

MEAT PUPPETS

"Human"

MEAT PUPPETS

"Meat Puppets, Steve Earle/Esquire 557 156"

Latest from prolific Arizona trio won't do a whole lot to group out of the college circuit but should solidify its base there even further. Another excellent, genre-defying collection; "Fruit" is tasty for its sweet pop sensibility.

FAIRPORT CONVENTION

In Real Time

PRODUCER: Dave Mattacks

Wind 90515

This crisply recorded live set, performed by one of the veteran British groups keeping traditional roots alive in popular music, should keep the quintet's fans happy—and win some new ones. Several songs, including two penned by ex-member Richard Thompson, are especially in the group's repertoire.

THE CALIFORNIA RASINS

PRODUCER: Russ Vine

Audio 7 2700

Who knew these little wrinkled fellas could rock? Stars of the raisins growers' TV spot (actually Buddy Miles and studio friends) take on "I Heard It Through The Grapevine" and other familiar tunes. Music isn't earthshaking, but novelty appeal could move a few units of this sonic gold.

V A R I O U S A R T I S T S

Television's Greatest Hits 76 & 80

PRODUCER: Bob Martin

TVT 1300

Though third volume's more recent themes are unlikely to invoke the wave of nostalgia brought on by earlier packages, many customer-checking charts are included: "Miami Vice," "Welcome Back Kotter," and "Rockford Files" among them. About one third of the tracks are re-creations; detailed liners add to the fun.

ROY BUCHANAN

Night

PRODUCERS: Roy Buchanan, Bruce Egnrice, Dick Johnson

Alligator AL 4756

Venerable guitar whiz cracks out another fine collection of instrumental and vocal tracks, some self-sung and others handled by Windy City blues belters. The tautly strung "High Wire" has hit potential, rain for an instrumental, and get-down-and-boogie version of Edwin Starr's "25 Miles" also deserves radio play.

BONNIE"DON'T BE MY LOVE"

PRODUCER: Dave Matthews

MTV Unplugged

Highly polished effort from German-based rock group makes for an effective but sterile debut. Lengthy, melodic cuts are reminiscent of the Scorpions and are best suited to album radio formats.

JOHN WIEGER

In Sunset

PRODUCER: John Wesley

Giant Publishing 517-006

Music from Alex ("Sid And Nancy") Cox's ill-received film is almost as long as the movie itself. The Pogues weigh in with five tracks including a cover of Eno's Mrourroco's "The God, The Bad And The Ugly," Joe Strummer and Elisa Costello (under the moniker "The MacManus Gang") also contribute.

BOBBY SHORT

Guess Who's In Town

PRODUCER: Bobby Short, Paul Morris

Atlantic 81728

In the '60s, the late Maxine Sullivan published album portrait to the lyricist whose standards include "Honeysuckle Rose," "Annie接地气, Marnie," and "A Porter's Love Song." It's always time for another tribute, and the cabaret star is up to its rhythmic exuberance of the evergreens and rarer Raaf collaborations. Melodists include Patsy Walker, Edie Brickell, and C. Country.

CHRIS WILLIAMSON

Wolf Moon

PRODUCER: Chris Williamson, Tim Fure

Olivia OF 951

Folkish songwriters mouth synth-flavored pop with both emotionally sensitive lyrics and jumpy references to God's man up on the Mount. Even Virginia Woolf. Highlights include an animated cover of the Del Vikings' "Come Go With Me" and the serene, engaging melodies of "Pieces Of Pangea" and "Stiletto."

JOAD GILBERTO

Lido In Montevideo

PRODUCER: Joao Gilberto

Emkay 6 5070

The Brazilian singer/guitarist who popularized bossa nova in the early '60s is in superb form on this concert recording. He applies his cool vocals (in Portuguese) and subtle guitar to a samba repertoire that includes "Girl From Ipanema." A previously international hit for Gilberto, his ex, Astrud, and Stan Getz.

