Peso Plunge Hurls Parallel Imports Across U. S. Border

BY CARLOS AGUDELO

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

The Nov. 17 plunge of the peso, which declined in value from 1,700 to 2,700 per dollar in two days, has exacerbated the enormous pressure being faced by record companies and manufacturers, who have to compete with imported product, priced as much as 100% less than records and tapes manufactured in the U.S. These records comprise almost all new releases of major artists currently recording for Latin subsidiaries of U.S. companies as well as many records put out by small and medium-size independent companies (Continued on page 71)

U.K. Shipments Soar On CD Strength

BY PETER JONES

LONDON U.K. manufacturer shipments of recordings, led by the power of the compact disk, increased by 19% for the year ending in September. Total trade delivery values for the 12-month period totaled some $880.9 million, compared with the total of $782.8 million for the year ending September 1986, according to a report by the British Phonographic Industry. BPI says the survey "reveals a picture of continued steady growth over the year."

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

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

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

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

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

Al Rubin, Vestron's vice president of marketing and sales, said at press time that a settlement in his company's favor was imminent. "The court has obviously found in our favor. Now it's a matter of delivering finished copies to the market as quickly as possible." Rubin is unsure as to whether Vestron will market cassettes already manufactured by HBO Vid (Continued on page 74)

Prices Up For Japanese Audio Products In '88

BY STEVEN DUPLER

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

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

Fujifilm Photo Film USA, which produces audio and videotape, says it is (Continued on page 76)

CBS Pacts For New Acts Ire Pub, Writers

BY JEAN ROSENBLUTH

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

Another, brand-new provision compels an artist/songwriter to give up his—and his publisher's—right to license the use of a controlled composition in a television or radio advertisement without "CBS prior written consent, which it may (Continued on page 74)
WISH ALL FRIENDS OLD AND NEW THE WARMEST SEASON GREETINGS AND A PROSPEROUS 1988

... WITH US, OF COURSE

WeA Intl Eyes East Bloc Markets
Lack Of Hard Currency Is Problem

BY KEN TERRY

NEW YORK As Soviet bureaucrats woof U.S. businessmen in Washington during various trade talks, the gloomy economic outlook, with the bulk of the losses attributed to the weakening ruble, is threatening any deal or increase in sales. But the U.S. market is turning to the East Bloc with its own problems. In East Germany, the government is trying to control inflation, and in Poland, the currency is still weak. Meanwhile, the Polish government is negotiating with Western companies to bring in new technology and improve the quality of goods. In the Baltic states, the situation is uncertain, with some countries experiencing economic growth and others suffering from high inflation. The overall picture is one of a complex, changing situation in the East Bloc, with both opportunities and risks for Western companies. For more information, please contact the author at Ken.Terry@wea-intl.com.
Founder Charged with Breach Of Contract New Adventureland Sues Ehman

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

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


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

Ehman could not be reached for comment about the suit.

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

In the court document, New Adventureland claims that Ehman entered into a three-year contract that would pay him a salary of $125,000 a year, plus 5% of the chain's adjusted net cash operating profits and 5% commission on the sale of new franchise locations. The suit further alleges that RKO had agreed to pick up the $280,000 mortgage on Ehman's personal residence.

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

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

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

Nelson Entertainment Lays Off 20 Staffers

BY AL STEWART

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

The video arm's parent company, Nelson Holdings International, posted a $9.3 million loss during the first nine months of the year, up from the $1.3 million loss reported in the same period a year earlier.

Nelson Entertainment's president and chief operating officer, says the company will move away from offering a "broad mix of video titles" and market "a more select lineup of A-title motion pictures."

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

In 1988, the company plans to release "The Prince Bride," a film that is expected to gross over $30 million, to be launched as an A-level video release, as well as "The Last Emperor," "Hope And Glory," and "The Whale Of August."

(Continued on page 79)

Billboard's Roger Littleford Dead At 76

Founder's Grandson Edited Magazine For 20 Years

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

Littleford joined Billboard in 1953 after attending the Univ. of Wisconsin. He served in various editorial positions in the company's Chicago and New York offices until early in World War II, when he enlisted in the Army Air Corps.

Immediately after training as one of the nation's first military officers, he shipped out to the South Pacific, where he served until the war's end. Littleford later rejoined Billboard in late 1945 in Chicago, but soon transferred to New York as Billboard's chief editorial officer. He held this post until November 1966, when he suffered a near-fatal accident, that severely curtailed his activities and led to his early retirement to Naples in 1972.

Littleford's years as editor of Billboard saw major developments in the music industry, including the invention of the jukebox, the advent of stereo, the first rock 'n' roll era in the mid-'50s, the advent of stereo in 1959, and the British invasion of the '60s.

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

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

Other changes were more subtle. In 1950, Billboard switched from a magazine format to the current five-column tabloid newspaper format. In 1964, the magazine went to color printing, allowing for the quality reproduction of four-color photos.

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

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

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

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

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

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

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

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

Goldman Joins Personics: Firm Readyes Taping Test

BY DAVE DIMARTINO

LOS ANGELES Elliot Goldman, former president and CEO of RCA/Ariola Records, has joined the board of directors of in-store taping group the Personics Corp. Goldman joins the Menlo Park, Calif.-based company just a few weeks prior to its initial technical-testing rollout, slated to take place the Monday Jan. 15 in several San Francisco Bay area record stores.

The Personics units—which will produce custom-made prerecorded audiocassettes to order—have also become commercially available to0 allows. says Charles Garvin, president of the firm. Since the company originally announced its formation (Billboard, May 9), two features have been added to the machines: a faster recording time and a listening post for potential consumers to hear the company's prerecorded wares.

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

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

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

EXECUTIVE TURNTABLE

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

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

Warner Bros. Nashville makes the following promotions: Martha Sharp to senior vice president of a&r; Paige Levy, director of a&r; Doug Grau, a&r manager; Gregg Brown, a&r representative; and Wanda Collier, a&r coordinator. Sharp was vice president of a&r. Levy was director of production and development.

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THANKS!

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

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

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

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

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

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

Stone says the influx of Chrysalis capital will allow Record Plant to branch out, although specific plans have not yet been made.

“For several years, we have been thinking about expanding into audio-for-video and film work,” Stone says, a change in direction that inspired Stone to move Record Plant’s scoring operations about two years ago from its original Third Street location to its current home on the Paramount film studio lot. The studio also has a facility on Sycamore Street.

“We’ll probably continue to expand our audio and film work and move even more heavily into film postproduction,” says Stone.

Martin says that he expects to see many of the projects coming into Record Plant as well.

The studio’s official name change now sees “Acquires” changed to “A Chrysalis Group PLC company.”

BY PETER JONES

London Irwin Robinson, just named the first chairman of a division of EMI Music Publishing Worldwide, sees the merger of Chappell Music with Warner Bros. Music as more of a challenge than a threat.

“It poses both problems and opportunities,” says Robinson, who heads Chappell’s U.S. unit for 10 years before leaving to accept his new slot. “When a company is as big as Warner-Chappell combined, it’s difficult to fight the resources they have. Nonetheless, it could be difficult to keep the personal approach with acts and writers when working at a large company.”

Before the merger, Robinson rated Chappell as No. 1 in the world in size, with Warner Bros. second and EMI third. “No. 2 has now been eliminated, and No. 1 is quite far away from us, the new No. 2. It’s unlikely we’ll be able to stay No. 1 in size, and it wouldn’t be worth the cost. We’ll shorten the distance between first and second place over a period of time, and...”

(Continued on page 74)

NAB Fights To Block Fairness Doctrine, Tax

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

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

The NAB thought it had blocked in committee a Senate measure that was attached to the Budget Reconciliation Bill, which would codify the fairness doctrine and place a 2%-5% tax on station-license transfers, but a parliamentary maneuver by sponsor Sen. Ernest Hollings, D-S.C., Commerce Committee chairman, has changed all that.

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

(Continued on page 76)

Cover Designer Won Many Awards
Marvin Schwartz Dies

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

Schwartz, who battled cancer for two years, had continued his design work for Angel Records until Nov. 5, his last day in the office, was a four-time Grammy winner with 10 nominations. A 26-time honoree of the Society of Illustrators; a 10-time recipient of the American Institute of Graphic Arts annual award for outstanding art, direction, and an eight-time recipient of the Music Publishers’ Assn. award for graphic excellence. A member of the first board of directors of NARAS, the recording academy, Schwartz was art director for the Grammy Awards trophy itself.

“Marvin was, without question, the most accomplished and influential...”

(Continued on page 71)

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

by Paul Grein

The new crop of teen pop stars is turning up its can. Tiffany’s self-titled debut album leaps seven notches to No. 6 on the Top Pop Albums chart, becoming the first album by a solo teen star to crack the top 10 since Shaun Cassidy’s “Born in January” in 1978. Cassidy was 18 at the time, whereas Tiffany is just 16. Another star to land top 10 albums were Donny Osmond and Michael Jackson, who were both 14 when they scored in 1972 with “Portrait Of Donny” and “Ben,” respectively. Additionally, Tiffany can’t be confused with The NAB (see story), which is the first female teen star to have back-to-back No. 1 hits since 15-year-old Brenda Lee did it in 1960 with “I’m Sorry” and “I Want To Be Wanted.”

But the teen market isn’t confined to Tiffany.

Debbie Gibson jumps two notches to No. 4 on the Hot 100 with “Shake Your Love,” three months after she released the crossover success “Rhyme.” Gibson, who is also 16, is the first teen singer to register back-to-back top five hits since Andy Gibb, who was 19 when he did it in early 1978. The last younger teen star to back to-back top five hits was Michael Jackson, who was just 13 when he scored with “Got To Be There” and “Rockin’ Robin” in early 1972.

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

There’s even a preteen singer on the Hot 100: a 9-year-old girl identified only as Sharon, who sings the Power Source single “Dear Mr. Jesus.” That tearjerker about child abuse enters the chart at No. 82, with story, page 53.

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

The “Dill” bomb holds at No. 1 on the Top Pops chart for the sixth week. That’s the longest any soundtrack has held the top spot since Prince’s “Purple Rain” logged 24 weeks on top three years ago. It’s the longest that any RCA album has stayed at No. 1 since the “Hair” original cast album had 13 weeks on top in 1969.

Jimmy Iovine’s “A Very Special Christmas” compiliation benefiting the Special Olympics jumps four notches to No. 22, becoming the highest-charting Christmas album since John Denver’s “Rocky Mountain Christmas” hit No. 14 in 1976. Another Denver album—“A Christmas Together” (with the Muppets)—reached No. 26 in 1979.

(Continued on page 10)

Rita’s A Hit, GRP artist Lee Ritenour, left, relaxes backstage after one of his recent sold-out appearances at New York’s Bottom Line. Larry Rosen, co-president of GRP, is shown at right.
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FOR THE PAST century, the Berne Convention has provided international standards of copyright protection that now extend to some 75 nations. Most European countries, the British Commonwealth nations, and Japan belong, but the U.S. does not. U.S. music publishers, among other copyright holders, must rely on "back-door" publishing in a Berne member country in order to enjoy the benefits of the treaty. These benefits are considerable, according to the National Committee for the Berne Convention, which includes the National Music Publishers Assn. and the performing rights societies. For example, Berne requires its members to give protection to recordings, broadcast production, public performance, broadcasting, adaptation, and arrangement. By contrast, the Universal Copyright Convention, which governs U.S. copyright relations with about 65 countries, requires a member country to give works of other UCC members only the same level of protection it provides its own citizens, which is often inadequate.

In addition, the UCC's minimum term of copyright protection is life plus 25 years, as compared with Berne's standard of life plus 50 years. Joining Berne would give U.S. publishers protection in 24 nations that don't belong to the UCC, thus allowing the federal treaties with the U.S. The NCBC argues that Berne nations represent the "free ride" of U.S. companies via "back-door" publishing and that they will eventually reduce protection for U.S. works if this country doesn't join the treaty. Moreover, the group notes, it's prohibitively expensive for small publishers, composers, and artists to register their works in other countries in order to obtain Berne benefits.

A pair of bills that would mandate U.S. adherence to Berne is now being considered by Congress. Most trade groups representing copy- right owners have lobbied in favor of this legislation. But the record business still has not taken a stand on this important issue. According to the Recording Industry Assn. of America, the strength of the Berne bandwagon partly because the Convention does not specifically address sound recordings. But that shortcoming is counterbalanced by another feature of the treaty: If a Berne nation recognizes domestic recording copyrights, it cannot give lesser protection to works by citizens of other signatory countries. Also, as RIAA general counsel Joel Schoenfeld points out, the U.S. must belong to Berne if its record labels are to participate in the ongoing debate about how the treaty applies to prerecorded music.

Some record companies object to Berne because they think membership would require the addition of a "morals rights" clause to the U.S. copyright law. Such a provision would give authors and other artists legal grounds to fight distortion or alteration of their works, and, according to Berne opponents, would invite an avalanche of lawsuits.

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

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

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

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THE USE OF DIGITAL SAMPLING IS VERY MUCH AN EVOLVING ART FORM

By BOB BERNSTEIN

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

With digital recording or recorded sounds can be reproduced in a multitude of aural formats that are limited only by the imagination of the computer-literate musician or recording engineer. In some instances, it may be quite difficult to ascertain the origin of the suspect sounds, and the copying will go undetected. But this should not concern us, because the copying cannot be the basis of a legal action unless it is substantial. In addition, the existing technology can identify digital sampling by analyzing the sound-wave equivalent of a fingerprint of the two works. If these "fingerprints" are identical, the second work must have been taken from the first.

Once a potential plaintiff ascertains that a second recording contains sampled sounds from a prior work, should legal proceedings be commenced? Only after very careful examination of (1) the extent to which the copied sounds constitute protected expression and (2) the likely reactions of ordinary listeners to the two works. While digital sampling can be a powerful creative tool, it can also be used by unprincipled parasites to make unlawful copies. The latter will not present any difficult issues for the courts, which have always been able to distinguish the plagiarist from the poet. This commentary is not directed to such cases, but to the much more difficult issue of how the music industry—and the various constituents of the copyright community—should approach digital sampling in its less egregious instances of its use.

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

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LIES MUSIC VIDEO COVERAGE

Hats off to you on your much imme-
volved and much expanded coverage of music video! "The Eye" and your upgraded listings of the eight video carriers are a very nice addition to your video music sec-
tion.

What's more, the new listings should have something for everyone, which is sorely needed in videoclip broadcasting. Only the post office and the public utilities have more of a monopoly on MTV than on this side of the Iron Curtain.

Anyway, keep up the good work.

Jim Collins
Pittsburgh, Pa.

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**Says He Is Victim Of Harassment By Claimant**

**Baltimore DJ Accused Of Sex Crime**

**BY KIM FREEMAN**

NEW YORK. In a case that sounds like a haywire sequel to the film "Play Misty For Me," eight-year WBFF "B-104" Baltimore air personality "Billie B" Nafelt has had charges of assault and fourth-degree sexual offenses filed against him by a 17-year-old female. The afternoon man took a leave of absence Dec. 1 until Dec. 30 to seek legal advice.

The Baltimore Police Department will not release the name of the girl who filed the change of sex crimes involved in the sexual assault, because the victim refuses to press charges.

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

Nafelt had filed another report on June 27, after he was severely beaten by two males he believes were associates of the alleged sex victim. Balti-
more Police DepartmentX agent Arlene Jenkins says Nafelt was charged with a false report concern-
ing that incident, because he said at the time that "he had no idea of possi-
bile motives for the assault." Jenkins says Nafelt was not charged with assault but that, has been charged with being the assailant, but not that whether they were associated with the victim. Nafelt says the alleged attacks against him are the most drastic in a series of harassments he believes were initiated by the girl.

"It started three years ago, when this girl who won a contest I ran on my shift came to the station to pick up the prize," says Nafelt. "Some time later, she called me to say her brother had died, and I expressed my sympathy sincerely." Nafelt says he consulted a psychologist when he be-
gan to believe that the girl's interest in him had been initiated by the girl.

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

Nafelt has recruited attorney Tom Morrow to represent him. Morrow says that "there is no evidence that a sexual assault didn't happen to mention it until Nafelt went to the police. It will be im-
portant to note, too, that the incident in which Nafelt was severely beaten was followed by continued harass-
ment by this particular girl," Morrow adds, that if the factual depitch of events is consistent with the girl's story.

"This is the type of complaint any-
one in the public eye is vulnerable to," Morrow concludes. The sad part is that no matter what happens, the harassment and mental health issues have already caused irreparable dam-
age to his family and career."

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

**BY BILL HOLLAND**

WASHINGTON. "The Russians are coming!" was the words of choice of top special state power halls of top-rated top 40 station WAVA "Power 105" here Dec. 9, be-
cause the Soviets actually showed up the morning after the signing of the historic Intermediate Range Nuclear Forces treaty.

In the sequence of events: Power 105 GM AL Goodman had earlier gotten in touch with Tass, the Soviet news agency, inquiring if Sovi-
et radio has a version of a top 20 coun-
dents. Yes, tass, they have a Tass top 20 which you asked for a copy to play on the radio wen Gorbachev is in town. Tass consented. There was one condition, however—WAVA's morning team of Don Germino and Mike O'Meara were requested to play the tape be-
tween 10 and 11 a.m. so that the world's res-
et known to be the closest of Tass to the homelands before tending to the treaty business.

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**newsline...**

PHILIP GIORDANO is appointed director of affiliate affairs and nonten-
entertainment programming for the ABC Radio Networks. He had been di-
rector of financial planning and administration for the networks. Giord-
ano replaces John Axton, who resigned last month but will continue to con-
sult the web through 1983.

ALLAN CHLOWITZ is named VP/GM at KTWW "The Wave" Los Angeles, follow-
ing the resignation of Howard Bloom. Most recently, Chlowitz was VP/GM at cross-town oldies outfd KTHX.

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

KEOH KOLEH is upped to station manager of KFI Los Angeles. He joined the full-service AC as program manager less than a year ago after program-
ing KOMO Seattle.

JIM TASSAREK returns to KTAR/KKLT Phoenix as VP/GM, replacing Dan Dutil. Tassarek worked as VP/GM of the news/talk and AC combo from 1981-83, exiting to become president at Greenwood Per-
formers' case is reduced.

J. MICHAEL MCCL is named station manager at KMRY/KJYY Des Moines, Iowa. He replaces J.D. Speangler, who's now managing WQHK/ WMEW Fort Wayne, Ind.

**BLACK/URBAN**

Lilo Thomas is Tony Brown's first pick this week, with the WLXL Mobile, Ala., programmer describing "Wanna Make Love (All Night Long)" (Capitol) as a "soulful, well-produced song that sounds good in any mix." "And he is hopeful, but not optimistic about getting his afternoon shift back when and if he is proven innocent." I fear that the station may also feel the damage," he says.

Nafelt has recruited attorney Tom Morrow to represent him. Morrow says that "there is no evidence that a sexual assault didn't happen to mention it until Nafelt went to the police. It will be im-
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age to his family and career."

D.C.'s WAVA Airs Soviet Hit Parade

For several weeks in Phoenix and became No. 1 for us after the very first play. It's been six consecutive weeks now, and Hudson says the stores can't keep it in stock. He recommends you giving Ed Locke a call for service, at 296-411-8802. Getting into the mainstream, Hudson says yes to the new Yes single, "Rhythm Of Love" (Atco). "It's much more dance appeal than the last Dokken effort, "he claims, that a little better beat makes it a lot less male and a lot more female—yeah!"

**ALBUM ROCK**

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

**COUNTRY**

KIQQ Reno, Nev., PD Tony Thomas was kickin' to name his station's hottest records. Conway Twitty's "I'm My Job" (MCA) gets the first mention. ["It's] one of our top 10 requests right now, with everything a great country song should have: a great story, family, and a bellh

**ADULT CONTEMPORARY**

"We've got an active adult audience that likes the good top 40 hits," explains KFMI San Diego's Dennis Dresel. "I feel good about ours," he says. "The 10th/8th-ranked effort, a great rock song, which everything a great country song should have: a great story, family, and a bellh

"What have I Done To Deserve This" (EM-Manhattan). "It's such a great tune. It sounds like Denny Springfield again, her voice is so ident-
ifiable, it sends chills up my spine," says Knight. "An excellent conbination performance like this should be all over AC radio."

TYVONE OLSON
SACRAMENTO STUFF: WBJW-FM “BJ-105” Orlan-
do, Fla., PD Brian White exits the top 40 outlet to pro-
gram top 40 on KDRT Sacramento, Calif., as Chris Collins steps down to concentrate on his morning show. FM-102 GM Jerry McKenna comments, “Over the past couple of books, it was becoming very apparent to re-
members that the station was having a superhuman job. Com-
peting in a three-way battle is hard enough, and trying to run a morning show on top of that was really too much to ask of one person. When put to Chris, he decid-
ed to devote his energies into becoming the beat and strongest morning man he could be.”

Collins joined FM-102 for weekend air work in early 1980. He was later named becoming man in June 1985, and was upped to PD last summer when Wrek Gil-
ette left for top 40 WHYT Detroit. Although FM-102’s 12-plus shares overall and in mornings re-
bounded in the summer Arbit, both had been on a year-
long slide since Collins assumed PD morning double-
uty. White has worked all over the country, programming top 40 KRTY San Antonio, Texas, WDRQ Detroit, KQ-F San Bernardino, Calif., and WEFM (now country WUSN) Chicago before Orlando. On BJ-105, White says, “I hate to leave so many of our listeners behind, many of the people, but I was dying to get back to California. I’ve also been trying to work with Jerry McKenna for several years. There’s a healthy three-way battle going on in Sac-
ramentos. KRON and KDRT are in a state of flux, and I look forward to putting FM-102 back on top.” For White, the FM-102 move marks a reunion with Genesis president Marty Gendenberg, who headed the former Duffy Broadcast-
casting. Collins now owns former Duffy outlets KQ-F and KDRT (two other spots, KWOD). Meanwhile, across town, KWOD PD Tom Chase be-
comes KROQ’s new PD, following the sudden departure of Bob West last week. At KWOD, morning man Doug Masters assumes interim PD duties, and music director Mr. Ed gets the assistant PD nod.

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

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

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

In a saddler KKS note, assistant PD Gwen Roberts’ husband died suddenly recently, and her daughter survived with only the clothes on their backs. Help in the way of clothes and basic items would be greatly appreciated.

