

# Billboard

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**ITALY SPOTLIGHT**  
 Follows page 36

VOLUME 99 NO. 49

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

December 5, 1987/\$3.95 (U.S.), \$5 (CAN.)

## CD Plants Face Uncertainty As Supply Exceeds Demand

BY KEN TERRY

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

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

## LaserVideo Is Sold To Disctronics

**NEW YORK** Disctronics, an Australian company that owns compact-disk manufacturing plants in Melbourne and Southwater, England, agreed on Nov. 21 to buy LaserVideo Inc. from the Chicago-based Quixote Corp. for approximately \$55.5 million. LaserVideo operates two U.S. CD factories.

According to LaserVideo chairman and CEO Jim DeVries, the company's facility in Anaheim, Calif., has a capacity of 3 million units a year and the newer Huntsville, Ala., factory, which went online about a year ago, currently has an annual capacity of 15 million units. Based on the rated capacity of the Huntsville plant's equipment, however, Disctronics estimates its potential output at 25 million CDs  
 (Continued on page 73)

the CD manufacturer's short-term profit performance (see story below).

According to other players in the field, the sale of LaserVideo's factories is not an anomaly; it's a precursor of things to come. Discovery Systems of Dublin, Ohio, for instance, is widely believed to be having financial  
 (Continued on page 70)

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

BY KIM FREEMAN

**NEW YORK** Broadcasters are not the only people raving about the boom in new age-oriented radio stations. Label executives estimate that sales on contemporary jazz product have risen between 20% and 40%

since the format began to take hold nationally, and retailers say the new breed of radio is bringing a new breed of consumers into stores.

By any name—"the Wave," "the Breeze," "hip AC," "the Key" or "the Oasis"—the mixes of jazz, new age, and "lite" pop tunes have captured

that elusive, high-income baby-boom demographic—a group whose hearts programmers, labels, and record stores all seek with equal enthusiasm.

Labels have become more aggressive in making these outlets a bigger part of their marketing plans, and retailers are actively seeking creative co-promotions. Simultaneously, new age stations appear to have made significant improvements in identifying the product they're playing, a programming element that the first Wave stations omitted for fear that listeners would view it as an intrusion.

(Continued on page 72)

## Slowly, Black Buyers Take To CDs

BY NELSON GEORGE

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

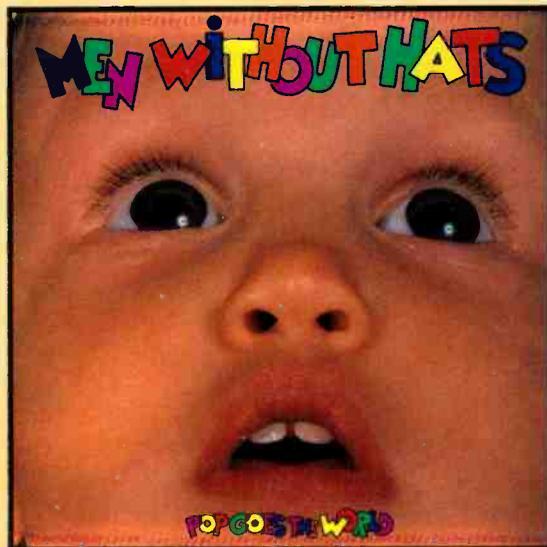
a survey of black industry figures. Growth is expected within the next two years as CD hardware prices fall and black radio begins to play more CD promotion singles.

Audience expectation and demographics play a part in deciding when CDs are released on black

acts, say executives. It is also clear that there is a difference between CD sales of crossover and noncrossover black artists.

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

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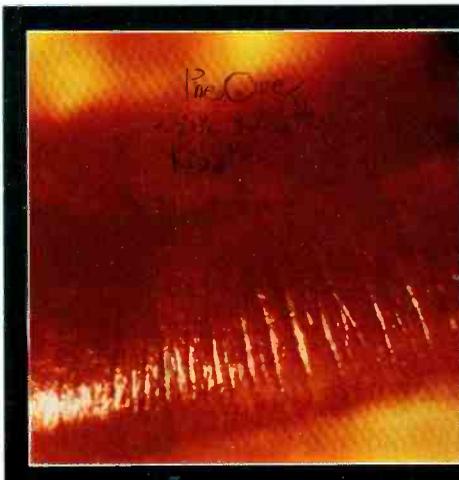
## Lorimar, MCA Top Winners At Vid Confab

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

The awards gala Nov. 21 at the Hollywood Roosevelt Hotel here capped the first American Video Conference, a joint effort of the American Film Institute and Billboard. The event drew more than 300 attendees.

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

(Continued on page 69)



## The Cure

Sales have now topped 700,000 units for **Kiss Me, Kiss Me, Kiss Me**, the specially-priced double album from The Cure.

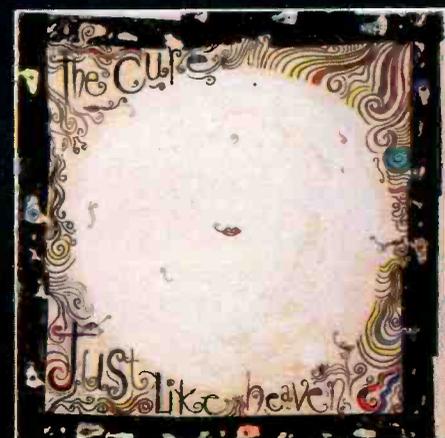
"Just Like Heaven,"—is currently being played on more than 125 CHR/Top 40 radio stations. The video's been jumping out of MTV's Buzz Bin for weeks.

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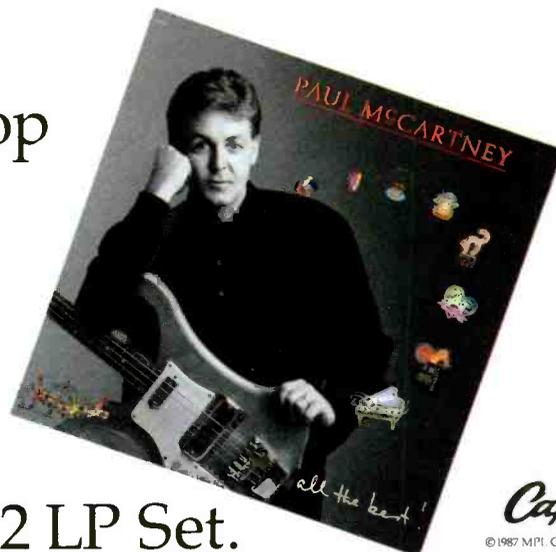
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VOLUME 99 NO. 49

December 5, 1987

## ABC BECOMES SOLE AD SALES REP FOR SMN

The ABC Radio Network has become the exclusive advertising sales rep for the Satellite Music Network. And in a separate transaction, ABC's parent company, Capital Cities, will purchase a one-year warrant from SMN entitling it to a 10% holding in the 24-hour-a-day satellite service. For details, see Featured Programming. **Page 12**

## Sting Riding High, Solo

Ex-Police man Sting, who has a new album and a new single racing up the charts, has returned to the road for a marathon world tour. In an interview with talent editor Steve Gett, Sting talks about a potpourri of subjects, including songwriting, his tour, his solo career, and his 10-year stint with the Police. **Page 19**

## TOWER PLANS MAIL-ORDER EXPANSION

Tower Records plans to computerize, streamline, and expand its mail-order efforts. Marketing editor Earl Paige tells the story in Retail Track. **Page 36**

## Orion Launches \$3 Mil Promo For "RoboCop"

Orion Home Video is going all out for the January release of "RoboCop"; the company's \$3 million promo calls for heavy advertising and a sweepstakes that offers winning retailers and distributors a chance to appear in a major motion picture. **Page 45**

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# Nesmith Calls For Video Creativity

## Keynoter Sees Unrealized Potential

BY STEVEN DUPLER

LOS ANGELES "We have entered the age of the articulate picture," declared Michael Nesmith, president of Pacific Arts Video, in his eloquent keynote address to nearly 500 attendees of the first American Video Conference, which took place Nov. 19-21 at the Hollywood Roosevelt Hotel here.



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

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

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

"We've been handed something of great power here. The question now is, What do we do with it?" Nesmith said. "We must make the

symbols and icons in film and video say something meaningful. Video is its own art form with its own language, and it has potential power like nothing before."

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

"This is an expanding and global market," he said. "We must try to develop worldwide product and not

only cater to the local market."

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

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

(Continued on page 70)

## Genesis Takes Top Prize In Video Music Awards

LOS ANGELES Genesis won the best-video award, but the night belonged to Paul Simon and ex-Genesis member Peter Gabriel, who each took three prizes Nov. 21 at the ninth annual Billboard Video



Music Awards here. The winners were announced during the first American Video Conference at a closing-night gala that also included a separate slate of awards to recognize outstanding achievement in special-interest video (details, page 1).

Atlantic supergroup Genesis, nominated in eight categories, was honored for its "Land Of Confusion" video. The clip features Claymation figures created by Spitting Images.

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

(Continued on page 69)

## 'We Will Polarize This Business,' Says Exec

# U.K. Majors' Video Promo Stirs Indie Row

BY NICK ROBERTSHAW

LONDON Plans for a \$1.2 million U.K. generic advertising campaign by five Hollywood video majors have sparked a furious row here, with independent distributors incensed at remarks made by the heads of two companies involved, Warner Home Video and CIC Video.

Together with MGM/UA, RCA/Columbia, and CBS/Fox, they are to launch a yearlong consumer push

starting in January 1988. Each month will see generic press advertisements promoting one release from each of the five.

The first titles featured will be "Platoon," "Walk Like A Man," "Lethal Weapon," "Gung Ho," and "Space Camp." The outcome of some five years of on-and-off discussions, the campaign is the first of its kind ever staged here and aims to boost the proportion of regularly renting VCR owners from

25% to 30%, equivalent to \$105 million annually in extra rental business.

While welcoming the push as likely to expand the overall U.K. marketplace, nonparticipating distributors have been dismayed by the comments of Warner managing director David Rozalla, who said at the launch: "We have a strategy to squeeze the independents. We are raising the ante necessary to play in this game. I suspect the independents do not have the ability or money to compete at this level." Taking a similar line, CIC managing director John Bickley said: "We will polarize this business."

A group of independent distributors including Virgin, Vestron, and Palace responded with a statement deploring the implied threat to their own futures. They stressed the important role of the indies in the U.K. video business and warned dealers that without them, healthy competition would be jeopardized.

And in an open letter to the Hollywood majors, Screen Entertainment's Carey Budnick welcomed the proposed campaign, adding: "That money is certainly better spent supporting our industry than being shipped back to your American parents, enriching them while undermining the U.K. balance of trade."

Budnick went on: "Your club seems to be exclusively American. Rank and Virgin, the British majors; PolyGram, the European ma-

(Continued on page 63)

## 'Platoon' Vid Delay Extended

### HBO Blamed For Own Losses

BY AL STEWART

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

Meanwhile, Hemdale Film Corp., the producer of the movie, has asked the court to preside over a nonbinding settlement conference with representatives from the three firms involved in the dispute.

The court's decision on Nov. 20 to extend the injunction has squelched any hope of having the videocassette on the market for

the holiday season and promises to stall release of the tape well into 1988. In extending the preliminary injunction, Judge David V. Kenyon noted that HBO is mindful of Vestron's claim to the title but opted to purchase video rights nevertheless.

"Any financial hardship inflicted upon HBO is largely its own doing," said Kenyon. "Vestron should not have to suffer the consequences of HBO's calculated decision to deal with Hemdale under the circumstances."

Unless the injunction is modified, it will remain in power until the case is resolved—a likelihood that apparently prompted Hem-

(Continued on page 70)

# Trans World Lands Great American 16-Unit Web Goes For Undisclosed Price

This story was prepared by Linda Moleski and Geoff Mayfield.

**NEW YORK** Yet another regional chain has been erased from the record industry map, as the fast-growing Trans World Music Corp. lands 14 of the 16 stores operated by Minneapolis-based Great American Music Co..

Albany, N.Y.-based Trans World, which operates more than 270 stores under various retail logos—including Record Town, Tape World, Music World, and, in some markets, Peaches—announced on Nov. 20 an agreement to buy the Twin Cities stores, including some that operate under the name Wax Museum.

Jim Williamson, Trans World's vice president of finance, says his company hopes to close the deal in January. GAMCO president Ira Heilicher says, "The intended schedule for stores to be turned over is the first week of January." His company will continue to operate the web through the holiday selling season.

Neither Heilicher nor Williamson will divulge the selling price or the volume of the purchased stores.

With the acquisition of the GAMCO package and the impending arrival of Trans World outlets already under construction, the 28-state web is in a position to have more than 300 stores in its system by the close of the company's current fiscal year on Jan. 30, says Williamson.

According to Heilicher, the remaining two GAMCO stores will either be sold to another party or closed. Says Williamson, "We were not particularly interested in those locations."

Williamson adds, "We've been looking at it for a short period of time—it's been weeks rather than months." He says Trans World learned of the opportunity to buy the stores through a third party.

Industry sources say that Heilicher

has quietly had the web on the selling block since at least late September. It appears that other chains were given an opportunity to land GAMCO before Trans World entered the picture. Billboard has learned that another multistate retailer was examining the possibility of buying the package's four mall stores before the Trans World deal was sealed.

"The deal was done relatively  
(Continued on page 73)

## Telarc Targets Grammys In Print Campaign

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

According to Pat Papesh, vice president of sales and marketing, the print drive is using Billboard and four regional periodicals. The ads hit as the Grammy nomination ballots were being mailed in late November and will continue through the first two weeks that voting members have ballots in their possession. The initial ad ap-

peared in Billboard's Nov. 14 special section on classical music.

The regional publications in the campaign are Creative Loafing (Atlanta), Screen magazine (Chicago), Music Connection (Los Angeles), and Music Row (Nashville/Memphis).

The ads list the 16 recordings Telarc is submitting for classical Grammy nominations. The recordings will be available on compact disk at the discounted price of \$8.99 to voting members who fill out a form provided in the ad or who call the toll-free number listed. Specially emphasized is "Liza  
(Continued on page 69)



**Jim's Dad:** Al Hendrix, father of Jimi Hendrix, holds a gold CD presented to him by Ryko Records to commemorate sales of 100,000 by Jimi Hendrix's "Live At Winterland" album. Shown, left to right, are producer Alan Douglas, Ryko VP of sales and distribution Robert Simonds, Ryko president Don Rose, Al Hendrix, co-producer Chip Branton, label VP of business affairs Arthur Mann, and international VP Doug Lexa.

## EXECUTIVE TURNTABLE

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

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

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

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

**Tim Hyde** is appointed college promotion manager for PolyGram Records, based in San Francisco. He was program coordinator at KUSF.

Rykodisc USA in Salem, Mass., names **Carrie Anne Svingen** director of

## N.J. Facility Set To Begin Commercial Shipments Soon CBS CD Plant Unaffected By Sale To Sony

**NEW YORK** CBS Records says its Pitman, N.J., compact disk plant will not be affected by the company's sale to Sony Corp., although Sony owns a rival CD plant in Indiana through its Digital Audio Disc Corp. subsidiary.

The Pitman plant, which used to produce vinyl LPs, is conducting test runs of its new CD manufacturing equipment and is expected to begin commercial shipments by the end of this year or the beginning of next, according to a CBS Records

spokesman.

Pitman has a potential capacity of 30 million to 40 million CDs a year and will employ between 200 and 300 people when it is fully on line, the spokesman says. He adds that the CD facility was originally planned to have an annual capacity of 20 million units.

The rate at which the plant's capacity will be raised, however, is currently uncertain. Projected expansion of the factory, the label source notes, "is based on the

growth of the CD market. We're not going to ignore the demands of the marketplace as they settle down or expand."

Currently, the majority of CBS' CDs for domestic consumption are manufactured at the DADC plant in Terre Haute, Ind. When the Pitman facility begins commercial operations, the CBS spokesman says, "We will have a balance between using CDs that are custom pressed for us along with operating our own factory."

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

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

"Once Sony buys CBS, DADC's value as an independent producer will decline because everyone knows CBS will come first [at DADC]," says DeVries.

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



WINSTON



MASSIE



ABRAMSON



GRAVES

publicity. She held marketing-director posts at Rose Displays Ltd. and the Harvard Common Press.

HighTone Records in Alameda, Calif., appoints **Bonnie Simmons** national promotions director. She was a DJ at KFOG-FM.

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

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

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

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

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

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

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

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

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

Monterey Artists in Nashville appoints **Donna English** office manager. She was administrator of recording and administrative services at RCA Records Nashville.

## Pro Arte Promo Pops Up

**NEW YORK** Pro Arte's America's Pops series of compact disks and cassettes will be the focus of a nationwide merchandising push from its parent, Intersound Inc.

Mike Kelley, marketing manager, reports that the campaign gets under way in December with television spots in New York, Chicago, and Minneapolis.

The spots, which tag key retailers in each market, feature two of the 12 releases in the series, "Pop Go The Beatles" and "America Swings," both conducted by Newton Wayland.

A 22-selection sampler, "America's Pops," which can retail for \$5.99 or less, is now being shipped to support the campaign.

Kelley says the campaign will

pick up with national print ads starting in February. Of 40 new releases planned by Pro Arte in 1988, 15 will be part of the America's Pops series.

In another move in support of the campaign, Intersound has completed a six-minute video that will premiere this January at MIDEM in Cannes, France. The program tells the "Intersound story" while spotlighting the America's Pops line.

Kelley says the video, with quarterly updates, will be used to showcase Pro Arte product to retailers, with presentations at the annual National Assn. of Record Merchandisers meet and at chain-sponsored gatherings.

IRV LICHMAN

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OF  
DANCING  
CAN SAVE  
A  
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# Eurythmics, Prince (?) Are The Proud And Few Winter Chill On Album Releases

BY JEAN ROSENBLUTH

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

Exceptions to the rule are the Eurythmics' "Savage" and an untitled, uncredited release on Paisley Park, nicknamed "The Black Album" and widely rumored to be the work of Prince.

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

keting move, the album's first single and video differ: "I Need A Man" is the leadoff 7-inch, while a clip for "Beethoven (I Love To Listen To)," the premier single in Europe, has been serviced as an exclusive to MTV. A video for "I Need A Man" will follow.

"The Black Album," which hits the street Dec. 15, earned that appellation because of its cover art and content. Like a reverse image of "The Beatles," aka "The White Album," the Prince project sports a jet-black cover (scuttlebutt has it that the back of the album will list the song titles in hot-pink lettering).

(Continued on page 72)



**Brothers In Arms.** During an East Coast promo trek in support of their latest Warner Bros. album, "E.S.P.," the Bee Gees paid a visit to Billboard's New York offices. Pictured, from left, are group manager Gary Borman; Michael Ellis, Billboard assistant director of charts/Hot 100 manager; Robin Gibb; Steve Gett, Billboard talent editor; Barry Gibb; Maurice Gibb; and Valarie Goodman, Warner Bros. local promotion/New York. (Photo: Chuck Pulin)

## Wherehouse Reacts To Hostile Bid By Shamrock

BY CHRIS MORRIS

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

Wherehouse has responded to this latest, presumably unwelcome overture by Shamrock, which currently holds approximately 10.2% of Wherehouse's 8.53 million shares, by adopting a new shareholder rights plan—a revised version of its "poison pill" defense against hostile takeovers, first announced last December.

On Nov. 18, Shamrock, a diversified private company based in Burbank and owned by the Roy E. Disney family, announced its plans to make a tender offer to purchase all Wherehouse shares at \$12 per share in cash—a price that Shamrock says is "41% over the reported closing sale price for [Wherehouse's] shares on the American Stock Ex-

change on Nov. 18, 1987."

Wherehouse's stock closed at 8 1/2 on Nov. 18, but bounced up to 10.375 the following day.

Shamrock says that Wells Fargo Bank is "committed to provide . . . up to \$110 million of the required financing for the offer."

The current bid, filed with the Securities and Exchange Commission this week, is \$2.25 per share less than Shamrock's initial offer of \$14.25 per share, proffered on Oct. 12 and rejected by the Wherehouse board on Oct. 15 (Billboard, Oct. 24 and Oct. 31).

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

Yet, while many entertainment stocks remain depressed in the aftermath of the record market collapse of Oct. 19, Wherehouse's

(Continued on page 73)

## Atkinsons Are Indicted

BY EARL PAIGE

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

The 11-count indictment, handed down Nov. 17, additionally charges Edward Atkinson with fraudulent insider selling in 1983 of stock in publically owned franchise retail chain Video Station, founded here in 1977 by George Atkinson. George Atkinson was president, and Edward Atkinson acted as secretary/treasurer.

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

Maximum sentences and fines upon conviction are 45 years and \$330,000 in fines for Edward Atkinson; 20 years and \$280,000 for George Atkinson; and five years and \$250,000 for MacNeil.

Perjury charges against MacNeil and both Atkinsons relate to testimony from July 1984 to February 1986 during an investigation by the

SEC, which filed a civil suit in U.S. District Court here in September (Billboard, Oct. 10).

In that separate SEC suit, both Atkinson brothers are charged with securities violations along with Keith Bjelajac, chief financial officer at Video Station from June 1982 to March 1983.

Bjelajac was not accused in the federal indictment.

In the separate civil action, Bjelajac consented to a permanent injunction without admitting to the SEC allegations.

At one time, Video Station boasted 550 stores. Video Station and its distribution subsidiary, Coast Video, declared bankruptcy in December 1984, subsequent to the departure of the three top officers.

The present status of Video Station and Coast Video is described in court documents as operating under "a plan of reorganization." None of the former officers or directors named in the suits are now involved in its operation, according to the documents.

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

## Dokken Launches Attack On Album Chart; Carlisle Is In Heaven Over No. 1 Single

NEED ANY MORE proof that heavy metal is hot? Check out this week's Top Pop Albums chart, where Dokken's "Back For The Attack" debuts at a rock-solid No. 23. That's higher than the band's last album, "Under Lock And Key," peaked. That 1985 release reached No. 32 in February 1986 and went on to log more than nine months in the top 100.

Each of the Los Angeles-based band's four albums has debuted—and peaked—higher on the charts than the one before it. "Breaking The Chains" debuted at No. 195 in 1983 (and peaked at No. 136); "Tooth And Nail" debuted at No. 116 the following year (peaking at No. 71). "Under Lock And Key" debuted at No. 71.

Dokken's new album—which includes the single "Dream Warriors" from the movie "Nightmare On Elm Street, Part 3"—is poised to join three other metal albums in the top 15: "Whitesnake," Def Leppard's "Hysteria," and Aerosmith's "Permanent Vacation." (Dokken is currently opening for Aerosmith on tour.)

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

**FAST FACTS:** Belinda Carlisle's "Heaven Is A Place On Earth" jumps to No. 1 on the Hot 100, giving Carlisle the top-charted hit she narrowly missed out on when the Go-Go's' "We Got The Beat" peaked at No. 2 in April 1982. This is MCA Records' fourth No. 1 hit in the past six months, following Kim Wilde's "You Keep Me Hangin' On," Bob Seger's "Shakedown," and Tiffany's "I Think We're Alone Now." Only one other record company—Warner Bros.—has amassed four No. 1 hits in this period—and WB needed help from affiliates Sire, Slash, and Geffen.

Randy Travis' "Always And Forever" logs its 22nd week at No. 1 on the Hot Country Albums chart. It's the first album to spend that many weeks on top since Willie Nelson's "Always On My Mind" five years ago. If it hangs on for another week, it will become the longest-lived No. 1 country album since Alabama's "Mountain Music" had 28 weeks on top earlier in 1982.

George Michael's "Faith" leaps seven notches to No. 8 in its third week on the Top Pop Albums chart. This solo debut album is off to a much faster start than either of Michael's two top 10 albums with Wham! The duo's 1985 breakthrough album, "Make It Big," took 12 weeks to reach the top 10, and the 1986 follow-up, "Music From The Edge Of Heaven," took six weeks.

Sting's "... Nothing Like The Sun" holds at No. 9

on the pop album chart, while the first single, "We'll Be Together," jumps one notch to No. 7 on the Hot 100. Including his work with the Police, this is Sting's sixth consecutive top 10 album. And except for the trio's 1986 greatest-hits set, all of those albums have generated at least one top 10 single.

The Pretenders' "The Singles" hits the pop album chart at No. 94. It's at least the fourth chart-making greatest-hits album with some variation of that title, following the Carpenters' "The Singles 1969-1973,"

Abba's "The Singles (The First Ten Years)," and the Police's "Every Breath You Take/The Singles."

**WE GET LETTERS:** Robin Scott-Durkee of Eau Claire, Wis., notes that Billy Idol's "Mony Mony" is the eighth live single in the rock era to reach No. 1, following

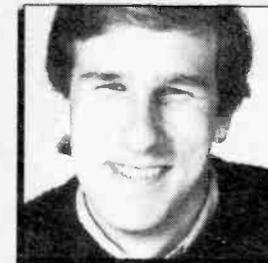
Joey Dee & the Starlighters' "Peppermint Twist," Little Stevie Wonder's "Fingertips," Chuck Berry's "My Ding-A-Ling," John Denver's "Thank God I'm A Country Boy," Marvin Gaye's "Got To Give It Up," Paul McCartney's "Coming Up (Live At Glasgow)," and Billy Vera & the Beaters' "At This Moment."

John Farkas of Cleveland adds that "Mony Mony" is the third single to reach No. 1 with a title consisting of one word repeated twice. It follows "Monday, Monday" by the Mamas & the Papas and "Sugar, Sugar" by the Archies.

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

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

Gerald Bence of Glendora, Calif., has two additions to Rob Tannenbaum's item on recent song titles that contain the names of musicians: Donna Summer's "Dinner With Gershwin" and Mojo Nixon & Skid Roper's "Elvis Is Everywhere."



by Paul Grein

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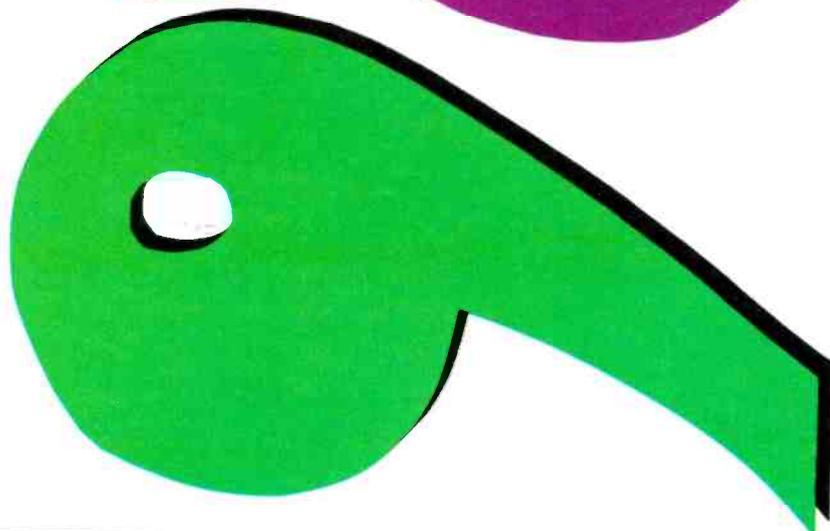
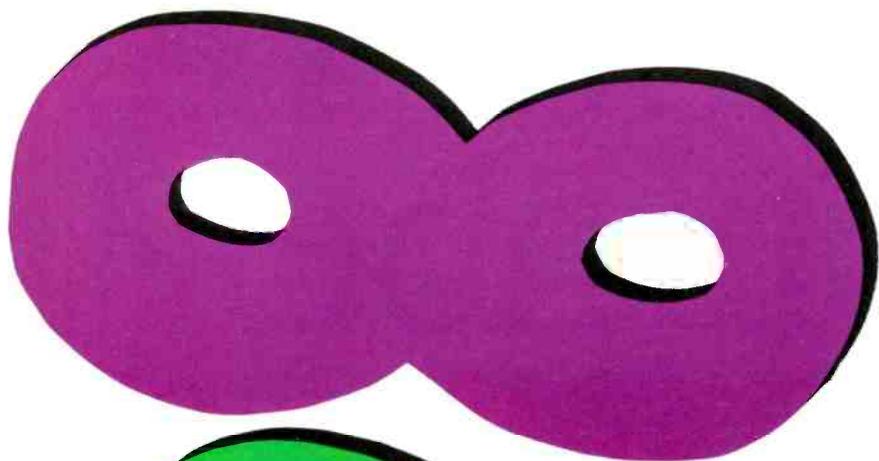
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**Editorial**

**Sony Says 'Yes' To Record Business Future**

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

While digital audiotape is part of its long-range plan, Sony has emphasized that it will not force that new technology on the record industry through its purchase of CBS. Sony has given every indication of wanting to be a good citizen of the music business, and we welcome it to the industry fold.

Although Sony paid around 10

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

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

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

In fact, this short-term fix—like the recent sales of CBS' music, magazine and book publishing divisions—amounted to selling off the family

jewels. But, while it's sad to see a great institution dismantled in such a fashion, at least CBS Records has retained its proven management team and will now be operated by a strong, creative company with a long-term outlook. The two companies make an excellent fit, and as CBS Records Group president Walter Yetnikoff remarked in a memo to label staffers, "It is nice to be wanted again."

Throughout its history, CBS has helped set the pace and the tone for the record industry. From the invention of the LP to the brilliant label signings of John Hammond to its numerous marketing innovations, CBS Records has consistently been a leader. We hope that, under its new owner, CBS will continue to chart new paths for our industry.

**Programming Prejudice**

**GIVE HISTORY A CHANCE TO REPEAT ITSELF**

BY LOU SIMON

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

They were listening to top 40 radio during the '70s. Now, in their late 20s or early 30s, they've been put into positions of power at key radio stations across the country and are carrying prejudices with them that they developed 10 or 15 years ago as listeners.

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

Recently, Warner Bros. Records signed the Bee Gees and released a single of theirs that midcharted. The song, when played in fair rotation, performed admirably.

In some markets, including my own, that Bee Gees record continues to test with low burn and across-the-board acceptance as a bona fide hit. It sells. It gets requests. It has the markings of a record that attracts and holds audiences. Yet in most cities it wasn't even given a fair shot.

Most radio listeners do not even know the Bee Gees are back together and that they are vital and sounding very "'80s." But the programmers decided in their offices that the satin shirts and gold chains of 1977 were the end of the Bee Gees and that their image was

tainted forever. Their moment was over.

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

How could Manilow sell as many records as he did from 1974 to '79 and be as important and automatic an add if he were a negative artist? The man has just taken a vacation from the charts.

RCA worked him as an AC artist

based in adult female numbers?

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

When Geffen shipped the first Donna Summer single in a long time, was it prepared for the numerous programmers who would be saying that despite the fact that the song was fine, the artist was projecting the wrong image?

Donna has one of the finest

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

The fact is that many of these seasoned performers attract the finest session players. They take the time to linger over every nuance in order to make their records right. They are studio smart and know what radio wants. They know what works. They toured the world. They helped radio stations get and keep listeners.

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

The built-in agreeability factor of these artists is overwhelming. Once they know what it's like to be out of vogue for a time they are generally the nicest people in the world to work with. I've seen legends humble themselves, almost apologizing for their enormous past successes.

Let's give history a chance to repeat itself. These artists have left 1975 behind. Why can't the programmers?



**'I've seen legends humble themselves, almost apologizing for their past enormous success'**

*Lou Simon is program director of KCPX Salt Lake City.*

because top 40 didn't want to deal with him. But how many of those damning programmers actually tested the idea of playing Barry during this period? Didn't most simply blow him off as past tense . . . yesterday's news . . . wrong for the format?

Wasn't Barry perfect for the format a few years earlier? Weren't those programmers inter-

voices and demeanors in the business. It was radio that overexposed her as the "Queen of Disco." Why should she be persecuted for it?

The same syndrome has plagued other artists in the past. Olivia Newton-John was once top of the heap. What would she have to do today to get programmers' attentions?



**CUTTING COPYRIGHT CORNERS**

Robert Summer's piece "Japanese Copyright Law: Free For All" (Commentary, Nov. 7) clearly demonstrates the license Japanese record companies take to pirate the proper-

ty of others without the obligation of paying royalties.

There are other illustrations that may be cited. One is the practice of importers there of buying from U.S. sources rather than through legitimate domestic channels. They thus avoid the obligation to pay mechanical royalties in the country of sale, the normal practice worldwide.

The reluctance of the Japanese

mechanical licensing organizations to act aggressively on behalf of their clients suggests that there might be "sweetheart" understandings between the users of music and licensing agents.

Japanese industrialists, like their counterparts in other countries, enjoy the protection of legislators to whom political support and honorariums are allocated. They enjoy the

best "Diet" money can buy.

*Al Brackman  
Plandome, N.Y.*

*Articles and letters appearing on this page serve as a forum for the expression of views of general interest. Contributions should be submitted to Is Horowitz, Commentary Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.*

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## Young Black Programmers Meet In Houston

BY YVONNE OLSON

HOUSTON "It's glamorous, it's fun, but it is a business," were the words Young Black Programmers Coalition president Patrick Manuel used to describe the music industry in his opening remarks at the 10th Annual YBPC meeting Nov. 20-22 here. The theme of this year's meet was "The How-Tos," with two workshops outlining the operational intricacies of radio stations and record companies.