MERCYFUL FATE

The Beginning

PRODUCERS: Various

U.K. 96-98

Collection of tracks taken from group's early recordings is sure to please hardcore fans. Project's raw production is appealing; album contains a never-before-released bonus cut, out doing its novelty. Contact: 212-219-9077.

E L L I E S T A R R

PRODUCER: Various

Alligator AL 4756

Venerable guitar whiz cracks out another fine collection of instrumental and vocal tracks, some self-sungen and others handled by Windy City blues belters. The tautly strung "High Wire" has hit potential, rain for an instrumental, and get-down-and-boogie version of Edwin Starr's "25 Miles" also deserves radio play.

W A L T E R B E A S L E Y

PRODUCER: Lionel Job, Walter Beasley

Polydor 833 866

Multitalented Beasley deserves consideration from both urban jazz and urban outlets. His vocals recall the smooth assurance of George Duke's pop works; his reed work—particularly on sax—is reminiscent of Ronnie Laws' hotter tunes.

W E L L R E D

MOTION

PRODUCERS: Various

Vegal 906 73

Biracial U.K. duo debuts on album after glue line to the dance charts in "66 with "Limit Of Your Loving." Funky first single, "Get Lucky," remixed by George Clinton, is a clever invocation of the Sly spirit.

V I E W F R O M T H E H I L L

In Time

PRODUCER: Various

Capitol CL 46703

British trio had a hit there with the suitably soulful "No Conversation," written and sung by Patrick Patterson. Though female lead Angela Wynter's voice is pleasant enough, it is also somewhat pedestrian. Pusselrod pop works out well; stand-out; "boys In Blue" and "I'm No Rebel."
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<th>This Week</th>
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*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. A 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.*
SPECIAL-INTEREST VIDEO AWARDS
(Continued from page 1)

Comedian Martin Mull hosted the AVC Awards banquet and was assisted by celebrity presenters, including entertainers Shari Lewis, Rich Hall, and Edie McClurg; recording artists Julie Brown and Martha Davis; choreographer Paula Abdul; and special guest David Leisure (Isuzu’s “lying man”).

The AVC Awards are designed to honor special achievement in various programming segments of the expanding special-interest home video market. More than 400 video tapes, each judged for its creativity and originality, were entered in the competition.

Lorimar’s three winners were “Jane Fonda’s Workout With Weights” in the exercise and fitness category; “Lorimar’s Three” in the music category; and “Ocean Symphony,” distributed by DCI Music Video.

MGM’s “Glamour” was awarded in the category of animated pictures. “Genius magazine” in the arts and entertainment category; and “Shari Lewis and Friends” in the animal category.

Other award-winning programs from mainstream distributors included “Hi-Tops” “Babysongs,” best children’s entertainment; “22 Communications’ Chef Paul Prudhomme’s Louisiana Kitchen, Volume 1,” in the cooking, food, and wine category; Sony Video Software’s “Celebrating Birdie: The Triumph Of Charlie Parker,” best video music longform; Pacific Arts’ “Media: Zbig Ryzewinski, A Collection,” in the video art category; and

VIDEO MUSIC AWARDS
(Continued from page 3)

Multiple winners, with two awards each, were Island’s U2 and PolyGram’s Bon Jovi.

Capitol act Crowded House, nominated six times, won the prestigious best-new-artist video award. A&M’s Janet Jackson, who had four nominations, was tops in choreography. The following is a distributor’s list of Video Music Awards winners:

GENERAL AWARDS
• Best video: “Land Of Confusion,” Genesis; directed by John Llyod and John Yick for Split

TELEVISION CAMPAIGN
(Continued from page 1)

Minnelli at Carnegie Hall,” which has also been submitted in the best female-pop-vocal-performance category.

"No, one to our knowledge, has done anything like this before," says Papesh. “We checked with the NARAS voting committee to make sure we didn’t have a problem with it, and they said there was none.

“Unlike other years, there’s so much more demand for membership for voting members to be cognizant of everything they’re receiving.