WDRK UPDATE: “Dare” will indeed be the program-
ming theme for the former WLR Garden City, N.Y., which now has a permanent PD in Jared Broadcast-
ing (Billboard, Dec. 12). WDRK will pursue a progressive rock format, similar to WLR’s, and emphasize the 92.7 frequency on liner 101.2, to bell listeners they’ve still tuned to home. Referring to WDRK PD Denis McNamara, who programmed WLR for 10 years, Jared pres-
ident Ron Morey says, “Dare was [WLR’s] format, and we look to him lead us into the 1980s with that pro-
gressive direction.” Morey also says McNamara will host “a key” airshift. As for continuance of WLR fea-
tures like “WLR-FM,” Morey says “there will be some changes in phrasingology, but the intent [of the elements] will be the same.” Which is not to say that the call letters are the only changing on the 92.7 fre-
quency. State-of-the-art new opportunities, and we have some very creative new people on board to take advantage of that,” says Morey. Those in WDRK’s coverage area ought to be able to hear it better. Under Special Temporaty Authority op-
erating licenses, stations can only run at 60% effi-
ciency. When WDRK signs on—hopefully be-
fore Christmas—the faciliti-
es are scheduled to be at full power, us-
ing state-of-the-art equipment, says Morey. Morey, by the way, has been fighting for the 92.7 license since 1983, so a dip

into the Dom Perignon is due. Last week we told you Malibu Sue and Maxx are joining McNamara at WDRK, and that appears to be it as far as ex-WLRers continuing with the renamed station. Everyone [from WLR] to whom we’ve offered a job has accepted,” says a diplomatic Morey. Meanwhile, the release from the WLR camp reads, “Only two full-time staffers have chosen to join Jared.” Go figure! As you know, longtime WLR operator El-
ton Spitzer keeps the calls and intends to relocate them on Long Island sometime next year. At the relocated WLR, assistant PD/MD Larry “the Duck” Dunn will be PD, and all other staffers will be going with Spitzer. A 10-year WLR vet, Dunn says Jared had offered him a post and that choosing between Spitzer and McNamara was a "gut-wrenching" decision. “I’ve got a family and a mortgage, and believe me, I am not risking that on an empty dream.” At any rate, the WDRK/ WLR battle that is likely to ensue can only be a positive development for the progressive rock format.

And, finally: In last week’s WLR coverage we left out the Street Pulse Group’s Mike Shallet, WNEW-
FM New York’s Ray White, and WXKX “K-Rock’s” Jeff “Carlson” Rock on our list of notable WLR al-
umni.

Also on Long Island, rocker WRCN Riverhead, N.Y., brings on Shelli B. (Section) as afternoon talent. She is the last remnant of WXKX N.Y.C. “I’ve been out of the rock indus-
ty for a while,” says Shelli. “I’ve been at WXKX in New Jersey, rack WDHA Dover has a rare full-
time opening for a morning talent. That follows the de-
parture of Kevin Cotrell, who’s going to pursue pro-
duction and mobile deejay side ventures . . . Happy birthday to Atoe’s Bruce Tenenbaum on Wednesday (16).”

WAVA “Power 105” Washington, D.C., recruits “Cap-
tain Dave” Fogel as evening talent. He’s a Wave’s vic-
tage, having last worked for former Gannett hit outlet KSBO-FM “KS-103” San Diego now KNVW “The Wave.” But, don’t be worried about the fate of the ever-
cool Gene Baxter. He steps out of evenings to continue as MD and accept new duties as assistant PD Congrats.

Look for a well-known Orlando personality to join top 40 KKBB-FM “99Q” Houston making the personal 
switch to an all-new identity. Meanwhile, our conditi-
hints to the famous band of 80’s VP/GM Kim Burns, who succumbed to a massive coronary attack Dec. 2. His family requests that, in lieu of flowers, dona-
tions be made to the American Heart Assn.

KISS San Antonio’s Greg Fitzgerald, the market’s top-rated afternoon man, is exiting the station. His fu-
ture interests—major market air, small/midsize market programming, and label promotion—are

broad as his past experiences—gigs at KAZY Denver, KPEK Denver, WDIZ Orlando, and KSRR Houston. He’s a 14-year biz vet and can be reached at 512-490-0967.

Assistance was provided by Yvonne Olson in Los Angeles.

by Kim Freeman

WJBW’s White Moves Take To Sacramento;
Veteran Kelly Joins KISI L.A. Afternoons

FOR WEEK ENDING DECEMBER 19, 1987

ALBUM ROCK TRACKS

- Compiled from national album rock radio airplay reports.

<table>
<thead>
<tr>
<th>NO.</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>DISTRIBUTION LABEL</th>
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<tbody>
<tr>
<td>1</td>
<td>GEORGE HARRISON</td>
<td>&quot;THAT’S THE WAY LOVE GETS YOU&quot;</td>
<td>APL/WMG/PHAROS</td>
</tr>
<tr>
<td>2</td>
<td>BRUCE SPRINGSTEEN</td>
<td>&quot;FOURTRAM&quot;</td>
<td>APL/WMG/PHAROS</td>
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<tr>
<td>3</td>
<td>ROBBIE ROBINSON</td>
<td>&quot;FOR THE DARLING&quot;</td>
<td>APL/WMG/PHAROS</td>
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<tr>
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<td>GEORGE HARRISON</td>
<td>&quot;HAPPY TIMES&quot;</td>
<td>APL/WMG/PHAROS</td>
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<tr>
<td>5</td>
<td>THE ALARM</td>
<td>&quot;THE ALARM&quot;</td>
<td>APL/WMG/PHAROS</td>
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<tr>
<td>6</td>
<td>PINK FLOYD</td>
<td>&quot;АНГЕЛ&quot;</td>
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<td>JETHRO TULL</td>
<td>&quot;CHERRY RED&quot;</td>
<td>APL/WMG/PHAROS</td>
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<tr>
<td>9</td>
<td>THE REAL LIFE</td>
<td>&quot;YELLOW&quot;</td>
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Tracks with the greatest airplay this week. The Flashmaker is the highest-debuting track of the week.

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BUSTERMANIA

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

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

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

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

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

BUSTER POINDEXTER. A LEGEND IN THE BREAKING. Featuring the soca-fied single and video “HOT, HOT, HOT.” 5537-7 R. From the album, “Buster Poindexter” 6633-1 R. Exclusively on RCA Records, Cassettes and Compact Discs.

Produced by HANK MEDRESS for SBK Records Production, Inc./Management and Direction: STEVE PAUL.
Photography by Ken Nahorniak-Tolens® Registered RCA Corporation, except BMG logo TM BMG Music © 1987 BMG Music
**Radio Promotions**

**GROWN-UPS SHOULD KNOW**

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

KEX Portland has an ongoing promotion with a local tow service that offers stranded motorists highway assistance during weekday rush hours. For the holiday season, KEX has extended that service to the overnight hours, offering listeners a free ride and tow. Not only do you get home in one piece, but the car is in the driveway when you finally get home. KEX calls itself "Radio For Grown-Ups." Hopefully, its listeners are grown-up enough to use the valuable service.

**A PLACE FOR THE TREE**

A giant promotion always ends on a sweeter note when the winner really needs the prize. WMAG "WMAGic" Greensboro, N.C., just completed the largest promotion in the area's history with the giveaway of a $12,000 home. The promotion with Greensboro developer Adams Farms started with a direct-mail campaign to 35,000 area homes.

Each brochure contained four lottery numbers, and as numbers were announced on the air, listeners had 10 minutes to call. Callers won $100, $1,000, or one of 38 keys during the promotion's eight-week run. One of the keys opened the front door to the new home. The third "WMAGic" listener to try his key was William McCallough, who had lost everything in a fire two years ago and has a pregnant wife and two children. When the key turned the siren and triggered the aires, he knew he'd never forget Christmas 1987. Along with the home, WMAG gave out $250,000 in cash during the promotion.

**"TIS' Z SEASON**

W2GZ "Z-98" Atlanta has been busy this holiday season, driving down meat prices, inciting office workers to party, running its morning show in a "Christmas in July" promotion, and drawing in its June "Z-98" morning man Randy Miller was usually at the center of it all.

In a holiday twist on the "gawars" promotion, Miller offered Atlanta grocers $1,000 to come up with the lowest price per pound for Thanksgiving turkey. The "turkey wars" wound up with two grocers offering turkey for a penny a pound. "Z98" awarded both grocers for giving listening families a chance to feed six for 15 cents.

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

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

A week later, Miller had sufficiently recovered to take part in "Z-98's" fourth annual World's Largest Office Party. The Christmas party for Atlanta's professional community featured local media and sports personalities pouring drinks and serving food for tips. All tips went to benefit the area's Scottish Rite Hospital.

**THE PEAR SEATS FIVE**

The "pointsettia" of top 40 WPJL New York's holiday was the Power 95 Twelve Days of Christmas. With (Continued on page 18)

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**Hot Adult Contemporary**

FOR WEEK ENDING DECEMBER 19, 1987

**Hot Crossover 30™**

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<th>WEEK</th>
<th>LAST</th>
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<td>IF YOU CAN DO IT</td>
<td>MELISSA MORGAN</td>
</tr>
</tbody>
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Hog Heaven. CKNX Wingham, Ontario's "outrageous contest" gets down and dirty and leaves listener Christine Bacon as a pig in mud as she collects the top prize. Bacon, left (and yes, it's her real name), agreed to mud-wrestle a pig to win two tickets to anywhere in the world. The Bacon vs. bacon match was refereed by CKNX PD/monring man Derek Botten, who obviously got caught up in the action.
IDEAS. That word tops the Christmas list of WCXI/WWWW Detroit director/programming operations Barry Mardit. On a daily basis throughout the year, the generation, collection, and processing of ideas is what makes Mar- dit a man who loves his work.

The two country stations are owned by Sham- rock Broadcasting, and Mardit says one of the company's mottos is "no idea is a bad one." At WCXI and WWW "W4," the ideas come from staffers at all levels and are often germinated from off-the-wall suggestions into workable promotions, contests, presentation elements, etc.

"I know the adage about every- thing you can do has been done be- fore," says Mardit. "But I'm into originality, and I pride myself on coming up with some new ideas."

One example is a Christmas fund-raiser WCXI is in the midst of for the Michigan Special Olympics. In a shopping mall, WCXI has installed a minitrain set that will keep running as long as passersby donate enough money to keep the train rolling. "Everyone loves to watch train sets, and the miniville the track runs through has WCXI billboards all through it," says Mardit. "We're playing train songs and Christmas songs, and I think it will generate a lot of money for the Olympics as well as visibility for the station."

MARDIT'S title of director/programming operations is a new one. He's been the PD for W4 since 1982, and began his WCXI tenure when Shamrock bought the AM in May 1986. One of his biggest chal- lenges since the two stations became a combo has been to develop distinct identities for both outlets.

"W4 has been country for seven years, and WCXI is about 10," says Mardit. "But, we didn't allow our- selves to think that the competition was over once both stations began operating out of the same building."

Mardit says he and his staff keep a fighting spirit by thinking of past successes as the competition that needs to be continually topped.

As is typical with AM/FM combos, WCXI skewers an older audience and plays it conservative, musically. "We really dig back into country's roots," says Mardit of WCXI's musical ap- proach. "We will go out on new art- ists, but we're concerned with getting new listeners all the time," he says. "But, at the same time, you can't just wake up one day and not care about your older listeners."

While many think of Detroit in Mo- town or rock 'n' roll terms, Mardit notes that the market's country roots also run very deep, thanks to the Southern origins of many people in the automobile industry. Thus, bal- ancing a great mix in Detroit is complicated by the fact that several country superstars are still issuing viable product, while Nashville adds newcomers to the country constellation. "One of the great things about the genre today is the steady influx of new artists, which are very important to us," says Mar- dit. "But, I don't want a longsitting listener to say, 'Hey, where did Conway Twitty go? It's a very fragile thing."

MARDIT'S ASSESSMENT of the state of country is one of good health. "It's unfortunate that the pulse of how things go is often shaped by what article appeared in the New York Times," he notes. "But some recent articles, of course, have it alive and well! I think the music is better now than it's been in a long time."

The biggest boost for the industry would now be little attention, Mardit says. "Like any form of music, country could stand to get a little au- dience from other forms."

When a country artist appears in U.S. To- day, or on the Johnny Carson show, I can't tell you how much it helps," he observes. The presence of country in all forms of the mass media "has a way of legitimizing country for previ- ous non-believers," says Mardit.

GIVING BACK to the business is an activity Mardit devotes as much time to as he can. Formally, Mardit has compiled the air-check tapes for the annual Country Radio Seminar, and informally, he spends what time he can on the with modern current and aspi- ring programmers.

"Being in a major business, a lot of people are looking to be entertained but have been kind of surprised by the number of people who ask us basic things like rotations and promotions," says Mar- dit, who's also open to giving advice to those anxious to break into the biz. "I feel I've been very fortunate in my career to have worked with some great people."

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"Obviously, I'll continue to be very involved with programming," he says. "I look forward to getting deeper into the managerial aspects of this job, as well as working more intense- ly with the various department direc- tors at both outlets. My biggest chal- lenge now would be getting people to succeed in their own directions."

A New York native, Mardit grew up with his ears glued to the "Good Guys" on WMCA there. An avid countdown/chart enthusiast, Mar- dit's first radio thrill came when WMCA's Dandy Dan Daniels read his name on the air after Mardit had sent an informal letter. With great glee, Mardit notes that his first official job was as a doorman for WMCA.
King Biscuit Presents the National Radio Debut of BOURGEOIS TAGG

January 3

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

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

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America's Premier Radio Concert Show

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**PDs Call For Uni. Education Programs Part-Timers In Big Demand**

**BY MARK CURRIDEN**

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

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

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

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

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

There are PDs who are working hard to keep their part-timers sat- isfied—and finding success. “I just spoil them outrageously,” admits Bob Young, PD of country station WXTU Philadelphia. “I give them well above the union average, give them perks—freebies like concert tickets and all the junk they want. They work the weekend or, if we need to, 20 hours per week and send them on at least one gig per week.”

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

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

It may come to the point where we will need to hire weekenders full time,” says Chase. “Three days during the week they work for the station they will do commercials and work on promotions, then work two or three shifts on the weekend. My best part-timer of the past 10 years was sales people. He’s a former disk jockey who wants to work one shift a week just to keep his hands on the radio pulse. Right now the shortage is so bad [that] both my self and the operations manager are having to work weekends on the air.”

**PDs Call For Uni. Education Programs Part-Timers In Big Demand**

### Promotions

- Highly produced promos, the station reworked the traditional “Twelve Days Of Christmas” song list into a holiday giveaway that awarded one winner on day one, two winners on day two, and so on. Each day had its own specially produced promo.
- The 90th caller to reach the studio line after the station’s regular call-in time, could win the whole of the day’s prizes.
- Multiple promos and corresponding call-ins were run for days two through 12. Prizes for the 78 winners included concert tickets, radio color televi- sions, and concert tick- ets. Listeners who won one of the days prizes were eligible for the grand prize, “A Pontiac in a pear tree.”

**Peter J. Ludwig**

### New York Effective with the Dec. 6 issue, Billboard has revised the format of stations reporting to the Album Rock Tracks chart. The panel is updated by chart manager Ron Corrigan and Airplay ratings period. There are now 84 stations reporting to the radio-only chart. Stations are divided into four weighted regions based on weekly cumulative audience each day from 6 a.m.-midnight in the Arbitron total survey area.

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An asterisk indicates a new report- er.

**Platinum**

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<td>Rock</td>
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<td>WMMR-FM</td>
<td>Philadelphia, Pa.</td>
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<td>WNEW-FM</td>
<td>New York, N.Y.</td>
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**Singles**

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<th>Station</th>
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<td>KDWB-FM</td>
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<td>KLON-FM</td>
<td>Portland, Ore.</td>
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An asterisk indicates a new report- er.
MCA RADIO NETWORK president Bob Kardashian tells us that he has begun the process of reorganizing the radio network, and that it will indeed be an entity in 1988. The announcement goes a long way in stilling industry speculation that MCA could not be around to welcome in the new year. The restructuring began when MCA disbanded its New York sales office Dec. 4, and transferred the responsibility for all of its advertising sales to Media America, New York.

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

Kardashian says that a major factor in the decision to trim the company even further was the current state of MCA’s stock. Black Monday and its aftermath has MCA stock at half of its pre-Oct. 19 price. The syndicator’s survival into 1988 can be attributed to the deep pockets of MCA’s parent, the entertainment conglomerate MCA Inc., and its continued commitment to the fledging network.

It has been a tumultuous first year for MCA. The syndicator dropped its initial programming supplier, Teleprograms, in August, and then dropped the show that replaced it—the three-month-old “Rock Trends”—at the end of November (Billboard, Nov. 5). At the beginning of November, Kardashian accepted the resignations of Bill Barnett and Lance Robbins. The acquisition of the syndication firm of Barnett/Robbins had been a major element in MCA Radio Network’s initial structure. Kardashian says that the acquisition of Barnett/Robbins had not worked out and that after discontinuing the Teleprograms productions, “it made sense to discontinue the arrangement.”

With “A Touch Of Jazz” removed from the catalog, MCA has the daily short-form “Breakfast With O.J.” and the bimonthly rock series “Up Close” remaining. The O.J. Simpson show is fully sponsored for 1988 by Warner-Lambert’s Schick Razor. The country call-in “Nashville Live” bowed Sept. 27 and has gotten good clearances. It will continue to be produced in-house, but MCA is now looking for another syndicator to handle the show’s weekly distribution and sales.

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

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

TREND TO WATCH: With the MCA shows now under contract, Media America is now the sales representative for Digital Radio Network’s “CD Hotline,” “Rock Express Magazine” and the four Ron Cutter Productions programs. With United Stations now handling all of Transstar Radio Network’s inventory and ABC Radio Network handling the same responsibility for Satellite Music Network, expect 1988 to be the year of the syndication sales specialists.

For the Third Year in a Row, Lee Bailey Communications, Los Angeles, will present its “RadioScope Music Awards” in the “RadioScope” program’s year-end show. The “RadioScope” awards use the Billboard charts and a point system to determine the best in new artist, album, single, and producer categories. Each category awards a “RadioScope” statue to a female, male, group, and rap act as well.

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

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

Dec. 18-20, Aerosmith, Superstars Rock Concert Series, Westwood One, nine minutes.
Dec. 18-20, A Hit Rockin’ Christmas, Kid Rocks Special, United Stations, 90 minutes.
Dec. 18-20, AC/DC, Metalhead, MJJ Broadcasting, one hour.
Dec. 18-20, A Rock Watch Christmas, Rock Watch Special, United Stations, three hours.
Dec. 18-20, Christmas Special, Country Today Special, MJJ Broadcasting, one hour.
Dec. 18-20, Cruisin’ America Holiday Party, CBS Radio/Radio, Holiday Special, three hours.
Dec. 18-20, Kash, Star Beat, MJJ Broadcasting, one hour.
Dec. 18-20, Top 30 Christmas Records of All Time, Top 30 USA Special, CBS Radio/Radio, three hours.
Dec. 18-21, Superstar, Classic Coll, Premiere Radio Networks, two hours.
Dec. 20, Alone At Last, with Phil Collins, Chrisie Hyde and David Gilmore, King Biscuit Flower Hour, DIS Broadcasting, one hour.
Dec. 20, Foreigner/1U2, Powercuts, Global Satellite, ABC Radio Networks, two hours.
Dec. 20, Paul Winter, The Jazz Show with David Santon, NBC Radio Entertainment, two hours.

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Controversial Hard Rock Act Must Make It On The Road

BY LINDA MOLESKY

NEW YORK—With limited radio airplay and minimal support from music video outlets, the controversial hard rock act Guns N' Roses has had to rely heavily on touring to promote its Geffen debut album, "Appetite For Destruction." Following a series of East Coast club dates, the Los Angeles-based group has spent several weeks on the road as the opening act for Motley Crue, and has just embarked on a series of triple-bill dates with Alice Cooper and Faster Pussycat. Upon completion of its U.S. itinerary, Guns N' Roses is scheduled to tour Europe and Japan.

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

Of the disappointing radio response, Ensenat adds, "We didn't expect album rock radio to go on it heavily, but we aimed it at 40-60 stations and only got 18. Radio tends to shy away from harder records—Whitesnake and Aerosmith do well, but they're more melodically acceptable and not as raw around the edges. Maybe radio and MTV have slowed Guns N' Roses' sales down a bit, but not enough to stop the album from happening."

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

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

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

Prior to the release of "Appetite For Destruction"—which was produced by former Ron Nevison engineer Mike Clink—Geffen set up a preliminary base for Guns N' Roses through the release of an independently distributed EP, "Live!?! 6 Like A Suicide."

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

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

LION'S ROAR

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

Next up for White Lion is a trip to Europe, where the band will headline a series of club showcases in January. "We hope to hook up on another big tour after that," says guitarist Vito Bratta. "We haven't done one complete tour yet. We plan to be out on the road until June, then we'll go back into the studio around July or August." According to Bratta, the exposure White Lion received on the Kiss dates has made a very strong impact on sales of its album. "With Kiss, we played the secondary markets, which really helped make people aware of us," he says. "You can't beat that kind of exposure."

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

"Radio is picking up now," says Bratta. "When we were on tour with Kiss, we had top 10 spots after we played in those markets, and other stations followed that. The tour helped open doors for us, but they're not going to close now that it's ended."

AL'S CALL

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

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

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

"Trami Su" is DiMeola's third effort for EMI-Manhattan. He is committed to "a year of solid touring" to promote it, he says, and in the next 12 months he will hit the U.S. and Europe twice as well as Japan and South America. On the road with DiMeola will be keyboardist Reki Akagi, bassist Chuck Webb, percussionist Luiz Conte, drummer Tommy Brechtlein, and vocalist Jose Renato.

IRISH CRY

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

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

"Hopefully, the word and interest in the band will make it over to alternative radio on the West Coast," says Quinn. "It's a top priority at college radio and college retail."

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

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

BOLSOLI'S PARTY

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

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

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

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

Artist Developments is edited by Steve Gatt. Reporters: Linda Mole-
liska (New York) and Dave Di-
Martina (Los Angeles).
Kennedy & Vieha Create TV Ad Tunes That Rock Consumers

ROCK’N’ROLL MEETS MADISON AVE. IN LA/NY

BY DAVE DIMARTINO

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

Kennedy and Vieha, partners here in LA Music, are responsible for providing the music that accompanies—or is central to—television commercials. Commercial music is the business we’re in, and you’ve probably seen it: Pontiac, Levs’ 500 jeans, Kellogg’s Rice Krispy, Strawberry, and Apple Cinna-

s Mon squares, Taco Bell, Honda motorcycles, General Tire, Prudential Insurance, Chevron gaso-

line, and much, much more. And most of the music rocks.

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

In fact, the involvement of the LA/NY team with Levi’s three years ago won the duo a couple of Clios—the advertising world’s annual awards—because it catapulted the partners to star-

dom, of a sort. The number of awards and the client roster continue to increase, and Kennedy and Vieha have become the pair to whom advertisers increasingly turn to for contemporary music backgrounds for their commercials.

In short: Rock’n’roll order, for a price, is increasingly angled toward the “yuppie” mentality.

“Mark and I are both yuppies,” says Kennedy. “We kind of understand what that age group is going through, and has gone through.”

Both men have worked outside the advertising world. Kennedy has worked on motion picture soundtracks with Dave Grusin (“The Electric Horseman”) and David Sanborn. Vieha has written songs for such artists as James Ingram and Seaweed.

Vieha says writing music for commercials is a very different thing from writing songs for other artists. “A lot of times the assignment is to do something for the Pointer Sisters, James Ingram, or somebody—and you know what they’re about, so you kind of write that style of music. Basically, advertising is almost the same thing; you learn to write on assignment. They point you in a certain direction. ‘Here’s the product, maybe we want to say this—and you fill in the rest of the blanks.’”