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

The five-member panel, led by WBMX Chicago PD Lee Michaels, concurred that the problem could be blamed on salesmanship more than anything else. They advised broadcasters to learn how to present their product—to be salesmen

first, and then black. In dealing with racism, they advised attendees not to take rebuttals personally and to compile their own statistics proving that blacks spend money like everyone else.

Other subjects lightly touched on were incentive programs for

### 'Many black programmers note an imbalance between ad dollars and station ratings points'

sales departments and on-air personalities, back-selling records, and the question of just how long a stop set should be. On the latter issue, programmers related their efforts to make commercials more entertaining, noting that by creating good commercials a listener-negative could be turned into a lis-

tener-positive.

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

At the record company workshop, attendees were given an operational flow chart, where panel members from marketing, promotion, a&r, artist relations, product management, and creative service departments described the various facets of a company.

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

Panel members noted that despite the number of acts broken on black radio, black record sales are lower than ever. They encouraged

everyone to work together honestly and to create a positive working cycle.

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

Besides the regular programming meetings, one of the main activities for the YBPC is fund-raising. Scholarship money is awarded annually to five students at five

different universities. The amount is currently \$1,500 per student, but the coalition is working to provide more money in this area. To achieve this, increased membership is sought in order to form additional chapters.

The YBPC garnered its largest conference turnout ever this year, with nearly 500 registrants ranging from GMs to college students. In addition to the workshops, attendees were treated to artist showcases, cocktail parties, and an awards banquet.



Programmers reveal why they have jumped on certain new releases.

### TOP 40

"With just a few plays, it's already challenging her last single for the No. 1 slot in phones," says Frankie Blue, WHTZ "Z-100" New York MD, of Tiffany's new record, "Could Have Been" (MCA). "Tiffany's second No. 1 is on the way," he adds. Blue also notes that the Contours' "Do You Love Me" (RCA) from the "Dirty Dancing" soundtrack is "pulling huge phones and has been for several weeks. It's a definite mass-appeal record." Another big request for Z-100 is Def Leppard's "Animal" (PolyGram). "The image of Def Leppard combined with a title like 'Animal' gives the wrong perception," explains Blue. "Programmers should give it a good listen because it sounds good on the air, it nails teens, and pulls in male adults."

### BLACK/URBAN

With WGCI-AM-FM Chicago PD Sonny Taylor featured as this week's PD of the week (see page 18), we turn here to one of his best weapons: MD Barbara Prieto. Dana Dane's "This Be The Death Beat" (Profile) is a stronger track than Dane's last single, says Prieto. She has a unique advantage in that WGCI-AM is deluged with Junior Achiever high-school radio apprentices every Saturday. "I tested this on them, and they gave it unanimous approval as a great rap record," Prieto says. Also bettering past tracks, in the MD's estimation, is Joyce Sims with "Come Into My Life" (Fresh/Sleeping Bag). The mid-tempo groove should appeal to all demos, says Prieto, comparing the dance target Simms hit with her two previous hits. Boy George's "Live My Life" (Virgin) "is going to be a very strong club and radio record," predicts Prieto, adds, "With all the problems he's had in the public eye, it seems he's trying to get a message across that he's living his life."

### ALBUM ROCK

KRXQ "93 Rock" Sacramento, Calif., PD Ron Garrett has a long list of picks, but all are tied together by a "back-to-basics" theme that covers rock groups—old and new—with an up-front beat and a low-hype, straightforward style. Garrett says the Alarm's "Rain In The Summertime" (I.R.S.) ought to get a boost from U2's mass-appeal success. The groups' music is "similar in texture, but the Alarm's got the driving beat," Garrett says. Bryan Ferry's "The Right Stuff" (Reprise) "leans toward female appeal and upper demos in general," the PD says, "and it's a good mood-breaker to play between the more predictable stuff that's out." Holding their own on 93 Rock's list during these superstar-studded days are newcomers the Insiders, the Silencers, and the Brandos. The Insiders' "Love Like Candy" (Epic); the Silencers' "I See Red" (RCA); and the Brandos' "Honor Among Thieves" (Relativity) are all second tracks from debut groups that Garrett says will be contributing to the rock front for a long time. On the local level, Garrett raves about Bourgeois Tagg. He's already moved into the track following the band's budding top 40/AC hit "I Don't Mind At All" by jumping on "In The Best Of All Possible Worlds" and giving a serious ear to album track "Pencil & Paper" (Island). Of hometown boys Tesla, Garrett says, "Their [Geffen] album has been out a year, and we're still pulling singles off it." Back to the superstars, Garrett raves about everything new by Joe Cocker (Capitol) and John Cougar Mellencamp (PolyGram).

## NAB Hails Victory But Fears Senators May Try Again License-Transfer Tax Blocked—For Now

BY BILL HOLLAND

WASHINGTON The National Assn. of Broadcasters, through a massive lobbying effort, has apparently defeated an effort by federal legislators to attach a section to the Budget Reconciliation Bill that would have slapped a 2%-5% tax on license transfers that take place when a station is sold.

The NAB, which considers the victory a major one, continues to be cautious, however, saying that

there is still a chance that proponents of the provision might try to attach the measure to some other legislation.

NAB officials say they will continue keeping vigil until Congress' December recess. Some legislators also say they will continue to attempt to codify the fairness doctrine—which the Federal Communications Commission attempted to do this year before it was rebuffed by President Reagan—by attaching such legislation to another bill that

Reagan will be unable to veto.

The tax proposal, put forward by Sen. Ernest Hollings, D-S.C., would have placed at least a 2% fee on the license transfers—higher if a station was sold within three years or if the station ignored fairness doctrine rules. Hollings has also authored a proposal to codify the fairness doctrine. Broadcasters now feel they have nearly 50 senators on their side, but they would like to have 60 in order to prevent the proposal from being brought up again through parliamentary maneuvers.

Part of the NAB's success is attributed to a counterplan that would bring the same revenue-producing results without singling out broadcasters for the tax. The group sent a white paper on the subject to the Senate Commerce Committee last month offering three alternatives (Billboard, Nov. 21) to the license-transfer tax.

The first was to tax all radios, televisions, and videocassette recorders sold in the country; the NAB says a 1.5% tax could bring in about \$264 million a year. Option two was to authorize the FCC to auction off unused spectrum space (with exemptions for public safety, radio, TV, cellular services, and amateur radio services). Such a sale, the NAB said, could raise \$800 million. Option three was to charge an application fee for the lottery used to grant amateur radio services licenses in 438 smaller markets, which would bring in as much as \$43.8 million, according to the NAB.

While victory seems assured on the Senate side, broadcasters will have to wait until after the Thanksgiving weekend to know the fate of the NAB's lobbying efforts in the House, where a proposal to codify the fairness doctrine was postponed until after the holiday.

## newslines...

**COMMUNITY SERVICE BROADCASTING** Inc. controller Alex Klein recently announced the sale of his Bakersfield, Calif. FM, KLYD, to the newly formed Clayton Communications. Clayton principals Rick Dames and Steve Bunyard made the purchase for \$975,000.

**ALLEN HOTLEN** is appointed VP/GM of Sacramento, Calif.'s newest station, KKSA. He brings 22 years of experience to the outlet, most recently working at WCLY and WPGC Washington.

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

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

**BRIAN KRYSZ** exits WKLC Charleston, S.C., to become Devine Communications' VP/programming at album-rock-formatted WBYR Buffalo, N.Y.

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

**BOB LIMA** is named VP/GM at WPMO-AM-FM Gulfport/Biloxi/Pascagoula, Miss. He was previously OM at WVMJ and WQID Biloxi.

Hits From Billboard 10 and  
20 Years Ago This Week

## POP SINGLES—10 Years Ago

1. **You Light Up My Life**, Debby Boone, WARNER/CURE
2. **How Deep Is Your Love**, Bee Gees, RSO
3. **Blue Bayou**, Linda Ronstadt, ASYLUM
4. **Don't It Make My Brown Eyes Blue**, Crystal Gayle, UNITED ARTISTS
5. **It's So Easy**, Linda Ronstadt, ASYLUM
6. **Back In Love Again**, L.T.D., A&M
7. **We're All Alone**, Rita Coolidge, A&M
8. **Baby Come Back**, Player, RSO
9. **You Make Lovin' Fun**, Fleetwood Mac, Warner Bros.
10. **Here You Come Again**, Dolly Parton, RCA

## POP SINGLES—20 Years Ago

1. **Daydream Believer**, Monkees, COLGEMS
2. **The Rain, The Park & Other Things**, Cowsills, MGM
3. **Incence And Peppermints**, Strawberry Alarm Clock, UNI
4. **I Say A Little Prayer**, Dionne Warwick, SCEPTER
5. **I Heard It Through The Grapevine**, Gladys Knight & the Pips, SOUL
6. **To Sir, With Love**, Lulu, EPIC
7. **I Second That Emotion**, Smokey Robinson & the Miracles, TAMLA
8. **Hello Goodbye**, Beatles, CAPITOL
9. **In And Out Of Love**, Diana Ross & the Supremes, MOTOWN
10. **An Open Letter To My Teenage Son**, Victor Lundberg, LIBERTY

## TOP ALBUMS—10 Years Ago

1. **Simple Dreams**, Linda Ronstadt, ASYLUM
2. **Rumours**, Fleetwood Mac, WARNER BROS.
3. **Live**, Commodores, MOTOWN
4. **Foot Loose & Fancy Free**, Rod Stewart, WARNER BROS.
5. **Street Survivors**, Lynyrd Skynyrd, MCA
6. **All 'N' All**, Earth, Wind & Fire, COLUMBIA
7. **You Light Up My Life**, Debby Boone, WARNER/CURE
8. **Out Of The Blue**, Electric Light Orchestra, JET
9. **Aja**, Steely Dan, ABC
10. **Moonflower**, Santana, COLUMBIA

## TOP ALBUMS—20 Years Ago

1. **Pisces, Aquarius, Capricorn & Jones, Ltd.**, Monkees, COLGEMS
2. **Diana Ross & the Supremes Greatest Hits**, Diana Ross & the Supremes, MOTOWN
3. **Strange Days**, DOORS, ELEKTRA
4. **Sgt. Pepper's Lonely Hearts Club Band**, Beatles, CAPITOL
5. **Farewell To The First Golden Era**, Mamas & Papas, DUNHILL
6. **The Doors**, ELEKTRA
7. **Vanilla Fudge**, ATCO
8. **Jimi Hendrix Experience**, Are You Experienced, REPRISE
9. **Dr. Zhivago**, Soundtrack, MGM
10. **The Bee Gee's First**, Bee Gees, ATCO

## COUNTRY SINGLES—10 Years Ago

1. **Here You Come Again**, Dolly Parton, RCA
2. **I'm Knee Deep In Loving You**, Dave & Sugar, RCA
3. **Georgia Keeps Pulling On My Ring**, Conway Twitty, MCA
4. **Take This Job And Shove It**, Johnny Paycheck, EPIC
5. **You Light Up My Life**, Debby Boone, WARNER/CURE
6. **Don't Let Me Touch You**, Marty Robbins, COLUMBIA
7. **Come A Little Bit Closer**, Johnny Duncan (With Janie Fricke), COLUMBIA
8. **My Way**, Elvis Presley, RCA
9. **Sweet Music Man**, Kenny Rogers, UNITED ARTISTS
10. **Chains Of Love**, Mickey Gilley, PLAYBOY

## SOUL SINGLES—10 Years Ago

1. **Serpentine Fire**, Earth, Wind & Fire, COLUMBIA
2. **You Can't Turn Me Off (In The Middle Of Turning Me On)**, High Inergy, GORDY
3. **FFUN**, Con Funk Shun, MERCURY
4. **Reach For It**, George Duke, EPIC
5. **Back In Love Again**, L.T.D., A&M
6. **Native New Yorker**, Odyssey, RCA
7. **Ooh Boy**, Rose Royce, WHITFIELD
8. **Somebody's Gotta Win, Somebody's Gotta Lose**, Controllers, JUANA
9. **If You're Not Back In Love By Monday**, Millie Jackson, SPRING
10. **Our Love**, Natalie Cole, CAPITOL

## Stations Get Warner Bros.' Xmas Album 23 Artists Share Holiday Spirit on 'Yulesville'

LOS ANGELES "Yulesville" is the title of a special, radio-only album from Warner Bros. being shipped to all active-music stations Tuesday (1). Pressed in red vinyl, the album contains a variety of Christmas songs and holiday IDs by 23 of the label's artists, including George Harrison, Madonna, the Force M.D.'s, Prince, and even Edd "Kookie" Byrnes, who recorded the title track in 1959.

What's unique about this record is that it really is radio only. Produced by WB's Greg Lee and Kevin Laffey, "Yulesville" contains additional Christmas sound effects to help stations produce their own IDs and has song in and out cues printed on the album jacket.

Celebrity messages range from season's greetings to safety reminders. Songs include Prince's "Anoth-

er Lonely Christmas," the Ramones' "Merry Christmas (I Don't Want To Fight Tonight)," Randy Travis' "White Christmas Makes Me Blue," the Winans' "Real Meaning Of Christmas" and many more.

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

YVONNE OLSON

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

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

### An Act

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

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

### ★ ★ RECIPIENTS OF THE SPECIAL CONGRESSIONAL GOLD MEDAL ★ ★

George Washington, 1776  
John Paul Jones, 1787  
Andrew Jackson, 1815  
Zachary Taylor, 1847  
Ulysses S. Grant, 1863  
Wilbur and Orville Wright, 1909  
Charles Lindbergh, 1930  
Thomas Edison, 1928  
John Pershing, 1946  
Billy Mitchell, 1948  
Irving Berlin, 1954  
Jonas Salk, 1955  
Hyman Rickover, 1958  
Robert Frost, 1962

Bob Hope, 1963  
Douglas MacArthur, 1963  
Walt Disney, 1968  
Winston Churchill, 1969  
Roberto Clemente, 1973  
Marian Anderson, 1978  
Robert F. Kennedy, 1978  
Hubert H. Humphrey, 1979  
Simon Wiesenthal, 1980  
John Wayne, 1980  
Joe Louis, 1984  
Elie Wiesel, 1985  
George and Ira Gershwin, 1985  
Anatoly Shcharansky, 1986

# Harry Chapin, 1987



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

## FEATURED PROGRAMMING

**ABC RADIO NETWORK**, New York, has reached an agreement with **Satellite Music Network**, Dallas, that makes ABC SMN's exclusive advertising sales representative for the 24-hour-a-day satellite service's yearly inventory of 26,000 30-second spots.

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

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

SMN president **John Tyler** says the agreement has been in the works for a number of months and was under way even before **United**

**Stations and Transtar** announced a similar agreement (*Billboard*, Oct. 31).

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

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

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

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

The 6-year-old SMN's bread-and-butter offerings are "**Adult Contemporary**" and "**That's Country**." Both are picked up by more than 230 affiliates. The most recent format addition is "**the Wave**," which has picked up six affiliates since it bowed Sept. 24. Two of those have come from SMN's head-banger "**Z-Rock**" format, which is now down to two affiliates.

SMN is currently targeting AM radio with "**Z-Rock**." The strategy could pay off handsomely for both

SMN and the AM band if young male listeners can be persuaded to switch to AM.

**FORMER CHTZ "Hits-FM"** Toronto "**Breakfast Flakes**" **Tim McLarty** & **Tony Micaleff** got such a good response to their "**Pee-wee Headroom**" parody earlier this year that they decided to open the kitchen doors to **Uncle Willy's Comedy Shack & Burger Emporium** and cook up preproduced comedy pieces on a regular basis. The weekly comedy service of 10-15 pieces has been available for cash since mid-September.

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

(Continued on next page)

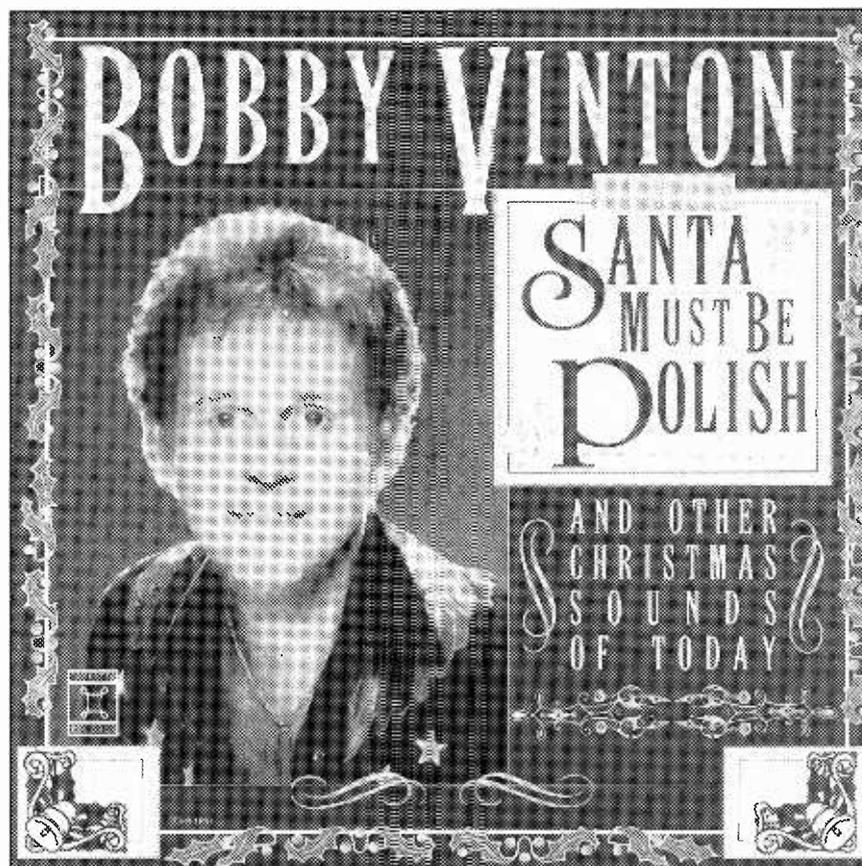


**Off The Hook And Off The Wall.** "Comedy Hour" host Mark McEwen, right, finds the line tongue-tied up as he screens a call for Monty Python member Graham Chapman on the MJI sneakerphone. Chapman was on hand as special guest for the Monty Python edition of MJI Broadcasting's "Comedy Hour." Seen hanging on the line is "Comedy Hour" producer Len Belzer.

## PDs Urged To Play Chapin

**LOS ANGELES** Programmers are being encouraged to participate in a Dec. 7 simulcast of a previously unreleased single by Harry Chapin, titled "**Remember The Hungry**." A congressional gold medal will be posthumously awarded to the singer/songwriter on this date, which would have been his 45th birthday. Transtar Radio Network, is handling the technicalities; Pattie Lundy at Dunhill Classics is handling distribution of the single. She can be reached at 818-993-8822.

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## FEATURED PROGRAMMING

(Continued from preceding page)

produces a weekly package of song, movie, and commercial parodies and fake-celebrity phoners.

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

The service will differentiate its weekly bits by format to give stations a maximum of usable material. Two different reels will be offered: a youth-oriented one for album rock/top 40 stations and a second one for AC/MOR. Although some of the bits may be essentially the same on both reels, the tone, edit, and/or music beds will be different. Uncle Willy's can be contacted in Toronto at 416-531-9734.

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

PETER J. LUDWIG

Below is a weekly calendar of up-

coming network and syndicated music specials. Shows with multiple dates indicate that local stations have option of broadcast time and dates.

Dec. 4-5, Starship, On The Radio, On The Radio Broadcasting, one hour.

Dec. 4-6, John Lennon Remembered, Westwood One Special, three hours.

Dec. 4-6, Full Force, Star Beat, MJI Broadcasting, one hour.

Dec. 4-6, Triumph, Metalshop, MJI Broadcasting, one hour.

Dec. 4-6, Rosanne Cash, Country Today, MJI Broadcasting, one hour.

Dec. 4-6, Bo Diddley/David Gates, Cruisin'

America With Cousin Brucie, CBS RadioRadio, three hours.

Dec. 4-6, Sting, Hot Rocks, United Stations, 90 minutes.

Dec. 4-6, Mick Jagger, Rock Watch, United Stations, three hours.

Dec. 5, Waylon Jennings, Part 1, Country Close-Up, ProMedia, one hour.

Dec. 5-6, Full Force/Kashif/Chad, RadioScope, Lee Bailey Communications, one hour.

Dec. 5-6, Marilyn McCoo, The Rock Files, Creative Radio Network, one hour.

Dec. 6, Gregg Allman, King Biscuit Flower Hour, DIR Broadcasting, one hour.

Dec. 6, John Martyn, Rock Over London, Radio International, one hour.

Dec. 6, Bodeans/Robbie Robertson, Power-

cuts, Global Satellite/ABC Radio Networks, two hours.

Dec. 6, Eurythmics, Hitline U.S.A., James Paul Brown Entertainment, one hour.

Dec. 6, John Schneider/Tom Wopat, Countryline U.S.A., James Paul Brown Entertainment, one hour.

Dec. 6, Rosanne Cash, Nashville Live, MCA Radio Network, 90 minutes.

Dec. 6, Jean-Luc Ponty, The Jazz Show With David Sanborn, NBC Radio Entertainment, two hours.

Dec. 7, The Doors, Part 1, Legends Of Rock, NBC Radio Entertainment, one hour.

Dec. 7, Eurythmics, Rockline, Global Satellite/ABC Radio Networks, 90 minutes.

Dec. 7-14, Levert/Atlantic Starr, In The Spot-

light Special, Westwood One Special, one hour.

Dec. 7-13, Billy Joel, Classic Cuts, MJI Broadcasting, one hour.

Dec. 7-13, Mick Jagger, Rock Today, MJI Broadcasting, one hour.

Dec. 7-13, Whitesnake, Off The Record With Mary Turner, Westwood One, one hour.

Dec. 7-13, Ed Bruce, Live From Gilley's, Mutual Broadcasting, one hour.

Dec. 7-13, Dionne Warwick, Star Trak Profiles, Westwood One, one hour.

Dec. 7-13, Ray Parker Jr., Special Edition, Westwood One, one hour.

Dec. 7-13, Ray Stevens, Country Music's Top 10, James Paul Brown Entertainment, one hour.

## PROMOTIONS

### HELPING HANDS

The Gannett Foundation, New York, has continued in the spirit that had Gannett's KIIS-FM Los Angeles abandoning its regular programming during the Oct. 1 earthquake to keep listeners informed of quake developments. The foundation presented a donation of \$100,000 to the Rio Hondo Chapter of the American Red Cross in Whittier, Calif., on Nov. 13. Whittier is the area that was hardest hit by the quake.

KIIS also exhibited its new, fully contained remote studio at the ceremony. In the event of a disaster like a major earthquake, the mobile unit

can broadcast from virtually any location in Los Angeles and still remain in contact with the Sheriff's Emergency Center and the station's traffic helicopter. Complete with cooking facilities and food storage, the studio sleeps four and is designed to be able to run independently for four days.

### TUNNEL VISIONS

WZTA "ZETA" Fort Lauderdale, Fla., added a little masquerade madness as it tied into what must have been the largest Halloween decoration in the country. The city of Fort Lauderdale decided to throw a Halloween festival and had local artist Don Moore fully decorate the mile-long Kinney Tunnel for the evening.

The city planned a race through the tunnel, so ZETA livened things up by adding a costume contest to the mix and staging a Fun Run to coincide with the race. The station provided prizes to the winners and runners-up in four costume categories.

After the run, ZETA moved its activities to a nearby park, where Moore, station air personalities, and representatives from sponsor AT&T judged the Fun Run costumes. To keep things swinging, the station provided two stages with local bands.

### BLOMOTION

Sometimes a good promotion idea is no farther away than your own backyard. WKLS-FM/AM '96

ROCK" Atlanta proved the point recently when it gave its listeners a chance to elevate a common chore to exalted heights with Blowfest '87. The promotion was a three-event competition that armed listeners with leaf blowers in a fierce battle for the Blowmaster crown.

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

# Merry Christmas



1  
BLUE CHRISTMAS  
by Billy Hayes  
and Jay Johnson

DON'T FORGET  
THE ELVIS CLASSIC!!



2  
DING-A-LING  
THE  
CHRISTMAS BELL  
by Jerry Foster  
and Bill Rice



3  
CHRISTMAS IS  
by Percy Faith  
and Spence Maxwell



4  
BRAZILIAN  
SLEIGHBELLS  
by Percy Faith



5  
MELE KALIKIMAKA  
(MERRY CHRISTMAS  
in HAWAIIAN)  
by Alex Anderson

## 5 GREAT CHRISTMAS STANDARDS CHOICE PROGRAMMING



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## Complete List Of 97 Reporting Stations

### Billboard Revises Hot Black Singles Panel

NEW YORK Effective with this issue, Billboard has revised the Hot Black Singles radio panel. There are now 97 reporting stations.

The panel is revised twice a year after Arbitron ratings periods by Black Singles chart manager Terri Rossi. The revisions are made to adjust station weights to reflect changes in audience size and to add or delete stations.

Stations reporting to the Hot Black Singles chart are divided into five weighted categories according to each station's weekly cumulative audience as measured by Arbitron.

The categories are weighted as follows: **platinum**, stations with a weekly come of at least 500,000; **gold**, 250,000 to 499,999; **silver**, 100,000 to 249,999; **bronze**, 50,000 to 99,999; and **secondary**, 25,000 to 49,999.

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

#### PLATINUM

KMJQ-FM Houston, Texas  
 KSOL-FM San Francisco, Calif.  
 WBMX-FM Chicago, Ill.  
 WGCI-FM Chicago, Ill.  
 WJLB-FM Detroit, Mich.  
 WUSL-FM Philadelphia, Pa.

#### GOLD

KACE-FM Los Angeles, Calif.\*  
 KDAY-AM Los Angeles, Calif.  
 KKDA-FM Dallas, Texas  
 KJLH-FM Los Angeles, Calif.  
 WDAS-FM Philadelphia, Pa.  
 WDJY-FM Washington, D.C.  
 WHRK-FM Memphis, Tenn.  
 WHUR-FM Washington, D.C.  
 WVEE-FM Atlanta, Ga.  
 WXYV-FM Baltimore, Md.  
 WZAK-FM Cleveland, Ohio

#### SILVER

KATZ-FM St. Louis, Mo.  
 KDIA-AM Oakland, Calif.  
 KDLZ-FM Fort Worth, Texas  
 KMJM-FM St. Louis, Mo.  
 KPRS-FM Kansas City, Mo.  
 KRNB-FM Memphis, Tenn.  
 WBLX-FM Mobile, Ala.  
 WBLZ-FM Cincinnati, Ohio  
 WDIA-AM Memphis, Tenn.  
 WEBB-AM Baltimore, Md.  
 WEDR-FM Miami, Fla.  
 WEKS-FM Atlanta, Ga.  
 WENN-FM Birmingham, Ala.  
 WFXC-FM Durham, N.C.  
 WGPR-FM Detroit, Mich.  
 WIKS-FM New Bern, N.C.\*  
 WILD-AM Boston, Mass.  
 WJMI-FM Jackson, Miss.  
 WLUM-FM Milwaukee, Wis.  
 WNJR-AM Newark, N.J.

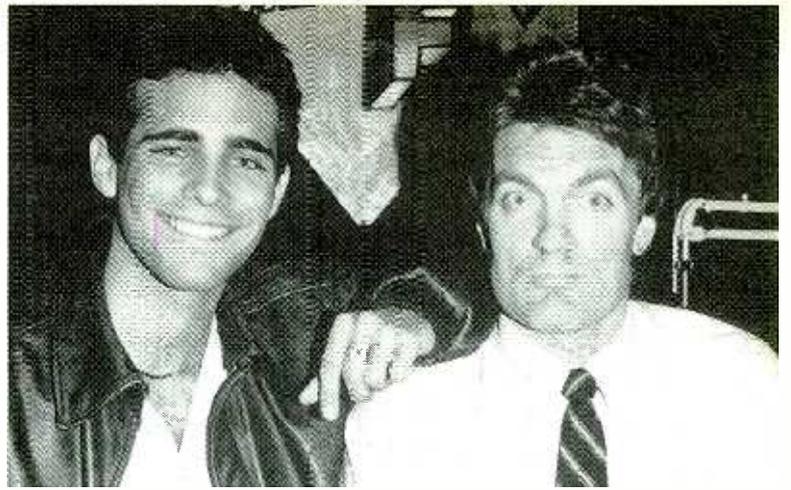
WOWI-AM Norfolk, Va.  
 WPEG-FM Charlotte, N.C.  
 WPLZ-FM St. Petersburg, Fla.  
 WQMG-FM Greensboro, N.C.  
 WRAP-AM Norfolk, Va.  
 WTLC-FM Indianapolis, Ind.  
 WWDM-FM Sumter, S.C.  
 WXOK-AM Baton Rouge, La.  
 WYLD-FM New Orleans, La.  
 WZFX-FM Fayetteville, N.C.  
 XHRM-FM San Diego, Calif.

#### BRONZE

KCOH-AM Houston, Texas  
 KDKS-FM Shreveport, La.  
 KHYS-FM Port Arthur, Texas  
 KKFX-AM Seattle, Wash.  
 KOKY-AM Little Rock, Ark.  
 KQXL-FM Baton Rouge, La.  
 WATV-AM Birmingham, Ala.  
 WBLK-FM Buffalo, N.Y.  
 WCKX-FM Columbus, Ohio  
 WDKS-FM Fayetteville, N.C.  
 WDZZ-FM Flint, Mich.  
 WDKX-FM Rochester, N.Y.  
 WEAS-AM Savannah, Ga.  
 WFXA-FM Augusta, Ga.  
 WGOK-AM Mobile, Ala.  
 WHYZ-AM Greenville, S.C.  
 WIZF-FM Erlanger, Ky.\*  
 WJIZ-FM Albany, Ga.  
 WJMO-AM Cleveland, Ohio  
 WJYL-FM Louisville, Ky.  
 WKXI-AM Jackson, Miss.  
 WLOU-AM Louisville, Ky.  
 WORL-AM Orlando, Fla.  
 WPDQ-FM Jacksonville, Fla.  
 WQIM-FM Montgomery, Ala.  
 WQK-FM Nashville, Tenn.  
 WRBD-AM Fort Lauderdale, Fla.  
 WTMP-AM Tampa, Fla.  
 WWWZ-FM Charleston, S.C.  
 WZZT-FM Columbus, Ohio

#### SECONDARY

KPRW-AM Oklahoma City, Okla.  
 KROZ-FM Tyler, Texas  
 KXZZ-AM Lake Charles, La.  
 WAAA-AM Winston-Salem, N.C.  
 WANM-AM Tallahassee, Fla.  
 WDAO-AM Dayton, Ohio  
 WIBB-AM Macon, Ga.  
 WJTT-FM Chattanooga, Tenn.  
 WKND-AM Hartford, Conn.  
 WKIE-AM Richmond, Va.  
 WMGL-FM Charleston, S.C.\*  
 WNHC-AM New Haven, Conn.  
 WNOO-FM Chattanooga, Tenn.  
 WOIC-AM West Columbia, S.C.  
 WPAL-AM Charleston, S.C.  
 WQFX-FM Gulfport, Miss.  
 WRXB-AM St. Petersburg, Fla.  
 WWSW-FM Saginaw, Mich.  
 WZAZ-AM Jacksonville, Fla.



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



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



**Rain On Me.** PolyGram's Rainmakers pay a visit to their hometown while paying their respects to local rocker KYYS Kansas City. Raining on each other's parade, from left, are the group's Rich Ruth, KYYS MD Skid Roadie, Rainmakers Steve Phillips and Pat Tomek, KYYS PD Scott Jameson, and the group's Bob Wakenhorst.



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

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150,000,000 Record Seller—Over 500 Versions

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FRANK SINATRA                      BING CROSBY  
 PLACIDO DOMINGO

### I HEARD THE BELLS ON CHRISTMAS DAY

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

#### BURL IVES

### A HOLLY JOLLY CHRISTMAS

#### TV SPECIAL

### RUDOLPH THE RED-NOSED REINDEER

Burl Ives (Sound Track MCA) CBS, Dec. 15th

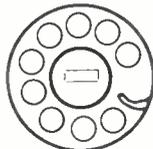
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## New A.M. Team Arrives At 'Q-107' D.C.; PD Bob Perry Changes Stations In Texas

**MARK ROSS & the New Q-crew**, formerly of top 40 "I-100" Daytona Beach, Fla., make up the new morning team at top 40 "Q-107" Washington, D.C. Newsman **Rick Jewell** and producer **Bill Luby** are the other Q-members, who will say hello to the D.C. area Dec. 15. Meanwhile, **Chris Jagger & Mad Mike** are back on the station for the 6-10 p.m. slot.

