**DAT Units: All Dressed Up But No Place To Go At CES**

**BY STEVEN DUPLER**

LAS VEGAS Digital audiotape recorders were at once everywhere and nowhere Jan. 7-10 at the Winter Consumer Electronics Show here. Almost every audio hardware maker had a DAT machine on display, but the only firms that are committed to a U.S. shipment date in the first half of this year—Kenwood, Clarion, and Ford Motor Co.—plan to sell play-only units for the car.

Randaz and Casio, two firms that had previously said they would ship non-Copycode-equipped DAT recorders in the first quarter, have now withdrawn those plans. Casio said it would attempt to test-market a DAT recorder in one West Coast and one East Coast U.S. city. Only one other company, Harman Kardon, says it may begin selling a DAT recorder here in June.

(Continued on page 79)

**Meet Offers Rx For Aging Album Radio**

**BY KIM FREEMAN**

FORT LAUDERDALE, Fla. Album radio can recover from its "midlife crisis" by tuning into the current trend of format fragmentation. That was the main message to rock-programming clientele from the Burkhart/Abrams/Dogglas/Elliott consulting firm during its annual convention here Jan. 16-18.

For the second consecutive year, the consulting firm judged a stronger commitment to new artists, with the emphasis placed this year on giving more exposure to select new acts.

For some label promotion reps, the convention was a time to call for renewed respect for the format's ability to sell a significant number of records and establish artists' careers. Simultaneously, the label execs (Continued on page 75)

**CD Video Waits For Marketing By Record Cos.**

**BY DAVE DIMARTINO**

LAS VEGAS Almost one full year after the announcement of compact disk video, the hardware is for sale, but the software isn't. This point was underscored by CDV's low profile at the Winter Consumer Electronics Show here.

Indeed, only one major-label distribution network—WEA—has announced concrete plans to release specific CDV titles in the first quarter of 1988. The five titles, by Madonna, Donald Fagen, Randy New (Continued on page 63)

**Most Acts Benefit From Lower Costs**

**CD Royalties On The Upswing**

This story was prepared by Jean Rosenbluth and Ron Terz in New York.

NEW YORK With compact disk manufacturing costs declining and the format's sales rising, the major labels have been forced to re-evaluate their CD-royalty formulas. Whereas they once uniformly gave the same royalties on LPs and CDs, which usually carry a higher price than LPs, most labels are now offering 75%-80% of the "full" CD royalty—the amount calculated when the artist's regular rate is applied to the CD's list or wholesale price—to many of their acts.

At least one company, Warner Bros., is reportedly giving 100% of the full rate to selected artists. By comparison, CD royalties calculated on the basis of black vinyl rates average about 65% of the full rate.

"There's definitely a trend toward higher CD royalties," says Elliott L. Hoffman, a partner in the New York law firm of Beldeco, Levine and Hoffman. "The labels realize they can't offer the absurd formulas they've been offering over past years..."

Also contributing to the rise in—and fluctuation of—CD royalty rates is the fact that the most-favored acts (Continued on page 64)

**U2, Jackson, Emmylou Lead Grammy Finals**

**BY JEAN ROSENBLUTH**

NEW YORK The nominations for the 30th annual Grammy Awards carried a mixed message on the state of rock music.

This is the first year that all five of the acts nominated in the record-of-the-year category have rock credentials. But for the first time since the best-female-rock-vocal category was introduced in 1979, there were too few eligible entries for a separate division.

The finalists in the record-of-the-year category are Steve Winwood ("Back In The High Life Again"), U2 ("I Still Haven't Found What I'm Looking For"), Los Lobos ("La Bamba") (Continued on page 75)
Chris Jasper, the supertalent behind so many of The Isleys' and Isley, Jasper, Isley's biggest hits (including the No.1 "Caravan Of Love"), makes a bold bid for superstardom on his soulful debut album, "Superbad." Featuring all new supersongs arranged, produced and performed by Chris.

**CHRIS JASPER "SUPERBAD"**
**THE DEBUT SOLO ALBUM, HIT SINGLE AND VIDEO.**

ON CBS ASSOCIATED RECORDS, CASSETTES AND COMPACT DISCS.
Sell-Through Titles In The Spotlight
Demand Strong For Video Bargains

This story was prepared by Dave DiMartino, Al Stewart, and Jim McCullagh.

LAS VEGAS Can brick video sell-through compensate for a flat rental picture in 1988? How will video hardware fare in the face of rising prices and falling demand?

These were the key questions facing video hardware and software companies at the Winter Consumer Electronics Show here Jan. 7-10. Though the presence of prerecorded video was limited to a handful of suppliers mostly offering product priced under $10, the message heard at seminars and workshops suggested an uneasiness about the immediate future of the category.

Suppliers marketing A titles were clearly frustrated by stagnant sales and continue to point to pay TV as an important ally. They see a need to provide a film rental test market. Some clearly saw sell-through as the answer to video woes. "It's a hell of an opportunity," said Rand Bleimieister, executive president of Nelson Home Video, when asked about sell-through during a panel discussion. "For video specialty stores, there is an excellent opportunity in 1988 to establish sell-through."

Bleimieister said there are three components needed to accelerate the industry's level of sell-through: broad distribution, a creative and aggressive approach by video stores, and a willingness to establish sell-through year round instead of just during the holiday season.

Almost all of the prerecorded-video activity here was skewed toward mass merchandising for bargain-priced cassettes. "People here are looking for better programs, but programs that are affordable," said Jeff Baker, vice president, national account sales for Goodtimes Home Video.

"There are a lot of people who don't want to spend $85.95 on a workout program, for example. And that's why we're offering five workout tapes for $9.95 each."

Prism president Barry Collier, whose firm held meetings at a hotel suite rather than keynote speaker presence, said he found the show quite "productive" and well timed for the mass-merchant side of the business because of low post-Christmas inventory levels. He said he was able to fashion several spring and summer promotions as well as back-to-school promotion with a number of large accounts.

On the hardware front, CES attendees primarily glimpsed more of (Continued on page 81)

Sony Adds VHS Line, But Says It Won't Quit Beta

BY AL STEWART

NEW YORK The move into VHS does not mean hara-kiri for Beta, according to Sony Corp. of America, the VHS cop-promoting leader and leading purveyor of the format.

Instead, the company maintains that the VHS machine is intended to market will complement an already diverse product line while reflecting the realities of the VHS market. Nonetheless, video dealers who stock Beta software question the company's long-term commitment to the format and aperture concerned over the prospects of getting new releases in Beta.

"People are making an easy conclusion—that Sony is abandoning Beta. That is not correct," says Shin Takagi, president of the consumer-video-products division. "In our present line, there is one area that is not covered. That is the play back of [prerecorded] VHS software. Unfortunately Beta software is getting less and less popular."

Though Sony had said in the past that it has no interest in pro-

(Continued on page 79)
CBS Management Set
NEW YORK—With president and chief executive officer Walter Yetnikoff's assurances that the "new" CBS Records will "look and operate much as we did in the past," the label's management team has been set in place.

Under terms of the deal, Yetnikoff notes in a Jan. 8 memo to the label's staffers, the company will be organized as a separate corporate entity, with officers and appurtenant titles as follows:

- Norio Ohga, president and CEO of the WARNER Music Group of Japan, as chairman of the board.
- The four other members of the board of directors are Yetnikoff; Akio Morita, chairman of Sony; Michael P. Schulhoff, vice chairman of Sony Corp. of America; and Dr. Frank Stanton, president emeritus of CBS Inc.

In turn, the board has elected a 12-member group of executive officers: Yetnikoff; Seymour Gart- 

tenberg, executive vice president; Cornelius Keating, senior vice president, direct marketing; Al Teller (president, CBS Records); VP, Bob Sumner (president, CBS Records International); VP, Richard Wolter (president, Columbia House); VP, Bob Altman; and VP, Alan Wolsky (regional credit manager).

Enigma To Buy Jem Labels, Distributorship
$2 Million Deal Excludes Vid Subsidiary, U.K. Label

BY CHRIS MORRIS
LOS ANGELES—Enigma Entertainment Corp., of El Segundo, Calif., has signed a letter of intent to acquire Jem Communications, distributor/group Jem Records Inc. of South Plainfield, N.J.

According to Enigma president Wesley Heim, the price of the purchase “should be around $2 million.”

Upon finalization of the deal, Enigma will acquire Jem's five record labels—Passport, Passport Jazz, PVC, Audion, and Paradox—and the Jem distributorship, with warehouses in South Plainfield and Roseda, Calif.

“Enigma is buying substantially all of the U.S. assets relating to [Jem's] record operation,” Heim notes.

Jem president Marty Scott calls the arrangement “almost like a mini-WEA situation.” Enigma already operates the Enigma, Restless, Intima, Synthicide, and Medusa labels.

Not included in the acquisition are Jem Communications Inc., Jem's 80%-owned video subsidiary, and Pacific Records PLC, the company's 77%-owned English label.

The sale, expected to be finalized by February or March, is subject to the approval of Jem's shareholders.

The company's officers—Scott, vice president Ed Grossi, and treasurer Jeffrey Tenenbaum—control 60% of Jem's stock.

Scott, who co-founded the company with Grossi and Tenenbaum in 1970 while the trio were still in college, will join Enigma in an executive post following the sale.

“The remaining senior officers of Jem will remain chairman of the label of Jem Communications product,” says Scott.

Regarding the future of Jem’s English arm, Scott will only say, “Pacific's role is currently under consideration.”

Not related to the fate of Jem's importing business, Heim says, “We plan on being active in importing because it is an important way to introduce new artists in the U.S.”

Heim acknowledges, however, that the court decision in the T.B.

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Sony, WEA Plan Mini-CD Promo
3-Inch Gets Boost, But What's In Store?

BY JIM MCCULLAUGH

LOS ANGELES Despite a $1 million cross promotion between Sony and WEA to push the 3-inch compact disk configuration, specific WEA plans concerning commercial availability of the configuration remain hazy.

WEA’s software giveaways during the four-month, spring-launch retail campaign of the CD-3 promotion revealed at the Winter Consumer Electronics Show—are limited to promotional samplers.

Still at issue for commercial purposes are repertoire, pricing, packaging—and even the word “single” to describe the 20-minute configuration.

To date, only specialty labels such as Decca, Dunhill, and Rykodisc have commercially tested the format in the U.S.

A number of major labels, including Warner Bros., CBS, A&M, Motown, and Chrysalis have issued 3-inch CD promotional singles in the U.K. The U.K. A&M has already marketed 3-inch CD singles (Billboard, Nov. 28).

Russ Bach, executive vice president of WEA, says talk among the WEA labels will commence in several weeks to “discuss where we go in the future with CD-3 configuration.

“We have to do some creative thinking about what should go on a CD. The single, in our minds, should be a new type of product. Maybe it’s the right carrier for what Aristas had previously discussed as the enclosed-cassette single.”

Beyond that, says Bach, “We have to get to the dealer and talk about packaging. Unless that’s unanimous, the product will never live. That needs to be resolved by the National Assn. of Recording Merchandisers. It’s a question of course, will depend on what we do with it.”

(Continued on page 82)

$50 Woes Force Canadian CD Plant To Cut Its Work Force

BY KIRK LAPOINTE

OTTAWA Praxis Technologies Corp. has dismissed 16 staffers and laid off 14 others as part of new reorganization of the company’s compact disk plant that could accelerate the creation of a joint venture or merger with another company.

The 16 dismissals involve positions that have been eliminated, while the layoffs involve positions that may be revived at some future time.

The company, now operating with a staff of 55, says it is “continuing

300 Titles To Be Released In ’88

Laserdisks Polish Image

NEW YORK Image Entertainment’s ability to secure exclusive videodisk agreements with seven important suppliers promises to reshape the laserdisk landscape.

The company, which released only 60 laserdisk titles in 1987, is poised to release some 500 titles this year. The surge in product positions Image as a formidable competitor for Warner’s Columbia Discorp. of America, the company that dominates the laserdisk market.

During 1988, Image has the laserdisk rights to all product released by Lorimar Home Video, Media Home Entertainment, Orion Home Video, Tri-Star Video, Virgin Vision, New World Entertainment, and Vestron Video. In addition, the company took advantage of the recent Consumer Electronics Show in Las Vegas to display a combination compact disk-laserdisk-C/DV player, the Image D-3.

The combo player is reportedly being produced for Image by Yamada and will have a list price of $799. The laserdisk themselves are expected to retail for under $40.

“This Image involvement will make

L.A. Metro Route Changed After Protests By Studios

BY DAVE DIMARTINO

LOS ANGELES Strong opposition from a coalition of studio owners and broadcasters to a planned route for the city’s Metro Rail subway system has resulted in a proposed route change that officials say would end most of the group’s objections.

The newly proposed route, announced here Jan. 7 at a Southern California Rapid Transit District board meeting, would bypass the conglomeration of recording and broadcast studios located on Hollywood’s Sunset Boulevard.

lywood’s Sunset Boulevard. Those studios, which united in July to form the Sunset Boulevard Coalition, have contended that the previously-announced route would irreparably harm their businesses and force major relocations (Billboard, Nov. 11).

Plans for the new Metro Rail route call for both elevated construction on Sunset and under- ground tracks near the Sunset Vine- wood Boulevard—where the coalition had suggested the route be in the first place.

(Continued on page 85)

Teen Tiffany’s Alone Now At The Top; Jackson Scores 7th No. 1 Of The ’80s

Tiffany this week becomes the first teenager to reach No. 1 on the Top Pop Albums chart in nearly 25 years. The retailer from Norfolk, Va., is the first teen star to land a No. 1 album since Stevie Wonder, who was 13 when he topped the chart in 1963 with “Little Stevie Wonder/The 12 Year Old Genius.”

Only one other teen star—Ricky Nelson—has topped the pop album chart in the rock era. The late singer scored in 1968—when he was 17—with “Ricky.”

This makes Tiffany the first female teen star to land a No. 1 album. Brenda Lee’s highest-charting album, “This Is . . . Brenda,” peaked at No. 4 in 1960—but she, too, was 16.

Tiffany is probably a week away from matching another of Lee’s records—she becomes the second female teen star to land back-to-back-to-back No. 1 singles. Lee did it in 1960 with “I’m Sorry” and “I Want To Be Wanted.” Tiffany hit No. 1 in November with “I Think We’re Alone Tonight.” If this week’s jump to No. 3 with “Could’ve Been.”

But Tiffany’s singles success is less startling than the tremendous acceptance of her album, which is headed for triple platinum. In the rock era, many teen stars have scored smash singles, but few have landed blockbuster albums.

“Tiffany” is MCA’s fifth No. 1 album in less than three years. It follows the “Beverly Hills Cop” and “Miami Vice” soundtracks, Patti LaBelle’s “Winner By Friday,” Dionne Warwick’s “The Essential Dionne Warwick” and “Doors” (21).

Glads Knight & the Pips’ “Love Overboard” bumps Michael Jackson’s “The Way You Make Me Feel” from No. 1 on the Hot Black Singles chart. It’s the second time that the veteran group has done this to the poor kid. Knight & the Pips’ last hit, “Save The Overtime For Me,” booted Jackson’s “Beat It” from the top spot in May 1983. We’re happy to report that “Love Overboard” is doing much better in the crossover wars than “Overtime” did. “Overboard” leaps to No. 52 on this week’s Hot 100, whereas “Overtime” peters out at No. 66. This is the second No. 1 black hit in the past five months for producer/writers Reggie & Vincent Calloway, following Levert’s “Can I Have This.”

We Get Letters: Jeff Bayer of Cincinnati notes that the second (or even third) singles from John Cougar Mellencamp’s last five albums have climbed higher on the Hot 100 than the first singles from those records. This tells us one of two things: The people who pick Mellencamp’s first singles either don’t know sure-fire hits when they hear them or they purposely hold back the big ones (“Ain’t Even Done With The Night,” “Jack And Diane,” “Pink Houses,” “Rock In The U.S.A.,” “Cherry Bomb”) for down the line.

Don Beckman of Spokane, Wash., notes that No- 11’s “Silent Morning,” which peaked at No. 47 and fell off the Hot 100 this issue after 22 weeks, is the third single in the past two years to spend 20 or more weeks on the chart without cracking the top 40. It follows the Talking Heads’ “And She Was” and Lisa Lisa & Cult Jam’s “Can You Feel The Beat.”

And John Fishel of Jacobus, Pa., has an addition to our recent item on hits with phone numbers as titles. He adds City Boy’s “5.10.6.,” from 1978.
so far,
so good...
so what!

The New Album By
MEGADETH
ON TOUR WITH DIO

PRODUCED BY DAVE MUSTAINE AND PAUL LANE.
Hey, I'm Adrian Cronauer, honing in at 16:00. Why? Because I have to. It's the Army.

"Lyndon, why did you name your daughter Linda Bird?"
"Because Linda Dog would have been too cruel. (Woof) Easy, girl! You know, if you pick 'em up by the ears, it doesn't hurt 'em as much."

Is it Ho Chi Minh that looks like Colonel Sanders, or am I crazy?

"Here's our first guest, Mr. Leo. Nice to have you back on the show!"

"Thank you, Adrian. You know, doing fashion for the Army is an incredible thing, but today I'd like to talk about the enemy and what they're wearing. They're wearing black. You can fight in the jungle in it, and at night put on some pearls and you're ready for formal wear. This says it all to me. It says I can fight, or I can just lay around."

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See the Touchstone Pictures' film, playing nationwide.

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Liar, Liar
The Ventures

The Warmth of the Sun
The Beach Boys

I Got You (I Feel Good)
James Brown

Baby Please Don't Go
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Dagger Hatchet Dead Ahead
The Marvelettes

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The Vogues

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The Rivieras

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Louis Armstrong

All original recordings, all restored and sounding better than ever.

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Retailers Can Improve Operations

GOOD SALES DON’T DEPEND ON HUGE HITS

BY DAVID STEFFEN

In a December issue of Billboard, record retailers complained, “We don’t have a traffic builder.” What a piquant expression of wanton—and worse, what does it say about record retailing today? If this industry simply sits and waits for the next “control” by Ja- net Jackson or “Thriller” by Michael Jackson or another live Bruce Springsteen boxed set, it can easily continue to explain away retail sales that “aren’t up to expectations.” It’s a prologue for “The Decline Of The Music Industry”—not a book, not a movie, but a consequence in the making.

I’m not preaching gloom and doom. I’m not bemoaning the incompetents, indict all retail-management practices, or condemn the quirk or every company’s operation. I am writing to encourage retailers to look inside their own businesses before they cast blame on the labels. Record companies are just as un-happy as some dealers are about what appears to be “a lack of blockbuster releases.” We like blockbusters just as much as retailers do. However, there’s more to successful selling than simply releasing the next superstar album. And there’s more to the management of companies, including labels and retail operations, than simply planning. One can consider any plans that are being implemented.

During the Christmas selling season, for example, I visited a number of retail stores around the country, and I noticed that many of them were dirty. Regular retail customers may not object to a store that looks dirty, but the occasional customer and the Christmas gift buyer might.

I saw one store that had boxes stacked in various places on the selling floor, packing materials on every square foot of carpeting in the store, and empty racks and bins. It must have been difficult to keep up with shipments of product during the holidays, but it must be just as difficult to right the wrongs for consumers to shop in a littered environment.

Another disturbing was the lack of knowledge displayed by some store personnel. In one store, for instance, “I don’t know” was the usual response to difficult questions like “Do you have the Special Olympics Christmas album?” Another store had “Dirty Dancing” (then the No. 1 album in the country) only in the soundtrack section. Consumers want to get help when they need it, find something to give on their own when necessary, and be treated like human beings.

Sales also can be enhanced by providing a conducive shopping environment. Yet some retailers are beginning to sterilize their stores in the sense of uniform appearance. To judge by the bland appearance of these outlets, they could be selling shoes and washing machines. But music retailers are selling emotion—the stuff that dreams are made of (to borrow a phrase)—on records, cassettes, and CDs.

Since it is emotion that forms the main appeal, the graphics of our artists choose for their albums are often exciting, stimulating, and interesting. The excitement is often reflected in the merchandising materials that we prepare. Unfortunately, it appears that they are being looked over in an ever-shrinking number of retailers. There is little or no place in many stores for a record personnel. In one store, for instance, “I don’t know” was the usual answer to “I’m looking for a good gift for someone who likes rock.”

Our concepts as “Some of my customers may buy cassette singles” and “I’ll merchandise them the way my buyers tell me.” Singles still bring customers into stores. God forbid we should try to sell them one.

About five years ago, A&M embarked on a program of having exclusive work in retail stores for a week between Thanksgiving and Christmas. The idea was to give an inside executive an idea of how records are sold, to help eliminate the “ivory-tower” mentality. The program worked. I suggested that retailers repeat it this year—but with a variation of their own. They should visit some of their stores unannounced and have “inside” employers that the retail clerks and managers may not know “shop” those stores, reporting back on how the outlets looked, how they were treated, and so on.

If retail business isn’t up or isn’t up as much as expected, the reason isn’t simply the absence of “Thriller III” or “Control II” or a Buri Ilves live box set. Maybe it’s a hard-to-find Special Olympics Christmas album or a No. 1 album carried only in the soundtrack section. Maybe it’s a selling floor that is more littered than the New York Stock Exchange at closing time. And maybe our stores are becoming so uniform that the release of an all-black spotlight point appears more exciting than the hottest new artist on the street.

The artists, the music, and the emotion that is part of the music business can be lost if retailers feel they can experience successful sales only when Springsteen releases a live album. It can be done, but the news can’t be the heavens Shakespeare was talking about in “Julius Caesar” when he wrote, “The fault of dear Brutus is not in our stars, but in ourselves.”

For example, I visited a number of retail stores around the country, and I noticed that many of them were dirty. Regular retail customers may not object to a store that looks dirty, but the occasional customer and the Christmas gift buyer might.

I saw one store that had boxes stacked in various places on the selling floor, packing materials on every square foot of carpeting in the store, and empty racks and bins. It must have been difficult to keep up with shipments of product during the holidays, but it must be just as difficult to right the wrongs for consumers to shop in a littered environment.

Another disturbing was the lack of knowledge displayed by some store personnel. In one store, for instance, “I don’t know” was the usual response to difficult questions like “Do you have the Special Olympics Christmas album?” Another store had “Dirty Dancing” (then the No. 1 album in the country) only in the soundtrack section. Consumers want to get help when they need it, find something to give on their own when necessary, and be treated like human beings.

Sales also can be enhanced by providing a conducive shopping environment. Yet some retailers are beginning to sterilize their stores in the sense of uniform appearance. To judge by the bland appearance of these outlets, they could be selling shoes and washing machines. But music retailers are selling emotion—the stuff that dreams are made of (to borrow a phrase)—on records, cassettes, and CDs.

Since it is emotion that forms the main appeal, the graphics of our artists choose for their albums are often exciting, stimulating, and interesting. The excitement is often reflected in the merchandising materials that we prepare. Unfortunately, it appears that they are being looked over in an ever-shrinking number of retailers. There is little or no place in many stores for a record personnel. In one store, for instance, “I don’t know” was the usual answer to “I’m looking for a good gift for someone who likes rock.”

Our concepts as “Some of my customers may buy cassette singles” and “I’ll merchandise them the way my buyers tell me.” Singles still bring customers into stores. God forbid we should try to sell them one.

About five years ago, A&M embarked on a program of having exclusive work in retail stores for a week between Thanksgiving and Christmas. The idea was to give an inside executive an idea of how records are sold, to help eliminate the “ivory-tower” mentality. The program worked. I suggested that retailers repeat it this year—but with a variation of their own. They should visit some of their stores unannounced and have “inside” employers that the retail clerks and managers may not know “shop” those stores, reporting back on how the outlets looked, how they were treated, and so on.

If retail business isn’t up or isn’t up as much as expected, the reason isn’t simply the absence of “Thriller III” or “Control II” or a Buri Ilves live box set. Maybe it’s a hard-to-find Special Olympics Christmas album or a No. 1 album carried only in the soundtrack section. Maybe it’s a selling floor that is more littered than the New York Stock Exchange at closing time. And maybe our stores are becoming so uniform that the release of an all-black spotlight point appears more exciting than the hottest new artist on the street.

The artists, the music, and the emotion that is part of the music business can be lost if retailers feel they can experience successful sales only when Springsteen releases a live album. It can be done, but the news can’t be the heavens Shakespeare was talking about in “Julius Caesar” when he wrote, “The fault of dear Brutus is not in our stars, but in ourselves.”
Arbs Bode Well For Classic Rock, New AC Outlets

BY KIM FREEMAN

NEW YORK Album rock's ability to compete with classic rock and the potential of the new age/AC jazz format—dubbed by some the new breed of AC—are trends that can be charted by the numbers. Various varied results of the latest fall 1987 Arbitrons to be released. The following is a roundup of top 10 markets for album rock. Washington, D.C., is based on 12-plus, overall shares. Complete Arbitron rankings of the top 25 are available at press time appear on page 18. Results from the rest of the country's top 25 markets will appear in the next issue.

CHICAGO

Urban outlet WCFL-FM maintains its stronghold here, pulling an 8.8 share, a new high. The station's off-beat format with variety/talk/jugger WGN. Many observers bet that the return of former WCFL program director Lee Michaels to urban challenger WBMX-FM would bring a flip-flop in urban rankings, but instead WCFL's lead is maintained. Growth to pull a 4.5, down from a 5.1, and WCGL PD Sonny Taylor continued to rule the roost.

The album rock field here provides a good hint of how the format has begun to fragment (see story, page 1), with three competitors that target distinct demos with distinct approaches. Mainstream rocker WLUP-FM "The Loop" is back on an upward slope from a 3.6. Classic rockin' WCOK skewed first-week growth to pull a 3.4, down from a 3.7, and progressive outlet WXRT drew a 2.5, up from a 2.4. Cap Cities/ABC top outlet WYZZ logged another victory in its war for top-format status by tying CBS' WBMB-FM with a 3.9 share. That marks a 0.2 share loss for WBMB-FM and a 0.4 share gain for WYZZ. Meanwhile, NBC's WKQX continues to struggle, this time dipping to a 2.9. Finally, Pyramind's first book with WNUA as a new age/jazz/AC blend pulled a 1.8, up from the 1.2 the station drew as a straight AC.

SAN FRANCISCO

By traditional radio thinking, this market is weird: Combined shares for "hip AC" KQSF, WLWV's first book with a jazz/quality rock/new age approach drew it a remarkable 5.1 share. Both 101.9 and KQSF left San Francisco's regular rockers in the dust, and the eclectically programmed KQSF "The City" logged a respectable 1.7 share in its final book with its adventurous approach (see Vox Jox).

In the mainstream - for San Francisco, that is - urban-leanin top 40 KMLD led the pack again by picking up a 4.9 share. Close behind was soulful urban KSOI, which jumped back to more typical numbers with a 4.7, up from a 4.1. Quiet storm station KBIX-AM-FM, which aims for an older audience, gained a 2.9, up from a 2.1. KYUU, which straddles an AC/top 40 approach, drew a 2.8, up from a 2.4. One book into Dr. Don Rose's arrival as morning man, AC KIOI pulled a 2.7, up from a 2.5. Still, the more sedate KABL-AM-FM dominated the adult-oriented field along with KQON. KABL led strongly with a 4.7, up from a 3.9, while KQON was up to a 3.7, from a 3.5.

Mainstream rock still failed to pull a big book. Classics-intensive KFOG increased to a 2.1 from a 1.7, and KROQ fell to a 3.7, down from a 3.9.

Malrite should be happy with KSAN's 3.4 on FM and KNEW's 1.4 on AM.

PHILADELPHIA

Malrite was the hottest mover here, with its WEGX "Eagle 106" continuing a rocket course for a 4.8 share, up from a 3.3, for the top seat in the top 40 race. That's a race Eagle 106 will henceforth run alone since WCUA-FM stepped into KQFX's former No. 1 slot. Meanwhile, WYSP's ".FM (soon Wogl) draws a respectable 3.5 share in its last top 40 book.

From a standpoint, WIOQ's move from oldies to adult rock seems more understandable. The station has solid summer gains, drawing up a 2.4, compared with WMMR's market-leading 8.1 share and classic rocker WYSP's 4.6. Urban radio here is static: Hit-oriented WUSL "Power 99" continued its dominance with a 7.8, and the more pure urban, WDAS, pulled a 3.9 down from a 4.0.

WXKZ was the biggest mover on the AC front; it led the pack with a 5.8, up from 4.5. Close behind was WMGK with a 4.7, up from a 4.1, and WSNF-FM finishing a year of down trends by finishing third in the format at a 3.2, down from a 3.7.

Sole country outlet WXTU lost strong summer gains, drawing a 3.5, down from a 4.7.

DETOUR

Urban outlet WJLB continued to dominate the contemporary music scene here under the aggressive direction of program director James Alexander. WJLB pulled an 8.6, up from 7.8, for the No. 2 overall rank below WBKQ out of AVR. The top 40 competitors broke a summer tie as WHYI emerged victorious with a 4.7 share and WYFM 4.5. Both had 4.8 shares in the summer.

Little changed in the rock arena as WHIZ, led held its lead with a 4.5. WRIF was No. 2 in the format with a 4.3, and classic rockin' WCSX was right behind with a 3.7.

Programmers...
JANUARY 20 TAMPA, FLORIDA
JANUARY 21/22 MIAMI, FLORIDA
JANUARY 24/25 ATLANTA, GEORGIA
JANUARY 26 NASHVILLE, TENNESSEE
JANUARY 29 CHARLOTTE, NORTH CAROLINA
JANUARY 30 WILLIAMSBURG, VIRGINIA
JANUARY 30 FAIRFAX, VIRGINIA
FEBRUARY 1 BETHLEHEM, PENNSYLVANIA
FEBRUARY 2 PHILADELPHIA, PENNSYLVANIA
FEBRUARY 3 NEW YORK, NEW YORK
FEBRUARY 5 BOSTON, MASSACHUSETTS
FEBRUARY 7 NEW YORK, NEW YORK
FEBRUARY 10 QUEBEC CITY, CANADA
FEBRUARY 11 OTTAWA, CANADA
FEBRUARY 12 MONTREAL, QUEBEC, CANADA
FEBRUARY 15 TORONTO, ONTARIO, CANADA
FEBRUARY 16 SYRACUSE, NEW YORK
FEBRUARY 17 CLEVELAND, OHIO
FEBRUARY 19 DETROIT, MICHIGAN
FEBRUARY 21 OXFORD, OHIO
FEBRUARY 23 WEST LAFAYETTE, INDIANA
FEBRUARY 24 BLOOMINGTON, INDIANA
FEBRUARY 26 ST. LOUIS, MISSOURI
FEBRUARY 28 CHICAGO, ILLINOIS
MARCH 1 MILWAUKEE, WISCONSIN
MARCH 2 MADISON, WISCONSIN
MARCH 2 MINNEAPOLIS, MINNESOTA
MARCH 3 T.B.A.
MARCH 7 KANSAS CITY, KANSAS
MARCH 9 AUSTIN, TEXAS
MARCH 11 HOUSTON, TEXAS
MARCH 12 NEW ORLEANS, LOUISIANA
MARCH 14 SAN ANTONIO, TEXAS
MARCH 15 DALLAS, TEXAS
MARCH 17 LAS CRUCES, NEW MEXICO
MARCH 18 TEMPE, ARIZONA
MARCH 20 LOS ANGELES, CALIFORNIA
MARCH 22 SAN DIEGO, CALIFORNIA
MARCH 24 OAKLAND, CALIFORNIA
MARCH 26 RENO, NEVADA
MARCH 28 SEATTLE, WASHINGTON
MARCH 29 PORTLAND, OREGON
THE "DIRTY DANCING" PHENOMENON THE #1-SELLING ALBUM OF THE HOLIDAYS

THE ALBUM  LP 6408-1-R
Cassette 6408-4-R
Compact Disc 6408-2-R

• The #1 album for 9 consecutive weeks
• Rocketing towards quadruple platinum
• More weeks at #1 than "Flashdance," "Top Gun," "La Bamba" and "Beverly Hills Cop"
• Exploding worldwide—already more than 1,000,000 units sold outside the U.S., and the movie has yet to open in all major markets

THE MOVIE
• Gross sales to date $55,000,000+
• The most successful independent film of all time

THE SINGLES
“(I’VE HAD) THE TIME OF MY LIFE” 5224-7-RX
BILL MEDLEY AND JENNIFER WARNES
• #1 Billboard hit
• Radio’s most requested song throughout the holiday season
• Video continued heavy rotation on VH-1

“HUNGRY EYES” 5315-7-R
ERIC CARMEN
• Heading for Top Ten with huge jumps: #18 to #13 R&R
• Strong sales nationwide
• Video MTV Heavy Rotation—VH-1 Heavy Rotation

www.americanradiohistory.com
DAY SEASON TAKES THE LEAD IN '88.

"SHE'S LIKE THE WIND" 5363-7-R
PATRICK SWAYZE
• The fastest-breaking single of the new year: debut #34 R&R after just 4 weeks
• Video VH-1 Heavy Rotation

"YES"—THE FOURTH HIT
MERRY CLAYTON
• The multiformat single coming February
• Video in production

THE HOME VIDEO
• In store January 6, video retailers are projecting "Dirty Dancing" as the hottest video cassette of the first quarter, 1988. Massive soundtrack exposure as "Dirty Dancing" reaches a whole new audience
• Soundtrack TV commercial appears on every home video
• Home video debut parties in all major markets
• Aggressive cross-promotion with soundtrack album involving:
  joint advertising in People, USA Today, and newspapers across the country,
  and 15-market dance contest at major radio stations

THE NEXT STEP
Coming in March, by overwhelming popular demand:
THE ONLY THING THAT COULD FOLLOW "DIRTY DANCING"—"MORE DIRTY DANCING"
Contains all the unreleased songs from the movie "Dirty Dancing,"
featuring "DO YA LOVE ME," "LOVE MAN," and "CRY TO ME"
"DIRTY DANCING"—MAKING ALL THE RIGHT MOVES TO BECOME THE CROSS-MEDIA
PHENOMENON OF THE '80s
Executive Producer: Jimmy Ienner
SPEND AN EVENING WITH THE PHANTOM
AND MAKE AN APPEARANCE THAT COUNTS.

The PHANTOM
of the
OPERA

HELP A WORTHY CAUSE AND ENJOY A SPECTACULAR EVENING AT THE HOTTEST NEW SHOW IN TOWN.

THE MUSIC & HOME
ENTERTAINMENT DIVISION OF THE
UJA-FEDERATION OF NEW YORK
INVITES YOU TO AN EVENING
OF THEATRICAL EXCITEMENT

YOUR TAX-DEDUCTIBLE GIFT OF:  ENTITIES YOU TO:
$50,000 (BENEFACTORS)  50 TICKETS & THE POST THEATRE PARTY
$25,000 (PATRON)  25 TICKETS & THE POST THEATRE PARTY
$15,000 (SPONSOR)  15 TICKETS & THE POST THEATRE PARTY
$10,000 (FELLOW)  10 TICKETS & THE POST THEATRE PARTY
$5,000 (FRIENDS OF)  5 TICKETS & THE POST THEATRE PARTY
$1,000 (SUBSCRIBERS)  1 TICKET & THE POST THEATRE PARTY
$500  1 TICKET
$250  1 TICKET

MAKE CHECKS PAYABLE TO:
UJA-FEDERATION
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133 EAST 59TH STREET
NEW YORK, NY 10022
FOR INFORMATION CALL:
ANN ROSE (212) 836-1110

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We Give All The Help You Can Give.
Larry Berger Doubles Duties At WWPR; KKBQ Houston Is In Search Of New PD

LARRY BERGER is upped to operations manager at WWPR (formerly WPLJ) “Power 95” New York and will retain his PD duties. Meanwhile, Berger’s search for a hot new program producer for “The Walking Crew” ended with Chip Hornbeck, who’s fresh from four years of producing Philadelphia’s leading morning show for WRK’s John DeBella...Up north in the Cap Cities/ABC chain, Mike Osborne makes a triumphant return to Billboard-award-winning top 40 WPRO-AM-FM Providence, R.I. A member of the original air staff there, Osborne now most recently at AC WXLO.

Rock. Parker was let go as PD of Gannett’s KKBQ-AM-FM “93Q” Houston, leaving VP/Operations John Lander back in the lunch while juggling “The Q Morning Zoo” programming as well as his national week-ly show for United Stations. A long-time friend of Parker’s, Lander says it is unfortunate that Parker didn’t have a few years to hone his PD skills before coming up through the ranks. So, Lander is now seeking a PD and afternoon talent and is still looking for a sidekick with plenty of characters for the Zoo.