What it all means, says Kennedy, is that the two of them have to keep their ears open at all times. “We’re asked to do all kinds of things. ‘Write me a song—something for Black Angus restau-

rants, and they wanted a spaghetti-
ti-western.’ ‘Fistful Of Dollars’ and ‘The Good, The Bad and The Ugly’—we have to keep up with things. We may be asked to do Prince or Madonna one day and the next it’s classical music for the next.”

Do other musicians—those not commercially-minded—regard them as who’s who’ve sold out to Madison Avenue? “We run into Quincy Jones all the time at the studio,” says Kennedy, “and the impression I get from him is that we’re all doing what we want to do, and we’re all having a good time and making money. Even though he’s doing rec-

ords and movies and we’re doing commercials, we’re all trying to create a good product.”

On the commercial the pair worked on, says Kennedy, was a California Cooler ad that featured the Kingsmen performing “Louie, Louie.”

“That was great,” says Keen-

ney. “We were going to try to dupli-
cate that with radio guys in L.A., but we found out that we could get those guys, so—no one’s going to do ‘Louie, Louie’ better than the Kingsmen.”

Arenas Add ‘Quiet Rooms’

TEENS ENJOY WHILE PARENTS RELAX

NEW YORK National concert pro-

ducers are seeing a growing number of arenas starting up “quiet rooms,” which provide parents of young con-

certgoers the opportunity to relax in a private area of the venue while their children attend the shows. Most of the rooms provide television and complimentary beverages and snacks.

“I see a definite trend in the num-

ber of buildings offering these rooms,” says Bill Williams of Washington, D.C.-based Cellar Door Con-

certs. “It’s a good thing for the parents, the kids, and the promoters. It helps alleviate traffic problems and kids sitting around—and the parents simply feel more comfortable.”

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

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

“I think they’re great,” says New York-area promoter John Scher of Monarch Entertainment, which pre-

sents shows at the Metropolitan Muse-

um and the Meadowsland Arena.

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

“We found the primary age for concertgoers is 14-24. And 14, 15, and 16-year-olds can’t drive and are at the stage where they’re starting to please the thumbs of their parents. Hence, it gives them the chance to go. I really think you’re going to see more and more parents coming, and eventually they’ll have to have advance reservations. It’s catching on that quickly.”

Another benefit of the quiet rooms is shows generally attract a larger number of parents to the quiet rooms. Recent concerts at the Meadowsland drew some 100 parents. “Half are parents of younger kids and half are parents of kids too young to start going out into the immediate area,” says Scher.

“For us it has a minimal impact on ticket sales,” says Cellar Door’s Williams. “It’s a reaction of a fan who was a fan (Continued on next page)

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

ROLLING ON, Ron Wood, left, and Bo Diddley played to a packed house at New York’s Ritz on Nov. 25 when they brought their Gunslingers’ 67 club tour to Manhattan. (Photo: Chuck Pulin)

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

Kicking off the evening’s entertainment was the Sys-

tem, which performed four songs, including its summer smash, “Do The Groove.” The New York-based duo of Mic Murphy and David Frank was accompanied by its regular guitarist, Paul Pesco, who has also toured with Madame and Steve Winwood.

Next on stage was Garland Jeffreys, who was followed by B.J. Thomas and Southside Johnny. Then came Kool & the Gang’s “J.T.” Taylor, who sang “Cele-

bration” and “Cherish.” Accompanying all these artists was a backing band that consisted of a host of top Gotham session players.

The audience was treated to some fine performances throughout the show, but nothing could top Ferry’s set. Backed by a band that featured guitarist E.G. Smith and Johnny Marr, bassist Marcus Miller, drummer Andy Newmark, and saxophonist David Sanborn, the British star sang three songs from his new “Bête Noire” album—“The Right Stuff,” “Kiss And Tell,” and “Lim-
bo.” Then he delved back into his past and sang “Aval-

on” and the old classic “Do The Strand.”

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

Back to the Maelen show. After Ferry’s set, Paul Shaffer & The World’s Most Dangerous Band played a few tunes. “I’m the only person who can follow Bry-

an Ferry’s” modest Shaffer told The Beat earlier in the evening. The “Right With David Letter-

man” gang then provided backup for Ronnie Spector, Patty Smyth, and Sanborn.

Of the big band played by all. The fans got their mon-

ey’s worth, and it was wonderful to see so many artists donating their time and services to help a friend.

The night after the Maelen show, there was another fund-raiser at the Ritz, a benefit for the Musicians As-

sistance Program of Local 802. Among those who per-

formed were Inn Hunter, Mick Taylor, Joan Jett & The Blackhearts, Phoebe Snow, Michael Bolton, Jules Shear, Ian McDonald, and Lester Champion.

MACA TREAT: Paul McCartney fans will be inter-

tested to learn that a new EP has surfaced in Britain, fea-

turing four songs he recorded earlier this year. In addi-

tion to Maccy’s new U.K. single, “Once Upon A Long Ago,” the package boasts the McCartney/Ellvis Costel-

lo-penned “Back On My Feet,” a rework of “Don’t Get Around Much Anymore,” which was a top hit for Duke Ellington, the Ink Spots, and Glen Gray in 1943; and the Leiber-Stoller nugget “Kansas City.” It’s the third Macca has cut the last-mentioned tune—it appeared on “Beatles For Sale” and the Star Club tapes.

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


ten and Henry Spinetti.

SHORT TAKES: The Cult, currently winding up its 1987 tour with a series of U.K. dates, has started writing material for its next album, the follow-up to “Electric” album. The band hopes to have the new record out by the end of May . . . Boy George has returned to the road in Europe for his first-ever solo tour. Backed by a 12-


piece band, the boy is playing songs from his debut Vir-

gin solo album, “Sold,” as well as a number of Culture Club tunes. The tour hits London’s Hammersmith Odeon on Dec. 22 . . . The ubiquitous Johnny Marr plays guitar on the new Talking Heads album. The still-unti-


ted Steve Lillywhite-produced project, recorded in Par-

is, is due out in February . . . Prince made a surprise live appearance on Dec. 4 at the Fine Line Music Cafe, a new jazz club in downtown Minneapolis . . . Before we forget, a judge has dismissed a Dallas woman’s charges that David Bowie raped her and then told her he’d given her AIDS . . . Sting will be playing a charity concert on Dec. 20 at London’s Wembley Arena, with all proceeds going to Schizophrenia: A National Emergency, or SANE . . . As the International Federation Of Phonogram & Video-

gram Producers continues its worldwide campaign to crack down on piracy and counterfeiting, Michael Jackson has issued the following statement: “Record piracy, or counterfeiting, is theft and hurts us all. Talen-

ted musicians are cheated by the sale of counterfeit copies of their work. You, the fans, are sold records of lesser quality. Criminals should not profit from our love of recorded music. Please help me and my friends of the International Federation Of Phonogram & Videogram Producers to put an end to record piracy.”
HOLIDAY SPIRIT: Residents of Chiliotte, Ohio, will get an early Christmas present this year when John Cougar Mellencamp pulls into the area Wednesday (16) to perform two shows.

It seems that two years ago, 6,200 residents of the small town petitioned the superstar to play there. Ever since then, Mellencamp has been trying to book a return engagement to his home town, but the town's largest venue only seats 2,700.

TOGETHER AGAIN: After launching his world tour with two sell-out shows Nov. 15-16 at Manhattan's Ritz club, Sting returns to the U.S. for a series of North American dates that begin Jan. 20 in Tampa, Fla. Prior to hitting the States, he will perform a number of U.K. concerts Tuesda-comedy (15-20).

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

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

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

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

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

TREASURE HUNT: A. J. Enter-prises has put together a series of Juanita Wall trifles that will be available in stores. The series includes a variety of Juanita Wall products, including a new line of Juanita Wall collectibles.

SEND INFORMATION: Send information to On The Road, c/o Billboard, 1501 Broadway, New York, N.Y. 10036.
**Jazz Blue Notes**

by Peter Keepnews

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

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

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

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

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

**New Kids on the Block**—Joining the ranks of independent jazz labels are Chase Music Group and M.A. Music. Both labels already have new product in the stores.

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

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

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

**Gospel Lectern**

by Bob Darden

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

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

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

Consequently, it was a natural that Sparrow should turn to Maxwell when the idea of re-releasing all of Green's music was first discussed. The project kicked off in November with the release of "The Ministry Years: Keith Green, 1979-1982, Volume I." "The Ministry Years" is a 38-song anthology (which includes three never-before-released songs) and is available in cassette and compact disk.

Oklahoma City-native Maxwell first came to Los Angeles in 1972 when he became the drummer for Andrae Crouch & The Disciples. The following year he began producing the group, beginning with "Take Me Back," as well. Maxwell also began co-producing Daniellele at that time.

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

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

Maxwell recently produced his first mainstream group, the Norwegian Eurovision winner, the Bobby Socks. He also produced the first three Winans albums and albums for BeBe & CeCe Winans and Daniel Winans.

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

**Keith Green's influence lives on**

"I met Keith when Billy Ray Hearn first signed him," Maxwell recalls. "Billy Ray told me that he had this new artist who was interested in me producing him. So I went out and listened to him play some of his songs at his house. I ended up producing his first album in about 1976-76."

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

FOR WEEK ENDING DECEMBER 19, 1987

Billboard

HOT DANCE MUSIC

12-INCH SINGLES SALES

CLUB PLAY

Title: Pump Up the Volume
Artist: John Rocca

Title: So Emotional (Remix)
Artist: Whitney Houston

Title: Love Overboard (Remix)
Artist: Gladys Knight & The Pips

Title: What Have I Done to Deserve This?
Artist: Pet Shop Boys & Dusty Springfield

Title: Need You Tonight
Artist: INXS

Title: System of Survival (Remix)
Artist: Earth, Wind & Fire

12-INCH SINGLES SALES

Title: System of Survival (Remix)
Artist: Earth, Wind & Fire

Title: Shake Your Love (Remix)
Artist: Debbie Gibson

Title: Afterglow (Remix)
Artist: Rick Astley

Title: Let's Go Sleeping Bag Sx 29
Artist: NODERA

Title: Never Gonna Give You Up (Remix)
Artist: Rick Astley

Title: Pump Up the Volume
Artist: M/A/R/R/S

Title: Love Overboard (Remix)
Artist: Gladys Knight & The Pips

Title: Because of You
Artist: The Cover Girls

Title: Faith (Columbia 44 07478)
Artist: George Michael

Title: Criticize (Remix)
Artist: ALEXANDER ONELA

Title: The Way You Make Me Feel (Remix)
Artist: MICHAEL JACKSON

Title: Need You Tonight
Artist: INXS

Title: Heaven Is a Place on Earth (Remix)
Artist: BELLINA CARLISLE

Title: Don't You Want Me (Remix)
Artist: JOOY WALLACE

Title: Come Into My Life
Artist: JOYCE SIMS

Title: Afterglow (Remix)
Artist: TINA TURNER

Title: Bad (Remix)
Artist: MICHAEL JACKSON

Title: I Can't Help It (Remix)/SLEAZE (London 886 212 1/POLYGRAM)
Artist: BANANARAMA

Title: Need You Tonight
Artist: ATLANTIC 0 86665

Title: Breakfast in Bed (Remix)
Artist: BRENDA R. STARR

Title: The Gun (JCI & ASSOCIATED LABELS/JCO 9033)
Artist: D.A.F.

Title: Welcome to the Club (LP Cuts)
Artist: THE COMMUNARDS

Title: Never Be the Same
Artist: THE BREAKFAST CLUB

Title: Hot Hot Hot
Artist: BUSTER POINDEXTER & HIS BANSHEES

Title: Never Let Me Down Again/PLEASURE LITTLE TREASURE (JCI 0 002)
Artist: DEPECHE MODE

Title: Rain in the Summertime (Remix)
Artist: THE ALARM

Title: I'm Gonna Bring You (Remix)
Artist: SUPERTRAMP

Title: Afterglow (Remix)/CAPITOLO 15389
Artist: TINA TURNER

Title: Never Gonna Give You Up (Remix)
Artist: RICK ASTLEY

Title: Pump Up the Volume
Artist: M/A/R/R/S

Title: Love Overboard (Remix)
Artist: GLADYS KNIGHT & THE PIPS

Title: I Can't Help It (Remix)/SLEAZE (London 886 212 1/POLYGRAM)
Artist: BANANARAMA

Title: Hard Day (Remix)
Artist: MICHAEL GEORGE

Title: The Real Thing (Remix)
Artist: JELLYBEAN FEATURING STEVEN DANTE

Title: Pop Goes the World
Artist: MIKE MEN WITHOUT HATS

Title: I Want to Be Your Man (Remix)
Artist: ROGER

Title: I Think We're Alone Now (Remix)
Artist: MCA 23793

Title: Breakfast in Bed (Remix)
Artist: BRENDA K. STARR

Title: Mendolay (Remix)
Artist: LA FLAVOUR

Title: You Keep Me Coming Back Again
Artist: CHARLOTTE MCKINNON

Title: Never Can Say Goodbye
Artist: THE COMMUNARDS

Title: Move Criminal
Artist: JOHN ROCCA

Title: Military Drummers
Artist: HUBERT K.K.

Title: If You Can Do It I Can Too!
Artist: MELISA MORGAN

Title: Jack the Freak
Artist: ATLANTIC 0 86664

Title: This Girl's Back in Town
Artist: RACHEL WELCH

Title: The Night You Murdered Love
Artist: ABC

Title: Easier Said Than Done (Remix)
Artist: VANILLA MIX

Title: (Baby Tell Me) You Can Dance (Remix)
Artist: SHANICE WILSON

Title: Hot Hot Hot
Artist: BUSTER POINDEXTER & HIS BANSHEES

Title: Never Let Me Down Again/PLEASURE LITTLE TREASURE (JCI 0 002)
Artist: DEPECHE MODE

Title: Private Party (Remix)
Artist: WALLY JUMP JUNIOR & THE CRIMINAL ELEMENT

Title: I Could Never Take the Place of Your Man
Artist: PRINCE

Title: I'll Save You All My Kisses
Artist: DEAD OR ALIVE

Title: Sugar Free
Artist: HI WA NEE

Title: This Corrosion
Artist: SISTERS OF MERCY

Breakouts

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

- Keep Me Satisfied
- I Could Never Take the Place of Your Man
- I Can't Help It (Remix)
- Never Gonna Give You Up (Remix)
- Pump Up the Volume
- Love Overboard (Remix)
- Because of You
- Faith (Columbia 44 07478)
- Criticize (Remix)
- The Way You Make Me Feel (Remix)
- Need You Tonight
- Heaven Is a Place on Earth (Remix)
- Don't You Want Me (Remix)
- Come Into My Life
- Afterglow (Remix)
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- I Can't Help It (Remix)/SLEAZE (London 886 212 1/POLYGRAM)
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- I'm Gonna Bring You (Remix)
- Afterglow (Remix)/CAPITOLO 15389
- Never Gonna Give You Up (Remix)
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- The Night You Murdered Love
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- (Baby Tell Me) You Can Dance (Remix)
- Hot Hot Hot
- Never Let Me Down Again/PLEASURE LITTLE TREASURE (JCI 0 002)
- Private Party (Remix)
- I Could Never Take the Place of Your Man
- I'll Save You All My Kisses
- Sugar Free
- This Corrosion

Sales of dance records have climbed week to week.

- America (RIAA)
**House Music Comes Home; Hot Remixes Step Out**

**DANCE TRAX**

by Bill Coleman

There's been a lot of talk about the resurgence of dance music in recent years. The current wave of remixes and reissues has brought back many classic tracks that were once staples of the dance floor.

One of the most notable artists in this genre is *Stephen Biko*, and his work continues to inspire and move listeners. His remix of *Sinead O'Connor*'s hit single *Merry Christmas Mr. Lawrence* has been a particular highlight.

This edition of *DANCE TRAX* features a special focus on the remixes and reissues that have been released in recent months, as well as the artists and labels driving the genre forward.

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**RIMINI TRADE FAIR/ITALY**

**March 22-25, 1988**

**The house music scene**

The resurgence of house music has been a significant development in recent years. With its roots in the disco and funk scenes of the 1970s, house music has evolved into a distinct genre characterized by its emphasis on rhythm and groove.

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**New Label Is Airborne; Principals Are Optimistic**

**BY GERRY WOOD**

NASHVILLE. Despite turbulent stock market times, Airborne Records, Inc., Billboard No. 14, has managed to raise some $1 million through its initial stock offering and is launching Nashville's newest record label. The new venture is headed by John Jossey, Frank Jones, John Lomax III, and Steve Stevens. Marshall Gorkwass of Dallas, the fifth director of the company, has already contracted with producer Larry Butler to produce eight albums.

**‘Strong investor confidence’**

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

**Joker’s Dozen Being Done At Many Key Radio Stations**

Ray Stevens Produces X-Mas Cassette

**BY EDWARD MORRIS**

NASHVILLE. Two veteran Nashville songwriters have established a cooperative venture to write, produce, and develop, and pitch the compositions of songwriters, particularly those who do not have their own office or near an entertainment capital.

Affiliated Publishers Inc. in the brainchild of Johnny Slate and Dan- ny Morris, who have written such country hits as "Blaze Of Glory," "You've Got A Good Love Comin'," "Friends," and "Every Time You Cross My Mind (You Break My Heart)." In three months of operation, API has enrolled 83 members, most of them recruited from regional songwriting organizations. Slate and Morris give three-hour-long seminars for these groups and spend the last 45 minutes pitching API, Slate explains. In recent weeks, the two have lectured in Austin, Texas; Baton Rouge, La.; St. Louis, Dallas; San Antonio, Texas; and Springfield, Ill.

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

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A BILLBOARD SPOTLIGHT

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* OVERVIEW: CMA 30th
* CMA DIRECTORS: Paul Neu"s
* CMA INTERNATIONAL: Success stories • future trends
* CMA/MBD: From ARB studios to radio promotions
* CMA/RETAIL: P.D.P. merchandising campaigns such as "Country's Brightest Stars"
* CMA COMMITTEES: Behind-the-Scenes
* CMA SERVICES & SUCCESSES: CMA Awards Show, etc.
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John McCartney (615) 321-4293
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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.

Sincerely,

date

COUNTRY MUSIC ASSOCIATION, INC.

[signature]

(Mark) Jo Walker-Meador

DECEMBER, 1987

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**HOT COUNTRY SINGLES™**

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

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

“A MAGICAL TOUCH,” says MD Tim Classoon, WAXX, Eau Claire, Wis., describing how the voices of K. T. Oslin and Randy Owen blend on Alabama’s “Face To Face” (RCA). “It’s started off very strongly here.” “It sounds like what they were doing five years ago—really basic with a good melody,” says MD Mike Owens, KXXY, Oklahoma City. “K. T. adds a nice little twist.” It’s charted at No. 33 in just three weeks.

HE WAS THE TOP POP BALLAD SINGER in the early ’60s—but Roy Orbison’s only thrust into the upper reaches of the country charts was with duet partner Emmylou Harris in 1980, when “That Lovin’ You Feelin’ Again” soared to No. 6. Now Orbison is moving in that direction again, charting at No. 57. This time featuring newcomers k.d. lang, the song is his classic “Crying” (Virgin), on the “Hiding Out” movie sound track. “After three plays, it’s my No. 1 requested record,” says PD J. Davis, KGBC, Minot, N.D. “It’s fun to see something like this happen to a record.”” MD Darrell Hummel, KITTS, Springfield, Mo. adds, “We get tons of requests for it every day; they love it.”

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

COUNTRY SINGLES A-Z PUBLISHERS/PUBLICATIONS/RATES/SHEET MUSIC

SHEET MUSIC

Country singles A-Z publishers/performance rights/sheet music

Country singles a-z publishers/publication rights/sheet music

COUNTRY SINGLES A-Z PUBLISHERS/PUBLICATIONS/RATES/SHEET MUSIC

COUNTRY SINGLES A-Z PUBLISHERS/PUBLICATIONS/RATES/SHEET MUSIC

COUNTRY SINGLES A-Z PUBLISHERS/PUBLICATIONS/RATES/SHEET MUSIC
### Billboard Top Country Albums

**FOR WEEK ENDING DECEMBER 19, 1987**

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<td><strong>#1</strong></td>
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<td>RONNIE MILSAP <em>Hollywood BLVD</em> RCA 12543 (8.98) (CD) <strong>HEART AND SOUL</strong></td>
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<td>GEORGE STRAIT <em>Hostages</em> MCA 40230 (8.98) (CD) <strong>GREATEST HITS, VOL. 2</strong></td>
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<td>JOHN SCHNEIDER *MCA 40230 (8.98) (CD) <strong>GREATEST HITS</strong></td>
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<td>GEORGE JONES <em>Capitol</em> RCA 40230 (8.98) (CD) <strong>HITS</strong></td>
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**NEW** Albums

- 39. **NEW** | GEORGE STRAIT *MCA 40230 (8.98) (CD) **GREATEST HITS, VOL. II** | 1986

**Chart Notes**

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**Billboard.decmber.19.1987**

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

- **REBA McEntire**
  - **#1** *The Last One to Know* (MCA Records)
  - Writers: Jane Mariash/Matraca Berg

- **T. G. Sheppard**
  - **#2** *One for the Money* (RCA Records)
  - Writers: Buck Moore/Mentor Williams
Web Teams With WBZN For Weekend Event
Mainstream New Age Promo A Hit

BY MOIRA MCMICHAEL
MILWAUKEE, Wis. - Spotlighting the growing popularity of new age music, the 15-unit Mainstream Rec-
cords chain here staged a New Age Weekend promotion Nov. 22-25—and the results were so encouraging, ac-
cording to co-owner and sales manag-
er Michael Mowers, that Mainstream plans to hold them monthly.

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

"Deep Breakfast" is the title of an
album by new age artist Ray Lynch,
released in March 1986 by Muse
West Records of San Rafael, Calif.
According to label rep Terry Patten,
"Deep Breakfast" has sold more than
300,000 units and experienced in-
creased sales in November nation-
wide. It is Mainstream Records' big-
gest-selling new age title, according
to Lynch.

Inspired by the album's name, Mainstream megastore
manager Scott White and Chris Stimson, sales and promotion rep for the Minneapo-
lis-based Navarre Corp., an indepen-
dent distributor which handles Music
West and 60 other labels, came up
with the idea for the catered break-
fast promotion for the winners of a
WBZN-aired contest. "Even though
the album's name, "Deep Breakfast,"
it has recently expanded to a wider au-
dience," says Stimson. "In Milwau-
kee, with the advent of WBZN, the
word has been spreading further,
resulting in consistent sales."

Contestants were asked to write to the
station explaining why they like
WBZN. All 50 winners attended the 9
a.m. Sunday breakfast, which also in-
cluded a 10-minute videotaped mes-
sage from artist Lynch, who could
not attend due to recording commit-
ments. WBZN program director Bill
Harman feels that the promotion points to an untapped market for this
format.

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

According to Mainstream's Mow-
ers, the chain has been pushing new
age for some time. "We started pro-
nouncing new age when WBKG-FM
here began programming it," says
Mowers (WBKG changed its format
and dropped new age programming in August). "We've already seen the impact
of this station on sales [at Main-
stream]," says WBZN's Harman. "I'll
readily admit we're here to help
them sell records—because they'll
come back to us to listen to new stuff."