“Even if the members don’t take us up on our offer to buy the recordings, we hope they’ll at least be aware of the titles we have.”

MOIRA MCMORRICK

SPECIAL-INTEREST VIDEO AWARDS
(Continued from page 1)

Here are the rest of the winners:
• Documentary: “Mother Theresa,” distributed by Today Home Entertainment.

• Education: “Touring Civil War Battlefields,” distributed by Travel Network Inc.

• Travel and adventure: “The San Diego Zoo—It’s A Wild Life,” distributed by Video Tours.

• Music and dance instruction: “Steve Smith, Part One,” distributed by DCI Music Video.

• Drama: “Gertrude Stein And A Companion,” distributed by Tapessy International.

• Fine arts, music, and dance: “Reflections: The Story Of The Exhibition Houses Of Britain,” distributed by the National Gallery Of Art.

• Crafts, hobbies, and home arts: “Furniture Repairing With Bob Flexner,” distributed by the Taunton Press.

• Home improvement: “Ceramic Tile Walls,” distributed by Do It Yourself Inc.

• Games and music: “Shari Lewis and Friends Things For Kids To Do,” distributed by Random House Home Video.

• Sports history: “That Ball’s Outta Here! The Mike Schmidt Story,” distributed by Rainbow Home Video.

• Children’s instruction: “Hey, What About Me? (A Video Guide For Brothers And Sisters Of New Babies),” distributed by KIDVIDZ.

MASTERWORKS

Michael Tilton Thomas shows off the original Joan Landis oil painting used for the cover of his CBS Masterworks album of Aaron Copland’s “Old American Songs.” The painting was a gift commemorating Thomas’ re-signing with the label. Shown, from left, are Thomas; Joseph Dash, senior vice president and general manager, CBS Masterworks; Judi Janowski, Columbia Artists Management Inc.; and Irwin Katz, vice president, a&c, CBS Masterworks.

24 in Glendale, Calif. He is director of video titles and the contractual/custom marketing for Capitol Records. She is production coordinator for Capitol Recording Studios.

Allan Cooper to Robin Hyman, Nov. 21 in Alpine, N.J. He is an entertainment attorney with Silverberg, Rosen, Leon & Beush. She is an actress.

Boy, Matthew Robert, to Mike and Maureen Johnston, Nov. 11 in Shreveport, La. He is an air personality at KNCB Vivian, La.

Boy, Shawn Anthony, to Tony and Teresa Godwin, Nov. 12 in Nashville, Va. He is RCA and A&M buyer for Central South Media Sales. She is also with Central South.

MARRIAGES

Rick Shoemaker to Denise Abbott, Oct. 10 in Encino, Calif. He is vice president of MCA Music. She is a free-lance journalist.

Paul West to Susan Fridgen, Oct.
sign, skill in detail, usefulness, pracity—all these things go into making a worthy product,” he said. Nesmith offered this erst- one liner on how to succeed in business: “Success is nothing more than an eternal series of right ideas.”

Speaking on music video, Nes- mith vehemently attacked what he sees as inherent racism and sexism in the way many clips are produced and programmed.

"Why do we have a ‘black’ or ‘soul’ video category?” he asks. "It’s racism. Racism has destroyed mighty societies, and it will destroy our industry if we let it. Sexism is also a problem. Important things must be recognized and nullified.”

As one of the leaders in the develop- ment of specialized, nontheatrical formats of the product, Nesmith has offered encouragement to other producers of such titles.

"Even though used movies have the largest market share in the home video business right now, that will change," he said. "After all, young people who grew up with a title in your libraries will be the biggest share. As creators and producers of alternative and specialized product, you are all the leading edge of the business."

"Video is both an art form and a business," Nesmith concluded. "We must not shrink from this notion of greatness."

Attending at the AVF was nearly double that of last year’s Bill- board Conference. The 15 special-interest and nontheatrical video panels and five music video programming and promotion panels were all well attended, and re- action from both the music video and home video camps was positive. In a year's time label and agency execs had complained that not enough programmers turned up at the Billboard conference.