**KAPT** Austin, Texas, PD **Bob Perry** will leave the AC outlet soon to program a new **Don Kelly** affiliate, **KPRR** "Power 102" El Paso, Texas. "I wanted to get back to an ethnic market," explains Perry. "Plus, the chance to work with Don Kelly was an opportunity I couldn't turn down." **KPRR**, formerly country-formatted **KLOZ**, was purchased in early 1986 by Transcontinental Broadcasting and has been on the air for 10 months. Perry has had great success with ethnic markets, having worked previously at top 40/talk outlets **WJBO** and **WFMF** Baton Rouge, La., and having taken top 40 **KRGV** Weslaco, Texas, from a 5 share to a 13.6 in just six months. It's widely rumored that he will take some of **KAPT**'s staff with him when he goes, but Perry declined to comment.



by Kim Freeman



Thirteen-year **WNJR** Newark, N.J., veteran **Henry Singleton** got the PD nod last week. At the urban outlet, Singleton succeeds **Fred Mills**, who jumped the fence to join PolyGram... Adult-formatted **WRKA** Louisville, Ky., steals PD **John Robertson** from top 40 **WGTZ** Dayton, Ohio... **Drake-Chenault** loses national-programming consultant **Brian**

**Burns**, who leaves to program AC **KLTU** Kansas City, Mo. ... **WLTF** Cleveland MD Sue Wilson gets the boost to PD at cross-town AC rival **WDOK**... Production director **Jon Town** is upped to PD at adult **KAMJ-AM-FM** Phoenix, Ariz... **Glen Martin** is still looking for a morning team at **WFYR** Chicago. You can send tapes and résumés to 130 E. Randolph-Prudential Plaza, Chicago, Ill. 60601... **TK** Communications ups **KBUC-AM-FM** San Antonio, Texas, PD **Art Roberts** to OM of both **KLUV** Dallas and the San Antonio outlets. Roberts will program **KLUV**. Named PD at **KBUC** is **Don Moore**, who arrives from **WSSL** Greenville/Spartanburg, S.C.

**JUST WHAT NEW YORK NEEDED:** The pie of high-profile morning personalities here will soon have one more fork digging into it. Crossover outlet **WQHT** "Hot 103" is now looking for an AM drive talent or team to contend with the likes of **WHTZ** "Z-100's" "Z-Morning Zoo" and **WXRK** "K-Rock's" **Howard Stern**, not to mention the **John Gambings** on **WOR** and other music personalities with softer-shoe styles. "We've built up our afternoon and evening dayparts with personalities," says Hot 103 GM **Stuart Layne**. "Now it's time to enter the morning fray."

The developmental sequence is similar to the way Hot 103's sister outlet **KPWR** "Power 106" Los Angeles let the music do the talking for close to a year before plugging **Jay Thomas** into mornings.

New York promo reps won't have to trek out to Queens anymore to plug their wares at Hot 103. The station will be moving into Manhattan studios early next year. Its sister AM station, all-sports **WFAN**, will take over Hot 103's current space in the Kaufman-Astoria Studios.

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

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

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

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

**Faulkner** was last in the national eye as PD of **Zapis** Communications' **WEKS-AM-FM** Atlanta, which came on big guns a year ago but has since lost some ground. Several months ago, **Faulkner** stepped down to the production director/afternoon man chair at **WEKS**, then moved to **Kansas City, Mo.**, where a new urban outlet was supposed to have gone on the air by now. "I'm a radio addict, and I was going into withdrawal," says **Faulkner**. He calls Power 93 a "ripe opportunity" and predicts that the station can put a major dent in **WPLZ**'s share after three books. The station manager at Power 93, by the way, is **Ben Miles**, a legend in the market.

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

On the subject of returns, **Mark Christian** comes back to **Memphis, Tenn.**, in the enviable position of programming market leader **WHRK**. He also assumes morning drive for the outlet. He replaces **Pam Wells**, who moved to **KACE** Los Angeles a few weeks back. **Christian** was most recently at **KSD-FM** St. Louis and prior to that worked at **WAWA/WLUM** Milwaukee, **WJPC** Chicago, and **WDIA** Memphis.

**SCOTT JOHNSON** moves into the PD post at country outlet **WKSJ** Mobile, Ala., from the assistant PD position at Capitol sister station **WLK** Charlotte, N.C. Also promoted at **WKSJ** is **John Barlett**, now director of marketing and promotion... **John St. John** moves from assistant PD to acting PD at **KFKF** Kansas City, Mo., after four years with the country outlet. **St. John** also handles 9 a.m.-noon... The Cincinnati country battle is now set for action, with **Stan Campbell** taking over the PD reins at **WBVE** "the Beaver," which signed on a year ago to take its shot at longtime format leader

## ALBUM ROCK TRACKS™

Compiled from national album rock radio airplay reports.					ARTIST
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	
1	1	1	8	TUNNEL OF LOVE COLUMBIA LP CUT	BRUCE SPRINGSTEEN 3 weeks at No. One
2	4	6	9	RHYTHM OF LOVE ATCO LP CUT/ATLANTIC	YES
3	2	3	8	SHOWDOWN AT BIG SKY Geffen 7-28175	ROBBIE ROBERTSON
4	6	4	7	GOT MY MIND SET ON YOU DARK HORSE 7-28178/WARNER BROS.	GEORGE HARRISON
5	5	5	11	ONE SLIP COLUMBIA LP CUT	PINK FLOYD
6	8	12	6	RAIN IN THE SUMMERTIME I.R.S. 53219/MCA/MCA	THE ALARM
7	7	8	9	FARM ON THE FREEWAY CHRYSALIS LP CUT	JETHRO TULL
8	9	10	8	I DON'T MIND AT ALL ISLAND 7-99409/ATLANTIC	BOURGEOIS TAGG
9	3	2	14	CHERRY BOMB MERCURY 888 934-7/POLYGRAM	JOHN COUGAR MELLENCAMP
10	14	20	7	DON'T SHED A TEAR CHRYSALIS 43164	PAUL CARRACK
11	12	17	8	UNCHAIN MY HEART CAPITOL 44072	JOE COCKER
12	19	25	4	DEVIL'S RADIO DARK HORSE LP CUT/WARNER BROS.	GEORGE HARRISON
13	13	21	7	NEED YOU TONIGHT ATLANTIC 7-89188	INXS
14	10	11	11	CRAZY CHRYSALIS 43156	ICEHOUSE
15	23	29	11	ON THE TURNING AWAY COLUMBIA LP CUT	PINK FLOYD
16	11	14	7	LITTLE WING A&M LP CUT	STING
17	21	22	12	HYSTERIA MERCURY LP CUT/POLYGRAM	DEF LEPPARD
18	18	18	10	ONLY LOVE SLASH 7-28139/REPRISE	BODEANS
19	26	26	5	SWEET FIRE OF LOVE Geffen LP CUT	ROBBIE ROBERTSON
20	16	15	9	VALERIE ISLAND 7-28231/WARNER BROS.	STEVE WINWOOD
21	15	7	12	TIME STAND STILL MERCURY 888 891-7/POLYGRAM	RUSH
22	17	13	13	RAG DOLL Geffen LP CUT	AEROSMITH
23	28	33	4	HAVE MERCY EMI-MANHATTAN LP CUT	RICHARD MARX
24	34	40	4	HANG MAN JURY Geffen LP CUT	AEROSMITH
25	30	34	5	BURNING LIKE A FLAME ELEKTRA 7-69435	DOKKEN
26	24	24	5	SOMETHING IN THE HEART MCA LP CUT	DAVE MASON
27	33	42	3	THERE'S THE GIRL CAPITOL 44089	HEART
28	20	9	10	LOVE WILL FIND A WAY ATCO 7-99449/ATLANTIC	YES
29	25	27	5	THE USUAL COLUMBIA LP CUT	BOB DYLAN & ERIC CLAPTON
30	22	16	14	THE ONE I LOVE I.R.S. 53171/MCA	R.E.M.
31	27	23	8	LIKE DREAMERS DO EPIC LP CUT	THE RADIATORS
32	31	35	5	LONG TIME GONE MCA LP CUT	TRIUMPH
33	RE-ENTRY			IN GOD'S COUNTRY ISLAND 7-99385	U2
34	37	41	4	SHOOT HIGH ATCO LP CUT/ATLANTIC	YES
35	36	37	4	WHEN WE WAS FAB DARK HORSE LP CUT/WARNER BROS.	GEORGE HARRISON
36	NEW ▶		1	SAY YOU WILL ATLANTIC 7-89169	FOREIGNER
37	38		2	GIVE ME ALL YOUR LOVE TONIGHT Geffen LP CUT	WHITESNAKE
38	35	50	3	IT'S THE END OF THE WORLD AS WE KNOW IT I.R.S. LP CUT/MCA	R.E.M.
39	NEW ▶		1	SAY YOU WILL COLUMBIA LP CUT	MICK JAGGER
40	39	43	4	SLAKEDANCE MERCURY LP CUT/POLYGRAM	THE RAINMAKERS
41	32	28	8	SPARE PARTS COLUMBIA LP CUT	BRUCE SPRINGSTEEN
42	44		2	DOUBLE TROUBLE ELEKTRA LP CUT	THE CARS
43	43	45	7	GIMME YOUR LOVE CAPITOL LP CUT	MSG
44	50		2	REASON TO LIVE MERCURY 870 022-7/POLYGRAM	KISS
45	29	19	11	THROWAWAY COLUMBIA 38-07653	MICK JAGGER
46	NEW ▶		1	THROWING STONES (ASHES ASHES) ARISTA AS1-9643	GRATEFUL DEAD
47	40	31	15	IS THIS LOVE Geffen 7-28233	WHITESNAKE
48	49		2	HAZY SHADE OF WINTER DEF JAM 38-07630/COLUMBIA	BANGLES
49	NEW ▶		1	NO NEW TALE TO TELL BIG TIME LP CUT/RCA	LOVE AND ROCKETS
50	NEW ▶		1	EVERYWHERE WARNER BROS. 7-28143	FLEETWOOD MAC

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

## New Panel Upped To 96 Stations After Summer Arbitrons Adult Contemporary Chart Adds Reporters

NEW YORK Effective this issue, Billboard has revised the panel of stations reporting to its Hot Adult Contemporary chart. The panel is updated after each Arbitron ratings period. There are now 96 stations reporting to the radio-only chart.

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

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

### PLATINUM

KOST-FM Los Angeles, Calif.  
WCCO-AM Minneapolis, Minn.  
WGN-AM Chicago, Ill.  
WNSR-FM New York, N.Y.

### GOLD

WMJI-FM Cleveland, Ohio  
WPIX-FM New York, N.Y.  
WSNI-FM Philadelphia, Pa.

### SILVER

KFMB-FM San Diego, Calif.  
KFMB-AM San Diego, Calif.  
KKHT-FM Houston, Texas  
KMGC-FM Dallas, Texas  
KMJI-FM Denver, Colo.  
KSL-AM Salt Lake City, Utah  
KSTP-FM Minneapolis, Minn.  
KYKY-FM St. Louis, Mo.  
KVIL-FM Dallas, Texas  
WALK-FM Long Island, N.Y.

WENS-FM Indianapolis, Ind.  
WHAS-AM Louisville, Ky.  
WHTX-FM Pittsburgh, Pa.  
WLTF-FM Cleveland, Ohio  
WLTT-FM Washington, D.C.  
WLVE-FM Miami, Fla.  
WNIC-FM Detroit, Mich.  
WOMC-FM Detroit, Mich.  
WRAL-FM Raleigh, N.C.  
WSB-FM Atlanta, Ga.  
WVBF-FM Boston, Mass.

### BRONZE

KEYI-FM Austin, Texas  
KHOW-AM Denver, Colo.  
KHYL-FM Sacramento, Calif.  
KIMN-AM Denver, Colo.  
KJR-AM Seattle, Wash.  
KKLT-FM Phoenix, Ariz.  
\*KKOB-FM Albuquerque, N.M.  
KLSI-FM Kansas City, Mo.  
KLTE-FM Oklahoma City, Okla.  
\*KLCY-FM Salt Lake City, Utah  
KOAQ-FM Denver, Colo.  
KOY-AM Phoenix, Ariz.  
KRAV-FM Tulsa, Okla.  
KRLB-FM Lubbock, Texas  
KWFM-FM Tucson, Ariz.  
KZBS-FM Oklahoma City, Okla.  
WEZC-FM Charlotte, N.C.  
WEZS-FM Richmond, Va.  
WGY-AM Albany/Schenectady, NY  
WHBC-AM Canton, Ohio  
WHNN-FM Saginaw, Mich.  
WHVE-FM Sarasota, Fla.  
WIVY-FM Jacksonville, Fla.  
WIZD-FM Mobile, Ala.  
WKRC-AM Cincinnati, Ohio  
WLAC-FM Nashville, Tenn.  
WLEV-FM Allentown/Bethlehem, Pa.  
WLHT-FM Grand Rapids, Mich.  
WLLT-FM Cincinnati, Ohio  
WLTS-FM New Orleans, La.  
WMJJ-FM Birmingham, Ala.  
WMYU-FM Knoxville, Tenn.  
WMYX-FM Milwaukee, Wis.  
WNLTFM Tampa, Fla.  
WRKA-FM Louisville, Ky.  
\*WRMF-FM West Palm Beach, Fla.  
WRRM-FM Cincinnati, Ohio  
WRVA-AM Richmond, Va.  
WRVR-FM Memphis, Tenn.  
WSBA-FM York, Pa.  
\*WSLQ-FM Roanoke, Va.  
WSNY-FM Columbus, Ohio  
WTFM-FM Kingsport, Tenn.  
WTPI-FM Indianapolis, Ind.  
WTVN-AM Columbus, Ohio  
WWDE-FM Norfolk, Va.  
WYYY-FM Syracuse, N.Y.  
\*WZNY-FM Augusta, Ga.

### SECONDARY

KBOI-AM Boise, Idaho  
KELT-FM McAllen/Brownsville, Texas  
KEZR-FM San Jose, Calif.  
KMGQ-FM Santa Barbara, Calif.  
KTYL-FM Tyler, Texas  
KVUU-FM Colorado Springs, Colo.  
KWAV-FM Monterey, Calif.  
KZII-FM Lubbock, Texas  
WAEB-AM Allentown, Pa.  
WAEV-FM Savannah, Ga.  
WBGFM-FM Tallahassee, Fla.  
WFMK-FM Lansing, Mich.  
WJBC-AM Bloomington, Ill.  
WKYE-FM Johnstown, Pa.  
WMGB-FM Lexington, Ky.  
WQHQ-FM Ocean City, Md.  
WTRX-FM Flint, Mich.  
WWMJ-FM Bangor, Maine  
WWWM-FM Toledo, Ohio  
WXTC-FM Charleston, S.C.

FOR WEEK ENDING DECEMBER 5, 1987



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## HOT CROSSOVER 30™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	4	7	★★ NO. 1 ★★ SHAKE YOUR LOVE ATI/ATLANTIC 7-89187	DEBBIE GIBSON 1 week at No. One
2	3	2	13	CATCH ME (I'M FALLING) VIRGIN 7-99416	PRETTY POISON
3	5	5	8	TELL IT TO MY HEART ARISTA 1-9612	TAYLOR DAYNE
4	4	3	13	DON'T YOU WANT ME MCA 53162	JODY WATLEY
5	7	7	5	SO EMOTIONAL ARISTA 1-9642	WHITNEY HOUSTON
6	6	6	7	SKELETONS MOTOWN 1907	STEVIE WONDER
7	1	1	11	I THINK WE'RE ALONE NOW MCA 53167	TIFFANY
8	8	12	5	SYSTEM OF SURVIVAL COLUMBIA 38-07608	EARTH, WIND & FIRE
9	10	19	4	I WANT TO BE YOUR MAN REPRISE 7-28229	ROGER
10	13	21	4	FAITH COLUMBIA 38-07623	GEORGE MICHAEL
11	11	14	5	HEAVEN IS A PLACE ON EARTH MCA 53181	BELINDA CARLISLE
12	12	10	6	THE TIME OF MY LIFE RCA 5224	BILL MEDLEY & JENNIFER WARNES
13	9	11	7	I DO YOU MCA 53193	THE JETS
14	21	—	2	THE WAY YOU MAKE ME FEEL EPC 34-07645/E.P.A.	MICHAEL JACKSON
15	18	—	2	BECAUSE OF YOU FEVER 1914/SUTRA	THE COVER GIRLS
16	19	20	5	WE'LL BE TOGETHER A&M 2983	STING
17	16	23	4	PARTY YOUR BODY LMR 74000	STEVIE B
18	20	27	3	HARD DAY COLUMBIA 44-07466	GEORGE MICHAEL
19	24	30	3	CRITICIZE TABU 407600/E.P.A.	ALEXANDER O'NEAL
20	26	—	2	LOVER'S LANE MOTOWN 1906	GEORGIO
21	28	—	2	PUSH IT NEXT PLATEAU 315	SALT-N-PEPA
22	14	9	15	LET ME BE THE ONE ARISTA 1-9617	EXPOSE
23	NEW ▶	—	1	SEASONS CHANGE ARISTA 1-9640	EXPOSE
24	29	—	2	WHAT'S TOO MUCH MOTOWN 1911	SMOKEY ROBINSON
25	27	—	2	SHE'S FLY EPC 34-07417/E.P.A.	TONY TERRY
26	NEW ▶	—	1	I LIVE FOR YOUR LOVE EMI-MANHATTAN 50094	NATALIE COLE
27	22	16	6	(BABY TELL ME) CAN YOU DANCE A&M 2939	SHANICE WILSON
28	NEW ▶	—	1	TRUE FAITH QWEST 7-28271/WARNER BROS.	NEW ORDER
29	NEW ▶	—	1	SOMEONE TO LOVE ME FOR ME COLUMBIA 38-07619	LISA LISA & CULT JAM
30	NEW ▶	—	1	MY FOREVER LOVE ATLANTIC 7-89182	LEVERT

Products with the greatest airplay gains this week.

FOR WEEK ENDING DECEMBER 5, 1987



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## HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	11	★★ NO. 1 ★★ THE TIME OF MY LIFE RCA 5224	◆ BILL MEDLEY & JENNIFER WARNES 3 weeks at No. One
2	2	3	8	VALERIE ISLAND 7-28231/WARNER BROS.	◆ STEVE WINWOOD
3	4	7	12	THAT'S WHAT LOVE IS ALL ABOUT COLUMBIA 38-7322	◆ MICHAEL BOLTON
4	9	12	6	GOT MY MIND SET ON YOU DARK HORSE 7-28178/WARNER BROS.	◆ GEORGE HARRISON
5	5	5	10	BRILLIANT DISGUISE COLUMBIA 38-07595	◆ BRUCE SPRINGSTEEN
6	3	2	10	CANDLE IN THE WIND MCA 53196	◆ ELTON JOHN
7	10	11	9	SPECIAL WAY MERCURY 888 867-7/POLYGRAM	KOOL & THE GANG
8	13	14	6	NEVER THOUGHT (THAT I COULD LOVE) COLUMBIA 38-07618	DAN HILL
9	7	9	9	RESERVATIONS FOR TWO ARISTA 1-9638	◆ DIONNE & KASHIF
10	15	16	6	SO EMOTIONAL ARISTA 1-9642	WHITNEY HOUSTON
11	6	4	13	BREAKOUT MERCURY 888 016-7/POLYGRAM	◆ SWING OUT SISTER
12	8	6	14	I'VE BEEN IN LOVE BEFORE VIRGIN 7-99425	◆ CUTTING CREW
13	14	15	7	I DON'T MIND AT ALL ISLAND 7-99409/ATLANTIC	◆ BOURGEOIS TAGG
14	17	19	5	HEAVEN IS A PLACE ON EARTH MCA 53181	◆ BELINDA CARLISLE
15	12	10	14	LITTLE LIES WARNER BROS. 7-28291	◆ FLEETWOOD MAC
16	21	32	5	FAITH COLUMBIA 38-07623	◆ GEORGE MICHAEL
17	18	24	4	BROOKLYN BLUES ARISTA LP CUT	◆ BARRY MANILOW
18	22	26	6	DAWNING ON A NEW DAY CYPRESS 666 122-7	MICHAEL TOMLINSON
19	20	29	5	I LIVE FOR YOUR LOVE EMI-MANHATTAN 50094	◆ NATALIE COLE
20	11	8	14	DON'T MAKE ME WAIT FOR LOVE ARISTA 1-9625	◆ KENNY G.
21	19	25	7	POWER OF LOVE ATLANTIC 7-89191	LAURA BRANIGAN
22	23	35	4	WHAT'S TOO MUCH MOTOWN 1911	SMOKEY ROBINSON
23	28	33	5	NEW YORK (HOLD HER TIGHT) RCA 5280	RESTLESS HEART
24	16	13	8	I DREAMED A DREAM COLUMBIA 38-07614	NEIL DIAMOND
25	26	28	7	BELIEVE IN ME A&M 2978	PAUL JANZ
26	34	43	5	SHOULD'VE KNOWN BETTER EMI-MANHATTAN 50083	◆ RICHARD MARX
27	41	—	2	★★★ POWER PICK ★★★ ALL I WANT IS YOU ARISTA 1-9653	CARLY SIMON™
28	32	45	3	SEEING YOU AGAIN FULL MOON/EPC 34-07640/E.P.A.	DAN FOGELBERG
29	30	40	5	MOTORTOWN CAPITOL 44062	◆ THE KANE GANG
30	31	37	6	EVERCHANGING TIMES QWEST 7-28163/WARNER BROS.	◆ SIEDAH GARRETT
31	NEW ▶	—	1	HUNGRY EYES RCA 5315	◆ ERIC CARMEN
32	27	17	17	IN MY DREAMS EPC 34-07255/E.P.A.	◆ REO SPEEDWAGON
33	40	46	4	CHERRY BOMB MERCURY 888 934-7/POLYGRAM	◆ JOHN COUGAR MELLENCAMP
34	46	—	2	CAN'T STAY AWAY FROM YOU EPC 34-07641/E.P.A.	◆ G.ESTEFAN/MIAMI SOUND
35	24	21	20	LONELY IN LOVE FULL MOON/EPC 34-07275/E.P.A.	◆ DAN FOGELBERG
36	25	20	10	SOMETHING IN YOUR EYES A&M 2940	◆ RICHARD CARPENTER
37	NEW ▶	—	1	EVERYWHERE WARNER BROS. 7-28143	FLEETWOOD MAC
38	45	48	3	I WONDER WHO SHE'S SEEING NOW MOTOWN 1908	◆ THE TEMPTATIONS
39	NEW ▶	—	1	ANOTHER DAY GONE AVATAR 6038	BRYDGE
40	48	47	6	I THINK WE'RE ALONE NOW MCA 53167	◆ TIFFANY
41	33	18	12	SINCE I FELL FOR YOU MCA 53187	AL JARREAU
42	36	31	20	ONE HEARTBEAT MOTOWN 1897	◆ SMOKEY ROBINSON
43	38	34	16	WHY DOES IT HAVE TO BE RCA 5132	◆ RESTLESS HEART
44	NEW ▶	—	1	THE WAY YOU MAKE ME FEEL EPC 34-07645/E.P.A.	◆ MICHAEL JACKSON
45	50	49	5	WHEN A WOMAN LOVES A MAN MOTOWN 1910	CARRIE MCDOWELL
46	39	30	16	THE STUFF THAT DREAMS ARE MADE OF ARISTA 1-9619	◆ CARLY SIMON
47	29	23	17	WHEN SMOKEY SINGS MERCURY 888 604-7/POLYGRAM	◆ ABC
48	37	36	20	NO ONE IN THE WORLD ELEKTRA 7-69456	◆ ANITA BAKER
49	35	22	12	YOU ARE THE GIRL ELEKTRA 7-69446	◆ THE CARS
50	NEW ▶	—	1	OUR GLASS A&M 2967	◆ SQUEEZE

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

# POWER PLAYLISTS™

PLATINUM—Stations with a weekly cume audience of more than 1 million.  
GOLD—Stations with a weekly cume audience between 500,000 and 1 million.  
SILVER—Stations with a weekly cume audience between 250,000 and 500,000.

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

**PLATINUM**

**New York** P.D.: Steve Kingston

- 1 Bill Medley & Jennifer Warnes, (I've Belinda Carlisle, Heaven Is A Place O
- 2 Belinda Carlisle, Heaven Is A Place O
- 3 George Michael, Faith
- 4 Debbie Gibson, Shake Your Love
- 5 Billy Idol, Money Money
- 6 Jody Watley, Don't You Want Me
- 7 Whitney Houston, So Emotional
- 8 Swing Out Sister, Breakout
- 9 Taylor Dayne, Tell It To My Heart
- 10 Fleetwood Mac, Little Lies
- 11 Michael Jackson, Bad
- 12 Bruce Springsteen, Brilliant Disguise
- 13 Madonna, Causing A Commotion
- 14 Whitesnake, Here I Go Again
- 15 Poison, I Won't Forget You
- 16 Whitesnake, Is This Love
- 17 Pretty Poison, Catch Me (I'm Falling)
- 18 Cutting Crew, I've Been In Love Before
- 19 George Harrison, Got My Mind Set On You
- 20 Def Leppard, Animal
- 21 Lisa Lisa & Cult Jam, Lost In Emotion
- 22 Tiffany, Could've Been
- 23 Elton John, Candle In The Wind
- 24 Sting, We'll Be Together
- 25 Expose, Seasons Change
- 26 Steve Winwood, Valerie
- 27 Michael Jackson, The Way You Make Me Feel
- 28 The Cover Girls, Because Of You
- 29 Madonna, Spotlight
- 30 Richard Marx, Should've Known Better

**GOLD**

**Boston** P.D.: Harry Nelson

- 1 John Cougar Mellencamp, Cherry Bomb
- 2 Tiffany, I Think We're Alone Now
- 3 R.E.M., The One I Love
- 4 Bill Medley & Jennifer Warnes, (I've Belinda Carlisle, Heaven Is A Place O
- 5 Billy Idol, Money Money
- 6 Whitesnake, Is This Love
- 7 Richard Marx, Should've Known Better
- 8 Belinda Carlisle, Heaven Is A Place O
- 9 Aerosmith, Dude (Looks Like A Lady)
- 10 Squeeze, Hourglass
- 11 Whitney Houston, So Emotional
- 12 Richard Marx, Should've Known Better
- 13 Pretty Poison, Catch Me (I'm Falling)
- 14 The Kame Kame, Motortown
- 15 Sting, We'll Be Together
- 16 Steve Winwood, Valerie
- 17 Steve Wonder, Skeletons
- 18 Poison, I Won't Forget You
- 19 George Michael, Faith
- 20 Icehouse, Crazy
- 21 Heart, There's The Girl
- 22 George Harrison, Got My Mind Set On You
- 23 Def Leppard, Animal
- 24 Debbie Gibson, Shake Your Love
- 25 Elton John, Candle In The Wind
- 26 Jody Watley, Don't You Want Me
- 27 Terence Trent D'Arby, If You Let Me S
- 28 The Jets, I Do You
- 29 Bourgeois Tagg, I Don't Mind At All
- 30 New Order, True Faith
- 31 The Beach Boys & Little Richard, Happ
- 32 Smokey Robinson, What's Too Much
- 33 INXS, Need You Tonight
- 34 Eric Carmen, Hungry Eyes
- 35 Michael Jackson, The Way You Make Me Feel
- A Fleetwood Mac, Everywhere
- A Millions Like Us, Guaranteed For Life
- A Cher, I Found Someone
- A Bee Gees, E.S.P.
- A Bruce Springsteen, Tunnel Of Love
- A Taylor Dayne, Tell It To My Heart
- A Mick Jagger, Throwaway
- A Roger, I Want To Be Your Man
- A Martha Davis, Don't Tell Me The Time
- A Bangles, Hazy Shade Of Winter
- A Prince, I Could Never Take The Place
- A Shanice Wilson, (Baby Tell Me) Can You
- A Paul Carrack, Don't Shed A Tear
- A Laura Branigan, Power Of Love
- A Natalie Cole, I Live For Your Love
- A Joe Jackson, Unchain My Heart
- A Jimmy Davis & Junction, Kick The Wall

**GOLD**

**New York** P.D.: Larry Berger

- 1 Bill Medley & Jennifer Warnes, (I've Belinda Carlisle, Heaven Is A Place O
- 2 Belinda Carlisle, Heaven Is A Place O
- 3 George Michael, Faith
- 4 Debbie Gibson, Shake Your Love
- 5 Swing Out Sister, Breakout
- 6 Billy Idol, Money Money
- 7 Pet Shop Boys, It's A Sin
- 8 Fleetwood Mac, Little Lies
- 9 Jody Watley, Don't You Want Me
- 10 Whitney Houston, So Emotional
- 11 Madonna, Causing A Commotion
- 12 Bruce Springsteen, Brilliant Disguise
- 13 Taylor Dayne, Tell It To My Heart
- 14 Pretty Poison, Catch Me (I'm Falling)
- 15 Squeeze, Hourglass
- 16 George Harrison, Got My Mind Set On You
- 17 Richard Marx, Should've Known Better
- 18 Whitesnake, Is This Love
- 19 Michael Jackson, Bad
- 20 Michael Jackson, The Way You Make Me Feel
- 21 Jody Watley, Don't You Want Me
- 22 Cutting Crew, I've Been In Love Before
- 23 The Cover Girls, Because Of You
- 24 Michael Bolton, That's What Love Is A
- 25 Elton John, Candle In The Wind
- 26 M/A/R/R/S, Pump Up The Volume
- 27 Steve Winwood, Valerie
- 28 Tiffany, Could've Been
- 29 Contours, Do You Love Me

**GOLD**

**Chicago** P.D.: Buddy Scott

- 1 Tiffany, I Think We're Alone Now
- 2 Bill Medley & Jennifer Warnes, (I've Belinda Carlisle, Heaven Is A Place O
- 3 Belinda Carlisle, Heaven Is A Place O
- 4 Jody Watley, Don't You Want Me
- 5 George Michael, Faith
- 6 Pretty Poison, Catch Me (I'm Falling)
- 7 Taylor Dayne, Tell It To My Heart
- 8 Whitney Houston, So Emotional
- 9 Michael Jackson, Bad
- 10 The Jets, I Do You
- 11 Debbie Gibson, Shake Your Love
- 12 Richard Marx, Should've Known Better
- 13 Prince, U Got The Look
- 14 Sting, We'll Be Together
- 15 Steve Wonder, Skeletons
- 16 Deja, You And Me Tonight
- 17 Shanice Wilson, (Baby Tell Me) Can You
- 18 Laura Branigan, Power Of Love
- 19 INXS, Need You Tonight
- 20 Prince, I Could Never Take The Place
- 21 Swing Out Sister, Breakout
- 22 Tiffany, Could've Been
- 23 Jellybean Featuring Steven Dante, The
- 24 Natalie Cole, I Live For Your Love
- 25 New Order, True Faith
- 26 Michael Jackson, The Way You Make Me Feel
- 27 Madonna, Causing A Commotion
- 28 Cutting Crew, I've Been In Love Before
- 29 Tony Terry, She's Fly
- 30 Marion Jackson, Don't Go
- 31 Fleetwood Mac, Little Lies
- 32 Madonna, Spotlight
- 33 Expose, Seasons Change
- 34 George Harrison, Got My Mind Set On You
- 35 Elton John, Candle In The Wind

**GOLD**

**Los Angeles** P.D.: Steve Rivers

- 6 George Michael, Faith
- 3 Belinda Carlisle, Heaven Is A Place O
- 1 Bill Medley & Jennifer Warnes, (I've Belinda Carlisle, Heaven Is A Place O
- 5 Jody Watley, Don't You Want Me
- 9 George Michael, Faith
- 2 Billy Idol, Money Money
- 7 Whitesnake, Is This Love
- 8 Tiffany, I Think We're Alone Now
- 10 Richard Marx, Should've Known Better
- 14 Cutting Crew, I've Been In Love Before
- 13 R.E.M., The One I Love
- 16 Taylor Dayne, Tell It To My Heart
- 18 Swing Out Sister, Breakout
- 19 The Jets, I Do You
- 15 Los Lobos, Come On, Let's Go
- 16 Steve Wonder, Skeletons
- 17 Debbie Gibson, Shake Your Love
- 12 U2, Where The Streets Have No Name
- 19 Pretty Poison, Catch Me (I'm Falling)
- 23 Fleetwood Mac, Little Lies
- 21 Squeeze, Hourglass
- 25 Michael Bolton, That's What Love Is A
- 26 Whitney Houston, So Emotional
- 28 INXS, Need You Tonight

**PLATINUM**

**Philadelphia** P.D.: Charlie Quinn

- 1 Bill Medley & Jennifer Warnes, (I've Belinda Carlisle, Heaven Is A Place O
- 2 Pretty Poison, Catch Me (I'm Falling)
- 3 Belinda Carlisle, Heaven Is A Place O
- 4 George Michael, Faith
- 5 Steve Winwood, Valerie
- 6 Squeeze, Hourglass
- 7 Whitesnake, Is This Love
- 8 Billy Idol, Money Money
- 9 Richard Marx, Should've Known Better
- 10 Jody Watley, Don't You Want Me
- 11 George Harrison, Got My Mind Set On You
- 12 Whitney Houston, So Emotional
- 13 Debbie Gibson, Shake Your Love
- 14 John Cougar Mellencamp, Cherry Bomb
- 15 R.E.M., The One I Love
- 16 The Jets, I Do You
- 17 Squeeze, Hourglass
- 18 Heart, There's The Girl
- 19 Tiffany, Could've Been
- 20 Michael Bolton, That's What Love Is A
- 21 Aerosmith, Dude (Looks Like A Lady)
- 22 Taylor Dayne, Tell It To My Heart
- 23 Prince, I Could Never Take The Place
- 24 INXS, Need You Tonight
- 25 Elton John, Candle In The Wind
- 26 Eric Carmen, Hungry Eyes
- 27 Paul Carrack, Don't Shed A Tear
- 28 Bruce Springsteen, Tunnel Of Love
- 29 Michael Jackson, The Way You Make Me Feel
- 30 Natalie Cole, I Live For Your Love
- 31 Foreigner, Say You Will
- 32 Expose, Seasons Change