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

BY JIM BESSMAN
NEW YORK — Following Disc-
washer's recent major promotion buyout (Billboard, Oct. 3), the audio/video accessories manufac-
turer best known for its CD-care products, is trying to reposition it-
self in the marketplace steadily shifting from blank vinyl to com-
pact discs.

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

"Discwasher was built on record and tape cards," says Thomson, who came to Discwasher in 1986 as vice president and general manag-
er. "Now we're trying to change the perception of Discwasher to media.

Specifically, Discwasher is push-
ing its recently introduced CD-
care products. The company has
designed a CD cleaner or pair of
portable storage units (one of
which holds both CDs and a porta-
ble player), and a home compact CD
turntable. To increase movement on
these items, the supplier is ag-
egressively promoting the product
in-store with a display that encour-
gages demonstrations.

New VCR designs expected to diversify hardware sales

"It's kind of like getting people to
wash their hands before coming
back to work," says Thomson of
the unit, which does not carry Discwasher identifi-
cation. "It gets [CD hardware] sales to wash CDs and adds
$20 to the [retail] mix." Thomson says the display proved so successful following its
introduction at last winter's Con-
sumer Electronics Show that some
stores. "They sell VCRs; people can't connect them without ca-
bles," says Thomson. Other SKUs designed by the supplier have in-
cluded packed head cleaners with movie guidebooks.

Thomas also notes that Disc-
washer's distribution has shifted
from its earlier focus, hardware
dealers, to music stores, which
now make up 55% of its accounts.

The move into music retail has
caus ed a change in product mer-
chandising, with Discwasher goods now primarily being blister-
packed on blue grid-patterned cards for book display instead of being boxed as before. Boxed mer-
chandise is still offered to the high-end audio stores making up Discwasher's early distribution.

"It's existed in the manner that
product is merchandised in su-
permarkets," says Thomson of the
new packaging, which he adds, is
intended to entice "optional" pur-
chases.

As for Discwasher's original
product line, Thomson says he is
to continue making record-care products even after other manufacturers have
deserted the field—"whatever
we keep keeping." He expects
"three good years of reason-
able vinyl business" before enter-
ings the "record-preservation
business." He adds that when he
bought financing during the acquis-
tion of the company, all partic-
ipated in auditing the company to
make sure the business was con-
raining the well-established and still-
relevant Discwasher name.

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

2,200 units are now in use follow-
ing the initial 250-piece giveaway. If that a special cash
counter was built for the Sound
Wherehouse chain and claims that Discwasher has cut the CD "reject
rate" for customers by 90%.

"This business is a bunch of lit-
tle things all put together that you're moving ahead," says Thor-
son. "You have to keep pro-
viding merchandise incentives to
keep your product up front, which
is one product of the Minnesota
thing that disappeared during the
era of ownership by a corporate holding company.

Discwasher's list of incentives includes stock-keeping units, also
known as SKUs, like 8SKUs, like a
collection of coaxial connecting
cables and a head cleaner, de-
signed expressly for Crazy Eddie

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(Continued on page 39)
CHASE MUSIC GROUP bows on the West Coast with a host of jazz and blues product. The new logo, headed by William Stilfield, former general manager of Pausa Records, plans to release material by established acts as well as new artists. Joining Stilfield is Elien Cohn, who is responsible for marketing and promotion.

Initial releases are the SOS All Stars’ debut album, "New York Rendezvous"; Houston-based keyboardist Joe LaCascio’s "Gliders"; and Tom Grant’s "Heart Of The City." The label also also put out two titles on CD, Mark Winkler’s "Ebeny Rain" and John Lee Hooker’s "Jealousy." Distributors handling the line are Malverne, Action Music, Gemini, Navarre, Selecto-Hits, MDI, and CRD. Chase Music can be reached at PO Box 11175, Glendale, Calif. 91206; 818-597-4240.

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

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

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

“It’s a different act for us in the sense that it’s funk-oriented blues," says Whitehouse. "It’s definitely on the cutting edge. We’ll be pursuing more young bands. Our strength has been in established artists, but we want to develop new talent, too."

SEEDS & SPROUTS: Optimism Inc. has made some distribution changes. In the Midwest, the Los Angeles-based logo has moved from M.S. Chicago to Navarre, and in the Southeast, it has switched from M.S. Atlanta to Rock Bottom. The label is currently on the Top Contemporary Jazz Albums chart with "Birds Of A Feather," a Dan Siegel production featuring Siegel, Larry Carlton, Ernie Watts, and Alex Acuna, among others.

BIG DIVIDENDS: The label may also go back into the studio and start production on new acts. Among them are three duet series on CD: Mary Martin & Noel Coward’s "Together With Music" (two LP’s on one CD), Judy Holiday & Gerry Mulligan’s "Holiday With Mulligan," and Tony Bennett & Bill Evans’ "Together Again." All three carry a $14.98 suggested list price. "Rushmore Productions, the newly formed label owned by Columbus, Ohio-based CD plant, plans to release its first CD, "Timeless," by Tony Bennett next year.

A new label arrives on the West Coast scene

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

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Melodic, hypnotic and danceable
46+ minutes

FOR WEEK ENDING DECEMBER 19, 1987

TOP COMPACT DISKS

(Compiled from a national sample of retail sales reports.

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by Earl Paige

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

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

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

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

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

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

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

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

For Trans World Music Corp., based in Albany, N.Y., with more than 250 stores, metal act Anthrax crunched up surprising sales, says buyer Dwight Montjar. Meanwhile, country artist K.T. Oslin sneaked up on the 140-store, Durham, N.C.-based Record Bar, according to president Barrie Bergman.

Michael Jackson's "Bad" picked up momentum at some stores—it doubled its sales at 25-store Waxie Maxie's in Washington, D.C., and "boomed back to No. 2 for us," says David Blaine, vice president and general manager.

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

BY EDWARD MORRIS

A biweekly column spotlighting new audio products and accessories. Vendors introducing such products may send information and promotional material to Edward Morris, Billboard, P.O. Box 23970, Nashville, Tenn. 37202.

SOUND SUPPORT: Hartzell (612-646-9466) has debuted a device to turn portable stereo or CD players into full-fledged sound systems. The Rock 'N Run Sound Center (#41000) contains two 4-inch stereo speakers with an amplifier booster system. To activate the unit, all the user need do is plug the amplifier-booster-system cord into the head-phone jack of the cassette or CD player. Besides its sound-enhancing qualities, the unit can hold up to eight boxed tapes as well as a personal stereo or portable CD player. It has spring-loaded latches, no-mar rubber feet, and comes in various colors.

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

FORMAT FOLLOW-UP: Following its introduction of its 100-minute HDB-100 blank audio cassette, Denon (201-376-7830) is bowing a 75-minute version, meant to take "full advantage of the potential running time of new digital sound sources."

The HD8 formulation is made of gamma ferric oxide and pure metal. Suggested retail price for 75-minute tape: $4.25.

RESOLUTION reinforcements: New for New Year's vow-takers, a series of self-help audio advisors from Simon & Schuster Audio (212-698-7181). Except where noted, the titles retail for $8.95 each: "Exercising: Walking"; "Turning Your Stress Into High-Energy Performance"; "The American Cancer Society's preventive health guide"; "Going Organized"; "Make Your Life And Your Mind" (59.50); "Developing Winner's Habits"; "Doing It Now!"; "Creating Wealth"; and "How To Turn An Interview Into A Job" (7.95).

ALBUM RELEASES
(Continued from page 37)

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

BY GEOFF MAYFIELD

NEW YORK Although most photo stores are somewhat leery of renting camcorders, another type of specialty retailer—the video store—has embraced the concept, at rates far lower than those charged by camera outlets. National Video, the nation's biggest video store franchiser, with some 685 stores in the U.S. and Canada, moved into the camcorder business in a big way. According to Jim Cox, vice president of business development, more than 80% of the stores in National's system offer the service, renting them under the marketing name "Magican." Says Cox, "It's a product that's good for the stores." Cox says that in the median, the rental fee charged by participating stores is $19.95 a day, with some franchises charging as little as $9.95. "We originally thought stores were going to have to charge $19.95 to $49.95," says Cox. At many stores, National installs a free five-minute tape, a length geared toward home insurance inventories and "videoprinting" child videos.

One contributing factor to National's surprisingly low rates, says Cox, is that retailers can get camcorders at relatively low costs. National launched Magicam with a leasing program through which franchisees could lease equipment from the chain's Portland, Ore., headquarters, "but in fact we've leased very few, and within a very quick time we found little need for the leasing program. They could get the cameras cheaper from local suppliers." Appliance Video, an Omaha, Neb.-based chain with more than 80 outlets, has just started renting the camcorder arena. "We used to rent them two years ago," says chairman Allan Caplan. "We stopped doing it because we had to keep going back to the pawn shop to pick them up."

This time around, Appliance will only rent cameras to regular customers for a fee of $29.95. In another plan, Caplan says the web will include a Konica high-grade tape during peak rental periods, with a $49.95 rate.

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

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

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

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Chicago-Area Firm Cashes In On Tape Brokerage

BY MOIRA MCCORMICK

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

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

"Our capital isn't tied to inventory"

VSI, a prominent distributor of new and used tape, was doing $60 million in business during its 1985 peak, says Acton, "through telemarketing and the van system. VSI used almost 40 independently contracted van drivers who would buy, sell, and trade new and used movies, the majority of which were used. VSI carried a large number of adult and B titles."

"About half the inventory is sold on consignment," says Acton, who launched IVD with $50,000 in capital and a name rental agreement with VSI. "We're brokers—if we haven't got a place to sell it, we're not going to buy it."

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

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

VIDEO RELEASES

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

AFTER JULIUS
Faith Brook, John Carson, Cyd Hayman
\(\text{Warner} \$15.95\)

BLACK SISTER'S REVENGE
Jerry Hayes, Ernest Williams III
\(\text{Warner} \$15.95\)

DEMON OF PARADISE
Kathryn Witt, William Steis, Leslie Huntly
\(\text{Warner} \$17.95\)

DISORDERLIES
The Fat Boys, Ralph Bellamy, Anthony Geary
\(\text{Warner} \$17.95\)

HAMELIN'S MANY CATS
Animated
\(\text{Sony} \$17.95\)

ICE PALACE
Richard Burton, Robert Ryan, Carolyn Jones, Martha Hyer
\(\text{Warner} \$15.95\)

THE JESUS TRIP
Robert Porter, Tippy Walker
\(\text{Warner} \$14.95\)

LADY BEWARE
Diane Lane, Michael Woods, Cotter Smith
\(\text{Warner} \$17.95\)

THE MAN IN THE SILK HAT
Max Linder
\(\text{Lumiere} \$/10.95\)

MY NIGHT AT MAUD'S
Jean-Louis Trintignant, Françoise Fabian, Marie-Cristine Barrault
\(\text{Lumiere} \$/10.95\)

THE PHANTOM OF LIBERTY
Adrianna Asti, Jean-Claude Brialy, Michel Piccoli
\(\text{Lumiere} \$/10.95\)

PORTFOLIO
Paulina, Carol Alt, Kelly Ember
\(\text{Sony} \$17.95\)

RED ARROW IN THE WOODS
Animated
\(\text{Sony} \$17.95\)

TIME FOR REVENGE
Federico Luppi, Haydee Padilla
\(\text{Lumiere} \$/10.95\)

TRANZOR Z: DR. DEMON'S ACID BATH
Animated
\(\text{Sony} \$18.95\)

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

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Malone & Hyde Superstore Adds VCR Rental Service

NASHVILLE Malone & Hyde's newest Megamarket, which opened here in early December, is experimenting with a video rental and sales store among its other offerings. The 93,000-square-foot behemoth contains a supermarket, optical shop, photo shop, fresh fish market, flower shop, cosmetic boutique, and "old-world deli," in addition to the 1,000-square-foot video store. According to store manager Steve Cox, the video section currently carries 1,500 titles and will escalate that holding to as many as 2,500 soon. It buys from St. Louis-based distributor Sight & Sound. All videos, including new ones, rent for 99 cents each for 24 hours. Sell-through product is similarly discounted. For example, "Lady And The Tramp" and "Star Wars" are selling for $18.88 each. Cox says the entire Megamarket is run on the wholesale warehouse concept. There is no membership fee to rent videos, and the store can issue a temporary user's card on the spot. Permanent plastic cards, which can be used for check cashing throughout the market, are available within 30 days of application. Permanent cards bear the 11-digit scannable UPC code, according to Cox. The center rents Shinton VCRs to cardholders for $2.99 per 24 hours and requires no deposit. Cox says the Shinton was chosen after a query of 3,000 VCR repair shops pointed to that brand as being the most reliable. In accessories, the store carries Scotch, Memorex, Polaroid, and Maxell brand videotapes and Scotch and Memorex head cleaners. It will be adding Allopex to the latter line of products. Although the Megamarket is open around the clock, the video section's hours are from 7 a.m. to midnight, Sunday through Thursday, and 7 a.m. to 11 a.m. Saturdays and Sundays. Video will be returned during these hours, Cox says. The entire video operation is computerized and uses the Master Video Software. The firm has five video employees and plans to add two more. Malone & Hyde is based in Memphis.

By MOIRA McCORMICK

CHICAGO Operating on the premise that many video renters dislike browsing and are not very knowledgeable about movies to begin with, a suburban Chicago firm has come up with an invention to aid that type of customer. Called Video Shoppers Guide, the video-preview system was unveiled in August at the Video Software Dealers Assn. show in Las Vegas, and a more advanced prototype was on display here at the regional VSDA Trade Expo Nov. 2 (Billboard, Nov. 25).

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

Ortscheid says he developed the idea for the Video Shoppers Guide after observing that "there is a certain group of video renters" who mainly head for the video store when they want to be entertained and there's nothing on TV or cable. They don't know a lot about movies and as a result often rent titles that disappoint them because they really didn't know what they were getting.

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

With assistance from software specialists in his computer-consulting firm, Ortson Development, Ortscheid came up with what he saw as a solution. The Video Shoppers Guide, which looks similar to a video game, is 6 feet by 2 feet by 2 feet and has a color or video monitor. Its touch-screen system enables customers to preview..." (Continued on next page)
Poughs Poised For Store Expansion
Couple Uses Promos To Heighten Profile

BY EARL PAIGE

LOS ANGELES Carol and John Pough of Poughs Inc. recently mailed out a plethora of popular promotions which can help revitalize their business. As a result, the Poughs have been able to expand their store for years by friends in the Software Dealers Association, a national trade group.

“We probably get more than any store anywhere,” says John Pough of the successes of the Video Retailers Association, a trade group that briefly preceded and then was eclipsed by VSDA. Pough came a frequent director of VSDA in 1982 and served as a director and officer until 1986, concluding his tenure on the trade group’s board by serving as national president.

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

For the Poughs’ retail enterprise, however, the past two years have been anything but easy. Their store center is on Tustin Avenue, ranked by many as the most intense competitive corridor in video retailing, with major combo stores such as Wherehouse, Music Plus, Sam Goody Music & Video (formerly Licorice Pizza), Tower Records/Tower Video and dozens of independents. “I saw it coming in 1985, toward the end of the year,” says Carol Pough. “We had finally leveled off.”

At the same time, the Poughs were wrestling with the bitter experiences of personal computer stores. “One store located 15 miles away. That location had been open for only a year. John Pough still marvels at the experience of people buying a computer to branch out with that second shop. “It was an ideal location, a strip corner, and people spent X dollars on various video stores,” he says. “We just never could transfer what we had.” He says the Orange County market is open to stores to the point where name recognition means little.

The couple once had 50 people on the payroll, and John and Carol Pough again found themselves working the counter, with part-time workers on hand at peak hours. The romance of operating the store has died down, and the Poughs are looking into new outlets, a term Carol Pough deems.

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

Today, John Pough can devote his time and energy to the remaining stores, and Carol Pough says the board post “is only four or five trips a year,” allowing her enough time to do Nancy, her books, and still fine-tune promotions.

Hoping to spur self-fulfillment, the Poughs offer four free rentals on personal computers, providing popular operating systems, software, and documentation.

As a result of the expansion of their store, the Poughs will phase out their practice of having all product stocked behind counters, which required customers to “browse” through catalogs that were tedious and divided into genres. Instead, the Poughs are looking into the leveling of display boxes in racks will be employed. By knocking out a wall dividing storage and office space, the Poughs will virtually double the store’s shopping area.

RETAIL TRACK

(Continued from page 39)

6,800-square-foot site at San Francisco’s hot market & Noee intersection, they decided it was too small for their full-service operation. “We're employing Tower Records CD Video Store, set to open soon.

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

SOUND WAREHOUSE edges West: Staying in the bidding to become a national chain, Sound Warehouse is adding Utah as yet another state to its list. The company opened a new store in Salt Lake City, “in the middle of town,” according to executive vice president, says that the store is “a third Sound Off unit (Sound Warehouse is a registered name in Utah).”

“We will prefer a basically 12,000-square-foot superstar format,” says Terry Worrell, president and CEO of the Dallas-based combo.

The new Utah unit is just 7,700 square feet, but at the potent 21st & seventh intersection. Other exceptions to the superstar format are six video specialty stores here and there, near prerecorded audio units too.

Another market out West being expanded is Colorado—where Sound Warehouse has seven Denver area stores and one in Pueblo. Sound Warehouse has also just added a store in Boulder, headquarters of the six-unit Rocky Mountain Records. With three of its six stores cordon-off Boulder, Rocky Mountain has been awaiting the invasion, according to Dick Mese, co-owner and general manager (Billboard, Nov. 29).

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

Well believes Sound Warehouse can go from $158 million to $190 million this year—and that the company’s Denver base will be well-suited for such growth. “We have 6,500 square feet and can expand,” he says, “and took another 40,000 square feet just below the street a few months ago.”

Let Retail Track know about your activities by calling marketing editor Earl Paige at 212-273-7104.

Pennies From Seven Erol’s Outlets
Web Promo Stirs Sales

BY MOIRA MCCORMICK

CHICAGO Erol’s is testing its seventh promotion with seven Chicago-area stores: a direct-mail flyer that contains a coupon allowing the customer to rent a movie for a penny. Plus, the Washington, D.C.-based chain is offering the same mailer a coupon enabling store patrons to purchase Erol’s exclusive “Get Rich Quick: By Beating The Odds” (Billboard, Nov. 14) for $4.85. Both offers expire Tuesday (15).

Video is not a new kid on the block

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

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

The furore over film colorization is dying down ... see page 48

INVENTION CUTS BROWSING TIME

(Continued from preceding page)

titles without the use of a keyboard.

Movie information can be accessed by title, star, director, or genre. Using the guide’s Quick Pick feature, a customer looking for a horror title, for example, could call up a menu of well-known horror films.

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

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

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

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

Ortscheid says the Video Shoppers Guide “helps people quickly find movies they would enjoy by providing more information” than renters currently get from point-of-purchase material or from personnel in many stores. The average customer previewing 10 titles would spend approximately six minutes doing so, he says. A number of video superstores have expressed interest in the Video Shoppers Guide, according to Ortscheid, who says the product “helps narrow down selection.” He also sees the machine as useful for nongame specialty retail outlets, including grocery stores and drugstores, where store employees are less inclined to be versed in movies. “We’re talking to some large chains about pilot testing,” he says.

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

In The Bank. Columbia, Mo., consumer Doris Elliott, center, who bought a Geneva VCR head cleaner at Columbia Photo And Video, was the winner of the Geneva Group’s Swiss Bank Account Sweepstakes. Here, she receives her $5,000 Swiss bank account, one of more than 2,500 prizes doled out in the promotion, from Edward E. Griffin, left, president of Geneva, and Roger Berg, president of Columbia Photo And Video.
Cites Growing Competition As Cause
EMI To Shut Down Tape Division

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

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

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

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

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

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

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

The statement notes that operations at the Jacksonville facility will "maintain national tape duplication capacity at current levels, while continuing 'XDR' quality and service standards for prerecorded cassettes."

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

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

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

The awards—which honor technical teleproduction achievements—will be presented June 27 at the Dorothy Chandler Pavilion in Los Angeles.

Entries under two minutes are $85 per entry for ITS members and $110 for nonmembers. Entries longer than two minutes are $100 per entry for members and $135 for nonmembers.

All video works submitted must have been produced or postproduced electronically between Jan. 1, 1987, and Dec. 31, 1987. Individuals and corporations are eligible. The deadline for entries is Feb. 15. For more information, call the ITS at 212-629-3266.
**AUDIO TRACK**

**NEW YORK**

**THE FAT BOYS** visited Quad to work on a promo spot for Warner Home Video. Jimmy Glenn produced and Steve Lindsey engineered. Also, Evelyn King worked out a dance remix of “Hold On To What You’ve Got.” The Manhattan Records project was produced by Michael Clivilles and David Cole. Steve Griffin worked on overdubs and Jim Lyons on mixing. And, James Stewart peeked by to work on a 12-inch dance remix for Arista. Clivilles and Cole produced, Lyons ran the board, and Griffin did overdubs.

At Duplex Sound Studios, Deodata completed his production of the Dazz Band for SBR/RCA. Jon G was behind the board. Also, Vincent-tainment’s Keith Swain was in with vocalist Jackie Mcgee, working on the tune “Old Fashioned Love.” Dan Sheehan was at the controls.

Oliver Twist zipped by I.N.S. to cut material for his debut album. Jonathan Davis produced the tracks, including “Rock’n’Roll Star” and “Leave Me Alone.” And, the MFX (music and effects) hardware/software upgrade for the Series III users is unfamiliar with using a musical keyboard during the sound editing manipulation process.

**LOS ANGELES**

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

Joe Hornsby was at Ignited Productions, tracking his new RCA album. Neil Dorfman produced and engineered. Greg Barfield handled programming duties.

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

Writer/singer/producer Joseph Nicoletti was in at Trax, completing overdubs on the tune “Soldier’s Eyes.” Mike McDonald played sax, and Mike Hamilton put down guitar tracks on the project. McDonald was behind the board.

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

**NASHVILLE**

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


All material for the Audio Track column should be sent to Debbie Holley, Billboard, 49 Music Square W., 7th Fl., Nashville, Tenn. 37203.

**EXEC PREDICTS CD GLUT**

(Continued from preceding page)

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

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

Bartlett added that Digital Audio will manufacture digital audio tapes and CD videos as soon as those formats become viable.
THE ALL-AMERICAN ROCK-TO-RICHES STORY IS COMING!

The $50-million-plus smash hit that dominated this summer's movie screens and radio waves is on its way to home video! And it's backed by a power-packed marketing campaign designed to drive customers into your store!

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- Boosted by targeted radio advertising and promotions.
- Backed by print advertising in a full range of consumer magazines.
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Also Available on Laserdisc
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Support For Anticolorization Legislation Is Fading

NEW YORK The hue and cry that has surrounded colorization of classical film may be dying down.

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

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

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

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

Perhaps the sentiment of those on both sides of the issue was summed up best by a letter reading: “My name is Robert K. Mayer, the president and chief operating officer of Turner Entertainment. Our company has decided to participate in colorizing, and we have told our coloring companies that in the future we will only colorize under contract. We appreciate the fact that they are interested in the technology. The way the public has responded to our efforts to enhance the experience has been very positive. We are committed to providing our viewers with the best possible experience.”