Most of the circuits were on hand from national and many local shows as well as closed-circuit and video-pool operators. Our pressing interest re- presented were Rockerama; MTV; VH-1; Night Tracks; The Nashville Network; Vusic Express; Campus Network; Star Touch; Black Entertain- ment Television; TV-23 in Ak- ron, Ohio; California Music Channel of Orange, Calif; KLER in Eu- gene, Ore.; and Tracks & Facts of Birmingham, Ala.

The most important thing was being able to meet face to face with the people from the outlets I nor- mally only talk to on the phone,” says Nesmith.

Overall, members of the music video side felt their industry was healthy; clip-production levels are up from last year’s 2.3 million megahit mainstream longform videos—since including the recently re- leased Bon Jovi tape “Slippery When Wet.” The Video — "I think that proved that some titles can do big numbers."

 Shedding light, national di- rector of press and video for Berg- can Banquet, a promotional video service that supplies clips to various outlets. "Music Video is building their own media—the AVF conference lends credibility to the whole industry."

On the special-interest side, the conference appeared to be a well- come first for a segment of the home video industry that is fre- quently ignored by other trade gatherings. Says Jim Jimirro, presi- dent of 32 Communications, a sup- plier of press releases: "I heard a lot of people at [the confer- ence] they were discouraged about the nontheatrical market, but I think what we’re seeing is a mar-

CD PLANTS FACE CLIMATE OF UNCERTAINTY (Continued from page 1)

problems. Its president, Jeffrey Wil- kins, claims the company’s CD plant is making money, but he admits that it laid off 30 employees recently and that it’s turning out CDs at an an- nualized rate of 7 million units, far below its capacity of 12 million units.

Overall, he says Discovery is “satis- fied” with its CD operation, but "we wish there wasn’t so much industry- wide capacity, because it could be better used.

From Canada, meanwhile, comes the news that heavy losses continue to be absorbed by two publicly traded CD manufacturers. Praxis Technolo- gies posted a $1.2 million loss in the three months ended Sept. 30, while Clirum’s losses approached $1 mil- lion in the same period. The woes are believed to stem from the fact that major Canadian labels order much of the products from plants owned by or contracted to their international parents.

While pressures on the financially weak western companies would intensify in the coming months, even manufacturers with guaranteed business and/or powerful backing are

PHANTOM' VID DISPUTE CONTINUES (Continued from page 3)

dale’s request for a settlement. "Essentially, we feel frustra- tion on the part of the customer. "HBO Video’s parent company, HBO Inc. "The court’s decision pres-erves the status quo of the injunc- tion," he adds, "and it puts us six weeks. Video retailers are still unable to sell or rent one of the hot- ters.

Levy stresses that the popularity of the title is likely to wane the longer the dispute continues. "Motion picture companies are tough when it comes to defending their intellec- tual property—at all the parties [in the dispute recognize that]."

In a statement released Nov. 23, Venezuela's attorney general, Austin 0. Furst Jr. stated, "We have been fighting to distribute [Platoon] for a long

Very little next year, according to its chairman and CEO, Jim DeVries, al- though that may change after its sale to Dacron. DeVries says the capacity of LaserVideo’s An- aheim, Calif., plant may be raised from 3 million to 4 million units, and the capacity at its Huntsville, Ala., fa- cility could climb from 5 million to 6 million units a year. Although he says LaserVideo’s business has been increasing 10% a month since June, he admits the factories are now pro-

CBS Records’ CD plant in Pitman, N.J., is scheduled to begin shipments by the beginning of next year (see story, page 4). Although it can be ex- pected to expand fairly quickly at first, the rate of growth will be deter- mined by market conditions, ac- cording to a CBS spokesman.

Part of the reluctance of the labels to expand their press facilities related to the high costs of outside pressing pressures, which can be as little as $1 per unit without packaging.