VARIOUS MOVES: Following Bob Roor’s arrival as GM at Great American album outlet WDVG Pittsburgh, Gene Romano leaves the PD spot at WZZO Allentown, Pa., to take on the same position at WDVG, while Herz- selck takes over for WZZO. Congrats to country/KRMD-AM-FM OM Dave Block, whose staff elected him 1987 employee of the year...Jim Pustnick des- cends to production director duties at classic rock WHTT Buffalo, N.Y., as WIXV Savannah, Ga., PD Bill Weston moves in to program the station...WIGO Atl- anta PD Kevin Brown takes the PD gig at yet another DFM-affiliated, KFXE Little Rock, Ark. Kudos to KZOU Little Rock PD Jerry Loustau, who acquires the programming reins at top 40 KHFI “K98” Austin, Texas, following the promotion of Mike Lee to OM.

Top 40 movement accelerated speedily recent- ly, as companies scrambled to fill slots vacated before the holidays.

WKII “KH-100” Ocean City, Md., PD “the Hitman” reports that Phlash Phelps is in to han- dle 7 p.m.-midnight, replacing George McFy, whom the rumor mill has moving to New York. In from WEBB Baltimore for overnight is Mike Anderson. “So we’re all shored up here in Ocean City,” guips Hitman.


THE CITY DIES: After 2½ years of low ratings and decreased advertising, KKCY “the City” San Francisco has abandoned format, perhaps the most adventurous album-oriented format to be born in the early ’70s. Station GM Bruce Bleyzins attributed the station’s change to the aforementioned problems, stating: “KKCY operated on the principle that the station’s plan did not contemplate absorbing further losses from the station in 1988.” The station will now air a “Super Standards” nostalgia package.

KKCY followed the eclectic music mix in 1985, amid the introduction of classic rock as a format, which was followed by the popularity resurgence of ’60s and ’70s mu- sic. Future formats were based on the assumption that “the City” would operate in the same fashion as was done in the early days of free-form, album-oriented radio: wooing the listener with spontaneity and variety rather than familiarity and repetition. New music was also included in this mix. Despite the station’s huge library, however, and ob- vious lack of rotations, it never rose above a 2.0 share in 12-plus Arbitron.

Billboard® JANUARY 23, 1988

Larry Berger Doubles Duties At WWPR; KKBQ Houston Is In Search Of New PD

by Kim Freeman

All air personalities have been fired, and PD Kate Hayes will transfer to Oklahoma’s newly acquired KLTY Kansas City. KKCY’s proposed and publicly contested sale to the Pacific FM group is still pending. Federal Communications Commission approval. As you’ll see in the Arbitron listings and analysis, San Francisco station’s 34th birthday in the 12-run arena. There was speculation that KFOG might retool its approach if fall numbers were disappointing, but PD Dave Logan says he’s pretty happy as is. “There are so many AOR-related sta- tions in and around this market, we realistically can’t expect a high 12- plus,” he says. “But we’re top five in every male demo and No. 1 in men 25-34 Monday-Sunday.” Logan is working to in- crease samplership, however, with a revamped per- sonality lineup. New to mornings is Marty Co- hen, an actor/comedian with many years of stand-up and television work under his belt. Morning team part- ners John Rivera and John Raz visit a former wake-up man M. Dung has been rechristened to host a progressive rock showcase, the “Rock ‘N Roll Funeral Express.” Afternoon show desk flyer Trish Robbins is now on middays, and MD Sky Daniels remains in afternoons.

Logan dedicates a top year, according summer format to a very strong baseball season. But the station is expected to gain an even higher level of consistency now that KKCY is no longer a competitor. After the format switch, Logan placed ads on KKCY inviting listen- ers over to KFOG. KKCY personalities were also given the opportunity to say goodbye to their listeners on KFOG airwaves. That fact, combined with the addition of Dung’s progressive show, may indicate that KFOG will light up on the classics in favor of newer stuff.

A BRIEF RAMPAGE: News generated at the recent Burbank/Abrams convention was ignored elsewhere in this issue, but we feel compelled to point out one irony: that the disparity between label executives calling for respect for the rock field and the unprofessional behavior encouraged in a suite sponsored by one label that we’ll leave unnamed. A room full of scantily clad women that looked suspiciously like professionals did little to better the already difficult row that women in the rock business have to hoe and, on a broader scope, ran counter to any goals of presenting rock’n’roll as a re- spectable or responsible business. OK, we’re done, and thanks to all other labels for fun schmooze opportunities like Capitol’s Casino night as well as productive meet- ings like the Columbia/Epic “working lunch.”

CHRYSALIS makes several personnel changes while expanding its promotion department. Laura Kunz is upped to Northeast regional rep and national dance manager. She retains the latter duties and picks up the former from Mark Diller, who was one of three let go recently. Replacing Steve Brack as West Coast promo- tion director is Jeffery Blair, formerly Chrysalis’ Boston/RCA exec. Chrysalis’ Charlotte Matthews is elevated from promo coordinator to manager/national special markets to cov- er urban radio, a first full-time person in that format for the log. Still to be filled and a new Olympic singles direct position, formerly held by Charlie D’Atri, and new posts in San Francisco and Minneapolis.

TIDBITS: In case you thought hit outlet WYHY “YW-107” Nashville wouldn’t be able to top last year’s breast- enlargement-surgery giveaway, rest assured the station is starting 1989 in its typically outrageous fashion. Y107 is now running a contest to have a bride and/or divorce give- away package. Listeners qualify by calling in their re- quests for either, and operations manager Marc Chase says, “We’ve had some wild ones.”

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

Billboard® JANUARY 23, 1988

ALBUM ROCK TRACKS™

Compiled from national album rock radio airplay reports.

FOR WEEK ENDING JANUARY 23, 1988

TITLE

ARTIST

NO. 1

DAVID LEE ROTH

PUNCHLINE

6.25 3.23

JANUARY 23, 1988

Billboard® JANUARY 23, 1988

www.americanradiohistory.com
ALBUM ROCK, NEW AC STATIONS WIN BIG IN LATEST ARBITRATIONS
(Continued from page 10)

six variations on the AC theme. Sec-
to the aforementioned WBZ was WHHD, which was back to more typical 1987 shares with a 5.2. Next in line was WSHS 94.7, but while WSHS took a bad fall from 4.2 to 3.2, WMJX and WBVF stayed flat at 2.9 and 2.7, respectively.

HOUSTON

Urban outlet KMJQ took a nose
dive, falling from a 10.3 to a 7.8 but still keeping its No. 2 overall status in the market. Top 40 fighters KKBQ-AM-
FM and KRBE-AM-FM maintained their positions relative to each other, KKBQ eked out the lead with a 6.6 to KRBE's 6.5. Both lost 0.8 shares, while upstart top 40/AC KKHT jumped to a 4.2 share from 2.6.

KIKK-FM made a full-share gain to lead the market overall with an 8.3, while its closest country com-

New German artists KLLT-FM, slid slightly to a 5.9. Illustrating once again the concept of success through specializa-
cation, mainstream rocker KLQL and classic rocker KQFX both broad-
ened their niches for better shares. KLQL was up to a 6.2 from a 5.6, and KQFX was up a full share to a 4.8.

Coming out of the blue was Spain-
ish outlet KLLT, which pulled a 3.1, up from a 0.5.

WASHINGTON

Add WMZQ to the short list of supersuccessful, major market country stations. It jumped to a 7.3
from a 5.4 to rank just one-tenth of a share shy of the No. 1 seat overall, a status held by juggernaut easy lis-
tener WAGY with a 7.4.

Returning to prominence was NBC urban stalwart WKYS, which jumped to a 6.5 from a 5.1. Both adult-oriented WHUR and WJZY beat WKYS in the summer, and they apparently paid for it in the fall. WHUR fell only slightly to a 5.0 from a 5.1, while WJZY reversed its three-book trend of rising ratings by falling to 3.6 from a 5.7.

Illustrating the ability of the crossover format to steal top 40 listen-
ers, format newcomer WPGC-
AM-FM continued its growth by pulling a 5.5 up from 4.6. Interior-
ly, it is Emmsi Broadcasting that pioneered greater crossover success-
columbia, and now Emmsi's top 40 darling, WAVA, appears to be getting beat-
up by WPGC's use of the pop/ur-
ban hybrid approach. WAVA had its first bad book in a year, falling from 6.1 to a 4.5. Close behind WAVA was Cap Cities/ABC's WRQX, which scored a 4.3, down from a 4.8.

On the rock front, mainstream WWDC-FM grew to a 5.6 from a 4.7 and classic rocker WCKY capped off the year's growth with a 4.0, up from 3.8.

Finally, another positive—if mod-
est—indicator is the new age format's potential came from WBMW-
FM, which jumped to a 1.7 share from a 1.3.

FOR WEEK ENDING JANUARY 23, 1988

HOT CROSSOVER 30™

Good Deeds

Despite all the hard work they bring for promotions depart-
ments, the holidays can bring out the best in stations' community-
serving efforts. Here's a wrap-up of some that caught our attention:

KWK "Hits 106" St. Louis mid-

ularity Chris Knight, logged what may have been the season's longest marathon broad-
cast when he spent 106 straight hours in a storefront display win-
dow. The weekendlong ordeal bene-
efited the St. Louis Toys For Tots.

KBLX Berkeley, Calif., focused its listeners on the spirit of giving for the holiday season with its The Gift Is The Giving promotion. List-

ers sent in post cards with the names of their favorite charities written on them, and the station then held a drawing. Charities written on the winning cards were sent gifts in the listeners' names.

The KBFM-FM stations in the Salt Lake City area put theater of the mind to work in a chilling anti-

knock spot for the holidays. The stations urged listeners to "make arrangements" so that if they planned to drink, they didn't have to drive home themselves. The campaign got put listeners to the

car the with two young men out drinking and looking for their ride, frantically sloshing the bottles as they drive past the police at an accident scene, they recognize their dates' totaled car.

WOR New York received $12,000 and two tons of food for the Southern Illinois Food-

bank. WLLZ "Wheels" Detroit gets the season's tonnage award for pulling in 42 tons of food.

WLLZ air personality Bob Bauer (Continued on page 21)
New from Richard Stoltzman

INCLUDES "APPLE HONEY," "EBONY CONCERTO," "IGOR" AND "STORIES FROM THE WEST SIDE"

RICHARD STOLTZMAN AND WOODY HERMAN'S THUNDERING HERD

THE TOUR

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WATCH FOR RICHARD STOLTZMAN'S "BEGIN SWEET WORLD" TOUR IN MARCH

Available on RCA Records

RCA VICTOR
**FALL ’87 ARBITRONS**

Following are 12 plus, average quarterly hour share, metro survey area. Monday-Sunday, 6 a.m. to midnight. (#) indicates Arbitron market rank. These symbols are used: AC=Adult Contemporary, album = album rock, easy = easy listening, crosstalk = crosstalker, album rock = classic rock, var = variety, MOR = middle of the road.

| Call | Format | S ‘86 Fu Sp F ‘86 S ‘87 Fu Sp F ‘87 |
|------|--------|--------|----------|--------|----------|--------|----------|--------|----------|--------|
| WUSN | var/talk | 8.1 8.4 9.7 8.0 | WRJ | MOR | 8.0 10.9 13.7 10.8 | WJMK | oldies | 6.8 7.5 9.7 11.7 | WFLN | FM | 5.7 5.1 5.8 4.2 |
| WCGM-FM | news/talk | 7.8 7.6 8.2 8.0 | WBNM | MOR | 6.8 6.7 6.5 6.3 | WWOL | easy | 6.2 5.3 5.3 5.4 | WPEN-FM | album rock | 4.6 4.4 3.6 3.4 |
| WSWM-FM | American | 3.9 3.4 3.1 2.8 | WWYX | country | 5.0 4.4 3.4 2.8 | WWCX | AM | 5.0 4.3 3.4 2.8 | KSSL | AM | 4.7 4.3 3.7 3.3 |
| WGAC | American/classical | 1.6 1.2 1.0 1.0 | WZZC | rock | 4.4 4.1 3.6 3.2 | WDDC | rock | 2.0 1.8 2.0 1.6 | WLCL | AM | 2.6 2.4 1.7 1.5 |
| WDAS | AM | 1.1 1.1 1.2 1.2 | WRVA | country | 5.3 5.1 5.0 4.4 | WNAV | AM | 5.3 5.1 5.0 4.4 | WFLM | AM | 1.1 1.1 1.2 1.2 |

| Call | Format | S ‘86 Fu Sp F ‘86 S ‘87 Fu Sp F ‘87 |
|------|--------|--------|----------|--------|----------|--------|----------|--------|----------|--------|
| WUSN | var/talk | 8.1 8.4 9.7 8.0 | WRJ | MOR | 8.0 10.9 13.7 10.8 | WJMK | oldies | 6.8 7.5 9.7 11.7 | WFLN | FM | 5.7 5.1 5.8 4.2 |
| WCGM-FM | news/talk | 7.8 7.6 8.2 8.0 | WBNM | MOR | 6.8 6.7 6.5 6.3 | WWOL | easy | 6.2 5.3 5.3 5.4 | WPEN-FM | album rock | 4.6 4.4 3.6 3.4 |
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| WGAC | American/classical | 1.6 1.2 1.0 1.0 | WZZC | rock | 4.4 4.1 3.6 3.2 | WDDC | rock | 2.0 1.8 2.0 1.6 | WLCL | AM | 2.6 2.4 1.7 1.5 |
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**All-Out War' Brews Among San Antonio Stations**

BY CAROLEN ORR

SAN ANTONIO, Texas—Military concerns and tourism have kept San Antonio in the news during severe drought by the South's oil depression, but programmers here say there's no room for wimps in the battle for listeners. The budget for time buys is off by about $10 million from 1986's figure of $40 million, forcing stations to depend on creative promotions and programming to get those harder-to-come-by time buys.

"The opportunity to get a little crazy has programmers' blood pumping," says Jay Scott, program director of strong adult contemporary station KSJN. "The radio market here is here to—and does—take more chances, is incredibly visible to the community, and is on the verge of an exciting, all-out war.

There are 28 stations in the San Antonio market. The top eight—according to the 1987 winter Arbitron 12-plus, overall shares—are busy devising ways to steal listeners from the competition, even if it means breaking the programmers' job or promotion ideas.

Jim Owens, PD of country station KAJA "KJ-97," is familiar with "borrowing" by the competition. "We've positioned ourselves for six years as continuous country and music intensive," he says. "We play 12 or more songs in a row, hour after hour. Our television and billboard campaigns all include that. Our competition has decided to position themselves the same way. So right now, it's a matter of who can outlast the other in this war. Our competition doesn't want their own position; they want ours. But that's OK; it keeps us on our toes."

Owens competes with six other country signals that can be picked up in the San Antonio area. Using the slogan "San Antonio's best country," KJ-97 has managed to stay on top, pulling a 6.8 in the 1987 winter Arbitrions.

Bill Thorman, operations manager for the city's No. 1 station, top 40 KTFM, has mixed emotions about being involved in the war for listeners. Part of the problem, he says, is that San Antonio has yet to become a reckoning force in the radio business. "A lot of people who are beginners are working in the market," he says.

Thorman says KTFM often brings in talent from out of town. "In our market, we find the best talent, regardless of the market size they work in," he says. "We're the pacesetters here, and sometimes we feel we're running a broadcasting school. Other stations listen to us to find out how to do things. For instance, no one in the market used television drop-ins until our morning guy added them. Now everybody's doing it."

Thorman says KTFM's competition is conspiring against the station, and he likens the situation to a scene from "Our Gang." "If you remember, "Our Gang," there was a character there who spanky crawled silently behind him," he says. "Buckwheat would then push Alalfa over Spangky. That's the kind of games I have to watch for. I've got two A.C's after my adult audience and another top 40 and an album rock after my 18-34-years-old. We position ourselves as having the good of other stations, minus the weak points.

Thorman says KTFM has been No. 1 since 1983, thanks partly to the station's promotions. In a town made up mostly of blue-collar workers, KTFM has given away 47 cars and four homes in the four years since Thorman has been at the station.

Warren Tichenor, sales manager of KTFM's parent station's first full-time Spanish-language outlet, says the station's trump card is listener loyalty. The day before Thanksgiving, for example, KCOR announced that turkeys and beverages would be given free to anyone who showed up in the station's parking lot. "By 5 a.m., there were over 300 cars in the parking lot. People appreciate any help they can get, and they will remember us," says Tichenor.

Tichenor, who works for the family-owned Tichenor Media Systems, says he conducts extensive market research to better serve the audience. San Antonio's population is 325,000, Tichenor says KCOR and other Spanish-language stations have an obligation to the city's Spanish-speaking residents who cannot rely on mainstream radio for information.

"We go so far as to send greetings to every baby that is born with a Spanish surname," says Tichenor. "And we have rosaries several times a day."

He adds that KCOR extends its public-service approach to clients. "Say J-E-L-Pudding Pops wants to promote in the Spanish community. Now, Angloes have bought more for years, but the product hasn't been advertised in Spanish. We would set up booths at one of our events where we bring in several artists to perform and let the audience sample the products and ask questions directly of the advertisers."

KCOR fires its biggest promotional guns each year at the Hispanic State Fair, which is usually attended by 30,000-40,000 people.

"We're promotional terrorists," says KITV "Power 80" PD Rick Upson. "Rating wars are just kicking in, and promotions are the way to fight. If KTFM (Power 83's most direct competition) has an event, chances are we're right there trying to steal the show or have already done it. No matter who's doing it, it looks like it's us doing it."

For its own on-air promotions, Upton says KITV prefers frequent giveaways of small items to infrequent giveaways of high-ticket items. The approach helped KITV check in at No. 4 overall with a 6.5 share.

Dana Brown, PD of classic hits/album rock station KEEP, says he is breaking all the rules of his station. "It's unusual for a classic rocker to be a formidable promotional foe, but we are," he says. "Some of our big-capacity nightclubs and theaters down here have gone so far as to say we're single-handedly re-taking the downtown area from the other nightclubs. I'm also looking at a plaque I've just received for our involvement with local blues music. There's a lot of that down here," says Brown.

Thanks to that high profile, Brown says, "We raised $80,000 this year for charity. Our promotional calendar consisted of our regular Friday night 'Party On The Patio' broadcasts from local cantinas; a Halloween bash on St. Mary's Street, lined by several clubs, which drew 40,000 people; and our Red, White, and Blues July 4 party, which drew 4,000."

The only toprated station pulling back a little in the promotional race is KISS, the market's only hard rock outlet, headed by new PD Tom Scheppke. When Scheppke arrived, KISS was a solid No. 2 with an 8.4 in the Arbitrons. His first act as PD was to strip the station of any slogans. "KISS is a legend in this market," he says. "It's been here since the '70s; it has an identity. What we have to remember is why we have an audience. The listener listens for three reasons—they want to hear good rock 'n' roll, hear good personalities they can relate to, and win concert tickets. As long as we keep that in mind, we can phase out that overemphasis on 18-34 males and head for the 25-plus where we need to be."

**Rockline** Line. Richard Marx gets the Global Satellite Network staff to line up for a head count as he takes a few moments to find out who's before manning the "Rockline" phones. Shown, from left, are "Rockline" host Bob Coburn; Global's Tina Zimmer; Marx; and Global's Sharron Sanchez, Mark Felsot, Rachel Perkoef, Mike Correa, and Jim Nelson.
had spent 22 days living next to a semitrailer at a mill in the area for the Wheels For Meals effort. The station started the campaign in 1986. Since then it has collected 83 tons of food.

Music compilations were a popular promotion tool this year. For example, rocker WXCR Alexandria, Va., put together a classic hits compendium titled "Power 106." New York put together an album of custom-mixed dance tunes to benefit the New York Children With AIDS Care Project.

Other stations also helped get the word out on AIDS in 1987. To mention just a few: "Power 106," KPWK Los Angeles tied in with Hollywood's 100th anniversary celebration and directed the efforts of its annual Powerhouse megaparty toward the Los Angeles organization of the AIDS Project.

KMSF San Francisco threw an annual Christmas party for the San Francisco AIDS Foundation, with entertainment by Natalie Cole and Alexander O'Neal. And WRQX "Q-107" Washington, D.C., also made a tremendous effort to raise funds to fight AIDS.

On the heels of the Gannett Foundation's $100,000 donation to the victims of the California earthquake, the foundation awarded Los Angeles' Community Services Resource Corp. one of its two $250,000 Community Priorities Program awards. The Los Angeles CSRSC plans to use the grant to create an Adopt-A-Shelter program, aimed at raising $1 million in money and goods for the area's 114 shelters.

Peter J. Ludwig

FEATURED PROGRAMMING (Continued from preceding page)

As for the new host of "Solid Gold," US would say only that "a nationally known air personality will be appointed shortly." US catalog has another show with Bartley in its title: "Solid Gold Scrapbook With Dick Bartley," a daily, one-hour oldies program. There was no word at press time on whether US would continue with that show, but speculation is that the show will remain in the US catalog with a new host.

"Timothy White's Rock Stars" was produced by Radio Today for the ABC Rock Network in 1986, and Radio Today Entertainment cleared the show on its own in 1987. Advertising sales were handled by LBS Communications. In another recent RTE/WW1 switch, RTE got back its "Flashback" when WW1 decided to drop the NBC Radio Entertainment program in favor of its own version, "Backtrack" ("Billboard, Dec. 12.)

In the company's statement on the White/WW1 announcement, Radio Today Entertainment president Dan Formento said, "We were very surprised to hear that Timothy White had gone to work for Westminster One, as he had stated to us on numerous occasions that that was one company he would never be associated with. As the creators and producer of the 'Rock Stars' radio series, we can assure everyone that the stature of talent, production quality, and special event status of our series will not be diminished by his departure."

The show was a monthly feature through RTE and will continue as such with WW1. WW1 is planning to increase the scope of the show to make it a monthly special event, with White covering artists and special rock events. WW1 plans to keep the timing of the show flexible by allowing it to vary in length from month to month, depending on the subject matter.

In other Westminster One news, the long-running "Line One" has been deleted from the catalog. Originally a live rock call-in show, it had been delivered prerecorded for some time. "The Miller Sound Express" changed names twice over the holidays and is now "Night Scene." The one-hour, urban weekly is still the same show, however. The weekly, one-hour "Rock Over London" began the recent migration of shows to the WW1 catalog. The Rock Over London Ltd., London, production had been distributed in the US by International, but as of Jan. 1 the show took on the WW1 banner.

THE decision by Frank Cody and Owen Leach to leave Metropolitan Broadcasting and the company's KTWW "the Wave" Los Angeles has precipitated a number of quick personnel adjustments at KTWW and the Satellite Music Network in Dallas ("Billboard, Jan. 16). SMN is involved with Metropolitan in a joint venture that has SMN nationally distributing the Wave as a 24-hour-a-day satellite service. Initial speculation is that the Cody/Leach departure will not adversely affect SMN's fledgling format, which now has eight major market affiliates.

Christine Brodie has been promoted to VP/MD and Paul Goldstein has been promoted to VP/director of program operations for SMN's Wave network. Their titles and responsibilities have not changed at Metropolitan's KTWW. Brodie continues as assistant PD and MD, and Goldstein continues as the Los Angeles station's director of program operations.

Both Brodie and Goldstein were part of Metropolitan's original think tank that turned KMET into KTWW and the Wave. Their responsibilities include keeping separate logs for each day, one for KTWW and one for the Wave network. SMN has also added WLS-AM/WYTW-FM Chicago eight-year veteran Rich McMillan as operations manager for the Wave network. He'll be heading up the network's affiliate-relations effort and will be responsible for its day-to-day execution.

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 date.

Jan. 20, Rock 'N' Roll Hall Of Fame Induction Ceremonies Special, Live CBS Radio Special, three hours.
Jan. 26, Superbowl, Classic Call, Premiere Radio Network, one hour.
Jan. 22-24, American Music Awards Nominations Special, United Stations Special, three hours.
Jan. 24, Ted Nugent, Metaphon, MJJ Broadcasting, one hour.
Jan. 22-24, Heart, Hot Rocks, United Stations, 90 minutes.
Jan. 22-25, Foreigner, Rock Watch, United Stations, three hours.
Jan. 23-24, Dan Seals/Ball & the Boys, Country One-Up, ProMedia, one hour.
Jan. 24, Mr. Mister/Hot Peter, King Biscuit Flower Hour, DHR Broadcasting, one hour.

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<tr>
<th>Location</th>
<th>Artist</th>
<th>Song</th>
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<tr>
<td>New York</td>
<td>Tiffany, Colette</td>
<td>Tell It To My Heart (From The Boy Band)</td>
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<tr>
<td>Boston</td>
<td>Michael Jackson</td>
<td>The Way You Make Me Feel</td>
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<td>Philadelphia</td>
<td>Taylor Dayne</td>
<td>I Want To Be Your Man</td>
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<td>Boston</td>
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<td>Chicago</td>
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<td>Washington</td>
<td>Chuck Morgan</td>
<td>This Town</td>
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“Everybody has at least four jobs,” notes McNeill. “I’m the PD and MD, with no secretary or assistant. Our promotions director handles sales and programming projects and all the details on both.”

That’s more theory, but burnout must be a danger. “We have big parties every other week,” quips McNeill. At 30, he starts with only 20 years of experience. “Paul Wilensky, who’s doing 17 jobs.”

The PD says he and Wilenski agree that ratings are gratifying, “but somehow it gets a little more fun to be having fun.” Among many methods used to maintain that spirit are monthly Pizza Fridays, during which the entire staff gathers for pies and paychecks.

WASHINGTON is not a country market with a capital C,” says McNeill, and yet WMZQ has built an impressive and sizable adult audience. While walking that fine line between serving core country listeners and attracting new audiences, McNeill puts emphasis on the former group. With Houston or Dallas, there’s a large conference here that appreciates country music,” says McNeill. “But it’s not a Houston or Dallas, where the country station is the equivalent of an AC. If we distorted the product, we’d risk running off our core. So, our goal is to continue building that country niche.”

Thus, WMZQ’s current marketing campaign is “primarily aimed at recruiting premium people that we don’t already have,” says McNeill. On television, the station has a simple spot featuring a spokesman surrounded by legal-looking books and documents. The plug: “We play the most country music allowed by law,” spurred some competitors to urge TV stations not to carry it because, they alleged, it was deceptive. McNeill says TV outlets did review their policies but found no reason to drop the spot. After the fuss died down, McNeill says, the reaction to the campaign actually was a satisfying sign of how seriously WMZQ is taken by its competitors.

COMPETITvely, WMZQ has the mixed blessing of having no direct format for—but it wasn’t always that way. For roughly the past seven years, WMZQ and the former WPXK “Kix 106” were engaged in “probably the bloodiest, toe-to-toe battle in history,” says McNeil, who was WMZQ’s commande instructor for three of those years. Each station was pulling shares in the threes, and neither was making any money. Thank god [WMZQ owner] Viacom had the faith and endurance to throw the final punch.

In early ’88, WPXK became WXCR, one of the country’s first and most successful classic rock outlets. Ultimately, though, McNeill says, “We still position the station as if we had a direct competitor. If you don’t you’re very vulnerable.” Morning show liners promote “more country music.” Some programmers might consider their audience not astute enough to ask the question “More country music than what?” but not McNeill.

One of the first projects he initiated upon returning to WMZQ in August was to open his years. WMZQ’s first in ’88, after being a big part of a turnaround team at Viacom sister country station KJKK Houston. He left WMZQ in ’85 to return to one of his first radio homes, WRGB Richmond, Va., which he helped take from eight shares into the mid-fifties before being lured back to WMZQ. His résumé includes a mix of on-air and programming work at WABD Mobile, Ala., WRBQ “Q-105” Tampa, Fla., and a year and a half in business for himself with a management consulting firm in Houston. McNeill’s radio career all started at the student station at Northeastern Univ. in Boston.
I.R.S. Chairman Miles Copeland explains the new No Speak series

Q: Why did you initially decide to start No Speak?
A: I think the main reason is that I used to manage, from a guy named Peter Haycock. This guy was known as a great guitar player—but every song on the tape was three minutes long. There were hardly any solos, and there was no real guitar playing. He was singing all these little songs that were obviously thought were singles. I called him up and said, "What happened to your guitar playing?" and he said, "Well, every time I send a tape to a record company, they end up saying, 'Where's the single?' And I really thought it was a shame. So I began to piece two and two together and decided to do a series of rock-instrumental records that will be the side other of what Windham Hill is doing—the awake side of the Windham Hill audience.

Q: How is No Speak oriented?
A: It's oriented to No Speak, really, with artists like Haycock and Wishbone Ash. Your brother was even in Curved Air, wasn't he?

Q: Yeah, we've got a great new guitar player.
A: It's a great new guitar player. You don't get to hear a lot of them. I mean, think of all the bands that are out there. I mean, there are some good guitar players out there. Glen Tilbrook from Squeeze is a great player, Mark Kozelek is probably one of the greatest, there with Beck. But he's an older guy. Look at all the young guitarists that are out there, from the Cure to the Pet Shop Boys to Madonna. Steve Stevens is probably the only really young guitarist that is rated, who's come forward as a guitar hero. If he was in the '70s, he'd be a superstar. Now, he's not—he's just a guitar player. But he's a potential superstar.

Q: Who else would you like to sign?
A: Jeff Beck would be my first choice. He's the perfect example of someone who should do a record like this, because he can't sing. I would be very happy to listen to a record of Jeff Beck just playing guitar. I'd also love to hear an Eric Clapton record, just his guitar. I'd find that very satisfying.

Q: How about Peter Green?
A: Yeah, although [Fleetwood Mac's] "Albatross" was a hit. I think the No Speak series will have an occasional hit—like an "Albatross" or Herbie Hancock's "Rockit." I also think we can have dance club hits. And we are going to promote this series in traditional ways. In other words, we're not going to do what they do, and basically go to an entirely alternate market. We will do videos, we will have singles, we will have dance mixes, we will have all of those things, too, when they're warranted.

Q: Do you expect breakthrough success?
A: I think there will be kids out there who are into heavy metal bands and guitars who will also find this music very exciting. I think album rock stations will find it exciting, the ones that are being forced to play to the older age group and can't find enough music to put for them—I mean, how many times can you play Sting and Peter Gabriel? There's relatively few of what I would call "acceptable" rock bands that appeal on a broad base. I think this music will appeal to those stations that are effectively trying to play progressive music and where there really isn't a lot of progressive music around.

Q: Unlike Cinema Records, which seems to have concentrated on filling that gap with progressive keyboardists, No Speak seems to be focusing more on the guitar.
A: That's a great love of guitars. I miss hearing great guitar players. You don't get to hear a lot of them. I mean, think of all the bands that are out there. I mean, there are some good guitar players out there. Glen Tilbrook from Squeeze is a great player, Mark Kozelek is probably one of the greatest, there with Beck. But he's an older guy. Look at all the young guitarists that are out there, from the Cure to the Pet Shop Boys to Madonna. Steve Stevens is probably the only really young guitarist that is rated, who's come forward as a guitar hero. If he was in the '70s, he'd be a superstar. Now, he's not—he's just a guitar player. But he's a potential superstar.

Q: What are the developments in the rock sound today?
A: I'm making records that personally like.
“Tony Terry is the first act Ted brought through under his deal with us," says Grierson. "Obviously I’m delighted at the way things have taken off.”

The first single from the 23-year-old Terry, who hails from Warner, D.C., emerged in September, six weeks ahead of his debut album. “Going top 10 with ‘She’s Fly’ set us up right away,” says Grierson. “And the 12-inch version is still selling very well. We’ve just put out the second single, ‘Ferry Dovey,’ and the initial response has been very positive indeed.”

Terry embarked on a four-week national tour in December, which swamped a good deal of radio, press, and television exposure. “He covered a lot of ground on that trip, and now that we’re coming with the second single, people know who Tony Terry is,” says Grierson.

Fans call for Terry to hit the road next month. “He’s working on getting the live show together,” says Grierson. “No specific tour has been finalized yet, but our intention is to get him out sometime in late February.”

TAYLOR MADE

“This is not a one-hit wonder artist, believe me.” That’s what Arista senior vice president of marketing and promotion Don Ienner has to say about Taylor Dayne, who has scored a top 10 hit with her first single, “Tell It To My Heart,” the title track of her debut album.

“This girl knows what she wants,” adds Ienner. “She’s got a natural pop voice, she’s a great performer, and it’s not like she’s a puppet at all.”

For its initial launch of the song “Tell It To My Heart,” Arista focused its attention on the clubs, according to Rick Bisciglia, the label’s vice president of promotion. “We worked in Miami first, Los Angeles and Northern California, and then the Texas area,” he says. After we got it on very strong radio stations in those markets, we then brought it into mainstream stations, and we’re rocking in everywhere top 40- wise.

In recent weeks, Dayne has been performing live track dates in addition to appearing on television shows like “Club MTV,” “Top Of The Pops,” and “Solid Gold.” Next up will be a concert tour.

“She’s putting a band together right now and will be going out soon,” says Ienner. “I think she’s going to play the same way no one expected Exposé to be a band. It’s a very similar situation.”

Arista will follow “Tell It To My Heart” with “Prove Your Love” as the second single. An accompanying video clip is also in the works.

“We didn’t overplay this with a single. It didn’t work, and so we kept it on the shelf and focused on the second one, which got huge,” says Ienner. “There’s been another big hit.” An acoustic version of “Prove Your Love” will be released soon.

“Tell It To My Heart” by Arista hotshot Don Ienner.

Tiffany’s Unique Success

(Continued from preceding page)

MCA serviced a low-budget video for “I Think We’re Alone Now,” documenting Tiffany’s mall dates. It “may have been technically improved, but it helped enormously,” says Solters. “People saw Tiffany as this regular kid.”

MTV was initially reluctant to air the video, but changed its mind when Solters convinced them to play it. “They resisted, and I had a long fight with them. I basically drove them out of their offices,” says Solters. “We finally settled on a video we did a video for ‘Could’ve Been,’ but ultimately I think it would have oversaturated or shortened the art- ist’s run.”

MCA will release Tiffany’s version of the Beatles’ “I Saw Her Standing There” as a second single. “We resorted to using ‘him’ as her third single. ‘I expect we’ll be coming with that around [Feb. 14] Valentine’s Day,” says Solters. “Meanwhile, right now the album is headed toward the 3 million mark.”

Artists Developments

(Continued from preceding page)

“Tony Terry is the first act Ted brought through under his deal with us,” says Grierson. “Obviously I’m delighted at the way things have taken off.”

The first single from the 23-year-old Terry, who hails from Warner, D.C., emerged in September, six weeks ahead of his debut album. “Going top 10 with ‘She’s Fly’ set us up right away,” says Grierson. “And the 12-inch version is still selling very well. We’ve just put out the second single, ‘Ferry Dovey,’ and the initial response has been very positive indeed.”

Terry embarked on a four-week national tour in December, which swamped a good deal of radio, press, and television exposure. “He covered a lot of ground on that trip, and now that we’re coming with the second single, people know who Tony Terry is,” says Grierson.

Fans call for Terry to hit the road next month. “He’s working on getting the live show together,” says Grierson. “No specific tour has been finalized yet, but our intention is to get him out sometime in late February.”

TAYLOR MADE

“This is not a one-hit wonder artist, believe me.” That’s what Arista senior vice president of marketing and promotion Don Ienner has to say about Taylor Dayne, who has scored a top 10 hit with her first single, “Tell It To My Heart,” the title track of her debut album.

“This girl knows what she wants,” adds Ienner. “She’s got a natural pop voice, she’s a great performer, and it’s not like she’s a puppet at all.”

For its initial launch of the song “Tell It To My Heart,” Arista focused its attention on the clubs, according to Rick Bisciglia, the label’s vice president of promotion. “We worked in Miami first, Los Angeles and Northern California, and then the Texas area,” he says. “After we got it on very strong radio stations in those markets, we then brought it into mainstream stations, and it’s rocking in everywhere top 40-wise.

In recent weeks, Dayne has been performing live track dates in addition to appearing on television shows like “Club MTV,” “Top Of The Pops,” and “Solid Gold.” Next up will be a concert tour.

“She’s putting a band together right now and will be going out soon,” says Ienner. “I think she’s going to play the same way no one expected Exposé to be a band. It’s a very similar situation.”

Arista will follow “Tell It To My Heart” with “Prove Your Love” as the second single. An accompanying video clip is also in the works.

“We didn’t overplay this with a single. It didn’t work, and so we kept it on the shelf and focused on the second one, which got huge,” says Ienner. “There’s been another big hit.” An acoustic version of “Prove Your Love” will be released soon.

“Tell It To My Heart” by Arista hotshot Don Ienner.

Tiffany’s Unique Success

(Continued from preceding page)

MCA serviced a low-budget video for “I Think We’re Alone Now,” documenting Tiffany’s mall dates. It “may have been technically improved, but it helped enormously,” says Solters. “People saw Tiffany as this regular kid.”