The availability of a copyright is seen as an encouraging development for filmmakers and Turner Entertainment that invest huge sums of money colorizing films. Once Turner establishes a copyright on one of its colorized films, it will not be able to duplicate the color version without permission from both the original copyright holder and Turner. As a result, the existence of a copyright protects the colorizing company’s investment.

Rumors that the new chief Mayer points out that even with a proliferation of colorized films and the apparent failure of Gephardt’s bill, the colorizing foes have not abandoned their fight. According to Mayer, those opposed to the process want to see the U.S. endorse an international copyright agreement known as the Berne Convention. The agreement gives the director and writer of a film the right to veto any changes in the original work, including editing for television.

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

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

VCRs Get A New Look

Novel Shapes, Colors Introduced

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

BY MARK HARRINGTON

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

Models with vertical chassis and rounded corners, some available in different colors, are leading the trend. Gregg Gronowski, director of consumer product planning at Zenith, says a Zenith marketing study indicates that about 50% of consumers are receptive to vertically designed VCRs. The figures suggest that Zenith’s introduction of two models that are 11 3/4 inches high, 5 1/4 inches wide, and 12 inches deep and lacks tape verticals instead of horizontal ones.

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

When the first conventional VCRs were introduced in 1979, there probably wasn’t much incentive to design them any differently than audio components. Early models were bulky rectangular boxes with silver face plates. The most revolutionary aspect of their design was the idea of a top-loading cassette door.

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

Gronowski says Zenith went through a series of designs before deciding on the vertical unit. Part of the idea was also to build a VCR that could stay in a living room, not just a living room console. He says it also suits a growing demand for products built into walls or stored on bookshelves.

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

VCRs have been good reason for being cautious about changing the conventional look.

Dan Infant, manager of separate communications and marketing for Sharp, says fashion designs and colors are sooner to catch on in the living room. He says that consumers catch on quickly in products, especially those that are taken outdoors.

“When you’re dealing with strong colors and designs catch on more quickly in portable products, especially those that are taken outdoors” (Continued on page 52)
Producers Plot Future Of CD-I, P-P-V Formats

BY JIM McCULLAUGH

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

That was a major message at a session during the American Video Conference titled "Concept Development: Is There An Audience For Your Ideas?"

Producers should not limit themselves solely to traditional videocassette technology, said Mark Fine, vice president of programming, American Interactive Media. Compact Disc-Interactive, the technology that Fine's company, AIM, is pioneering, offers producers a chance to think in a more "conceptual than linear" fashion and frees them from "format and machine boundaries," he claimed.

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

Producers and writers, Fine advised, should not only learn about CD-I, but should start scripting for it.

And while this may not be welcome news for video retailers, independent producers and creators were urged to explore pay-per-view as another route.

Producer/director Len Dell Amico is at the helm of a Grateful Dead New Year's Eve Concert, which will be offered on a pay-per-view basis for $19.95.

Dell Amico indicated that some six million homes are wired for p-p-v and that if only 10% of those homes are reached, the "gross potential is staggering."

Panelists and members of the audience, however, debated the merits of p-p-v and discussed the various types of programming that would be viable on that medium. The consensus was that as the number of p-p-v homes increase in the next decade, p-p-v could offer a major distribution avenue for creators of special-interest product.

"Pay-per-view will be a great distributor to the marketplace," said David Wyler of Radio Vision International.

Both moderator Peter Blachley, vice president product development, MPI Home Video, and Wyler indicated that the home video market is currently dependent on easily marketed programs.

The challenge for independent producers with special-interest ideas, they said, is to be aware of different and developing distribution techniques.

Dell Amico indicated that direct mail was a sorely underutilized method for marketing special-interest.

(Continued on page 50)
BOBBY HOLLANDER'S
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Honeys

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EXCITING NEW VIDEO SERIES

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JANUARY 1988 CENTERFOLD
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APPROXIMATE RUNNING TIME: 30 MINUTES

Irish Stories. Master storyteller Eamon Kelly appears in the new video titled "Stories From Ireland." The 52-minute video includes traditional music dance and many humorous tall tales from Ireland. Priced at $29.95, the tape is available from Rego Irish Records Inc., a Garden City, N.Y.-based distributor and importer of Irish music and videos.

PRODUCERS PLOT FUTURE
(Continued from preceding page)

ęt home video ideas.

International avenues should also be explored. "The U.S. can't be the sole market for distribution," said Wyler.

Underscoring that sentiment, Blachley indicated that producers can have great ideas but his experience shows that the average video store is in a "creative coma and won't carry it." Traditional video distribution in the U.S. is tied, for the most part, to movie studio product and participation.

Concept development was also discussed in the context of corporate sponsorship, but the panel noted that producers should be aware of the creative versus marketing considerations that have to be addressed.

"It could have a negative impact," said Dell Amico, "but it opens huge doors."

"You have to be flexible with corporate sponsorship, and walk a fine line," said Wyler.

Corporate sponsors usually work a year in advance, indicated the panel. Wyler also added: "It's much tougher getting financing on those projects than it is for theatrical."

Wyler also indicated that producers should be paying close attention to high-definition television developments, while Blachley urged producers to learn about yet another potentially viable medium for special interest video—IMAX.
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<th>TITLE</th>
<th>COMPANY</th>
<th>Catalog Number</th>
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<td>RE-ENTRY</td>
<td>J2 Communications</td>
<td>12-0009</td>
<td>Tim Conway</td>
<td>1987</td>
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<td>Cannon Films Inc. Warner Home Video</td>
<td>11757</td>
<td>Christopher Reeve, Gene Hackman</td>
<td>1987</td>
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<td>KATHY SMITH’S BODY BASES A &amp; B</td>
<td>JCI Video Inc. JCI Video 8111</td>
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<td>Kathy Smith</td>
<td>1985</td>
<td>NR</td>
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<td>DISNEY’S SING ALONG SONGS: THE BARE NECESSITIES</td>
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<td>MCA Home Video</td>
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<td>1987</td>
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<td>MGM/UA Home Video</td>
<td>800973</td>
<td>Mickey Rourke, Kim Basinger</td>
<td>1986</td>
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<td>Various Artists</td>
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<td>PLAYBOY VIDEO CENTERFOLD # 6</td>
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<td>526</td>
<td>Lynne Austin</td>
<td>1987</td>
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<td>BACK TO THE FUTURE A &amp; B</td>
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<td>INDIANA JONES AND THE TEMPLE OF DOOM</td>
<td>Paramount Pictures</td>
<td>1621</td>
<td>Harrison Ford, Kate Capshaw</td>
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Down And Dirty. Jennifer Grey, the star of "Dirty Dancing," is blanched by the top brass at Vestron Video during a party in New York to promote the release of the movie on video. With Grey are, left, Austin Furst, president and CEO of Vestron, Inc. and Jon Peisinger, president of Vestron Video. The hit film, which was produced by the company's theatrical arm, Vestron Pictures, will be released on videocassette Jan. 6, 1988 for a list price of $89.95.

VCR DESIGN CONTINUES TO EVOLVE

(Continued from page 48)

colors and designs, American consumers tend to be more stylish with products taken out of the home," he says. "So that while a hot-pink radio is fine for the beach, I'm not sure the masses are getting ready for pink VCR's yet."

Stan Hametz, vice president and general manager of consumer video for Panasonic, agrees but says there is a niche market for subtle colors fitted with the proper design.

Panasonic's leader models in a series called the PV-2700 are available in glossy black, ivory, and dusty rose, and all feature rounded edges with a matching remote control.

"We didn't look for it at any time to become a mass-market product," he says. "It won't be in VCR what it was for radios. "But certain types of retailers are doing well with them—the specialty merchandise of catalogers and some premium retailers." Hametz says the glossy-black product with rounded edges is far outselling the other two, which are experiencing "steady but limited sales." He says the black piece has been successful because "it doesn't look like the run-of-the-mill toy soldier" on a retail shelf with 20 competing models. He also explains that offset shapes and colors don't necessarily command a faddened price tag. "I haven't found a way to command a premium yet," he says.

Zenith's Gronowski says most of the company's VCRs are black, pointing out that consumers tend to associate the color with high technology. Nevertheless, most Zenith VCRs are also offered in wood grain as well as in a new chameleon finish that blends with surrounding cabinets. For instance, this VCR turns a shade of gray or charcoal in a black cabinet and a shade of brown in a wooden cabinet.

ACTIONMART

The results are fast. The reach is vast. And the call is free! To place a Billboard Classified ad, call Jeff Sertette at (800) 223-7524.

FOR WEEK ENDING DECEMBER 19, 1987

TOP SPECIAL INTEREST

VIDEOCASSETTE SALES

Compiled from a national sample of retail store sales reports.

RECREATIONAL SPORTS

1 4 23 DORF ON GOLF** J2 Communications J2-0009 Tim Conway displays the fundamentals of golf in this spoof of how to's. 29.95
2 1 51 GOLF MY WAY WITH JACK NICKLAUS Worldvision Enterprises Inc. 2001 Easy-to-follow guide for the beginning golfer. 94.95
3 3 51 AUTOMATIC GOLF Video Revl VA 39 Bob Mann's methods increase players' drives by 30 to 80 yards. 14.95
4 5 43 WARREN MILLER'S LEARN TO SKI BETTER Lorimar Home Video 103 A definitive guide to the art of skiing. 24.95
5 11 33 SKI MAGAZINE'S LEARN TO SKI Lorimar Home Video 098 Beginner's guide to skiing, designed to teach basic techniques. 19.95
6 6 15 SOCCER FOR EVERYONE: VOLUME 1 Sports World This program on soccer includes juggling, heading, dribbling & trapping. 29.95
7 7 31 NFL CRUNCH COURSE NFL Films Video Profiles of football greats plus the NFL's biggest hits. 19.95
8 2 29 THE BEST OF THE FOOTBALL FOLLIES NFL Films Video NFL's best and funniest football blooper compilation. 19.95
9 13 5 A KNIGHT OF BASKETBALL Karles Video Coach Bob Knight explains the fundamentals of offense and defense. 19.95
10 9 39 SUCCESSFUL WHITETAIL DEER HUNTING 2M/Sportsmen's Video Leisure Time Video Proven strategies for finding and taking the whitetail. 68.95
11 10 23 ARNOLD PALMER: PLAY GREAT GOLF VOLUME 1 Vestron Video 2038 Mastering the fundamentals focuses on the basic mechanics of golf. 39.98
12 NEW WINNING BASKETBALL WITH LARRY BIRD Kodas Video Program 8118770 Ball handling skills taught by Celtic great Larry Bird and others. 19.95
13 8 13 RED ON ROUNDBALL Best Film & Video Corp. 8102 Red Auerbach & an NBA all-star line-up show the strategies behind their plays. 29.95
14 16 3 SCIENCE OF PITCHING Morris Video 208 Former great Wes Westeck teaches the fundamentals of pitching. 19.95
15 12 29 THE SUPERFIGHTER-HAGLER VS. LEONARD Omni Video Forum Home Video Omni-1 Features the fight in its entirety plus rare interview footage. 19.95
16 14 41 GOLF LESSONS FROM SAM SNEAD Selfish/Adam R. Brodman Star Video Productions Golf's Grand Master demonstrates and explains every aspect of the game. 49.95
17 NEW BOOM BANG WHAP DOINK! JOHN MILLER'S BEST OF HOME MOVIES Fox Hills Video The ultimate guide to watching and understanding the game of football. 19.95
18 17 27 LITTLE LEAGUE'S OFFICIAL HOW-TO PLAY BASEBALL BY VIDEO MasterVision Basic instructions for any aspiring young ballplayer. 19.95
19 19 17 ARNOLD PALMER: PLAY GREAT GOLF VOLUME 2 Vestron Video 2039 More great tips from the master of golf. 39.98
20 17 15 THE ELUSIVE WHITETAIL DEER 3M/Sportsmen's Video Leisure Time Video Step into the habitat of the Whitetail and improve your hunting abilities. 63.95

HOBBIES AND CRAFTS

1 1 51 CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOLUME 1 J2 Communications Unique techniques are revealed in this video on Cajun cooking. 19.95
2 4 29 VIDEO AQUARIUM The Video Naturals Co. For the fish lover whose time or bad luck makes owning live fish impossible. 19.95
3 10 17 VIDEO FIREPLACE The Video Naturals Co. Relax in the glow of a flickering fire-right on the T.V. screen! 19.95
4 2 23 CAKE DECORATING Learn By Video The tips, tricks, and techniques of decorating are at your fingertips. 19.95
5 9 29 YES YOU CAN MICROWAVE JCI Video Inc. JCI Video 8200 Common sense guide to the basics of microwave cooking. 29.95
6 5 37 CRAIG CLAIBORNE'S NEW YORK TIMES VIDEO COOKBOOK Warner Home Video 34025 Preparation and presentation of over 20 of his favorite recipes. 29.95
7 3 51 CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOLUME 2 J2 Communications How to prepare Cajun and Creole classics from scratch. 19.95
8 7 37 LAURA MCKENZIE'S TRAVEL TIPS-HAWAII Republic Pictures Corp. H-7352-1 Visits to Oahu, Maui, Diamond Head, and Waikiki. 24.95
9 6 23 MADE EASY-ELECTRICAL Lorimar Home Video 073 This volume is designed so homeowners can make simple repairs. 14.95
10 10 RE-ENTRY JULIA CHILD: MEAT Random House Home Video The preparation and carving of roasts, steaks, hamburgers, and chops. 29.95
11 8 33 JULIA CHILD: SOUPS, SALADS, AND BREAD Random House Home Video Making French bread, tossed salads, and light and hearty soups. 29.95
12 11 5 THE SIGHTS AND SOUNDS OF HAWAII International Travel Network Visit beautiful Hawaii and enjoy an in-depth look at the 4 main islands. 39.95
13 NEW HOME SECURITY D.I.Y. Video Corp. 302 How to install a locking door knob, dead bolts, alarm systems, & more. 19.95
14 15 5 SPAGIO: COOKING WITH WOLFGANG PUCK Wolfgang Puck, Inc. Warner Home Video 35048 Over 15 Spago recipes including Wolfgang Puck's famed pizzas & pastas. 29.95
15 13 3 BLUE RIBBON VEGGIES Morris Video 662 T.V. gardener Ed Hume shows how to plant and harvest your own veggies. 19.95

* International Trade Assoc. certification for a minimum sale of 75,000 units or a dollar volume of $3 million at retail for theatrically released programs, or at least 25,000 units or $1 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary.

Next week: Health And Fitness, Business And Education.
TV Ratings Systems Change With Technology

BY DAVE DMARTINO

LOS ANGELES - New developments in television-audience ratings systems—and ways in which TV programs, and, specifically, the after-hours markets around such services’ data—were major points of discussion during the Nov. 20 panel at the first American Video Conference Nov. 19-21 here.

Artists: Billboard music video editor Steven Dupler, “The Numbers Game: Research & Ratings” placed representatives of the A.C. Nielsen and AGB Television Research independent ratings firms side by side with senior executives from MTV and California Music Channel, an Oakland-based local outlet. After 90 minutes, the four panelists seemed to agree on only one major point: in matters of research, there is always room for improvement.

Barry Kaplan, vice president of sales and marketing at AGB, led off a series of individual presentations by explaining AGB’s role in introducing its PeopleMeter system—originally in place in Europe—to the U.S. marketplace. The need for a refinement of the traditional TV ratings system arose several years ago, said Kaplan. “The system worked very well when it was designed, because, essentially, then all that was being measured were three national TV networks. The system started to show strain when cable and VCRs emerged. When the TV set started being used for many different things.”

Kaplan said he had recently appeared on a panel that focused on the issue of cable and VCR technologies changing the composition of the audience. “In fact,” said Kaplan, “I took the counterposition—that the audience had already changed and that the PeopleMeter was a reaction to that change.”

Paul Lindstrom, vice president and product manager for A.C. Nielsen, outlined the motivation behind the venerable research company’s switch to its own version of the PeopleMeter system.

The difference between the quantitative information provided by TV ratings services and the qualitative information obtained via in-house audience research was discussed during “The Numbers Game: Research & Ratings,” a seminar at the recent American Video Conference in Los Angeles. Shown, from left, are moderator Steven Dupler of Billboard magazine; MTV News’s Marshall Cohen; AGB Television Research’s Barry Kaplan; and A.C. Nielsen’s Paul Lindstrom.

NEW YORK

ARISTA NEWCOMER Taylor Dayne recently completed her debut clip for “Tell It To My Heart” with director Scott Kalvert and S.A. Baron. Leased at Riverview Studios, the clip was produced by Amy Raskin for Calhoun Productions. Kalvert is currently shooting a video for Jive/RCA recording act Skinny Boys, which will be a humorous special-effects piece.

National Video Center/Recording Studios donated its services, including film-to-tape transfer and editing, for Sting’s new video, “Gabriel’s Message.” The track appears on “A Very Special Christmas,” a superstars compilation, proceeds of which will go to the Special Olympics. National’s Bill Willig performed film-to-tape transfer and Glenn Lazzaro edited. Matt Maharin directed. Sharon Oreck produced for O Pictures. The National staff also performed post-production work on Jane Siberry’s video for “The Walking.”

LOS ANGELES

LOVE & ROCKETS new video for “No New Tale To Tell” is a contemporary psychodelic clip that was shot against a wall covered in mirrors. The clip was directed by Tony Vanden Ende. Roger Hunt produced for Vivid Productions. The video supports a track off the group’s new RCA album, “Earth, Sun, Moon.”

The difference between the quantitative information provided by TV ratings services and the qualitative information obtained via in-house audience research was discussed during “The Numbers Game: Research & Ratings,” a seminar at the recent American Video Conference in Los Angeles. Shown, from left, are moderator Steven Dupler of Billboard magazine; MTV News’s Marshall Cohen; AGB Television Research’s Barry Kaplan; and A.C. Nielsen’s Paul Lindstrom.

GRP Records is preparing two videos that document a Japanese tour featuring jazz artists... see page 29

Citing today’s advanced technologies, Lindstrom said that Nielsen’s field staff must find new ways to handle such things as A/B switches, satellite dishes, Rabbit VCR systems, monitors, and separate video and audio outputs in many households.

“We at Nielsen believe that any device in the home that affects viewing or listening has to be entered in order to be truly representative,” he said. “The hi-tech of today is fast becoming the common [model of tomorrow].”

Marshall Cohen, senior vice president of corporate affairs and communications for all MTN Networks, argued that companies like Nielsen and AGB by no means provide the entire audience picture—and that the sampling methodology both use leaves too much margin for error.

“Ratings are only one element in the market-research pie,” said Cohen. “Though MTV buys from both Nielsen and AGB, he said, the sampling method used means only 600 households determine the cable network’s actual rating.

“I can tell you what some of

CONTINUED ON NEXT PAGE

THE EYE

by Steven Dupler

CLIPOMANIA: Seems like RCA is pulling out all the stops in its video promotional blitz for Eurythmics’ new video “Savage.” The label says it is considering producing a video for each of the 12 tracks on the record.

On Dec. 10, four different versions of the video for the first single “I Need A Man,” began running on MTV. According to Jeanne Mattiussi, the label’s new head of video promotion and production, the clips are all “variations on a single theme,” each features Annie Lennox in the same general setting, but with different camera angles, lighting, etc.

A clip has also already been produced last month for “I Don’t Know (I Love To Listen To),” with the video serviced exclusively to MTV. Director of both “I Need A Man” and “Beethoven” was Sophie Mueller of Dave Stewart’s Oil Factory production company. Mattiussi says preliminary discussions have taken place as to whether all 12 clips would eventually be packaged as a longform videocassette. “Nothing is locked up yet,” she says. “But it is a possibility at this point.”

RCA is also planning to send out special press kits offering a “video preview” of the finished clips.

One final RCA note: Rick Springfield returns to the airwaves (both aural and visual) on the comeback trail early next year, with a new album titled “Rock Of Life.” Look for the video sometime near the end of January or beginning of February.

BEST BET: If you haven’t checked out Capitol’s video press kit on Savatage, do so. Clegg & Savukka, owe you it to yourself to do so. Approximately 20-minute videocassette—shot by PMI in the U.K., and soon to be serviced to press and fans—contains all the Savatage with Clegg, as well as performance and video clip footage for three songs, “Scatterings Of Africa,” “Asimbonanga,” and “Third World Child.” Savukka’s music combines Zulu and English lyrics, Western and African rhythms, and pentatonic vocal harmonies in an exhilarating musical package. The African choreography is fantastic as well. Clegg has a great rep in Europe, especially France and the Benelux countries, and recently performed four successful North American showcases. The video for Savatage’s “Scatterings Of Africa,” originally recorded with the band Juluka, was named best new artist’s video in 1986, by the International Music & Media Conference in Montreux, Switzerland. Check this one out, and look for the new clip to “Asimbonanga,” currently being reshotted at Capitol.

ANCHORS AWAYE: On Jan. 30, the Nashville Network will cablecast a one-hour special featuring the unbelievable Mr. Las Vegas himself, Wayne Newton by The Numbers. 231 East 55th Street, New York. Newton recently performed in “Scatterings Of Africa,” originally recorded with the band Juluka, was named best new artist’s video in 1986, by the International Music & Media Conference in Montreux, Switzerland. Check this one out, and look for the new clip to “Asimbonanga,” currently being reshotted at Capitol.

MINING NEW GOLD AGE: “Natural States,” a longform videocassette produced and distributed by Miramar Productions, recently became the first new age video product to be certified gold (25,000 units shipped) by the Recording Industry Assn. of America.

CHANGE IN PLANS: The “Cinemax Sentences” reggae special originally planned for a Dec. 14 shoot in Jamaica has been postponed until sometime in January. The lineup announcement in last week’s column remains basically the same, although a surprise guest or two may be added. Could that mean a certain intellectual blonde, whose name rhymes with “ring”?

GLIMP ABOARD: If you haven’t received an invitation to the first East Coast planning conference for the as-yet unnamed charitable fund discussed at the recent American Video Conference, do write to Marshall Cohen at 212-230-3196. The gathering takes place 6:30 p.m. on Tuesday (15) at the Client Courtesy Suite of VCA Telecommunications, 231 East 55th Street. An Executive Committee will be chosen at the meeting, and an appropriate charity will be selected. A similar meeting is being held at the same time in Los Angeles. Call Vis-Able at 213-498-9760 for details.

www.americanradiohistory.com
TV RATINGS SYSTEMS DEBATED
(Continued from preceding page)

those ratings are," said Cohen. "For example, I can tell you that on Oct. 3 at 5 p.m., our household rating on MTV was 1.7. Our 12-17-year-old rating for the same time period was 2.2, and our 18-24-year-old rating at that time was a 1.6. And [I can tell you] that we delivered that moment in time 372,000 12-19-year-olds.

"The reason why we don't give that out much is because the error rate surrounding those numbers at any statistic in those few number of households—is enormous. So when I give out those numbers, the error is huge.

"The major problem with such ratings systems, Cohen said, is that such factors as audience interest and satisfaction with programming are ignored.

"Why did the tickets for the MTV Music Awards sell out after two hours?" asked Cohen. "Why are our VJs mobbed at airports when they go out? Why did over a million people enter the Van Halen contest? Why did thousands of student cuts call to try for a chance to audition for the MTV College Audition Tour? And why did 3,000 people make home videos to enter the Van Halen Music Video contest?"