The few majors that haven’t started their plants are thriled with the decision not to do it,” comments one in- formed source. "Those who did start CD plants are kicking them- selves because they didn’t realize how low prices would go through in- dependent manufacturers."

Because of low prices and industry overcapacity, however, manufactur- ers not owned by labels are also ap- playing for "market share,” he says, "but they are not enough this year holds. Most say they’re going to tie in and go again next year. They are putting on a new plant for the year. We have no current plan of going beyond 20 million," he says.

With the Christmas selling season in full swing, Hannon notes, Shape is working at full capacity. "I hope I will be able to say that in two weeks," he adds.

Jack Kiernan, senior vice president of marketing for Philips Dupont Opti- cal, states that annual capacity at the firm’s plant in Kings Mountain, N.C., is now 18 million units and is expect- ed to rise to 20 million units by early next year. The company is continuing to expand its capacity, he explains, "but that won’t continue after Jan. 1. We anticipate there will be a slackening of demand after the first of the year,” he states. As the firm puts the last of its equipment into place, Frische notes, its yearly capacity will rise to be- tween 72 million and 78 million units. At that point, he says, DADC will "level out.”

LaserVideo also plans to expand

when it does, PDO will be ready to take up the slack.

Memory-Tech in Plano, Texas, the newest CD manufacturer surveyed by Billboard, has a similar long-term plan. Owned jointly by Mitsubishi and Electricco, the plant has been shipping CDs only since Oct. 1 and is working on an expansion plan of 3 million units annually. Despite its late entry into the field, however, Memory-Tech is forging ahead to- ward its goal of being able to turn out 20 million disks a year by the end of 1988.

Shinshoh Toyoda, second in command at Memory-Tech, admits it’s difficult to break into the market at this point but says that the poor qual- ity of CDs pressed by some other manufacturers opens the door to those who make a higher-quality product. He also points out that Memory-Tech’s owners are willing to lose money on the plant for a year or two in the hope of being rewarded in the future—not only from CDs, but also from CD-ROMs and the upcom- ing CD videos.

Toyoda denies that Memory-Tech is up for sale, though he says he has heard that some plants owned by smaller companies may be having cashflow problems.

PDO’s Kiernan goes a step fur- ther, declaring, "[Any CD pressing] company that’s not tied into a record company is in serious trouble. You have to have a [guaranteed] base, because the [manufacturing] prices are ridiculous. With prices as low as $1 per unit for a “raw disk,” he notes, and 70% overhead fixed, "you have a big stain” to rack if you’re a CD manufacturer.

Technologyies’ McQuade agrees that an “industry shakeout is inevita- ble.” His company, which began ship- ping product in May, expects to show a profit for this quarter, but he as- serts that continued prosperity for Technetronics—and for other inde- penders—depends on the patronage of a few major labels.

(Continued on page 73)
Harold Childs, president of Quest/Warners Jazz, estimates that sales on the label's jazz and instrumental product have increased by 30% to 40% since the new age format became a force to reckon with. "We're in the process of revising our whole approach to this market," Childs says.

Referring to a recent in-store promotion with WNUI Chicago of the George Benson/Earl Klugh album, Childs says, "It's very exciting to see a station that's been on the air just a few years draw so many people out, especially the demographics. They were black and white; 60% of them were women, most between 20 and 40 in age."

The success of the new age format was certainly presaged by the effectiveness of quiet storm-type programs and jazz blocks dayparted for high night and weekend ratings on urban, AC, and rock outlets for years. Having full-time Wave-type stations in several major markets, however, has taken the exposure of this eclectic genre to an entirely new level.

"I look at this format as a great opportunity to cross our artists into the mainstream, simply because it introduces them to a much broader audience," says Sherry Winston, director of jazz promotion for Columbia.

Ruben Rodriguez, Columbia's VP/black and jazz promotion, estimates that new age radio has helped spur label jazz sales by 20%. "Now, you see a lot of the uppie audience going into retail that didn't used to frequent record stores," Rodriguez notes.