**GOLD**

**Washington** P.D.: Chuck Morgan

- 1 Bill Medley & Jennifer Warnes, (I've Belinda Carlisle, Heaven Is A Place O
- 2 Debbie Gibson, Shake Your Love
- 3 Richard Marx, Should've Known Better
- 4 George Michael, Faith
- 5 Steve Winwood, Valerie
- 6 Billy Idol, Money Money
- 7 Expose, Let Me Be The One
- 8 Whitesnake, Is This Love
- 9 U2, Where The Streets Have No Name
- 10 Jody Watley, Don't You Want Me
- 11 Belinda Carlisle, Heaven Is A Place O
- 12 Fleetwood Mac, Little Lies
- 13 Cutting Crew, I've Been In Love Before
- 14 Taylor Dayne, Tell It To My Heart
- 15 George Harrison, Got My Mind Set On You
- 16 Michael Jackson, The Way You Make Me Feel
- 17 The Jets, I Do You
- 18 Whitney Houston, So Emotional
- 19 Michael Bolton, That's What Love Is A
- 20 Pretty Poison, Catch Me (I'm Falling)
- 21 Elton John, Candle In The Wind
- 22 Bangles, Hazy Shade Of Winter
- 23 Eric Carmen, Hungry Eyes
- 24 Whitney Houston, So Emotional
- 25 Prince, I Could Never Take The Place
- 26 INXS, Need You Tonight
- 27 Deja, You And Me Tonight
- 28 Aerosmith, Dude (Looks Like A Lady)
- 29 Laura Branigan, Power Of Love
- 30 M/A/R/R/S, Pump Up The Volume
- 31 Joe Jackson, Unchain My Heart
- 32 Jimmy Davis & Junction, Kick The Wall

**GOLD**

**Washington** P.D.: Mark St. John

- 4 Belinda Carlisle, Heaven Is A Place O
- 2 Tiffany, I Think We're Alone Now
- 3 George Michael, Faith
- 1 Billy Idol, Money Money
- 5 Richard Marx, Should've Known Better
- 6 Heart, Who Will You Run To
- 7 Noel, Silent Morning
- 8 Poison, I Won't Forget You
- 9 Whitesnake, Is This Love
- 10 Steve Winwood, Valerie
- 11 Expose, Let Me Be The One
- 12 Bill Medley & Jennifer Warnes, (I've Belinda Carlisle, Heaven Is A Place O
- 13 Debbie Gibson, Shake Your Love
- 14 Jody Watley, Don't You Want Me
- 15 Taylor Dayne, Tell It To My Heart
- 16 Pretty Poison, Catch Me (I'm Falling)
- 17 Swing Out Sister, Breakout
- 18 INXS, Need You Tonight
- 19 Michael Jackson, The Way You Make Me Feel
- 20 Bruce Springsteen, Brilliant Disguise
- 21 Michael Bolton, That's What Love Is A
- 22 Cutting Crew, I've Been In Love Before
- 23 George Harrison, Got My Mind Set On You
- 24 Bangles, Hazy Shade Of Winter
- 25 Whitney Houston, So Emotional
- 26 The Jets, I Do You
- 27 Elton John, Candle In The Wind
- 28 Los Lobos, Come On, Let's Go
- 29 New Order, True Faith
- 30 R.E.M., The One I Love
- 31 Strayer, Honestly
- 32 Deja, You And Me Tonight
- 33 Prince, I Could Never Take The Place
- 34 Bruce Springsteen, Tunnel Of Love
- 35 Tiffany, Could've Been
- A Expose, Seasons Change
- A Aerosmith, Dude (Looks Like A Lady)
- A Eric Carmen, Hungry Eyes
- A Roger, I Want To Be Your Man

**GOLD**

**Pittsburgh** P.D.: Jim Richards

- 1 Bill Medley & Jennifer Warnes, (I've Belinda Carlisle, Heaven Is A Place O
- 2 Richard Marx, Should've Known Better
- 3 Belinda Carlisle, Heaven Is A Place O
- 4 Steve Winwood, Valerie
- 5 Michael Bolton, That's What Love Is A
- 6 George Michael, Faith
- 7 Whitesnake, Is This Love
- 8 Aerosmith, Dude (Looks Like A Lady)
- 9 Jody Watley, Don't You Want Me
- 10 John Cougar Mellencamp, Cherry Bomb
- 11 George Harrison, Got My Mind Set On You
- 12 Sting, We'll Be Together
- 13 Poison, I Won't Forget You
- 14 Whitney Houston, So Emotional
- 15 Debbie Gibson, Shake Your Love
- 16 Pretty Poison, Catch Me (I'm Falling)
- 17 Taylor Dayne, Tell It To My Heart
- 18 Elton John, Candle In The Wind
- 19 The Jets, I Do You
- 20 Michael Jackson, The Way You Make Me Feel
- 21 Billy Idol, Money Money
- 22 Squeeze, Hourglass

**GOLD**

**Detroit** P.D.: Brian Patrick

- 1 Belinda Carlisle, Heaven Is A Place O
- 2 Sting, We'll Be Together
- 3 Steve Wonder, Skeletons
- 4 Steve Winwood, Valerie
- 5 George Michael, Faith
- 6 Richard Marx, Should've Known Better

**PLATINUM**

**Philadelphia** P.D.: Charlie Quinn

- 1 Bill Medley & Jennifer Warnes, (I've Belinda Carlisle, Heaven Is A Place O
- 2 Pretty Poison, Catch Me (I'm Falling)
- 3 Belinda Carlisle, Heaven Is A Place O
- 4 George Michael, Faith
- 5 Steve Winwood, Valerie
- 6 Squeeze, Hourglass
- 7 Whitesnake, Is This Love
- 8 Billy Idol, Money Money
- 9 Richard Marx, Should've Known Better
- 10 Jody Watley, Don't You Want Me
- 11 George Harrison, Got My Mind Set On You
- 12 Whitney Houston, So Emotional
- 13 Debbie Gibson, Shake Your Love
- 14 John Cougar Mellencamp, Cherry Bomb
- 15 R.E.M., The One I Love
- 16 The Jets, I Do You
- 17 Squeeze, Hourglass
- 18 Heart, There's The Girl
- 19 Tiffany, Could've Been
- 20 Michael Bolton, That's What Love Is A
- 21 Aerosmith, Dude (Looks Like A Lady)
- 22 Taylor Dayne, Tell It To My Heart
- 23 Prince, I Could Never Take The Place
- 24 INXS, Need You Tonight
- 25 Elton John, Candle In The Wind
- 26 Eric Carmen, Hungry Eyes
- 27 Paul Carrack, Don't Shed A Tear
- 28 Bruce Springsteen, Tunnel Of Love
- 29 Michael Jackson, The Way You Make Me Feel
- 30 Natalie Cole, I Live For Your Love
- 31 Foreigner, Say You Will
- 32 Expose, Seasons Change

**GOLD**

**Washington** P.D.: Chuck Morgan

- 1 Bill Medley & Jennifer Warnes, (I've Belinda Carlisle, Heaven Is A Place O
- 2 Debbie Gibson, Shake Your Love
- 3 Richard Marx, Should've Known Better
- 4 George Michael, Faith
- 5 Steve Winwood, Valerie
- 6 Billy Idol, Money Money
- 7 Expose, Let Me Be The One
- 8 Whitesnake, Is This Love
- 9 U2, Where The Streets Have No Name
- 10 Jody Watley, Don't You Want Me
- 11 Belinda Carlisle, Heaven Is A Place O
- 12 Fleetwood Mac, Little Lies
- 13 Cutting Crew, I've Been In Love Before
- 14 Taylor Dayne, Tell It To My Heart
- 15 George Harrison, Got My Mind Set On You
- 16 Michael Jackson, The Way You Make Me Feel
- 17 The Jets, I Do You
- 18 Whitney Houston, So Emotional
- 19 Michael Bolton, That's What Love Is A
- 20 Pretty Poison, Catch Me (I'm Falling)
- 21 Elton John, Candle In The Wind
- 22 Bangles, Hazy Shade Of Winter
- 23 Eric Carmen, Hungry Eyes
- 24 Whitney Houston, So Emotional
- 25 Prince, I Could Never Take The Place
- 26 INXS, Need You Tonight
- 27 Deja, You And Me Tonight
- 28 Aerosmith, Dude (Looks Like A Lady)
- 29 Laura Branigan, Power Of Love
- 30 M/A/R/R/S, Pump Up The Volume
- 31 Joe Jackson, Unchain My Heart
- 32 Jimmy Davis & Junction, Kick The Wall

**GOLD**

**Tampa** P.D.: Mason Dixon

- 2 Belinda Carlisle, Heaven Is A Place O
- 1 Bill Medley & Jennifer Warnes, (I've Belinda Carlisle, Heaven Is A Place O
- 3 Debbie Gibson, Shake Your Love
- 4 Richard Marx, Should've Known Better
- 5 George Michael, Faith
- 6 Steve Winwood, Valerie
- 7 Billy Idol, Money Money
- 8 Expose, Let Me Be The One
- 9 Whitesnake, Is This Love
- 10 R.E.M., The One I Love
- 11 Heart, There's The Girl
- 12 Whitney Houston, So Emotional
- 13 Michael Bolton, That's What Love Is A
- 14 Pretty Poison, Catch Me (I'm Falling)
- 15 Elton John, Candle In The Wind
- 16 Los Lobos, Come On, Let's Go
- 17 New Order, True Faith
- 18 R.E.M., The One I Love
- 19 Strayer, Honestly
- 20 Deja, You And Me Tonight
- 21 Prince, I Could Never Take The Place
- 22 Bruce Springsteen, Tunnel Of Love
- 23 Tiffany, Could've Been
- 24 Expose, Seasons Change
- 25 Aerosmith, Dude (Looks Like A Lady)
- 26 Eric Carmen, Hungry Eyes
- 27 Paul Carrack, Don't Shed A Tear
- 28 Bruce Springsteen, Tunnel Of Love
- 29 Michael Jackson, The Way You Make Me Feel
- 30 Natalie Cole, I Live For Your Love
- 31 Foreigner, Say You Will
- 32 Expose, Seasons Change

**GOLD**

**Detroit** P.D.: Brian Patrick

- 1 Belinda Carlisle, Heaven Is A Place O
- 2 Sting, We'll Be Together
- 3 Steve Wonder, Skeletons
- 4 Steve Winwood, Valerie
- 5 George Michael, Faith
- 6 Richard Marx, Should've Known Better

**GOLD**

**Detroit** P.D.: Brian Patrick

- 1 Belinda Carlisle, Heaven Is A Place O
- 2 Sting, We'll Be Together
- 3 Steve Wonder, Skeletons
- 4 Steve Winwood, Valerie
- 5 George Michael, Faith
- 6 Richard Marx, Should've Known Better

**PLATINUM**

**Philadelphia** P.D.: Charlie Quinn

- 1 Bill Medley & Jennifer Warnes, (I've Belinda Carlisle, Heaven Is A Place O
- 2 Pretty Poison, Catch Me (I'm Falling)
- 3 Belinda Carlisle, Heaven Is A Place O
- 4 George Michael, Faith
- 5 Steve Winwood, Valerie
- 6 Squeeze, Hourglass
- 7 Whitesnake, Is This Love
- 8 Billy Idol, Money Money
- 9 Richard Marx, Should've Known Better
- 10 Jody Watley, Don't You Want Me
- 11 George Harrison, Got My Mind Set On You
- 12 Whitney Houston, So Emotional
- 13 Debbie Gibson, Shake Your Love
- 14 John Cougar Mellencamp, Cherry Bomb
- 15 R.E.M., The One I Love
- 16 The Jets, I Do You
- 17 Squeeze, Hourglass
- 18 Heart, There's The Girl
- 19 Tiffany, Could've Been
- 20 Michael Bolton, That's What Love Is A
- 21 Aerosmith, Dude (Looks Like A Lady)
- 22 Taylor Dayne, Tell It To My Heart
- 23 Prince, I Could Never Take The Place
- 24 INXS, Need You Tonight
- 25 Elton John, Candle In The Wind
- 26 Eric Carmen, Hungry Eyes
- 27 Paul Carrack, Don't Shed A Tear
- 28 Bruce Springsteen, Tunnel Of Love
- 29 Michael Jackson, The Way You Make Me Feel
- 30 Natalie Cole, I Live For Your Love
- 31 Foreigner, Say You Will
- 32 Expose, Seasons Change

**GOLD**

**Washington** P.D.: Chuck Morgan

- 1 Bill Medley & Jennifer Warnes, (I've Belinda Carlisle, Heaven Is A Place O
- 2 Debbie Gibson, Shake Your Love
- 3 Richard Marx, Should've Known Better
- 4 George Michael, Faith
- 5 Steve Winwood, Valerie
- 6 Billy Idol, Money Money
- 7 Expose, Let Me Be The One
- 8 Whitesnake, Is This Love
- 9 U2, Where The Streets Have No Name
- 10 Jody Watley, Don't You Want Me
- 11 Belinda Carlisle, Heaven Is A Place O
- 12 Fleetwood Mac, Little Lies
- 13 Cutting Crew, I've Been In Love Before
- 14 Taylor Dayne, Tell It To My Heart
- 15 George Harrison, Got My Mind Set On You
- 16 Michael Jackson, The Way You Make Me Feel
- 17 The Jets, I Do You
- 18 Whitney Houston, So Emotional
- 19 Michael Bolton, That's What Love Is A
- 20 Pretty Poison, Catch Me (I'm Falling)
- 21 Elton John, Candle In The Wind
- 22 Bangles, Hazy Shade Of Winter
- 23 Eric Carmen, Hungry Eyes
- 24 Whitney Houston, So Emotional
- 25 Prince, I Could Never Take The Place
- 26 INXS, Need You Tonight
- 27 Deja, You And Me Tonight
- 28 Aerosmith, Dude (Looks Like A Lady)
- 29 Laura Branigan, Power Of Love
- 30 M/A/R/R/S, Pump Up The Volume
- 31 Joe Jackson, Unchain My Heart
- 32 Jimmy Davis & Junction, Kick The Wall

**GOLD**

**Detroit** P.D.: Rick Gillette

- 2 Belinda Carlisle, Heaven Is A Place O
- 1 Jody Watley, Don't You Want Me
- 3 Bill Medley & Jennifer Warnes, (I've Belinda Carlisle, Heaven Is A Place O
- 4 George Michael, Faith
- 5 Pretty Poison, Catch Me (I'm Falling)
- 6 Whitney Houston, So Emotional
- 7 Steve Winwood, Valerie
- 8 Debbie Gibson, Shake Your Love
- 9 Billy Idol, Money Money
- 10 Bruce Springsteen, Brilliant Disguise
- 11 Taylor Dayne, Tell It To My Heart
- 12 Tiffany, I Think We're Alone Now
- 13 The Jets, I Do You
- 14 Cutting Crew, I've Been In Love Before
- 15 Heart, There's The Girl
- 16 Steve Winwood, Valerie
- 17 Glenn Jones, We've Only Just Begun (T
- 18 Earth, Wind & Fire, System Of Surviva
- 19 Alexander O'Neal, Criticize
- 20 Michael Jackson, The Way You Make Me Feel
- 21 Laura Branigan, Power Of Love
- 22 George, Lover's Lane
- 23 Aerosmith, Dude (Looks Like A Lady)
- 24 Dionne & Kashif, Reservations For Two
- 25 Eric Carmen, Hungry Eyes
- 26 Whitesnake, Is This Love
- 27 The Cure, Just Like Heaven
- 28 Shanice Wilson, (Baby Tell Me) Can You
- 29 Jellybean Featuring Steven Dante, The
- 30 Eric Carmen, Hungry Eyes
- 31 Elton John, Candle In The Wind
- 32 George Harrison, Got My Mind Set On You
- 33 Roger, I Want To Be Your Man
- 34 Sa-N-Pepa, Push It
- 35 Prince, I Could Never Take The Place
- 36 Expose, Seasons Change
- 37 Deja, You And Me Tonight
- 38 Tiffany, Could've Been

**GOLD**

**Cleveland** P.D.: Kid Leo

- 2 Belinda Carlisle, Heaven Is A Place O
- 3 Whitesnake, Is This Love
- 4 George Harrison, Got My Mind Set On You
- 5 R.E.M., The One I Love
- 6 Bill Medley & Jennifer Warnes, (I've Belinda Carlisle, Heaven Is A Place O
- 7 George Michael, Faith
- 8 Squeeze, Hourglass
- 9 John Cougar Mellencamp, Cherry Bomb
- 10 New Order, True Faith
- 11 Sting, We'll Be Together
- 12 INXS, Need You Tonight
- 13 R.E.M., The One I Love
- 14 The Kame Kame, Motortown
- 15 Whitney Houston, So Emotional
- 16 Icehouse, Crazy
- 17 Aerosmith, Dude (Looks Like A Lady)
- 18 Men Without Hats, Pop Goes The World
- 19 Def Leppard, Animal
- 20 The Cure, Just Like Heaven
- 21 Eric Carmen, Hungry Eyes
- 22 Steve Winwood, Valerie
- 23 Poison, I Won't Forget You
- 24 Elton John, Candle In The Wind
- 25 Paul Carrack, Don't Shed A Tear
- 26 Prince, I Could Never Take The Place
- 27 Heart, There's The Girl
- 28 Bourgeois Tagg, I Don't Mind At All
- 29 Beau Coug, Sweet Rachel
- 30 Michael Bolton, The Way You Make Me Feel
- 31 Michael Bolton, That's What Love Is A
- 32 Bangles, Hazy Shade Of Winter
- 33 Jimmy Davis & Junction, Kick The Wall
- 34 Cutting Crew, I've Been In Love Before
- 35 Mick Jagger, Throwaway
- 36 Richard Marx, Should've Known Better
- 37 Swing Out Sister, Breakout
- 38 Millions Like Us, Guaranteed For Life
- 39 Europe, Cherokee
- 40 Bruce Springsteen, Tunnel Of Love
- 41 New Order, True Faith
- 42 Fleetwood Mac, Everywhere
- 43 Foreigner, Say You Will
- 44 Cher, I Found Someone
- 45 The Hooters, Karla
- 46 U2, In God's Country
- 47 David Ruffin & Eddie Kendrick, I Cou
- 48 The Alarm, Rain In The Summertime
- 49 Buster Poindexter & His Banishes
- 50 Maria Vidal, Do Me Right
- 51 EX Marsha Davis, Don't Tell Me The Time

**GOLD**

**Chicago** P.D.: Brian Kelly

- 1 Belinda Carlisle, Heaven Is A Place O
- 2 Bill Medley & Jennifer Warnes, (I've Belinda Carlisle, Heaven Is A Place O
- 3 Richard Marx, Should've Known Better
- 4 Tiffany, I Think We're Alone Now
- 5 Swing Out Sister, Breakout
- 6 R.E.M., The One I Love
- 7 Madonna, Causing A Commotion
- 8 George Michael, Faith
- 9 11

**PLATINUM**

**Minneapolis** P.D.: Gregg Swedberg

- 5 Richard Marx, Should've Known Better
- 1 Michael Bolton, That's What Love Is A
- 4 Squeeze, Hourglass
- 3 Richard Marx, Should've Known Better
- 6 George Harrison, Got My Mind Set On You
- 7 Steve Winwood, Valerie
- 10 The Jets, I Do You
- 19 Whitney Houston, So Emotional
- 11 R.E.M., The One I Love
- 12 Belinda Carlisle, Heaven Is A Place O
- 13 Taylor Dayne, Tell It To My Heart
- 14 Poison, I Won't Forget You
- 15 Bruce Springsteen, Brilliant Disguise
- 16 John Cougar Mellencamp, Cherry Bomb
- 17 Debbie Gibson, Shake Your Love
- 18 Bourgeois Tagg, I Don't Mind At All
- 19 Whitesnake, Is This Love
- 20 Sting, We'll Be Together
- 21 INXS, Need You Tonight
- 22 Bangles, Hazy Shade Of Winter
- 23 Icehouse, Crazy
- 24 Kenny G, (Vocal By Lenny Williams), D
- 25 New Order, True Faith
- 26 The Cure, Just Like Heaven
- 27 Gloria Estefan & Miami Sound Machine, Heart, There's The Girl
- 28 Prince, I Could Never Take The Place
- 29 Elton John, Candle In The Wind
- 30 Def Leppard, Animal
- 31 Michael Jackson, The Way You Make Me Feel
- 32 Paul Carrack, Don't Shed A Tear
- 33 The Kame Kame, Motortown
- 34 Alexander O'Neal, Criticize
- 35 Jody Watley, Don't You Want Me
- 36 Limited Warranty, Mr. No It All
- 37 Men Without Hats, Pop Goes The World
- 38 Madonna, Spotlight
- 39 Aerosmith, Dude (Looks Like A Lady)
- 40 Hula Hoop, Hula Hoop
- A The Cure, Just Like Heaven
- A Foreigner, Say You Will
- A Natalie Cole, I Live For Your Love

**GOLD**

**Dallas** P.D.: John Roberts

- 5 Aerosmith, Dude (Looks Like A Lady)
- 2 Jimmy Davis & Junction, Kick The Wall
- 6 Floyd, Learning To Fly
- 3 Richard Marx, Should've Known Better
- 4 Yes, Love Will Find A Way
- 7 Belinda Carlisle, Heaven Is A Place O
- 8 George Michael, Faith
- 9 Squeeze, Hourglass
- 10 Steve Winwood, Valerie
- 11 Sammy Hagar, Eagles Fly
- 12 Glen Burtnick, Follow You
- 13 George Harrison, Got My Mind Set On You
- 14 Bill Medley & Jennifer Warnes, (I've Belinda Carlisle, Heaven Is A Place O
- 15 Rush, Tommy Stinson Still
- 16 R.E.M., The One I Love
- 17 Elton John, Candle In The Wind
- 18 The Cure,

## In Windy City, No. 1 WGCI Has 'Sonny' Disposition

BY MOIRA McCORMICK

AS PROGRAM DIRECTOR of WGCI-AM-FM Chicago, Sonny Taylor has the distinction of piloting Chicago's No. 1 music station—a title the FM has held consistently since the winter 1986 Arbitrons. In fact, WGCI had dominated Chicago music radio almost exclusively for a year prior to that, beaten only periodically by urban rival WBMX-FM.

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

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

Taylor also says urban stations are slighted when they are prevented for a period of time from playing new product from a crossover artist whom they broke. "As a program di-

rector, I'm concerned that where research is showing people are into urbanism, it doesn't seem to be translating [to the business at large]," Taylor says.

IN ANY CASE, WGCI is the undisputed leader of the Windy City's intense music battle. It pulled an 8.2, 12-plus overall share in the latest Arbitrons. WGCI is No. 1 with listeners who are 18-34 and 25-54 years old and second with teens to top 40 WYZZ "Z-95." Its morning drive show, "Doug Banks & Company," is the No. 1 morning drive show among music-intensive stations—topping even WLUP's Jonathan Brandmeier's show.

WGCI had already been on the rise under then-PD Lee Michaels when Taylor arrived in December 1985. At the time, the station had a 7.7 12-plus. As Taylor diplomatically puts it, "Lee Michaels made it easy for me to take it to even bigger heights." Taylor came over from rival WBMX, where he'd been hired by Michaels in May of that year. (Michaels has since assumed the programming chair at WBMX.)

Before that, Taylor's Chicago radio tenure included serving as PD and morning personality at urban outlet WJPC-AM from November 1984 to April 1985.

"I USED TO WALK around with [legendary New York outlets] WABC and WWRL planted in my ear," recalls Taylor, who was born in the Bronx, N.Y., and bred in Brook-



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

lyn, N.Y. He attended New York's School of Broadcasting and Announcing and broke into radio in 1965. Taylor put in time working as a DJ on such AM pop stations as WINZ Miami; WNHC New Haven, Conn.; WGLI Long Island, N.Y. (where he also served as MD); WNJR Newark, N.J.; and AM urban outlet KXLW St. Louis.

Taylor's first PD job was, interestingly enough, at WJPC from 1972-75. After that, he became PD at WWRL New York, fulfilling a longtime ambition to work there. He stayed at the station until 1978. Taylor also put in

time as an r&b vice president/promotion at Polydor before being hired by Barry Mayo as PD of top-rated WRKS New York in 1982.

At WGCI, Taylor faces competition not only from WBMX, but also from top 40 WBBM-FM "B-96," which recently began programming a significantly higher percentage of urban music—and boosted its ratings by doing so.

Taylor, incidentally, prefers not to refer to WBMX as competition. "We both dominate," he says. "Chicago is blessed with two great urban stations."

As for B-96, Taylor says its influence is felt primarily among WGCI's 12-24-year-old listeners because B-96 is "playing the best of [our] music—so you rely on your strong personalities and move straight forward."

In addition to morning man Doug Banks—who took over in November 1986 from top-rated AM drive jock Bob Wall when Wall was charged with the sexual abuse of a minor—the WGCI air staff includes Yvonne Daniels in the midday; Tom Joyner (who commutes from KKDA Dallas, where he does the morning show) in the afternoon; Marco Spoon (who at this time two years ago was Taylor's PD at WBMX) in the evening; and Chile Chiles, whose quiet storm show airs from 10 p.m. to 2 a.m. and is No. 1 in its time period. WGCI's lineup is rounded out by Irene Mojica, who works from 2 a.m. to 6 a.m., and weekender Herb Kent. Taylor says all stand out because "they sound like they're having fun."

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

Most of WGCI's promotions trade on the station's "Power 107" slogan. Current promos include the Power Tone, a sound played during a commercial break, after which a caller who reaches the station can win up to \$1,000. As a recycler, WGCI uses the Power Song, in which listeners are asked to identify a record and can win such prizes as fur coats and vacations. In Count 'Em For Cash, listeners vie for cash and prizes by trying

### 'Urban is treated as a stepchild'

to identify a set of songs in the proper sequence.

In each promotion, listeners who possess a WGCI Power Card—distributed at retail outlets—are able to increase the value of their prizes.

Taylor, who notes that he still fills in on the air to "keep up my voice," says extensive on-air experience has made him especially sensitive to the needs of WGCI's personalities. "I'm always on the side of the DJs," he says. "They come first."

20	22	Michael Bolton, That's What Love Is A
21	23	John Cougar Mellencamp, Cherry Bomb
22	24	The Jets, I Do You
23	25	INXS, Need You Tonight
24	26	Aerosmith, Dude (Looks Like A Lady)
25	27	Eric Carmen, Hungry Eyes
26	31	Shanice Wilson, (Baby Tell Me) Can You
27	29	Prince, I Could Never Take The Place
28	30	Laura Branigan, Power Of Love
29	33	Heart, There's The Girl
30	38	Exposé, Seasons Change
31	32	Paul Carrack, Don't Shed A Tear
32	34	Alexander O'Neal, Criticize
33	35	New Order, True Faith
34	36	Bananarama, I Can't Help It
35	37	Icehouse, Crazy
36	39	Deja, You And Me Tonight
A37	—	Bangles, Hazy Shade Of Winter
A38	—	Fleetwood Mac, Everywhere
A39	—	Tiffany, Could've Been

### B104

Baltimore P.D.: Brian Thomas		
1	1	Bill Medley & Jennifer Warnes, (I've
2	2	Belinda Carlisle, Heaven Is A Place O
3	7	Richard Marx, Should've Known Better
4	3	Billy Idol, Mony Mony
5	10	George Michael, Faith
6	4	Tiffany, I Think We're Alone Now
7	8	Cutting Crew, I've Been In Love Before
8	6	Swing Out Sister, Breakout
9	5	Bruce Springsteen, Brilliant Disguise
10	14	Debbie Gibson, Shake Your Love
11	17	Steve Winwood, Valerie
12	13	Sling, We'll Be Together
13	20	Whitesnake, Is This Love
14	15	Poison, I Won't Forget You
15	18	Whitney Houston, So Emotional
16	16	The Jets, I Do You
17	19	Michael Bolton, That's What Love Is A
18	22	Elton John, Candle In The Wind
19	21	Pretty Poison, Catch Me (I'm Falling)
20	24	Jody Watley, Don't You Want Me
21	30	George Harrison, Got My Mind Set On Y
22	25	Michael Jackson, The Way You Make Me
23	28	Taylor Dayne, Tell It To My Heart
24	29	Bangles, Hazy Shade Of Winter
25	26	Squeeze, Hourglass
26	9	Madonna, Causing A Commotion
27	11	Exposé, Let Me Be The One
28	EX	John Cougar Mellencamp, Cherry Bomb
29	EX	Heart, There's The Girl
30	EX	Exposé, Seasons Change
A	—	Tiffany, Could've Been
A	—	Bruce Springsteen, Tunnel Of Love

### BJ105

Orlando P.D.: Brian White		
1	1	Bill Medley & Jennifer Warnes, (I've
2	2	Belinda Carlisle, Heaven Is A Place O
3	5	George Michael, Faith
4	4	Richard Marx, Should've Known Better
5	8	Jody Watley, Don't You Want Me
6	7	Debbie Gibson, Shake Your Love

7	10	Taylor Dayne, Tell It To My Heart
8	12	Whitesnake, Is This Love
9	3	Cutting Crew, I've Been In Love Before
10	11	R.E.M., The One I Love
11	13	Whitney Houston, So Emotional
12	6	Billy Idol, Mony Mony
13	19	Steve Winwood, Valerie
14	24	George Harrison, Got My Mind Set On Y
15	18	Sling, We'll Be Together
16	9	Pretty Poison, Catch Me (I'm Falling)
17	27	Michael Jackson, The Way You Make Me
18	15	Bruce Springsteen, Brilliant Disguise
19	25	Michael Bolton, That's What Love Is A
20	23	Def Leppard, Animal
21	22	Stevie Wonder, Skeletons
22	16	Tiffany, I Think We're Alone Now
23	30	INXS, Need You Tonight
24	28	Aerosmith, Dude (Looks Like A Lady)
25	26	The Jets, I Do You
26	29	Heart, There's The Girl
27	EX	Tiffany, Could've Been
28	EX	The Cure, Just Like Heaven
29	EX	Soft-N-Pepa, Push It
30	EX	New Order, True Faith
31	EX	Squeeze, Hourglass
32	EX	M/A/R/R/S, Pump Up The Volume
33	EX	John Cougar Mellencamp, Cherry Bomb
34	EX	Shanice Wilson, (Baby Tell Me) Can You
35	EX	Elton John, Candle In The Wind
A	—	Bangles, Hazy Shade Of Winter
A	—	Stryper, Honestly
A	—	Glenn Jones, We've Only Just Begun (T
EX	EX	Breakfast Club, Never Be The Same
EX	EX	Roger, I Want To Be Your Man
EX	EX	Men Without Hats, Pop Goes The World
EX	EX	Natalie Cole, I Live For Your Love
EX	EX	Paul Carrack, Don't Shed A Tear
EX	EX	Exposé, Seasons Change
EX	EX	Eric Carmen, Hungry Eyes
EX	EX	Prince, I Could Never Take The Place

### F100

Atlanta P.D.: Bob Case		
1	2	Belinda Carlisle, Heaven Is A Place O
2	3	George Michael, Faith
3	4	R.E.M., The One I Love
4	6	Richard Marx, Should've Known Better
5	10	Whitesnake, Is This Love
6	1	Bill Medley & Jennifer Warnes, (I've
7	9	Sling, We'll Be Together
8	13	Debbie Gibson, Shake Your Love
9	12	Pretty Poison, Catch Me (I'm Falling)
10	11	Squeeze, Hourglass
11	14	Jody Watley, Don't You Want Me
12	17	Whitney Houston, So Emotional
13	16	George Harrison, Got My Mind Set On Y
14	18	The Jets, I Do You
15	19	Aerosmith, Dude (Looks Like A Lady)
16	25	Steve Winwood, Valerie
17	21	The Cure, Just Like Heaven
18	20	Stevie Wonder, Skeletons
19	22	Taylor Dayne, Tell It To My Heart
20	23	Def Leppard, Animal
21	26	INXS, Need You Tonight
22	24	New Order, True Faith
23	27	Michael Jackson, The Way You Make Me
24	EX	Tiffany, Could've Been
25	28	Paul Carrack, Don't Shed A Tear
26	31	Georgia, Lover's Lane
27	29	Millions Like Us, Guaranteed For Life
28	30	Deja, You And Me Tonight
29	34	Bangles, Hazy Shade Of Winter
30	32	Shanice Wilson, (Baby Tell Me) Can You
31	33	Prince, I Could Never Take The Place
32	36	Men Without Hats, Pop Goes The World
33	35	Heart, There's The Girl
34	37	Bananarama, I Can't Help It
35	EX	Roger, I Want To Be Your Man
36	EX	Exposé, Seasons Change
A	—	U2, In God's Country
A	—	Foreigner, Say You Will
A	—	Elton John, Candle In The Wind
A	—	Bruce Springsteen, Tunnel Of Love
A	—	Pet Shop Boys, What Have I Done To De