"Despite the services Nielsen and AGB provide are "important," said Cohen, other information that they do not provide is equally important for all advertisers. "We plan to go after that information and other numbers—and whatever else we can find about our viewers—as aggressively as we can make use of it for our advantage," he said. Rick Kurkjian, president of the California Music Channel—which reaches nearly 3 million homes in San Francisco and Sacramento—told the audience that small video dealers can roughly determine their own ratings without involving Nielsen or AGB. Such methods can include telephone research, he said, or the use of a toll-free 800 number, which his channel utilizes.

"At the end of the month," he said, "Pacific Bell gives us those figures for the 800 line and lets us know how many people get through and how many got busy signals. It turns out to be around 9,000 a month. We divide by the number of announcements when we ask people to call, and we can determine how many people call every time we make an announcement."
**Latin Notas**

by Carlos Agudelo

The Brazilians are coming. A major advertising deal between Globo Group Inc., a subsidiary of Rede Globo Television and Radio Network, and Teleunendo, the Spanish-language television network, marks the beginning of a substantial involvement of Brazil's biggest media concern in the Latin-U.S. market.

According to the agreement between the two firms, Teleunendo has been guaranteed at least $8.5 million for airing a specified number of commercials for Globo's records and tapes, which will be compiled featuring Latin artists. The product will be distributed in stores throughout the top Hispanic markets in this country by BMG-RCA-Ariola.

By signing the two-year contract, with an option for two more, Globo Records becomes the latest of several record and media companies taking positions in the U.S. Latin market. Rede Globo, which has some 300 TV stations in Brazil, owns Som Livre in Brazil, a company that produces 10 compilations. Rede Globo also produces soap operas, many of which have made their way to TV channels in Latin America and the U.S. According to Nancy Alpert, vice president and general counsel of Teleunendo, Globo has supplied programming for the network in the past. In a separate deal, Teleunendo has acquired one soap opera to be aired in 1988 as well as one-time music special.

Globo Records was established two months ago in the U.S. According to Carmen Miraval, whose company, Le Dossier Press, has been contracted to provide production and ad services for the company, Globo will make compilations of the most popular salsa and merengue and pop ballads in the country, much in the same way K-tel used to do 40 years ago with American product. Another idea being considered by Globo is to create a compilation with theme songs of popular soap operas.

According to Miraval, Jose Silva, president of Globo Records USA, is also a seasoned executive whose specialty is crossing over music from Anglo artists into the Spanish market.

The soap opera/theme song combination, with its daily free promotion, has proven to be a big record seller. Teleunendo's stations currently air four hours of network soap operas a day, and most stations carry additional time. As an example, New York's channel 41 broadcasts seven hours of soap operas daily.

**Hot Latin 50**

Compiled from national Latin radio airplay reports. **TITLE**

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**Power Pick**

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**Hot Spot**

AL BANO Y ROMINA POMMA LOVE

TH-Rodven released last December 4th to the United States and Puerto Rico, a record that is being billed as their "TH-2497/ "Eddie Santiago Sigo Atevido." It contains its new smash hit "LLUVIA," plus other such as, "Inaciable", "Yo Te Haces Falta," and "Tod Comun."

It is a TH-Rodven U.S.A. production.

Son: Eduardo Caballero, Caballero Spanish Media, Gerry Boehme and Janet Thirriem, Katz Radio, Daves Lyske, Tichnor Radio Network, Tina Williamson, G.S.D.M.; Tom Hewes, Lotum, and Ela Leon, Conmi Advertising. The proposal was presented by Harvey Morrow, Information & Analysis vice president. The meeting was hosted by Johanna Ghiglieri of the offices of WJIT, Infinity Broadcasting.

BMG Records, formerly RCA, has begun to experiment with the 12-inch EP single and cassette-single format. So far, according to BMG's a&r director Miguel Estivil, the first run of 3,000 mics will be done as "Debo Harce" by Juan Gabrielli's Hola. Besides Gabrielli's record, five other artists—Bobby Cepeda, Rocio Durcal, Emmanuel, Jose Jose, and Los Hermanos Mier—have released cassettes, which sell to the public at $1.99.

SPEAKING OF Gabriei, he gave his audience a full dosage vitality and energy on the night of Dec. 5 in Miami. The Mexican phenomenon sang 20 tunes to an enthusiastic crowd that packed the Jackie Gleason Theater of the Performing Arts. Backed by a mariachi band, Gabriei was in top form, interpreting many of his compositions with a bolero-mexicano flavor. The concert, which lasted 2 1/2 hours, was co-sponsored by local radio station WQBA FM "Super Q" and produced by Arie Kadouri.
FOR WEEK ENDING DECEMBER 19, 1987

Billboard

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TOP CLASSICAL ALBUMS™

Compiled from a national sample of retail store sales reports.

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TOP CROSSOVER ALBUMS™

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A Cicle Is Launched. The Tokyo String Quartet records a pair of Schubert quartets as its first album under a new contract with RCA Victor Red Seal. The entire cycle of Schubert quartets is planned.

LP Chart

LONDON RECORDS has completed its first series of recording sessions with HERBERT BLOMSTEDT and the San Francisco Symphony under their new contract. In the can are a Händel album programing "Mathis der Maler," the Symphonie Metaphor on Themes of Weber, and the "Trauermusik" for violas and strings as well as the first in a cycle of Nielsen symphonies, the "Inextinguishable" (No. 4). Five albums are called for over the two-year term of the pact.

The San Francisco sessions were produced by London's Andrew Cornell and engineered by James Lock, who extended the stage of Davies Symphony Hall (the orchestra's home venue) by 21 feet to position the orchestra in a more resonant area. Acoustics were further enhanced, it's said, by spreading plastic sheeting over many of the remaining seats.

The deal with San Francisco is part of London's commitment to maintain and strengthen its recording presence in the U.S., says label vice president Lynne Hoffman-Engel. She points to other orchestral and ensemble projects in the works.

London has just signed Christoph von Dohnanyi as an exclusive five-year pact, which, of course, will feature his work with the Cleveland Orchestra as well as with the Vienna Philharmonic. His first domestic recordings under the new deal will be the Mahler First and Fifth Symphonies.

Vladimir Ashkenazy will continue to conduct the Chicago Symphony, says Hoffman-Engel, and among upcoming projects are the Tchaikovsky and Wieniawski (No. 1) violin concertos with Joshua Bell as soloist. Bell's first recordings for London, a pair of the Mendelssohn and Bruch concertos and a virtuoso solo album, are due out in March.

Christopher Hogwood. In addition to recording he will do in the U.S. with the Handel & Haydn Society, will also go before the London microphones with the St. Paul Chamber Orchestra next year when he takes over as music director of the ensemble. Hoffmann-Engel says contemporary works are among the projects planned (period instruments, no doubt). And then, of course, there is the continuing program of Bach cantatas directed by Joshua Rifkin as well as his recorded attention to other works from the baroque era.

PASSING NOTES: The Seattle Symphony Orchestra under conductor Gerard Schwarz makes its first tour outside its own state next month with five concerts in California. Attention won via the orchestra's recent Delos recordings is said to have stimulated the junket. Upcoming recordings sessions by Schwarz and the Seattle include a "Petrouchka" in January and a Howard Hanson album in the spring, including his Second Symphony. More American music is in the planning stages, says David Nanter, with Walter Fiston among the composers under discussion.

The musical tribute to Sir Georg Solti on the occasion of his 75th birthday, taped recently in Chicago, will air on PBS Dec. 29. On radio, for direct broadcast or simulcast, the program will be fed by WFMT's satellite service... Christine Reed, former vice president of a&r for CBS Masterworks, is one of the founders of Panang Records, a multi-idiom cross-over label. She serves as president... Nashville-based Gasparo Records has issued its first group of eight cassettes duplicated in real time from digital masters. Among the titles is a set of chamber works by Samuel Adler, Eastman School of Music professor and conductor.

ISPAA To Meet On Concerting Issues

NEW YORK The decline of the cultural impresario and related problems affecting the faltering recital business will be the subject of a series of seminars at the annual conference of the International Society of Performing Arts Administrators, to be held at the Omni Park Hotel here Dec. 12-16.

Higher artist fees, fixed venue size, and the influence exerted by funding agencies over artistic decisions will be tackled by a cross-section of concert business executives.

Special awards will be given to pianist Andre Watts and Peter Schickele (P.D.Q. Bach).

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LONDON The new compact disk series has been launched here, retailing at about $7.20. The prices, nearly uniform across Europe, will be the same for secondhand albums, and is believed to be the lowest ever for a CD range.

The outcome of a joint venture between independent label Conifer Records and wholesaler/record retailer Audio Merchandisers, “The Compact Disc” comprises 50 classical, jazz, and easy listening titles initially available only through branches of the Boots chain, one of Europe’s biggest High Street retailers.

Audio Merchandisers director Clive Swan, who was instrumental in bringing the U.K. company PolyGram to North America and later forming the U.S. label ZMC at PolyGram, says the format now needs to broaden its customer base by offering better value for the consumer. “Players are available for under $350,” he says, “yet the vast majority of CD titles still costs around $30. This presents us with an enormous opportunity for the launch of a high-quality range.”

On the basis of early sales figures, the CDs in the EEC country carrying the shortest period of copyright protection and circulate them throughout the Community. In the next few years, a wide range of valuable repertoire from the 60s would become available in this way.

BPI legal adviser Patrick Isherwood says, “We have been lucky in the U.K. in that retailers and importers have enthusiastically offered the product when requested to do so. However, this can only be a short-term solution since if our contention on the law is wrong, a very profitable area of business could open up for third parties with no commitment to the record industry.”

The British Phonographic Industry has written to the Home Office, calling for a ban on the importation of secondhand CDs. It is estimated that more than 500,000 items arrive in the U.K. each month, with as many as 100,000 arriving at Boots alone.

The British government has been urged, by the BPI, to take legal action to protect the domestic manufacturing industry. The BPI claims that once the clampdown is lifted, the government’s position will fall into line with other countries around the world.

The BPI also suggests a “free-flow-time-of-good doctrine,” which would allow the free movement of music until it can be legally incorporated into the legal market.

Test Case For EEC Free-Flow-Of-Goods Doctrine

BPI Says That If It’s Not Withdrawing Offending Product

Legal advice sought by the BPI suggests that the free-flow-of-goods doctrine does not apply in these circumstances, it adds, and a U.K. court declaration to this effect is being sought.

“Should the exporters’ contents be true,” the BPI continues, “it will have far-reaching implications for the record industry. It will be possible to manufacture records in the EEC country carrying the shortest period of copyright protection and circulate them throughout the Community. In the next few years, a wide range of valuable repertoire from the 60s would become available in this way.”

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Vinyl still outsells tape, although this is changing with teen-oriented rock and hard rock dominating the pages in the pages of foreign magazines. With an exchange rate currently running at about Z$17.00 to the U.S. dollar, or roughly the same as the U.S. dollar to the pound sterling, albums here cost Z$14, cassettes about Z$41,400, twice the price in the United States. Daffy, with singles Z$22.75. Sales tax is 20%.

As there is no trade magazine, Billboard is heavily relied upon for vital information. There are some quality consumer music magazines, notably Be bat International, which publish regular, factually sound, every newspaper and general magazine.

The indigenous music runs nose-to-nose with international repertoire. It is not uncommon for a popular local single to move 70,000-80,000 copies. The release of “My Love” by Fungisimba LP in Zimbabwean history is “The Very Best Of Don Williams” (40,000), major homegrown heroes such as the Bhundu Boys, and the adored Tompa Mafumo, while ZMC records have Oliver Mtukudzi, the Sungurus Boys, Marxist Brothers, and John Gama.

The smaller Teal Record Co. also records such domestic favorites such as Jonas Moyo & the Devera Ngwena Jazz Band. All purvey an infectiously vibrant, highly melodic blend of reggae and traditional African music, which has the potential to secure a sizable international market, given sufficient exploitation.

Says Spinalong’s Bill Annadale: “This vibrant industry runs nose-to-nose with international repertoire. It is not uncommon for a popular local single to move 70,000-80,000 copies. The release of “My Love” by Fungisimba LP in Zimbabwean history is “The Very Best Of Don Williams” (40,000), major homegrown heroes such as the Bhundu Boys, and the adored Tompa Mafumo, while ZMC records have Oliver Mtukudzi, the Sungurus Boys, Marxist Brothers, and John Gama.

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## HITS of the WORLD

### CANADA

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<thead>
<tr>
<th>#</th>
<th>SONG</th>
<th>ARTIST</th>
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<tbody>
<tr>
<td>1</td>
<td>Faith George Michael Columbia/LA</td>
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<td>2</td>
<td>Money! Billy Idol Chrysalis/WEA</td>
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<td>3</td>
<td>Pop Goes the World Men Without Hats Mercury/Polygram</td>
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<td>4</td>
<td>By the Power of Love Michael Jackson Epic</td>
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<td>5</td>
<td>The Time of My Life Bill Medley with Jennifer Warnes A&amp;M</td>
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<td>6</td>
<td>We'll Be Together Sting A&amp;M</td>
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<td>7</td>
<td>Heaven is a Place on Earth Carlusk/Columbia</td>
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<td>8</td>
<td>Try a Little kindness Billy Idol Polydor/WEA</td>
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<td>9</td>
<td>Hold Me Tight Wham! A&amp;M</td>
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<td>10</td>
<td>Here I Go Again Whitesnake Geffen/WEA</td>
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<td>11</td>
<td>I've Been In Love Before Cutting Crew Virgin A&amp;M</td>
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<td>12</td>
<td>Lucky Man Little Feat Warner Bros.</td>
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<td>13</td>
<td>The One I Love R.E.M. I.R.S.</td>
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<td>We're Outta Here the Cars Polydor/EMI</td>
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<td>When a Man Loves a Woman Luba Capitol</td>
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<td>16</td>
<td>Casanova Levert Atlantic/WEA</td>
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<td>17</td>
<td>Contact Platinum Blonde Columbia/CBS</td>
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<td>18</td>
<td>Stay With Me UB40 Polydor/EMI</td>
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### WEST GERMANY

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<td>1</td>
<td>John Cougar Mellencamp The Lonesome Jubilee</td>
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<td>U2 the Joshua Tree Island/Island</td>
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<td>3</td>
<td>Sting Nothing Like the Sun A&amp;M</td>
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<td>Bruce Springsteen Tunnel of Love Columbia/CSG</td>
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<td>5</td>
<td>Michael Jackson Thriller Epic</td>
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<td>6</td>
<td>Various Artists Dirty Dancing MGM/Music</td>
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<td>7</td>
<td>Billy Idol Vital Idol Chrysalis/WEA</td>
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<td>Michael Jackson Bad Epic</td>
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<td>David Bowie Hysteria Polydor/EMI</td>
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<td>10</td>
<td>George Harrison Cloud Nine Dark Horse/Warner Bros. A&amp;M</td>
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<td>Inxs Kick Atlantic/WEA</td>
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<td>Madonna You Can Dance Sire</td>
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<td>Paul Young Everytime You Go Away RCA</td>
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<td>John Mellencamp Canary Yellow Arista</td>
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<td>15</td>
<td>Joe Le Taxi Vanessa Paradis Polydor/EMI</td>
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<td>16</td>
<td>Pet Shop Boys After You Parlophone</td>
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### AUSTRALIA

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<td>1</td>
<td>Never Gonna Give You Up Rick Astley Atlantic/EMI</td>
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<td>Faith George Michael Epic</td>
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<td>Billy Idol Live Aid Polydor/EMI</td>
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<td>Too Much Ain't Enough Love Jimmy Barnes Mushroom</td>
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<td>My Goin' Strong George Harrison Dark Horse/Warner Bros. A&amp;M</td>
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<td>Faith George Michael Epic</td>
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<td>7</td>
<td>Need You Tonight INXS WEA</td>
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<td>8</td>
<td>The Power of Love Modern Talking Polydor/EMI</td>
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<td>9</td>
<td>Never Again Paul McCartney All the Best Polydor/EMI</td>
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<td>10</td>
<td>My Baby Just Cares Abigail Mead &amp; Nigel Goulding</td>
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### JAPAN

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<td>Glass No Judgement Bronco Pony</td>
<td>Columbia/Johnny &amp; | Tokyo &amp; | Tatsuro</td>
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HAMBURG  Albums from Bruce Springsteen, Paul Simon, and Peter Gabriel were among 10 productions honored in the annual German Record Awards here. The winners were announced by former federal president Walter Scheel.

Patrons of the 1987 awards are the German Phonogram Academy and the German High Fidelity Institute, or DHIFI. The winners are decided by a 95-member review jury.

The full list of winners is as follows: Paul Simon "Graceland" (WEA), Bruce Springsteen "Live" (CBS), Peter Gabriel "So" (Virgin), Werner Pichner "EU" (ECM), and Gil Evans "Live At Sweet Basil Vol. 1 & 2" (Electric Bird).

Classical winners were CBS's "The Glenn Gould Legacy Vols. 1-4", Deutsche Grammophon's "Complete Beethoven String Quartets" with the Melos Quartet, Wergo's "Henze String Quartets 1-5" with the Arditti String Quartet, CPO's "Siegfried Karg-Elert Organ Works" played by Wolfgang Stockmeier, and Lully's "Atys" by Les Arts Floraissants and others on Harmonia Mundi.

A further series of Golden Medal awards is made each year for outstanding contributions to the music business. Those honored were trombonist Albert Mangelsdorff, violinist Gidon Kremer, and development engineer Horst Redlich.

Redlich's citation credits him with a series of important achievements in the field of analog and digital recording and playback, including the introduction of the first stereo LPs in Europe in 1955, the invention of the tracing simulator, the development of the TED Screen, and of direct mastering technology for analog and later digital signals.

West German Bootleggers Receive Stiffer Sentences

HAMBURG  Punishments for convicted bootleggers here are getting tougher. A West German district court has just handed down a sentence of 22 months imprisonment on a Wuppertal man said to have been involved in many years in bootleg manufacture and distribution.

Many months of investigation in Germany and other countries preceded the court decision, involving close cooperation between the Wuppertal public prosecutor and the German branch of IFPI. Printers, studios, and a pressing plant were searched, proving that hundreds of thousands of illegal sound carriers had been made and distributed both nationally and internationally over a period of several years.

IFPI estimates the value of illicit records and tapes in West Germany at around $30 million annually. Says general manager Norbert Throw: "Forgery and illegal reproduction and distribution of prerecorded sound carriers are a form of white collar crime that causes considerable damage. We hope this court decision will have a positive influence on future proceedings."

New MD At PolyGram

SYDNEY  PolyGram Australia will embark on a major push to strengthen its domestic repertoire, following the appointment of 34-year-old Michael Smelley as managing director.

The youngest head of a major label here, Smelley takes up the post barely six years after joining Chappell Music as financial controller. Most recently he was financial controller for PolyGram's worldwide music division based in London.

He says improvement of PolyGram Australia's patchy performance in the development of high-profile domestic acts will be an immediate priority. "The company has clearly underperformed in that area in the past," he notes, adding: "I would also like us to become stronger in music publishing, because that is my background."

An aggressively "free-market" man, Smelley made his position plain at a government-staged seminar shortly after returning to Australia, where he strongly opposed any form of government interference in the record industry. "I would like the sales tax on records abolished," he says, "but I certainly don't want the government to be given on the fringe of the creative or marketing areas."

Smelley pays tribute to his predecessor Bruce McKenzie, now PolyGram's London-based senior vice president of regional operations. "It's a quite a challenge to fill his shoes," he says, "because he left quite a stamp on this company. He turned it around from almost total disaster to healthy profitability. Now it's my turn to continue that growth pattern."
Silent Cinram Turns A Profit, Enters CD Market

BY KIRK LaPOINTE
OTTAWA If comedian Rodney Dangerfield was a manufacturer, he'd probably manifest himself in the form of manufacturer Cinram Ltd.

If Cinram gets no respect, it may be because it keeps one of the lower profiles in the Canadian recording industry. No self-proclaimed phenomenal successes, no first-in-the-world claims.

Just profits. Year in and year out, Cinram has turned a profit, something that's not easy for a Canadian manufacturer with such a small market and so much competition. It became the third Canadian manufacturer to enter the compact disk business this year, and, by all indications, it looks as if it will be the first to generate profits on the CD side.

Recently issued financial figures show a $2.3 million profit at Cinram operations on $19.8 million in revenue in the nine months ended Sept. 30. Although earlier reports have implied that Cinram has been absorbing heavy losses of more than $1 million for its CD manufacturing, chief financial officer Lewis Ritchie says the $1.3 million figure involves start-up costs and development. Because Cinram is profitable, the company can write down these costs now and keep chugging along profitably.

"We've never shown a loss as a company," says Ritchie. "And the business knows we are competitive worldwide."

Indeed, in recent weeks, major business has shifted to Cinram for CDs. The most public client is MCA Records Canada, which was able to chop 20% from its suggested retail price after linking with Cinram. While other clients haven't yet followed suit, Ritchie says they'll be able to reduce prices after the holiday season, when existing inventories from other suppliers at higher prices are used up.

This year, Ritchie estimates the Canadian market for CDs will be between 8 million and 9 million units, roughly double the amount of last year. Cinram also estimates yet another doubling next year and expects that price reductions will stimulate demand.

What makes Cinram so competitive is its integration with its record and tape manufacturing operations. The CD configuration shares many costs with existing operations at the massive suburban Toronto plant, bringing down the fixed overhead.

Cinram is the only Canadian firm to own its own CD jewel box and to do its own in-house mastering. What's more, it applied its expertise to make its own automation equipment, rather than buy plant machinery when it entered the CD field.

Unlike other plants that rely heavily on foreign business, Ritchie says that 90% of its product is made for Canadian firms. More and more, Canadian companies are winning down their long-term contracts with foreign suppliers and gaining control over designing titles to different manufacturers.

But Cinram hasn't stopped at CD, either. It recently acquired a 10% share in ElectroSound in the U.S. and may increase that stake to 20% (Billboard, Dec. 12). It is also looking aggressively at other manufacturing and related acquisitions. A public stock issue in 1986 was deemed the most successful issue in Canadian stock last year, going from $9.25 a share to a three-way split and a $9.75 high. The recent crash on the market took its toll with the stock, which analysts believe is underpriced at approximately $4.50 on the Toronto and Montreal exchanges.

What hurts, too, says Ritchie, is that Cinram just doesn't get the respect it deserves.

"This biz knows we are competitive worldwide."

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"You don't have to be big to exhibit at the biggest."
Industry Stocks Feel Effects Of Crash

BY MARK MEHLER

NEW YORK — If the entertainment industry is resistant to a gloomy economic outlook, you wouldn’t know it from a look at the stock market. Music and video stocks are taking the same beating as securities in every other business sector.

Seven days after Black Monday, the Dow Jones industrial average at midweek was still mired near its mid-1700 lows, and institutional and retail investors are convinced it’s a slowing economy, a falling dollar, and fears of resulting inflation will cause the market to test new lows in the next few weeks. Money managers, who are reluctant to dump all their clients’ stocks as the market approaches its bottom, have nevertheless pruned many small-capitalization stocks from their portfolios.