MTV was initially reluctant to air the video, but changed its mind when Solters convinced them to play it. “They resisted, and I had a long fight with them. I basically drove them out of their offices,” says Solters. “We finally settled on a video we did a video for ‘Could’ve Been,’ but ultimately I think it would have oversaturated or shortened the artist’s run.”

MCA will release Tiffany’s version of the Beatles’ “I Saw Her Standing There” as a second single. “We resorted to using ‘him’ as her third single. ‘I expect we’ll be coming with that around [Feb. 14] Valentine’s Day,” says Solters. “Meanwhile, right now the album is headed toward the 3 million mark.”

New Cuts On I.R.S. Soundtrack Album, Morrissey To Surface With Single In U.K.

New Cuts On I.R.S. Soundtrack Album, Morrissey To Surface With Single In U.K.

MAKING TRACKS: Be on the lookout for the I.R.S. soundtrack to director John Hughes’ upcoming film, “She’s Having a Baby.” The album, scheduled to hit stores Feb. 8, boasts tracks — many which have never been released — from an interesting lineup of artists that includes Bryan Ferry, XTC, Kate Bush, Gene Loves Jezebel, and Love & Rockets.

Dave Wakeling, formerly of the English Beat and General Public, sings the Steve Levine-produced title song, which will also be the album’s lead-off single. It’s the debut solo release from Wakeling, who is currently recording his first solo album.

Ferry’s contribution is the Van Morrison-penned “Crazy Love,” previously only available as the B side of an import single. Bush fans can look forward to hearing “This Woman’s Work,” which was commissioned exclusively for the movie. Meanwhile, XTC chips in with the previously unreleased “Happy Family.” The Gene Loves Jezebel track is “Desire,” from the band’s debut Geffen album.

The other artists featured on the album are Kirsty MacColl, Everything But The Girl, Carmel, and Dr. Calculus (aka U.K. artist Steven Duffy).

Back Again: Following last year’s disappointing breakup of the Smiths, the former members of the band have involved themselves in a variety of projects. Guitarist Johnny Marr has been very much in the limelight, having worked with the likes of Bryan Ferry and the Pretenders. Bassist Andy Rourke and drummer Mike Joyce are touring with Sinead O’Connor.

But what of ex-Smiths’ front man Morrissey?

For the past few months, Morrissey has been locked away in a British recording studio, working on a solo project. This week, the word from the Atlantic is that the band will release the Feb. 15 release his debut U.K. solo single, “Suede Head,” on Parlophone. The singer co-produced the song with Stephen Street. No word on a U.S. release, but Morrissey is expected to be returning with an album in the coming months. We’ll keep you posted.

Short Takes I: New Atoe bosses Jerry Greenberg and Arista hotshot Don Ienner, along with artist managers Tommy Motola and David Wolff, were among the industryites who connected Jan. 7 for a trip to the New York Boat Show. If the new Atoe takes off with a bang, Arista continues its winning streak, and the new Hall & Oates and Cyndi Lauper albums explode, will these guys consider opening summer offices at the Montauk (N.Y.) Yacht Club? “...Congrats to veteran producer George Martin on receiving the CBE, one of the top Brit regal awards; he was cited on Queen Elizabeth’s New Year’s honors list...”

Timothy Leary is now being managed by Eric Gardner at Panacea Entertainment. Leary is working on a radio show for possible national syndication, and there’s talk that he’s interested in hosting his own TV show. “...Ted Nugent is courting investors for his idea of opening a restaurant in Los Angeles called Red Meat. Says the Nuge, ‘It meant as a slap in the face to the ridiculous notion of spa cuisine and the growing problems of vegetarians in our culture.”
U.S. Leg Of 'Bad' Tour Set; Reggae Fest Africa Bound

BY LINDA MOLESKI

JACKO'S BACK: After months of speculation, plans for the U.S. leg of Michael Jackson's "Bad" tour are finally being completed. The megaproduction, sponsored exclusively by Pepsi-Cola, kicks off Feb. 29 in Kansas City, Mo.'s Kemper Arena and will head for arena-size venues across the country.

Other dates confirmed are a March 3 stop in Toronto, and the United Negro College Fund—at New York City's Madison Square Garden (as reported earlier in this column) as well as two more concerts there, March 5 and 6. The tour then moves to the St. Louis Arena for concerts March 12 and 13.

Unconfirmed stops on the itinerary are said to include Indianapolis, Louisville, Ky.; Columbus, Ohio; Houston; Birmingham, Ala.; Chapel Hill, N.C.; Cleveland; Denver, Minneapolis; and Pittsburgh.

The U.S. leg of the tour is set to stop temporarily in mid-May but is expected to resume in the fall. Ticket prices range from $22.50 to $55.50 each in New York, where prices will be $27.50.

REGGAE FEST: Synergy Productions, the producer of Jamaica's annual Sunsplash Reggae Festival in Montego Bay, is set to take its package show over to Africa for an extensive tour that will commence Jan. 21 in Dakar, Senegal.

Acts to be featured on the bill are Third World, Burning Spear, Nigerian artist King Sunny Ade, Chalice, Blood Fire Posse, Judy Mowatt, Culture, U-Roy, and the Soul Syndicate Band.

The trek will cover 12 cities in nine countries over a six-week period. It is said to be the biggest tour ever for a country band on the African continent with the exception of Festock, a show in Nigeria in the early 70s.

Organizers of the event expect the 12-hour concerts to draw some 40,000 people per show.

SHORT TAKES: Radio City Music Hall Productions has inked an exclusive marketing deal with the International Management Group, which will serve as a representative in securing merchandising, licensing, publishing, and corporate sponsorship. It marks the first time the New York City-based venue entered into such an agreement with an outside company. "An excellent move," said IEG's John Scher.

The concert venue will also launch a world tour in the U.K. March 7. Word has it that Dokken will open the overseas dates. Also scheduled to hit the road are Dokken, Saxon, Fire, the Ted Nugent Band, and Guns N' Roses, for a "The Highway to Hell" tour.

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ON THE ROAD

BILLBOARD JANUARY 23, 1988
HIGH ON EMOTION

CHRIS DE BURGH.

THE WORLD'S MOST FAMOUS VENUE.

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CONTACT DAVID GRIFFITHS, WEMBLEY STADIUM LTD, WEMBLEY, LONDON HA9 0DW, GREAT BRITAIN. TEL: 011 441 902 8833. TELEX: 8811735.
 Byrne George

New York From 1979 to 1984, two years of operation has negotiated a label deal with RCA, and placed acts with Warner Bros. and Capitol. “My goal when I started was to become a force in hip-hop and commercial r&b, and if things go as I hope, that could happen by the end of the year,” says Harrell.

Byrck疆 is in retirement now, though he did make appearances on the “Uptown’s Kickin’ album on that introduced his company, in the city of the title song, and in the video for “The Lightweight Over The House” by his best-known signee, Heavy D & the Boys.

Harrell’s chief concerns are making sure his deals turn into hit music. The recently signed deal with Berry White’s former record deal with the label into a lucrative distribution deal that compares with Def Jam’s at Columbia.

We keep the acts there we originally had at MCA, including Heavy D. & the Boyz, whose album “Living Large” is over 500,000 [sales]; the female rap duo Finesse & Synquis; the rappers the Brothers Black; and the trio Groove E. Chill.

‘We’re looking to communicate with the black audience and develop realistic images for our acts’

“Through our new deal we’ve also added a nonrap act, G.U.Y., which features the production and writing of Teddy & the Brothers. For over the past year he becomes the hottest hip-hop/progressive r&b producer out. He produced Heavy’s album, Kool Moe Dee’s ‘How Ya Like Me Now?’ and Keith Sweat’s ‘I Want Her.’ So we have high hopes for this (G.U.Y.) album.”

Harrell has a young r&b ballad/ producer signed with Al B. Sure signed to Warner Bros. His debut单曲, “Nite & Day,” will be released Feb. 21 and will benefit from a major cross-marketing campaign. The singer won a Sony-sponsored talent contest, part of the Sony Innovators program, aimed at aiding the electronics company in penetrating the black market.

As a result of Al B. Sure’s selection, Quincy Jones will appear with him in print ads in national black publications (Ebony, Jet, Essence), while radio spots will feature Jones introducing the singer with his debut single playing in the background. A party introducing Al B. Sure and the other Sony Innovator, Columbia’s Blanchar & Higgins, will be held at New York’s New York’s The Bedroom Feb. 24. “In Effect Mode” is the title of Al B. Sure’s album.

As a manager, Harrell has signed two acts to the label: the Uptown “Wishing You Were Here” in February, and rapper Fat Doug with “Who’s In The House” in March. Harrell is also handling the career of the highly regarded hardcore rap group Ultra-Magnet, which debuts for Next Plateau.

“At Uptown we’re looking to communicate with the 14-28 black audience and develop realistic im- ages for our acts,” says Harrell. “One of our aims is to move our acts into film. Groove E. Chill will appear in a New World Pictures production called ‘The Kold Waves’ this year that is being produced and directed by Warrington and Reggie Hudlin, two brothers who’ve done videos for Uptown acts; Heavy D. & the Boyz are to appear in a concert film being ex- ecutive-produced by MOA executive Jheri Busby; and I have three other projects in development.”
## Billboard Hot Black Singles SALES & AIRPLAY

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

### SALES

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<th>LAST W/E</th>
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<th>ARTIST</th>
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<td>23</td>
<td>COME INTO MY LIFE</td>
<td>Michael Cooper</td>
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<tr>
<td>24</td>
<td>24</td>
<td>YOU CAN'T HANDLE ME</td>
<td>Michael Cooper</td>
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<td>25</td>
<td>25</td>
<td>I GET A LITTLE EMOTIONAL</td>
<td>Whitney Houston</td>
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<tr>
<td>26</td>
<td>26</td>
<td>HOW YA LIKE ME NOW</td>
<td>Kool &amp; The Gang</td>
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<td>27</td>
<td>27</td>
<td>LEAVE ME</td>
<td>Roberta Flack</td>
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<td>I'M GONNA BE ME</td>
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<td>SHE'S LOVIN' ME</td>
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<td>30</td>
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<td>WALK ON THE WIND</td>
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<tr>
<td>31</td>
<td>31</td>
<td>IN THE MOOD</td>
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<tr>
<td>32</td>
<td>32</td>
<td>TITLE</td>
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<tr>
<td>33</td>
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<td>LOVE FOR SUCKERS</td>
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<td>40</td>
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### AIRPLAY

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<td>LOVE OVERDUE</td>
<td>Gladys Knight &amp; The Pips</td>
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<td>24</td>
<td>YOU CAN'T HANDLE ME</td>
<td>Michael Cooper</td>
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### BLACK SINGLES BY LABEL

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

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<tr>
<th>LABEL</th>
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<td>Portrait (1)</td>
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<td>Atlantic (5)</td>
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<td>Epic Records</td>
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<td>Tommy Boy (1)</td>
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### Club Play

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<td>NEVER GONNA GIVE YOU UP (REMIX)</td>
<td>RICK ASTLEY</td>
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<td>MICHAEL JACKSON</td>
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<td>THE COMMUNARDS</td>
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<td>ANDY (REMIX)</td>
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<td>PUMP UP THE VOLUME</td>
<td>M/A/R/R/R/S</td>
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<td>FEMALES (GET ON UP)</td>
<td>THE COOKIE CREEK</td>
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<td>DON'T GET MAD ... / GET EVEN</td>
<td>VIRGIN 0-98726</td>
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<td>LIVE MY LIFE</td>
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### 12-Inch Singles Sales

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

**Dance Tray**

**by Bill Coleman**

In this era of dance music, the term "dance" has come to encompass a wide range of styles and genres. From the early days of disco to the current crop of house and techno, the dance floor has evolved from a place for socializing to a venue for musical expression and self-discovery.

The rise of electronic music and the advent of software and hardware for music production have democratized the art form, allowing anyone with an interest in creating music to do so. This has led to a proliferation of new artists and genres, each with their own unique sound and style.

As dance music continues to evolve, it is important to remember the roots of the genre and the artists who helped shape it. From the early days of disco to the current crop of house and techno, there are many talented musicians and producers who have contributed to the genre.

In this issue of Billboard, we feature a range of dance artists and their work, from the late 1970s to the present day. We hope you enjoy exploring this rich tapestry of dance music history.

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**Arista Act's Single Is Surprise Smash On Dance, Pop Charts**

**Taylor Dayne Makes A Bid For Pop Status**

**BY BILL COLEMAN**

**NEW YORK** For Arista Records, "Tell It To My Heart" began as a 12-inch dance project but has evolved into the title of its most recent album release, showcasing the talents of not-so-newcomer Taylor Dayne. The single not only topped the Dance and Hot Cross-over charts, it is currently rising in the top 10 of the Hot 100.

Dayne, a 25-year-old product of Long Island, N.Y., studied music during her college years. That period also found her gaining experience and exposure through performing on her local band circuit with Felony and the Next. With the latter, Dayne almost landed a contract with A&M, which wanted to name her as "the white Tina Turner," she says.

Eventually, through an old comrade in Felony, Dayne formed a "good relationship" with producer/engineer Ric Wake. Wake was so impressed with Dayne's vocal talents that he began to urge her on many of his independent productions (including Hunter Hayes' "You Know I'd Sell") and as the featured vocalist on the dance hit "I'm a Serious Artist Who Wants to Retain Longevity." Dayne plans to break the "disco-diva" mold by putting together a band, which should be on the road by midsummer. Not afraid of the one-hit-wonder syndrome, Dayne says, "I'm not new to the process; my experience has paid off. I don't want to come across as silly. I'm a serious artist who wants to retain longevity." Dayne forecasts no problems in bringing Dayne across-the-board support with her proposed tour as well as upcoming radio and television spots. "I want to please everyone," says Rick Bisceglia, vice president of pop promotion. "She's her own artist.

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Everyone's Friend. MCA recording artist Pebbles celebrates the success of her self-titled debut album. With the help of executive producers and staff engineers of KPWR's "Power 106" Los Angeles, shown, from left, are MCA's Sara Melendez and Jeryl Busby, KPWR PD Jeff Wyatt, Pebbles, the station's Brenda Ross, and Cynthia Johnson of MCA.
Some Albums To Be Marketed By Christian Label RCA, Warner’s Unite With Reunion

NASHVILLE. Reunion Records, an independent Christian-oriented label here, has made co-distribution arrangements with Warner Bros. Records. Reunion is the Nashville division of RCA Records and Warner Bros. Records to take select new and upcoming projects into the Christian radio and bookstore market. Reunion has already worked on a similar basis with A&M Records.

Under the new agreements, Reunion will work Gary Chapman’s RCA country/pop album, “Every-Straighten A Heart That’s Lost,” which is set for a February release. Warner Bros. Nashville chief Jim Ed Norman is executive producer. Chapman’s first RCA LP, “When We’re Together,” is currently being serviced to Los Angeles stations. In March, Reunion will release the Chapman single “Your Love Stays With Me.”

Music critics have been positive about Chapman’s music, saying that he has a unique style and that his music is unlike anything else in the industry. Reunion Records is hoping to capitalize on this positive reception by promoting Chapman’s music to a wider audience.

 Chapman’s album, which he co-produced with Mark Wright and Brown Bannister, will be released in March. The album features three members of the a cappella sextet — Mark Kibbble, Claude McKnight, and Mervyn Warren — and is set for a February release. Warner Bros. Nashville chief Jim Ed Norman is executive producer. Chapman’s first RCA LP, “When We’re Together,” is currently being serviced to Los Angeles stations. In March, Reunion will release the Chapman single “Your Love Stays With Me.”

The new agreement between Reunion and Warner Bros. Records is a significant step for the independent Christian music industry. It provides Reunion with increased exposure and distribution, which can help to grow the market for Christian music.

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Recent And Vintage Albums Earn 1987 RIAA Certifications

BY EDWARD MORRIS

NASHVILLE - Gold and platinum certifications just released for 1987 by the Recording Industry Assn. of America (Billboard, Jan. 16) confirm two truisms of country music: Artists tend to have long shelf lives, and some new acts have enough appeal to erase the sales distinction between country and rock hits.

During 1987, country albums earned one multiplatinum, nine platinum, and 20 gold certifications. In a remarkable example of tenacity, Patsy Cline’s “Greatest Hits” album topped the platinum 1 million mark nearly 15 years after its original release. The “Sweet Dreams” soundtrack from the movie based on Cline’s life went gold ½ yrs after it was issued. Anne Murray, another durable artist, saw her “Greatest Hits” package score triple platinum more than seven years after its release.

After 10 years of laboring on the country charts, Reba McEntire had three consecutive albums go gold in 1987. Of these, “Whoever’s In New England” took the longest to earn its gold—nearly a year. The follow-ups, “What Am I Gonna Do About You” and “Greatest Hits,” each took about seven months to reach that plateau.

Alabama, which has earned at least one platinum certification per year since 1981, continued the streak in 1987. The group’s “The Touch” went platinum in a little more than three months following its release.

One of the year’s biggest—and quickest—success stories was the “Trio” album by Dolly Parton, Linda Ronstadt, and Emmylou Harris. It struck platinum within its first five months. Riding on his string of single successes and memorable melodies, Dan Seals earned gold via his “Wont Be Blue Anymore” album, a labor that took 18 months.

Given radio’s indifference or apathy toward novelty tunes, Ray Stevens confounded the industry when his “He Thinks He’s Ray Stevens” collection of oddities earned gold in only six months.

In another sales surprise, tradition-alist Randy Travis demonstrated that he can sell not only well but fast, too. It took approximately eight months for “Storms Of Life,” his first album, to go platinum—but only two months for the second, “Always & Forever.” By the same get-acquainted token, Dwight Yoakam’s first gold album, “Guitars, Cadillacs, Etc., Etc.,” was 11 months in the making, while “Hillbilly Deluxe,” the follow-up, made it in a little more than six months.

The other platinum country albums certified were Murray’s “Christmas Wishes” and “New Kind Of Feeling” and George Strait’s “Ocean Front Property” and “Greatest Hits.”

Additional gold albums were Alabama’s “The Touch”; the Judds’ “Heartland”; Murray’s “Country” and “Something To Talk About”; Willie Nelson’s “Half Nelson”; Parton, Ronstadt, Harris’ “Trio”; Strait’s “Greatest Hits Vol. II,” “Ocean Front Property,” and “Strait From The Heart;” Travis “Alway & Forever”; and Hank Williams Jr.’s “Alive” and “Born To Boogie.”

No country music videos earned RIAA certification during the year.

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IF YOU’RE TALKIN’ GREAT COUNTRY MUSIC,
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NOW YOU'RE TALKIN’

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RIDE THIS TRAIN

REAL GOOD FEEL GOOD SONG

UNDER MY SKIN

PRODUCED BY JERRY KENNEDY

www.americanradiohistory.com
CHALK UP ANOTHER RECORD BREAKER for Randy Travis. His "Always & Forever" album (Warner Bros.) is No. 1 this week on the Top Country Albums chart, making a grand total of 29 weeks that the album has held that position. This breaks the previous record of 28 weeks, held by Alabama’s "Mountain Music" (RCA) in 1982.

"MAYBE IT'S STILL TOO EARLY to call it, but to me Rickie Van Winkle sure looks like a worthy successor to George Jones," says PD Mark Andrews, KWJ Portland, Ore. "He really knows how to put emotion in a song and then wring it right out." His "Life Turned Her That Way" (Columbia) is raking up requests at WYGC Gainesville, Fla., says MD Morgan Scott. "He's got a home run." The song is charted at No. 35 in its third week.

Eddie Rabbit makes a dynamic return to the charts after a quiet spell with no new product in the past year. I \"Wanna Dance With You\" (RCA) made its Hot Shot Debut last week and goes to No. 45 this week. PD Mike Allen, WTVR Richmond, Va., is very enthusiastic about it. \"It's the best one he's had in years,\" he says.

Add MD Mac Daniels, KPLX Dallas, \"It's a great, up-tempo record; you can just see toes tapping and everybody dancing to it. It will be great in clubs, too.\"

\"TURN IT LOOSE\" (RCA), from the \"Heartland\" album, has been getting play since the Judds\' rousing rendition of the song on the Country Music Assn. awards show. Now a single, the song is getting increased play and response has been positive. The song is charted at No. 40 this week. \"It's going all the way to the top, a hot record,\" says MD John Swan, KJNE Waco, Texas.

\"They have a sound—a solid gold,\" adds MD Joe Blair, WUSY Chattanooga, Tenn. He also has good words for the Judds\' RCA label mates Baillie & the Boys. \"Wilders Day\" is their best cut so far; it has more grit and realism than their previous releases,\" Blair says. It's No. 38.

Ronnie McDowell is scoring early points with his recording of \"It's Only Make Believe\" (Curb), the Conway Twitty pop classic of 1968. It's red hot here in Baltimore, says WCAO PD Johnny Dark. The song is No. 46 this week on the Hot Country Singles chart. \"It's the hottest thing on my chart; the audience picked up on it very quickly,\" says MD David Allan, KRKT Salem, Ore.
entity, is for acts that don't currently fit into the roster plan of other major labels. "What we want is not always consistent with what other labels want," he adds. Whitehouse stresses, however, that Curb's solo activity represents no departure from its tried-and-true formula of linking with other labels to develop and exploit the sales potential of acts, such as the Judds (RCA/Curb), Sawyer Brown (Capitol/Curb), Hank Williams Jr. (Warner/Curb), and the Bellamy Brothers (MCA/Curb). These liaisons—and others like them—will continue, says Whitehouse.

In addition to country, the Curb label will feature acts in other formats. Recently the label had a dance hit, Hubert Kah's "Military Drums."

**Label fosters acts apart from majors**

Independent producers will handle most of the label's projects, according to Whitehouse. Michael Lloyd, who concentrates on pop, is the label's only staff producer.

EDWARD MORRIS

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COUNTRY

**Word's Out On Christian Radio**

NASHVILLE: To draw attention to its new First Call album, "Something Takes Over," on the DaySpring label, Word Records distributed promotional CD singles to approximately 50 major Christian music stations. Each station was given several copies of the 4-inch CD single "The Reason We Sing" to give to its listeners during the Dec. 26-31 promotion. Cooperating stations had to agree to withhold playing the single, which is not available commercially until Dec. 26.

A Grand Ole Debut. Rosanne Cash, right, accompanied by her husband, singer/songwriter Rodney Crowell, makes her debut on the "Grand Ole Opry" radio show. Cash appeared on the 30-minute portion of the show that is also televised live on The Nashville Network's "Grand Ole Opry Live." She performed her single "Tennessee Flat Top Box.

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FOR WEEK ENDING JANUARY 23, 1988

**TOP COUNTRY ALBUMS**

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**Billboard.**

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**COUNTRY RECORDS BRANCH OUT APART FROM MAJORS**

(Continued from page 34)

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**Table: Top Country Albums**

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**Table: Billboard**

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www.americanradiohistory.com
Children's Shows, Episodic Among Those Cited
Panelists ID Programming Trends

BY JIM McCULLAUGH
LA VEGAS Original children's features, episodic programming, and material tied to current lifestyle trends are the major marks for 1990.

These specific programming trends came to light during a panel discussion called "Prerecorded Video: Original Programming - That Sells" during the Jan. 7-10 Winter Consumer Electronics Show.

Panelists Jim Jimirro, president of J2 Communications, and Jeff Jones, senior vice president of Lorimar Home Video, acknowledged that special-interest video still makes up a small percentage of the market, and they said that 1989 is now seen as the year that it will break into the mainstream.

Jimirro said his company will be involved in an original, made-for-video children's tape due to be released in 1990. He said the tape will use the same "nontheatrical" tapes that were used in J2's "Mother Goose" series.

Jimirro added that his company is looking at programming ideas for teenagers, adding that in his view, the teen-age-market is largely untapped.

He said J2 also plans more videos like its recently released "MURDER Mystery Party Game," which involved audience participation.

Jones said Lorimar is taking its special-interest cues from popular books and cultural trends. He noted that the company's Larry Hageman self-help tape for those who wish to quit smoking has been successful. The company is now moving at developing programs on stress reduction. He said celebrity tie-ins are still needed.

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FOR WEEK ENDING JANUARY 23, 1988

Table: OP Music Videocassettes

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Compiled from a national sample of retail store sales reports.

VCR-Programming Update

New Uses For Bar Codes, Phones

BY MARK HARRINGTON

Video hardware makers have become especially gentle when it comes to helping consumers program their VCRs.

Fearful that decreasing numbers of consumers are using programming functions, they've been developing new ways to simplify the process. Time shifting has, after all, been one of the predictable features of VCRs, and generally speaking, the greater the time's capacity, the costlier the model.

On-screen programming represents one early attempt to simplify the process—and one that remains popular. The logic appears to be: if you can transform the tiny blue flashing lights of the VCR readout to larger type on your own television screens, they will be less intimidating. Units are available that allow programming to be done via a remote control, although considering considerably to a VCR's price.

Not satisfied that on-screen programming is enough to stifle fear of time shifting, Panasonic last year introduced the first bar-code-programmable VCR. It comes with a special controller card that scans bar codes on a laminated menu. Codes correspond to VCR on/off, channel selection, and function information. Users scan a card, and then transfer the codes to the VCR by pushing a button on the wand.

The system is now available on Magnavox and Canon VCRs, and bar codes are starting to appear in a number of cable TV guides, thus allowing users to program VCRs directly from weekly guides. The system may one day allow users to scan across a single code for each listing to instantly program all functions.

Then there is the Toshiba system. Toshiba has introduced a hybrid of on-screen and bar-code systems, and has promoted it in full-page ads showing a man praying before an open set of VCR instructions under the banner "Programming a VCR shouldn't bring you to your knees."

The system displays program functions on a TV screen in bright, clear graphics, according to the company. The user simply touches a light pen to the screen to indicate desire to key in time and day. He or she can also opt to program with an included remote control, and Toshiba says, "If you make a mistake, you can see it and correct it easily."

One of the latest VCR-programming systems is called HAL, and it was developed by Norristown, Pa-based Advanced Video Dynamics. It comes, named after the 2001: (Continued on page 4)
**TOP VIDEOCASSETTE SALES**

Compiled from a national sample of retail store sales reports.

**FOR WEEK ENDING JANUARY 23, 1988**

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**BEST FILM & VIDEO**

is close to finalizing a deal to distribute feature films priced for the rental market. Roy Winick, president and chief executive of the small, Long Island, N.Y., supplier is tight-lipped on what type of product will be offered and when it will be available, but the video veteran says he established ties with distributors that will enable him to get his product out to retailers. In the past, the company established itself as a supplier of self-issued nontheatrical product, including some decidedly unique programming like “Play Bridge With Omar Sharif” and “Video Bingo.”

**FRIES HOME VIDEO** is planning to release a history of the Harlem Globe-trotters titled “Six Decades Of Magic.” The documentary video, slated for release in the summer for a suggested list price of $29.95, comes to Fries as part of its ongoing acquisition relationship with RNB Communications, the company that supplied Fries with “How To Ice Skate.” Larry Klingman, director of special markets for Fries, says plans call for a cross-promotion with the team during its 1989 tour, with the tape being sold in arenas where the team is playing. Klingman notes that the company is also negotiating a sponsorship deal with a number of firms.

**COMMERCORP.** has vowed to donate $1,800 to the American Lung Assn. as a result of its involvement with Celebrity Home Entertainment’s release “The Adventures Of Candy Claus,” featuring the Candy Claus Christmas charter.

**PRICES ARE BEING DROPPED** on a number of titles from HBO Video’s catalog of documentaries, docudramas, and music videos. The following docudramas now have a suggested list price of $29.99: “Pink Floyd: The Piper At The Gates Of Dawn,” television chronicling the life of Martin Luther King, “S.O.S. Titanic,” “The Private Files Of J. Edgar Hoover,” and “Edward & Mrs. Simpson.” Others are priced at $19.99; these include: “Sophia Loren: Her Own Story,” “Act Of Vengeance,” and “Yuri Nosenko, K.G.B.” The documentary videos priced at $19.99 are “Forvill & Dean” (Olympic figure skaters), “The Royal Wedding—Charles And Diana” and “The Royal Wedding—Andrew And Sarah.” The self-issued music video in the promotion is “Absolute Beginners.” The video stars David Bowie and is priced at $19.99.

**TIM CLOTT,** senior vice president and general manager of Paramount Home Video, has been named to head the company’s efforts in the pay-per-view market. Clcott has been promoted from executive vice president of the company’s video division after heading the home video division for the past three years. In his new post, Clott will oversee the division’s foreign home video and pay television operations, domestic pay television, pay-per-view, and nontheatrical/post-theatrical markets as well as the acquisition and development of original video programming. In making the announcement, Robert Klingensmith, president of the video division, hailed Clott’s “outstanding accomplishments” and said that FPV “will have to be treated much more like home video rentals than subscription-pay TV or just another cable video operation.”

**THE WHITE HOUSE CONFERENCE** for a Drug Free America has named Denise Austin as its newest member. Austin, who stars in a series of PPV/Parade Video fitness tapes, was selected on the basis of her experience and commitment to a drug-free society.

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**NBC Packages A Memorable New Year For Wood/Knapp**

**LOS ANGELES** The most memorable news events of the past year, as seen through the eyes of the cameras and correspondents of NBC News, will be packaged as a 75-minute, $24.95 video retrospective called “1987: The Unforgettable Year.”

It will be distributed 6-month-old Wood/Knapp Video, a new outgrowth of New York-based Wood Knapp & Co. Knapp Communications, which publishes Bon Appetit, Home, and Architectural Digest magazines, has already had some home video involvement through the Bon Appetit video series licensed through Lorimar Home Video.

According to Wood/Knapp president Hebb Mendelssohn, the video will be aimed at traditional wholesale, rack, and direct account distribution and will also be marketed through a variety of direct mail techniques.

Mendelssohn says that Wood/Knapp Video is being positioned as an elite marketing/distributor company for high-quality, moderately priced sell-through video products.

“We’re seeking programming resources that have been unattested, says Mendelssohn.

The tape, which is produced by NBC News and anchored by Tom Brokaw, covers such 1987 developments as the stock market crash, the Persian Gulf, the Iran arms sale, the (Continued on page 42)

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**AL STEWART**
**VIDEO REVIEWS**

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

"Mike Ditka And The Grabowski: The Grabowski Shuffle," REM Home Video, 30 minutes, $19.95.

National Football League coach Mike Ditka of the Chicago Bears endured a tough campaign this year. For the second year in a row, his once invincible team was ousted from the playoffs. And, during the year, he made headlines with his sour-grapes attitude and at least three unsportsmanlike uses of his chewing gum. Perhaps even worse, Ditka opened the season with this loser, a blatant attempt by the producers of "The Superbowl Shuffle" to repeat the success of the 1985 team's production. In this video, a meager attempt to create a modern-day Everyday, five Chicago residents are chosen to accompany Ditka on a forgettable rap clip.

Most of the video chronicles the making of "The Grabowski Shuffle" song, as if anyone would care. Even die-hard Bears fans should be embarrassed by this pretentious mess. That this video earned platinum certification from the Recording Industry Assn. of America for shipping 50,000 units proves that snake oil can sell.

GEOFF MAYFIELD


Sonny Rollins has long been known for his exceptional improvisation on the tenor sax. In "Saxophone Colossus," his jazz explorations are captured in "Concerto For Tenor Saxophone And Orchestra," performed in Japan during 1986 with the Yomiuri Nippon Symphony Orchestra.

Through interviews with Rollins, his wife/producer, Lucille, and a few knowledgeable jazz critics, director Robert Mugge presents an extensive overview of Rollins and his music. While the performances here are inspired, especially those with the orchestra, this documentary would have benefited from additional archival footage and more interviews with jazz artists.

Jazz enthusiasts familiar with Rollins' earlier work will be encouraged to seek out some of his newer material, while others will probably discover this great performer for the first time.

CHRIS VOLLOR


This no-frills, low-budget video demonstrates a technique that combines martial-arts movements with dance, yoga, and aerobics—and proves to be a thorough and interesting intermediate workout.

The movements and pace here are not recommended for beginners (especially the section of leg exercises that require better-than-average balance), but the aggressive edge of this

(Continued on page 43)

**NIGHTS IN WHITE SATIN**

Featuring music by

**Animation, Moody Blues, The Thompson Twins**

A successful L.A. fashion photographer is enchanted by a beautiful but downtrodden woman who inspires him to bring his dreams to life. When their two worlds collide, love, hope and compassion overcome all the obstacles.

**MEDIATION PRODUCTIONS**

**PRODUCTION**

**MICHAEL BARNARD**

**KIM GRABOWSKI, KEN MANASSE, WILLIAM KRONICK**

**ANIMATION, MOODY BLUES, THE THOMPSON TWINS**

**PRE-ORDER DATE: FEBRUARY 17, 1988 WAREHOUSE SHIP DATE: MARCH 1, 1988**

Distributed Exclusively by Prism Entertainment • Arrives and Designs ©1987 Prism Entertainment Corporation 1986 Century Park East, Suite W150, Los Angeles, CA 90067 • Printed in U.S.A.
presidential campaign, Supreme Court appointments and hearings, Baby M, glasnost, South Korea, the Reagan-Gorbachev summit, the pope in the U.S., and Central America.

In addition, there will be lighter elements such as fashion trends and the seemingly endless voyage of the New York garbage barge.

Most of the segments, says Mendelsohn, will be narrated by the NBC correspondents who covered those events on their regular beats.

"This is not a newscast," says Mendelsohn. "It's a program that attempts to be living history. What comes out, we hope, is the ethical and moral watershed year that 1987 has been. It will be educational, informative, and entertaining and something that will be referred to more than once."

One of the more novel direct-marketing efforts, says Mendelsohn, will be to send out 100,000 brochures to mothers of babies who were born in 1987 from the American Baby magazine list. That campaign will offer the parents, for an additional $5, the ability to purchase a customized version of the tape, which will add a small segment at the top of the tape commemorating the birth of their child in 1987.

The company also sent out a personal letter and material on the tape to each member of Congress as well as to Fortune 1,000 corporations. Schools and libraries are also being solicited. A mailing is also going out to 10,000 persons who graduated from college in 1987 as well as 10,000 couples who were married in 1987.

The agreement with NBC, says Mendelsohn, is strictly for 1987, but if the tape is successful, "we'll be positioned to want to go ahead and do 1988 and 1989." Tapes on years previous to 1987 are also possible.

Mendelsohn also says that the company is in the negotiating stage for other nontheatrical product, with deals to be announced shortly.

"We'll be announcing a full launch in the first quarter," he says. "We want to demonstrate that there is a way to market interesting, high-quality nontheatrical videos."