KKSF San Francisco PD Steve Feinstein concurs. "Our premise is anything but passive, nonbuying couch potatoes," he says, citing the results of a recent promotion staged with Windham Hill Records. The pioneer new age label issued a four-track, customized sampler cassette. Outlets had the option of requesting in-store displays for the fences or trusting that listeners would ask for them at retail counters after hearing sampler plugs on the air.

KKSF opted for the latter, and Feinstein says 900 samplers blew out of the six participating Bay-area Tower outlets in 48 hours. For one independent jazz label, GRP Records, new age has been a real blessing. The New York label has greatly expanded its roster of late, so label partner Larry Rosen says it's impossible to gauge what impact new age radio has had on sales. He does note that label sales in Los Angeles—where KTWV "the Wave" gave new age its first major market shot in February—for exceed those in the New York area, whose only new age-type outlet is WBGO Newark, N.J., a public station that emphasizes traditional jazz.

Now that the Wave hit, contemporary jazz had a very limited shot on commercial radio. "Our marketing plans were essentially keyed to in store and press," says Rosen, whose label has jumped on the chance to arrange creative promotions with various new age outlets.

"When we were relegated strictly to jazz radio, the mix was too eclectic," he says. "Some people hate contemporary jazz and love the traditional. This new format concentrates on contemporary and appeals to many people who never considered jazz in the first place."

Differing opinions on the proper amount of product identification appear to be the only thorn in the bed of roses new age radio currently shares with labels and retailers, but that seems to be improving.

Rona Hoffberg, VP/marketing for Chicago's Rose Records retail chain, notes that back-announcements are crucial in this genre because it's generally a hard one for consumers to describe. "How do you hum a lick from a Michael Hedges record?" she quips.

Approaches to record identification vary widely in the format. KKSF debuted with a policy of announcing all records until listeners had become familiar with the product, and PD Feinstein now claims great success with liners promoting the label as "the only station that tells you the names and artists of all the songs we play."

Initially, KTWV Los Angeles—which doesn't use live announcements—broadcast an 800 number that listeners could call to find out the names of songs. Now, KTWV and its Wave satellite siblings around the country identify about 50% to 60% of the records played in a typical hour, says assistant PD Chris Brodie.

Motivated by an average of 2,000 product inquiries a week on the 800 line, the Wave now uses two methods of tagging product: recorded promos from the artists themselves and liners from listeners requesting the upcoming title.

In WNUI's first two months on the air in Chicago, 90% of the station's listeners complained over better product identifications, says the station's PD, Bob O'Connor. "We now back announce all our programming to answer that listener demand," says O'Connor. WNUI will soon be moving from six-song to three-song sweeps to give more record information on each back announcement.

Rose Records' Hoffberg predicts that some labels may use time buys "as a leverage point" to ask for bet-

December Album Releases (Continued from page 6)

The album's musical fare is reportedly just as dark, full of raw funk and X-rated raunch.

MCA will issue the Kinks' "The Road" Dec. 28. Though primarily a live album recorded during the group's recent tour, the record does contain a studio track, "The Road," its first single. In addition, "It," which was captured live, appears here for the first time in any form.

Collections are due from Paul McCartney and Erasure. Capitol's "All The Best," scheduled for Dec. 1, is a two-LP/one-CD set of McCartney's greatest hits, Erasure's "The Two Ring Circus," also a double package, consists of dance remixes of previously released material. It arrives the same day on Sire.

Leading the soundtrack pack is Columbia's "Nuts," due out Dec. 14. Composed by Barbra Streisand, who stars in the film, the soundtrack is an all-instrumental affair.

"Planes, Trains, & Automobiles" is the second release on Hughes Music director John Hughes' MCA-distributed label. The soundtrack to the movie, which stars Steve Martin and John Candy, features new material from Dave Edmunds, Emmylou Harris, Dream Academy, and Steve Earle, among others; it arrives in stores Dec. 28.