### KDWB

Miami P.D.: Steve Perun		
1	1	Bill Medley & Jennifer Warnes, (I've
2	2	Belinda Carlisle, Heaven Is A Place O
3	4	Fleetwood Mac, Everywhere
4	5	Taylor Dayne, Tell It To My Heart
5	7	Jody Watley, Don't You Want Me
6	8	George Michael, Faith
7	3	Tiffany, I Think We're Alone Now
8	9	Pretty Poison, Catch Me (I'm Falling)
9	10	Whitney Houston, So Emotional
10	15	Debbie Gibson, Shake Your Love
11	15	Whitesnake, Is This Love
12	16	Exposé, Seasons Change
13	13	Los Lobos, Come On, Let's Go
14	23	Dimple T, Jealous Fellas
15	6	Billy Idol, Mony Mony
16	19	Def Leppard, Animal
17	14	Swing Out Sister, Breakout
18	11	Poison, I Won't Forget You
19	22	Gloria Estefan & Miami Sound Machine,
20	21	Cutting Crew, I've Been In Love Before
21	25	Richard Marx, Should've Known Better
22	17	Whitesnake, Here I Go Again
23	18	Exposé, Let Me Be The One
24	EX	Madonna, Spotlight
25	28	New Order, True Faith

26 EX Michael Jackson, The Way You Make Me		
A27	—	Steve Winwood, Valerie
28	26	LaVert, Casanova
29	27	The Jets, I Do You
30	29	Anita Baker, No One In The World
A	—	Tiffany, Could've Been
A	—	Bangles, Hazy Shade Of Winter

### KTLR

St. Louis P.D.: Dave Robbins		
1	4	George Michael, Faith
2	2	Belinda Carlisle, Heaven Is A Place O
3	3	Bill Medley & Jennifer Warnes, (I've
4	1	Tiffany, I Think We're Alone Now
5	5	Billy Idol, Mony Mony
6	10	George Harrison, Got My Mind Set On Y
7	9	Whitney Houston, So Emotional
8	8	Richard Marx, Should've Known Better
9	6	Swing Out Sister, Breakout
10	12	Debbie Gibson, Shake Your Love
11	11	R.E.M., The One I Love
12	15	Whitesnake, Is This Love
13	13	Jody Watley, Don't You Want Me
14	16	Sling, We'll Be Together
15	18	Steve Winwood, Valerie
16	21	Pretty Poison, Catch Me (I'm Falling)
17	20	John Cougar Mellencamp, Cherry Bomb
18	19	The Jets, I Do You
19	22	Squeeze, Hourglass
20	23	Stryper, Honestly
21	7	Fleetwood Mac, Little Lies
22	26	Michael Jackson, The Way You Make Me
23	29	Taylor Dayne, Tell It To My Heart
24	25	Elton John, Candle In The Wind
25	27	Heart, There's The Girl

### KDWB

Minneapolis P.D.: David Anthony		
1	3	Bill Medley & Jennifer Warnes, (I've
2	2	George Michael, Faith
3	6	Belinda Carlisle, Heaven Is A Place O
4	2	Exposé, Let Me Be The One
5	4	Tiffany, I Think We're Alone Now
6	1	Cutting Crew, I've Been In Love Before
7	5	Richard Marx, Should've Known Better
8	13	Elton John, Candle In The Wind
9	11	Kenny G, (Vocal By Lanny Williams), D
10	20	Phil Collins, We Said Hello Goodbye

11	8	Fleetwood Mac, Little Lies
12	19	George Harrison, Got My Mind Set On Y
13	16	The Jets, I Do You
14	18	Pretty Poison, Catch Me (I'm Falling)
15	9	Michael Bolton, That's What Love Is A
16	24	Laura Branigan, Power Of Love
17	14	R.E.M., The One I Love
18	17	Steve Winwood, Valerie
19	23	Whitesnake, Is This Love
20	22	Poison, I Won't Forget You
21	26	Whitney Houston, So Emotional
22	EX	Heart, There's The Girl
23	EX	Taylor Dayne, Tell It To My Heart
24	33	Bangles, Hazy Shade Of Winter
25	30	New Order, True Faith
26	31	Alexander O'Neal, Criticize
27	32	Whitney Houston, So Emotional
28	35	Prince, I Could Never Take The Place
29	29	Bourgeois Tagg, I Don't Mind At All
30	34	Men Without Hats, Pop Goes The World
31	10	Bruce Springsteen, Brilliant Disguise
32	EX	Icehouse, Crazy
33	EX	Stryper, Honestly
34	EX	Roger, I Want To Be Your Man
35	EX	Paul Carrack, Don't Shed A Tear
36	EX	Natalie Cole, I Live For Your Love
37	EX	The Kane Gang, Motortown
A	—	Bruce Springsteen, Tunnel Of Love
A	—	Tiffany, Could've Been
A	—	Foreigner, Say You Will
EX	EX	Jimmy Davis & Junction, Kick The Wall
EX	EX	Deja, You And Me Tonight
EX	EX	Tony Terry, She's Fly
EX	EX	M/A/R/R/S, Pump Up The Volume
EX	EX	Millions Like Us, Guaranteed For Life
EX	EX	Europe, Cherokee
EX	EX	Fleetwood Mac, Everywhere
EX	EX	Limited Warranty, Mr. No It All

### KZZP

Phoenix P.D.: Guy Zapolon		
1	1	Bill Medley & Jennifer Warnes, (I've
2	2	George Michael, Faith
3	3	Belinda Carlisle, Heaven Is A Place O
4	4	Exposé, Let Me Be The One
5	5	Prince, U Got The Look
6	7	Pretty Poison, Catch Me (I'm Falling)
7	9	Soft-N-Pepa, Push It
8	8	Fleetwood Mac, Little Lies
9	13	Jody Watley, Don't You Want Me
10	6	Tiffany, I Think We're Alone Now
11	10	Noel, Silent Morning
12	17	Whitney Houston, Moment Of Truth
13	16	Def Leppard, Animal
14	12	Whitesnake, Here I Go Again
15	24	Roger, I Want To Be Your Man
16	11	Trisha, They're Playing Our Song
17	18	Michael Bolton, That's What Love Is A
18	19	Debbie Gibson, Shake Your Love
19	21	Whitesnake, Is This Love
20	22	Whitney Houston, So Emotional
21	14	REO Speedwagon, In My Dreams
22	30	Tiffany, Could've Been
23	25	Taylor Dayne, Tell It To My Heart
24	26	Exposé, Seasons Change
25	27	The Jets, I Do You
26	28	Georgia, Lover's Lane
27	29	Aerosmith, Dude (Looks Like A Lady)
28	EX	INXS, Need You Tonight
29	EX	The Cover Girls, Because Of You
30	EX	New Order, True Faith
A	—	George Harrison, Got My Mind Set On Y
A	—	Richard Marx, Should've Known Better
EX	EX	Glenn Medeiros, Lonely Won't Leave Me
EX	EX	Atlantic Starr, One Lover At A Time
EX	EX	Men Without Hats, Pop Goes The World
EX	EX	Michael Jackson, The Way You Make Me
EX	EX	M/A/R/R/S, Pump Up The Volume
EX	EX	Prince, I Could Never Take The Place
EX	EX	Glenn Jones, We've Only Just Begun (T

### KTLR

26 17 Pet Shop Boys, It's A Sin		
A27	—	INXS, Need You Tonight
28	30	Michael Bolton, That's What Love Is A
A29	—	Tiffany, Could've Been
30	EX	Prince, I Could Never Take The Place
A	—	Foreigner, Say You Will
EX	EX	Madonna, Spotlight
EX	EX	Fleetwood Mac, Everywhere
EX	EX	Breakfast Club, Never Be The Same

# Sting: Nothing Like Total Control Over Solo Career

BY STEVE GETT

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

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

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

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

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



**Solo Start.** Sting performs on stage during a Nov. 15 concert at New York's Ritz, the first of two shows at the club that marked the start of his 1987-88 world tour. (Photo: Chuck Pulin)

Clearly, Sting does not miss working with just two players—as he did during his days with the Police. "I like having a larger band," he says. "I think it's just more colors in the palette to work with. I'm experienced enough now to be a band leader, to know what's needed in arrangements, and how to cope with personalities and unmitigated energy and creativity. What I'm doing at the moment is just trying to sort out all of this energy. This band has such brilliant musicians, but I don't want them being brilliant all the time. It's like overpowering. Each gig I'm going to have to say, 'OK, this is your bit, and now we'll go on to someone else.' Otherwise, it becomes such a mess."

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

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

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

"I think I'm going to have a long career, and I'll come back to [Police] songs constantly. A lot of my life is bound up in those songs. But I wouldn't reform the Police to re-create part of my life."

Sting recorded some 20 songs for "... Nothing Like The Sun," from which he selected the final 12 cuts. "I just couldn't see how to reduce it further to make it a 40-minute album," he says. "The whole thing had a balance, and I didn't want to edit any further."

The album is available on single cassette and compact disk formats, but in view of its running time, A&M decided to market the LP version as a two-record set. "I told A&M I didn't want to outprice this thing," says Sting. "They said, 'Well, we'll work out the economics,' and the next day they came back and said it would cost a dollar more than an ordinary album. I thought that sounded pretty reasonable for an extra 20 minutes, so we went ahead. Also, for vinyl buyers, if you have a double album with 15 minutes a side, you have audiophile quality."

The emergence of compact disks, with the potential for 70-minute playing times, could lead to more artists making longer albums, according to

Sting. "I think records will probably get longer," he says. "But it actually makes it harder in a way. If you've got to keep people's attention for an hour or more, then you've got to really think about it. I think it'll make records less homogeneous. A lot of rock records start off with this guitar sound, and it just goes all the way through—that's it. It's like one song, really."

Is Sting a prolific songwriter?

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

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

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

The media have often tagged Sting's solo career as an excursion into the jazz world, but he says, "That's just a labeling process—and

it's something I'm really trying to avoid. I don't think you can successfully label this record, which is my intention. The whole labeling thing isn't true to the reality of music. Music isn't labels; it's just one thing."

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

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

What kind of venues will Sting be playing in the U.S.?

"Well, I'm not sure that the music is particularly tailored to arena rock. I'd prefer to stick to venues that suit the music, where it's more intimate and warmer. In New York, I think we'll play Madison Square Garden. I'm confident I can make that intimate, and the same goes for the Forum in L.A. But in between, a lot of the large venues are like gigantic cattle sheds. So I don't know. But I can play in a small club if I want to."

Prior to embarking on the South

American tour, Sting went into a Manhattan studio to record Spanish versions of some of the songs from the new album. "I'm basically doing half the album in Spanish," he says. "This came from the Latin department [staff] at A&M, who really loved the album and said, 'There's a couple of songs that are really sort of Latin-influenced; why don't you sing them in Spanish?' Some guy translated the songs, and I sing them phonetically. I hope I'm singing good lyrics!"

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

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

Plans call for the first Pangaea releases to bow in February. "I'll have quite a lot to do with the music on the label," says Sting. "It has to please me or Christine. And because it'll be fairly small, I'll be able to get involved in the different projects."

## 'Inside Information' On Foreigner Fete

**BACK ON TRACK:** The members of **Foreigner** were joined by Atlantic chief **Ahmet Ertegun**, label president **Doug Morris**, and key execs—including **Dave Glew**, **Vince Faraci**, and **Perry Cooper**—during a private listening party Nov. 18 at New York's Right Track studio to celebrate the release of the band's latest album, "Inside Information."

The Beat was on hand for the event and was most impressed by the album. The leadoff single, "Say You Will," is more contagious than a winter cold, and the rest of the album offers an abundance of top-quality commercial rock fare. It's the first time that **Mick Jones** and his crew have made a record in less than a year, but this is probably a key reason why **Foreigner** has come up with a winner. The material boasts a definite sense of spontaneity, and overall, "Inside Information" is much better focused than 1985's "Agent Provocateur."

Incidentally, also in attendance at the party was **Mick Jones'** buddy **John McEnroe** and his wife, **Tatum O'Neal**. The tennis ace was not involved in any arguments and seemed to be having quite a fun time, munching away on pizza and playing air guitar!

**SHORT TAKES I:** New PolyGram act **Kingdom Come** has been mixing its debut album at Manhattan's Electric Lady studio. Look for a H-O-T release in early 1988 ... **Ray "Pablo" Falconer**, UB40's sound engineer and co-producer, was recently killed in an auto accident in England. Falconer was one of the passengers in a car driven by his brother **Earl**, UB40's bassist ... **David Simone**, head of the soon-to-be reactivated UNI label, was in the Big Apple last week. Look for Simone to be making some key hirings for the MCA-distributed logo in the next month or so.

**FAMOUS FACES:** The **Bee Gees** visited Billboard's New York offices Nov. 17 during a brief East Coast promo trek. **Barry White** showed up the next day, and

the following afternoon produced a surprise visit from **Raquel Welch**, who was promoting her new Columbia dance single, "This Girl's Back In Town." The stunning Welch told The Beat that she is a big fan of **Peter Gabriel**, **Sting**, and **Prince**.

**STAR PICKS:** As the year rapidly draws to a close, The Beat has been busy finding out which albums some of the stars were listening to in 1987. **Jon Bon Jovi's** choice picks include the latest albums from

**Aerosmith** and the **Cult**; those bad, bad **Beastie Boys** relaxed to the sounds of acts like **Metallica** and **Public Enemy**; the **Bee Gees** banged their heads to **Whitesnake** and **Def Leppard**; and **Whitesnake's David Coverdale** wooed fiancé **Tawny Kitaen** to the strains of

**Smokey Robinson's** "One Heartbeat." A complete rundown of what these and many more stars listened to will be featured in Billboard's upcoming double, year-end issue Dec. 26.

**SHORT TAKES II:** **Poison's** second album, tentatively titled "Swallow This," should be out sometime in the first quarter of 1988. **Tom Werman** is at the production helm ... **Arista** will be holding its annual label gathering in early December in Maui, Hawaii. After this year's run of successes, **Clive Davis** should have no problem picking up the tab ... **Word** has it that former Columbia a&r staffer **Steve Ralbovsky** has finally exited the "Black Rock" headquarters to move to A&M ... **George Michael** has been in New York auditioning musicians for his upcoming solo tour ... **Robert Plant** has reportedly delivered his latest solo offering to Atlantic. Insiders say the disk has smash potential ... Nowhere, the downtown Manhattan vegetarian restaurant owned by **Howard Jones** and his manager, **David Stopps**, has been forced to close until January following a Nov. 8 fire in the bar area that caused extensive damage.

**ARTIST DEVELOPMENTS**

**HOLIDAY PROMO CHEER**

It's Yulesville, babe, so dig the holiday spirit!

That's what we'll be hearing from radio once it gets its hands on Warner Bros.' new radio-only promo album, "Yulesville." Issued on red vinyl, the album contains music and IDs by such Warner Bros. and Reprise artists as **George Harrison, Fleetwood Mac, Aztec Camera, Prince, Los Lobos, the Bee Gees, the Pretenders, Madonna**, and more.

How did it happen? **Kevin Laffey** of the label's West Coast a&r department says, "[National sales manager] **Charlie Springer**, [national director of promotion] **Greg Lee**, and I are into Christmas records. Charlie puts out a tape every year—he sends out Christmas songs to a list of about 300 people. I'd been threatening to put out a Warner Bros. rock'n'roll Christmas record for a long time, and Lee has really been into both ideas. It's really his brainchild, to just do a promotional record for radio."

Why just radio? "I think it's just a matter of keeping it fun," says Laffey. "A lot of the stuff is literally taken from cassettes on the road. **Christine McVie** recorded a little message in a shower stall in a motel on a walkman, for example, so a lot of these things aren't really high-quality enough."

Don't get the idea that the album is filled with just IDs, however. Full-fledged Christmas tracks can be found by **Prince, Aztec Camera, 54.40, the Pretenders, the Winans, the New Monkees, Randy Travis, Los Lobos**, and others—including the "Yulesville" title track, recorded in 1959 by no less than **Edd "Kookie" Byrnes**.

**FROM DOWN UNDER**

If the pattern set in its homeland is replicated in the U.S., Australian band **Wa Wa Nee** is about to take off in a big way with "Stimulation," the second U.S. single from its eponymous debut album.

When the song emerged as the band's first-ever single in Australia, "it screamed out the charts there," says **John Doelp**, product manager at Epic. "Before they knew it they had a top 10 hit." After that, says Doelp, **Wa Wa Nee** released four singles **Down Under**—three of which went the same top 10 route, with two hitting the No. 1 position.

U.S. reponse to the band's first single here, "Sugar Free," was so strong that the group was invited to appear on four different TV shows during a recent visit to Los Angeles: "American Bandstand," "Solid Gold," "The Late Show," and "Top Of The Pops."

Because the band's album has been available in Australia for about a year, Doelp says Epic had several Australian videos to choose from to promote the band. Instead, the label opted to make completely new clips. "It's an additional commitment, basically," says Doelp. "For this market we really feel we have to make a certain statement—and it really has to be carved a little bit differently."

**IN BRIEF**

Columbia is promoting the title track from **Bruce Springsteen's** "Tunnel Of Love" as the album's second single... "Call It Love" is the latest single by Mercury/PolyGram act **Yello**, which scored a hit with "Oh Yeah"... Second single from **Ray Parker Jr.'s** latest Geffen album, "After Dark," is a duet with **Natalie Cole**, "Over You"... Capitol has issued the **Stewart Levine**-produced "No Conversation" as the leadoff single from **View From The Hill's** debut U.S. album, "In Time"... Geffen is working "Show Down At Big Sky"—featuring the **BoDeans** on backing vocals—as a single from the **Robbie Robertson** album.

**HAVE FAITH**

**Faith No More** is promoting its debut Slash/Warner Bros. album, "Introduce Yourself," as the opening act for the **Red Hot Chili Peppers** on a nationwide club tour that started Oct. 22 and runs through

Christmas. **Faith No More** is then scheduled to head over to the U.K. for a series of dates.

"The strategy is to get them out as much as we can because we want exposure to as many people as possible," says manager **Warren Entner**, whose roster also includes **Faster Pussycat, Black'n'Blue, and Quiet Riot**.

"Through touring you can really create a ground swell. By the time they come off the road, they will have done about 110 dates."

"We'll finish up touring in Europe, and then we'll start recording the next album in April or May," says guitarist **Jim Martin**.

Slash has serviced radio with two 12-inch singles, "We Care A Lot" and "Chinese Arithmetic," which met with mixed response. "We got some top 40 and album rock radio play, and college [radio] was good to us," says Martin.

**Faith No More's** music has been described as a blend of punk, thrash, and new age. "The band bridges a lot of gaps and appeals to a diverse crowd," says Entner. "It's hard to get acceptance at radio because they don't know what to do with them. I like to think the aim is a college audience, but they're not solely that type of band. Any kid who likes Metallica or even the Clash will like this band."

**Faith No More's** career development will be a slow building process, according to Entner. "The way to break an act has gotten so sophisticated and so expensive, but this reminds me of the way the music industry used to be," he says. "If you like something, you stick with it and watch it develop into something. **Faith No More** is starting from scratch; the band has no reputation or hype to live up to."

**GREAT ECLECTICS**

**Tom Bradshaw**, owner of the Great American Music Hall in San Francisco, has this to say about his new record label's approach to talent signing: "It's going to be terminally eclectic, I'm afraid."

Bradshaw's label, Great American Music Hall Records, is distributed by Fantasy—"practically a major," he says, "and certainly about the biggest of the independents." The idea for the linkup came about through conversations with **Orrin Keepnews**, he adds, the distinguished record producer whose own Landmark label is also distributed by Fantasy.

Eclectic? Try a talent roster that encompasses jazz, a cappella, and '50s-style rock'n'roll—on new releases by pianist **Art Lande**, a cappella group the **Bobs**, and **Flash Cadillac**. Bradshaw says the best indicator of the types of artists he'll be recording is the type of talent he's been booking at the hall: some 60% jazz, "and the rest a mixture of folk, blues, some ethnic things, comedy, and some rock'n'roll."

Look for more, "equally eclectic" releases on the new label by early next year, says Bradshaw.

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

**U2 Winds Down U.S. Tour; Paul Simon Skeds Benefit**

BY LINDA MOLESKI

**WINDING DOWN:** U2 will be wrapping the U.S. leg of its megasuccessful world tour with two outdoor concerts, Dec. 19 and 20 at the Sun Devil Stadium in Tempe, Ariz. Tickets for the event are deliberately low-priced at \$5 each. Word has it that the shows will be filmed and recorded for use in the band's upcoming movie and for a much-rumored double live album.

Meanwhile, lead vocalist **Bono** found himself in a bit of legal trouble recently when he spray-painted a fountain with the words "Rock'n'Roll Stop The Traffic" during a surprise concert in San Francisco. The free performance, announced publicly only two hours before it started, reportedly drew thousands of fans.

Local authorities did not press charges, however, after the graffiti was cleaned and the singer apologized. Later, in a letter made public, **Bono** wrote, "I would hope that the real street artists of San Francisco will not suffer because of a scrawler like me."

**SAVING GRACE:** As tipped in last week's Beat column, **Paul Simon** and his Graceland tour players are scheduled to lead a host of artists through a benefit concert at Manhattan's Madison Square Garden Dec. 13 to help aid the Mobile Medical Units of the New York Children's Health Project. The organization provides free medical care for the area's homeless children.

Among those confirmed on the bill are **Laurie Anderson, Ruben Blades, Dion, Grand Master Flash, the Jazzy Jumpers, Chaka Khan, Ladysmith Black Mambazo, Lou Reed, Nile Rodgers, James Taylor**, and the **Paul Shaffer Band**.

**AMBITIOUS TREK:** **Tommy Shaw** will hook up with **Rush** for a series of East Coast dates in support of his debut Atlantic album, "Ambition"; the shows start Dec. 6 at New Jersey's Meadowlands Arena.

The former **Styx** vocalist replaces the **McAuley Schenker Group**, which is scheduled to head overseas in mid-December to warm up a number of U.K. shows for hot rockers **Whitesnake**. The MSG/Whitesnake outings will conclude with a Dec. 30 concert at London's Wembley Stadium. The performance ties in with a special MSG MTV contest, in which the winner will receive a guitar—along with a lesson from group member **Michael Schenker**—before heading out to the show.

**THRASH BASH:** Following a number of West Coast warm-up dates, **Megadeth** will head over to London, where it will headline the Leeds Music Festival Dec. 13. The package, affectionately known as Thrash Metal Day, will conclude a three-day rock festival dubbed the Christmas On Earth tour.

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

Upon completion of the U.K. shows, **Megadeth** will join the U.S. leg of **Dio's** tour, which commences Jan. 14 in Charlotte, N.C.

Included on that bill is **Savatage**, which is booked through Feb. 25.

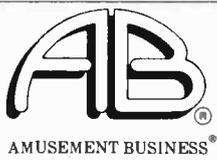
**SHORT TAKES:**

**Will George Harrison** be hitting the worldwide concert trail in support of his new Dark Horse/Warner Bros. album, "Cloud Nine"? "I love playing on stage, but I'm not sure I'll be touring this time around," says Harrison. "On the last tour I'd get up in front of all these people, and after a while it was obvious that half of them were there to see me and the other half because it was what was happening in town that night. I wasn't sure I even really liked all these people. I'd rather play for 20 friends who really care than a stadium full of yobbos?... **Jesus & Mary Chain** is playing a series of club dates that are scheduled to run through Saturday (5), with SST act **Opal** serving as the opener. The band is touring behind its new Warner Bros. album, "Darklands"... **I.R.S.** act **Timbuk 3** will be opening for **Sting** during his Dec. 15-19 stint at London's Wembley Arena... Aussie act **Wa Wa Nee** has been signed to the contemporary music division of the **William Morris Agency**... **Pink Floyd** will conclude the first leg of its world tour Dec. 10 in Vancouver, British Columbia. The veteran rockers are then slated to perform a series of Australian and New Zealand dates before heading over to Japan on March 2. Sources say the group will be back in the U.S. for a number of stadium dates... Says **Faith No More** guitarist **Jim Martin** of the group's current tour as opener for the **Red Hot Chili Peppers**, "We like to get a lot of kids at our shows because they're more lively than older people."

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



**Documented Jam.** During his Nov. 11 show at the Berkeley Community Theatre in California, Virgin artist **Warren Zevon** was joined on stage by members of **R.E.M.**, who jammed on the encore numbers "Junko Partner," "Mannish Boy," and "Raspberry Beret." Pictured backstage after the concert, from left, are: **R.E.M.** drummer **Bill Berry**; **Zevon**; **R.E.M.** guitarist **Peter Buck**; **R.E.M.** bassist **Mike Mills**; **Andy Slater**, **Zevon's** manager; and **Jordan Harris**, Virgin co-managing director.



# BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
U2 PRETENDERS (17-18) STEVE JONES (17) THE BODEANS (18)	Los Angeles Coliseum Los Angeles, Calif.	Nov. 17-18	\$2,590,497 \$19.50	132,925 142,000	Avalon Attractions
U2 THE PRETENDERS THE BODEANS	Stadium, Oakland-Alameda Co. Coliseum Oakland, Calif.	Nov. 14-15	\$2,013,570 \$19.50	103,260 119,000 sellout	Bill Graham Presents
THE GRATEFUL DEAD	Arena, Long Beach Convention & Entertainment Center Long Beach, Calif.	Nov. 13-15	\$679,586 \$16.50/\$15.50	14,000 sellout	Bill Graham Presents
PINK FLOYD	Rupp Arena, Lexington Center Lexington, Ky.	Nov. 7-8	\$576,738 \$18.50	31,175 sellout	Electric Factory Concerts
PINK FLOYD	St. Louis Arena St. Louis, Mo.	Nov. 15-16	\$548,460 \$20	27,954 sellout	Contemporary Prods.
KENNY ROGERS EXILE	Fox Theatre St. Louis, Mo.	Nov. 13-15	\$456,470 \$29.90/\$24.90/\$18.90/ \$12.90	21,077 27,990 sellout	Fox Concerts
AEROSMITH DOKKEN	Meadowlands Arena East Rutherford, N.J.	Nov. 13	\$315,288 \$17.50/\$16.50	19,436 20,528	Monarch Entertainment Bureau John Scher Presents
AEROSMITH DOKKEN	Capital Centre Landover, Md.	Nov. 19	\$261,046 \$16.50	16,255 18,700	Cellar Door Prods.
DEF LEPPARD TESLA	Los Angeles Sports Arena Los Angeles, Calif.	Nov. 22	\$256,655 \$17.50	15,405	Avalon Attractions
DEF LEPPARD TESLA	San Diego Sports Arena San Diego, Calif.	Nov. 20	\$230,160 \$17.50	13,555 14,199	Avalon Attractions
JETHRO TULL FAIRPORT CONVENTION	Meadowlands Arena East Rutherford, N.J.	Nov. 22	\$229,855 \$16.50/\$15.50	14,151 sellout	Monarch Entertainment Bureau John Scher Presents
DEF LEPPARD TESLA	Phoenix Veterans Memorial Coliseum Phoenix, Ariz.	Nov. 19	\$227,640 \$17.50/\$16.50	13,796 sellout	Fey Concert Co.
WHITNEY HOUSTON JONATHAN BUTLER	Coliseum West Virginia Univ. Morgantown, W.Va.	Nov. 14	\$224,174 \$16.50/\$14.50	14,060 sellout	in-house Cellar Door Concerts
JOHN CDUGAR MELLENCAMP	Montreal Forum Montreal, Quebec	Nov. 17	\$215,549 (\$281,723 Canadian) \$22.50	12,521 15,327	Perryscope Concert Prods.
WHITNEY HOUSTON JONATHAN BUTLER	Stokely Athletic Center Univ. of Tennessee—Knoxville Knoxville, Tenn.	Nov. 20	\$207,553 \$16.50/\$13.50	13,478 sellout	Mid-South Concerts
WHITNEY HOUSTON	Kemper Arena, American Royal Center Kansas City, Mo.	Oct. 29	\$206,316 \$16.50	12,799 13,105	Contemporary Prods. New West Dimensions Unlimited
FLEETWOOD MAC CRUZADOS	The Summit Houston, Texas	Nov. 12	\$198,433 \$17.50	11,339 14,000	PACE Concerts
WHITESNAKE GREAT WHITE	Omaha Civic Auditorium Omaha, Neb.	Nov. 15	\$192,000 \$16	12,189 sellout	Contemporary Presentations
ANITA BAKER RHONDA HANSOME	Fox Theatre St. Louis, Mo.	Nov. 17-18	\$185,599 \$21.50/\$19.50	9,330 sellout	Fox Concerts
EDDIE MONEY PAUL MOONEY	Thomas & Mack Center Univ. of Nevada—Las Vegas Las Vegas, Nev.	Nov. 14	\$179,620 \$17.50	10,000 sellout	Al Hayman Prods.
JETHRO TULL FAIRPORT CONVENTION	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	Nov. 13	\$171,929 \$16.50/\$15.50	10,860 12,948	Monarch Entertainment Bureau John Scher Presents Larry Vaughn Presents
DEF LEPPARD TESLA	Arena, Kansas City Convention Center Kansas City, Mo.	Nov. 11	\$169,815 \$15	11,545 11,545 sellout	Contemporary Prods.
MOTLEY CRUE GUNS N' ROSES	Carolina Coliseum Univ. of South Carolina Columbia, S.C.	Nov. 14	\$169,389 \$16.50	10,266 11,000	C & C Entertainment
AEROSMITH DOKKEN	Springfield Civic Center Springfield, Mass.	Nov. 2	\$165,000 \$16.50	10,227 sellout	Cross Country Concerts
AEROSMITH DOKKEN	New Haven Veterans Memorial Coliseum New Haven, Conn.	Nov. 3	\$162,701 \$16.50	10,165 sellout	Cross Country Concerts
EDDIE MURPHY	Memorial Coliseum Complex Portland, Ore.	Nov. 16	\$157,287 \$18.50	8,899 9,600	Chip Wilson
MOTLEY CRUE GUNS N' ROSES	Knoxville Civic Auditorium/Coliseum Knoxville, Tenn.	Nov. 17	\$152,710 \$16.50/\$15.50	9,759 10,000	Sunshine Promotions
R.E.M. THE DB'S	Oakland-Alameda Co. Coliseum Oakland, Calif.	Nov. 13	\$148,540 \$17.50	8,488 9,000	Bill Graham Presents
FLEETWOOD MAC CRUZADOS	Charles M. Murphy Athletic Center Middle Tennessee State Univ. Murfreesboro, Tenn.	Nov. 17	\$133,823 \$17.50/\$16.50	7,703 10,000	C & C Entertainment
TOM WAITS	Wilmet Theatre Los Angeles, Calif.	Nov. 7-9	\$128,427 \$19.50	6,600 sellout	Bill Graham Presents
AEROSMITH DOKKEN	Hampton Coliseum Hampton, Va.	Nov. 16	\$128,377 \$15.50	8,730 13,800	Cellar Door Prods.
DEF LEPPARD TESLA	Arena, Frank Erwin Center Univ. of Texas—Austin Austin, Texas	Nov. 15	\$125,250 \$16.50/\$14.50	7,973 8,606	in-house Stone City Attractions
THE SUPERCONSCIOUS WORLD OF REVEEN	Rebecca Cohn Auditorium Dalhousie Univ. Halifax, Nova Scotia	Nov. 6-18	\$123,437 (\$160,653 Canadian) \$13.50/\$11.50	12,446 12,974	Al Johnson
ROGER WATERS	Copps Coliseum Hamilton, Ontario	Nov. 10	\$121,826 (\$159,592 Canadian) \$19.50	8,768 10,800	Donald K. Donald Prods.
DEF LEPPARD TESLA	Lloyd Noble Center Univ. of Oklahoma Norman, Okla.	Nov. 12	\$119,808 \$16	7,991 sellout	Contemporary Presentations
AEROSMITH DOKKEN	Hersheypark Arena Hershey, Pa.	Nov. 17	\$116,704 \$16.50	7,374 8,064	Electric Factory Concerts
DEF LEPPARD TESLA	Arena, Tucson Community Center Tucson, Ariz.	Nov. 18	\$114,993 \$15.50/\$14.50	7,824 9,753	Evening Star Prods.
JETHRO TULL FAIRPORT CONVENTION	Providence Civic Center Providence, R.I.	Nov. 17	\$112,623 \$15.50	7,651	Frank J. Russo
FLEETWOOD MAC CRUZADOS	Tallahassee-Leon Co. Civic Center Tallahassee, Fla.	Nov. 4	\$112,421 \$17	6,613 10,000	C & C Entertainment

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Also for your consideration:

CATALOG NO. 85502	TITLE/GRAMMY* NOMINATIONS CATEGORIES LIZA MINNELLI at Carnegie Hall Artist: Liza Minnelli <input type="checkbox"/> Best Pop Vocal Performance, Female <input type="checkbox"/> Best Instrumental Arrangement Accompanying Vocals)	CATALOG NO. 80117	TITLE/GRAMMY* NOMINATIONS CATEGORIES COPLAND: Lincoln Portrait/Old American Folk songs Artist: Kunze/Cincinnati/Heptum, Mines <input type="checkbox"/> Best Spoken Word or Non-Musical Recording <input type="checkbox"/> Best Classical Album
	80135	FAURE: Requiem/DURUFLE: Requiem Artist: Shaw/Atlanta/Biegen/Morris/Chorus <input type="checkbox"/> Best Classical Album <input type="checkbox"/> Best Choral Performance (other than Opera) <input type="checkbox"/> Best Engineered Recording, Classical	
84401	Two Gentlemen Folk Artist: Ben Luxon & Bill Crofut & Friends <input type="checkbox"/> Best Contemporary Folk Recording	80138	VAUGHAN WILLIAMS: Symphony No. 2 "London"/Lark Ascending Artist: Pevni/Royal Philharmonic <input type="checkbox"/> Best Classical Album <input type="checkbox"/> Best Choral Performance (other than Opera) <input type="checkbox"/> Best Engineered Recording, Classical
80143	PROKOFIEV: Alexander Nevsky & Lt. Kije Artist: Pevni/Los Angeles Philharmonic/Chorus <input type="checkbox"/> Best Classical Album <input type="checkbox"/> Best Choral Performance (other than Opera) <input type="checkbox"/> Best Engineered Recording, Classical	80139	MOZART: Symphonies No. 40 & 41 Artist: Mackerras/Prague Chamber Orchestra <input type="checkbox"/> Best Classical Album <input type="checkbox"/> Best Orchestral Recording
80146	Star Tracks II: Star Trek Movies, Back to Future & More Artist: Kunze/Cincinnati Pops <input type="checkbox"/> Best Orchestral Recording	80149	FALLA: Three Corners of Heaven Interlude & Spanish Dance/Homenajes Artist: Lopez/Cobos/Cincinnati Symphony <input type="checkbox"/> Best Orchestral Recording <input type="checkbox"/> Best Album Notes
80141	Round-Up: Favorite Western Themes Artist: Kunze/Cincinnati Pops/Franke Lane <input type="checkbox"/> Best Orchestral Recording <input type="checkbox"/> Best Album Package <input type="checkbox"/> Best Album Notes	80145	MENDELSSOHN: Quartet & Octet Artist: Cleveland Quartet with Melora Quartet <input type="checkbox"/> Best Chamber Music Performance
80142	GROFE: Grand Canyon Suite/ GERSHWIN: Catfish Row Artist: Kunze/Cincinnati Pops <input type="checkbox"/> Best Album Package <input type="checkbox"/> Best Classical Album <input type="checkbox"/> Best Orchestral Recording	80145	BEETHOVEN: Symphony No. 6 "Pastoral" Leonore Overture No. 3 Artist: Dohnanyi/Cleveland <input type="checkbox"/> Best Orchestral Recording
80086	TCHAIKOVSKY: Symphony No. 6/Poiana Artist: Dohnanyi/Cleveland <input type="checkbox"/> Best Classical Album <input type="checkbox"/> Best Orchestral Recording	80132	HINDEMITH: When Lilies Last in the Dooryard Bloom'd Artist: Shaw/Atlanta/Soloists/Chorus <input type="checkbox"/> Best Choral Performance (other than Opera) <input type="checkbox"/> Best Classical Vocal Soloist Performance
80130	ROBERT E. WOODS: Producer of the Year <input type="checkbox"/> Hindemith <input type="checkbox"/> Round-Up <input type="checkbox"/> Faure/Durufle <input type="checkbox"/> Star Tracks II	80137	TCHAIKOVSKY: Nutcracker Ballet Artist: Mackerras/London Symphony <input type="checkbox"/> Best Engineered Recording, Classical

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\$4.50/\$50-\$100



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**Marlon Visits.** Marlon Jackson recently visited WBLS New York to promote his current Capitol single, "Don't Go." Shown at the station's office, from left, are Capitol's national promotion director, Keith Frye; Jackson; Innerscity Broadcasting group chairman Hal Jackson; and Capitol's national promotion director, Rod Butler.