Mendelsohn, a seminal figure in the home video industry, had been a home video consultant for the past several years before joining Wood/Knapp Video.
1 2 55 AUTOMATIC GOLF Video Reel VA 39 Bob Mann's methods increase players' drives by 20 to 80 yards. 14.95
2 1 27 DOLF ON GOLF * J2 Communications J2-0009 Tim Conway displays the fun-demands of golf in this spoof of how-to's. 29.95
3 3 55 GOLF MY WAY WITH JACK NICKLAUS WorldVision Home Video 2001 Easy-to-follow guide for the beginning golfer. 84.95
4 12 41 BASS FISHING: TOP TO BOTTOM 3M/SPORTSMAN'S Video Leisure Time Video Ricky Clunn shows how to fish at all depths plus casting techniques. 69.95
5 7 27 ARNOLD PALMER: PLAY GREAT GOLF VOLUME I Veotron Video 2038 Mastering the Fundamentals focuses on the basic mechanics of golf. 39.98
6 5 33 THE BEST OF THE FOOTBALL FOLLIES For Hills Video NFL's best and funniest football blooper video, fills this compilation. 19.95
7 14 3 HOW TO CATCH BASS Simlar Entertainment, Inc. Course includes a dozen of private tips for greater success. 11.95
8 11 9 A NIGHT OF KABBETBALL Kartees Video Communications Coach Bob Knight explains the fundamentals of offense and defense. 19.95
9 4 87 WARREN MILLER'S LEARN TO SKI BETTER Loomar Home Video 103 A definitive guide to the art of skiing. 24.95
10 9 5 BOOM BANG! WHAP! DOINK! JOHN MADDON ON FOOTBALL For Hills Video The ultimate guide to watching and understanding the game of football. 29.95
11 7 3 CHARLIE LAU: THE ART OF HITTING 300 Best Film & Video Corp. Improve your stance, shift your weight, adjust your swing. 29.95
12 RE-ENTRY TAI CHI CH'AU Touching The Clouds King Of Video Nancy Kwan demonstrates and explains the oriental exercise for mind and body. 42.95
13 NEW! BOB CHANDLER'S BIG FOOT J2 Communications J2 Video The basic of packaging monster trucks in crazy competitions. 19.95
14 4 17 RED ON RONDBALL Best Film & Video Corp. 8102 Red Auerbach & an NBA All-Star lineup show which strategies behind the plays. 29.95
15 13 43 SUCCESSFUL WHITETAIL DEER HUNTING 3M/SPORTSMAN'S Video Leisure Time Video Proven strategies for finding and taking the big buck. 68.95
16 NEW! FESTIVAL OF FOOTBALL FUNNIES NFL Films Video For Hills Video Compilation of the NFL's funniest bloopers and blunders. 19.95
17 16 5 WINNING BASKETBALL WITH LARRY BIRD Kodak Video Programs 81118770 Ball handling skills taught by Celtic great Larry Bird and others. 19.95
18 17 7 SCIENCE OF PITCHING Morris Video 208 Former great Wes Stock teaches the fundamentals of pitching. 19.95
19 17 9 THE ELUSIVE WHITETAIL DEER 3M/SPORTSMAN'S Video Leisure Time Video Step into the habits of the Whitetail and improve your hunting day. 49.95
20 6 33 THE SUPERFIGHT-HAGLER VS. LEONARD QMI Video Forum Home Video QMI-1 Features the fight in its entirety plus rare interview footage. 19.95

HOBBIES AND CRAFTS

1 3 55 CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 1 J2 Communications Unique techniques are revealed in this video on Creole cooking. 19.95
2 1 33 VIDEO AQUARIUM The Video Naturl Co. For the fish lover whose time or bad luck makes owning live fish impossible. 19.95
3 2 21 VIDEO FIREPLACE The Video Naturl Co. Relax in the glow of a flickering fire-right on the T.V. screen. 19.95
4 7 41 LAURA MCKENZIE'S TRAVEL TIPS-HAWAII Republic Pictures Corp. H-7352-1 Visits to Oahu, Maui, Diamond Head, and Waikiki. 24.95
5 4 33 YES YOU CAN MICROWAVE J2 Video Inc. J2 Video $8200 Common-sense guide to the basics of microwave cooking. 29.95
5 6 27 CAKE DECORATING Learn By Video The tips, tricks, and techniques of decorating are right in your fingertips. 25.95
7 6 55 LOUISIANA KITCHEN, VOL. 2 J2 Communications How to prepare Cajun and Creole classics from scratch. 19.95
8 11 27 MADE ELECTRICAL Loomar Home Video 073 This volume is designed to save homeowners money on simple repairs. 14.95
9 10 29 MR. BOSTON'S OFFICIAL VIDEO BAR TENDER'S GUIDE Loomar Home Video 064 Learn to mix your favorite drinks with easy instructions. 19.95
10 8 41 CRAIG CLAIBORNE'S NEW YORK VIDEO COOKBOOK Warner Home Video 34025 Preparation and presentation of over 20 of his favorite recipes. 29.95
11 13 3 THE SILVER PALATE: GOOD TIMES LIVE Simon & Schuster Video Paramount Home Video 12135 Celebration of parties, people, and good food for anyone who entertains. 24.95
12 14 9 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 RE-ENTRY DO IT YOURSELF: PLUMBING AND ELECTRICAL D.I.Y. Video Corp. Includes installation of bathroom and lighting fixtures. 19.95
14 15 37 JULIA CHILD: SOUPS, SALADS, AND BREAD Random House Home Video Making French bread, tossed salads, and light and hearty soups. 29.95
15 12 35 JULIA CHILD: MEAT Random House Home Video The preparation and cooking of roasts, steaks, hamburgers, and chops. 29.95

New Owner Eyes Feature-Film Market

MCEG Purchases Forum

New York Forum Home Video has been sold to an entertainment company that plans to expand the video supplier into the theatrical, feature-film market. With this acquisition, Management Company Entertainment Group adds a home video division to its diversified corporate stable. The company, formed in 1986 by film-finance attorney Jonathan D. Krane, offers financial backing, production, theatrical distribution, and packaging for some 50 clients.

Forum was established in October 1986 by former Vestron Video vice president Michael O. Johnson. Forum has so far released only nontheatrical product aimed at the sell-through market.

In the wake of its purchase by MCEG, Forum plans to employ its distribution network to crack the feature-film retail market. The company's first film intended for that market, "Terror Squad" starring Chuck Connors, is scheduled for release March 30 for a list price of $79.95.

"To grow, one needs production capacity and relationships with theaters that are strong and dynamic," says Oliver. "We've been looking for the right opportunity, and now with MCEG we have access to a terrific theatrical base."

Oliver says the company plans to release one or two feature films each month along with its sizable line of nontheatrical product. "There is definitely room [in the theatrical market] for well-packaged, genre-specific titles," he says.

To date, Forum’s most notable releases include "The Superfight: Hagler vs. Leonard," "Lt. Col. Oliver North: His Story," and the recently released fitness program "Joannie Groggins: One On One."

Financial terms of the acquisition were not disclosed.

AL STEWART

low-impact program may be a pleasant change of pace for those who are getting tired of Jane Fonda. Karate expert Chaka Zulu is a welcome relief from the usual perky-you could-poke-instructor.

"Basic Electrical Projects," Ortho Video, 60 minutes, $29.95.

If you have any trepidation about tackling an intimidating electrical project, this video will greatly simplify the process with step-by-step instructions and visual aids. In fact, a little more visual flash would have been in order, but it’s hard to fault with practicality and conscience. Proper tool usage, cable insulation, receptor update, and ceiling-fixture replacement are only some of the topics covered, and each section can be replayed until you gain confidence and figure out which outlet to solder or which wire to keep your mitts off. Those interested in doing it themselves should plug into this instructional tape on home-electrical projects.

ROBERT PARDE

Hardware Watch

A Space Odyssey™ computer allows users to program VCRs by calling them on the telephone. HAL is a wedge-shaped accessory that plugs into an electrical socket near the VCR and a modular telephone jack. The system learns the remote-control functions of the VCR and then applies the functions transmitted over the telephone.

Users gain access to the system by punching in a three-digit security code over a Touch-Tone phone. VCR on/off, day, and channel specifications are also entered using the telephone key-pad.

While the system seems especially geared to the user who forgets to set his or her timer before leaving home, it also simplifies programming by allowing it to work in connection with the user-friendly telephone.

Expected to be on the market this year, HAL will sell for about $170. The company will offer a toll-free number for users who not only forget how to set the timer but also don’t remember how to use HAL.
Billboard.

FOR WEEK ENDING JANUARY 23, 1988

TOP JAZZ ALBUMS™

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<thead>
<tr>
<th>No.</th>
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<tr>
<td>1</td>
<td>Diane Schuur</td>
<td>GROUND VIBES</td>
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<tr>
<td>2</td>
<td>Wynton Marsalis</td>
<td>STANDARD TIME</td>
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<td>3</td>
<td>Joe Williams</td>
<td>EVERY NIGHT</td>
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<td>4</td>
<td>Branford Marsalis</td>
<td>REINASCENZA</td>
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<td>5</td>
<td>Michael Brecker</td>
<td>MCA IMPULSE 590</td>
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<td>6</td>
<td>Henry Butler</td>
<td>MCA IMPULSE 2022</td>
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<td>7</td>
<td>Sarah Vaughan</td>
<td>The Village</td>
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<td>8</td>
<td>Gerry Mulligan</td>
<td>SYMPHONY DREAMS</td>
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<td>Eliaus Eliau</td>
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<td>Shirley Horn</td>
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<td>11</td>
<td>The Duke Ellington Orchestra</td>
<td>DIGITAL DUKE</td>
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<td>12</td>
<td>Ahmad Jamal</td>
<td>ALATINE 11723</td>
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<td>13</td>
<td>MOSE ALLISON</td>
<td>BLUE NOTE 40081-1/TIM MANHATTAN</td>
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<td>14</td>
<td>Dexter Gordon</td>
<td>BLUE NOTE 85121-1/TIM MANHATTAN</td>
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<td>15</td>
<td>Donald Harrison &amp; TERENCE BLANCHARD</td>
<td>COLUMBIA 40893</td>
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TOP CONTEMPORARY JAZZ ALBUMS™

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<td>2</td>
<td>Spyro Gyra</td>
<td>MCA 42003-1</td>
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<td>3</td>
<td>Pat Metheny Group</td>
<td>GHEEN GH11451</td>
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<td>4</td>
<td>Dianne Reeves</td>
<td>BLUE NOTE BLY 45924-1</td>
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| 5   | Fattburger | INSTA 732761-
| 6   | Jean Luc Ponty | COLUMBIA 40983-1 |
| 7   | George Benson/Carl Klugh | WARNER BROS 2595-1 |
| 8   | Kenny G. | ARISTA AB 8427-1 |
| 9   | Larry Carlton | MCA 42003-1 |
| 10  | The Manhattan Transfer | ATLANTIC 81003-1 |
| 11  | Lee Ritenour | GPR 10402-1 |
| 12  | Steve kinder & Teja Bell | PORTAIT |
| 13  | Grover Washington Jr. | COLUMBIA 40510-1 |
| 14  | Yellow Jackets | MCA 5994-1 |
| 15  | Tim Heintz | TBA 232-PALIO 101-1 |
| 16  | Tom Scott | GRP 1096-1 |
| 17  | Miles Davis/Marcus Miller | WARNER BROS 2595-1 |
| 18  | Al Di Meola Project | ENI-MANHATTAN MT.11605-1 |
| 19  | Gerald Albright | ATLANTIC 16121-1 |
| 20  | Damon Rentie | TBA 232-PALIO 101-1 |
| 21  | Peter Moffitt | NOVUS 2030-1-N1RCA |
| 22  | Daline Jones | TBA 232-PALIO 101-1 |
| 23  | Victor Feldman | TBA 232-PALIO 101-1 |
| 24  | Najee | ENI-MANHATTAN MT.117241-1 |
| 25  | David Lanz & Paul Speer | NATURAL STATES |

For Keith Jarrett, the old musical ‘Ways’ are the best

Keith Jarrett might be considered the unoffi-
cial and unacknowledged father of new age music. Af-
ter all, he’s (and has been) argued that Jarrett’s
impressionistic solo piano albums did as much as any
other of his repertoire to precipitate the current vogue for
that dreamy, ill-defined, instrumental genre. This does
not mean, however, that Jarrett is a failure.

He acknowledges the influence of his solo albums—
and the quiet, ruminate music of certain other jazz
artists as documented by ECM, his label of almost two

For Keith Jarrett, the old musical ‘Ways’ are the best
decades—have had on the development of new age.
But he dismisses the music’s practitioners as shallow
optimists who don’t acknowledge “despair and strug-
gle”—and he compares his influence to “having a
child who thinks he’s doing what was raised to do—
and yet you know that he wasn’t raised with that
intention in mind, and you hope one day he’ll
wake up.”

If Jarrett is emphatically not a new age musician,
his recorded output over the years has been so eclectic
that it might not be entirely accurate to call him a jazz
musician, either. His current album, “Book Of Ways,”
recently spent three weeks on Billboard’s Contemporary
Jazz chart, but it’s hardly a typical example of
contemporary jazz—it’s a two-record set of spontane-
ous improvisations on clavichord, most of them dis-
tinctly baroque in character. His previous album,
“Spirts,” also consisted of spontaneous improvisa-
tions, underscoped and often overlooked, on such
instruments as recorder, Pakistani flute, and tabla.

“I would say that yes, I definitely am a jazz mu-
usician,” Jarrett says. “I have this feeling that
there’s another category of musician which, because
of all the small categories, never gets used. If you
could say there are specialties and then there are mu-
sician’s one way of thinking, looking at it.

Although “Book Of Ways” and “Spirts” are, on
the surface, as different from each other as they are from
the rest of his albums, Jarrett—an outspoken critic of
electronic instruments—sees them as them being closely
related in their concern with “looking back, not looking
forward.” Listeners, he maintains, “have forgotten
what it feels like to be touched by sound. So they start
accepting the new [electronic] sounds; they don’t have
that touch, but they are really interesting and they are
different and fresh, in a way. But it’s impossible for
those sounds to penetrate a human being.

Jarrett continues searching for new sounds (or new
variations on old sounds) with which to penetrate his
listeners, and he doesn’t like to stand still; even as
“Book Of Ways” was being hit the market, he was doing
a brief U.S. tour with his jazz trio, in which Gary Pea-
cock plays bass and Jack DeJohnette plays drums.

The cool reality is that Jarrett’s specialty is jazz
styles like “Autumn Leaves” and “The Things You Are” as
well as more obscure selections—but, Jarrett notes, “the
music’s allowed to go anywhere it wants on stage, and
we have so far not gotten bored with the 80-some
songs in our repertoire.”

ECM plans to release a two-record set this spring
capturing the trio in concert. And, as if to prove that
he is still mobile, pigeonhole, the label will simulta-
neously release another recording by Jarrett that no
one would ever consider classifying as jazz: the first
book of Bach’s “Well-Tempered Clavier.”

by Peter Keepness

by Bob Darden

Margaret Becker’s unique debut is ‘Never For Nothing’

Margaret Becker’s first Sparrow album, “Never For Nothing,” is a pleasant surprise. It
peeks out of me, but as communication with God. The energy comes directly from the Lord, de-
pending on how tanned I am to his will.”

Her ultimate goal in gospel music, says, is to be
aware of the presence of God to such a degree
that she doesn’t move away from it. She says get-
ing ready for what is often only a 20-minute set
can—and should—take all day.

Sales for ‘Never For Nothing’ have been particu-
larly pleasing for Sparrow, especially for a first-
time artist who is slightly controversial in a slug-
gish marketplace.

“I’m very pleased,” says Becker with a laugh. “I
want Sparrow to do well with it because they took
a chance on me. I’ve prayed, ‘God, just let them re-
coup their investment!’ He’s blessed me so much.
So far, to my knowledge, Sparrow’s very happy with
what I’m doing. They believe so strongly that even if ‘Ne-
ver For Nothing’ sold very poorly that they’d still go
ahead with full-blown support anyway and do a good
job.

“As for the future, I don’t have any designs on
God’s plan. In all honesty, I want to be God’s woman
and to do what He says. I never want to be above
his will. But when you are truly in his will, that’s the hap-
piest you’ll ever be. I have no idea beyond that. I don’t
want to twist his arm. Whatever, wherever he wants
me to go from here, that’s fine with me.

Horshim | EPIC 40978.EPA 116 |

EC TERN

by Bob Darden

Margaret Becker’s unique debut is ‘Never For Nothing’

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me to go from here, that’s fine with me.
COUNTRY MUSIC ASSOCIATION

30th Anniversary
1958-1988

One World Of Country

Cast of 1987's CMA Awards Show on stage following 21st annual presentation.
Let us be the first, as we were 30 years ago, to wish you Happy Birthday.

COUNTRY MUSIC ASSOCIATION
30th Anniversary 1958-1988

BMI
By GERRY WOOD

What three letters represent the most important force in country music today? The answer: CMA. The Country Music Assn. And that has been the case for 30 years.

No wonder it's easy to conceive of the CMA in epic proportions. Of all the organizations and institutions shaping the music industry, few have reached the stature and success levels of this group started on a shoestring back in 1958.

The spectacular rise of rock 'n'roll was pinning country music to the wall in its own backyard, spurred by such Tennessee talents as Elvis Presley, Carl Perkins, Jerry Lee Lewis, Roy Orbison, Charlie Rich, and Johnny Cash. Though most of those talents were later to become country music greats as well, the late '50s and early '60s were critical years for country.

Country music has had many famed trios, but none has been more important than the threesome of Wesley Rose, Connie B. Gay, and Dee Kilpatrick. Rose was founding chairman and Gay the founding president of the fledgling association that boasted a total of 233 members in its first year.

With fewer radio stations playing country music and dwindling record sales, the mission became obvious: unify and save the country music industry.

People in the industry and the mass media were convinced that country music was on its way down. They had no idea of the determination of those early founders that also included such greats as Jack Stapp, Ken Nelson, Steve Sholes, Paul Cohen, Hubert Long, Roy Horton, Gene Autry, Tex Ritter, Bill Denny, Bill Williams, Frances Preston and Hal Cook. Take a look at the names of the past and present CMA presidents and chairpersons and you’ll find a Who’s Who of the American music business, ranging from Texas to Tennessee to New York and Los Angeles.

Though the CMA today is a model of efficiency, teamwork, and achievement, Jo Walker-Meador remembers well the hand-to-mouth existence of those first few struggling years. A cramped two-room office in downtown Nashville was too tiny for a board meeting, so the early board members rented a room at the Noel Hotel, digging the $10 fee out of their own pockets since the CMA didn’t have cash, even the petty kind, back in those days.

"It’s very rewarding to think of where the association and country music have come during those years," says Walker-Meador. "So many things we wouldn’t have dreamed of happening back in 1958. It was cause for great publicity and celebration when one of our acts got on a national TV show."

Since then country acts not only appear regularly on network TV shows, many have hosted and continued their own shows. From "Hee Haw" to "Dixie," the country music TV penetration has been immense.

What are the high points in this 30-year ride atop the CMA? "The efforts through the years to get something really meaningful on TV for country music," comments Meador-Walker. "And the culmination... (Continued on page C-28)

Marty Robbins, right, is inducted into the Country Music Hall of Fame by Eddy Arnold in 1982, only two months before his death.

CMA OFFICERS & STAFF

Executive:
Jo Walker-Meador, Executive Director
Ed Benson, Associate Executive Director
Peggy Whitaker, Administrative Assistant
Ruthanna Abel, Executive Secretary

Administrative:
Tammy Mitchell, Administrative Services Coordinator
Dennie Simpson, Word Processing Specialist

Membership:
Janet Bozeman, Director
Pam Frazier, Membership Development Assistant
Maryanna Clarke, Membership Services Assistant

Public Information:
Judi Turner, Director
Kelley Gattis, Editorial Assistant
Suzanne Gibson, Research Assistant

Special Projects:
Helen Farmer, Director Of Programs & Special Projects
Lesia Batson-Bess, Senior Program Assistant
Marcia Flowers, Program Assistant
Bobette Dudley, Program Assistant

European Office:
Martin Satterthwaite, Director, European Operations
Birgit Crews, Assistant, European Operations
CMA DIRECTIONS:
Heading Into the '90s With a Full Agenda

By DEBBIE HOLLEY

During its 30 years of existence, the Country Music Assn. has followed a path similar to that of a growing family. The trade organization has expanded, matured, and successfully spread in many directions, all to promote and exploit country music, its makers and users.

CMA was formed when rock 'n' roll rode in with a bang during the '50s. Many radio stations were giving up country to play the new rock sound. By 1958, people making their living in country music began to feel they were losing ground. Rock had come in with such attention-getting magnitude, it appeared country radio might be completely obliterated. So, those with hearts pulled together, forming the CMA — "the first organization assigned to promote and advance a specific type of music."

Such areas as marketing, merchandising, legislation, promotion, and public relations are all on the agenda as the CMA heads into its fourth decade.

CMA AND RADIO: Boosting Country's True Power as a Commercial Beacon

By KIM FREEMAN

Radio plays a crucial role in maintaining and bettering the health of country record sales. As such, radio is a key target in all of the Country Music Assn.'s efforts — past, present and future.

"Most consumers say that 80% to 85% of the time they find out about records by listening to the radio," says the CMA's Ed Benson. To help the country format continue as a viable medium, most of the CMA's radio activities are oriented toward sales research, and the related project of finding facts that dispel common stereotypes still held by some about country radio and its listeners.

"One of our main jobs is trying to keep the advertising community convinced that country is a meaningful tool," says Benson. "Some advertising people think that everyone who likes country wears overalls and goes barefoot. Repeated Arbitron studies we've done show that the perception and the reality are quite different. The fact is that country now reaches a very powerful audience, and, in many areas, the country audience is more valuable to advertisers than that of other formats."

Arbitron studies constitute just one form of research the CMA provides to help its member stations sell their product, but all the research in the world won't help unless it's used properly. For several years now, the CMA has provided video sales presentations to members, and for the first time, the group hosted two well-attended sales workshops in Atlanta and Cincinnati in 1986.

"Our goal is to have country stations competing to be the best in their markets, not just the best country station," says Benson. As such, stepped up sales aid programs are in the developmental stages. The addition of more regional sales workshops, and a possible alliance with the radio trade group, the Radio Advertising Bureau, are among the ideas the CMA intends to pursue in coming years.

The hope of Benson seems most excited about is getting a fulltime CMA representative to present the facts of country radio's selling potential to advertisers and time buyers around the country on a regular basis.

Even with the arsenal of CMA video presentations, research packages, and pamphlets, "you can evangelize someone for the moment, but the residual effects may drop off," notes Benson. Ideally, a fulltime CMA rep would keep pace with the changing base of ad buyers to alter their perceptions to fit country radio realities.

Cooperation between the various entities that create and market country product is an element the CMA is proud to take substantial credit for. The team spirit in the genre is particularly notable in re-

(Continued on page C-12)
Dear Country Music Association,

For 30 years you have been the heart and soul of country music—and we’re proud to have been with you every step of the way.

Happy Anniversary!

ASCAP

American Society of Composers, Authors & Publishers

www.americanradiohistory.com
CMA INTERNATIONAL: 
Striving to Make 
Country the Sound Heard
'Round the World

By GERRY WOOD

The Country Music Assn. is setting creatively and comfortably into the global village.

CMA leaders will be quick to point out that one of the key goals of the organization in the decade ahead is not only make country music the sound heard around the world but the music wanted around the world.

A big step came five years ago with the establishment of the CMA’s European office in London. Previously emphasizing the organization’s international aspirations were board meetings in such countries as Japan, the U.K., Australia, New Zealand, and of course, that north-of-the-border country music stronghold, Canada.

“We continue to spend a great deal our European market development efforts,” says Ed Benson, CMA’s associate executive director. “It’s vital to the long-term well-being of country music.”

The London office opened in 1982, headed by Jana Talbot, then Cynthia Leu, and now Martin Satterthwaite, formerly with MCA U.K. The success of the British office has CMA officials looking to expand into more markets, including Australia, New Zealand, and, possibly and ultimately, Japan and China.

Most of the first five years of work in the U.K. office has been in development efforts in the British marketplace and establishing liaison with U.K. record label heads. A U.K. country album chart has been created and annual merchandising campaigns have been jointly sponsored and organized by the major labels to generally promote country music.

The 1988 thrust will go beyond British boundaries. “We’ll move into Germany and the Benelux territories,” advises Benson, “and see if we can spring the concept of the merchandising campaign.” Plans also call for setting up advisory committees of industry leaders in those territories. These groups would meet with U.S. and U.K. CMA leaders to determine the actions needed in their specific countries to expand the market development opportunities for country music.

Among the reasons prodding the CMA to greater international exploitation are the increasing awareness of country music overseas, the high per-capita spending habits of Europeans when it comes to buying records, and flexible radio formats.

With advances in satellite communications, the country sound can more easily be bounced to the far curvatures of the earth. Africa is just about as easy to reach as Alabama, China as well as California, and Nepal as well as Nashville. There isn’t a CMA official alive who wouldn’t relish the idea of the annual CMA Awards Show being telecast live worldwide. Those satellites work wonders with radio signals, too—and that’s another aerial avenue for country music to advance down the road.

Blessed by technological advances, steered knowingly by creative professionals, and promoting a form of music that directly relates to the human condition regardless of race, creed or country, the CMA is finding the global village a very friendly place indeed.

CMA IN LONDON: 
Marketing Country’s Growth in Europe

By JOHN TOBLER

It has been a little over five years since the CMA decided to establish a permanent European base in London.

Among many other innovations, the most significant and far-reaching initial achievement was to found a U.K. marketing advisory committee, composed of representatives of various sectors of the U.K. music industry, and this committee, which still exists today, has been instrumental in heightening country music’s profile in Britain, as will become clear. In addition to this pioneering work, CMA also instigated the historic market research project, conducted by MORI polls. This survey established some notable facts about country music in Britain, one of its chief conclusions being that a far greater percentage of the U.K. public were, if not necessarily positively attracted to country music, not allergic to it.

The BBC Radio One playlist has included several country artists, and that proves that country music has gained substantially greater acceptance in Britain.

When this item of information was considered alongside another statistic—that combined populations of the countries of Europe equalled or exceeded the population of the U.S.—it became clear to the record industry in particular that Europe could be an immense market for country music, but that it was largely untapped. As Martin Satterthwaite, first non-American director of CMA’s European operation, notes: “The MORI poll was a strong encouragement to the future progress of country music in Britain.”

Jana Talbot, now heading Peer-Talbot publishing in Nashville, was the first manager of CMA’s London office. After two and a half years she returned to the U.S. and was replaced in 1984 by Cynthia Leu, who Satterthwaite credits with “building on the information which the survey provided.” Leu also strengthened the marketing advisory committee, and this body, which is now under the chairmanship of CMA Board member Greg Rogers, currently comprises the marketing directors of each of the major record companies in Britain and some key publishing companies, plus representatives from concert promotion and public relations. During Leu’s tenure, the first industry campaign devoted to country music, “Discover New Country,” was instituted in the first half of 1986. Later that year, she returned to the U.S., to work for RCA Records International, the position of chief executive for CMA, Europe, was assumed by Satterthwaite in October, 1986.

Satterthwaite has a straightforward vision of what he is employed to do—simply, to help the development of country music in Europe by every means available to him. His initial priority was to revamp the U.K. country chart, which had previously included acts which were not strictly country, as well as often appearing cluttered with compilation albums of the “Best Of” or “Golden Hits” variety. It (Continued on page C-26)
HAPPY 30TH TO CMA

AMERICA IS OUR COUNTRY
COUNTRY IS OUR MUSIC

The Statler Brothers

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www.americanradiohistory.com
FAN FAIR: The Nation’s Premier Country Music Event
Hits Fast Track to Even Greater Success

The CMA and Grand Ole Opry enjoy a track record of solid success, and when the two entities teamed up to co-sponsor Fan Fair, it only served to heighten that record and spread the success. Inaugurated in 1972, the country music extravaganza is like no other musical event in the world. It brings to one place—generically Nashville, specifically the Tennessee State Fairgrounds—some 20,000 of the most rabid fans in the world.

They come knowing that not only will they be able to see their favorite stars and new rising artists in concert, they may also be able to get a photo, album, T-shirt, or God knows what else, autographed by that star.

Scores of major stars perform in shows staged by record labels, from the majors to the independents. Songwriters showcase their creations while an international show displays the best talent from outside the U.S. boundaries. Meanwhile exhibit halls are packed with booths hawking artists from superstars to Tex Nobodies. "Loretta Lynn is now signing autographs in booth number 81," says the announcer, sending a phalanx of pen-packing country music aficionados stampeding to the aforementioned booth.

Soon another thundering herd heads for Booth 27 where Holly Dunn has just showed up.

Fan Fair, held annually in June, provides a financial bonanza for Nashville, attracting fans from around the world. More events are being added every year, including the popular All-American Country Games, a so-called “sporting” event starring stars playing out their athletic fantasies at Vanderbilt Stadium.

From bluegrass to Cajun to traditional country to the newest of country sounds, Fan Fair has become the nation’s premier country music event—and it should stay on a fast track to even greater success.

CMA AND NARM: Every October Ignites Chain Reaction to ‘Bring Home Country's Brightest Stars’

By EDWARD MORRIS

One of the Country Music Assn.'s most enduring success stories is its affiliation with the National Assn. Of Recording Merchandisers (NARM) in promoting the sale of records during Country Music Month each October. What this alliance involves is the design and distribution of free point-of-purchase material to record wholesalers and retailers. For the past two years, the theme of the advertising material has been “Bring Home Country's Brightest Stars.”

To alert record-sellers (both retailers and rack-jobbers) to the annual promotion, the CMA general-
CMA, WHERE IN THE WORLD WOULD WE BE?

It's great to know that every moment of every day, millions of people around the world are listening to country music.

Through the years country music has become world-class music. And certainly the Country Music Association has been on the leading edge of this effort, serving to focus the collective energy of many dedicated professionals.

YOUR FRIENDS AT CBS RECORDS SALUTE YOUR PROFESSIONALISM AND DEDICATION. WHERE WOULD WE BE WITHOUT YOU?

CBS RECORDS / NASHVILLE
CMA AT WORK: Moving Mountains by Committee—And Commitment

Staffed by a small handful of paid employees, the Country Music Assn. is, nonetheless, able to move mountains through its vigorous and imaginative use of committees. These theory-and-application work units are made up chiefly of volunteer CMA members who hold full-time posts throughout the entertain ment industry and beyond. A few of these committees meet on an ad hoc basis, but most are standing groups that convene and produce on a year-round basis.

Committees are a common enough mechanism for getting work done, but too often they degenerate to the point that they absorb more energy than they pro duce. To avoid this organizational peril, the CMA gives each committee a precisely delineated sphere of duties and selects membership that is sufficiently large, varied, and experienced to carry out the duties. Moreover, the CMA is eager to put its committees’ work to use, a factor that encourages both creativity and effort.

While all the committees contribute to the mosaic of activity that is the CMA, some are especially crucial to its functions. Among these are:

FAN FAIR: This every-June mega-event has developed into an artistic and financial triumph. It draws well over 20,000 ticket buyers and requires minute planning and execution in the areas of performances, exhibits, registration, fees, promotion, and budgets. Not only does it provide the CMA with substantial revenues, Fan Fair is an especially invaluable promotion tool for country music, locally to internationally.

LEGISLATIVE AFFAIRS: As with any other industry, country music is composed of a complex of businesses that profit or lose by the enactment or defeat of certain laws. This committee detects, monitors, and plans lobbying efforts against laws thought to be harmful to the industry and gathers support for the passage of those believed to be beneficial. It also works with other trade organizations to multiply its own power within the legislative context.

INTERNATIONAL: The CMA operates on the assumption that territory simply held is ultimately terri tory lost, that country music must not only maintain its audience but expand it. Toward that end, the CMA works for the spread of country music worldwide. Thus, the association funds and operates a busy European network with key industry figures in other countries.

MARKETING & PROMOTION: This committee studies and implements ways to make country music a more salable product.

MUSIC INDUSTRY PROFESSIONAL SEMINARS: The most influential people in country radio—those at the managerial and programming levels—convene in Nashville each year for the Country Radio Seminar. Through this committee, the CMA is simultaneously able to educate the movers and shakers and heighten its own profile as an essential professional organization.

PLANNING & DEVELOPMENT: With so many irons in the fire in specific areas, the CMA relies on this committee to provide vision and techniques.

TALENT BUYERS ENTERTAINMENT MARKETPLACE: Live music remains a mainstay of the country genre. The TBEM committee excels in bringing to...

CMA SERVICES AND SUCCESSES

MUSIC INDUSTRY PROFESSIONAL SEMINARS: CMA sponsors the Music Industry Professional seminars (MIPS) during Country Radio Seminar each year. CMA’s participation brings in registrants other than and in addition to radio people. The MIPS sessions are designed to attract promoters, artists, managers and retailers, among others, in addition to radio people. To complement and expand the subject matter and attendance, 1988’s edition will cover radio wars—and who gets the exclusivity when an artist comes to town. The second session will be on radio/retail promotions. An all-day seminar will focus on the use of new tools to explore such topics as increasing revenues, overcoming country bias among advertisers and agencies, increasing demand for spots, developing sales promotions that build ratings and bring in dollars, and positioning and presenting country radio. These professional growth seminars, geared to all phases of the industry also explore who’s responsible for selling products, how radio and television can work closer together, where country radio is going, how to capture a larger audience and promote a younger demographic, what is going to happen to country music in the next five years, and corporate sponsorships.

CMA AWARDS SHOW: The oldest televised country music awards show, which awards in 12 categories are presented to country’s top artists as voted by members of the CMA. The awards are: entertainer of the year, song of the year, single of the year, album of the year, music video of the year, male vocalist of the year, female vocalist of the year, vocal group of the year, vocal duo of the year, instrumentalist of the year, hall of fame, and Horizon award. 1988 will mark the 22nd annual presentation.

FAN FAIR: Sparked by the continuing enthusiasm of the true country music fan, 1987’s Fan Fair saw a record attendance of 21,000-plus. Held at Nashville’s fairgrounds, the week long event features many artists, company and organization booths—all within a handshake’s distance of dedicated fans free to gather autographs, take in an array of spirited performances, and circulate among the label showcases that highlight the event. By Fan Fair’s...
CONGRATULATIONS
TO THE COUNTRY MUSIC ASSOCIATION

from

1928 1988

We've been here all along.

www.americanradiohistory.com
Taking Country to the World—The First Steps

By FRANCES PRESTON
President & CEO, BMI

The CMA in its earliest days was ideas and people. We didn’t have an archive, a museum, a Hall of Fame, or a TV show. We had a lot of enthusiasm, knowhow, and a determination that we were going to bring country music to places it had never been before. And in the process, the Hall of Fame and Museum was born.

Bob Burton, BMI’s president, was on the CMA Board in the startup year of 1958. Bob arranged for country music to be the star attraction at the annual Washington, D.C. Press Club Ball, a black-tie event that attracted many members of Congress and the Administration, and sometimes the President, in addition to the influential Washington press corps. He also arranged for country artists to appear at a major Democratic rally in San Francisco leading up to the ’58 elections.

One of our tactics was to bring country to the attention of more Americans by winning over the people who were responsible for all of television and radio—the advertising community. We courted Madison Avenue by throwing gala soirées in the Grand Ballroom of New York’s Plaza Hotel. And we insured that our audience would stay to hear every artist on the show by having a drawing for door prizes at the end of the evening—giving away cases of Jack Daniels bourbon and Tennessee Walking horses.

When the New York World’s Fair was in the planning stages in the early ’60s several of us thought it would be a wonderful opportunity to showcase country music to millions who would come to the Fair. We had a Nashville architect design a World’s Fair Country Music Pavilion that was a large building in the shape of a guitar, and I went to New York to meet with the Fair planning board. The costs to turn our dream into reality were immense! They worked out to something like $1 for every nail.

On our return to Nashville, after considering all of the plans to date, we made a recommendation to the CMA Board that we drop the World’s Fair Pavilion

(Continued on page C-24)
ALL OF US AT CAPITOL CONGRATULATE CMA ON THEIR 30TH ANNIVERSARY

THANK YOU FOR BEING THERE!

Lisa Angelle
Suzy Bogguss
T. Graham Brown
Kix Brooks
Geoff Dillon
Mason Dixon
Dobie Gray
Nisha Jackson
Barbara Mandrell
J.D. Martin
Mel McBride
Don McLean
Dana McVicker
Anne Murray
New Grass Revival
Marie Osmond
Johnny Rodriguez
Sawyer Brown
Dan Seals
David Slater
Tanya Tucker
Don Williams
Tom Wopat
CMA Highlights the Best in Country Music

By CONNIE BRADLEY
Southern Executive Director, ASCAP

The Country Music Assn.'s growth and success has paralleled that of the country music industry itself. Without the CMA, there is no doubt that country music would not be the great phenomenon it is today.

When the CMA was founded in 1958, there was a widely held belief that country music was strictly a regional style that was not destined to cross the borders of the South. The so-called music experts who dismissed country music back then have been proven wrong: country music has not been limited either geographically or artistically. Not only has it become a major force nationwide and throughout the world, it has also become a vital sound whose influence is apparent across the musical spectrum.

Country music can attribute its highly respected position today principally to a highly organized effort by the CMA to focus attention on the positive aspects of the music and its creators and performers. That was the vision which inspired CMA leaders to create the Country Music Assn. Awards, the Country Music Hall of Fame, and the Country Music Foundation, which have all combined to generate interest in and admiration for country music.

ASCAP members and staffers alike feel a close connection with the CMA. When the Country Music Hall of Fame announced its initial inductees in 1961, the first two honorees were ASCAP members Jimmie Rodgers and Fred Rose. ASCAP writers have also been honored numerous times with CMA Awards for Song of the Year, as well as with Entertainer of the Year Awards. In addition, the CMA Close-Up magazine has featured ASCAP's country music activities.

CMA Executive Director Jo Walker-Meador's leadership has been an inspiration to all of us in the country music industry. She has watched the Association grow from a membership of less than 200 to include thousands of music business professionals across the country. I have been privileged to serve with Jo on the CMA Board of Directors for five years.

The CMA's many and various programs highlight country music's glorious past and point to a bright future, too. With the CMA's encouragement, the fresh sounds of today's new country writers and artists are attracting ever-wider audiences. We at ASCAP are looking forward to spreading the country music message through increased participation in the CMA's Talent Buyers Entertainment Marketplace, and the CMA Awards.

Just like every writer needs a great publisher to believe in his songs and a great artist to get the music to the public—country music needs a great organization to understand its worth, and believe in its power. We are fortunate to have such an organization behind our music, and so we proudly salute the CMA.

In recognition of your 30 years of outstanding contributions to the country music industry, we at The Nashville Network say,

Thank you!

C-14
Congratulations!
CMA's 30th Anniversary

From all of us at MTM Music Group
"Nobody liked us but the people."