The music for another soundtrack, "Siesta," was composed by Marcus Miller and performed by Miles Davis; the film's all-star cast includes Jodie Foster, the ubiquitousous Ellen Barkin, Martin Sheen, and Grace Jones. The Warner Bros. soundtrack is slated for a Dec. 1 release.

At press time, the following labels had no album releases scheduled for December: A&M, Arista, Atlantic, Chrysalis, Elektra, EMI-Manhattan, Enigma, Epic, Geffen, I.R.S., Island, Jive, London, Mercury, Motown, Polydor, Reprise, Rhino, and Virgin.
annually. With this capacity is added to the maximum output of Disctronics' Australian and U.K. facilities, the acquisition of LaserVideo will bring the total annual production capability to 65 million units per year.

Dan Gorey, controller of the Qui- xote Corp., says the sale of LaserVideo was one of the last major decisions his board made before turning its attention to other government approval.

Asked why Quixote decided to sell LaserVideo, Gorey said, "Our board was disappointed with the results they've been seeing from [LaserVi-deo] in the short term."

While he could not say whether LaserVideo is in the black, it is considered highly unusual for a CD plant to take money in its first year, and the company's Huntsville facility has been operating for only 13 months.

"Agreement for LaserVideo's sale calls for Disctronics to pay Quix- ote $29 million in cash and a $25.5 million note. The note can be repaid at any time. Quixote will retain it in one to three years after the closing, or it can convert the debt into equity. LaserVideo's participants in Disctronics' initial public offering, expected to hit the Australian stock market sometime in 1988. In the later case, says Gorey, Quixote would have a period of three years in which to buy the stock at its initial price, even if its value had risen dur- ing the interim.

Gorey notes that Quixote will keep close tabs on the progress of Disctronics before it decides whether it wants to remain in the CD-manu- facturing business. Quixote executive VP of finance Myron Shain adds, "We like the idea of being able to [become an equity partner] . . . it gives us the ability that, at the [stock] option as the real value in the transaction."

Meanwhile, Quixote—a diversi-fied company with other music business interests—will use the cash from Disctronics to pay off a $25 million loan taken to con- struct the Huntsville plant.

DeVries will remain with the com- pany as a board director of Disc- tronics Ltd. LaserVideo president Ram Reddy Nomula will become president of Disctronics Manufactur- ing Ltd.

Roger Richmond-Smith, CEO of Disctronics, emphasizes that the acquisi- tion of LaserVideo completes the "global network" of Disctronics

FACTORIES AND OFFICES. He also says that Disctronics will be "the major independent presser in the world among CD manufacturers."

Although LaserVideo does work for a total annual production Advisory Committee of the National Assn. of Recording Merchandisers. The GAMCO presi- dent was a long-standing member of the NARM Retail Workgroup depart- ment's speaker, and he was being considered as a candidate for NARM's board of di- rectors.

In the late '60s, Heilicher Bros. merged with Pickwick. The com- bined enterprise was regarded as the music industry's largest rack, distributor, and retailer. Additionally, under Pickwick's logo, it was known as the biggest supplier of budget-line albums. In 1977, Pick- wick's president, Myron Shain, said of Musicland's parent, Prime America, then known as American Can.

WHEREHOUSE REACTS TO HOSTILE BID BY SHAMROCK (Continued from page 6)

stock has climbed back to approxi- mately the same level it was trading at prior to the 500-point Wall Street nose dive. On Oct. 12, the date of the first Shamrock offer, Wherehouse was quoted at $10.4, closed at 10 at Nov. 23.

According to Shamrock, the pro- posed merger would forestall the redemption of Wherehouse's 10% bonds at $10.46, and will save shareholders from having to pay $26.5 in redemption price. Wherehouse's $26.5 stock redemption offer is now $2.5 over the present price, and it will expire Dec. 1.