## Craig Rice: Man Behind The Scenes Manager Helps Shape Clients' Careers

BY NELSON GEORGE

NEW YORK For Alexander O'Neal, 1987 has been a year of immense growth. His second Jimmy Jam and Terry Lewis-produced album, "Hearsay," has sold more than 700,000 copies and has already generated one No. 1 black single, "Fake." By contrast, his Tabu debut album didn't even sell 500,000 copies. In addition, O'Neal's image is more focused, and his videos are quite creative.

Behind the development of O'Neal's career is Craig Rice, a young manager with a long list of credentials—not in music but in film.

The St. Paul, Minn., native performed in bands as a teenager, but, he says, "no black bands were making it out of the area in the '70s. The most prominent black musician to come out of the Twin Cities at that time was the jazz bassist Oscar Pettiford. So I entered the [Univ. of Southern California] film school."

Upon graduation, Rice worked as a director and producer at Los Angeles' KABC-TV. He went on to serve as assistant director on several films with black themes—the action film "Penitentiary II"; John Sayles' science-fiction movie, "The Brother From Another Planet"; and the breakthrough film for Prince and the Time, "Purple Rain."

It was "Purple Rain" that brought Rice back to music. Because of his ability to work with people, including Prince, he was offered the job of road manager for the Time—which he decided to turn down. Instead, Rice wound up working on Prince's "Purple Rain" tour.

Through ex-Time members Jam and Lewis, Rice was introduced to O'Neal and landed the job of producer for O'Neal's video for "Innocent." He went on to produce the videos for O'Neal's "A Broken Heart Can Mend" and Cherrelle's "You Look Good To Me," both for Tabu.

Rice became interested in management because, he says, "it is a very creative business. You work with a recording artist as a producer works with a film. You have to see the artist as a whole." He worked for a time with Motown act Georgio before

splitting with the singer. Currently, his Rice Management handles the careers of O'Neal, ex-Prince bassist and current record producer Brown Mark, and Paisley Park signee Mazarati.

Rice began managing O'Neal's career in September 1986 at the suggestion of Jam and Lewis. O'Neal had been through several managers in his brief solo career, and his producers felt he needed a stabilizing influence. It was Rice who supervised the change in O'Neal's image, putting the singer in "traditional suits and ties, but suits he's not afraid to sweat in." The idea for O'Neal's striking "Fake" video was Rice's as well.

"Alexander's attitude has been positive," says Rice. "The distributing company, Epic, sees that Alexander wants it. He's been very accessible to interviewers and record-company personnel." O'Neal has just ended a European tour. While there he shot the video for his next single, "Never Knew Love Like This," a duet with Cherrelle that hits the streets Wednesday (2).

## Motown Hitmakers Lauded For Songwriting Achievement Awards For Holland-Dozier-Holland Team

LAST WEEK Brian Holland, Lamont Dozier and Eddie Holland were given lifetime achievement awards by the National Academy of Songwriters. According to the Academy's press release, the three "have never before received a major industry award," though it should be noted that these producer/writers, often referred to as "Holland-Dozier-Holland," won a slew of BMI awards in the mid-'60s.

However, the point made by the academy is well taken. The Holland-Dozier-Holland team has never been given the public recognition it deserves for Motown's unmatched success in the '60s. Of course, a big reason for that lack of exposure is that these gents stayed very much in the background during their glory years. Interviews with them were rare. So were pictures of them at work.

In the early '70s, when Dozier aggressively pursued a singing career on ABC and Warner Bros., more attention was paid to them. Dozier did a lot of interviews, shedding light on how the team worked. Both Holland brothers have always maintained a low profile, spending most of their time working at their Hollywood offices on a variety of production projects.

One of the best things about Holland-Dozier-Holland receiving songwriting awards is that it highlights aspects of their career that sometimes get overshadowed by the idea of "the Motown sound." While Berry Gordy's swinging little company definitely had a trademark sound, Holland-Dozier-Holland worked in and out of its contours.

"Stop! In the Name of Love" by the Supremes (1965) and "It's The Same Old Song" by the Four Tops (1965) were straight-ahead Motown sound hits. But other songs from the same period, such as "How Sweet It Is (To Be Loved By You)" by Marvin Gaye (1965) and "Shake Me, Wake Me (When It's Over)" by the Four Tops (1966), suggest in lyric and song structure that there was diversity within the production line.

Because they were performers, Smokey Robinson and Stevie Wonder have gotten more acclaim, but the works of Holland-Dozier-Holland will endure as grand examples of the songwriting craft.

**SHORT STUFF:** King Sunny Adé is back in the U.S. with a new CD, "Return Of The JuJu King," on Mercury that includes music from three records—"Sweet Banana," "My Dear," and "Let Them Say"—released in Nigeria in 1986. His first two albums, "JuJu Music" and "Synchrosystem," were

critically acclaimed, as were his U.S. tours... Donny Hathaway's daughter Lalah makes her debut with "Inside The Beat," a 12-inch single on Allegiance Records. It was produced by Lonnie Reaves with Hazel Payne Buckley and Hardy Eason Jr. serving as associate producers... Charlie Singleton's first album on Epic is "Nothing Ventured, Nothing Gained," which is also the name of the charted single. Singleton, long a collaborator with Cameo's Larry Blackmon, made his solo debut a few years ago with his well regarded "Modern Man" album on Arista. His new album contains '80s-styled covers of Marvin Gaye's "Too Busy Thinking About My Baby" and Sly Stone's "Thank You (Falletin Me Be Mice Elf Again)." The Atlanta-based artist has recently produced tracks for



by Nelson George

Peabo Bryson, who sings on Singleton's album, and ex-Culture Club member Mikey Craig... New RCA act Chad has signed an exclusive agency contract with the William Morris Agency. His debut album is titled "Fast Music, Love And Promises"... Capitol recording artist and actress Melba Moore plays a schoolteacher in the "ABC Afterschool Special" titled "Seasonal Differences," airing Wednesday (2)... Track Record Company of Seattle, a new independent label, is introducing itself to the market with the signing of two veteran bands, the Ohio Players and the Average White Band. First out of the box for Track are the Players (Chet Willis, Billy Beck, "Sugar" Bonner, "Diamond" Williams, Darwin Dortch), with an album due in 1988. Track Record is located at 315 Terry Ave. N., Seattle, Wash. 98109, (206) 223-0839... Keith Sweat's "Make It Last Forever" on Elektra is a most impressive debut. The single "I Want Her" is an East Coast, black club hit and, like the rest of the album, is given a sharp, urban sound due, in large part, to Teddy Riley, an exciting young producer who collaborated with Sweat on production of four songs. Riley, best known for his production work on a number of rap records, shows that he's ready to move into the mainstream with his work here. Sweat, the possessor of a light but very expressive tenor, wrote or co-wrote all the material except for a cover of the Dramatic's "In The Rain." Sweat is managed by Vincent Davis, a hip-hop graduate (he produced Joe-ski's "The Pee-Wee Herman") who has his own label, Vintertainment, distributed by Elektra... Promotion vet Stan Price is ill and would love to hear from friends in the business. Price is at Room 301-B, Jersey Shore Medical Center, Neptune, N.J. 17754.

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**Derrick-Walker lends black artists advice... see story, page 61**

FOR WEEK ENDING DECEMBER 5, 1987

**Billboard**

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## HOT BLACK SINGLES ACTION RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 17 REPORTERS	SILVER ADDS 31 REPORTERS	BRONZE/ SECONDARY ADDS 49 REPORTERS	TOTAL ADDS 97 REPORTERS	TOTAL ON
<b>OVER YOU</b> RAY PARKER, JR./N.COLE GEFLEN	6	6	18	30	47
<b>SUPERBAD</b> CHRIS JASPER EPIC	3	11	12	26	31
<b>WANNA MAKE LOVE</b> LILLO THOMAS CAPITOL	5	9	10	24	68
<b>LET'S TRY AGAIN</b> SURFACE COLUMBIA	5	7	10	22	58
<b>GET LUCKY</b> WELL RED VIRGIN	7	3	10	20	52
<b>LET ME TOUCH YOU</b> THE O'JAYS P.L.R.	5	9	5	19	47
<b>IN THE MOOD</b> THE WHISPERS SOLAR	3	8	6	17	53
<b>THIS BE THE DEF BEAT</b> DANA DANE PROFILE	3	6	8	17	46
<b>HOT THING</b> PRINCE PAISLEY PARK	3	10	4	17	17
<b>BABY I'M FOR REAL</b> SHERRICK WARNER BROS.	1	5	9	15	35

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

# Billboard Hot Black Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	SKELETONS	STEVIE WONDER	1
2	3	SYSTEM OF SURVIVAL	EARTH, WIND & FIRE	2
3	6	I WONDER WHO SHE'S SEEING NOW	THE TEMPTATIONS	7
4	5	(BABY TELL ME) CAN YOU DANCE	SHANICE WILSON	11
5	9	CRITICIZE	ALEXANDER O'NEAL	4
6	10	LET'S START LOVE OVER	MILES JAYE	5
7	8	I WANT TO BE YOUR MAN	ROGER	3
8	4	ANGEL	ANGELA WINBUSH	9
9	13	MY FOREVER LOVE	LEVERT	6
10	2	DON'T GO	MARLON JACKSON	26
11	11	CATCH ME (I'M FALLING)	PRETTY POISON	13
12	24	SO EMOTIONAL	WHITNEY HOUSTON	10
13	21	I LIVE FOR YOUR LOVE	NATALIE COLE	8
14	23	HARD DAY	GEORGE MICHAEL	25
15	17	GAMES	SHALAMAR	12
16	20	LOVE IS FOR SUCKERS (LIKE ME AND YOU)	FULL FORCE	15
17	22	I DO YOU	THE JETS	19
18	18	SHO' YOU RIGHT	BARRY WHITE	32
19	16	IF YOU LET ME STAY	TERENCE TRENT D'ARBY	34
20	28	I COULDN'T BELIEVE IT	DAVID RUFFIN & EDDIE KENDRICK	16
21	27	SHE'S FLY	TONY TERRY	14
22	25	TOUCH AND GO	FORCE M.D.'S	22
23	31	IF YOU CAN DO IT: I CAN TOO!!	MELI'SA MORGAN	17
24	14	LUV'S PASSION AND YOU	CHAD	30
25	33	WHAT'S TOO MUCH	SMOKEY ROBINSON	18
26	7	YOU AND ME TONIGHT	DEJA	42
27	26	SHOW A LITTLE LOVE	MISSION	33
28	12	CERTIFIED TRUE	THE BAR-KAYS	41
29	32	RESERVATIONS FOR TWO	DIONNE & KASHIF	21
30	19	LOVIN' YOU	THE O'JAYS	43
31	29	LOVER'S LANE	GEORGIO	28
32	40	LOVE CHANGES	KASHIF AND MELI'SA MORGAN	24
33	—	THE WAY YOU MAKE ME FEEL	MICHAEL JACKSON	20
34	37	(I WANNA GET) CLOSE TO YOU	VANESE THOMAS	27
35	—	RICH MAN	ST. PAUL	35
36	—	LOVE OVERBOARD	GLADYS KNIGHT & THE PIPS	23
37	15	SO MANY TEARS	REGINA BELLE	48
38	—	BABY, BE MINE	MIKI HOWARD	29
39	—	SOMEONE TO LOVE ME FOR ME	LISA LISA & CULT JAM	31
40	35	WE'VE ONLY JUST BEGUN	GLENN JONES	76

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	SKELETONS	STEVIE WONDER	1
2	2	SYSTEM OF SURVIVAL	EARTH, WIND & FIRE	2
3	3	I WANT TO BE YOUR MAN	ROGER	3
4	5	CRITICIZE	ALEXANDER O'NEAL	4
5	7	MY FOREVER LOVE	LEVERT	6
6	9	LET'S START LOVE OVER	MILES JAYE	5
7	10	SHE'S FLY	TONY TERRY	14
8	11	I LIVE FOR YOUR LOVE	NATALIE COLE	8
9	18	SO EMOTIONAL	WHITNEY HOUSTON	10
10	25	THE WAY YOU MAKE ME FEEL	MICHAEL JACKSON	20
11	8	GAMES	SHALAMAR	12
12	13	WHAT'S TOO MUCH	SMOKEY ROBINSON	18
13	16	IF YOU CAN DO IT: I CAN TOO!!	MELI'SA MORGAN	17
14	15	I COULDN'T BELIEVE IT	DAVID RUFFIN & EDDIE KENDRICK	16
15	28	LOVE OVERBOARD	GLADYS KNIGHT & THE PIPS	23
16	17	LOVE IS FOR SUCKERS (LIKE ME AND YOU)	FULL FORCE	15
17	30	LOVE CHANGES	KASHIF AND MELI'SA MORGAN	24
18	22	RESERVATIONS FOR TWO	DIONNE & KASHIF	21
19	29	BABY, BE MINE	MIKI HOWARD	29
20	23	I DO YOU	THE JETS	19
21	27	(I WANNA GET) CLOSE TO YOU	VANESE THOMAS	27
22	26	CATCH ME (I'M FALLING)	PRETTY POISON	13
23	21	HARD DAY	GEORGE MICHAEL	25
24	32	SOMEONE TO LOVE ME FOR ME	LISA LISA & CULT JAM	31
25	19	LOVER'S LANE	GEORGIO	28
26	33	NOTHING VENTURED - NOTHING GAINED	CHARLIE SINGLETON	36
27	31	TOUCH AND GO	FORCE M.D.'S	22
28	4	I WONDER WHO SHE'S SEEING NOW	THE TEMPTATIONS	7
29	39	SECRET LADY	STEPHANIE MILLS	37
30	6	ANGEL	ANGELA WINBUSH	9
31	—	TO PROVE MY LOVE	MICHAEL COOPER	40
32	—	GIRLFRIEND	PEBBLES	39
33	—	I WANT HER	KEITH SWEAT	38
34	38	RICH MAN	ST. PAUL	35
35	14	LUV'S PASSION AND YOU	CHAD	30
36	—	TWO OCCASIONS	THE DEELE	45
37	35	OVERNIGHT SUCCESS	ANITA POINTER	46
38	—	WE'LL BE TOGETHER	STING	44
39	40	SHOW A LITTLE LOVE	MISSION	33
40	—	SO AMAZING	GERALD ALBRIGHT	47

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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.

LABEL	NO. OF TITLES ON CHART
COLUMBIA (10)	11
Def Jam (1)	1
WARNER BROS. (4)	10
Geffen (2)	2
Paisley Park (2)	2
Qwest (1)	1
Tommy Boy (1)	1
RCA (5)	9
Jive (4)	4
E.P.A.	7
Epic (4)	4
Tabu (2)	2
CBS Associated (1)	1
MCA	7
MOTOWN	6
ARISTA	5
CAPITOL	5
POLYGRAM	5
Mercury (2)	2
London (1)	1
Polydor (1)	1
Wing (1)	1
ATLANTIC (3)	4
Island (1)	1
EMI-MANHATTAN (2)	4
P.I.R. (2)	2
SOLAR	4
A&M	3
VIRGIN	3
ELEKTRA (1)	2
Vintertainment (1)	1
PROFILE	2
2000 AD	1
4TH & B'WAY	1
CHRYSALIS	1
COLD CHILLIN'	1
EDGE	1
LMR	1
NEXT PLATEAU	1
P.I.R.	1
Gamble & Huff (1)	1
REPRISE	1
SELECT	1
SLEEPING BAG	1
SUTRA	1
Fever (1)	1
WARLOCK	1
Ligosa (1)	1

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

TITLE	PUBLISHER - LICENSING ORG.	SHEET MUSIC DIST.
1 ALL IN THE NAME OF LOVE	(Irving, BMI/Ljessrika, BMI) CPP/ALM	
2 ANGEL	(Angel Notes, ASCAP/WB, ASCAP)	
3 BABY, BE MINE	(BMC, UK)	
4 BABY I'M FOR REAL	(Jobete, ASCAP)	
5 (BABY TELL ME) CAN YOU DANCE	(Wiz Kid, BMI/Irving, BMI) CPP/ALM	
6 BECAUSE OF YOU	(Amber/Disco Fever, ASCAP/Red Instructional, ASCAP)	
7 CATCH ME (I'M FALLING)	(Genetic, ASCAP)	
8 CERTIFIED TRUE	(Bar-Kays, BMI/Warner-Tamerlane, BMI/Arrival, BMI)	
9 COME BACK TO ME	(Polo Grounds, BMI/Ebbetts Field, ASCAP)	
10 COME INTO MY LIFE	(Beach House, ASCAP/Tawanne Lamont, ASCAP)	
11 CRITICIZE	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
12 DID I DREAM YOU	(Mtume, BMI/Number 9, ASCAP)	
13 DON'T GO	(Vabritmar, BMI)	
14 DON'T MAKE ME WAIT FOR LOVE	(Bellboy, BMI/Gratitude Sky, ASCAP) CPP	
15 DON'T PUT THE BLAME ON ME	(Mozelle, BMI/Deeply Sliced, BMI)	
16 EVERCHANGING TIMES	(United Artists, ASCAP/April, ASCAP/Carole Bayer Sager, BMI/United Lion, BMI/Blackwood, BMI/New Hidden Valley, ASCAP) CPP/B-3	
17 FEELS GOOD TO FEEL GOOD	(WB, ASCAP/Silver Sun, ASCAP/DQ, ASCAP)	
18 GAMES	(Hip Trip, BMI/Hip Chic, BMI/Mister Johnson's Jams, BMI/Tammi, BMI/Peer-Southern, ASCAP) CPP	
19 GET LUCKY	(Virgin, ASCAP)	
20 GIRLFRIEND	(Kermy, BMI/Hip Trip, BMI) CPP	
21 HARD DAY	(Chappell, ASCAP/Morrison Leahy, ASCAP)	
22 HELLO ROCHELLE	(Promuse, BMI/Enjo, BMI)	
23 HOW YA LIKE ME NOW	(Zomba, ASCAP/Willesden, BMI)	
24 I AIN'T NO JOKE	(Robert Hill, BMI)	
25 I CAN'T LIVE WITH OR WITHOUT YOU	(Dat Richfield Kat, BMI/Warner-Tamerlane, BMI/Advansus, BMI/Songs Can Sing, ASCAP)	
26 I COULDN'T BELIEVE IT	(Tight Squeeze, BMI)	
27 I DO YOU	(Meow Baby, ASCAP/Rick Kelly, BMI)	
28 I LIVE FOR YOUR LOVE	(O'Lyric, BMI/Tuneworks, BMI/Vandorf, ASCAP/Reswick-Werfel, ASCAP/Beseme West, ASCAP/Nelana, BMI/Arista, ASCAP/Careers, ASCAP) CPP	
29 (I WANNA GET) CLOSE TO YOU	(Bush Burnin', ASCAP/KMA, ASCAP/Screen Gems, ASCAP)	
30 I WANT HER	(Vintertainment, ASCAP/Keith Sweat, ASCAP/Donril, ASCAP/Zomba, ASCAP)	
31 I WANT TO BE YOUR MAN	(Troutman's, BMI/Saja, BMI)	
32 I WISH YOU BELONGED TO ME	(Downstairs, BMI/Piano, BMI)	
33 I WONDER WHO SHE'S SEEING NOW	(Geffen, ASCAP/Lucky-Break, ASCAP/Pardini, ASCAP)	
34 IF YOU CAN DO IT: I CAN TOO!!	(Bush Burnin', ASCAP)	
35 IF YOU LET ME STAY	(Virgin-Nymph, BMI/Young Terence, BMI) CPP	
36 I'M SO HAPPY	(Harrindur, BMI/Julorae, BMI)	
37 IN THE MOOD	(Hip Trip, BMI/Hip Chic, BMI)	
38 I'VE BEEN WATCHING YOU	(Mazarati, ASCAP)	
39 KISS	(Ackee, ASCAP/MCA, ASCAP)	
40 LEAVE THE LIGHTS ON	(Hot Winter, ASCAP/Tosha, ASCAP/Barbosa, ASCAP/Hit & Hold, ASCAP)	
41 LEFT ME LONELY	(Flake, ASCAP/Marley Marl, ASCAP)	
42 LET ME TOUCH YOU	(Assorted, BMI/WE, BMI/Try-Cap, BMI/Mighty Three, BMI)	
43 LET'S START LOVE OVER	(Blackwood, BMI/Huemar, BMI)	
44 LET'S TRY AGAIN	(Colgems-EMI, ASCAP)	
45 LOOK AROUND	(Bush Burnin', ASCAP/Mr. Campbell's, ASCAP)	
46 LOVE CHANGES	(Alexscar, BMI)	
47 LOVE IS CONTAGIOUS	(Ow, ASCAP)	
48 LOVE IS FOR SUCKERS (LIKE ME AND YOU)	(Forceful, BMI/Willesden, BMI)	
49 LOVE OVERBOARD	(Calico, BMI/Hip Trip, BMI) CPP	
50 LOVER'S LANE	(Georgio's, BMI/Stone Diamond, BMI) CPP	
51 LOVIN' YOU	(Downstairs, BMI/Piano, BMI/Mighty Three, BMI)	
52 LUV'S PASSION AND YOU	(I'Mo Owe U A Tune, ASCAP/Bush Burnin', ASCAP)	
53 MAKE YOU MINE TONIGHT	(Def Jam, ASCAP)	
54 MARY MACK	(Hip Trip, BMI/Hip Chic, BMI)	
55 MISUNDERSTOOD	(Mashamug, BMI)	
56 MY FOREVER LOVE	(Try-Cap, BMI/Fercliff, BMI)	
57 MY LOVE IS DEEP	(Glasshouse, BMI/Irving, BMI/Harrindur, BMI/Ensign, BMI) CPP/ALM	
58 MY LOVE IS GUARANTEED	(Next Plateau, ASCAP/Godsend, ASCAP/Bratton & White, ASCAP)	
59 MY NIGHT FOR LOVE	(Little Tanya, ASCAP/MCA, ASCAP)	
60 MYSTERIOUS	(Zomba, ASCAP)	
61 NAMELESS	(MCA, ASCAP/Unicity, ASCAP/Moonwalk, ASCAP)	
62 NEVER MY LOVE	(Warner-Tamerlane, BMI)	
63 NO ONE IN THE WORLD	(ATV, BMI/Welbeck, ASCAP)	
64 NOTHING VENTURED - NOTHING GAINED	(Almo, ASCAP/Wun Tun, ASCAP) CPP/ALM	
65 OH GIRL	(Unichappell, BMI)	
66 OVER YOU	(Raydiola, ASCAP/New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)	
67 OVERNIGHT SUCCESS	(Mibren, ASCAP/Lauren Loo, ASCAP)	
68 PARTY YOUR BODY	(Saja, BMI/Mya-T, BMI)	
69 (THE PERFECT) 10	(Parisongs, ASCAP)	
70 THE REAL THING	(Jobete, ASCAP/House Of Fun, BMI) CPP	
71 RESERVATIONS FOR TWO	(Caldaddy, ASCAP/New East, ASCAP/Little Tanya, ASCAP/MCA, ASCAP)	
72 RESPECT YOURSELF	(Irving, BMI/Klondike, BMI)	
73 RICH MAN	(Petersong, ASCAP/Oliver Leiber, ASCAP)	
74 SECRET LADY	(Downstairs, BMI/Piano, BMI/Mighty Three, BMI)	
75 SHE'S FLY	(Stephanie Mills' Starlight, ASCAP/Firebolt, ASCAP/MCA, ASCAP)	
76 SHO' YOU RIGHT	(Seven Songs, BMI/Ba-Dake, BMI)	
77 SHOW A LITTLE LOVE	(Per Mission, ASCAP)	
78 SKELETONS	(Jobete, ASCAP/Black Bull, ASCAP) CPP	
79 SO AMAZING	(April, ASCAP/Uncle Ronnie's, ASCAP)	
80 SO EMOTIONAL	(Billy Steinberg, ASCAP/Denise Barry, ASCAP)	
81 SO MANY TEARS	(On The Move, BMI/Xenox, ASCAP)	
82 SOMEONE TO LOVE ME FOR ME	(Forceful, BMI/Willesden, BMI/My! My!, BMI)	
83 STEPPIN' OUT	(Interior, BMI)	
84 SUPERBAD	(Jasper Stone, ASCAP)	
85 SWEET MEMORIES	(Jay King IV, BMI)	
86 SWEETER THAN CANDY (FROM "PENITENTIARY III")	(New World, ASCAP)	
87 SYSTEM OF SURVIVAL	(Sputnik Adventure, ASCAP/Maurice White, ASCAP)	
88 THIS BE THE DEF BEAT	(Protoons, ASCAP/Turn Out Brothers, ASCAP)	
89 TO PROVE MY LOVE	(Jay King IV, BMI)	
90 TOUCH AND GO	(Tee Girl, BMI/Vic's Slic, BMI/T-Boy, ASCAP/Buppie, ASCAP)	
91 TURN ON THE MOON	(2000 AD, BMI)	
92 TWO OCCASIONS	(Hip Trip, BMI/Hip Chic, BMI/Mister Johnson's Jams, BMI/Peer-Southern, ASCAP/Tammi, BMI) CPP	
93 WANNA MAKE LOVE (ALL NIGHT LONG)	(Bush Burnin', ASCAP)	
94 THE WAY YOU MAKE ME FEEL	(Mijac, BMI/Warner-Tamerlane, BMI)	
95 WE'LL BE TOGETHER	(Magnetic, BMI/Regatta, BMI/Illegal, BMI/Atlantic, BMI)	
96 WE'VE ONLY JUST BEGUN (THE ROMANCE IS NOT OVER)	(Willesden, BMI/Johnnie Mae, BMI/Lu Ella, ASCAP/WB, ASCAP)	
97 WHAT'S TOO MUCH	(Taj Mahal, ASCAP/53rd State, ASCAP/Lonnie-K, ASCAP)	
98 YA COLD WANNA BE WITH ME	(ADRA, BMI/Kadoc/Forceful, BMI/Willesden, BMI)	
99 YOU AND ME TONIGHT	(Virgin-Nymph, BMI/Attractive, BMI/Stm, BMI) CPP	
100 YOU BRING OUT THE BEST IN ME	(Zomba, ASCAP/WB, ASCAP)	

### SHEET MUSIC AGENTS

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

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

THIS WEEK	LAST WEEK	WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST	
				<b>CLUB PLAY</b> Compiled from a national sample of dance club playlists.		
				<b>★ ★ NO. 1 ★ ★</b> 3 weeks at No. One		
1	1	1	7	SYSTEM OF SURVIVAL (REMIX) COLUMBIA 44 07475	EARTH, WIND & FIRE	
2	2	3	9	LOVER'S LANE (REMIX) MOTOWN 4592MG	GEORGIO	
3	4	11	9	PUMP UP THE VOLUME 4TH & B'WAY 452	M/A/R/R/S	
4	3	4	7	THE NIGHT YOU MURDERED LOVE MERCURY 888 864-1/POLYGRAM	ABC	
5	11	20	4	SO EMOTIONAL (REMIX) ARISTA ADI-9641	WHITNEY HOUSTON	
6	6	7	8	SHAKE YOUR LOVE (REMIX) ATLANTIC 0-86651	DEBBIE GIBSON	
7	14	38	3	I'M BEGGIN' YOU (REMIX) A&M SP-12254	SUPERTRAMP	
8	9	12	6	AFTERGLOW (REMIX) CAPITOL V-15349	TINA TURNER	
9	8	9	7	NEVER BE THE SAME MCA 23797	THE BREAKFAST CLUB	
10	12	13	6	JOIN IN THE CHANT (REMIX) GEFEN 0-20786/WARNER BROS.	NITZER EBB	
11	15	26	5	LET'S GO SLEEPING BAG SLX-29	NOCERA	
12	13	14	6	NEVER LET ME DOWN AGAIN/PLEASURE LITTLE TREASURE SIRE 0-20783/WARNER BROS.	DEPECHE MODE	
13	7	6	8	ANIMAL MAGIC (REMIX) CAPITOL V-15334	BELOUIS SOME	
14	24	36	4	I CAN'T HELP IT (REMIX)/MR.SLEAZE LONDON 886 212-1/POLYGRAM	BANANARAMA	
15	21	33	4	MOVE CRIMINAL CR12-015	JOHN ROCCA	
16	5	5	8	HARD DAY (REMIX) COLUMBIA 44 07466	GEORGE MICHAEL	
17	17	25	6	NO NO LOVE PROFILE PRO-7166	RHONDA PARRIS	
18	36	—	2	NEVER GONNA GIVE YOU UP (REMIX) RCA 6784-1-RD	RICK ASTLEY	
19	22	27	5	I CAN'T LET GO DICE TGR 1017	CELI BEE	
20	32	42	3	NEED YOU TONIGHT ATLANTIC 0-86645	INXS	
21	25	31	5	CRITICIZE (REMIX) TABU 429 07469/E.P.A.	ALEXANDER O'NEAL	
22	16	16	8	BECAUSE OF YOU FEVER SF 819/SUTRA	THE COVER GIRLS	
23	26	30	5	IF YOU SHOULD NEED A FRIEND QUARK 006	BLAZE	
24	30	43	4	BREAKFAST IN BED (REMIX) MCA 23796	BRENDA K. STARR	
25	19	18	7	TRAMP/PUSH IT NEXT PLATEAU NP 50063	SALT-N-PEPA	
26	27	35	5	SKELETONS MOTOWN 4593MG	STEVIE WONDER	
27	29	29	5	POP GOES THE WORLD MERCURY 888 859-1/POLYGRAM	MEN WITHOUT HATS	
28	41	—	2	ANDY (REMIX) VIRGIN 0-96734/ATLANTIC	LES RITA MITSOUKO	
29	34	41	4	WE'LL BE TOGETHER (REMIX) A&M SP-12251	STING	
30	31	34	9	LOVE IT BIG TIME 6068-1-BD/RCA	SOCIETY	
31	37	45	3	THE GUN JCI & ASSOCIATED LABELS JCO-9003	D.A.F.	
32	18	15	7	TURN IT UP SIRE 0-20671/WARNER BROS.	MICHAEL DAVIDSON	
33	50	—	2	LOVE OVERBOARD (REMIX) MCA 23803	GLADYS KNIGHT & THE PIPS	
34	43	—	2	HOT HOT HOT RCA 6737-1-RD	BUSTER POINDEXTER & HIS BANSHEES OF BLUE	
35	10	2	8	BAD (REMIX) EPIC 49 07462/E.P.A.	MICHAEL JACKSON	
36	40	47	3	LOVE CHILD (REMIX) CAPITOL V-15348	JAMIE DEAN	
37	NEW	1	1	WHAT HAVE I DONE TO DESERVE THIS? EMI-MANHATTAN V-56080	PET SHOP BOYS	
38	28	17	9	DEVOTION ATLANTIC 0-86652	TEN CITY	
39	NEW	1	1	WELCOME TO THE CLUB (LP CUTS) JUMP STREET JS LP 1001	VARIOUS ARTISTS	
40	NEW	1	1	THIS CORROSION ELEKTRA 0-66790	SISTERS OF MERCY	
41	48	48	5	MISUNDERSTOOD COLUMBIA 44 06936	MICO WAVE	
42	NEW	1	1	FEMALES (GET ON UP) TVT TVT 4009	THE COOKIE CREW	
43	NEW	1	1	PROVE IT 4TH & B'WAY 449/ISLAND	DOUBLE DESTINY	
44	47	50	3	DON'T TAKE YOUR LOVE AWAY NEW YORK GROOVE NYG 1001	LYDIA LOVE	
45	23	8	14	MY LOVE IS GUARANTEED (REMIX) NEXT PLATEAU NP 50067	SYBIL	
46	33	23	11	HERE TO GO/DON'T ARGUE EMI-MANHATTAN V-56067	CABARET VOLTAIRE	
47	NEW	1	1	IF YOU LET ME STAY (REMIX) COLUMBIA 44 07450	TERENCE TRENT D'ARBY	
48	20	10	10	MILITARY DRUMS CURB 7172/MCA	HUBERT KAH	
49	NEW	1	1	COME INTO MY ARMS PROFILE PRO-7165	JUDY TORRES	
50	NEW	1	1	PRIVATE PARTY (REMIX) CRIMINAL CR12-016	WALLY JUMP JUNIOR & THE CRIMINAL ELEMENT	
<b>BREAKOUTS</b>	Titles with future chart potential, based on club play this week.			<ol style="list-style-type: none"> <li>JACK LE FREAK CHIC ATLANTIC</li> <li>KISS TOTAL CONTRAST LONDON</li> <li>DUDE (LOOKS LIKE A LADY) AEROSMITH GEFEN</li> <li>COME INTO MY LIFE JOYCE SIMS SLEEPING BAG</li> <li>TWILIGHT WORLD (REMIX) SWING OUT SISTER MERCURY</li> <li>AND SO IT GOES EX-SAMPLE WIDE ANGLE</li> <li>(I CAN) GIVE YOU WHAT YOU NEED EROTIC EXOTIC SUTRA</li> <li>THIS GIRL'S BACK IN TOWN RAQUEL WELCH COLUMBIA</li> <li>HYPNOTIZE TASTE-T-LIPS SIZZLE INTERNATIONAL</li> <li>SHE'S FLY TONY TERRY EPIC</li> </ol>		