Minnie Pearl, 1947

Speaking of the first Carnegie Hall performance by Grand Ole Opry members.
Over thirty years ago when Minnie Pearl and other Grand Ole Opry stars played Carnegie Hall, the sprightly lady from Grinder's Switch commented: "What little press we got wasn't very complimentary, but the audience sure loved us." We weren't chic back then.

But as our fans multiplied into throngs of millions, the "sounds of the hills" were propelled into a giant industry.

Love of the down-to-earth sentiments of country music has made the Grand Ole Opry the longest running live radio show in history; The Nashville Network the fastest growing cable network in history; and "Hee Haw" the nation's most popular weekly musical variety show.

Today scores of young people flock to Opryland auditions hoping for a chance to be groomed for stardom. And the mighty growth of the Opryland showpark, the General Jackson showboat, the Opryland Hotel, Gaylord Syncanon, WKY Radio, Acuff-Rose Music, Inc., Minitue Music, Inc., 16th Avenue Records, Inc., and other Opryland USA properties, enables us to share our country spirit with people from all walks of life.

We certainly have a lot to be thankful for—and a lot of people to thank.

We salute our eminent diplomatic ambassador, the CMA. We thank Billboard readers for voting WSM AM/FM radio the medium-sized market "Country Station of the Year." And we applaud the talented performers and loyal country music fans.

As Minnie Pearl says, "We aren't 'overawed' by Carnegie Hall any more."

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The perennial Entertainer of the Year
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Celebrating 20 years as the host of *Hee Haw!*
One of the most recognized international figures in country music.

Brenda Lee is always *ON...*
ON the finest stages of the world.
ON the board of the Country Music Foundation
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The Complete Entertainer
A total sell-out: Sun Dome — Sun City, AZ
  Harrah’s — Lake Tahoe, NV
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The biggest, best dressed, best sounding band in country music
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One of the most recognizable and unforgettable acts on the radio today.

"The best duet in country music and they can sing #1 hits all night long." — G. Gerald Roy, Stellar Entertainment

"Country crossover's most popular country duo." — Reno Gazette-Journal

1987 ACM Vocal Group of the Year

Six #1 Singles — Three Hit Albums

"Their harmonies are unparalleled. Their stage presence is dynamic and audiences simply eat it up!" — Charles Hailey, Lanierland

"The camera doesn't lie — these girls look great and as far as sound, you could call them the Harmony Sisters." — Solid Gold

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A guaranteed hit . . . SRO — Universal Ampitheatre — Los Angeles, CA
SRO — Caesar's Palace — Las Vegas, NV
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SRO — Radio City Music Hall — New York, NY

"The mighty Oaks can do no wrong in concert." — Columbus Dispatch

"The Oak Ridge Boys have never remained static . . . any Oaks show is ultimately feel good hour." — Variety

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32 #1 Singles
8 CMA Awards
5 Grammys
SRO — Harrah's — Reno
SRO — Valley Forge Music Fair — Devon, PA
SRO — Universal Amphitheatre — Los Angeles, CA
SRO — Reunion Arena — Dallas, TX

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The First Lady of Country Music
Reaching Higher Ground with her new CBS/Epic LP.
“Great artist, great show. A perennial favorite around the world.” — Jimmy Jay, Jayson Promotions

Playing to SRO crowds around the world
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A new breed of country
“Great musicians!! The Goldens music is refreshing with strong hints of pop, country, rock and blues. Their chemistry on stage is unique — something you don’t experience too often.” — Jeff Panzer, CNN’s “Showbiz Today”

“Chris and Rusty Golden represent all that is good about American music.” — Bill Littleton, Performance Magazine

Debut LP coming soon on CBS/Epic.
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Freddy Fender has . . .
SOLD OUT — Los Angeles, LA County Fair
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. . . in 1987!

Country Music’s Woman of the Year
3 Gold Albums in 1 Year!
The only woman in the history of the Country Music Association to be named Female Vocalist of the Year 4 consecutive years.

Sold-out 1987 Tour including:
   Carnegie Hall — New York
   Universal Amphitheatre — Los Angeles
   Bally’s Grand Hotel — Las Vegas

MCA Records

ETC means real Country music!
Fourteen consecutive #1 Singles
“Sold out the house, then brought down the roof. In addition to being a polished entertainer, ETC is a genuinely nice person.” — Allen Presley, Kaleidoscope Entertainment

Entering 1988 with a hit-packed show and a new RCA album.

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A remarkable entertainer with irresistible appeal!

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A Legacy of top awards including:
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"Janie Frickie is what every promoter could ever ask for in a performer: Personality, Audience Appeal, Popularity and Immeasurable Talent." — Don Romeo, Romeo Agency

Management: Randy Jackson
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The First Lady of Country Fiddle
A barnstorming hit from concert halls to county fairs
Montreux Jazz Festival
Wembley Music Festival
New Mexico State Fair
Tropicana Hotel (Las Vegas)
Clay County Fair
New Orleans Jazz Festival

"A tribute to the best of country music." — Bob Gottschalk, Kansas State Fair

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The hottest new female artist in country music . . .
1987 CMA/Horizon Award
1987 ACM/Top New Female Vocalist
1987 Billboard/Best New Female Artist

. . . just a preview of what’s to come in 1988!
CMA DIRECTIONS
(Continued from page C-12)

One other thing the CMA will be doing more of is recognizing people in their various areas of expertise for contributions to the growth and impact of country music. This practice started in '87 with a series of broadcast awards for outstanding achievement and contribution in radio broadcast management, program direction, music direction, and station areas. "Over the next decade, we'll be looking to provide recognition in other areas of the industry," says Benson, "to recognize and therefore encourage the same characteristic developments in other people."

Finally, a major role of the CMA that it will continue to play is to bring together for a common purpose the industry's key decision-makers who often can be competitive. "The CMA facilitates projecting and examining problems and discovering their solutions," Benson concludes.

Conrad says he will be working hard to keep the CMA in step with general trends and growth within the country industry.

The CMA—A Kindred Spirit in the World of Country

By ALICE H. PRAGER
Chairman & President
SESAC Inc.

In 1958, a talented lady by the name of Jo Walker was hired by a group of Nashville music makers including Wesley Rose, Connie B. Gay, and Dee Kilpatrick to run the Country Music Assn. The tremendous growth of country music since that date speaks to the wisdom and foresight of that illustrious group of "founders." We at SESAC have never lost our enthusiasm for this exceptional form of American music which today, with the abundant loving support of the CMA, has become not only America's national favorite but a favorite throughout the entire world.

Over the years, country music itself has grown in its worldwide acceptance, thanks to the support and dedication of the Country Music Assn. While it has changed in style to meet the changing tastes of its listening audiences, country still mirrors the simple pleasures of family life, dealing with the most sensitive of human emotions such as love, pain and loss. It always reflects the strength of the American work ethic. No matter what your musical preference may be, today's country music is bound to please.

The continued successes of our SESAC writers certainly depict the many diversified sounds of today's country music. The very existence of CMA helps to promote not just nationally but internationally, such songs as Ted Harris' traditional country beauty, "The Hand That Rocks the Cradle," the dynamic emotion of Kendal Franceschi's "Whoever's In New England," and the baby boomers' honesty and curiosity of K.T. Oslin's "Do Ya." Through our representation on the CMA board over most of CMA's 30 years we recognize the importance of having our repertory grow constantly to meet the needs of the creative departments of not just the major record labels but country fans and music users everywhere.

With the continued efforts of all of us in the industry coupled with the unerring expertise of the Country Music Assn., the country market of tomorrow will continue to be distinguished as America's own musical art form. Our heartfelt congratulations to the CMA on a well-deserved tribute on this, its 30th anniversary. We look forward to the Association's growing stature in the industry in the years to come.
HAPPY 30TH BIRTHDAY, CMA

Happy birthday to you, Happy birthday to you, Happy birthday, dear C-M-A,

Happy birthday to you! And

Congratulations To The Country Music Association

From Your Buddies At Warner Bros. and Reprise Records.
CMA IN LONDON (Continued from page C-6)

was initially decided to eliminate the former category from the country chart, while the compilations would be separated and listed in a chart of their own. This new approach would allow a far greater variety of new albums to reach the chart, and within a year since its institution at the start of 1987, it has become established within the U.K. music industry, especially since it is compiled by Gallup, a company also responsible for the U.K. pop charts.

"The new chart," says Satterthwaite, "accurately reflects current trends in country music in Britain, and as it is now published bi-weekly rather than monthly in Music Week, it is being used by an increasing number of both general and musical publications. Also, the BBC Local Radio Network broadcasts a regular chart countdown. The chart is under the auspices of the BPI (British Phonographic Industry.)

The next task for Satterthwaite was to maintain the momentum which had been generated by "Discover New Country" in a subsequent campaign which was particularly aimed at the retail sector, "New Country '87." From the nominations of specific artists by the participating labels, it was evident that the marketing directors involved had greatly improved understanding of the concept, and this has resulted in several artists crossing over to the pop chart, such as Dwight Yoakam and Steve Earle. This in turn generated media attention for country music to a greater extent than ever before.

Satterthwaite's assistant, Birgit Drews, was selected to a significant extent on the basis that she is multi-lingual, an obvious benefit in terms of relations with other European countries, which is an area Satterthwaite intends to improve as part of the 1988 marketing campaign. The recently screened TV special, "New Country—Gettin' Tough," a co-production between the CMA and BBC-TV, featured eight emergent country acts, including Yoakam, Earle, T. Graham Brown, the Judds and Nanci Griffith. Satterthwaite notes that the CMA owns the rights to the 50-minute show for screening outside the U.K., and that negotiations are under way for sales of the special to other territories.

Other aspects of the greater prominence of country music in Europe include the presentation recently of the CMA's Founding President's Award to Paul Conroy, managing director of the U.S. division of WEA (U.K.)—Conroy becomes the first non-American to receive the award. Satterthwaite also cites more regular coverage in the U.K. industry journal Music Week, and indicates that he looks for a similar improvement in Music & Media, while he is also negotiating the televising of the CMA Awards Show, to be edited by Malcolm Gerrie, noted director of Channel 4's "The Tube." Negotiations have begun for the networking in Britain and Europe of both this show and the CMA 30th anniversary special from Nashville.

The 1988 marketing campaign has already been set and will particularly center around the months of May and June. The advisory committee feels that greater artist visibility is of paramount importance, and wants to feature several artists performing in various London venues over a two-week period, this effort being especially aimed at the younger audience. Also, 1988 will be the first year in which country music will be involved in a major industry award ceremony when Music Week will feature a country award in its award show.

These efforts should have the effect of assisting Britain's two major country music promoters, Mervyn Conn and Jeffrey Kruger, both of whom present major country music festivals, to surpass the already high quality of their bills. Both promoters include their British festivals in a caravan of bookings across continental Europe—CMA's intention is to get more artists into Europe, and the proposed establishment of marketing advisory committees in other countries, will obviously help. Not that Europe never sees the biggest stars—1987 saw long-established names like Johnny Cash, Kris Kristofferson, Emmylou Harris and Tammy Wynette on British stages, as well as the Judds, Yoakam, Earle, Brown and Griffith. It is hoped that Randy Travis will make his British debut during the 1988 campaign's most concentrated period of May and June. Mervyn Conn has already announced that one of the headliners for his 20th Easter Festival will be Willie Nelson, while Jeffrey Kruger can be expected (Continued on page C-32)
CONGRATULATIONS...
Country Music Association
on your 30th Anniversary.

Thanks Billboard readers for voting
American Country Countdown
the Weekly National Program
of the Year for 1987.
We're looking forward to
an even greater 1988.

Bob Kingsley

ABC RADIO NETWORKS

www.americanradiohistory.com
CMA SERVICES
(Continued from page C-10)
end, artists, industryites and fans knit a new close-
ness based on common support that keeps country
music and its boosters fired up and tuned in until
the next year.
POINT-OF-PURCHASE CAMPAIGN: Directed at
retailers, the purpose of the annual campaign is to
boost country record sales while focusing attention
on the CMA Awards Show. Previously, in-store ma-
terials have been provided to retailers (at no cost to
the retailer) through a cooperative effort by CMA,
NARM, Kraft (former sponsor of the CMA Award
Show), and the six major record labels.
RADIO WHITE PAPER: A marketing paper and
derivative of a market-structure study conducted in
1986 by the CMA, the Radio White Paper digested the
research and condensed the information. It
gives hints and pointers to country radio stations
about the format. An updated Arbitron analysis of
the country music listener, scheduled for presenta-
tion during the upcoming Country Radio Seminar, is
the most comprehensive study of its kind ever
done. A video sales piece will be coupled with the
Arbitron findings to emphasize country's strength
to television and radio advertisers and producers.
LEGISLATIVE ACTIVITY: The CMA has been in-
volved in and has supported legislative efforts for
anti-piracy acts and home taping control, as well as
all other legislation affecting the music industry.
ANNUAL COUNTRY RADIO SURVEY: Each year,
the CMA conducts a survey of all country radio sta-
tions in the nation. The results produce a list of sta-
tions, addresses, telephone numbers, station man-
gagers, program and music directors, wattage
figures, and whether the individual stations are full-
time (if not full-time, how many hours per day are
programmed country). The list can be obtained
through the CMA.
BROADCAST HANDBOOK: CMA's handbook of
services and informational articles for all broad-
casters. Topics such as sales, syndication, pro-
gramming and consultants are covered as well as
information about the FCC. A list of programs avail-
able through syndication is included. Any general
areas that might be of vital interest to a broadcaster
such as names of trade publications and their edi-
tors, is included and updated annually.
CMA CLOSE-UP: The organization's monthly in-
dustry publication, Close-Up is distributed to all
CMA members and select national press. It covers
new artists, a schedule of industry events, the re-
sults of select events, profiles of industry figures,
the U.K. country album chart, the formation of new
companies, and a host of quick facts about the in-
dustry. The subscription price, $8 per year, is in-
cluded in CMA membership dues.

CMA AT WORK
(Continued from page C-10)
gather the sellers and buyers of talent each October
and illuminating their common interests and interde-
pendence.
TELEVISION: Mounting and staging a top-rated
network program, the annual CMA Awards Show, is
the focal point of this committee. But it also aids in
the development of other television properties orient-
ed toward country music.
MEMBERSHIP: The vitality of an organization can
be gauged by both the quality and the size of its mem-
bership. The CMA's continuing aim is to enlist mem-
bers at every level who are significant to the growth
and strength of country music.
FINANCE: Controlled getting and spending of reve-
ues is essential to the smooth and effective function-
ing of the CMA. This committee generates new met-
ods for supporting the work of the association, as well
as monitoring the ongoing sources of income.
RADIO: Initiated new broadcast awards in '87,
among other things.
Other committees include: awards, criteria, bylaws,
Hall of Fame criteria, Hall of Fame panel of electors
review, meetings & arrangements, membership
screening, merchandising, nominating, and person-
nel.

CMA IN LONDON
(Continued from page C-26)
to book names of similar stature for his festival, head-
lined last year by Cash, Kristofferson and the Nitty
Gritty Dirt Band.
In addition to his already successful efforts, Sat-
terthwaite provides support to visiting CMA mem-
bers, including artists and their management and
publicists, and is involved with an ongoing project to
produce a pilot for a national independent radio chart
show, for which he is looking for sponsors. “Radio
coverage of country music has already improved,” re-
marks Satterthwaite. “The BBC Radio One playlist
has included several country artists lately, including
Earle, Griffith and Brown, and that proves that coun-
try music has gained substantially greater acceptance
in Britain.”

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tive Editor, Lee Zhito, Cover & design, Stephen Stewart.

EVERYBODY'S
"GONE, GONE, GONE"
CRAZY
OVER
BRENDA COLE
HER DEBUT ALBUM
“COUNTRY LOVER” M 12201
NOW ON OVER 700 RADIO STATIONS
Brenda Cole makes her video debut in “Gone,” a concept clip
that tells its story without any lip-synching. Playful footage
(Directed by Brad Boatsman) is matched to a lively track with
Bluegrass-influences. — CVC
Sprightly, rollicking number. Spirited ride by Cole. — Billboard
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Hathy Mattea
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H.T. Oslin

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Eikle • Crystal Gayle • Dobie Gray • Shelley Mangrum • Gary Morris
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John Schneider • T.G. Sheppard • Ray Stevens • Sylvia • B.J. Thomas • Tammy Tucker
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In A Year Of Change, Virgin Plans Visual Product 'n' Co.

Virgin France Bows Paris Megastore

BY PHILIPPE CROCC

PARIS Virgin is to open its first French megastore in spring 1988. The 150,000-square-meter facility, on the Avenue des Champs Elysees, will employ more than 100 staff people and, like its U.K. counterparts, will stock products covering the whole range of rock culture, including records, tapes, musical instruments, books, magazines, and T-shirts.

Other stores will follow as part of the expansion plan master-minded by Virgin France chief Patrick Zelnik. While 1987 saw the internal restructuring of the company's operation, April of this year will see the company relaunch its consumer premises in the Place des Vosges.

A new division, Virgin Image, will be set up to produce film, television, and video value-added marketing and handle movie distribution.

Virgin will also be looking to consolidate its strong position in the French record market. In 1987, grosses topped the 260-million-francs ($36 million U.S.) mark, giving the company almost a 7% market share.

With annual growth running at better than 15%, Virgin is particularly strong in domestic repertoire, which accounts for about 60% of its earnings. Key artists include Julien Clerc, Etienne Daho, Renaud, Souhain, and Les Rita Mitsouko, and with the last four all releasing new albums early this year, the company's performance is expected to improve further.
TALES OF MYSTERY AND IMAGINATION
THE CLASSIC FROM THE ALAN PARSONS PROJECT

Dramatic new version
Digitally remixed and remastered by Alan Parsons.

Now available on Compact Disc, Chrome Cassette and Album
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All 3 configurations feature deluxe packaging,
including booklet containing photos, lyrics &
comprehensive notes written by Alan Parsons.
I N E S T O P S E Y E C D G H A O S. "Our computer people worked all New Year's Day," says Mike Walker, resident, Gemini Distributing, about how his company reacted to rapidly shifting compact disk prices. Askeople at the suburban Atlanta one-stop had to reorder manually at one point, but despite the hectic adjustment, Walker says he's happy CD prices are coming down.

WEA's reclassification of 278 titles that it had been discounting at 10% since mid-September irks Robert Brownell, president of the four-unit Los Angeles National Compact Disc, who gripes that "one-stops weren't passing the [WEA] discount along. Unless it's an announced price change, we very often don't get it. We're told they can't reprogram all these incentive prices and deals in their computers."

At Vinyl Vendors in Kalamazoo, Mich., president Jeffrey Boyd acknowledges the one-stop only offered "key titles" from WEA's fall discount program, saying, "Otherwise, accounts buy too much, and it all comes back. Don't forget,- WEA stopped shipping those titles Dec. 15."

As for the new prices, Boyd says, "We're coming out Monday [18] with a fler announcing increases in increments of 50 cents. That's the only way we can handle this."

RACK RAP: While racks generally applaud the announced reductions by some vendors on front-line CDs and the continuing slashes in their catalogs, they do have problems with the timing—both the time of year and the time frame in which they must return merchandise to be credited at the former price.

"Virtually all mass merchandisers inventory at the end of January," says Mario DeFilippo, vice president of purchasing for Handleman Co. He says with so many categories, including Christmas items, advertised specials, and the additional CD reductions, "identifying specific items on an invoice is a huge problem."

ROOTS: The National Assn. of Independent Record Distributors & Manufacturers is putting more emphasis on the origins and roots of various musical genres. Citing heightened interest in its annual convention, to be held May 11-13 at New Orleans' Monteleone Hotel, the trade group is making members aware of an annual list of recordings compiled by the American Folklife Center. The center can be contacted at the Library of Congress, Washington, D.C. 20540 or by calling 202-287-6500.

USED DIVIDER CARDS? Yes, the Al-Len Cutting Co. advertisements that tout used dividers are for real, says Sam Lempert, owner of the 40-year-old Brooklyn, N.Y., firm. "At some point, there's going to be a shortage," he says, citing ongoing recycling efforts throughout the plastics industry. Al-Len buys used divider cards in bulk quantities, but cutting off the cards' old printing and other handling charges has Lempert re-evaluating the service.

The changing configuration picture is spurring more stores to upgrade the look of their divider cards, says Lempert. Al-Len has eight standard sizes. "Putting in new cards is like giving the store a paint job," says Lempert.

Get into the Retail Track habit. Call Earl Paige at 212-273-7010.
Baker & Taylor Creates Video Promos

In-House Commercials Feature Artist Interviews

BY MOIRA MCCORMICK

CHICAGO In an effort to provide specialized promotional support for various artists, personalizing one-stop and video distributor Baker & Taylor here has launched what it calls BTV. The brainchild of Steve Hinkins, national director of audio, BTV utilizes in-house-produced "commercials" featuring various artists that are preprinted via customized tags for individual retailers to play in store.

BTV's first project was launched this week, however, when Alice Cooper and his guitarist, Kane Roberts, visited Baker & Taylor's Niles, Ill., branch to promote Cooper's MCA album "Raise Your Fist."

The performers met with 30-35 invited retailers, socializing and signing autographs after taping their commercial. Working from a prepared script, Cooper and Roberts enacted a scenario in which they exhorted record buyers to pick up "Raise Your Fist" as well as Roberts' solo album. After tapeing that segment, the pair added 32 tags with the names of different record retailers. A copy of the tape, with the appropriate tape, was later presented to each store, to be aired during store hours; a total of 40 stores received a tape (some were part of small chains, Hinkins says).

In addition, Hinkins says a taped interview with Cooper and Roberts may be distributed in edit form to the retailers. We want to use primarily "as a tool for sales incentives for our branches around the United States and Canada."

"We have 15 national branches involved in video and books, and two of them [Chicago and Denver] carry Cooper. We want to show the company the excitement in the audio division."

The impetus behind BTV's creation came from Hinkins, was recognition of the difficulty faced by independent retailers in staging special promotions such as in-stores.

"It's a bit of a battle to get out on average of one a month, could confer upon the one-stop and its acetate the widths of a 'fertitious independent chain,' with more power to do larger-scale promotions. "And for the retailers themselves," he says, "it means direct contact with artists, which isn't always easy for them to get. The resultant in-store commercial helps make for the store atmosphere, and a major factor in a successful store is an atmosphere in which lot of things are happening. BTV is a way of promoting product without the necessity of an outside medium."

The New York branch is serving as the center for BTV's promotional activities. It is starting out with a staff of four, two full-time and two part-time people. Nick Cucci, who joins from Relativity, is serving as director of promotions. Michele Meno, who joins from the New York office, is serving as executive assistant. Donna Gross is serving as assistant to both. Manufacturer and licensing deals will continue to be handled by Baker & Taylor.

In addition to its label operation, Rough Trade sells to a line of subsystems, including Dutch East, Sounds Good, Important, and Caroline. The company also houses a wholesale operation and a retail outlet.

Rough Trade sets its sights on U.S. label

Rough Trade's East Coast office is located at Suite 506, 611 Broadway, New York, N.Y. 10012; 212-777-0100.

SEEDS & SPROUTS: In the wake of Enigma's purchase of the Jem Records Group, longtime Jem sales manager C. J. Caviano joins as the record company's national sales manager. He was with the company for 13 years ... Other new appointments include the return of dance music veteran Ray Caviano, who joins Sleep- ing Beauty Records as a national sales manager. Caviano is well known for his work with such acts as KC & The Sunshine Band, Rod Stewart, and Donna Summer, among others.

The label is currently doing well with rapper Justice- ice's new album, "Kool & Deadly," and is gearing up for the release of "Sleeping Bag's Greatest Mixes," a compilation featuring Joyce Sims and Noceva, among others.

A new addition to Prism's line is DJ Compact Rise, which uses compact disk-shaped cards to test players on rock trivia, scrambled song titles, and hidden song and album titles. The suggested retail price for DCR is $14.95. For AM/FM 30 Years of Rock 'n Roll, the suggested retail price is $12.95 per volume.


GOING UP: Beginning Feb. 1, there will be a 15%-20% price increase on blank audio cassettes from Fuji (814-789-8190). No immediate price hike on blank videotapes is planned.

ALBUM RELEASES

The following configuration abbreviations are listed per LP—album: EP—extended play; CA— cassette; NA—price not available. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number.

CA WT 1710 99.95

VARIOUS ARTISTS

Wahnhill Sampler '88

AA WT 1955 10.99

SOUSTROCK

GEORGE FENTON/JONAS GWANGWA

Cry Freedom

UP LP 9224/NA

JAMES NEWTON HOWARD

Promised Land

UP Purahe: Music 2035-1/NA

MIKE POST

Music for I.A. Law & Otherwise

UP Purahe: Music 2034-1/NA

VARIOUS ARTISTS

The Alien

LP Shapen's Oat-S 9601-NA

VARIOUS ARTISTS

Graffiti, Vol. 1

CA WT 2703 5.98

VARIOUS ARTISTS

Good Morning, Vietnam

CA WT 2860 9.98

COMPACT DISK

THE BAGS

Rock Starve

CA Newton/Musique 72232/2-NA

ROB JENKINS

The Evil One

CD Fox Diamond Engine 72212/2-NA

45 GRAVE

Autopsy

CD Reprise/Erato 1202/NA

THEM THEY BE GIANTS

They Might Be Giants

CD Dacor/Claviger 1030/NA

VOI VOD

Warp Speed

CD Werx/Audio Black 71104-2/NA

MARK WINKLER

Euphoria

CD Classic Music 702/NA

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 21570, Nashville, Tenn. 37202.

GUESS WHAT? Rock trivia fans can puzzle over 2,178 questions in sets of three volumes of game cards mailed from Prism Leisure Corp. (412-935-5066). The game is called AM/FM 30 Years of Rock 'n Roll and comes in three separate and independent volumes: Rock 'n Roll Era, Classic Rock, and Rock Revisited. Each set has 563 cards, which contain a total of 2,178 questions. The questions are divided into the following categories: rock 'n roll, surf/In 'n Out, the British invasion, soul music, pop music, and modern rock.

We've built a good customer base—and that's important."

The brothers plan to open more Red Tower Record in the spring. We want to analyze our situation after the Christmas season," he says. We hope to open our second store in 1988."
A BILLBOARD SPOTLIGHT ISSUE: MARCH 19

NARM '88

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FOR AD DETAILS CONTACT: Gene Smith, Associate Publisher (212) 764-7300 or any Billboard sales office worldwide

AD CLOSINGS: NARM Special Section: February 23
Regular issue: March 4

VISIT THE Billboard® BOOTH AT NARM
Nelson Pacts With Diebold For Vid-Vending Units

BY GEOFF MAYFIELD
NEW YORK Nelson Vending Technology has inked an agreement to land 400 video-vending machines from Diebold Inc., a leading manufacturer of automatic teller machines and other bank equipment.

In the deal, Nelson expects delivery of the machines during the third quarter of this year.

The pact with Nelson is not Diebold's first foray into video-vending machines. The North Canton, Ohio-based manufacturer designed and built the Movie Machine, the vending mechanism that was to have been marketed by Group 1, the now-defunct Los Angeles-based video-vending firm in Los Angeles and an every music video product by hit producer Brandon Chase (Billboard, Nov. 8, 1986; July 18 and 25, 1987).

Randy Wheeler, Diebold marketing manager of video-dispensing machines, says the machine that is being delivered to Nelson is similar to the 1936 model that was designed for Group 1. That original unit, he adds, is still being marketed by Diebold.

"We designed and engineered the machine for Group 1," says Wheeler. "They subsequently went out of business, and we reacquired the rights."

The new units, which are being called Amazing Video Machines, have been sold to Nelson on a nonexclusive basis, according to Wheeler. According to one source, Nelson held at tentative discussions with Diebold even before Group 1's exit.

He and Paula Gottschalk, a vice president in Nelson Vending's New York office, say the new machine has features that were not built into Diebold's 1036.

"The machine we're getting has different capabilities, both from a consumer standpoint and an internal standpoint," says Gottschalk.

Among the innovations she details are a direct telephone link with Nelson's customer-service center and an option that allows customers to hold reservations for wanted titles. Consumers can use the telephone hookup to find the nearest machine that has a copy of a desired title that is out of stock at the machine in use; the Diebold/Nelson unit will also have an internal locator program that will reveal the same information without that phone call, Gottschalk says.

The machine will have a help button in case "somebody gets fooled up during the transaction," says Gottschalk. "It makes something that is already basically very easy virtually foolproof."

The updated model also has an "easier ordering" process than the 1036, according to Gottschalk. "It wasn't complicated before, but it's even simpler now," she says. In the new system, customers will simply press an illustrated button to access the title they seek.

Unlike the '72 Selco machines that Nelson now operates in

(Continued on next page)

TOP KID VIDEO

Compiled from a national sample of retail store sales reports.

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FOR WEEK ENDING JANUARY 23, 1988

 Billboard.

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<td>CARE BEARS IS A NEW GENERATION</td>
<td>RCA/Columbia Pictures Home Video 6-20682</td>
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* Recording Industry Assoc. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of $3 million (20,000 or $1.2 million for nontheatrical made-for-home video product; 25,000 or $1 million for music video product). A RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of $6 million (60,000 or $2.4 million for nontheatrical made-for-home video product; 50,000 units or a retail of $2 million for music video product). Titles certified prior to Oct. 1, 1985, were certified under different criteria. A National Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of $3 million in retail for theatrically released programs, or at least 25,000 units or $1 million suggested retail for nontheatrical titles. SF short-form, LF long-form, C concert, D documentary.

OREGON SHOW TO INCLUDE CANADA REPS

BY CHRIS MORRIS
LOS ANGELES Charles McCauley, vice president of the New England-based Flagship Entertainment, has sold his own store, Video Ventures, to devote himself full time to the rapidly expanding, independent video marketing concern.

Confirmed by McCauley, the recent sale of his store in Hingham, Mass., McCauley confirms what many industry observers have long suspected—that Flagship wants to grow beyond the Northeast region into a nationwide program.

"It was the most profitable time to turn," McCauley says of the sale of his 3,000-square-foot store, which he started in 1982. While McCauley retains the Video Ventures name, his Whiting Street shop is now under new ownership.

"A man cannot serve two masters," McCauley says. "The intent is for me to dedicate my energies 100% to Flagship and the independents. I thought that the independents would be more receptive to the leadership of [Flagship] if they knew I was 100% behind it.

"We are getting two stores per day, based on a 20-day work month."

While he does not offer specifics about the marketing group's planned growth, he adds, "(Continued on page 56)

Oregon Show To Include Canada Reps

VSDA Chapter To Hold Expo


This year's trade show, open free of charge to all area retailers, will also involve distributors and retailers from Idaho, Montana, and British Columbia. It will mark the first time ever that representatives from Canada will attend a VSDA event.

Organizers of the event are expecting a larger crowd this year, so the show will be moved to a 36,000-square-foot facility in northwest Portland's Montgomery Park. The exhibit area can accommodate up to 125 109-square-foot booths.

The group's 1987 Video Expo, held last January at the Red Lion at the Quay in Portland, drew 28 exhibitors and 300 attendees.

More than 60 exhibitors will be present at the 1988 show, according to Jim Keenan, president of Everybody's Records Tapes & Video in Portland and vice president of the Oregon/southwest Washington chapter.

"We are expecting 600 people to attend," Keenan adds.

In addition to the trade exhibits, which will be open from noon to 6 p.m., the show will feature a 3M seminar on blank tape from 9 a.m. to noon and an evening screening of a major motion picture, which has yet to be determined.

Participating distributors will include Baker & Taylor, Commtron, and Ingram of Portland; Commtron and Video Trend of Seattle; brave of Portland, and Shannock Corp. of Vancouver, British Columbia.

"We feel there is a need for con

(Continued on page 56)
NELSON, DIEBOLD PACT
(Continued from preceding page)

Toronto area, Gottschalk says the Diebold units—and the machines’ link to Nelson’s host computer—will allow customers to rent tapes from one machine and return them to another. That link also allows Nelson to track inventory and product movement.

Internal capabilities of Diebold’s second-generation machine—which holds as many as 280 video cassettes and 100 titles—will also allow Nelson to implement a frequent-renter’s program, which will build bonus credits that can be redeemed for free rentals and prizes, Gottschalk adds.

When Diebold delivers the machines, at least 200 of the 400 will be placed in the Toronto market, according to Gottschalk. The 72 Selox machines will be replaced with the new units.

Plans for the remaining 200 machines in the agreement have not yet been solidified, says Gottschalk. Some, for example, might be added to the Toronto cluster. “It might end up being more than 200,” she says. “We believe that it’s important to saturate the market. I’m guessing that Toronto can hold more than 200 machines.”

Remaining machines, she adds, will either be placed in other parts of southern Ontario or in one or more U.S. markets. While Gottschalk is vague about expansion plans, she does say that whenever Nelson takes on a second market, the third will be added shortly.

Based on the company’s experience in Toronto, Gottschalk says the best venues for video-vending machines are high-traffic places that are open 24 hours a day, seven days a week. To date, only one Nelson machine is located in an apartment complex—a twin-tower center that is operated by Goldlist Properties. Some units, however, are placed in business locations adjacent to apartment complexes.

Convenience stores have been among the more profitable locations, says Gottschalk, including Mac’s, Variety Food Fair, the Kitchen Table, and stores that are attached to gas stations operated by Shell, Esso, and Texaco. Other sites include grocery stores Miracle Food Mart and Dominion, drug retailer Shoppers Drug Mart, and the lobby of an office building. Unique locations in that market include subway stations and Toronto General Hospital, where a unit stands near the cafeteria.

Diebold’s Wheeler says innovations built into the Amazing Video Machine were done at Nelson’s request. But he says the new unit does not anticipate the 100% which was originally developed for Group 1. He says the options are “not as much enhancements as they are simply changes. Some of the changes are cosmetic.”

He says the first-generation 1006 is being “marketed as is” to other video operations. “No deals have been inked, but several are in the works,” Wheeler adds.

Both Diebold Inc. (NYSE: DBD) and Nelson Vending Technology Ltd. are publicly traded companies. The latter trades as NVT on the Toronto and Vancouver Stock Exchanges.

FRED WILLIAMSON

BLACK CAESAR

HELL UP IN HARLEM

THE MESSENGER

BUCKTOWN

“THE HAMMER” NEVER MISSES THE MARK

Red Williamson swings into action with four direct hits.

Nobody but "The Hammer" can offer the action-packed danger, streetwise savvy and heart-stopping underworld action your customers have been waiting for.

He’s the "baddest" of the black superstars, and loaded with ammunition when he rides the streets of drug traffickers from LA to Rome in THE MESSENGER... cracks the deadly Harlem mob scene to become its boss in BLACK CAESAR... outsmarts both the fed and thugs in a brutal rise to king of the ghetto in HELL UP IN HARLEM... and turns a small town inside-out in a deadly effort to kill the corruption in BUCKTOWN.

So watch "The Hammer" build your sales!

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

BE MY VALENTINE, CHARLIE BROWN
Animated
■Video $19.95
BLACK CAESAR
Fred Williamson, Art Lund, Val Avery
■Video $19.98
THE BOY WITH THE GREEN HAIR
Dean Stockwell, Pat O’Brien
■video Merchant $19.95
BRUCE JENNINGS’ WINNING WORKOUT
Exercise
■Video $19.95
BUCKTOWN
Fred Williamson, Pam Grier, Bernie Hamilton
■Video $19.98
THE CURSE
Wll Wheaton, Claude Akins, John Schneider
■Video $19.98
EINSTEIN
Documentary
■Widescreen $22.98
FAMILY PLOT
Burt Reynolds, Bruce Dern, Karen Black
■RCA/Columbia $35.98
GAME OF SEQUESTION
John Lynch, Sylvia Kristel, Nathalie Delon
■Video $29.95
GHOST IN THE NODDY SUN
Peter Sellers, Peter Boyle, Spike Milligan
■Video $29.95
HELL UP HARLEM
Fred Williamson, Julius W. Harris

NORTHWEST VSDA CHAPTER SETS TRADE SHOW
(Continued from page 54)
tact between the local reps and other retailers,” Keenan says of the involvement of the Canadian participants. “We thought we’d put everyone into this.”

As usual with such events, the Video Expo will attempt to draw new members to the local VSDA chapter. At present, the Oregon/ southwest Washington chapter has 60 members.

In Portland, we don’t have much membership, even with all the stores we have up here,” Keenan says.

FLAGSHIP SEEKS NATIONWIDE ROLE
(Continued from page 54)
background with distributors and manufacturers for the betterment of the industry.”

Flagship is presently focusing its activities on discussions with manufacturers and distributors to create a pool for co-op advertising dollars, which would benefit independent dealers who cannot qualify for co-op dollars due to their small, individual purchases on funded titles.

As Flagship has grown during the first year of its existence, the company’s office-home staff has also expanded. McCauley says there are now 14 full-time employees at the firm’s home office. He adds that Flagship has outgrown its international offices and is “looking for relocation” in anticipation of the company’s regional expansion.