This has affected some entertainment “pure plays” — retail, rackjob, home video, and radio stocks — which tend to be overlooked, lower-capitalized ones.

“I imagine yourself [as] a pension fund manager,” argues Keith Benjamin, an analyst with Silverberg, Rosenberg & Co. in New York, who tracks these smaller entertainment stocks. “At the end of the year, you don’t want any stock in your portfolio that you have to explain. You don’t have to explain why IBM is down 28.5 points, but you have a difficult job telling an angry client why he’s got some little music company that’s down most of its market value. For this reason, you’ve seen institutions shifting out of these stocks in their so-called flight to quality.

Nancy Peretsman, an investment banker at Salomon Bros., says the steep declines in over-the-counter entertainment issues have generally not been tied to poor fundamentals. “What we see in the mergers and acquisitions area is that values are considerably higher than what large investors will pay for a stock,” she says.

Trans World Music and Musicland, two retailers that have reported strong sales and earnings of late, are among those experiencing institutional defections, says Benjamin. In the case of Trans World, the sell-off began after the big market meltdown, when chairman Robert Higgins retaliated to sell off 500,000 shares of his own stock in a secondary offering. Institutional holders took the same as a sign the shares were overvalued, and the stock fell from its high of $30.75 to about $24 in mid-October. Trans World stock slid as low as $12.75 in the aftermath of the Oct. 19 crash before bouncing back high again at $14.37 at the Dec. 7 close. Higgins, meanwhile, withdrew his offering in November. Musicland is currently selling at about $9, below other entertainment stocks, roughly 25% discount to the overall market. Institutional selling is cited and the stock in the stock’s 50% decline since fall.

In addition to the lack of annuity and pension fund enthusiasm, the music industry video suppliers who have been hit by end-of-the-year tax selling, as individual investors look to take routine losses in the $2,000-5,000 range to offset their gains of a sagging equity market, rather than factors unique to the music or video industries.

Malrite also pre-taxed gain of 2.2% in the 1987 three-month period, resulting from the sale of the company’s AM and FM radio stations in Denver.

For the nine months, the net loss was $4.9 million, or 35 cents a share, compared with a loss of $2.9 million, or 22 cents a share, in the nine-month period of 1986.

Losses reflect new investment costs

Revenues for the nine months were $83.8 million, up 10% over the $76.1 million in last year’s comparable period.

Milton Maltz, chairman and chief executive officer of the group, said the losses “continue to reflect the anticipated pressure of higher interest and development costs associated with our substantial investments in new stations.” He added, however, that Malrite is beginning to see results, in such markets as Houston and Puerto Rico, where the investment has been the greatest.

Maltz said KKHT-FM in Houston is now one of the leading stations with 25- to 34-year-old women in the midday hours, while the re-engineered WSTE-TV in Puerto Rico is sitting with an 11% share of audience in 1987.

Malrite, based in Cleveland, operates 11 radio and six TV stations.

Jukebox Sales Continue Slide, AMOA Reports

NEW YORK — Sales of conventional vinyl 45-jukebox continue to decline as a percentage of total gross coin-operated machine revenues, according to the Amusement & Music Operators Assn. (AMOA) 1987 Status of the Industry Report.

Survey, which was compiled by 73 AMOA member and nonmember companies, estimates jukebox sales will be down 10% to 12% over sales this year, down from 1989’s 17% decline.

Sales of $250,000 in gross sales, which project jukebox to comprise 11% of 1987 sales, down from 1986’s 17%. Medium-sized ($250,000 to $750,000) and large machines (over $750,000) are witnessing jukebox sales falling about 10% to 12% as a percentage of total revenue.

Retailer Reports 86% Net Income Hike

NEW YORK — The Good Guys Inc., a chain of 214 home furnishings stores, reported that net income for the year ended Sept. 30 totaled $2.6 million, or 35 cents a share. This represents an 86% hike over fiscal 1986 net income of $1.4 million, or 35 cents a share.

Retail 1987 sales were $120.2 million, up 34% over $90.5 million in the prior year. The company opened its 15th store Nov. 27, in Sacramento, Calif.

Malrite Posts 3rd Quarter Net Income Losses

NEW YORK — Malrite Communications Group Inc., reported a net loss of $190,000, or 1 cent a share, for the third quarter ended Sept. 30. This compares with a $29,000 profit in the 1986 third quarter.

Revenues rose 7%, from $27 million last year to $29 million in the 1987 third quarter.

Malrite also pre-taxed gain of $2.2 million in the 1987 three-month period, resulting from the sale of the company’s AM and FM radio stations in Denver.

For the nine months, the net loss was $4.9 million, or 35 cents a share, compared with a loss of $2.9 million, or 22 cents a share, in the nine-month period of 1986.
New Rock and Roll Hall of Fame inductions follow through on 1986's second-time-around hit "Stand By Me" with a polished new album. Talismanic remake of his Drifters classic, produced by Foreigner's Mick Jones, is potent; lovers of old-fashioned rb will also take to King's take of Clyde McPhatter's "A Lover's Question" and the Goffin-King ballad "Halfway To Paradise.

ALBUM REVIEWS

A CLASSICAL PICK

GLASS: AKINNEN

Esson, Stuttgart State Opera Orchestra & Chors, Davies
CBS MZ 42457

Last in the Glass trilogy of "portray-sets," sets the reformed pharaoh, his wife (Echo and Narcissus), Faust and Sartre's "L'Age d'Or." An ambitious, absorbing aria sung by counterenough composer in the "classical" sphere, this commercial strength of the package (two CDs, full text, and extensive notes in a handsome flip-top box) is apparent.

VERDI: REQUIEM

Studer, Ziege, Fassnacht, Ramey, La Scala Orchestra & Choir, Telefunken
ANG CD 7 8930

The near-immediate release of two potent editions of the popular work could not have come at a better time. The Verdi reissues, with some problems of choice and exposure; dealers with any reasonable involvement in classics will want to hit top shelf on this. The Telarc--offering nearly a half hour more of music—are easier on the ear, and the Telefunken again offers much more. Both the sets deserve the reviews.

THE GEORGE SHEARING TRIO WITH RAY GORDON AND MARVIN "SMITTY" SMITH

Buck's Outlet

Smith, Carl C. Jefferson
Concord Jazz CJ-335

Pleasant trio date finds the master pianist and bluesy vocalist with the relaxed rhythm work of Brown and Smith. Attractive repertoire includes six readings of four Duke Ellington compositions and a soulful version of Irving Berlin's "What'll I Do?"

JAZZ RECOMMENDED

THE GREAT SLOANE TRIO WITH RAY GORDON AND MARVIN "SMITTY" SMITH

Buck's Outlet

Smith, Carl C. Jefferson
Concord Jazz CJ-335

Pleasant trio date finds the master pianist and bluesy vocalist with the relaxed rhythm work of Brown and Smith. Attractive repertoire includes six readings of four Duke Ellington compositions and a soulful version of Irving Berlin's "What'll I Do?"

THE FENTS

The Other Side

Producers: Adam Horning, Ted Hal
Passport: 601171 5601

Though groups keep busy in the studio and on tour for a wide array of musical talents, the Fents have been working together since 1978, and it shows. Jazz-rock ensemble, The Fents, is a steady groovy, exemplified by "My Body's A Temple."
The Horse

NINETEEN-YEAR-OLD U.K. SINGER Rick Astley has the Hot Shot Debut at No. 71—an auspicious start for his chart career— with the No. 1 British hit “Never Gonna Give You Up” (RCA). Astley seems aged compared to the members of PowerSource, a Dallas-based children’s singing group that enters the chart with “She’s Like The Wind” (RCA) from “Dirty Dancing.” And “Spotlight” by Madonna (Sire) has enough radio airplay points to be on the chart—it’s on 62 reporting stations—but it’s an album cut only and is thus ineligible.

SEVERAL INDIES ARE finding success on the Hot 100. “Honestly” by Stryper (Enigma) is bulleted at No. 44, with 21 top 10 reports—including three No. 1s—from the pop radio panel. Bulleted in the 90s are the Cover Girls with “Because Of You” (Fever), moving 22-17 at Power 95 New York and 5-1 at Power 96 Miami; and M/A/R/R/S with “Pump Up The Volume” (4th B’way), jumping 21-12 at KMEL San Francisco and 27-20 at BJ-185 Orlando, Fla. “Push It” by Salt-N-Pepa (Next Plateau) is pushing its way to the top. It’s already top 10 at 17 reporting stations, including No. 1 at K-HO Honolulu, where PD Mike Schafer says, “There’s not a record even close to it in requests or sales.”

QUICK CUTS: The teens on the chart so crowded this week that two records did not move up the chart at all despite point gains beyond the criteria for a bullet. Thus, “Dude (Looks Like A Lady)” by Aerosmith (Geffen) stays at No. 14 and “Tell It To My Heart” by Taylor Dayne (Arista) remains at No. 15, both with bullets. The 40s are also very competitive this week, with “Just Like Heaven” by the Cure (Elektra) dropping 43-46 despite continuing radio point gains... “Could’ve Been” by Tiffany (MCA) is the 14th record to win the combined Power Pick Airplay since this column was introduced; the 13th was her “I Think We’re Alone Now.” and like all the other combined winners, it went to No. 1 on the Hot 100. It looks good, then, for Tiffany to have two straight No. 1 hits; her new single, at No. 24 on the chart, is already No. 1 at Y-95 Dallas and jumps strongly at B-96 Chicago (15-9), Z-100 New York (19-10), and KZQP Phoenix (18-9).

FOR WEEK ENDING DECEMBER 19, 1987

Hot 100 Singles Action

Radio Most Added

<table>
<thead>
<tr>
<th>Record Title</th>
<th>Platinum/</th>
<th>Gold ADDs</th>
<th>Silver ADDs</th>
<th>Bronze/Secondary ADDs</th>
<th>Total ADDs</th>
<th>Total 1D</th>
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</thead>
<tbody>
<tr>
<td>Pet Shop Boys</td>
<td>EMI/Manhattan</td>
<td>5</td>
<td>19</td>
<td>55</td>
<td>79</td>
<td>175</td>
</tr>
<tr>
<td>853-5937</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Squeeze</td>
<td></td>
<td>3</td>
<td>6</td>
<td>35</td>
<td>44</td>
<td>44</td>
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<td>Rhythm of Love</td>
<td></td>
<td>1</td>
<td>2</td>
<td>35</td>
<td>39</td>
<td>39</td>
</tr>
<tr>
<td>CDU!</td>
<td></td>
<td>2</td>
<td>3</td>
<td>35</td>
<td>39</td>
<td>39</td>
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<tr>
<td>Could’ve Been</td>
<td></td>
<td>2</td>
<td>8</td>
<td>28</td>
<td>38</td>
<td>210</td>
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<tr>
<td>Tiffany</td>
<td></td>
<td>2</td>
<td>8</td>
<td>28</td>
<td>38</td>
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<td>3</td>
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<tr>
<td>Eurythmics</td>
<td></td>
<td>1</td>
<td>3</td>
<td>32</td>
<td>36</td>
<td>36</td>
</tr>
<tr>
<td>She’s Like The Wind</td>
<td></td>
<td>2</td>
<td>5</td>
<td>27</td>
<td>34</td>
<td>37</td>
</tr>
<tr>
<td>Patrick Swaze</td>
<td></td>
<td>2</td>
<td>5</td>
<td>27</td>
<td>34</td>
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<tr>
<td>Everywhere</td>
<td></td>
<td>4</td>
<td>7</td>
<td>21</td>
<td>32</td>
<td>174</td>
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<td>Fleetwood Mac</td>
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<td>4</td>
<td>7</td>
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<tr>
<td>I Want To Be Your Man</td>
<td></td>
<td>4</td>
<td>3</td>
<td>24</td>
<td>31</td>
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<tr>
<td>Roger Mirette</td>
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<td>4</td>
<td>3</td>
<td>24</td>
<td>31</td>
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<td>0</td>
<td>7</td>
<td>17</td>
<td>24</td>
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<tr>
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<td>7</td>
<td>17</td>
<td>24</td>
<td>175</td>
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<tr>
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<td>2</td>
<td>4</td>
<td>18</td>
<td>24</td>
<td>94</td>
</tr>
</tbody>
</table>

Radio Most Added is a weekly national compilation of the ten records most added to the playlists of the radio stations reporting to Billboard. The full panel of radio reporters is published periodically as changes are made, or it is available by sending a self-addressed stamped envelope to Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.
The Grammy Lifetime Achievement Awards Show
NARAS Honors Stars On CBS Broadcast

Lifetime Friends. Dionne Warwick, left, co-host of the Lifetime Achievement Awards show, Dec. 9, relaxes after the program taping with honoree Benny Carter, center, and Al Schlesinger, president and chairman of NARAS.

Ray’s Day. Cissy Houston congratulates Ray Charles after his presentation with the Grammy Lifetime Achievement Award.

Sax Partners. David Sanborn, left, presents saxophone legend Benny Carter with his Grammy Lifetime Achievement Award.

All The King’s Men. Lifetime Achievement Award winner B.B. King, second left, takes five with, from left, Jimmy Vaughan, Kim Wilson of the Fabulous Thunderbirds, and Carlos Santana.

Cole Soul. Natalie Cole sings “Ain’t Nobody’s Business” as a musical tribute to B.B. King, who received the Lifetime Achievement Award.

Fast Laine. Cleo Laine and Joe Cocker take a moment backstage at the Lifetime Achievement Awards ceremony. Laine sang “I’ve Got A Crush On You” to honor award recipients George and Ira Gershwin, and Cocker performed with Cissy Houston in tribute to honoree B.B. King.

Interest-Sting. Sting rehearses “Someone To Watch Over Me” in tribute to Lifetime Achievement honorees George and Ira Gershwin.

Joe, Nat, and Fats. Joe Cocker, left, and Natalie Cole relax after the awards show with R&B legend and Lifetime Achievement Award winner Fats Domino.
### HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

<table>
<thead>
<tr>
<th>TITLE</th>
<th>PUBLISHER/PERFORMANCE RIGHTS/SHEET MUSIC</th>
</tr>
</thead>
<tbody>
<tr>
<td>79</td>
<td>BS-5937 (Viva, ASCAP) CPP</td>
</tr>
<tr>
<td>80</td>
<td>ANIMAL (Eldorado/Reprise, ASCAP/Zomba, ASCAP) HL</td>
</tr>
<tr>
<td>81</td>
<td>GUITAR ME DO YOU DANCE (Kai Wui BMI/Evergreen, BMI) CPP/ALM</td>
</tr>
<tr>
<td>82</td>
<td>BEAU MONT (EMI, ASCAP)</td>
</tr>
<tr>
<td>83</td>
<td>I'VE BEEN IN YOUR PLACE (EMI, ASCAP)</td>
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<tr>
<td>84</td>
<td>ROGER MILLER (EMI, ASCAP)</td>
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<tr>
<td>85</td>
<td>I'VE BEEN IN YOUR PLACE (EMI, ASCAP)</td>
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<tr>
<td>86</td>
<td>ROGER MILLER (EMI, ASCAP)</td>
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<tr>
<td>87</td>
<td>I'VE BEEN IN YOUR PLACE (EMI, ASCAP)</td>
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<tr>
<td>88</td>
<td>ROGER MILLER (EMI, ASCAP)</td>
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<tr>
<td>89</td>
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<tr>
<td>90</td>
<td>ROGER MILLER (EMI, ASCAP)</td>
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<td>91</td>
<td>I'VE BEEN IN YOUR PLACE (EMI, ASCAP)</td>
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<td>92</td>
<td>ROGER MILLER (EMI, ASCAP)</td>
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<td>96</td>
<td>ROGER MILLER (EMI, ASCAP)</td>
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<td>98</td>
<td>ROGER MILLER (EMI, ASCAP)</td>
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<td>99</td>
<td>I'VE BEEN IN YOUR PLACE (EMI, ASCAP)</td>
</tr>
<tr>
<td>100</td>
<td>ROGER MILLER (EMI, ASCAP)</td>
</tr>
</tbody>
</table>

### SHEET MUSIC AGENTS

Sheet music agents are listed for piano/voice sheet music copies and may not represent mixed role rights.
**NEW COMPANIES**

**Hit-n-Run Records**, formed by Larry & Alida Anderson. Company specializes in dance, r&b/turf, and rap. First releases are two 12-inch singles by Preclease To Passion. P.O. Box 1641, New Rochelle, N.Y. 10801; 914-632-2139.

**Dakota Records** and **Lavus Music**, formed by independent record producer John Burdick. Company will specialize in country/country-rock recordings. Publishing company will produce and manage recording artists. P.O. Box 380, Pangutche, Utah 84759.

Kideo Music, a publisher and distributor of original children's audio-cassette projects, formed by Donavan and Madeleine Smith. First release was “Daytime/Nighttime.” 1237 Cabrillo Ave., Torrance, Calif. 90401; 213-371-6572.


Three-D Productions, a music-production company, formed by David Williams. #136, 5315 Bakston St., Miami, Calif. 90190; 818-985-5147.

SAC Records, formed by Seymour Burke. First release is a 12-inch single by the reggae band Cutta & Determination. Company emphasis is on rap music and the music of the Indies and Africa. P.O. Box 2706, Elizabethtown, N.J. 07201; 201-755-8586.


Tradewind Records, formed by Rudy Kam and Chisa Kagawuchi. First release is a dance single titled “Living In Paradise” by Kam. #157, 110 W. Ocean Blvd., Long Beach, Calif. 90802; 213-491-6008.

BEE Records, formed by Barbara Mills. First release is by Rappin’ Contest, 6520 Selma Ave., Hollywood, Calif. 90029; 213-481-3127.

Botto Productions, a recording and production facility, formed by David Bott. First signing is new age instrumentalist David Patrick. First release is Patrick’s album “Weightless.” P.O. Box 27209, Columbus, Ohio 43227; 614-523-7228.

RadioCom Inc., formed by veteran Pittsburgh radio/television personality David Badinell, George Eisen-
like Freddie Records, Luna, and Mar International, to name a few.

Along with the devaluation, the inflation and the devaluation of the peso—is currently at 141% per year—has eroded the purchasing power of the music consumer there. Since record purchase savings are easier than to other consumer goods, Mexican record sales have suffered a great deal. The reason is that until recently, because record companies have had to adjust prices as much as 30%–40% every two months to keep up with inflation, A Typical 12-inch release by Mega, the label “to be sold only in Mexico” were being openly vended. Only the U.S. manufacturing companies, who have no legal problems in the market right now, but the West Coast, according to BMG executive, is flooded with imported Latin albums that were not supposed to be simultaneous with that in the U.S.

As a result of Mexican imports, “we believe we are losing about 40% of our sales,” says Jesse Salcedo, public relations and production manager for Freddie Records in Corpus Christi, Texas. Salcedo, who is Texas’ representative of the Assn. of Latin American Record Manufacturers, says the situation is delicate and affects everybody across the board.

According to Salcedo, most Mexican importers enter this country legally, but are not authorized for sale here. In Mexico they sell for $1.75–$2 to retailers, whereas U.S. manufacturers are wholesaling for $2.80–$4 north of the border.

Salcedo says Houston and Dallas are inundated with imported product, that is not allowed at Art Amos or in the street. “Walk-in traffic in record stores has been reduced by at least 10%,” he says.

The parallel-import problem is taking away at least 30% of the potential sales of U.S.-manufactured Latin records.

Oxley believes divided efforts don’t have big enough impact, yet. “We will still be interested in working with the RIAA.”

Oxley says ALAM helped in the investigation that resulted in the raids recently carried out in Los Angeles, where pirate businesses with a combined estimated daily capability of 300,000 cassettes a week were shut down. “Right after the raids, sales picked up as much as 15%,” says Freddie Records’ Salcedo.

D’Onofrio says the decision to leave most of the work to the RIAA was agreed upon by the member labels. “The people involved, including Stravykin’s ‘Le Sacre Du Printemps’ conducted by Pierre Monteux; ‘A Night In Tunisia’ by Miles Davis and his ‘Porgy Train Blues’ by Meade Lux Lewis; Johnny Mercer’s ‘Ace-cent-tu-ate The Positive’; Flatt & Scruggs’ ‘Foggy Mountain Breakdown’; and the original and revival cast albums of ‘Porgy & Bess’ featuring Todd Duncan and Anne Brown. The percent of record sales being imported before the advent of the Grammy Awards in 1958 are eligible for hall nominations.

There is a complaint list of this year’s Grammy Hall of Fame nominations, including the names of labels and year of release:

‘Walk-in traffic in stores has been reduced by at least 15%–20%’

his organization is planning a big offensive in the first quarter of the coming year, which will include personal visits to most of the retailers known to be selling imported product. ALAM is also working toward putting together an album with songs and artists’ work donated by most Latin record companies in the country. “Aspirations are high. In notes, prominent legal actions against well-known distributors and retailers ‘substantially cut down the problem of parallel imports,’”

The RIAA is also working with the U.S. trade representative in order to meet with Mexican authorities to inform them about U.S. copyrights are being infringed. According to the General System of Preferences, countries that don’t respect U.S. copyrights are in danger of losing their preferential trade status.

Earlier this year, the RIAA and ALAM, on behalf of independent record companies and distributors on the West Coast, held joint meetings in New York, Chicago, and Houston, trying to gather support for the campaign. Shortly afterward, according to ALAM’s director of radio, the RIAA caused the companies to form the new advisory committee decided to take matters into their own hands, cutting connections with Mexico.

“I guess they felt threatened by what we were doing, but we just use it to our advantage,” says of Mexico. “It is going worse. ‘Now people don’t even have to go to Mexico to buy the records,’” he says.

NEW YORK—Thirty-three record companies have been nominated for the first time—for entry into the Hall of Fame of NARAS, the recording academys oldest._

Five of the 33 recordings nominated, by a first round of voting by the academy’s 96-member Hall of Fame committee, will make it into the hall when a second-round of voting takes place. The winners will be announced in mid-January.

First-time nominees are Beethoven’s fifth piano concerto performed by Artur Schnabel with Malcolm Sarpe, conducted by Artur Schwartz. The piece is “Tragic Soliloquy,” recorded at the London’s Philharmonic Hall in 1955.

The parallel-import problem is taking away at least 30% of the potential sales of U.S.-manufactured Latin records, according to Bill Armenteros, national Latin buyer for Handler Co. Parallel imports, including those that are of 75% or better, have been brought in nest after the first big devaluation of the peso in 1982, when the currency’s value fell from 12.25 to 44 per dollar. At one point after the latest plunge, Armenteros says, a sum of as much as 5,000 pesos per dollar was being offered in some border towns. “Many people think that if the records are not stopped at the border, then it’s OK to sell them,” he says.

According to the RIAA, the RIAA has sent in the past few weeks more than 100 warning letters to potential sellers of imported product as the first step toward making sure many of the products are kept off the market.

D’Onofrio hopes these actions will help to reverse the situation. In the current situation, he says, “It is understood that record companies are going to have to fight against violations.”

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The RIAA is also working with the U.S. trade representative in order to meet with Mexican authorities to inform them about U.S. copyrights are being infringed. According to the General System of Preferences, countries that don’t respect U.S. copyrights are in danger of losing their preferential trade status.