Shamrock points out that Wherehouse's redemption offer is not ac- ceptable, as it makes a claim on its assets. Shamrock points out that Wherehouse has not filed a statement of facts to disclose its merits. Shamrock also points out that Wherehouse has not filed a statement of facts to disclose its merits. Shamrock also points out that Wherehouse has not filed a statement of facts to disclose its merits.

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WHEREHOUSE REACTS TO HOSTILE BID BY SHAMROCK (Continued from page 6)

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WASHINGTON The pending sale of CBS Records to Sony Corp. has not only subdivided recording companies into two distinct camps, but also produced two potential antitrust or vertical-monopoly problems.

Both Sony and CBS will have to file their acquisition papers with the Justice Department and the FTC before the $2 billion deal can go through. And while representatives from both agencies say they cannot comment on the sale, they say they are more interested in cases that pose vertical-monopoly problems — such as one record company merging with another.

"Since Sony manufactures and distributes audio equipment but not records and tapes and CBS sells records and tapes but does not manufacture or distribute audio equipment, I'm not so sure our parameters would apply," says Fred Haynes, a spokesman for the Justice Department's antitrust division.

"We first look to see if the merging companies are horizontal competitors and if the merger would substantially decrease competition," Haynes says. "Then we find out if the merging company is a potential entrant into the market of the acquiring company."

The department then calculates the new company's potential market share. "The higher the percentage, the more we'd be interested," he says.

Haynes says the Justice Department also looks at "the vertical-merger effect." An example of a vertical merger is a movie company purchasing a chain of theaters in order to show its movies. "So Sony, a maker of record players, is acquiring CBS, which makes records," he says. "Could they prevent people from buying any record they wanted, that sort of thing? I don't think that could happen."

"We'd be concerned if a barrier is erected against entry into the industry," he says. "Would a new company have enough legal control to make this a merger? Would a company have to be a manufacturer of audio equipment to become a record company?"

Susan Ticknor, an FTC representative, says her agency will look first at the overall revenues of the two companies to determine their market share percentage. Then she would examine the holdings in the same industry to see if they overlap. Then they would look at the merger or acquisition as it had already happened, to see how it would affect the industry.

"From the examination, we determine whether the merger or acquisition will unreasonably restrain competition among existing competitors in any market or will adversely affect the case of entry into one or more markets."

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3. Entries cannot be returned. Good Luck.

4. The TDK/Billboard Song Contest is open to all. Entries will be judged on originality, composition, and quality. Entries will be judged by specialists in the music industry.

5. Prizes are subject to the judgment of the judges. All decisions are final.

6. Prizes are taxable. The winner will be required to sign an affidavit of acceptance of the prize.

7. By entering the contest, the entrant agrees to the Official Rules and the decision of the judges.

8. The TDK/Billboard Song Contest is governed by the laws of the United States. Void where prohibited.

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6. Prizes are taxable. The winner will be required to sign an affidavit of acceptance of the prize.

7. By entering the contest, the entrant agrees to the Official Rules and the decision of the judges.

8. The TDK/Billboard Song Contest is governed by the laws of the United States. Void where prohibited.

9. This offer is not valid in territories subject to U.S. export laws. The TDK/Billboard Song Contest is subject to change without notice.

10. All entries become the property of TDK/Billboard and may be used for any purpose.

For more information, write to:

TDK/Billboard Song Contest
P.O. Box 9200
Los Angeles, CA 90069

Official Judges

Billboard Blue Ribbon Judging Panel

Rock
Eddie Van Halen
John Waite
Heart
Pop
Peter Cetera
David Foster
Carol Bayer Sager
R&B
Mummo
Billy Ocean
Denee Williams
Jazz
George Benson
George Duke
Gospel
Andrea Crouch
Sandi Patti
Michael W. Smith
Country
Dwight Yoakam
Tommy Wynette
Roy Clark
Latin
Julio Iglesias
Manuel Alejandro
Juan Gabriel

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

the eternal idol

Produced by J. Glixman, Vic Coppersmith-Heaven & Chris Tsangerides