Outlet operators can expect a 1987 news retrospective video from NBC News to hit store shelves soon . . . see page 40

FOR WEEK ENDING JANUARY 23, 1988

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TOP VIDEOCASSETTES

Compiled from a national sample of retail store rental reports.

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<tr>
<th>No.</th>
<th>Title</th>
<th>Copyright Owner</th>
<th>Manufacturer, Catalog Number</th>
<th>Principal Performers</th>
<th>Rental</th>
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<td>LETHAL WEAPON</td>
<td>Warner Bros. Inc.</td>
<td>Warner Home Video 11709</td>
<td>Mel Gibson, Danny Glover</td>
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<td>2</td>
<td>ROXANNE</td>
<td>RCA/Columbia Pictures Home Video 6-20853</td>
<td>Steve Martin, Danyel Dhavernas</td>
<td>1987</td>
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<td>3</td>
<td>THE SECRET OF MY SUCCESS</td>
<td>Universal City Studios</td>
<td>MCA Home Video 80637</td>
<td>Michael J. Fox</td>
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<td>OUTRAGEOUS FORTUNE</td>
<td>Touchstone Home Entertainment</td>
<td>Touchstone Video Home 569</td>
<td>Shelley Long, Bette Midler</td>
<td>1987</td>
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<td>HARRY AND THE HENDERSONS</td>
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<td>MCA Home Video 80677</td>
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<td>TIN MEN</td>
<td>Touchstone Home Entertainment</td>
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<td>SUMMER SCHOOL</td>
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<td>Mark Harmon</td>
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<td>Lorimar Home Video 320</td>
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<td>EXTREME PREJUDICE</td>
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<td>Nicholas Cage, Holly Hunter</td>
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<td>MALONE</td>
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<td>HEAT</td>
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<td>EVIL DEAD 2: DEAD BY DAWN</td>
<td>Rosebud Releasing Corp.</td>
<td>VHS 3124</td>
<td>Bruce Campbell, Lisa Peluso</td>
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DITIONS

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WEEK ENDING JANUARY 23, 1988
Tapes Just What Dr. Ordered At Drugstore
Rental Sections A Hit, So Randall Opens Vid Stores

BY MOIRA MCCORMICK

CHICAGO When Ron Kuntz, president of Randall Drugs in west suburban Aurora, decided to install video in his two drugstores in 1982, he was looking mainly for a new source of income and traffic for the outlets. As it turned out, a doctor haven’t written a better prescription for profitability— the video sections have become so successful that Kuntz has begun to roll out freestanding video stores under the logo Randall Vid-eo.

According to Kuntz, the first Randall Video unit bowed Dec. 22 in nearby St. Charles, Ill. and a second is due to open in the spring in Naperville, which is home to the other Randall Drugs store.

Randall Drugs has been open about five years when Kuntz, assisted by former work-associate Al Wiertelak, put 600 titles into a 400-square-foot area of the 16,000-square-foot Aurora drugstore in August 1982. Video was placed in the Naperville drugstore the following February. Rental rates then, as now, were $3 a day for the first title, $2 for the second, and $1 for the third on Mondays through Thursdays, with rates changing to $3, $2, and $2 on Fridays through Sundays. In the Naperville drugstore and the new St. Charles unit, rates are “more competitive,” according to Kuntz—$5 for new releases and $2 for other titles.

The video sections continued to build business and inventory. “We poured the profits back in, increasing our library,” says Kuntz. Randall Drugs also began pushing the video sections in print ads and flyers and developed cross promotions and incentives. With a total of six rentals, for example, a customer could buy a ticket for a first-run movie for 99 cents. In another promotion, a total of nine rentals earned a customer a free frozen pizza from the drugstore.

In addition, says Kuntz, “We got into sell-through when it started. Since we’re retailers, we’re sales oriented. Every time sell-through product is available, we buy it in quantity. “We’ve had less success with higher-priced movies,” Kuntz notes, “but customers will wait to buy until the price drops.” Randall Video presells titles for $29.95, which can then be picked up after 60 days. According to Kuntz, sales account for 35% of the company’s video volume, with rental contributing 65%. “We sell a lot of movies,” he says. “Top Gun” alone moved over 900 pieces.” In addition to movies, exercise and sports tapes also sell well at Randall Video, particularly those sports tapes familiar to Chicago teams.

The video sections in both Randall Drugs units are now quite extensive. The Aurora store’s section is 300 square feet, and the Naperville store’s is 2,200 square feet. Aurora carries more than 10,000 titles (15,000 pieces), and Naperville stocks 7,000 titles (10,000 pieces). Kuntz says hit titles are stocked 25-40 copies deep.

The drugstore video sections, as Kuntz likes to say, “look more like video stores than video stores do.” Neon decorations and in-store point-of-purchase displays (designed by an artist commissioned by Randall Video) add to the atmosphere.

The sections carry blank tape, accessories, and video hardware, including machines by Panasonic, Hitachi, Magnavox, Quasar, JVC, Toshiba, and Sharp. “We stay away from the models that are pushed by low-priced electronics superstore Prettlers, but even if our models coincide, we can usually meet or beat their prices,” says Kuntz.

As for the freestanding stores, Kuntz says the decision was made a year ago to try them out. The Naperville location was found first, but the St. Charles store was the first to open.

Located in a 3,800-square-foot storefront in a newly constructed strip mall, Randall Video is expected to benefit from its high-traffic setting. Like the Aurora video section, the St. Charles store features a so-called family video room—a separate, enclosed section of the building with a merry-go-round, kid vids, and tapes for the whole family. The new store opened with 500 titles, and Kuntz says a grand opening will be celebrated when the rest of the shopping center is in business. “We were their first tenants,” he notes.

After the freestanding Randall Video in Naperville bows in the spring, Kuntz says there is a “possibility” that he will open more video stores. “It depends on the location and the market,” he says, “and on whether these two stores do well.”
IRS Debuts Crossover Dance Show

BY JIM BESSMAN

NEW YORK With MTV, “Night Tracks,” and Hit Video USA all experiencing tremendous success airing dance/crossover clips in a programming-block format, the format is the current rage among video music outlets.

With strong audience response to this type of programming being exhibited across the country, it seems that at least one label would get into the act by creating its own dance music program.

IRS World Media, the film and TV arm of IRS Records, is doing just that. On Jan. 30, its new weekly TV dance music hour, “ID—It’s Dancing,” kicks off at noon on superstation WWOR Channel 9.

The debut show was taped recently at New York’s 4NIGHT channel. According to Paul Colichman, IRS World Media president and executive producer of the program, “ID” features dance/crossover artist performances, video art, “power mixes” of current dance hits, and a “movers-and-shakers” segment in which guest celebrities discuss youth-oriented themes.

“We’re making the show more than just a dance show because we feel kids are smart,” says Colichman. “We just never get the chance to talk to people and be taken seriously.”

But while “ID” will deal with some weighty topics as “Politics, Values, and Morality,” “Sex, AIDS, Birth Control, and Pregnancy,” and “Drugs And Alcohol,” Colichman says that dance music is its raison d’etre.

“Jim Korrus, vice president of MCA Television, came to us and asked us to develop a dance show,” Colichman says. “We’ve already recorded the series and are ready to go.”

Another reason for the selection of 4D, he notes, is that the club “has all the equipment on hand, so there’s no need for a major reworking of the set to turn it into a TV studio.”

“ID” will be co-hosted by Tony-award-winning Hinton Battle, who will rotate live studio segments during a weekly “Dance Stop” bit, and British actress/model Tricia Ronan, syndicated radio psychologist Dr. Joy Browne will also contribute to the talk side of the show’s dance/talk format.

According to 4D director Corneilis Craane, such top, young crossover artists as Noel, Double Destiny, Pepper Billy, Rick Astley, and the Cover Girls will be performing.

(Continued on next page)

Because the “moderate budget” series could have been made “faster and cheaper” in Los Angeles, Colichman says the New York club selection was preferred by both MCA and IRS.

“We went to all the clubs but felt that 4D had the best mix of people,” he says. “This isn’t a black show or a white show, but a people show.”

VARIETY INC.
Continous programming 1775 Broadway, New York, NY 10019

AIDS
Big Trouble, When Love Goes In A Dream The Band, Got My Mind Set On You
Retina Carcione, I Got It Right
Martha Davis, Tell It To The Moon
Ele, My Baby, Thank You For Your Good Guns N’ Roses, Welcome To The Jungle
Jettia Tall, Jump Start
Marc Jordan, Catch The Moon
The Pointer Sisters, Turn Me Out
George Throgmorton, You Talk Too Much

HIP CLIP
WAX RTR, Pump It til’ The Volume

SNEAK PREVIEW
Out Leppard, hysteria
INXS, devil inside
George Michael, Father Figure
Pet Shop Boys, What Have I Done To Deserve This
David Lee Roth, Just Like Paradise
Spandau, sax ’88
Sing, Bob Marley, No Woman, No Cry
Yeh, Yeh, Yeh Of Love

HEAVY
The Bangles, Hazel Shade Of Winter
Eric Carmen, Hungry Eyes
Paul Carrack, Don’t I Ever Hear You Talking
The Cure, Just one Heaven
Tanner Dane, Tell It To My Heart
Delikin, Burning Like A Flame
Europe, Chandler
Foreigner, Say You Will
Heart, There’s The Girl
Whitney Houston, So Emotional
Tove, You
Michael Jackson, The Way You Make Me Feel
Elton John, Candle In The Wind
Bon Jovi, Pink Floyd, On The Turnaround
Prince, I Could Never Take The Place Of Your Man
Bruce Springsteen, Tunnel Of Love

ACTIVE
The Alarm, Rain In The Summertime
Trentemoller, Devil’s Gonna Get The World
Easthardics, I Need A Man
M dues Without Health

BUZZ BIN
Bryan Ferry, The Right Stuff
Flash For Love, Runnng From Paradise
Smith, Stop Me If You Heard This One Before

MEDIUM
Rick Astley, Never Gonna Give You Up
Cher, I Found Someone
Joeyachts, ‘I M Your Heart
Great White, Save Your Love
Buster Poindexter, Hot, Hot, Hot
R.E.M., It’s The End Of The World As We Know It
Shaper, How About
They Might Be Giants, Don’t Let’s Start
Write Left, How

BREAKOUTS
Acet Camera, Amore Dieno And Tali
Brandon, Arrowhead Among Thieves
Evan Carmichael, It’s A Long Time
Cry Before Dawn, The Seal That’s Been Down
Cutting Crew, Any Other Day
Cutting Crew, Play
Moonshiner, Heart & Soul
Hoosters, Karolyn & Veta Brand
Tom Kimmel, Wired
Love & Rockets, No New Tale To Tell
Roy Orbison, Pretty Women
Royal Court Of China, It’s All Changed
Tim Buc Moore, Don’t Give Up
Texla, Gutter Better
Ma Yo, New, Shitmen

Continous programming 1775 Broadway, New York, NY 10019

AIDS
Michael Bolton, Sitting On The Dock Of The Bay
Earth, Wind & Fire, You’re My Star

NOUVEAUX
View From The Hill, No Conversation

POWER
Expo, Seasons Change
George Harrison, My Mind Set On You
Michelle, You Made Me Feel
Elton John, Candle In The Wind
George Michael, Faith

HEAVY
Eric Carmen, Hungry Eyes
Natasha Cote, I Love You
Evan Carmichael, It’s A Long Time
Laurena Jordan, Got My Mind Set On You
Michael, You Made Me Feel
Elton John, Candle In The Wind
George Michael, Faith

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS. Lists do not include videos in recurrent orolies rotation.

MEDIUM
Rick Astley, Never Gonna Give You Up
Oaken Keys, I Don’t Mind At All
Kenny G, Midnight Motion
Kaeve, Mornin
Whitney Houston, So Emotional
Gary Knigk & The Pipes, Love Overboard
Medley/Warner, (I’ve Had) Bourgeois Tagg, Rick Astley, Never Gonna Give You Up
Eric Carmen, Hungry Eyes

LONGER PLAYLISTS AVAILABLE AT SELECTED STATIONS. For more info, call 212-673-7575.

Black Entertainment Television
14 hours daily
4217 Wheeler Ave, Alexandria, VA 22304

AIDS
Mamas Day, Father
The Pointer Sisters, He Turned Me Out
Adelle, You’re My Love
Tell Me, That’s Where You Find Me
Angie, It’s a Long Time

HEAVY
Michael Jackson, The Way You Make Me Feel
Merloni Morgan, Can We Do This Too
Gary Knigk & The Pipes, Love Overboard
Whitney Houston, So Emotional
Gary Knigk & The Pipes, Love Overboard
Kashif & Melissa Morgan, Love Changes
Force M.C.’s, To Be
Kashif, Baby Don’t Cry
Jody Watley, Special Lover

MEDIUM
Natasha Cote, I Love You
Trentemoller, Devil’s Gonna Get The World
Yaz, I Can’t Be Moved
Sherrick, Baby Don’t Cry For Real
Tony Terry, She’s it
Gary Allen, So Amazing
Chris Jasper, Now I’m Free
Marlon Jackson, Baby Tonight
Well Off, Let’s Go
Michael Cooper, I’m Lovin My Love
Pebbles, Girlfriend (Remix)

MEDIUM
The Nashville Network
Fire 1/2 hour shows weekly
2008 Opryland Dr., Nashville, TN 37214

CURRENT
A.J., Masters, Our Love Is Like The South
The Oak Ridge Boys, Take Pride In The Name
Judy Bushman, Sings That Which Is America
Alabama, Disgrace Divorced
Keith Whitley, The Good Old Boys
Steve Wariner, The Weekend
June Williams, Oh Honey, Town
Donna Mur, It’s a Little Good News
George Smith, The Good Old Boys
Roy Orbison, All Over
Roy Orbison & R.D. Lang, Crying
Dave Alvin, Every Night Must This Time
T.G. Sheppard, Hell and High Water
Edith, I Can’t Tell You Enough
Judy Whetsel, Don’t Tell Me From Here
Hugh Murphy, American Love Song
Rosanne Cash, Tennessee Flat Top Box
Eliot Stroud, Paradise, Those Memories Of You
Jana Jae, Wide Open Spaces
Chas & Dave, Ain’t No Pleasing You

HEAVY
Michael Jackson, The Way You Make Me Feel
Taylor Dane, Tell It To My Heart
Say It Again, Tell Me That I Can Love
Eliza Faulkner, How Can You Forget You
Ana, She Boys
Tom Caufield, Precious Time
The Pointer Sisters, He Turned Me Out
Sherrick, You’re My Love
Michael Cooper, I’m Lovin My Love
Pebbles, Girlfriend (Remix)
Rick Astley, Never Gonna Give You Up

Continous programming 1000 Louisiana Ave, Houston, TX 77002

AIDS
Big Trouble, When Love Goes In A Dream
Ozzy, Never Thought That I Could Love
Eliza Faulkner, How Can You Forget You
Ana, She Boys
Tom Caufield, Precious Time
The Pointer Sisters, He Turned Me Out
Sherrick, You’re My Love
Michael Cooper, I’m Lovin My Love
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Rick Astley, Never Gonna Give You Up

Continous programming 1000 Louisiana Ave, Houston, TX 77002

On the Air, Capitol’s Audrey Wheeler was recently given a guest spot on Black Entertainment Television’s “Video Soul” show. She’s shown on the cover with host Donnie Simpson, promoting her debut release, “Let It Be Me.”

Videomusic (Continued from preceding page)

Parker, Carolynn All produced for Renge Films James Rosenthal was cinematographer.

The INXS video for “Devil Inside,” from the “Kick” album on Atlantic, was leased by Paul Goldfinger, new in Sport New Port Beach, Calif. and directed by Joel Schumacher. Jim Evans produced for the A-R Group.

Violinist Jean-Luc Ponty is offering “The Gift Of Time,” a video from his first Columbia album. Produced by Martin Fischer for

High Five Productions, this clip was shot on an ultimate Stage, allowing director Claude Borenweig and cinematographer John Kraus to layer as many as eight images.

Production companies and post production facilities are welcome to submit information on current projects. Please send material to Valerie Bisharat, Video Track, Billboard, Suite 708, 810 Wilshire Blvd., Beverly Hills, Calif 90210.

IRIS DEBUTS CROSSOVER DANCE SHOW
(Continued from preceding page)

mosty live to tracks on upcoming “ID” episodes. House singer Scott Blackwell will assist in the editing, sequencing, and mixing of the “power mixes,” which are culled from Hot 103 “hot mixes” of current dance music hits.

Crane says there will be six eight-minute power mixes per show that will also feature the ID Dancers—the New York-area kids who compose the studio audience. He notes that this portion of the show is an natural overflow of the time between DJ Blackwell and Hot 103 during the station’s “Saturday Night Dance Party” at the club, in which Blackwell’s mixing is broadcast live.

Other “ID” personnel listed by

Collechman include director Carlos Grasso, also of “The Cutting Edge”; producer Roberta Rodz, whose interactive video “The Eri King” is currently on display in Manhattan at the Kitchen; and associate producer Bob Singer, who also manages Les Rita Mitsouko.
**Record Plant’s Beat Goes On**

**Landmark N.Y. Studio Is Preserved**

BY STEVEN DUPLER

NEW YORK  Employees are calling it a “Christmas miracle” as landlord’s surprise reversal that grants Record Plant Studios here an extended lease on its midtown home for the past 20 years.

The studio had been informed in August by its landlord, First Republic Inc., that its lease would not be renewed upon expiration (Billboard, Aug. 15). But on Dec. 16, Record Plant signed a 17-year lease on its 10th-floor facilities and a two-year extension on the ground-floor rooms at 321 W. 44th Street.

“We’re obviously ecstatic,” says Nicki Schiralli, the studio’s general manager. “We hated to think of the studio being forced to leave the place where so many classic records were produced.”

After bringing the case to the attention of the media in order to “generate public support for our plight,” Schiralli says he invited the landlord to the studio’s Christmas party, “where we finally had a chance to talk directly like two people.”

‘Many classic records were produced here’

The landlord’s initial plan had been to bring a restaurant—Mama Lafond’s—to the building this past fall. But the owners of the famous Italian eatery had a “change of heart” and decided to move to the Milford Plaza hotel instead, says Schiralli.

“After talking to the landlord at our party—and letting him eat some of our food—he said he would build a restaurant around us on the ground floor, rather than make us move,” Schiralli says.

In August, it appeared that Record Plant was about to become an island of reality in New York City’s proposed Times Square redevelopment project, which has been a cause for concern for many music, film, and video-oriented businesses located in the heart of the Midtown West district.

Now, putting the city’s plans first appeared, real-estate values began to rise dramatically, making it difficult, if not impossible, for some of these businesses to renew their commercial leases.

Record Plant’s salvation does not mean this potential crisis has been averted, only that, in this case, a landmark recording operation has been preserved, Schiralli says.

The City Planning Commission’s official plans for the area have still not been finalized.

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**AUDIO TRACK**

**NEW YORK**

PRODUCERS Robert Clivilles and David Cole were at I.N.S. working on Natalie Cole’s remake of Bruce Springsteen’s “Pink Cadillac.” Steve “Grim” Griffin ran the board on the EMI-Manhattan Records project. Also, producer Ivan Ivanov did overdubs for Echo & the Ban- nymen’s “Bedbugs & Ballyhoo,” released on Warner/Sire. Dan Sheehan was at the controls. And, Jackie Patterson (who plays Ritchie in Broadway’s “A Chorus Line”) popped by to work on his new 12-inch, “Take It Easy.” Tony Tender, Fabio and Gary Clouton were at the board.

Unique was visited by John Lounsbery, in to produce a Men Without Hats single. Gary Hellman ran the board, and Phil Ashley assisted on keyboards.

At Turnstyle Productions, Dan Lieberstein and Mark Laub produced “Shadowman” for an episode of “The Equalizer.” Craig Snyder and John Miller co-wrote and arranged the tune, Robbie Condor played keyboards, and Michael Bramon sat behind the board. Todd Knows was music editor. Jermaine Stewart zipped to Quad to remix “My House,” a tune produced by Clivilles and Cole for Arista. Jim Lyon and Steve Griffin steered the board. Also, New York Grove recorded “Total Science” on House groove Records. Clivilles and Cole produced the project, and Lyon ran the board. Bridgegate was in with producers Randy Muller and Steve Horton. Brian Max sat at the board. And, Teru Masu Hiroshi stepped in with producer La La to work on a project. Alec Head engineered.

At the Edison, Backer Spielvogel Bates worked on the Campbell’s Soup television/radio campaign. Joe Cerisano and Janene Barnett-Hansen sang vocals on the spots. John Brennan is the senior music producer at Backer. Gary Chester ran the board.

Roman Ricardo and Little Louie Vega did keyboard overdubs with Todd Terry on “Childs Play” by Noel Norbert “Norty” Cotto guided the controls, with Rick “Slick” Zeno assisting. Pete Jackson was in working on a remake of “Turn The Beat Around.” Pat Adams engineered and played keyboards; Zeno assisted.

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**LOS ANGELES**

**BRUCE HORNBY & the Range worked on an album project at Rumble Recorders.**

Producer Robert Craft was in at Ocean Way Studios in Los Angeles cutting tracks for two album projects: Vonda Shepard for Warner Bros. and Johnny Mathis for CBS. Ed Thacker was behind the controls.

**EXPERIENCE**

Eric artist Kevin Cronin (REO Speedwagon) was at Sound Image recording on tracks for singer-songwriter Denise Cronin, with producer/engineer John Henning at the controls. Also, Mike McCabe asisted. Producer/engineer Mark Stiebans was in with 6 O’Clock, putting the finishing touches on a new project. Stiebans ran the board. McCabe assisted.

At Cherokee Studios, the Vinnie Vincent Invasion recorded its second album for Chrysalis, titled “All Systems Go.” Dana Strum produced, Mike Davis engineered, and Jeff Lean assisted. Also, Stryper recorded its fourth Enigma album. Stryper and Michael Lloyd produced. Carmine Roboni and Dan Neventhal engineered with Scott Gordon assisting.

In Hollywood, Larry Robinson popped by Westlake to produce a track for Vanessa Williams’ “Wing/Polygram album. Berry Brown engineered, and Bob Van Arx assisted.

At Platinum Island, dance diva Nocera recorded her Sleeping Bag album “Ozis. The Bedroom.” Floyd Fisher and Nocera controls. Also, Meat Loaf was in with his “Mama’s Boy” album for Arista. Tom Edmonds produced and engineered, with OZ Fritz assisting. And, the Force Music helped put the Otis McCabe asisted. Producer/engineer Mark Stiebans was in with 6 O’Clock, putting the finishing touches on a new project. Stiebans ran the board. McCabe assisted.

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**SOUND INVESTMENT**

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

**SPEED DIALOG: A new digital audio workstation, based around the CompuSonics digital audio system and developed by Transcom Digital in New York, allows producers to record, mix, edit and combine audio dialog at highly increased speeds with enhanced quality, according to representatives of the audio/video production and postproduction facility.**

The developer of the new system is Transcom vice president of operations Peter Roos, one of the original members of the CompuSonics design team. Contact Transcom at 212-629-1000.

**HELLO, U.K.: E-mu Systems Inc., makers of the Emulator digital-sampler-product series has formed a U.K. subsidiary based in East Lothian, Scotland. The new arm will act as a hub for E-mu’s European and international sales.**

Headed as managing director is Roy Goudie, who has worked with E-mu for two years. Prior to that time, he was employed by Moog and Sequential Circuits. Contact E-mu U.S. for more information at 488-4921.

**PARIS UPDATE:** Amid the crowd of new products at the upcoming Audio Engineering Society show in Paris this March will be new universal-control/automation interfaces developed by Amek/TAC. The devices allow the Scorpion and Matchless series consoles to be fitted with a variety of low-cost control automation systems manufactured by other firms. Also on hand from the company will be the new SR9000 Superconsole for advanced sound-reinforcement work. Contact Amek/TAC at 819-508-9789.

**STAND-UP GUYS: Solid Support Industries will be showing its new AM-10 adjustable mixer stand at the upcoming National Assn. of Music Merchants show in Las Vegas, Nevada.**

The stands are built of heavy wall steel and are designed to hold medium-sized mixers weighing up to 250 pounds.

**TOO HOT NOT TO HANDLE:** Top New York rental house A/T Scharff says that since it acquired its Yamaha PM-3000 40-input console, the board has been in constant demand. "Josh Weisberg, vice president and general manager of A/T Scharff; says, "This mixer has been phenomenal and rigged and flexible and has plenty of headroom." The PM-3000 stocked by the company features 40 inputs, eight group outputs, eight pre- or postfader auxiliary groups, eight VCA controlled subgroups, and four-band parametric EQs on each input. Contact Scharff at 212-582-4400.

**SOUTHERN CHARM:** American Sound & Video in Atlanta has become one of the highest-tech duplicating facilities in the Southeast with the acquisition of a new Ceteq Gauss 2400 HX-Pro high-speed duplicating system with chrome tape capability. Also added is a new Otari MTR-12-11X high-speed mastering recorder with HX-Pro circuitry. For information, contact 404-633-4577.

**METAL MADNESS:** New York’s Chung King House of Metal recent (Continued on next page)

**NASHVILLE**

**JAY BOOKER was at Sound Emporium with producer Steve Singleton and engineer Gary Laney, working on demos for Screen Gems.**

Also, Keith Whitley and producer Garth Fundis worked on tracks for a new album for Decca. The producers, Ruggles worked on overdubs with engineer Laney.


At the Soundshop, the O’Kanes and engineer Pat Mccain mixed tracks produced by the group for an album on CBS. And, Watts, Williams & Kinsgangs works on tracks for Tree Publishing with producer Wil- lard and Bradley. Also, Ronnie McDowell worked on demo tracks for an album project with engineer Bradley.

Vanilla Fudge was in for Ashley Erin Productions to complete a (Continued on next page)
Sony PCM-3324 24-track digital machines as well as a pair of PCM-3202 2-track recorders. Contact the company at 201-628-7290.

**NU LINES:** Numark Electronics of Edison, N.J., was at the recent Consumer Electronics Show in Las Vegas, showing its entire line of professional and semipro dance-club mixers and accessories. Some of the more interesting units the company displayed included the DM1775, a stereo mixer with a built-in, four-second digital sampler, and the DM1700TX, a stereo mixer with on-board digital echo. The former lists for $329.95, while the latter costs $536.60—both highly cost-effective units. Contact Numark at 201-225-9222.

**INCREASED PRESENCE:** New Haven, Ct.-based Prescence Studios has upgraded its SSL SL-4000 E Series console to the new G Series. The studio says it is the first on the East Coast to be equipped with G Series equalization, and Presence will also be one of the first to receive the new G Series computer system.

**NEW ENTRY:** The newest addition to the video/film production scene in Port, Ind., is the Production Studio, owned by Alan Keiso and “Mac” MacAllister. The state-of-the-art facility features the newest in high-resolution graphics, 3-D animation, and special effects, as well as Sony 1-inch video decks, an InterGroup 9600 switcher, and an Otari audio recorder. Contact 219-432-3601.

**MODERN MEN:** Philadelphia’s Modern Audio Productions has added some new equipment, namely a new Adams-Smith synchronizer system and the Sony digital 2-track package of the PCM-1630/DMR-4000 recorder. The Adams-Smith system interfaces with the facility’s Alpha Audio “Bass” audio editor to automate all aspects of time-code manipulation. Contact MAP at 215-569-1600.

Edited by STEVEN DUPER

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**AUDIO TRACK**

(Continued from preceding page)

project for the Veteran’s Administration. **Kerry Tolley** produced, with **John Dickson** engineering. And, Rumble Circus worked on all the vocals. John Mills produced and engineered.

**OTHER CITIES**

**CBS RECORDING** act Wild popped by Quantum Sound/Seattle, Wa., to work on the Synclavier/MIDI room. The group programmed and tracked several cuts for its debut album, Andy Wallace (Slayer, INXS, Prince) produced, with Abdu Malahi and Mark Gaydos assisting. And Leslie Smith worked on the single “Heart To Heart,” slated for release on Atlantic. Reggie Lucas produced the tune and mixed, with Doc Dougherty behind the board. Noah Barnoum assisted. Also, Gary Salzman was in to produce/arrange material for artist Cookie Watkins, who just signed with Public Records. Watkins’ first release is the 12-inch “Heart Me Up,” penned by Salzman and Suzanne White.

At Mix Masters in Canton, Ohio, Joe Vitale produced the debut album by Steve Todd, Mark Dowdle engineered. Also, an industrial video for Bank One was completed; musical scores were written by Dave Marchione. The project was mixed by Dowdle.

And, orchestral tracks for the David Frost interview show “The Next President” were completed. Don White engineered.

Huey Lewis & The News visited Studio D, Sausalito, Calif., to start an album project. Robert Marvick engineered, with Jim “Watts” Veeck assisted. Also, Hair went to the Center for their first album, Richard Pedersen programmed keyboards, and Tom Yeizi assisted. Also, Profile artist Rhonda Harris completed vocal overdubs on tracks for her live album. Cannata played sax; Steve Stabile programmed the tracks for Harris.

Toronto artist Andrew Cash worked on his debut Island Records album at Phase One Recording in Toronto. John Switzer produced the tracks, tentatively scheduled for release in April.

Airo Moreira recently completed a promotion recording and video at Iris Sound, Royersford, Pa. The 30-minute segment endorses Fredlock percussion products and features performances by Moreira.

All material for the Audio Track column should be sent to Debbie Holley, Billboard, 14 Music Circle E., Nashville, Tenn. 37203.

**DAT Stars At Japan Fair**

TOKYO According to detailed re-search after the event, visitors to the 36th Japan Audio Fair, staged here last September, were most interested in the compact disk players on display, with compact disk video hardware also evincing a high level of consumer interest.

A total 280,000 people visited the exhibition. Of the 800 quizzed by the Japan Audio Assn., 60% said they were most interested in checking out DAT players. There were 41 DAT player models from 14 manufacturers on display.

Next in the popularity analysis came CDV players, followed by hi-fi VRCA and videodisk players.

Asked what lines most impressed them, 22% of those questioned opted for the hi-fi VRCA, closely followed by the DAT lines. Some 38% said they would buy hi-fi VRCA at some time in the near future and 34% said they would invest in DAT players.

More than 10% of those quizzed said they already owned CD players, but many (27%) said they wanted to buy CD/videodisk players and CD players incorporated into stereo sets (18%).
Latin Notas

by Carlos Agudelo

Despite the abundance of Good Latin jazz releases, this genre has not yet found a niche among Latin radio stations in the U.S. Airplay of this music has been limited strictly to alternative outlets, which are often noncommercial. This situation may have as much to do with Latin radio's unwillingness to experiment with a few cuts as with record companies' failure to promote the products they release to Spanish- or Portuguese-speaking stations in the continental U.S. and Puerto Rico. This has nothing to do with the quality of the music: Latin jazz is one of the most—if not the most—interesting types of Afro-Caribbean music today. The production quality is also good enough to keep a few DJs busy digesting this distinctive sound, which is primarily coming from a dynamic new generation, although such old masters as Tito Puente and Mongo Santamaria also make contributions. Latin jazz musicians and the music itself deserve more from Latin radio stations, and U.S. Latinos have every reason to be proud of their contribution to the contemporary musical landscape.

Not only are there many excellent Latin jazz recordings, but also musicians' performances in jazz clubs, particularly in New York, are now an essential part of the club scene. An excellent example is the annual Jazz Festival held at the Blue Note in Greenwich Village, where a handful of excellent performers are showcased. This time around, the Paquito D'Rivera Quintet, the Hilton Ruiz Ensemble, Santana, Puerto Rican Dave Valentín, and Michel Camilo will be featured. The festival will pay tribute to Jorge Dálo, the New York-based Argentinian pianist who passed away in 1987. He was one of the best representatives of this outstanding generation.

Arbitron Ratings for New York stations look a lot better for the fall than they did for last summer, with gains for all four radio outlets in the metro area. WADO-AM still commands the field with 2.4 points, up 0.6 from the fall rating of 1.8. WSKQ-AM and WKDM-AM share second place with a 1.2 rating each, while WJIT-AM has a 0.9 share. At present, both WKDM and WJIT are without DJs, although the mood at both stations is one of optimism. WKDM just held its traditional Three Wise Men party at the Copa-cabana. And KXYZ-AM Houston PD Eleazar Garcia keeps commuting weekly to New York to keep music programming at sister station WJIT on track.

In Los Angeles, the combo of KVLF-FM/KTNQ-

Jazz deserves a chance in Spanish broadcasting

AM maintains its firm lead in the market with shares of 2.5 and 3.0, respectively. In Chicago, the numbers still look grim, despite a slight improvement. WOJO-FM keeps the same 1.1 rating it had in the fall, while WIND-AM goes from 0.4 to 0.8 and WTAQ-AM from 0.0 to 0.2. Overall gains are also reported in all Spanish-broadcasting San Francisco-area stations.

Piero, the Argentine singer who relayed a distinctive message with his celebratory music back in the late '60s and early '70s, is returning to the music world by way of a tour, a record, and a book. The 15-city tour recently began in Buenos Aires, Argentina, where the singer/composer performed for a huge audience. Later in the month, Piero will travel to Mexico, Puerto Rico, and the Dominican Republic. Afterward, he will embark on a tour of 15 cities in the U.S. His most recent album, "Gavota," projects his unique sound and has been circulating for a few weeks. "Con Amor Ojala" and other tunes are beginning to get serious airplay.
**SUPERMARATHON:** It's no longer a rarity for impre- sarios to set aside a full day for performances devoted to a single composer or to schedule a series during which the same piece is performed. Consistently, and instead, a new classical generation will be performing. However, for scope and single-minded concentration, the "Schubertiade" that kicks off Jan. 26 at New York's 92nd Street Y puts all past efforts to shame and, if completed as planned, is unlikely ever to be bettered, let alone matched.

Its goal is merely to present, over the next 10 years, everything Schubert ever composed, all in chronological order. Why 10 years? The music world will be celebrating the composer's bicentennial in 1997.

Artists participating in the Schubertiade this year in clude Richard Goode, Joseph Kalichstein, and Misha Dichter; singers Benita Valenti and Hermann Prey; the Guarneri, Cleveland, and Tokyo string quartets; and the New York Chamber Sympho ny. Prey is artistic consultant for the festival as well as a key performer.

Concerts this season will be devoted to pieces Schubert wrote from age 13 to 16. Many of them will be receiving their first performances in the U.S., says Omus Hirschbein, the Y's director of performing arts.

**VINTAGE STEREO:** Philips Records, which recently released three compact disks of material recorded in early-to-mid-1960s years by Mercury, is stepping up its program of reviving some of those recordings, which today command premium prices from collectors when first-generation pressings can be found. Onno Scholtz, technical specialist at Philips headquarters in Baarn, the Netherlands, will be coming to New York to work with Dennis Drake, Polygram's tape-library chief in Edison, N.J., to transfer the material to CD assemblies.

Philips vice president Nancy Zannini says she expects the fruit of this labor to materialize in "new" CD releases later this year. Many of the packages will be reprogrammed to extend playing time, and original cover art and liner notes will be used whenever possible. Some of the recordings date back as much as 30 years.

**PASSING NOTES:** Although some symphony orchestras have held the line on pay increases, agreements concluded by others in the year just ended call for substantial musician gains. At the Los Angeles Philharmo

**A new 'Schubertiade' is unprecedented in scope**

ic, base wages will go to $1,000 a week at the end of a new three-year pact, with an additional $2,000-a-year guarantee for recordings and television, etc. Scale will rise to $1,100 a week at the Philadelphia Orchestra and to $975 at the St. Paul (Minn.) Chamber Orchestra. In St. Paul, the electronic music guarantee, or EMG, for rec ordings and television, will increase to $2,000 a year. The National Symphony scale goes to $890 a week in the third year of its new contract, with $20 a week for EMS.

Every "Messiah" can't come out in time for Christmas sales action. A home video version by the Atlanta Symphony Orchestra and Chorus will be released in time for Easter by Video Artists International. The production was taped in December. VAL, incidentally, has left the RCA A&M/Arista distribution fold for an indie wholesaler.

Lalo Schifrin has been named musical director of the Paris Philharmonic, a new orchestra that gives its debut performance Jan. 26. The orchestra has been organized as a cooperation...Anthony Davis, composer of the opera "The And Times Of Malcolm X," has been signed to an exclusive publishing agreement by G. Schirmer.

**Budget CDs From Philips**

NEW YORK Philips Records will introduce a new line of budget CDs in March that will sell to dealers at a competitive response to inroads made on WQXR's traditionally dominant position in this market. Among the new CDs will be a show featuring recordings available on recent and past Bill board classical charts. This program is expected to kick off next month, says Loren Toolan, operations director.

Another innovation being considered are "hours or days during which a single label is featured ex clusively," says McCray.