Earlier this year, the RIAA and ALAM, on behalf of independent record companies and distributors on the West Coast, held joint meetings in New York, Chicago, and Houston, trying to gather support for the campaign. Shortly afterward, according to ALAM’s director of radio, the RIAA caused the companies to form the new advisory committee decided to take matters into their own hands, cutting connections with Mexico.

“I guess they felt threatened by what we were doing, but we just use it to our advantage,” says of Mexico. “It is going worse. ‘Now people don’t even have to go to Mexico to buy the records,’” he says.
<table>
<thead>
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<td><strong>THE CURE</strong></td>
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<tr>
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<td><strong>THE NEW Benefit</strong></td>
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**Last Week's #1**

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**This Week's #1**

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</table>
Los Angeles It's a very special Christmas for A&M Records, as the San Francisco indie label's Christmas Album chart clearly indicates. Not only does company's "A Very Special Christmas" album top the chart, seven of the season's top 10 albums are either on A&M, or one of the label's affiliates (see chart at right). 

"It's been a very busy Christmas for RCA/A&M/Arista Distribution, which not only handles A&M's seven titles but RCA's four and Arista's one. And finally, it appears to be a very independent Christmas as well, with strong chart showings by such indie labels as American Gramophone, Profile, Fantasy, Solar, Tapestry, and Rhino.

All told, the diversity of this year's chart-toppers demonstrates that Christmas music touches every genre from rock, rap, and R&B to new age, jazz, and the Chipmunks. Yet despite that diversity, there is one set of credits that are seen in common: They are, or were, in top in their field.

Thus, along with Air Supply, the Judds, Bobby Vinton, and A&M and Profile's respective rock and rap compilations—the only 1987 releases on this year's chart—are artists like Barbra Streisand ("The Christmas Album,") Elvis Presley ("Elvis' Christmas Album,"), Johnny Mathis ("Give Me Your Love For Christmas"), Bing Crosby ("Merry Christmas"), and Frank Sinatra ("Sinatra Christmas Album"). Apparently underestimating demand for Nat "King" Cole's "The Christmas Song" LP (Billboard, Dec. 12), Capitol records will have to be content with that set's No. 6 showing.

"In our country a crossover make a strong showing this year as well, with the Judds' "Christmas Time With The Judds" reaching No. 9, followed by Kenny Rogers & Dolly Parton's "Once Upon A Christmas" at No. 10. Alabama's "Alabama Christmas" at No. 11, George Strait's "Merry Christmas To You" at No. 24, and Reba McEntire's album—which shares the same title as Strait's—putting in an appearance.

Selling-Through Promotions Build Video Business

Franchiser Palmer Video in Elizabeth, N.J., vice president of operations Peter Margo says he wanted to cancel orders for the long-awaited, much-delayed "Platoon" in order to be in a better position for such box-office hits due on video in January as "Dragnet," "Dirty Dancing," "La Bamba," "RoboCop," and "Predator." As it is, Palmer is running 25%-30% ahead of a year ago, when it had to pull Margo credits through promotions with spurring traffic and rental action. According to Margo, the chain is "very rental oriented," he estimates that rental runs 90% of total volume.

Sell-through has filtered down to the small mom-and-pop store level, according to John Power, president of the 5,000-member Phoenix, Ariz.-based American Video Assn., the independent marketing and buying group.

"Our phones and our order levels are running about double the usual rate, which is right on track for this time of year," Power says.

Merry Christmas Out of Work

For the "Princess Bride" will also mark the company's first release price at $80. The major theatrical titles are the locomotive that has driven the video industry from the beginning, and they will continue to drive the industry,..."
withhold in its sole discretion. (A controlled composition is one that the artist has written or co-written and owns.) The ASCAP publication/record-making company making such demands.

"It's the latest twist in the long and tedious road of overbearing composers trying to put over on publishers and artists," says one lawyer who recently negotiated a deal for a CBS act. "There could be a pre-existing publisher who has made substantial dollar contributions to further an artist's career, and the big record company making such demands.

Although most of the major labels declined comment, a spokesman for Aristas says that "CBS certainly has offered some restrictions and it is expressing," A&M's Powell is not surprised by the provisions. "CBS has always been on the cutting edge of onerous contractual provisions," he says, "and the rest of us generally follow suit in a somewhat more moderate fashion."

"Venstrom couldn't afford to lose face; that's why they fought so hard" was three months ago. We have customers who don't care anymore. They're waiting for 'Full Metal Jacket.'

"Retailers are already putting that Christmas release aside for January, where there are already many major titles. Who the hell wants to add 'Platoon' in January? Others have La Bamba, 'RoboCop,' 'Dragnet,' and 'Dirty Dancing' will create more interest than 'Platoon.' I don't want it out now. I wanted it out in October.

"There's no excitement anymore, only a high degree of buyer's The industry thrives on cassettes ordered and how a title is pushed. The only way they can keep the numbers the same is if they price it at $49.95."

Top Country Publisher Branches Out

Horst B.G. Nashville

NASHVILLE Veteran song man Henry Horst has been chosen to organize and head the B.M.G. Music Publishing and record company for his support to Billy Meshel, who runs B.M.G.-owned Aristas Music in Los Angeles.

Horst had been vice president and general manager of the Nashville division of Chappell/Intersong, but left the company earlier this year as a result of the Warner Communications publishing conglomerate. He had been with the company for 17 years.

B.M.G. Music, which has headquarters in New York, is headed by Nick Firth, also a veteran and alumnus of Chappell.

Although Horst and other B.M.G. officials could be reached for additional details on Hart's appointment and the creation of the Nashville branch.

Some of country music's best-selling acts record under the B.M.G. / RCA logo, including Alan Jackson, the Judds, Ronnie Milsap, Kenny Rogers, Restless Heart, and hot newcomer K.T. Oslin.

EDWARD MORRIS

www.americanradiohistory.com
## Billboards TOP POP ALBUMS

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<td>114</td>
<td>116 5</td>
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<td>115</td>
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### Top 20 1987

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**TOP POP ALBUMS A-Z (LISTED BY ARTIST)**

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*Billboard TOP POP ALBUMS continued...*
WEA INTL EYES EASTERN Bloc (Continued from page 3)

"I believe we're entering a period where there are improved opportunities for international companies to capitalize on the socialist countries," he declares.

Currently, CBS has licensees in Czechoslovakia, Hungary, and Yugoslavia, and deals on CDs in East Germany. While Summer won't reveal whether CBS is now possibly negotiating the rights to sell recordings to other Communist countries, he says its experiences with Joel in Russia and with Wham! in China "has been valuable and serve as a basis for our continuing review of opportunities."

Nevertheless, he recalls, "There was a rush to Russia 10 years ago [by Western labels], and everyone found that it was a flawed game. Even with changes that have occurred since then, he cautions, "a real commercial opportunity is still distant."

Label executives say the biggest obstacle to doing business with Eastern Bloc companies is not politically imposed constraints, but the lack of logistical support in their countries. "We could sell millions of records in Eastern Europe if the music is the right one and they want to have it," notes Ken Butter, international licensee controller for the EMI Music Group, which has licensing deals with the U.S.S.R. and every Eastern European country except Romania and Albania.

Besides classical product, Butter says, a number of EMI pop titles have been licensed or exported to the Eastern Bloc. The Yugoton label, one of several in Yugoslavia, has picked up a lot of pop records, he says, and the Soviet Union has also licensed albums—on a track-by-track basis—by such Western artists as Cliff Richard, the Beatles, Elton John, and Hot Chocolate in recent years.

According to Butter, licensees in the socialist nations have access to everything in EMI's catalog but 15% of turnover on each title separately. (The exception is Yugoton, which has a blanket licensing agreement with EMI.) The unusual arrangement is one reason, says Butter, because "the rate [Eastern Bloc labels] are offering to pay is so low that every time they consider it, we have to ask each artist if they're willing to accept a reduced royalty."

But he does, however, give the Communist companies high marks for honesty. For example, he says, they will typically agree to pay and sell 10,000-20,000 units at a title. "If they want to sell more," he says, "they'll come back and ask for permission, without cheating EMI."

Butter says that EMI also sells some finished product to Eastern Bloc countries. These are intended primarily for their dollar-only shops, which cater to tourists and the Communist elite.

Butter stresses that censors in these countries have imposed "very little restriction" on the inflow of Western records. "It's just the unavailability of the cash we need," he says. "We are always hoping that one day their currency will be convertible, but it's unlikely that will ever happen."

U.K. SHIPMENTS UP 19% (Continued from page 1)

sector," BPI notes. More than 4 million units were delivered in the third quarter, bringing the annual total to 15 million units. Says BPI general manager Peter Scapin, "Midprice product has broadened the appeal of CDs, which now provide well over 25% of all long-play revenue." CD income on trade deliveries for the year to September was £178.7 million.

Singles showed a 10% unit decline over the 12 months, dropping to 63 million—£326.4 million in monetary terms, a 5% decline. "The singles market is still making a significant volume contribution and accounts for 30% of all sales," the BPI says. "Sales of conventional singles car- riers, 7 inches in particular, continue to [wane], but there appears to be more strength in the less conven- tionally formatted [cassette and CD sin-
gles], though not sufficient to halt this overall decline."

The year to September saw some 20 million, 12-inch singles delivered. Demand for LPs remained static at 52.8 million; sales had a value of £239.3 million, a downturn of 2%. "There is, therefore, a total market for 12-inch disks of all types still riving the size of the cassette mar-
ket," says the BPI.

The group reports that the third-quarter figures indicate some loss of strength in the cassette market. Sales were down 1.7% in units but up 17.7%, to £77 million, in monetary terms. "Tape remains a very strong sector, though it is sug-
gested in some quarters that CD is beginning to take some of the impe-
tus from the dramatic demand for prerecorded tapes over the past four years," says the BPI report.
has emphasized to Personics that major record labels and artists must maintain complete control of their music if involved in in-store taping.

Goldman says many major labels were initially unclear on the role Personics was suggesting for itself. Some, he says, viewed the company “as another licensee, as another K-Tel or GRT or Home Music Store.” He disagrees.

“I don’t see Personics as being

that, and if it was, I would have had a difficult time defending that approach,” says Goldman. “And frankly, I don’t think it would be a success anyway. I agree to most of the large record companies, simply because they would tend to view it—perhaps rightly, perhaps wrongly. I really don’t know—as no more than a threat than a benefit. It would be viewed as a potential perpetuation of the cherry-picking or the creaming of their product. And I don’t think that’s the intention of what Personics is a slot, nor was it when it first started. Nor do I think that’s its future.”

Instead, says Goldman, Personics offers major labels distinct possibilities as an adjacent to their business. One, it offers them the opportunity to experiment with their product while maintaining control of it in areas that they might think can be dangerous to them. In other words, they can shoot themselves in the foot and not necessarily shoot themselves in the face.

Such experiments might involve testing music by new artists or offering consumers clusters of new music at budget prices.

Secondly, says Goldman, Personics may finally put the troubled $65 to rest. “I do the Personics system as being an ultimate answer to the singles problem’

DEAR MR. JESUS’ A SURPRISE POP HIT

(Continued from page 3)

ago, Jan Batta, Sharon’s mother and the volunteer head of Power-SOURCE, said PowerVision was scrambling to fill reorderers on the album that features “Dear Mr. Jesus.” Singles are miserable sellers in the Christian marketplace, so PowerVision was just then placing orders for 45s. A perpetually busy single on PowerVision’s number this week seems to indicate that demand for the single is heavy but made it impossible to determine whether the label is meeting retail demand.

Most stations have had similar difficulty finding out where their listeners can buy the record. As one of the first to pick up on the song, Z-100 New York secured several cassette copies of “Dear Mr. Jesus” from PowerVision for giveaway.

“We got there before the pandemonium,” says Z-100 operations manager Steve Kingston. On air, Z-100 was offering those cassettes to both listeners and competitive programmers—the latter fact representing a rare goodwill gesture in the intense New York ratings battle.

In Atlanta, hit outlet WZGC “Z-93” made a last-minute change in benefactors of a prescheduled promotional broadcast based on the interest in child abuse the song generated. A recent 29-hour on-air marathon by Z-93 morning man Randy Miller raised close to $40,000 for the Georgia Council on Prevention of Child Abuse and featured supportive guest calls from the likes of Cher, Bruce Hornsby, Linthia and Natalie Cole. (Marathon proceeds had been slated for Z-93’s Empty Stocking fund, which is plenty full thanks to other station efforts.)

The contact number for PowerVision is 817-481-1321. With God’s help, you might get through:

DISTINGUISHING BETWEEN COPYRIGHTABLE IDEAS

(Continued from page 9)

musician needs time to develop aesthetic and ethical standards for this new art form before asking judges to enter the recording studio.

NEW ADVENTURELAND SUES EHMANN

(Continued from page 4)

“over 500 franchises in 40 states,” for an undisclosed sum (Billboard, June 6). On May 21, Ehmahn signed an exclusive employment agreement with New Adventureland/RKO to stay on with the company as vice president of franchise operations.

In the suit, New Adventureland alleges that Ehmahn violated his contract by:

• Providing services to other companies.
• Associating with and soliciting franchise sales for other companies.
• Disclosing “confidential information and/or trade secrets” to other firms.

Seeking New Adventureland employees “for the purpose of terminating their employment and advising employees to look for other employment.”

“Publishing false and derogatory statements,” among them “New Adventureland/RKO was losing revenues and would close its Salt Lake City office” and “some or all of New Adventureland/RKO employees would be losing their jobs.”

“Destroying or attempting to destroy company documents, including, but not limited to, Internal Revenue Service tax forms.”

Louis Parks, president and chief operating officer of New Adventureland and its parent, RKO/ Warner Theaters Video International, declines to elaborate on the specifics of the charges in the suit.

Parks says that Adventureland outlets currently number in the “high three’s.” He acknowledges that some franchisee fallout may have occurred in the wake of what he calls an “involuntary Chapter 11 bankruptcy” filing by Adventureland International, Ehmahn’s original firm, in June, just after the sale to RKO.

The bankruptcy, Parks says, helped create “confusion among the franchisees. Many of them were unwilling to be part of the system said, ‘Aha, it’s all over,’ when in fact it wasn’t.”

“I expect to see things going the other way,” he says. “Adventureland, Parks says, adding, ‘We’re starting to do a lot of things for our franchisees now.’”

Attempts to reach Ehmahn at his Salt Lake City home proved unsuccessful.

New Adventureland’s suit against Ehmahn climaxizes a tumultuous, and frequently litigious, 18 months for the executive and his embattled firm, which at one point claimed to be the largest video franchise in the country.

At the time Ehmahn sold the company to RKO, suits against Adventureland had been filed in at least four states by disgruntled ex-franchisees, who charged misrepresentation and failure to live up to contractual agreements.

In November 1986, Adventureland and franchiser Video Biz filed suit against each other, in an attempt to negate Adventureland’s highly touted acquisition of the L.A.-based company last August (Billboard, Nov. 8, 1986). Litigation remains pending in the matter.
**Ford Puts DAT On Wheels**

*BY Irv Lichtman*

NEW YORK In what Ford Motor Co. officials term a limited "pilot program," a $1,200 playback-only disk drive will be included in the first DAT-equipped car made by a U.S. manufacturer and will be offered by Sony as an option for 1988 Lincoln Continental sedans.

But Donald Duncan, audio planning and marketing manager of Ford's Audio Systems Group, concedes that there is more than a fly-by-night production in the offing. DAT, the first by a U.S. car maker, is possibly if availability of prerecorded titles—especially classical and jazz tapes—is too sparse to justify even a limited introduction.

All major U.S. labels say they will not market prerecorded DAT products until there is less pressure of home taping problems associated with DAT machines, although Duncan says he has a "strong feeling" that many titles will be on the market when the player is available. Currently, only one label, the Columbia record label is "on the verge of announced intentions to launch DAT product in the U.S. in the near future.

But one label executive, who prefers anonymity, suggests that labels might be facing a dilemma with the arrival of playback-only DAT machines, which are not considered a threat to the music industry's welfare. They may reason, the executive points out, that a rather limited and limited prerecorded DAT product available for playback-only machines does not truly break faith with a unified industry front on the issue of sale of DAT recorders.

Ford's Duncan, who says owners of Lincoln Continentals with the 6.9-liter V8 engine will have the option of DAT, also envisions a service in which Ford would act as a middleman between car owner and a DAT dealer, who would then sell DAT software through authorized Ford dealers. "Our DAT owners will be a very devoted lot," says Duncan. "We'll be constantly communicating..."

Ford says it expects to sell 30,000-40,000 of the luxury Lincoln Continentals for the 1988 model year. Duncan indicates that less than 1,000 cars equipped with DAT players will be sold. Ford is also expected to spread such availability to a number of key markets around the country, making a car owner with a DAT player in his auto a rare breed indeed.

The Ford DAT player will be teamed with the company's Ford/ JBL audio system and a new AM/FM/Cassette Fixed Mount. A "will offer a unique service as an alternative to the compact disk system that currently is offered for the Lincoln Continental.

Ford introduced the first factory-installed CD playback-only unit in the 1985 Lincoln Continental. The first observer of the auto industry indicates that Ford doesn't expect to conquer the world with DAT until it is ready to seek a long-standing tradition of being "the first kid on the block" with a new auto toy.

**NEW ISGRO SETTLEMENT:** Independent promotion man Joe Igro has settled out of court with yet another label, Chrysalis Records, in his $25 million antitrust suit against the major record labels. Terms of the settlement have not been disclosed, although Chrysalis will now no longer be a defendant in the suit. The label joins Capitol, Motown, PolyGram, RCA, and Arista among original co-defendants in the suit.

The agreement is a victory for Igro, who charged the majors with conspiring to kill the independent promo business. Only A&M, Warner Bros., Elektra, Atlantic, MCA, and Geffen remain as defendants in the suit, filed in April 1986.

WHEREHOUSE SAYS NIX: Los Angeles-based Wherehouse Entertainment has formed a distribution arm to launch Shamrock Holdings' latest unwelcome acquisition offer (Billboard, Dec. 5). On Dec. 9, the Wherehouse board unanimously recommended that stockholders reject Shamrock's $1.2 billion unsolicited acquisition offer. The board called the offer "not in the best interests of the company and its stockholders." Wherehouse president and CEO Louis A. Kugler is quoted as saying, "Mem-

ber of the board of directors and management, including myself, own beneficially in the aggregate some $300,000 shares. We do not plan to tender to Shamrock 10% of Wherehouse's outstanding common stock." Further-

more, Wherehouse announced last week, expenses from fending off the takeover effort will likely cut its earnings in the current quarter. For the third quarter ending Oct. 31, revenues were up 24% to $62.32 mil-

lion, while nine-month revenues were up 28% to $167.41 million. Earnings per share are 5 cents, down 15 cents for the respective periods.

**FIVE HUNDRED THIRTY people are affected by the decision of Capitol Records to close its Victor, Va., tape duplicating facility early next year (story, page 49). Director of personnel Tom McNight says the label "handled the situation very fairly. There was reasonable accommodation and severance involved." Also, says McNight, the nonunion work-

ers are being aided in finding other employment, and some highly skilled employees might work at the label's facility in Jacksonville, Ill. The loss of MCA Rec-

ords as a main customer is seen as the compelling reason for why the plant will be shuttered.

**PRONOUNCED:** Nobody last week for those invited to the Songwriters Hall of Fame cocktail party at Telesurf in Manhattan Dec. 8, beyond the fact that the first word that the late Leroy Anderson and Noel Coward and the writing team of Eddie and Bryan Holland and Lamont Dozier are to be inducted into the hall at its 17th annual dinner April 18. One was from Tele- surf chief Al Masini himself, who revealed plans for a major syndicated 20th-anniversary show under the aegis of the big TV package in early 1989. But the star is the guy who came up with the idea, the label's president Dick Cherry. He was elated. Also he says Carl Reade, who also owns a number of publishing firms via LeFrak Entertainment, has formed a specialty label with his executive VP, which will produce and sell new albums featuring recorded performances of songs by writer members of the hall. Also on hand at the reception were ASCAP president Morton Gould and BMI presi-

dent Howard Rubenstein; the MBA Scholarship to winners Michael Castaldo, Betty Joplin, George Wurzbach, and Scott Burrows.

**LAIN CHANCE:** Leach replaces Betcourt as senior VP of promo-


tion at PolyGram. He had been pop promotion director at PolyGram since November 1986. He was promoted to the position after several months, officially Dec. 4.

**SMALL WONDER:** A year ago, in the Dec. 20 issue of Billboard, we mentioned that the 100 with-out CD counterparts. There is only one in this week's chart. For all 50 titles in last year's issue, there were 61 albums sans CDs, but there are only eight in this issue.

**RAPPIC JAM:** Considering the oversupply of U.S. CD players, some of them must be eyeing overseas markets. In the racing decision of WEA Marketing's Bob Turi-

ning to press copies of four classic Traffic CDs for Island U.K. is related neither to oversupply nor to the dollar's decline. According to an Island spokes-

man, "So many similar products in traffic CD producers and artwork to his British CD manufacturer in time for the Nov. 16 U.K. release date, so it asked WEA to help. Since WEA couldn't manufacture the same CDs for U.S. release on Mon-

day (14), it just added the Island U.K. order to its pressing runs. This, Track, is told, is a one-time situa-

“ ANYTHING GOES” TO RCA: RCA Red Seal is the label that will offer the hit Lincoln Center The-

atter revival of Cole Porter’s 1934 classic musical, “Anything Goes.” Sessions are in Studio A in New York, were held by Jay Saks, Red Seal executive producer, who recently handled similar chores for the Glenn Miller and Jimmy Dorsey. The RCA label has been a chief contender for the “Anything Goes” caster. Re-

lease will be in February, about the time “Into The Woods” will make its appearance in dealer bins.

**MAN WITH A MISSION:** Recording artist Robbie DuPre had a strong reason for writing and perform-

ing a tune long called "I’m a Man," which he recorded in the late 1960s for his label, EMI Records. His late brother-in-law, Robert DeLisio, was the vic-

im of a drunk driver in 1984. DuPre's recording of the tune, released last week by Island-distributed 4th & Broadway Records, and the accompanying video were both funded by New York Gov. Mario Cuomo's Traffic Safety Committee; all proceeds from the re-

cord will be used to continue funding of the govern-

Man's right to prevent drunk driving. According to Brian-

the Hallman, spokesman for the committee. “This is the first time, to my best of my knowledge, that a gov-

ernment agency has funded a pop record and music video in order to combat such a serious social prob-

lem.

**INTERNATIONAL EFFORT:** Sting and Peter Ga-

riel are among the artists set to take part in a six-


week global tour commencing in August to help sup-

port UNAIDS, the United Nations AIDS International.

Dubiend Human Rights Now!, the extensive road
trek plans to include Eastern Europe, Third World countries, and countries that have been accused of viola-
tion of human rights, according to Sting, for the event.

Other artists expected to participate are Sene-
galese rock vocalist Youssou N'Dour, Japanese outfit Kodo, and saiong singer Ruben Blades. The exact itinerary has not been decided; all are expected to

contribute his time and talents to the project. The concerts will be produced by promoter Bill Graham, who organized last year's Conspiracy Of Hope tour. That outing, which also benefited Amnesty Interna-
tional, included Sting, Gabriel, U2, and Lou Reed.
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