THIS WEEK	LAST WEEK	WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST	
				<b>12-INCH SINGLES SALES</b> Compiled from a national sample of retail store sales reports.		
				<b>★ ★ NO. 1 ★ ★</b> 1 week at No. One		
1	2	4	8	SHAKE YOUR LOVE (REMIX) ATLANTIC 0-86651	DEBBIE GIBSON	
2	7	10	5	SYSTEM OF SURVIVAL (REMIX) COLUMBIA 44 07475	EARTH, WIND & FIRE	
3	4	6	10	TELL IT TO MY HEART ARISTA ADI-9611	TAYLOR DAYNE	
4	1	1	7	BAD (REMIX) EPIC 49 07462/E.P.A.	MICHAEL JACKSON	
5	6	8	9	LOVER'S LANE (REMIX) MOTOWN 4592MG	GEORGIO	
6	10	15	4	SKELETONS MOTOWN 4593MG	STEVIE WONDER	
7	9	11	10	DEVOTION ATLANTIC 0-86652	TEN CITY	
8	3	3	13	DON'T YOU WANT ME (REMIX) MCA 23785	JODY WATLEY	
9	11	12	7	HARD DAY (REMIX) COLUMBIA 44-07466	GEORGE MICHAEL	
10	8	7	11	I THINK WE'RE ALONE NOW (REMIX) MCA 23793	TIFFANY	
11	5	2	12	THE REAL THING (REMIX) CHRYSALIS 4V9 43171	JELLYBEAN FEATURING STEVEN DANTE	
12	14	23	4	LET'S GO SLEEPING BAG SLX-29	NOCERA	
13	20	37	3	SO EMOTIONAL (REMIX) ARISTA ADI-9641	WHITNEY HOUSTON	
14	18	32	3	CRITICIZE (REMIX) TABU 429 07469/E.P.A.	ALEXANDER O'NEAL	
15	15	25	8	PUMP UP THE VOLUME 4TH & B'WAY 452	M/A/R/R/S	
16	21	20	6	BECAUSE OF YOU FEVER SF 819/SUTRA	THE COVER GIRLS	
17	12	9	12	MY LOVE IS GUARANTEED (REMIX) NEXT PLATEAU NP 50067	SYBIL	
18	30	—	2	I WANT HER VINTERTAINMENT 80 66788/ELEKTRA	KEITH SWEAT	
19	13	5	10	CAUSING A COMMOTION (REMIX) SIRE 0-20762/WARNER BROS.	MADONNA	
20	47	—	2	NEVER GONNA GIVE YOU UP (REMIX) RCA 6784-1-RD	RICK ASTLEY	
21	16	22	6	SUGAR FREE EPIC 49 06864/E.P.A.	WA WA NEE	
22	22	26	5	EASIER SAID THAN DONE (REMIX) ATCO 0-96746/ATLANTIC	VANILLA MIX	
23	31	35	3	NEED YOU TONIGHT ATLANTIC 0-86645	INXS	
24	41	—	2	FAITH COLUMBIA 44 07478	GEORGE MICHAEL	
25	NEW	1	1	YOU KEEP ME COMING BACK BEST HAL 1241/HOT	CHARLOTTE MCKINNON	
26	46	—	2	AFTERGLOW (REMIX) CAPITOL V-15349	TINA TURNER	
27	26	29	5	IF YOU LET ME STAY COLUMBIA 44 07450	TERENCE TRENT D'ARBY	
28	25	24	8	DISORDERLY CONDUCT/ARABIAN KNIGHTS TIN PAN APPLE 885-981-1/POLYGRAM	LATIN RASCALS	
29	24	18	18	CATCH ME I'M FALLING (REMIX) VIRGIN 0-96752/ATLANTIC	PRETTY POISON	
30	NEW	1	1	LOVE OVERBOARD (REMIX) MCA 23803	GLADYS KNIGHT & THE PIPS	
31	34	49	3	POP GOES THE WORLD MERCURY 888 859-1/POLYGRAM	MEN WITHOUT HATS	
32	50	—	2	I CAN'T HELP IT (REMIX)/MR. SLEAZE LONDON 886 121-1/POLYGRAM	BANANARAMA	
33	36	44	3	THE NIGHT YOU MURDERED LOVE MERCURY 888 864-1/POLYGRAM	ABC	
34	NEW	1	1	HEAVEN IS A PLACE ON EARTH (REMIX) MCA 23808	BELINDA CARLISLE	
35	40	43	3	MILITARY DRUMS CURB 7172/MCA	HUBERT KAH	
36	NEW	1	1	MANDOLAY (REMIX) SEATHRU 91935	LA FLAVOUR	
37	29	31	5	NEVER LET ME DOWN AGAIN/PLEASURE LITTLE TREASURE SIRE 0-20783/WARNER BROS.	DEPECHE MODE	
38	17	13	9	NOTHING'S GONNA STOP ME NOW JIVE 1071-1-JD/RCA	SAMANTHA FOX	
39	45	42	3	BREAKFAST IN BED (REMIX) MCA 23796	BRENDA K. STARR	
40	NEW	1	1	MOVE CRIMINAL CR12-015	JOHN ROCCA	
41	NEW	1	1	COME INTO MY LIFE SLEEPING BAG SLX-28	JOYCE SIMS	
42	44	45	5	YOU AND ME TONIGHT VIRGIN 0-96755/ATLANTIC	DEJA	
43	33	30	7	ROADBLOCK A&M SP-12250	STOCK, AITKEN, WATERMAN	
44	35	33	6	BE YOURSELF JIVE JDI-9628/ARISTA	WHODINI	
45	39	50	4	I DO YOU MCA 23798	THE JETS	
46	27	17	10	LET ME BE THE ONE (REMIX) ARISTA ADI-9618	EXPOSE	
47	42	47	4	DON'T TAKE YOUR LOVE AWAY NEW YORK GROOVE NYG 1001	LYDIA LOVE	
48	37	48	3	NEVER BE THE SAME MCA 23797	THE BREAKFAST CLUB	
49	32	21	15	POUR IT ON (REMIX) ELEKTRA 0-66795	MASON	
50	38	41	4	I WANT TO BE YOUR MAN REPRISE 0-20771/WARNER BROS.	ROGER	
<b>BREAKOUTS</b>	Titles with future chart potential, based on sales reported this week.			<ol style="list-style-type: none"> <li>HOT HOT HOT BUSTER POINDEXTER &amp; HIS BANSHEES OF BLUE RCA</li> <li>PRIVATE PARTY (REMIX) WALLY JUMP JUNIOR/CRIMINAL ELEMENT CRIMINAL</li> <li>THE WAY YOU MAKE ME FEEL (REMIX) MICHAEL JACKSON EPIC</li> <li>IF YOU CAN DO IT: I CAN TOO!! MELI'SA MORGAN CAPITOL</li> <li>JACK LE FREAK CHIC ATLANTIC</li> </ol>		

○ 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.

# Say Hello To 'Never Can Say Goodbye' Remake

**NEW:** The **Communards** have resurfaced with what is potentially a No. 1 hit: Their remake of "Never Can Say Goodbye" (MCA) absolutely shines. With postproduction and a lengthy remix by **Shep Pettibone**, this passionate and energetic track is one of the act's best covers; the break is awesome... Also jumping back is **Dhar Braxton** with the infectious "Illusions" (Sleeping Bag), which unfolds an

irresistible rhythm hook that's fleshed out in alternate mixes from **Jhon Fair** and **Nelson Diaz**... Teen-club queen **Alisha** offers six versions on one 12-inch of the appealing technotrack "Let Your Heart Make Up Your Mind" (RCA); three are from **Trailblazers** (Steve Rimland & Kenna Keating) three are from **Aldo Marin** & **Scott Blackwell**, and each set is quite different... **Society's** "Love It"



by Bill Coleman

(Big Time/RCA) has been altered completely in its domestic release; the semihop and house remixes are complete reconstructions, courtesy of **David Morales** & **Michael Hacker**; the flip includes the original as well as the great **Coldcut** version... A bit late out of the box is the extended mix of **Belinda Carlisle's** "Heaven Is A Place On Earth" (MCA), also handled by Pettibone... Columbia has just released **Mick Jagger's** "Throwaway"; remixed by **Steve Thompson** and **Michael Barbiero**, this rockin' number is one of the finer selections from the "Primitive Cool" album... **Madame X** brings its lustful lyricism and funky grooves to "I Want Your Body" (Atlantic)... Favorite synth outfit **MOEV** scores major points with its latest, "Capital Heaven" (Nettwerk, 604-687-8649), which features a **Nitzer Ebb** delivery in a busy yet mature technonumber.

"I Got Da Feelin'" (Profile) from femme fatale **Sweet Tee** incorporates a killer soul groove as its base; it's coupled with "It's Like That Y'All"... Busy producer of the latest releases by **Cash Money**, **Sweet Tee**, **Dana Dane**, and many others, **Hurby Luv Bug** doesn't half-step with his own new project, "I Got An Attitude" (Sound Check, 212-541-7640) by **Hurby's Machine Featuring Antoinette**... **Schoolly D** keeps the beat and rhyme raw with "Housing The Joint" (Jive), which is backed with "Magoomba Mix," a scratched collage of D's hits.

cin' **Insanity**" (Nightwave, 213-650-3131)... "Hypnotize" (Sizzle, 212-245-5700) from **Taste-T-Lips** is a creditable Miami-influenced number from **Martinez's** production team... Also recommended on **Vision** is **Michael Moret's** "Want Me"... "Stay" (JCI, 818-889-9022) from **Lili & Sussie** is, in its domestic remix, a relaxed hi-NRG cut... A youthful **Lisa Lisa**-sounding Latin hip-hop track is "Let Me Hold You" (Posse, 212-581-5398) by **Isis**.

**F.Y.I.:** "Monkey" from **George Michael's** "Faith" album is a noteworthy midtempo club selection.

**Brick** has returned with an alternate hip-hop version of "Dazz" (Magic City, 205-326-0689) as interpreted through a noteworthy **Latin Rascals** remix and edit... "Say The Word" (Klub, 212-645-5256) from **Sofonda C.** is a busy, quick-tempo synth track.

**Peggy Lee's** classic "Fever" (Mango, 995-7800) gets a creditable reggae/pop interpretation from **Toussaint L'Ouverture**. The contact number for **Taravhonty's** "Join Hands" (Big Beat) that appeared in the Nov. 21 issue should have read 212-418-0772.

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Take Me Tonight—Pressure Point  
Meet Me On Level 2—R. F. Jam  
Set Me Free—Yanellie  
Power Of Phyness—How Ruff Neck  
Family—Situations  
American Soviets—CCCP—Remix  
My Mind—Vanessa Franklin

Females—Cookie Crew  
Rock The House—Hoffine  
Broken Hearted—De Boice  
Touch—Lo  
Power Mixer #2  
Love Somebody—Riemu—B. Dost  
JDC Mixer Vol 7  
Coming Out Of Hiding—P. Stanley  
On The Dope Side—Three D  
It's Alright—Sterling Void  
On Step—Double Trouble  
My Hearts On Fire—Patrick Myles  
Dum Dum Cry—Masters At Work  
In The City—Master C & J

Hot Girls—Sabrina—Remix  
Saving Myself—Riemu—Eria Fachin  
So Close To Heaven—Chip Chip  
Don't Stop—Power Machine  
Standing In The Rain—Marcello  
C.C. Catch—New 1p  
Glasses Man—Ken Laslow  
Special Love—Sisley Ferre & Attack  
Battle Cry—Lazer Dance  
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ZYX 5745 — OFF—Harry... aber jetzt  
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ZYX 5704 — MARY WILSON—Don't Get Mad  
ZYX 5737 — FRED VENTURA—Night and Day  
ZYX 5735 — PAUL SHARADA—Vola  
ZYX 5729 — T. ABE—Under Cover Lover  
ZYX 5718 — MARGIE M.—China Boy

**HEARSAY:** Expect new material from **Evelyn King**, who has been in the studio for her new label, **EMI-Manhattan**... **Falco** wanted to do a duet, so who did he get? The ex-Mrs. **Sylvester Stallone**, **Brigitte Nielsen**... **Billie** ("Nobody's Business") should be minding her own soon as the featured vocalist with **Grooveclub**, which is slated for a hot release very soon... The next **Echo & the Bunnymen** 12-inch single will include a variety of covers on its flip, including one from the **Velvet Underground**.

**BUST IT:** Quality rap has certainly been in abundance as of late, so why should this week be any different? Philly's **Cash Money & Marvelous** knocked us out with "Play It Cool" (Sleeping Bag), which lifts—of all things—an old "West Side Story" riff; we love the **DeBarge** break as well as the flip, "Ugly People Be Quiet"... Music with a message is the theme of the antiapartheid "A.F.R.I.C.A." (Tommy Boy), which features the drumming of **Olatunji** and preaching of the **Rev. Jesse Jackson**; all royalties from the 12-inch's sale will be donated to the **Africa Fund**... "This Be The Def Beat" (Profile) from **Dana Dane** utilizes a familiar **Jacksons** bit over an arresting track... **Just-Ice's** "Going Way Back" (Fresh/Sleeping Bag) teams the articulate rhymers with co-producer **KRS-One**; most noteworthy is its flip, "Lyric Licking," which kicks a serious reggae rhythm along **Ice's** "toasting"...

**Billboard updates airplay reporting panels for the adult contemporary and black charts, see pages 14-16**

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# Yule Releases Are Few But Notable Labels Turn To TV For Promotions

BY EDWARD MORRIS

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

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

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

Mercury/PolyGram, Warner Bros., and RCA are all involved with Christmas programming or promotion on The Nashville Network. Mercury's "Riverboat Christmas"

special for TNN will be shot on the General Jackson riverboat and will feature performances by Mel Tillis, Kathy Mattea, Butch Baker, Donna Fargo, Lynn Anderson, David Lynn Jones, and the Cannons. The hour-long program is set for broadcasts on Dec. 19 and Christmas Day.

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

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

The commercial singles are "Santa Claus Is Back In Town," Dwight Yoakam; "The First Noel," the Forester Sisters; and "Oh Holy Night,"

Gayle.

The two-sided promos include Randy Travis' "White Christmas Makes Me Blue" and the Mark O'Connor instrumental "Sleigh Ride"; Highway 101's "It Came Upon A Midnight Clear" and Emmylou Harris' "Light In The Stable"; the Nitty Gritty Dirt Band's "Colorado Christmas" and Michael Martin Murphey's "A Cowboy's Christmas Ball"; and Pinkard & Bowden's "A Christmas Gift" and "Noel Bon Temps Roule."

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

All of RCA's new and rereleased singles are commercially available. They include the Judds' "Silver Bells" and "Away In A Manger"; Johnson's "This Time Of Year" and "There's A New Kid In Town"; Milsap's "Christmas Medley" and "I'll

(Continued on page 32)



**Mattea Nailed.** Songstress Kathy Mattea donned wedding attire to announce her Valentine's Day wedding during a recent appearance on The Nashville Network's "Nashville Now" show. Following her performance of "Goin' Gone," show host Ralph Emery presents her with a giant hammer made of plastic foam—a reference to one of Mattea's previous appearances on the show, when she talked about her fiancé's talents as a handyman. Also pictured is Larry Gatlin.

## Cable Music Channel To Switch To Galaxy 1 Satellite CMT Plans To Boost National Audience

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

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

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

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

The latest CMT playlist shows three "world premiere" videos: Exile with "I Can't Get Close Enough" (CBS); Moe Bandy's "You Haven't Heard The Last Of Me" (MCA); and "Loving You" by Hugh Moffatt (Rounder/Philo).

Heavy-rotation videos include Ricky Van Shelton, "Somebody Lied"; David Lynn Jones, "Bonnie Jean (Little Sister)"; Sawyer Brown, "Somewhere In The Night"; Dolly Parton, Linda Ronstadt, & Emmylou Harris, "Those Memories Of You"; Tanya Tucker, "Love Me Like You Used To"; Alabama, "Tar Top"; the Statlers, "Maple Street Memories"; Reba McEntire, "The Last One To Know"; Asleep At The Wheel, "Boogie Back To Texas"; Charlie Daniels Band, "Bottom Line"; and Rosanne Cash, "Tennessee Flat Top Box."

Acts on CMT medium rotation are SKB, John Cougar Mellencamp, Topel & Ware, Rosie Flores, Rosanne Cash, John Hiatt, Foster & Lloyd, Billy Joe Walker Jr., Hank Williams Jr., Steve Earle, Restless Heart, Randy Travis, Steve Wariner, Steve Winwood, Michael

Johnson, John Jarvis, Joe Kenyon, and Moe Bandy. Light-rotation videos run the gamut from Jerry Jeff Walker ("Little Bird") to Michael Martin Murphey ("Long Line Of Love") to Lyle Lovett ("God Will," "Cowboy Man") and to torch-and-twang queen k.d. lang ("Turn Me Round").

As the CMT viewership expands, major labels are expected to increase their support. Contest promotions with labels have drawn solid response from the U.S. and Canada. The CMT switch to Galaxy 1 is great news for the resurging country music industry. Talks are under way to expand internationally, with Ireland, Germany, and England the first overseas countries likely to join this global communications community. Congratulations to Hitchcock, Ray, and CMT chairman and owner Jim Guercio for securing a better bird in the sky. Now that these CMT leaders have their Galaxy, they're aiming for the heavens.



by Gerry Wood

## Studio Adds Hi-tech Dish

NASHVILLE Emerald Sound Studio recently became the first sound studio in this city equipped to transmit live or recorded events and programs to nearly anywhere in the world. The studio incorporated a 1.8-meter Ku-Band satellite earth station into the studio facility with help from IDB Communications Group Inc., a specialist in worldwide audio transmission technology.

MCA Radio Network was the first to take advantage of the studio/broadcasting facility's new capabilities. "Nashville Live," a 90-minute,

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

Emerald's new satellite earth station allows radio producers and syndicators to broadcast live remotes from Music Row. Additionally, artists and producers can transmit audio material—analogue or digital—between Emerald and other studios with down-link capabilities.

DEBBIE HOLLEY

FOR WEEK ENDING DECEMBER 5, 1987

Billboard

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### HOT COUNTRY SINGLES ACTION

#### RADIO MOST ADDED

	GOLD ADDS 27 REPORTERS	SILVER ADDS 57 REPORTERS	BRONZE/ SECONDARY ADDS 64 REPORTERS	TOTAL ADDS 148 REPORTERS	TOTAL ON
<b>THIS MISSIN' YOU HEART...</b> SAWYER BROWN CAPITOL/CURB	3	21	47	71	71
<b>FACE TO FACE</b> ALABAMA RCA	11	24	33	68	68
<b>I'M GONNA MISS YOU, GIRL</b> MICHAEL M. MURPHEY W.B	2	12	16	30	80
<b>I WON'T TAKE LESS...</b> TANYA TUCKER CAPITOL	6	10	12	28	105
<b>TALKIN' TO MYSELF AGAIN</b> TAMMY WYNETTE EPIC	2	9	15	26	33
<b>SOMEWHERE BETWEEN...</b> JOHN ANDERSON MCA	1	6	18	25	39
<b>LIVING LIKE THERE'S...</b> JOHN CONLEE COLUMBIA	0	4	19	23	56
<b>TELL ME TRUE</b> JUICE NEWTON RCA	4	7	11	22	93
<b>OH WHAT A LOVE</b> NITTY GRITTY DIRT BAND W.B	4	10	7	21	113
<b>TWINKLE LUCKY STAR</b> MERLE HAGGARD EPIC	2	7	11	20	107

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

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- CMA DIRECTORS: Interviews
- CMA INTERNATIONAL: Success stories • Future plans
- CMA/RADIO: From ARB studios to radio promotions
- CMA/RETAIL: P.O.P. merchandising campaigns such as "Country's Brightest Stars"
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September 30, 1987

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Dear Lee:

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

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

Sincerely,

COUNTRY MUSIC ASSOCIATION, INC.

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# HOT COUNTRY SINGLES™

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	3	16	<b>★ ★ NO. 1 ★ ★</b> SOMEBOY LIED S.BUCKINGHAM (J.CHAMBERS, L.JENKINS)	◆ RICKY VAN SHELTON COLUMBIA 38-07311
2	3	5	12	THE LAST ONE TO KNOW J.BOWEN, R.MCENTIRE (M.BERG, J.MARIASH)	◆ REBA MCENTIRE MCA 53159
3	5	6	14	ONE FOR THE MONEY R.HALL (B.MOORE, M.WILLIAMS)	T.G. SHEPPARD COLUMBIA 38-07312
4	6	7	13	SHE COULDN'T LOVE ME ANYMORE B.LOGAN (MADDOX, HENDERSON, MCGUIRE)	T. GRAHAM BROWN CAPITOL 44061
5	7	8	13	DO YA' H.SHEDD (K.T.OSLIN)	K.T. OSLIN RCA 5239-7
6	8	10	11	THOSE MEMORIES OF YOU G.MASSENBERG (A.O'BRYAN)	◆ DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS WARNER BROS. 7-28248
7	9	12	11	SOMEWHERE TONIGHT P.WORLEY (H.HOWARD, R.CROWELL)	HIGHWAY 101 WARNER BROS. 7-28223
8	11	13	13	ROUGH AND ROWDY DAYS J.BOWEN, W.JENNINGS (W.JENNINGS, R.MURRAH)	WAYLON JENNINGS MCA 53158
9	12	15	9	I PREFER THE MOONLIGHT B.BANNISTER (G.CHAPMAN, M.WRIGHT)	KENNY ROGERS RCA 5258-7
10	13	14	13	GOTTA GET AWAY S.BUCKINGHAM (J.GILL)	SWEETHEARTS OF THE RODEO COLUMBIA 38-07314
11	14	18	9	HEAVEN CAN'T BE FOUND B.BECKETT, H.WILLIAMS, JR., J.E.NORMAN (H.WILLIAMS, JR.)	HANK WILLIAMS, JR. WARNER/CURB 7-28227/WARNER BROS.
12	15	19	9	I CAN'T GET CLOSE ENOUGH E.SCHEINER (S.LEMAIRE, J.PENNINGTON)	◆ EXILE EPIC 34-07597/E.P.A.
13	17	22	8	ONE FRIEND K.LEHNING (D.SEALS)	DAN SEALS CAPITOL 44077
14	4	4	15	ONLY WHEN I LOVE T.WEST (H.DUNN, C.WATERS, T.SHAPIRO)	HOLLY DUNN MTM 72091/CAPITOL
15	1	2	14	LYNDA T.BROWN (B.LABOUNTY, P.MCLAUGHLIN)	STEVE WARINER MCA 53160
16	18	21	12	LET'S DO SOMETHING R.LANDIS (V.GILL, R.NIELSEN)	◆ VINCE GILL RCA 5257-7
17	19	23	7	WHERE DO THE NIGHTS GO R.MILSAP, R.GALBRAITH, K.LEHNING (M.REID, R.M.BOURKE)	RONNIE MILSAP RCA 5259-7
18	22	26	8	GOIN' GONE A.REYNOLDS (P.ALGER, B.DALE, F.KOLLER)	KATHY MATTEA MERCURY 888 874-7/POLYGRAM
19	20	24	10	GIVE BACK MY HEART T.BROWN, L.LOVETT (L.LOVETT)	LYLE LOVETT MCA/CURB 53157/MCA
20	21	25	10	STILL WITHIN THE SOUND OF MY VOICE J.BOWEN, G.CAMPBELL (J.WEBB)	GLEN CAMPBELL MCA 53172
21	23	27	9	TIME IN J.BOWEN (R.MURRAH, R.ALVES, J.D.HICKS)	THE OAK RIDGE BOYS MCA 53175
22	24	28	8	CRYING SHAME B.MAHER (M.JOHNSON, D.SCHLITZ, B.MAHER)	MICHAEL JOHNSON RCA 5279-7
23	27	31	8	JUST LOVIN' YOU K.KANE, J.O'HARA (J.O'HARA, K.KANE)	THE O'KANES COLUMBIA 38-07611
24	26	33	6	WHEELS T.DUBOIS, S.HENDRICKS, RESTLESS HEART (D.LOGGINS)	RESTLESS HEART RCA 5280-7
25	28	30	7	ONLY LOVE CAN SAVE ME NOW J.E.NORMAN (B.JONES, C.WATERS, T.SHAPIRO)	CRYSTAL GAYLE WARNER BROS. 7-28209
26	29	35	8	I'LL PIN A NOTE ON YOUR PILLOW N.LARKIN (C.BERZAS, D.GOODMAN, N.LARKIN)	BILLY JOE ROYAL ATLANTIC AMERICA 7-99404/ATLANTIC
27	30	36	8	I'M TIRED R.SKAGGS (M.TILLIS, A.R.PEDDY, R.PRICE)	RICKY SKAGGS EPIC 34-07416/E.P.A.
28	33	39	7	I WOULDN'T BE A MAN D.WILLIAMS, G.FUNDIS (R.M.BOURKE, M.REID)	DON WILLIAMS CAPITOL 44066
29	36	41	6	<b>★★★ POWER PICK/AIRPLAY ★★★</b> ONE STEP FORWARD P.WORLEY (C.HILLMAN, B.WILDES)	THE DESERT ROSE BAND MCA/CURB 53201/MCA
30	35	40	6	LYN' IN HIS ARMS AGAIN J.L.WALLACE, T.SKINNER (T.SKINNER, J.L.WALLACE)	THE FORESTER SISTERS WARNER BROS. 7-28208
31	37	43	4	TENNESSEE FLAT TOP BOX R.CROWELL (J.CASH)	ROSANNE CASH COLUMBIA 38-07624
32	10	11	16	BONNIE JEAN (LITTLE SISTER) R.ALBRIGHT, M.ROBINSON, D.L.JONES (D.L.JONES)	◆ DAVID LYNN JONES MERCURY 888 733-7/POLYGRAM
33	16	1	15	I WON'T NEED YOU ANYMORE (ALWAYS AND FOREVER) K.LEHNING (T.SEALS, M.D.BARNES)	RANDY TRAVIS WARNER BROS. 7-28246
34	40	47	5	SURE THING B.LLOYD, R.FOSTER (R.FOSTER, B.LLOYD)	FOSTER AND LLOYD RCA 5281-7
35	43	48	4	PLEASE PLEASE BABY P.ANDERSON (D.YOAKAM)	DWIGHT YOAKAM REPRISE 7-28174/WARNER BROS.
36	41	46	5	DO YOU BELIEVE ME NOW B.MONTGOMERY (V.GOSDIN, M.D.BARNES)	VERN GOSDIN COLUMBIA 38-07627
37	39	42	8	SWEET LITTLE '66 T.BROWN, E.GORDY, JR., R.BENNETT (S.EARLE)	STEVE EARLE MCA 53182
38	45	56	3	TWINKLE, TWINKLE LUCKY STAR K.SUESOV, M.HAGGARD (M.HAGGARD)	MERLE HAGGARD EPIC 34-07631/E.P.A.
39	44	45	6	I WANT A LOVE LIKE THAT T.WEST (T.SCHUYLER, J.JIAN)	JUDY RODMAN MTM 72092/CAPITOL
40	46	53	4	OH WHAT A LOVE M.MORGAN, P.WORLEY (J.IBBOTSON)	NITTY GRITTY DIRT BAND WARNER BROS. 7-28173
41	50	65	3	I WON'T TAKE LESS THAN YOUR LOVE J.CRUTCHFIELD (P.OVERSTREET, D.SCHLITZ)	TANYA TUCKER WITH P.DAVIS & P.OVERSTREET CAPITOL 44100
42	48	50	6	MAPLE STREET MEM'RIES J.KENNEDY (D.REID)	◆ THE STATLER BROTHERS MERCURY 888 920-7/POLYGRAM
43	53	58	4	TELL ME TRUE R.LANDIS (B.MAHER, P.KENNERLEY)	JUICE NEWTON RCA 5283-7
44	31	17	16	MAYBE YOUR BABY'S GOT THE BLUES B.MAHER (T.SEALS, G.LYLE)	THE JUDDS RCA/CURB 5255-7/RCA
45	25	9	15	IF THERE'S ANY JUSTICE J.BOWEN, L.GREENWOOD (M.NOBLE, C.M.SPRIGGS, T.COLTON)	LEE GREENWOOD MCA 53156
46	52	57	4	THAT'S MY JOB J.BOWEN (G.BURR)	CONWAY TWITTY MCA 53200
47	51	55	6	YOU SAVED ME E.GORDY, JR., T.BROWN (C.WRIGHT)	PATTY LOVELESS MCA 53179
48	32	16	17	CRAZY FROM THE HEART E.GORDY, JR. (D.BELLAMY, D.SCHLITZ)	THE BELLAMY BROTHERS MCA/CURB 53154/MCA
49	59	77	3	I'M GONNA MISS YOU, GIRL S.GIBSON, J.E.NORMAN (J.WINCHESTER)	MICHAEL MARTIN MURPHY WARNER BROS. 7-28168
50	NEW	1	1	<b>★★★ HOT SHOT DEBUT ★★★</b> FACE TO FACE H.SHEDD, ALABAMA (R.OWEN)	ALABAMA RCA 5328-7