More live records from record stores, along the lines of a recent show from the flagship Sam Goody store here that tied in with an appearance by Luciano Pavarotti, are also planned.

Also to be expected, says Toolan, is the airing of more comparative recorded performances as well as "collector's items." Among traditional features being cut from the WQXR-FM outlet to reduce the talk quotient are "Adven tures In Good Music" with Karl Haas and "The Listening Room," with Bob Sherman. Both shows, which are said to have a loyal constituent, which have been on the station's AM affiliate, WQXR-AM.

Warren Bodow, station president, puts it this way: "WQXR's listeners, past and present, want music, and more music whenever they tune in, while sometimes listeners prefer a regular schedule of pro grams of conversation, commentary, interviews, and music criticism.

Research has also shown that listeners prefer familiar works broadcast daily at predictable times, says Bodow. Under the new schedule, such pieces will be heard regularly at 9 a.m., noon, and 3 p.m. weekdays on FM. The same regimen for the morning and afternoon hours will also apply on AM.

Although WQXR-FM appears to be making special efforts to attract a younger demographic, it insists it has no intention of abandoning es sential programming concepts that have long preceded it with its listener base. The station was founded more than 50 years ago.
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BY MIKE HENNESSEY
AMSTERDAM STERMA chief Ger Willemsen claims that the opposition of some music publishers to the STEMRA/PolyGram central licensing deal (Billboard, Jan. 9) is based on a misunderstanding.

"He plans to meet with British publishers in London soon in order to convince them that we are changing situation in Europe, the STEMRA model for the collection and distribution of mechanical royalties is the most viable system," Willemsen states.

"Central licensing has been in operation in Europe for many years in the form of group pressings as record companies increasingly centralized their manufacturing bases," he says.

"It has been STEMRA policy for the past four or five years that mechanical royalties are collected by this society in respect of all products manufactured in Mortel Holland and then remitted to the societies in the countries of sale for distribution to copyright owners," he says.

Willemsen points out that the STEMRA model was endorsed by BIEM (the European mechanical copyright bureau) at its Congress in Tokyo in 1984.

"He argues that there is no justification for publishers in the countries of manufacture to receive mechanical royalties for product that is sold in other territories. "It has been agreed by the European Economic Community that record companies should collect royalties in their own territories centrally to a collecting society in any EEC country. They also have the right to pay mechanical royalties to representatives of the U.K. Music Publishers' Assn. and the Mechanical Copyright Protection Society."

"On one hand, this system is accepted by all societies concerned; two, there is some element of the IFPI; and three, that the system is not in conflict with EEC policy.

"However, at a meeting between STEMRA and BIEM on Dec. 2, the record industry rejected the proposal, and BIEM and STEMRA agreed to maintain the present situation by having the record companies the option of paying either in the country of sale or the country where the collection society is located."

The STEMRA/PolyGram deal, signed last month for a two-year term, permits PolyGram to pay all mechanical royalties on international repertoire to STEMRA in Germany and sold in EEC countries (other than the U.K., Scandi navia, Austria, Yugoslavia and South Africa) directly to STEMRA. However, in view of the objections by British publishers, the central collection.

Paul Turner To Oversee Both Companies

WEA Australia Creates U.S., Int'l Divisions

BY GLENN A. BAKER
SYDNEY WEA Australia is to follow the lead of its British counterpart and launch two separate companies covering U.S. and international business.

The reorganization will take effect Feb. 1, with current managing director Paul Turner taking up the position of chairman of the two concerns.

The move, mooted for more than a year, has been prompted mainly by WEA's managing director of the U.K., Peter Ikon, a 42-year veteran of the company, becoming managing director of the U.K. division, which will handle product from the Warner, Elektra, Atlantic, and Geffen labels.

Phil Mortlock, 32, a 13-year veteran, will helm the international division, which will deal with local repertoire, WEA International affiliate product, and the licensed MCA label.

Both report to Turner, who steps down this year as chairman of the Australian Record Industry Assn.

Each company will have separate marketing and promotion divisions, with Mortlock basically building his from scratch. So far, he has been joined on former television producer Tim Cobbin and video producer Phil Deamer.

Says Mortlock: "I believe Turner's intention is to spread the immediate responsibility of dealing with product to Ikon and myself and let it develop in our own way. When this happened in the U.K., it created a fair amount of healthy competition in the company. We will spend more time and energy working what we have and to capture a bigger share of the market."

WEA here generally joins Festival and CBS as the "big three" on the annual chart share logs, usually with undue extravagance in promotion and marketing. It's recognized as a company concerned primarily with musical integrity.

"It's great to sell a half-million Madonna albums, but it's maybe more exciting to sell large numbers on a wide range of artists with unique and leftsounding music when radio is not exposing new talent at anywhere near the rate it once did. The challenge is immense. I've always been the creative guy in the corner, left pretty much to his own devices. But I'm now faced with an increased role in supervision and control duties and working even closer in the development of product take."

Mortlock is leaving vacant the position of a&r director. "In a country as small as this, with such a wide diversity of musical talent, the record company really needs a full-time talent scout. You hear about who's good soon enough, and if you find them, you'd hate to lose their way to your label. But for the moment, it's more important to deliver."

WEA's interest in TV, he says, is to try to get more money for legitimate music. "We never claim to be outlaws, but we are not consonant with the changing situation in Europe."

Bollands Win Dutch Award

 Duo Nets Overseas Sales Prize

BY WILLEM HOOS
AMSTERDAM Dutch composers/ producers Rob and Ferdi Bolland have won Holland's Conamus Export Award for the third consecutive year.

The award is given by the Comus Foundation to the Dutch production with the highest overseas sales.

In 1985 and 1986, the Bollands brother took the award for their success as composers and producers for Austrian singer Falco, who scored a worldwide hit with their "Rock Me Amadeus" single. The 1987 award was presented for "In the Army Now," the Bollands produced duet forquo that sold out more than 3 million copies worldwide, including 600,000 in France.

Willem van Kooten, managing director of the song's publisher, Nada Music, also received an award at a presentation made in the city of Zeist by Liberal politician Lock Hermans.

The Conamus Foundation was set up 20 years ago to promote local pop music and is currently campaigning for greater radio and television exposure for Dutch repertoire in a home market dominated by U.K. and U.S. material. Among national broadcasters, only TROS Radio, which covered the Export Award presentation live, is seen as giving adequate airtime to local pop productions.

The Bollands, Holland's most successful pop producers, celebrated their unique feat of winning the award three years running with the official opening Jan. 1 of their Bolland Studio in the village of Blaricum, near Amsterdam. The facility was bought from fellow producer Jan Eggermont in November for an undisclosed sum. Formerly known as Soundpush Studio, it had been owned by Eggermont since 1982 and before that by Prans Mits.

Eggermont, whose career as a pop record producer was most notable for the discovery and development of acts such as the Boys 4 Ever, has stopped producing pop records, but he will continue using part of the studio for film music and television commercials. The site, one of Holland's few residential studios, is also one of only five in the country that are SSL-equipped.

Non-Dutch artists who have worked there include Mick Jagger, Simply Red, Falco, and the studio has been used primarily by Dutch artists, including Golden Earring, Lee Towers, Marco Bakker, Anita Meyer and Bolland & Bolland themselves.

Proviso will be held in abeyance until STEMRA meets with representatives of the U.K. Music Publishers' Assn. and the Mechanical Copyright Protection Society.

Complicating the already confused situation are the clauses in many contracts between Anglo-Dutch publishers and continental European subpublishers that authorize the subpublishers to collect royalties on record manufacturers' territories. Since some of these clauses, it is unclear whether STEMRA can prevail with its plan to collect mechanicals for all PolyGram press in continental Europe.

GEMA board member Hans Sikkorski, whose own company, Sikkorski Musikverlag in Hamburg, West Germany, has many such deals with foreign original publishers, says that GEMA simply cannot override these local collection clauses.

Willemsen, on the other hand, maintains that the changing situation in Europe requires a reconsideration because they are not consonant with the changing situation in Europe."

"If you take the situation with the PolyGram press in Germany, this, I believe, should be directed not as a German pressing but as a European pressing, manufacturing product for a large number of different countries," he states.

"There is absolutely no reason why mechanicals on this product, the vast majority of which are destined for distribution abroad, should be paid to German publishers."

Defending the STEMRA model, Willemsen argues that it operates to the benefit of publishers because the accounting is much more rapid and the commission lower under other methods of mechanical licensing.

"We have had this system in operation with CBS France for the last five years, and it has worked very successfully," says Willemsen.

"We pay within three months of the sale of the product, and we have reduced commission payment to 7.5% and now to 6.5%." In response to a charge that British publishers would react negatively to the STEMRA/PolyGram deal because they were not consulted about terms, Willemsen argues that British publishers were given full details of the scope and nature of the agreement in a five-page circular sent to them in November.

In another development, GEMA has officially decided to return to the STEMRA fold as of Jan. 1 this year. It pulled out of the bureau during the time it was negotiating a new deal with the German record industry. Now that this has been resolved, GEMA chief Erich Schultz says there is no further reason for the organization to remain outside the BIEM community.
David Watts Denies Group Is Front For Major Labels
Lawyer Takes Over As Head Of Aussie RIA

BY GLENN A. BAKER

SYDNEY, Australia: The Australian Record Industry Assn., widely regarded as one of the most cohesive and effective music-industry bodies in the world, has a new leader—David Watts, 29, a communications lawyer. Watts succeeds Victoria Rubensohn, who became a member of the Australian Broadcasting Tribunal after 9 1/4 years as head of the ARIA.

Watts spent six years with the Sydney law firm Silo & Russell, specialists in broadcast-and-communications-policy work, specifically satellite and telecommunications issues. He became closely associated with ARIA after assisting in its representation at the Australian Music Enquiry and was subsequently offered the position by Rubensohn.

Watts insists that "ARIA still exists primarily to put the recording industry’s views to government and regulatory bodies, with the subsidiary role of providing focus from interest groups back to the record industry." For all its success in such areas as the battle against tape piracy, intercompany cooperation, the establishment of the ARIA awards, and the launching of the ARIA record catalog, the industry group does draw criticism from those who see it as a powerful front for the seven Australian majors, to the detriment of the many independent concerns that give the industry much of its vitality.

Watts is aware of the problem and says: "It’s easy to point a finger at multinational companies, but it does surprise me to find the depth of antipathy that does exist toward the record industry from some performers, retailers, and independent record companies. "In the case of the indies, it’s no use for them to say we haven’t represented their interests. The common issues with which ARIA is involved impinge on all record companies large and small. For reasons of time and resources, the independents, especially the smaller ones, haven’t really become involved in a lot of the major issues. "I believe that ARIA is one of the few organizations of its kind which puts its money where the issues are. It costs us a great deal of money to prosecute pirates, to keep pushing for a blanket tape levy, and in such areas as the early stages of the pay-for-play issue. We spent thousands on the Australian Music Enquiry while other groups just lodged submissions—which was a disgrace, really."

He concedes ARIA "may have kept its light under a bushel," but he talks of initiating a regular news bulletin on ARIA activities. He insists: "Public awareness of ARIA is particularly important on issues like piracy. It’s important for the public and the music business generally to know the manufacturers of recordings are doing everything in their power to eradicate piracy."

"It’s no accident that a communications lawyer is the new head of ARIA," he says. "New communication technology is greatly affecting the way we distribute, market, and promote our product. Our industry must recognize and adapt to all new developments."

Currently occupying much of Watts’ time is the impending introduction of a bill that would levy a tax on home taping. ARIA has fought relentlessly in favor of the bill.

"The thing I’m concerned about is seeing that administration of the scheme doesn’t cost what’s been taken from it," he says. "We have to make it as administratively efficient as possible."

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Clarion Seeks To Lift Karaoke Sales In Japan

TOKYO: Clarion, the leading manufacturer of karaoke sing-along systems here, is targeting younger consumers in a bid to boost sales.

Currently most karaoke purchasers are at least 40 years old, and one-third are older than 50. The market reached its peak in 1983, when 1 million units were shipped, but since then sales have declined to about 500,000 a year. By promoting the product to consumers younger than 30, Clarion hopes to reverse the trend.

Television commercials advertising the systems have been changed to appeal to younger audiences. And three of the new karaoke models launched by Clarion a couple of months ago incorporate compact disc or videodisk players. The popularity of CDs among young Japanese means the karaoke systems should become a more tempting item, Clarion says.

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**COMMENTS**

- **The records listed above are a selection of hits from various countries as of 11/88.**
- **British** and **West German** charts are also included. **The lists reflect sales and airplay data and are not necessarily the same as popularity charts.**
- **The author of the document notes that some records may be under-represented in the data due to varying recording conditions.**

**For sources and detailed information, please refer to the original publication.**

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**Netherlands**

| **SINGLES** | **GLASS NO JUDDA** HAKUH BANJO/COUNTDOWN | **1** |
| **HAKU BONJO/COUNTDOWN** | **SHOW ME** YUMI WAKAKA NANNI/ISLAND | **2** |
| **NANNI/ISLAND** | **LABOR OF LOVE** SARAH JACOBSON ISLAND | **3** |
| **ISLAND** | **IN SEARCH OF THE MOON** YUKI LEE | **4** |
| **YUKI LEE** | **MAKE A WISH** KAZUO KAWAKAMI TOYO NO MA VISION LP CBS | **5** |
| **TOYO NO MA VISION LP CBS** | **INCHUKUNU** EKO SEGAO SEGAO/CONTINENT | **6** |
| **SEGAO/CONTINENT** | **CHINESE ROSE** WATANABE KAZUO | **7** |
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| **YOSHIYASU AISHI YOSU/MASS AIKAWA/MASS AIKAWA** | **NEW NAVIGATION** NICHINOSUKE NAGAKURA / TAKUMA / ISAKOI / JET / YAMA / YUZU NO HATSUME | **10** |
| **NICHINOSUKE NAGAKURA / TAKUMA / ISAKOI / JET / YAMA / YUZU NO HATSUME** | **NEW NAVIGATION** NICHINOSUKE NAGAKURA / TAKUMA / ISAKOI / JET / YAMA / YUZU NO HATSUME | **11** |
| **NICHINOSUKE NAGAKURA / TAKUMA / ISAKOI / JET / YAMA / YUZU NO HATSUME** | **NEW NAVIGATION** NICHINOSUKE NAGAKURA / TAKUMA / ISAKOI / JET / YAMA / YUZU NO HATSUME | **12** |
| **NICHINOSUKE NAGAKURA / TAKUMA / ISAKOI / JET / YAMA / YUZU NO HATSUME** | **NEW NAVIGATION** NICHINOSUKE NAGAKURA / TAKUMA / ISAKOI / JET / YAMA / YUZU NO HATSUME | **13** |
| **NICHINOSUKE NAGAKURA / TAKUMA / ISAKOI / JET / YAMA / YUZU NO HATSUME** | **NEW NAVIGATION** NICHINOSUKE NAGAKURA / TAKUMA / ISAKOI / JET / YAMA / YUZU NO HATSUME | **14** |
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| **NICHINOSUKE NAGAKURA / TAKUMA / ISAKOI / JET / YAMA / YUZU NO HATSUME** | **NEW NAVIGATION** NICHINOSUKE NAGAKURA / TAKUMA / ISAKOI / JET / YAMA / YUZU NO HATSUME | **18** |
| **NICHINOSUKE NAGAKURA / TAKUMA / ISAKOI / JET / YAMA / YUZU NO HATSUME** | **NEW NAVIGATION** NICHINOSUKE NAGAKURA / TAKUMA / ISAKOI / JET / YAMA / YUZU NO HATSUME | **19** |
| **NICHINOSUKE NAGAKURA / TAKUMA / ISAKOI / JET / YAMA / YUZU NO HATSUME** | **NEW NAVIGATION** NICHINOSUKE NAGAKURA / TAKUMA / ISAKOI / JET / YAMA / YUZU NO HATSUME | **20** |

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**Other Countries**

- **Spain**
- **France**
- **Italy**

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**Additional Notes**

- **The text is a compilation of various music charts from different countries as of 11/88.**
- **The charts include singles from the UK, Germany, Australia, and other regions.**
- **The compilation reflects a variety of genres and artists from the era.**

**For a full list and more details, please refer to the original publication.**
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The complex houses two studio's (studio I fully
SSL-equipped) and offers superior technology
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FOR ALL INFORMATION:
BOLLAND STUDIO'S B.V.
Huizerweg 13 - 1261 AS Blaricum - Holland
Phone: (0)2153 - 83323* Fax: (0)2153 - 12523
Telex: 73249 BOLST NL

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le Disque Music Publishing
Bolland Music

These Bolland-owned production- and publishing
companies have moved and are now also located
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FOR ALL INFORMATION REGARDING
PRODUCTION & PUBLISHING:

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LE DISQUE MUSIC PUBLISHING & BOLLAND MUSIC
Huizerweg 13 - 1261 AS Blaricum - Holland
Phone: (0)2153 - 87574* Fax: (0)2153 - 12523
Telex: 73107 LEDIS NL
**Major Expansion Planned For U2’s Irish Mother**

**BY KEN STEWART**

DUBLIN — Mother Records, launched in 1985 by supergroup U2 and its manager, Paul McGuinness, has started a major expansion plan in the last several years of giving the firm international stature.

The company was originally set up with the basic policy of discovering and developing new bands by allowing them off deals and providing new talent with a launching pad for long-term careers elsewhere.

The eight releases from Mother so far have included products from HotHouse Flowers, In Tua Nua, Tuesday Blue, and, most recently, the Subterraneans. Five of the bands involved were subsequently signed to major labels.

Now Mother Records has appointed Dave Pennefather as its manager. Says Pennefather, “We want to take [Mother Records] to its current stature of being a one-off single label to a full-career development situation, within the context of album deals. We also plan to license material from other territories.”

Pennefather, an ex-musician, moved into the record business in 1978 as promotions manager for Hawk in Ireland, later setting up his own label, Spider. After several years with RCA and Polydor in Ireland, he joined MCA as general manager in 1985 and will continue to administer that label.

Mother Records will be distributed by Record Services, set up by Brian Wynne in 1985. McGuinness has become a director of that company.

Says Wynne: “We share the same accountant as U2. We wanted to expand our business, and [Pennefather] brought Paul McGuinness and ourselves together.”

Wynne also was a professional musician for six years before he joined CBS Ireland as a salesman in 1978. He went on to become marketing and sales manager of WEA Ireland, later becoming general manager. Acting as London-based a&r man for the Mother label is former Rich Kids drummer and Trident Studios producer Russ Burton.

The link with Record Services is seen as vital to the distribution company’s own expansion plans, for it provides “safety-net” prospects of U2 financing and could also attract other labels considering both Irish and Australian markets.

Record Services was set up to distribute U.K. and European independent labels as well as the majority of local independent labels. Its current roster includes Old Gold, Deja Vu, Supraphon (Czechoslovakia), Showcase, Castle’s Collector series, and Rory Gallagher’s Cape Records, successful here with Gallagher’s latest album, “Defender.”

Record Services will move to much larger premises on Dublin’s Sir John Rogerson’s Quay, close to the capital’s main retailing areas. The new offices will offer state-of-the-art accommodation to medium-sized labels. Nearby is U2’s Windmill Studios recorded label.

Says McGuinness: “These are very exciting times in the Irish record distribution industry, and the group and I are delighted to be involved in a positive way with what’s going on.”

**Greek Gov’t Irks Musicians**

**Orchestra Charges State Neglect**

**BY JOHN CARR**

ATHENS — Greece’s top classical musicians have taken to the streets in a protest against what they call the state’s neglect of their work.

In December, the Athens State Orchestra, angry because it had not been paid for eight months due to a lack of state-sponsored concerts, privately recorded an album featuring works by Mendelssohn and Bach and distributed it to members of the Greek Parliament to remind them, according to orchestra members, “that our orchestra exists and does make music.”

At a press conference held to publicize the protest, conductor Byron Fi- delis said it was an “emotional moment” when we get many offers from abroad that the state refuses to acknowledge.”

Government officials won’t comment on the matter, although the recording marked the first in almost 20 years that the Athens State Orchestra has made a recording. Because of music critics here have pointed out in reviews that its instruments often need tuning.

The recording of Greek classical works, notably those of the late composers Nikos Skalkottas and Manos Kalamiris, have been made with pri- vate funding.

But sources at EMI Greece, which released a Greek classical series 10 years ago, say the project was not a success, largely because the Greek market for classical music is so small—about 5% of the total music demand.

But members of the Athens State Orchestra refuse to give up. “If the state doesn’t want orchestras, then it should say so,” says a musicians’ union official. “We just can’t make music in these conditions.”

The musicians say they are entitled to be paid not only their back pay, but also to more state aid. “We’re as good as other orchestras, and we shouldn’t have to suffer these conditions,” says the union man. “But we’re de- termined to go it alone. We’ll make more records and go abroad to play.”

Some 90% of the orchestra’s concert work comes from state-aided grants. The remaining 10% comes from such sources as state-aided grants and the moderate mechanical rate for recordings, that recent claims from schools and li- braries that the bill will drive up their costs and force them to curtail use of creative works is simply a scare tac- tic.

These groups “view free negotia- tions as a threat,” he told members of Parliament, who were capping up their examination of the bill.

Under the bill, the compulsory me- chanical rate (now 2 cents a song, the lowest among industrialized coun- tries and unchanged for the past 60 years), would disappear. In its place, there would be a rate negotiated by rights agencies and record companies. The legislation also includes stiff penal- ties for those who infringe on copy- rights through piracy and counterfeiting.

The federal government appears committed to passing the bill before the next election, although a second wave of reforms to deal with such is- sues as home taping and rental rights is not certain.

KIRK LAPointe

**Gov’t Fund Awards $2.5 Million To Artists**

**FCMC Impacts On Independent Recording Industry**

**OTTAWA** The first annual report of an industry/government fund for the music and recording industries appears to be having an enormous impact on the Canadian independent re- cord artist.

The Foundation to Assist Canadian Talent On-Record Canadian Talent Library and its French-language counterpart, Music Action, jointly announced that the FCMC’s first year of operation has shown that the fund has assisted some 1,184 million, including 1,37 million for independent recordings, 270,000 for videos, 1,876,000 for radio syndication, and 1,169,000 for international tours. Music Action distributed 507,334, including 656,824 for recordings, 119,167 for videos, and 135,863 for international tours (no radio funds were handed out).

The report indicates that not every- thing went smoothly. Gigant is the lion’s share of the funds arrived mid- way into the fiscal year, the radio, and tour programs did not flourish quick- ly. Only one of the MCA/RCA/EMI fund’s advantage of FACTOR-CTL tour support, while just two pilots were financed — one, FACTOR-CTL, promised $200,000 for a “different story” next year. Even though only one application for tour funding was approved, the organization predicts an overwhelming demand and says more strict criteria “will have to be established if the resources for this program are to last.”

In the area of French-language ra- dio syndication, the organization noted that French radio in Canada is prac- tically nonexistent in Quebec.

Despite those major problems, funds from broadcasters, industry groups, and the government appear to be having a considerable ef- fect. FCMC estimates that the loans and talent awards helped spur $6 million in production. KIRK LAPointe

**Some Consumers Reluctant To Buy Disk Players**

**DAT Blamed For Slowing CD Growth**

BY KIRK LAPointe

OTTAWA Consumer confusion and a recent court decision that digital tape has dampened the growth of the compact disk, say two leading Canadian recording-business offi- cials.

Brian Robertson, president of the Canadian Recording Industry Association and Stan Kulin, president of WEA Music of Canada Ltd., say consumer and trade-press hype of DAT as the eventual champion of audio technology has turned people from buying CD players.

“I’m bullish about this year and CD,” says Kulin, whose firm is the largest in Canada. “But informa- tion about DAT has confused the consumer.”

In the same way that many vi- deo-cassette recorder owners who bought Beta systems years ago are now finding they can’t rent or sell their tapes in formats, Kulin says some potential CD pur- chasers are likely uncertain about the format’s future and may be holding out until it is clear whether DAT is going to have a big imp- act soon.

Both Kulin and Robertson agree that DAT isn’t going to have much of an impact in the near future, but they say that the word isn’t get- ting out to the consumer.

“I’d suggest the issue of whether to buy CD players,” says Robertson, whose trade group represents almost all of the industry. “In our mind, there’s no doubt that CDs are the carriers of now and the future.”

Equally, Kulin believes that: "I’m bullish about this year and CD""push to introduce DAT from the hardware side is premature,” but he concedes that consumers already know the technology and are eager to test it.

“The problem may also be that the Canadian buyer of large numbers of albums hasn’t felt the pinch yet,” says Robertson. “Many music fans may not opt for a player and CDs, consider- ing the cost and the fact that the quality is being increased “105% in cases of hard rock or country.”

Pricing has been a slight con- sumer problem, in Canada, where $25 suggested list prices are nor- mal in the industry and discount- ing of more than $7 from that is rare except in such places as downtown Toronto and Montreal. In November, MCA Records Canada Ltd. announced price cuts of 20% on its CDs. WEA will re- duce the price of 132 catalog titles March 1 (terms of the cuts were not available at press time), but Kulin says he doubts there will be across-the-board cuts “in the foreseeable future.”

Robertson says that when news comes out about DAT and the fact that it is likely some time away from taking hold in the mar- ket, the reticence toward CD will abate.

“I just think the whole issue has got to be brought into focus a bit,” says Robertson.

CD sales reached more than 6 million units in 1987, and some are predicting 12 million sales in 1988. That would further increase the CD market share from the current 8% or 9%. Although CD’s now earn more revenue for record compa- nies than vinyl recordings, unit shipments aren’t likely to out- weigh albums this year, Kulin thinks.
MAJOR VIDEO BANKS ON EXPANSION
Buyback Program Spurs Franchises

BY EARL PAIGE
LAS VEGAS Major Video Corp. is planning the expansion of its franchise 100 outlet network to 245 units over the next 14 months—and it's counting on Wall Street to take notice.

Key to Major's strategy is a concept borrowed from fast-food franchisers: allowing franchisees to develop markets and stores and then reacquiring them with development rights and franchised outlets.

At a recent industry soiree showing off Major's new, 10,000-square-foot headquarters, Gary Moore, president of subsidiary Major Video Super Stores Inc., said a recent transaction in Colorado represents the first phase of the buyback program, which will encompass 84 franchise units in 15 states.

"We have 25 franchisees now and feel we would like to go up to 40-50 groups to finish off the franchising," says Moore, who, like Major Video founder Hank Cartwright, is an alum of Pizza Hut.

Major, which was operating most of its 16 units here in California with claimed average annual revenues of $541,000, reacquired Colorado development rights and two stores for $755,000.

Franchisees pay $25,000 per store up from $12,000 years ago, with Major often selling the bulk of opening videocassette inventory and fixtures. Store cost is typically

\[ \text{We want to increase our franchise groups} \]

$300,000-$550,000 (royalty is 3% of gross sales, 4% after two years).

Major claims it carefully qualifies franchisees and "has never once solicited a franchise," says Moore, indicating bigger players are jumping aboard now. He points to headphone of Canada, Major's first move into a foreign market.

How all this translates on Wall Street, where retail stocks have been selling off since August, is a key concern of Major Video officials. Market-maker Raucher & Co. believes Major should eventually reach a price in the $8.88-3.88-par-share range, not far removed from its 52-week high of $11. At midday Jan. 12, it was trading at $4.25.

Major's earnings will reach $100,000 per share and Moore boasts present "total-system" revenues will shoot from $44 million "to $88 million next year.

Recent numbers appear to back him up. For the six months ended March, corporate revenues were up 77% to $96.97 million, up from $53.94 million. Net income was up 247% to $650,685, or 17 cents primary earnings per share compared to $217,294, in the six-month period a year ago.

Meanwhile, Cartwright has taken some steps in recent media reports of his activities at wholesaler King of Video, which he headed prior to founding Major.

Cartwright is chairman of Primacon of Canada, Major's first move into a foreign market.

Regarding those suggested questionable dealings, Cartwright simply points to a July secondary offering of 1.61 million shares of Major Video stock. ["Major Video's"] recent offering was "no review," and the [Securities and Exchange Commission] doesn't do that if there have been any problems," he asserts.

The summer's offering, which provides Major with $9 million, brings common shares outstanding to 4.64 million and lowers the long-term debt to just 12% of total capitalization.

Josephson Chids Bid To Take Company Private

NEW YORK Marvin Josephson, chairman, president, and chief executive of Josephson International Inc., is seeking to take the company private in a $13.50-per-share leveraged buyout.

The proposed merger calls for shareholders to receive $11.50 in cash and $2 principal amount of a new issue of 15% subordinated debentures.

Josephson stock closed Jan. 11 at $12.25 in over-the-counter trading and had not traded as of midday Jan. 12. Its 52-week range is $9.50-$16.50.

Josephson and members of his family own approximately 1.53 million shares of common stock, or about 40% of the 3.82 million shares outstanding.

The execution of a definitive merger agreement is subject to approval by the board of directors and a majority of stockholders, as well as provision of the necessary financing. Josephson has received a financing commitment from the Chase Manhattan Bank, N.A., the company reports.

Wayne Kabak, Josephson International general counsel, says a special committee of directors has been formed to study the merger proposal. The committee will retain separate counsel and an independent investment banker to help evaluate the fairness of the offer to Josephson shareholders. Kabak says no timetable has been set for completion of the merger.

If the acquisition is concluded, Josephson will offer up to 60% of the equity in the new private company to current executives and employees of the parent and its talent agency subsidiaries.

Josephson International primarily consists of two arms: the wholly owned International Creative Management subsidiary, a talent and management-service agency, and the majority-owned Josephson Planning, Design, and Furnishings Inc., which provides space-planning and design services and installs office furnishing systems. For the last 12-month period, ICM accounted for $45.9 million of Josephson's yearly revenues of $86.2 million, and the office-furniture subsidiary posted $181.9 million in sales.

In a related move, Josephson Office Planning has entered into an agreement with Security Pacific Business Credit Inc. to provide up to $30 million in revolving funds. The initial funds received by JOP—approximately $25 million—will be used to repay borrowings from Josephson International, which in turn will use the funds to repay its outstanding secured bank debt.

The agreement positions JOP as a "stand-alone" company with its own line of credit, the firm says.

MARK MEHLER

Co. President Cites Stock Market Crash Wall To Wall Income Drops

NEW YORK Wall to Wall Sound & Video reports that for the quarter ended Nov. 30. The music and home electronics retailer posted a three-month net of $207,000, or 4 cents a share, down from $479,000, or 9 cents a share, in the comparable period of 1986.

Sales for the 19 months were $30.3 million, up slightly from $29.6 million in the year-ago quarter.

For the nine months, Wall to Wall posted net income of $324,000, or 6 cents a share, compared with $1.1 million, or 22 cents a share, in the previous nine-month period. Sales for the nine months were $118 million, an increase from $76.9 million.

The New Jersey-based chain currently operates 91 stores in the seven-state, Mid-Atlantic market.

Jerry Shulman, president of Wall to Wall, says third-quarter sales were hurt by the Oct. 19 stock market crash. Shulman says sales for the seven weeks prior to Oct. 19 were up 1% from last year, but he adds that sales were down 5% for the last six weeks of the quarter. He says strong consumer demand in December and early January bodes well for a fourth-quarter recovery.

Shulman attributes the demand for compact discs and other audio products, but he says that lackluster demand for videocassette recordings hurt third-quarter results.

CURRENT CHART HITS
AVAILABLE BY SUBSCRIPTION
For programming use only
Inquire on station letterhead:

 Record Source International

A DIVISION OF BILLBOARD
1515 BROADWAY, NEW YORK, N.Y. 10036

www.americanradiohistory.com
Single-disc live album mainly features material from the Davies siblings ("Apeman" is the sole '60s vintage number). Some interest may be sparked at all-back bands by the bitter, morose, topical material, the album's lone studio recording. While set energetically played, sales to non-adults would seem to be slim.

GEORGE THOROGOOD & THE DESTROYERS
Born To Be Bad
PRODUCER: Jerry Morris, the Delaware Destroyers
ESP RECORDS: E1-4649

Does the title remind you of "Bad To The Bone"? Well, there isn't much that's new or original in this album, either—albeit from Lonesome George is his patented strew of rock and blues oldies (Chuck Berry, Elmore James, Howlin' Wolf, and the other usual suspects) and a handful of raw originals. Still, Thoroughgood's hearty performance style and cadre of loyal fans—witness the gold certification of the title track—"Bad to the Bone"—should win him a slot high on the charts.

THE KINKS
The Road
PRODUCER: Ray Davies
MCA-42107

RECOMMENDED

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POP PICKS

GEORG


**HOT 100 SINGLES SPOTLIGHT**

*A weekly look behind the Hot 100 with Michael Ellis.*

**CHART REVIEW**

**FOR WEED ENDING**

**CAREER**

**FOR WEEK ENDING JANUARY 23, 1988**

**Billboard**

**HOT 100 SINGLES ACTION**

**RADIO MOST ADDED**

**ENDLESS SUMMERS NIGHTS RICHARD MARKS (EMI/MANHATTAN)**

**FATHER**

**GET WEAK BELINDA CARLISLE (MCA)**

**BE STILL MY BEATING HEART**

**ROCK ME**

**LOVE OVERLOAD**

**G. KNIGHT & THE PIPS MCA**

**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 by changes are made, or available by sending a self-addressed stamped envelope to Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.**

**CONSULTING FIRM OFFERS CURE FOR ALBUM ROCK MIDIFLUE CRISIS**

(Continued from page 1)

**Grammy Awards Finalists**

(Continued from page 1)

**Bamb-Trent D’Arby, Cutting Crew, Line of Fire, and the five nominees in the best-new-artist category. Richard Marx, who with Whitney Houston was considered a shoo-in for a nomination, was disqualified because he sang a track on the 1986 “Nothing In Common” soundtrack, which includes songs from films that are two members of 1987’s teen bride, Tiffany and Debbie Gibson.

Jackson, U2, and, surprisingly—possibly because of the cigar-shaped prop that has been a hit of the past few years—have been two music industry awards. The “Bad” boy also crops up in the best-male-pop-vocal-performance, best-male-R&B-performance, and producer-of-the-year categories. U2 scored one nomination not already mentioned, best rock performance by a duo or group with vocals, for their version of Bruce Springsteen’s “Born in the USA.”

Harrington and Berry’s “Maybellene,” Artie Shaw’s version of “Star Dust,” and the “Charlie Parker With Jay McShann” version of “A Django in Paris” are all in country categories.

Nominees for the pop female award are Patty Smyth, Linda Ronstadt, Stevie Nicks, and Barbra Streisand. In addition to Jackson, contenders for the male honor include Bruce Springsteen and Al Jarreau. Group or duo nominees are Heart, Swing Out Sister, Bill Medley & Jennifer Warnes, Los Lobos, and Instant Groove.

In the running for the female r&b

**For the week ending January 23, 1988**, the 100 most added records to the radio stations reporting to Billboard are listed below. These are the records that are most likely to be on the air in the coming week. The full panel of radio reporters is published periodically by changes are made, or available by sending a self-addressed stamped envelope to Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.
ARISTA MARKETING, PROMO MEET IN MAUI

Under the direction of senior vice president of marketing and promotion Don Ienner, Arista Records' regional and national sales and promotion staff gathered recently at the Stouffer's/Wailes Hotel in Maui, Hawaii, for Our Championship Season - A Repeat Performance. Label executives conferred and previewed upcoming projects from Hall & Oates, Billy Ocean, Taylor Dayne, Patti Smith, Stealin' Horses, Carly Simon, the Church, Jermaine Stewart, and the Four Tops.

Roy Lott and Don Ienner present a special award to honor Arista employees of 10 years or more. Pictured, from left, are Lott, senior vice president, operations, Maude Gilman; Arnie Kaplan; Ed Simpson; June Colbert; Mitchell Cohen; Jim Cawley; Candy Masengale; Melani Rogers; and Ienner.

Ken Antonelli, center, regional marketing director, New York/Boston/Philadelphia/D.C., receives the award for regional marketing director of the year. Pictured with him, from left, are Jim Cawley, vice president, sales and distribution, and Don Ienner.

Greg Feldman, regional director, pop promotion, Northwest, receives the award for pop promotion person of the year. Pictured, from left, are Rick Bisceglia, vice president, pop promotion; Feldman; Sean Coakley; and Don Ienner.

Denise Bagley, regional marketing director, Atlanta/Miami, accepts an award for regional marketing director of the year from Jim Cawley, left, and Don Ienner.

Don Ienner, center, congratulates two recently appointed vice presidents: Sean Coakley, left, vice president, album promotion, and Rick Bisceglia, vice president, pop promotion.

Arista president Clive Davis, center, receives a plaque commemorating the label's nine top 10 singles of 1987. Also shown, from left, are Roy Lott, senior vice president, operations, and Don Ienner, senior vice president, marketing and promotion.

Connie Johnson, district manager, New York/Boston/Philadelphia/Connecticut, accepts the award for r&b promotion person of the year. Also pictured, from left, are Tony Anderson, vice president, r&b promotion; Doug Daniel, national director, r&b promotion; and Don Ienner.

Linda Alter, regional director, pop promotion, Southeast, accepts the pop promotion person-of-the-year award. Also shown, from left, are Rick Bisceglia, vice president, pop promotion; Sean Coakley, vice president, album promotion; and Don Ienner.

Roland Lewis, district manager, Washington D.C./Baltimore/Virginia/Carolinas, receives the r&b promotion rookie-of-the-year award. Shown, from left, are Tony Anderson, vice president, r&b promotion; Lewis; Doug Daniel, national director, r&b promotion; and Don Ienner.

Linda Alter, regional director, pop promotion, Southeast, accepts the pop promotion person-of-the-year award. Also shown, from left, are Rick Bisceglia, vice president, pop promotion; Sean Coakley, vice president, album promotion; and Don Ienner.

Don Ienner, center, congratulates two recently appointed vice presidents: Sean Coakley, left, vice president, album promotion, and Rick Bisceglia, vice president, pop promotion.
**Billboard HOT 100 SALES & AIRPLAY**
A ranking of the top 40 singles by sales and airplay, respectively, with each title's composite position on the main Hot 100 Singles chart.

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**HOLOGRAM A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC**

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**SHEET MUSIC ARTISTS**
are listed for piano/vocal sheet music copies only. Titles may not represent mixed media rights.

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**NOTE:** The Hot Singles chart is a monthly publication and may not represent all rights for each title.
BIRTHS

Boy, Max Andrew, to Gary and Joan Smulyan, Nov. 30 in New York. He is a member of the Mel Lewis Orchestra. She is a piano instructor.

Boy, Jason Patrie, to Gene and Lynnda Wall, Dec. 1 in Houston. They are producers of a local music video program.

Girl, Kelley Nicole, to Mark and Vicki Donahue, Dec. 2 in San Francisco. He is an air personality at KQIT AM/FM radio.

Girl, Rachel, to Craig and Kathy Meyer, Dec. 13 in Lebanon, Pa. He is manager of a Wee Three store as well as regional district manager.

Girl, Paloma Mahan, to Mike and Shauna Pompei, Dec. 22 in Sacramento, Calif. He is advertising manager and she is manager of payroll for Tower Records' corporate offices.

Boy, Ryan Thomas, to Bob and Linda Roberts, Dec. 27 in Canton, Ohio. He is a production assistant at Cameolot Enterprises, North Canton.

Boy, Evan Michael, to Michael and Carol Garbe, Jan. 1 in Simi Valley, Calif. He is vice president of finance for I.B.S. Records, Universal City.

Girl, Leila Ann, to Tim and Kristin Harris, Jan. 3 in Falls Church, Va. He is RAS Records' sales manager. She designs album jackets for the label.

Boy, Jeremy Troy, to Jerry and Melissa Politto, Jan. 6 in New York. He is a record producer. She is assistant to the president of Jensen Communications Inc.

George Searcy to Margie Rittenberg, Dec. 19 in Charleston, Tenn. He is a producer with Ralph Renley Productions. She is a singer.

Andy Smith to Janet Rosemond, Dec. 19 in Charlotte, N.C. He is an agent with Fisher & Associates Entertainment. She is a receptionist/secretary with Insight Talent.

Clarke Schleicher to Joan Vanness, Dec. 25 in Nashville. He is a staff engineer at the Bennett House Studiog and a free-lance engineer.

Alan Kirk to Kathi Bell, Dec. 26 in Palos Verdes, Calif. He is the RAS radio promotions director.

Albert Orum to Cheryl Petrinio, Jan. 2 in Boston. He is an air personality at WBBN-FM as well as the station's local music director.

DEATHS

Larry F. "Lavvy" James, 38, Dec. 5 in Philadelphia. He was a songwriter, record producer, and drummer who led the group Fat Larry's Band for 12 years. He performed with the Delphonics and Blue Magic prior to his signing with Omni Records four years ago. James also managed the group's Stick, led by his wife, Doris. He is survived by his wife, four sons, his mother, a brother, and four sisters.

Abdul Rashid Talha (aka Richard Alonzo Taylor), 47, following a lengthy illness, Dec. 7 in Kansas City, Kan. He was a founding member of the Manhattans. After 13 years with the group, he retired in 1976.

Jeffrey Long, 35, following a lengthy illness, Dec. 22 in New York. He was vice president for Ross Entertainment.

John Dopyera, 94, Jan. 3 in Glendale Pass, Ore., whose Dopyera guitar invention is a standard instrument in bluegrass bands. Dopyera emigrated from Czechoslovakia to the U.S. when he was 15. He was first a violin maker, but in 1925 with the help of his brothers, he developed the patented form of using a spun-aluminum cone as a loudspeaker to mechanically amplify the sound of a guitar—the Dopyera (a shortened form of "Dopyera brothers").

Ray Bauduc, 81, Jan. 8 in Houston. A drummer who rose to prominence during the big band era, Bauduc was best known for co-writing two of the biggest hits of that period—"Big Noise From Winnetka" and "South Rampart Street Parade"—with bassist Bob Haggart, his companion in Bob Crosby's Bobcats.

Bob Leflein, early 50s, of lung cancer, Jan. 8 in Westchester County, N.Y. He was a pioneer in improving the quality of audio for film and television and was a renowned TV mixer for special programs and shows. He also achieved fame for being the first to introduce video synchronization in the audio field. Additionally, Leflein was president and founder of Repent Sound Studios in New York. He is survived by his wife, two children, and a sister. A memorial fund is being set up in his honor; contributions can be made payable to the American Cancer Society.

Mario Fontana, 40, of a heart attack, Jan. 9 in Las Vegas. He was bandleader for Barina Inc., an independent promotion firm that serviced major-label product in that area until 1986, when major labels cut back on indie promotion because of reports connecting indies to payola. There is still a pending antitrust suit filed by Fontana against several major labels, and Barina lawyer Max Blecher reportedly seek an early disposition of the case in order to expedite recovery of any claims available to Fontana's wife and children.

Gerald Peter Piano, 49, of lung cancer, Jan. 9 at home in Placentia, Calif. Piano produced many specialty products albums for RCA/Arola, including projects for Ruger's Dealer. His brother Donald survives.

Send information to Lifelines, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

Sweat Shop Records, formed by Robert Rosario and James Verdon. The company's first release is "Hard Body" Featuring the Shop. It will specialize in dance music. 10277 Amherst, Montclair, Calif. 97165; 714-621-3194.

Ray Ferry Productions, formed by Ray Ferry. The company will produce broadcast-quality music videos at rates geared to local performers in its area. P.O. Box 1655, Bloomfield, N.J. 07003; 201-759-5739.


Rock-Stop Berlin, formed by Rick DeLesie and Uwe Wohlmacher. The company supplies shorthand radio and television-music features in German for German, Austrian, and Swiss media in collaboration with Rock Over London, Homburgerstrasse 8, 1000 Berlin 33, West Germany; 49-30-773-5420.


David Norman Productions, an independent sound and production company, formed by David Norman. Company is based out of Mr. O Audio recording studio. P.O. Box 490450, College Park, Ga. 30349; 404-687-6221.

Ironman Publishing/Talent Management Co., formed by Ben Wade. The company concentrates on establishing new talent. All styles of music are accepted. Inquiring groups must have a professional demo tape and press kit. P.O. Box 522, Oke- mon, Me. 04984; 207-845-2861.

Send information to New Companies, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

JANUARY


FEBRUARY

Feb. 11, 13th Annual Country Radio Semi-nar, Opryland Hotel, Nashville, 615-327-4488 or 615-329-4487.

Feb. 11, Gavin Convention, Westin St. Francis Hotel, San Francisco. 415-392-2750.


MARCH


March 10-13, By South By Southwest Music And Media Conference, Waller Creek Plaza, Austin, Texas. Roland Svenon, 512-473-8955.


March 12, Eleventh Annual Bay Area Music Awards, San Francisco Civic Auditorium. 415-864-2333.

March 13, New Jersey Record Collectors Show/Convention, Best Western Coachman Inn, Cranford, N.J. 609-443-5405.


March 29-31, Home Video Week '93, Jacob K. Javits Convention Center, New York. 914-328-9157.

FOR THE RECORD

The story about Lou Berg's new Houston store, Audio/Videos Plus Beta Annex (Billboard, Jan. 10), was written by Earl Paige.

Contrary to a caption that appeared on the Newsmakers photo page of the Dec. 26 issue of Billboard, Angola Lanbury was the original star of "Mame."
DAT UNITS AT CES: ALL DRESSED UP BUT NO PLACE TO GO
(Continued from page 1)

Meanwhile, manufacturers continue to await the decision of the National Bureau of Standards on whether or not to go forward with developing a standardized format. If the NBS continues to delay its decision, it will slow the development of DAT recorders that are not equipped with the duplication device.

At a workshop titled "Will Congress Kill DAT?"—hosted by Robert Kastenmeier, D-Wis., and Joe Barton, R-Texas—it was said that major companies will pass the bills into legislation, with strong support from the Congress, and that the new format is likely to be a strong force.

SONY TO MARKET VHS HARDWARE
(Continued from page 3)

ducing or marketing VHS hardware, one day after the conclusion of the Consumer Electronics Show in Las Vegas, Sony announced it would begin selling VHS machines in Europe this spring. A rollout of VHS machines in the U.S. is likely to come before the end of the year, Sony officials say. The initial machines reportedly will be manufactured by Hitachi with Sony providing the VHS units in the future.

While CES is traditionally used as a launching pad for major new products, Sony's announcement was made after the winter show to make the announcement is widely perceived as a major break with the past.

Observers see the long-anticipated Sony decision as a case of bowing to the inevitable. Beta dominated the market for its 1976 introduction but was swamped in 1979 by the superior production and marketing muscle of Matsushita Electric's VHS system, which was a joint project of VHS manufacturers. Sony eventually discontinues the production of the machines.

One has established a Beta market and I don't think this announcement will have any effect on it," says David Ballatt, owner of Ad-Service Video in London. "Still, I don't think they are doing anyone a favor by getting into VHS at this stage of the game. When I heard the news, I said, 'So what'?

For Lou Berg, owner of Audio/ Video Plus in Houston, the news is disappointing. "It was one of the first things I heard on the news," says Berg, who recently added a Betamax to his store (Billboard, Jan. 16). "I realize they are widening their horizons. I only hope they live up to their commitment to support the format in the future as well."

Though most major new video releases are available in Beta, retailers openly question the long-term prospects for the software. When asked how long they will continue to duplicate Beta, most retailers simply say, "As long as there is a market."

Random dealer and exhibitor reactions to this Winter CES were humbling. There were no new minicarts and configurations—high-definition television, 3-inch CD, compact disk video, Super-VHS, DAT, and 3-inch video—showcased at the show, most remain years away from actually reaching the retailer.

Against this less-than-exiting backdrop, poor weather in many parts of the country had a deleterious effect on attendance. Although Jack Wayman, senior vice president of the Electronic Industries Assn., said 100,000 people attended the exhibition, estimates made by many dealers suggested the actual number of people on hand was far less.

In a dramatic reversal from last January, CES, the "show of the future" was completely nonexistent here. The audio/video CD format had virtually no presence on the show floor; in fact, Pioneer's CDV players were displayed under a huge sign that bore the "LaserVision" logo, rather than the CDV trademark (see story, page 1).

The 3-inch CD single received a bit more attention, although few showgoers seemed sold on the new format. Sony, developer of the ultrasmall disk, showed its new line of 18 CD players, all equipped with modified disk trays capable of handling the 3-inch software.

A number of other hardware makers showed similarly equipped CD players, and others said their line could easily be modified in the future to accommodate Sinch disks if labels begin to show interest in releasing such product (see story, page 8).

Several hardware executives said they felt the low-priced, 3-inch disk could help get younger consumers into the CD market, which has so far been limited to the 25-50 demographic. Overall, they felt that front-line CD software prices must come down soon if the market is to be reinvigorated.

Asistance in preparing this story was provided by Irv Lichtman in Las Vegas.

EIA PROJECTS CD PLAYER SALES OF 4 MILLION IN '88
(Continued from page 3)

He said the hike was due to such factors as the increased availability of stereo-capable models, muscle rooming consumer awareness, demand for more sophisticated video products, and NEC-TC's commitment to prime-time broadcasting in stereo. He said the other networks are "behind the curve." Sales of VCRs with built-in MTS are expected to jump to 2.8 million units in 1988, up from last year's 2 million.

"Mature" products in such other audio categories as home radios, audio cassette players, and portable "main- tained a high level of volume, with surprisingly little deterioration in average price," he said. EIA's figures are available from its Washington, D.C., headquarters.

BY IRV LICHTMAN
LAS VEGAS Although some good news was in the offing, pricing of frontline compact disks remained a major concern for a panel of hardware manufacturers and retailers, Jan. 8 at the Winter Consumer Electronics Show here.

Among other audio concerns, the "One Company of America" Issues and Answers panel launched into a CD overview partly to commemorate the fifth anniversary of the introduction of CDs in the U.S.

As for the outlook for all catego- ries of audio hardware, Andy Pettee of Boston Acoustics, the loudspeaker manufacturer, said they are "planning optimistically, but buying cautiously." Others, like retailer Boyd Rice of The Audio Experience, Etc. of Cambridge, Mass., said there is "not a lot of room for mistakes" and diversified their mix to "stress customer service and keep costs down.

To Boston Acoustics' Pettee, the "One Company of America" future of CD hardware is "the price of software." Sony Corp.'s Martin Homlish said, however, that he has good news to impart: First, he pointed to the advent of the 3-inch CD, which he views as a "strong shot in the arm" for components and "an excellent opportunity to offer CDs at a lower price for younger markets that are not deeply involved in CDs. Sony and Philips have emerged as strong advocates of the 29-minute format, favoring it over other single-type concepts.

Secondly, Homlish noted the debut of Philips' 289 with DAT cards carrying a $12.95 list, down from its former price of $15.98 (Billboard, Jan. 16).

Myers indicated that retailers have been "doing their homework" and that to succeed "you must know your customers and the market."

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Secondly, Homlish noted the debut of Philips' 289 with DAT cards carrying a $12.95 list, down from its former price of $15.98 (Billboard, Jan. 16).

Myers indicated that retailers have been "doing their homework" and that to succeed "you must know your customers and the market."

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**FOR WEEK ENDING JANUARY 23, 1988**

Compiled from a national sample of retail stores, one stop, and rack sales reports.

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Panel Sees HDTV Approval Within 10 Years
Radical Upgrade Due In Broadcast-TV Standards

BY STEVEN DUPLER
LAS VEGAS North America’s 50-year-old broadcast-television standard will likely undergo a radical upgrade within the next decade. Some type of high-definition-television system is eventually adopted by the Federal Communications Commission.

This was the view of a Jan. 8 Consumer Electronics Group workshop here titled "HDTV: The View, the Speak," during which congressional, governmental, and industry representatives aired their views on the current status of HDTV in the U.S. and Japan.

Should the U.S. choose to adopt a high-definition system that is not compatible with the existing NTSC standard, consumers and broadcast- ers would be forced to abandon the existing equipment and plans already invested in NTSC television sets and broadcast equipment.

In addition, all existing videocon- siders and therefore any videocon- gregating equipment would be rendered obsolete.

What does HDTV offer that NTSC doesn’t? Mostly an incredibly improved picture. The NTSC standard has had its day, but while the Japanese-developed NHK system permits 1,125 lines, thus, the NTSC picture quality is practically equal to that of 525-line film.

Benjamin Crutchfield, engineering director for the National Assn. of Broadcasters, said the Japan Broadcasting Co. will begin HDTV-satellite broadcasting in the MUSE format within two to three years. He also said that early believed HDTV firms could begin selling consumer HDTV hardware and software in the U.S. within that same timeframe.

The latter seems unlikely, considering that most Japanese manufactur- ers are still attempting to convince the consumer they are better than com- panies of the viability of Super-VHS, yet another high-resolution video system. In addition, many consumers are still confused about stereo television—evidence that audio/video quality is not an issue up to the most radical of video consumers. But finally, HDTV consumerism is still very much in the prototype stage.

HDTV's technology is eventually implemented by the home video industry, the resulting picture quality would far exceed that of laserdisk and even the much vaunted Super-VHS, which provides 400 lines of resolution, much faster than that offered on current VHS units.

Also, the implementation of HDTV and the high prices of the system could result in a powerful shot in the arm for U.S. hi-tech electronics firms.

R.T. Gregg, director of the National Telecommunications and Informa- tion Administration, said, "The growth of HDTV and related products could yield $50 billion to $100 bil- lion by the end of the decade."

"HDTV gives us the opportunity to recapture a significant portion of the world market that we already have," noted Gregg. "The Department of Commerce is ready, willing and able to assist American companies in this research." The issue of compatibility was foremost in the panelists’ minds.

The U.S. has already invested more than $1 billion in its current tele- vision system, said Gregg. "Any new system cannot render NTSC obso- lete.

The panel reached no consensus on the issues surrounding HDTV, other than to agree that much study still needs to be done. The panelists agreed that the HDTV system be approved to replace the aging NTSC standard.


CONVENTION CAPSULES (Continued from page 3)

DEMAND STRONG FOR VID BARGAINS (Continued from page 3)

last summer’s CES headlines. A VCR penetration of 50%, coupled with concern over the yen/dollar situation and Wall Street’s woes, led to a downscaling of the home video strategy. Cassettes have at least one high-end Super-VHS machine in their lines. And, as was the case last summer, many manufacturers said that prices will climb.

‘A 5% increase on hardware is not a big deal’

GE/B&CA’s Matt Moliveran acknowledged that the higher prices are likely to erode sales, but he point- ed out that this could be overcome by "no competitive line pricing." A 5% increase isn’t a big deal unless [the product] is sold incor- rectly.

While much of the attention was devoted to Super-VHS, Bruce Schoenege, Hitachi’s vice president of sales, said that the technol- ogy will remain a high-end, cam- corder-oriented product for the foreseeable future. Indeed, no pre- recorded video cassette suppliers has expressed interest in marketing pre- recorded S-VHS software. Also, most S-VHS decks are priced at more than $1,000, with the benefitless T-128 S-VHS tape retailing for about $20.

A number of companies added both full-size and compact S-VHS models to their camcorder lines. The still-struggling 8mm format appears now to be primarily a cam- corder-oriented technology with little new movement on the prere- corded software front.

Additional options on 12-inch kits—capa- ble of playing 12-inch laserdisks, 5-inch compact disk videos, and 5-inch and 3-inch CDs—were in- vested by major manufacturers as Yamaha and Sony, which introduced its first U.S. videodisk model capable of ac- commodating all laser-optical for- mats.

One major point reiterated by both video and audio hardware manu- facturers at various panels seems to be the industry consensus: The number of formats, they hold, are decreasing rather than expanding.

During a panel called "CES Formats: Issues And An- swers," Steve Isaacson, national sales manager for JTC in the U.S., pointed to what he feels is undue confusion over the VHS format. "There is not a Super-VHS for- mat and VHS-C format and a regular VHS format," he said. "There is the VHS-C format, and Super-VHS conforms to that—so does VHS-C and so does the original. I think we’ll all be better off if we tried to make it a little bit sim- pler." (Continued from page 3)

At the same panel, audience members urged to regard 3-inch and 5-inch CDPs, CDs, and 5-inch and 12-inch laserdisks as part of one simple format: the optical videodisk. They stated that it is "one family, a world standard, that Philips and Sony worked very hard to establish," said Isaacson for a long time for a loose confederation of firms supporting CDV. "And what’s really an exciting element about this whole optical-disks sys- tem is that any piece of software that anyone has ever purchased will play any piece of hardware that ever will be developed."

Panelists called for a need to "sell the sizzle" in trying to en-large the carrying capacity of the do- main base. JVC’s Isaacson predicted VCRs will soon move toward 100%- household penetration. "That’s go- ing to happen when we stop confusing things and complicating things," he said, "and begin to sell the excitement that goes along with this fantastic technology."

Retailer Tom Whatley, general manager of Baillons Warehouse, an electronics hypermarket outlet in the Seattle area, said manufacturers on the panel that they are making a mistake in trying to sell consum- ers with high-quality products like 12-inch laserdisks. "I don’t think the retail salesperson believes in it as a whole," he said.

DEPARTMENTS

DATs Duped By U.S. Co.

LAS VEGAS Loranger Manufac- turing Corp. is the first U.S. cas- sette duplicator to unveil plans to introduce new duplicating tech- nologies for DAT cassettes. The Warren, Pa.-based firm said it has pact- ed with Allied Motor Co. to provide real- time duplication services for DAT cassettes. Ford will offer to car buyers one of the world’s first install- ing car DAT players this June.

Rob Loranger, president of Lor- anger, said the company will provide music programming for the cassettes. He says, however, that the musical selec- tions will be drawn from small U.S. specialty audiophile labels.

Loranger also would not commit on whether Loranger will start duplicating DAT cassettes for GRP Records or Delta Records, two labels that have said they will begin a testing program for DAT cassettes. Loranger has no plans to invest in real-time duplicating hardware—the heart of DAT duplicating system. "We’ll be using the real-time Sony pro- fessional equipment we’ve already been running our tests with," Lor- anger says. "The high-speed equipment is not cost effective for the consumer, but is a real winner for the recording business, and it hasn’t been proven reliable yet." (Continued from page 3)


LOOKING THEM OVER: Sanyo’s big-screen projection-screen demonstration of a dozen Big Bopper disk players, begun last month, was a long way from consumer applica- tion—was impressive, but some felt a wholesale approach, pointing to the absence of state-of-the-art technol- ogy, and it hasn’t been proven reliable yet. (Continued from page 3)

STUFF: Fujio and George Carlin plan to remain an item for the next two years. The blank-tape company plans to sponsor the comedian’s approxim- ately 200 concerts during 1988-89. Fuji advertising manager Gene Kern says the company will offer consumers the Sanyo store tie-ins for each of those mar- kets. "Loramar Video Home" will definitely relocate from its Irvine, Calif., base to Loramar’s Telepicture’s lot in Culver City, Calif. The move should be completed in several months.

NO TRICKS, PLEASE: During the panel discussion on "Prerecorded Video: The Impact of Pay-Per-View And Pay-Per-Transaction," a num- ber of video suppliers indicated that they need pay-per-view revenue to survive. Loramar’s Tom Valen- tina told the MCA Recording Rights Coalition to show off the digital tape sound. In the dem- onstration, a "live" group lip-synced a recorded song. At the Casio booth, the unit was under a plastic bubble, but earphones were provided for a listen. No marketing plans yet for the unit, which is expected to carry a list price of about $1,100. . . None of the industry labels making rounds on the show seem to have a commitment to DAT software, and they included Mobile Fidelity, Bridgeport Music and Dolby Laboratories, as its moment leaves U.S. availability to exhibitor Capriccio/Delphir, which offered retailers a catalog of its 45 titles at $19 each. Velar, however, offered a special CES promo copy of a 5-inch compact disk sampler that time warranteed, the article (1978-82) European magazine's reference to its claim of being the first U.S. label to make all digital recordings. Previously, Velar demonstrated a "new" 3-inch CD promo for her Carnegie Hall concert release.

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**SONY, ANNEOUNCE 3-INCH CD PROMO**

(Continued from page 6)

The prime purpose of the Sony/WEA promotion, say executives of the two companies, is to expand awareness of the CD format in the country. Mick Jagger, the former Sony audio executive who still consults the company and helped shape the campaign, says, "This is great news for the industry as a whole."

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<th>WEEK</th>
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* SUG. LIST PRICE: This is the suggested list price for the album at the time of publication.
vored-nations clauses included in many artist contracts are beginning to come up for renewal. As super- star artists become less willing to accept CD royalty rates established by most-favored-nations clauses, labels are abandoning the policy or finding a way around it.

I guarantee you that every major artist is making full royalty, one way or another,” says one music industry lawyer. If a most-favored-nations clause in effect, he contends, the basic royalty rate is often raised to give a top-selling artist the higher rate that band, CDs without breaking the most-favored-nations provision. Another method used to reach the full rate is to reduce “free-goods” deductions, on which royalties are not paid.

At A&M, however, “there is an absolute favorites clauses clause,” says Ken Powell, vice president of business affairs at the label. “As soon as one artist gets a higher rate, all others automatically get the rate. It doesn’t cost us any more to manufacture a Sting piece of metal than it does a garage band from the boondocks; there is no manipulation of other factors to detract from the legitimacy of the favored-clauses policy.”

Regardless of a label’s stance on equal treatment of artists, most record companies require a 25% CD-packaging deduction, compared with about 15%-25% for cassettes and 10%-12% for LPs, say several industry lawyers. What this means is that even an artist getting the full CD royalty rate is being paid only 75% of the combined list price of the units shipped (excluding the 10% or so free goods, on which no royalties are paid).

New artists normally receive even less. Several lawyers and managers say that many new acts are still getting the black-vinyl rate. They’re hesitant to argue “with a label that’s dishing half a million dollars in front of them,” says Michael Suki, a senior partner with the New York law firm of Berger & Steingut. “For the new guy starting out, there are more immediate concerns than CD royalties.”

Nick Gordon, a partner in the New York law firm of Franklin, Weinrib, Rudell & Vassallo, predicts that the rate structures will remain in flux until front-line CD list prices stabilize at lower levels. “With some of the [new low numbers—like $10.98 list—when you use the current formulas, the artists may actually be getting fewer pennies per disk than with vinyl,” he says.

As a result, lawyers will push even harder to raise CD royalties as prices decrease. “When prices go down on front-line goods,” observes Elliot Hoffman, “the labels can expect that the outside world isn’t going to be so kind to them about paying for ‘development costs’ of this ‘new product.’”

Several labels, including RCA and MCA—the latter of which is still using the vinyl disk rate, according to several sources—are reportedly considering CD-rate-royalty formulas tied to the wholesale price, not the list. According to one lawyer, these labels feel such a policy would better reflect the relationship between royalties and their profit margins.

Dan Hoffman, vice president of business and legal affairs at RCA, states, “We want to maintain an acceptable margin on all of our product. Consequently, he argues, “if the [CD] wholesale price must be reduced, you aren’t in a position to pay high artist royalties.” To do so, he says, would be to cut the label’s margin, because fixed costs remain the same.

Except for A&M and RCA, the major labels declined to comment on their CD-royalty-rate policies.

Gordon and Suki point to the royalty formulas for midline CDs as another area in need of reform. In a standard contract, the artist receives a drastically reduced royalty rate once a CD is milined. With the packaging deduction, “the artist is then getting 75% on a half-royalty, which is unbelievable,” says Suki.

“We’re seeing labels respond”

Adds Gordon, “If budget CDs went to $8.98, that could be a substantial part of an artist’s income.”

Labels are beginning to consider CD when catalog items are issued on CD, LP sales of the title virtually stop. “So why shun the artist accept lower than the full CD royalty rate?” he asks. Another lawyer gives the record companies’ side: When a catalog attorney says CD, he says, much of its sales life is over; a higher royalty rate would make the cost of issuing the title on CD prohibitive.

Another cog in the CD-royalty wheel is the increasing use of digital audio tape. One lawyer says that the labels are covering themselves with “audiophile” clauses, which apply primarily to CDs but are worked in such a way that they encompass DAT as well. “Without ever mentioning the word DAT—they just refer to ‘other new configurations,’ ‘digital recordings,’ or ‘recordings of superior sound quality’—the labels are securing for themselves a rate on DAT that is sometimes even less than for CD, when of course DAT are more expensive,” says Graham. “And the audiophile category usually has the extra container charge, too.”

Another lawyer reports that one major label mentions DAT specifically in at least one artist’s contract, offering 75% of the full royalty rate. In general, industry observers see a focus on the CD front, with the CD replacing the 8-track, especially now that the initial research-and-development costs of the CD “have been largely amortized,” say sources in the words of Eliot Hoffman.

“The record companies are coming around to the fact that they can’t always use CDs to their advantage,” says Jack Emerson, whose Praxis International management firm handles such clients as the Georgia Saxatiles and Jason & the Scorchers.

“I think we’re seeing a response by record companies,” says RCA’s Dan Hoffman. “Basically, they’re paying CD royalties they can reasonably pay and still achieve respectable margins.”

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CAFeCANDIA’S PRAXIS CD PLANT CUTS WORK FORCE

(Continued from page 6)

months. But there is no imminent sign of a deal being reached, so the firm is planning to shut down two of its three lines in the plant. Praxis reports that the line is expected to close within the next 60 days.

Praxis has laid off workers at its New York plant, the company has announced. The company is said to be experiencing a downturn in sales, and the company is said to be considering a reduction in its workforce.

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opportunities. Sifton says it may not be necessary to find another partner. “If we’re doing business, we’ll find venture capital or business partners,” he says. “If we’re doing business, we’ll find venture capital or business partners.”

Sifton describes as “tough” the current climate in the CD business, saying “there’s no doubt we’re in an oversupply situation.”

“How many times are we looking at is a new company or a Praxis America,” says Tuxford. He notes that the plant’s modular setup, which includes manufacturing “cells” that could be operated exclusively for a major stakeholder in the firm, lends itself to the idea of a future feature. Some companies may have CD-sourcing requirements but may be unable to invest heavily in a plant that isn’t usable.

Praxis has relied heavily on foreign demand for its operation. Although Praxis has sold its products to customers in the U.S., the company’s founder, Mike Soffer, says that “we’re doing business in Europe, and the company is not only producing CDs but also selling them.”

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Harms case, which requires importers to pay mechanical license fees to publishers on imported records (Billboard, Dec. 12, 1987), has eroded the difficulties of bringing in foreign product.

The Jem acquisition caps a breakthrough commercial year for Enigma: In 1987, the label, which sealed a distribution pact with Capitol in 1986, enjoyed platinum success with albums by the heavy metal act Poison and the Christian metal quartet Stryper.

According to Hein, the Jem assets meet many of Enigma's growing expansion requirements.

"We've always had a desire to grow, and, so far 100% of our growth has come from internal growth," he says, "so it's been a very good way to support our internal growth."

"We liked the Passport labels," he continues. "We thought they would complement our labels very well."

Jem's Audion label, which specializes in new age and electronic product, was particularly attractive to Enigma. Says Hein: "We didn't want to launch our own new age or electronic label. But we wanted to partake of that market."

Hein also says,"It's a positive step for us to acquire one of the most important independent distributors in the country." Besides its own labels, Jem distributes some 150 labels, including titles on the Striped Horse, Frontier, SST, Twin Tone, Enja, Pro Arte, BYO, Wax Trax, and Beverly Glen.

Hein notes that Enigma wants further marketing control over its Restless label, currently handled by Passport. Nevertheless, he adds, "There will be no move to make Restless exclusively distributed by Jem overnight."

Like Hein, Jem's Scott views the merger of the two organizations as a natural marriage, one that will allow the collective entity to position itself better in a changing business."

"As the record industry has shrunk, you can see that there are only a few players of consequence and, in terms of [store] units," Scott says. "We felt that with the changes taking place in the marketplace, for our distribution company to succeed we needed more product."

"Distribution will now be given an injection of product, and the access we will put [Enigma] in a position to be able to support the signing of artists better."

There is some irony reflected in the purchase of Jem by Enigma: Hein points out that, he, his brother William, and ex-partner Stephen Boudreau started Greenworld Distribution in 1978 "to create a competitor for Jem." He adds that they "used Jem as the model for the new venture, says Hein.

(Greenworld, which split from Enigma in 1985 and became a separate entity under Boudreau's own company, went bankrupt in September 1986.)

During the '70s, Jem experienced the kind of explosive growth that a record company such as Greenworld might have wished to emulate.

Begun as a service that sold domestic albums to college students, Jem began importing foreign LPs in October 1971 and soon became the dominant U.S. importer.

Jem started up its first label, Passport Records, in 1973; Passport and PVC, which was founded in 1978, introduced a variety of foreign acts and offset U.S. bands to the U.S. market. After going public in 1984, Jem created a group of specialized labels—Passport, Paradox, which is distributed by PolyGram.

CEMA says that no CDV product is slated for release during the first quarter of 1988. As for hardware, one had to search diligently for consumer CDV units, and these were most certainly not on display at the Consumer Electronics Show in Las Vegas Jan. 7-10.

Nowhere near as conspicuous as it was at last May's CES—when there was no CDV presence—go—where a reported $1.5 million was spent exhibiting it—the CDV format was actually far more demonstrated in various hardware manufacturers' suites rather than on the show floor.

The Sony and Philips showed their CDV-ready players on CES and Sanyo and Sharp prepared to introduce their own, only 25 A/V units were actually capable of being played. Of these were manufactured solely for promotional purposes.

Therefore, what is being sold in these pre-CDV days and what was being touted repeatedly during all four days of this CES was not the general merit of the optical disk "family."

Manufacturers asked retailers to alter their perceptions of the seemingly limitless number of compact disc formats being introduced, all, they told, were part and parcel of the same software subgroup.

"It's not like the old LaserVision days," says John Messerschmitt, acting director of trade group CD Video, of new hardware capable of playing CDs, CDV, and 8- and 12-inch Laserdiscs. "Then, if there were no LaserVision disks, the thing just sat there and gathered dust. But the combination players are CD players first."

There are several reasons for the delay of CDV, says Messerschmitt. "One is consumer's affairs issues," in which individual record companies have to deal with the contractual difficulties inherent in selling what were originally promotional items to consumers. He also says the technological challenge of placing the video program on the 5-inch disk is "underestimated."

AIM's Petrone says that recent innovations in optical disk technology can only help CDV's development. "I think the 5-inch single, if anything, enhances it," says Petrone, "because it's yet another optical disk. Any addition to the optical disk system—be it audio, video, or a combination of same—would just enhance the consumers' confidence in optical disk technology."

Similarly, Messerschmitt holds that Warner New Media's submissions (Billboard, Jan. 9), displayed at CES, will enhance CDV's appeal. "The other little problem that CD video had—will the blank screen and the 20 minutes of audio—can be neatly solved by putting the subcode graphics on the audio portion of the CD 5-inch disc," he says.

Assistance in preparing this story was provided by Chris Morris.
$2.49 Tag Follows Other Label Moves

MCA Ups Cassette Single $1

BY GEOFF MAYFIELD

NEW YORK MCA has joined the ranks of record companies that are raising the price of cassette singles from $1.99 to $2.49, the same price adopted earlier by RCA and Arista (Billboard, Jan. 16). The cost cuts may also be affected, as the distributor mulls the possibility of offering slicker discounts on future deals.

Effective Monday (18), MCA has hiked the cost of cassette singles from $1.99 to $2.49, the same price adopted earlier by RCA and Arista (Billboard, Jan. 16). The company will raise the price of cassette singles from $1.99 to $2.49, the same price adopted earlier by RCA and Arista, among other companies.

MCA has already increased the price of cassette singles from $1.99 to $2.49, raising the price of cassette singles from $1.99 to $2.49. MCA is also mulling the possibility of offering slimmer discounts on future deals.

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May (Billboard, May 15) marked a shift in the way that cassette singles are priced, with RCA and Arista raising the price to $2.49. MCA is also mulling the possibility of offering slimmer discounts on future deals.

Kastenmeier: Little Hope For Copycode Legislation

BY STEVEN DUPER

LAS VEGAS Rep. Robert Kastenmeier, a longtime champion of copyright causes, told a workshop at the recent Winter Consumer Electronics Show here that he does not expect Congress to pass legislation requiring an antiduping device in all digital cassettes. He also revealed that a new bill to revamp the antiduping legislation was expected.

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Kastenmeier said Congress may continue to delay taking action indefinitely unless hardware manufacturers come together to confront the Copycode issue immediately by marketing Copycode recorders to the U.S. as soon as possible. Elements that might work in favor of the bill's supporters, however, include the huge trade imbalance between the U.S. and the widespread anti-Japanese feelings the imbalance has helped generate, they said.

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GAMBLE: Cautiously, quietly, record/tape chains are going back into video games with several reports that Nintendo's anticipated/copied into the games market were convincing enough to take action. Industry Goliath Musicland tested Nintendo and Sega games—but not Atari games and software—in its Detroit stores during Christmas and is ready to roll out games in 50-stored waves, according to Gary Ross, senior vice president of marketing and merchandising for the 618-unit retail chain. Meanwhile, according to Activision president and CEO Tom Kassim, 30,000 copies of the Atari version of "American Challenge" were to have benefited the label's all-time record in 50-store industry, including catalog sales in the compact disk format, notes president Doug Mogul. Mogul said the industry placed 120 clients in the compact disk format, including the debut of 18 mid-priced CDs. Genesis, INXS, Foreigner, Levert, Debbie Gibson, and Atlantic's ties with Island and Virgin were among the many recently recorded success stories also cited.

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