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	55	61	4	SOME OLD SIDE ROAD B.MEVIS (R.FERRIS)	KEITH WHITLEY RCA 5326-7
52	54	54	7	JUST ENOUGH LOVE R.PENNINGTON (M.BERG, J.MARIASH)	RAY PRICE STEP ONE 378
53	NEW	1	1	THIS MISSIN' YOU HEART OF MINE R.CHANCEY (W.MULLIS, M.GEIGER)	SAWYER BROWN CAPITOL/CURB 44108/CAPITOL
54	34	34	11	TELL IT TO YOUR TEDDY BEAR W.ALDRIDGE (W.ALDRIDGE, G.BAKER, S.LONGACRE)	THE SHOOTERS EPIC 34-07367/E.P.A.
55	61	70	4	YOU CAN'T BLAME THE TRAIN D.BURGESS (T.SHARP)	DON MCLEAN CAPITOL 44098
56	42	29	11	GOOD GOD, I HAD IT GOOD M.WRIGHT (M.WRIGHT, R.NIELSEN)	PAKE MCENTIRE RCA 5256-7
57	65	—	2	LIVING LIKE THERE'S NO TOMORROW B.LOGAN (J.MCBRIDE, R.MURRAH)	JOHN CONLEE COLUMBIA 38-07643
58	38	20	15	SUSANNAH J.CRUTCHFIELD (B.RICE, M.S.RICE)	TOM WOPAT EMI-AMERICA 43034/CAPITOL
59	63	76	4	WE'RE STAYING TOGETHER R.BAKER (T.SCHUYLER)	REX ALLEN JR. TNP 75010/CAPITOL
60	47	37	20	LOVE ME LIKE YOU USED TO J.CRUTCHFIELD (P.DAVIS, B.EMMONS)	◆ TANYA TUCKER CAPITOL 44036
61	66	—	2	COME ON JOE R.BENNETT, B.HALVERSON (T.ROMEO)	JO-EL SONNIER RCA 5282-7
62	49	32	16	AM I BLUE J.BOWEN, G.STRAIT (D.CHAMBERLAIN)	GEORGE STRAIT MCA 53165
63	NEW	1	1	SOMEWHERE BETWEEN RAGGED AND RIGHT J.BOWEN, J.ANDERSON (W.JENNINGS, R.MURRAH)	JOHN ANDERSON MCA 53226
64	64	80	3	NOW YOU'RE TALKIN' J.KENNEDY (R.SCAIFE, P.THOMAS)	MEL MCDANIEL CAPITOL 44106
65	75	—	2	THIS OLD HOUSE J.STROUD (T.SCHUYLER, C.BICKHARDT)	S-K-B MTM 72100/CAPITOL
66	58	49	19	RIGHT FROM THE START N.LARKIN, E.T.CONLEY (B.HERZIG, R.WATKINS)	EARL THOMAS CONLEY RCA 5226-7
67	67	78	4	LOVIN' THE BLUE P.MCMACKEN (VAL & BIRDIE)	LYNNE TYNDALL EVERGREEN 1060
68	71	83	3	ROLL THE DICE M.DANIEL, D.KNIGHT (P.NELSON, L.BOONE)	SHURFIRE AIR/COMPLEAT 180/POLYGRAM
69	NEW	1	1	TALKIN' TO MYSELF AGAIN S.BUCKINGHAM (J.O'HARA)	TAMMY WYNETTE EPIC 34-07635
70	60	51	19	YOU HAVEN'T HEARD THE LAST OF ME J.KENNEDY (T.R.SNOW, E.KAZ)	MOE BANDY MCA/CURB 53132/MCA
71	76	—	2	I'LL FALL IN LOVE AGAIN N.PUTNAM (A.ROBERTS, T.CERNEY)	BUTCH BAKER MERCURY 888 926-7/POLYGRAM
72	NEW	1	1	SURE FEELS GOOD T.COLLINS (C.WHITSETT, F.KNIGHT)	BARBARA MANDRELL EMI-MANHATTAN 50102
73	NEW	1	1	LOUISIANA RAIN B.BECKETT (R.ALVES, R.MURRAH)	JOHN WESLEY RYLES WARNER BROS. 7-28228
74	80	—	2	THIS OLE HOUSE P.SULLIVAN (D.MORGAN, F.J.MYERS, D.PFRIMMER)	RAZORBACK IN CONCERT/COMPLEAT 184/POLYGRAM
75	57	62	6	IT'S SUCH A HEARTACHE M.LLOYD (E.STEVENS, H.KANTER)	RIDE THE RIVER ADVANTAGE/COMPLEAT 182/POLYGRAM
76	83	—	2	WALK ON BOY E.WINFREY (C.F.WEATHERS)	OGDEN HARLESS DOOR KNOB 87-287
77	NEW	1	1	CRYING P.ANDERSON, D.WAS, D.WAS (R.ORBISON, J.MELSON)	ROY ORBISON & K.D. LANG VIRGIN 7-99388
78	NEW	1	1	NEVER MIND T.BROWN, N.GRIFFITH (H.HOWARD)	NANCI GRIFFITH MCA 53184
79	81	—	2	DON'T STAY IF YOU DON'T LOVE ME J.JACKSON (E.PLEASANT)	PATSY SLEDD SHOWTIME 1007
80	70	66	22	I WANT TO KNOW YOU BEFORE WE MAKE LOVE J.BOWEN, C.TWITTY, D.HENRY (C.PARTON, B.HOBBS)	CONWAY TWITTY MCA 53134
81	NEW	1	1	GOIN' TO CALIFORNIA S.MACLELLAN (R.BULLOCKS, R.OTT)	DANNY SHIRLEY AMOR 452002
82	NEW	1	1	THE RADIO SONG L.ROGERS, J.KELTON (J.ANDERSON, D.LENZINI)	RIC STEEL PANACHE 1001
83	NEW	1	1	NO MORE ONE MORE TIME R.BAKER (T.SEALS, D.KIRBY)	JUDY BYRAM F&L 554
84	NEW	1	1	IF YOU ONLY KNEW A.HENSON (J.MARIASH, D.RAE)	KIM GRAYSON SOUNDWAVES 4795
85	68	60	20	SHINE, SHINE, SHINE D.GANT, E.RAVEN (B.MCGUIRE, K.BELL)	EDDY RAVEN RCA 5221-7
86	62	44	16	TAR TOP H.SHEDD, ALABAMA (R.OWEN)	◆ ALABAMA RCA 5222-7
87	56	38	12	READ BETWEEN THE LINES G.SCRUGGS (D.SCHLITZ, M.BONAGURA, K.BAILLIE)	LYNN ANDERSON MERCURY 888 839-7/POLYGRAM
88	85	72	22	FISHIN' IN THE DARK J.LEO (W.WALDMAN, J.PHOTOGLIO)	NITTY GRITTY DIRT BAND WARNER BROS. 7-28311
89	86	81	25	I'LL BE YOUR BABY TONIGHT T.WEST (B.DYLAN)	JUDY RODMAN MTM 72089/CAPITOL
90	89	88	15	WOULD THESE ARMS BE IN YOUR WAY B.MEVIS (H.COCHRAN, V.GOSDIN, R.LANE)	KEITH WHITLEY RCA 5237-7
91	73	73	5	RISE AND SHINE J.STROUD (P.OVERSTREET, T.SCHUYLER)	RONNIE DOVE DIAMOND 379
92	78	59	5	IF IT WAS ANYONE BUT YOU J.BOWEN, J.SCHNEIDER (L.SILVER, D.SCHLITZ)	JOHN SCHNEIDER MCA 53199
93	84	75	17	NO EASY HORSES J.STROUD (T.SCHUYLER, J.F.KNOBLOCH, D.SCHLITZ)	◆ S-K-B MTM 72090/CAPITOL
94	79	79	24	YOU AGAIN B.BECKETT, J.STROUD (D.SCHLITZ, P.OVERSTREET)	THE FORESTER SISTERS WARNER BROS. 7-28368
95	72	52	19	YOUR LOVE S.BUCKINGHAM (T.ROCCO, B.FOSTER)	TAMMY WYNETTE EPIC 34-07226/E.P.A.
96	69	67	6	IF YOU'RE GONNA TELL ME LIES B.BARTON (D.ATKIN, L.WHINNERY)	◆ ROSEMARY SHARP CANYON CREEK 87-0908
97	94	92	28	THE HAND THAT ROCKS THE CRADLE J.BOWEN, G.CAMPBELL (T.HARRIS)	GLEN CAMPBELL MCA 53108
98	74	82	3	TENDER TIME H.SHEDD, M.WRIGHT (R.ROGERS)	LOUISE MANDRELL RCA 5208-7
99	77	84	3	OUR LOVE IS LIKE THE SOUTH H.SAROYAN (B.BORCHERS, D.GOODMAN, A.J.MASTERS)	A.J.MASTERS BERMUDA DUNES 117
100	87	85	21	MAMA'S ROCKIN' CHAIR B.LOGAN (T.MENZIES, J.MACRAE)	JOHN CONLEE COLUMBIA 38-07203

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

# COUNTRY CORNER



by Marie Ratliff

ONE OF 1987'S BEST SUCCESS STORIES is the emergence of **Ricky Van Shelton** as a consistent audience pleaser. A virtual unknown when his first record hit the charts in January, Shelton sports his first No. 1 this week. "Somebody Lied" is the third single from his debut album, "Wild Eyed Dream" (Columbia), and has spurred sales of the package—placing it among the label's current best sellers, resting at No. 6 on the Top Country Albums Chart.

Cited by many programmers as this week's second hottest selling and most requested record after the Shelton disk is **K. T. Oslin's** "Do Ya" (RCA). MD **Ron Ellis**, WQIK Jacksonville, Fla., calls it "a sleeper, our fastest mover." MD **Edd Robinson**, WSOC Charlotte, N.C., says, "It draws requests from all demographics—male, female, 15-year-olds and 45-year-olds. They all love it." Oslin is enjoying her second top 10 single from her first RCA album, "80's Ladies," which is currently listed at No. 7 on the Top Country Albums Chart.

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

**DAN SEALS** continues to draw raves with his "One Friend" (Capitol). "A tremendous song, just great," says PD **Mike Oakes**, WIRK West Palm Beach, Fla. Ditto from PD **Bob Hooper**, WESC Greenville, S.C.

Hooper also cites an enormous amount of request action on "Maple Street Memories" by the **Statler Brothers** (Mercury), as does MD **Rudy Fernandez**, KEAN Abilene, Texas. "It's doing exceptionally well with our older demos," he says.

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

FOR WEEK ENDING DECEMBER 5, 1987

## Billboard HOT COUNTRY SINGLES™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	2	SOMEBODY LIED	RICKY VAN SHELTON	1
2	3	LYNDA	STEVE WARINER	15
3	4	THE LAST ONE TO KNOW	REBA MCENTIRE	2
4	7	DO YA'	K.T. OSLIN	5
5	5	ONE FOR THE MONEY	T.G. SHEPPARD	3
6	6	SHE COULDN'T LOVE ME ANYMORE	T. GRAHAM BROWN	4
7	1	ONLY WHEN I LOVE	HOLLY DUNN	14
8	9	I'LL PIN A NOTE ON YOUR PILLOW	BILLY JOE ROYAL	26
9	10	SOMEWHERE TONIGHT	HIGHWAY 101	7
10	12	HEAVEN CAN'T BE FOUND	HANK WILLIAMS, JR.	11
11	14	THOSE MEMORIES OF YOU	PARTON, RONSTADT, HARRIS	6
12	11	GOTTA GET AWAY	SWEETHEARTS OF THE RODEO	10
13	13	I CAN'T GET CLOSE ENOUGH	EXILE	12
14	8	I WON'T NEED YOU ANYMORE	RANDY TRAVIS	33
15	17	ONE FRIEND	DAN SEALS	13
16	15	BONNIE JEAN (LITTLE SISTER)	DAVID LYNN JONES	32
17	20	I PREFER THE MOONLIGHT	KENNY ROGERS	9
18	21	ROUGH AND ROWDY DAYS	WAYLON JENNINGS	8
19	18	LOVE ME LIKE YOU USE TO	TANYA TUCKER	60
20	24	JUST LOVIN' YOU	THE O'KANES	23
21	26	I'M TIRED	RICKY SKAGGS	27
22	22	IF THERE'S ANY JUSTICE	LEE GREENWOOD	45
23	16	MAYBE YOUR BABY'S GOT THE BLUES	THE JUDDS	44
24	29	WHERE DO THE NIGHTS GO	RONNIE MILSAP	17
25	27	LET'S DO SOMETHING	VINCE GILL	16
26	19	CRAZY FROM THE HEART	THE BELLAMY BROTHERS	48
27	—	GOIN' GONE	KATHY MATTEA	18
28	30	GIVE BACK MY HEART	LYLE LOVETT	19
29	23	AM I BLUE	GEORGE STRAIT	62
30	28	YOUR LOVE	TAMMY WYNETTE	95

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## COUNTRY SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
MCA (15)	19
MCA/Curb (4)	
RCA (17)	18
RCA/Curb (1)	
CAPITOL (7)	15
MTM (5)	
Capitol/Curb (1)	
EMI-America (1)	
TNP (1)	
WARNER BROS. (10)	12
Reprise (1)	
Warner/Curb (1)	
COLUMBIA	8
POLYGRAM	8
Mercury (5)	
Advantage/Compleat (1)	
Air/Compleat (1)	
In Concert/Compleat (1)	
EPIC	5
AMOR	1
ATLANTIC	1
Atlantic America (1)	
BERMUDA DUNES	1
CANYON CREEK	1
DIAMOND	1
DOOR KNOB	1
EMI-MANHATTAN	1
EPIC	1
EVERGREEN	1
F&L	1
PANACHE	1
SHOWTIME	1
SOUNDWAVES	1
STEP ONE	1
VIRGIN	1

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

TITLE	PUBLISHER - Licensing Org.	Sheet Music Dist.
62 AM I BLUE	(Milene-Opryland, ASCAP) CPP	
32 BONNIE JEAN (LITTLE SISTER)	(Mighty Nice, BMI/Hat Band, BMI)	
61 COME ON JOE	(Lawyer's Daughter, BMI/Wherefore, BMI)	
48 CRAZY FROM THE HEART	(Bellamy Bros., ASCAP/MCA, ASCAP/Don Schlitz, ASCAP) HL	
77 CRYING	(Acuff-Rose, BMI)	
22 CRYING SHAME	(Tonka, ASCAP/MCA, ASCAP/April, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP) HL	
5 DO YA'	(Wooden Wonder, SESAC)	
30 DO YOU BELIEVE ME NOW	(Hookem, ASCAP/Blue Lake, BMI) CPP	
79 DON'T STAY IF YOU DON'T LOVE ME	(Eddie Pleasant Productions, BMI)	
50 FACE TO FACE	(Maypop, BMI)	
88 FISHIN' IN THE DARK	(Screen Gems-EMI, BMI/Moon & Stars, BMI/Burger Bits, ASCAP)	
19 GIVE BACK MY HEART	(Michael H. Golden, ASCAP/Lyle Lovett, ASCAP)	
18 GOIN' GONE	(Bait And Beer, ASCAP/Forerunner, ASCAP/Little Laurel, BMI/Freshadow, BMI/Lucrative, BMI/Bug, BMI)	
81 GOIN' TO CALIFORNIA	(Shamlin, BMI)	
56 GOOD GOD, I HAD IT GOOD	(Blackwood, BMI/Land Of Music, BMI/Englishtown, BMI) HL	
10 GOTTA GET AWAY	(MCA, ASCAP) HL	
97 THE HAND THAT ROCKS THE CRADLE	(Contention, SESAC)	
11 HEAVEN CAN'T BE FOUND	(Bocephus, BMI) CPP	
12 I CAN'T GET CLOSE ENOUGH	(Tree, BMI/Pacific Island, BMI) CPP/HL	
9 I PREFER THE MOONLIGHT	(Riverstone, ASCAP/Blackwood, BMI/Land Of Music, BMI) HL	
39 I WANT A LOVE LIKE THAT	(Writer's Group, BMI/Bethlehem, BMI/MCA, ASCAP/Doubletime, ASCAP) HL	
80 I WANT TO KNOW YOU BEFORE WE MAKE LOVE	(Irving, BMI/Beckaroo, BMI) CPP/ALM	
33 I WON'T NEED YOU ANYMORE (ALWAYS AND FOREVER)	(Warner-Tamerlane, BMI/Face The Music, ASCAP/Blue Lake, BMI) CPP	
41 I WON'T TAKE LESS THAN YOUR LOVE	(MCA, ASCAP/Don Schlitz, ASCAP/Writer's Group, BMI/Scarlet Moon, BMI) HL	
28 I WOULDNT BE A MAN	(Jack & Bill, ASCAP/Songs De Burgo, ASCAP/Lodge Hall, ASCAP) CPP/HL	
92 IF IT WAS ANYONE BUT YOU	(MCA, ASCAP/Don Schlitz, ASCAP/Music Corp. Of America, BMI) HL	
45 IF THERE'S ANY JUSTICE	(WB, ASCAP/Bob Montgomery, ASCAP/Warner-Tamerlane, BMI/Writers House, BMI)	
84 IF YOU ONLY KNEW	(Cavesson, ASCAP/Tapadero, BMI/Merit, ASCAP)	
96 IF YOU'RE GONNA TELL ME LIES	(Doug And Larry, BMI)	
89 I'LL BE YOUR BABY TONIGHT	(Dwarf, ASCAP)	
71 I'LL FALL IN LOVE AGAIN	(Let There Be Music, ASCAP)	
26 I'LL PIN A NOTE ON YOUR PILLOW	(White Wing, BMI/Ensign, BMI/Famous, ASCAP/Blue Moon, ASCAP) CPP	
49 I'M GONNA MISS YOU, GIRL	(Fourth Floor, ASCAP/Hot Kitchen, ASCAP)	
27 I'M TIRED	(Cedarwood, BMI) HL	
75 IT'S SUCH A HEARTACHE	(DebDave, BMI/Tender Vittles, BMI) CPP	
52 JUST ENOUGH LOVE	(Lyn Pen, BMI/Cavesson, ASCAP) CPP	
23 JUST LOVIN' YOU	(Cross Keys, ASCAP/Tree, BMI/Kieran Kane, ASCAP) HL	
2 THE LAST ONE TO KNOW	(Tapadero, BMI/Cavesson, ASCAP) CPP	
16 LET'S DO SOMETHING	(Benefit, BMI/Englishtown, BMI)	
57 LIVING LIKE THERE'S NO TOMORROW	(April, ASCAP/Blackwood, BMI/Shobi, BMI)	
73 LOUISIANA RAIN	(Shobi, BMI/Swallowfork, ASCAP)	
60 LOVE ME LIKE YOU USED TO	(Web IV, BMI/Paul & Jonathan, BMI/Rightsong, BMI/Attadoo, BMI) HL	
67 LOVIN' THE BLUE	(Tri-Spectra, ASCAP)	
30 LYIN' IN HIS ARMS AGAIN	(Hall-Clement, BMI) HL	
15 LYNDA	(Screen Gems-EMI, BMI)	
100 MAMA'S ROCKIN' CHAIR	(Music City, ASCAP/Intersong, ASCAP/Dig-A-Bone, ASCAP) HL	
42 MAPLE STREET MEMORIES	(Statler Brothers, BMI) CPP	
44 MAYBE YOUR BABY'S GOT THE BLUES	(WB, ASCAP/Two Sons, ASCAP/Good Single, BMI/Irving, BMI) CPP/ALM	
78 NEVER MIND	(Tree, BMI)	
93 NO EASY HORSES	(Writer's Group, BMI/Bethlehem, BMI/Lawyer's Daughter, BMI/A Little More Music, ASCAP/Uncle Artie, ASCAP/MCA, ASCAP) CPP/HL	
83 NO MORE ONE MORE TIME	(WB, ASCAP/Cross Keys, ASCAP)	
64 NOW YOU'RE TALKIN'	(Vogue, BMI/Partner, BMI)	
40 OH WHAT A LOVE	(Unami, ASCAP)	
3 ONE FOR THE MONEY	(Tapadero, BMI/Cavesson, ASCAP) CPP	
13 ONE FRIEND	(Pink Pig, BMI)	
29 ONE STEP FORWARD	(Bar None, BMI/Bug, BMI)	
25 ONLY LOVE CAN SAVE ME NOW	(Tree, BMI/Cross Keys, ASCAP) HL	
14 ONLY WHEN I LOVE	(Lawyer's Daughter, BMI/Tree, BMI/Cross Keys, ASCAP) CPP/HL	
99 OUR LOVE IS LIKE THE SOUTH	(Ensign, BMI/Tuggy, BMI) CPP	
35 PLEASE PLEASE BABY	(Coal Dust West, BMI)	
82 THE RADIO SONG	(Vogue, BMI/Partner, BMI)	
87 READ BETWEEN THE LINES	(MCA, ASCAP/Don Schlitz, ASCAP/Colgems-EMI, ASCAP) HL	
66 RIGHT FROM THE START	(Ensign, BMI/Red Ribbon, BMI) CPP	
91 RISE AND SHINE	(Writer's Group, BMI/Scarlet Moon, BMI/Bethlehem, BMI)	
68 ROLL THE DICE	(Screen Gems, ASCAP/Uncle Artie, ASCAP) CPP	
8 ROUGH AND ROWDY DAYS	(Waylon Jennings, BMI/Tom Collins, BMI) CPP	
4 SHE COULDN'T LOVE ME ANYMORE	(Rick Hall, ASCAP/Fame, BMI)	
85 SHINE, SHINE, SHINE	(April, ASCAP/Butler's Bandits, ASCAP/Next-O-Ken, BMI/Ensign, BMI) CPP/HL	
51 SOME OLD SIDE ROAD	(Uncle Artie, ASCAP) CPP	
1 SOMEBODY LIED	(Galleon, ASCAP) CPP	
63 SOMEWHERE BETWEEN RAGGED AND RIGHT	(Waylon Jennings, BMI/Tom Collins, BMI)	
7 SOMEWHERE TONIGHT	(Tree, BMI/Granite, ASCAP/Coolwell, ASCAP) HL	
20 STILL WITHIN THE SOUND OF MY VOICE	(White Oak, ASCAP)	
72 SURE FEELS GOOD	(Tom Collins, BMI)	
34 SURE THING	(Uncle Artie, ASCAP/Lawyer's Daughter, BMI) CPP	
58 SUSANNAH	(April, ASCAP/Swallowfork, ASCAP) HL	
37 SWEET LITTLE '66	(Goldline, ASCAP)	
69 TALKIN' TO MYSELF AGAIN	(Cross Keys, ASCAP/Tree, BMI)	
86 TAR TOP	(Maypop, BMI)	
54 TELL IT TO YOUR TEDDY BEAR	(Rick Hall, ASCAP/Song On Hold, SESAC)	
43 TELL ME TRUE	(April, ASCAP/Irving, BMI) CPP/ALM/HL	
98 TENDER TIME	(Sister John, BMI/New Haven, BMI)	
31 TENNESSEE FLAT TOP BOX	(Rightsong, BMI) HL	
46 THAT'S MY JOB	(Terrace, ASCAP/Garwin, ASCAP) CPP	
53 THIS MISSIN' YOU HEART OF MINE	(Acuff-Rose, BMI/Milene-Opryland, ASCAP)	
65 THIS OLD HOUSE	(Writer's Group, BMI/Bethlehem, BMI/Screen Gems-EMI, BMI/Lawyer's Daughter, BMI/Colgems-EMI, ASCAP)	
74 THIS OLE HOUSE	(Little Shop Of Morgansongs, BMI/Morganactive, ASCAP/You & I, ASCAP/Jack & Bill, ASCAP)	
6 THOSE MEMORIES OF YOU		

SHEET MUSIC AGENTS			
are listed for piano/vocal sheet music copies and may not represent mixed folio rights.			
ABP April Blackwood	CPP Columbia Pictures		
ALM Almo	HAN Hansen		
B-M Belwin Mills	HL Hal Leonard		
B-3 Big Three	IMM Ivan Mogull		
BP Bradley	MCA MCA		
CHA Chappell	PSP Peer Southern		
CLM Cherry Lane	PLY Plymouth		
CPI Cimino	WBM Warner Bros.		

## 90-Minute Program Will Feature Diverse Elements

# Hungry Ear To Tape Holiday Radio Special

NASHVILLE Hungry Ear Productions Inc. has received a grant from National Public Radio to produce "Christmas Goosefeathers," a 90-minute radio special. The taping will take place here Dec. 10 and will be broadcast throughout the country later in the month.

The show, fifth in a series of "Live From The Hungry Ear

Cafe" productions, will be a combination of jazz, comedy, storytelling, drama, poetry, and song. These elements are reminiscent of old radio broadcasts in which live audiences interact with the show through directors and stage technicians providing cues.

Produced by Sprigg Ebbert and directed and hosted by Daniel Butler, the taping is open to

the public. It will take place at the Sarratt Student Center Cinema, Vanderbilt Univ., beginning at 8 p.m.

Tickets are \$6 and may be purchased through the student-center box office or all area Ticketmaster outlets by calling 615-741-2787.

DEBBIE HOLLEY

## YULE RELEASES

(Continued from page 28)

Be Home For Christmas"; and Kenny Rogers & Dolly Parton's "I Believe In Santa Claus" and "Christmas Without You."

Also included are Milsap's "It's Christmas" and "We Are Here To Love"; Parton's "Winter Wonderland/Sleigh Ride" backed with Rogers' "The Christmas Song"; Alabama's "Joseph And Mary's Boy" and "Santa Claus I Still Believe In You"; Elvis Presley's "Merry Christmas, Baby" and "Santa Claus Is Back In Town"; and the Judds' "Who Is This Babe" and "Light Of The Stable."

Warner Bros. is participating in a

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

## ACTIONMART

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FOR WEEK ENDING DECEMBER 5, 1987

# Billboard TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★ ★ NO. 1 ★ ★					
1	1	2	28	RANDY TRAVIS ▲ WARNER BROS. 25568-1 (8.98) (CD) 22 weeks at No. One	ALWAYS & FOREVER
2	2	1	7	ALABAMA ● RCA 6495-1 (8.98) (CD)	JUST US
3	4	4	10	REBA MCENTIRE MCA 42030 (8.98) (CD)	THE LAST ONE TO KNOW
4	3	3	10	GEORGE STRAIT ● MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
5	5	5	19	HANK WILLIAMS, JR. ● WARNER/CURB 25593-1/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
6	6	8	39	RICKY VAN SHELTON COLUMBIA 40602 (CD)	WILD EYED DREAM
7	8	9	18	K.T. OSLIN RCA 5924-1 (8.98) (CD)	80'S LADIES
8	7	7	41	THE JUDDS ● RCA/CURB 5916-1/RCA (8.98) (CD)	HEART LAND
9	9	6	30	DWIGHT YOAKAM ● REPRISE 25567-1/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE
10	11	10	30	REBA MCENTIRE ● MCA 5979 (8.98) (CD)	GREATEST HITS
11	13	12	20	HIGHWAY 101 WARNER BROS. 25608-1 (8.98) (CD)	HIGHWAY 101
12	14	14	37	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS ▲ WARNER BROS. 1-25491 (9.98) (CD)	TRIO
13	15	16	16	TANYA TUCKER CAPITOL 46870 (8.98) (CD)	LOVE ME LIKE YOU USED TO
14	12	11	43	GEORGE STRAIT ▲ MCA 5913 (8.98) (CD)	OCEAN FRONT PROPERTY
15	10	13	52	RESTLESS HEART RCA 5648 (8.98) (CD)	WHEELS
16	17	15	76	RANDY TRAVIS ▲ WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
17	18	19	11	SAWYER BROWN CAPITOL/CURB 46923/CAPITOL (8.98) (CD)	SOMEWHERE IN THE NIGHT
18	21	20	7	EXILE EPIC 40901/E.P.A.	SHELTER FROM THE NIGHT
19	16	18	16	THE STATLER BROTHERS MERCURY 832 404-1/POLYGRAM (CD)	MAPLE STREET MEMORIES
20	19	17	19	ROSANNE CASH COLUMBIA 40777 (CD)	KING'S RECORD SHOP
21	20	21	8	THE OAK RIDGE BOYS MCA 42036 (8.98) (CD)	HEARTBEAT
22	22	23	8	JOHN SCHNEIDER MCA 42033 (8.98) (CD)	GREATEST HITS
23	23	24	93	ALABAMA ▲ RCA AHL 1-7170 (8.98) (CD)	GREATEST HITS
24	24	28	7	GARY MORRIS WARNER BROS. 1-25581 (8.98)	CDTS
25	49	—	2	DAN SEALS CAPITOL 48308 (8.98) (CD)	THE BEST
26	25	25	8	STEVE WARINER MCA 42032 (8.98) (CD)	GREATEST HITS
27	29	41	5	BILLY JOE ROYAL ATLANTIC AMERICA 90658-1/ATLANTIC (8.98)	THE ROYAL TREATMENT
28	28	31	9	DAVID LYNN JONES MERCURY 832 518-1/POLYGRAM	HARD TIMES ON EASY STREET
29	37	55	3	WAYLON JENNINGS MCA 42038 (8.98) (CD)	A MAN CALLED HOSS
30	33	27	7	BAILLIE AND THE BOYS RCA 6272-1 (8.98) (CD)	BAILLIE & THE BOYS
31	32	37	68	SWEETHEARTS OF THE RODEO COLUMBIA 40406 (CD)	SWEETHEARTS OF THE RODEO
32	30	34	24	T. GRAHAM BROWN CAPITOL 12552 (8.98) (CD)	BRILLIANT CONVERSATIONALIST
33	34	32	24	HOLLY DUNN MTM 71063/CAPITOL (8.98) (CD)	CORNERSTONE
34	35	33	107	THE JUDDS ▲ RCA/CURB AHL 1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
35	31	30	43	HANK WILLIAMS, JR. ● WARNER/CURB 1-25538/WARNER BROS. (8.98) (CD)	HANK "LIVE"
36	26	26	8	GEORGE JONES EPIC 40776/E.P.A.	SUPER HITS
37	27	22	16	THE FORESTER SISTERS WARNER BROS. 25571 (8.98) (CD)	YOU AGAIN
38	43	—	2	KATHY MATTEA MERCURY 832 793-1/POLYGRAM (CD)	UNTASTED HONEY

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	36	29	14	RONNIE MILSAP RCA 6245-1 (8.98) (CD)	HEART AND SOUL
40	38	38	6	FOSTER AND LLOYD RCA 6372-1 (8.98) (CD)	FOSTER & LLOYD
41	44	36	86	DWIGHT YOAKAM ● REPRISE 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
42	39	35	26	STEVE EARLE & THE DUKES MCA 5998 (8.98) (CD)	EXIT 0
43	41	42	54	THE O'KANES COLUMBIA BL 40459 (CD)	THE O'KANES
44	46	43	31	NITTY GRITTY DIRT BAND WARNER BROS. 1-25573 (8.98) (CD)	HOLD ON
45	47	44	13	GLEN CAMPBELL MCA 42009 (8.98)	STILL WITHIN THE SOUND OF MY VOICE
46	42	40	14	KENNY ROGERS RCA 6484-1 (8.98) (CD)	I PREFER THE MOONLIGHT
47	45	49	16	BARBARA MANDRELL EMI-AMERICA 46956/CAPITOL (8.98) (CD)	SURE FEELS GOOD
48	52	52	160	HANK WILLIAMS, JR. ▲ WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
49	40	39	8	MERLE HAGGARD & WILLIE NELSON EPIC 40293/E.P.A.	SEASHORES OF OLD MEXICO
50	48	47	37	JUDY RODMAN MTM 71060/CAPITOL (8.98) (CD)	A PLACE CALLED LOVE
51	50	48	28	CHARLEY PRIDE 16TH AVENUE 70550/CAPITOL (8.98)	AFTER ALL THIS TIME
52	51	54	8	T.G. SHEPPARD COLUMBIA 40796	ONE FOR THE MONEY
53	55	50	141	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
54	59	46	159	THE JUDDS ▲ RCA/CURB AHL 1-5319/RCA (8.98) (CD)	WHY NOT ME
55	54	45	25	THE DESERT ROSE BAND MCA/CURB 5991/MCA (8.98) (CD)	DESERT ROSE BAND
56	56	—	2	THE BELLAMY BROTHERS MCA/CURB 42039/MCA (8.98) (CD)	CRAZY FROM THE HEART
57	53	53	19	VINCE GILL RCA 5923-1 (8.98)	THE WAY BACK HOME
58	58	56	59	ALABAMA ▲ RCA 5649-1-R (8.98) (CD)	THE TOUCH
59	61	57	28	CONWAY TWITTY MCA 5969 (8.98) (CD)	BORDERLINE
60	RE-ENTRY			EXILE EPIC FE 40401/E.P.A. (CD)	GREATEST HITS
61	67	65	92	HANK WILLIAMS, JR. ● WARNER/CURB 25328/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME II
62	57	59	14	VARIOUS ARTISTS K-TEL 2080 (6.98)	COUNTRY NOW
63	62	60	7	S-K-B MTM 71064/CAPITOL (8.98)	NO EASY HORSES
64	63	68	5	JOHN COUGAR MELLENCAMP MERCURY 832 465 1/POLYGRAM	THE LONESOME JUBILEE
65	66	58	18	CRYSTAL GAYLE AND GARY MORRIS WARNER BROS. 25507-1 (8.98) (CD)	WHAT IF WE FALL IN LOVE
66	69	62	20	TAMMY WYNETTE EPIC 40832/E.P.A. (CD)	HIGHER GROUND
67	60	51	36	ASLEEP AT THE WHEEL EPIC 40681/E.P.A. (CD)	ASLEEP AT THE WHEEL
68	73	75	103	RONNIE MILSAP ● RCA AHL 1-5425 (8.98) (CD)	GREATEST HITS VOL. 2
69	75	70	10	CRYSTAL GAYLE WARNER BROS. 25622-1 (8.98) (CD)	THE BEST OF CRYSTAL GAYLE
70	NEW ▶			ROSIE FLORES REPRISE 25626-1 (8.98)	ROSIE FLORES
71	71	66	49	PATSY CLINE ● MCA 12 (8.98)	GREATEST HITS
72	64	64	39	MOE BANDY MCA/CURB 5914/MCA (8.98)	YOU HAVEN'T HEARD THE LAST OF ME
73	65	63	55	GEORGE JONES EPIC 40413/E.P.A. (CD)	WINE COLORED ROSES
74	72	67	22	LEE GREENWOOD MCA 5999 (8.98) (CD)	IF THERE'S ANY JUSTICE
75	74	73	50	DOLLY PARTON RCA 4422	GREATEST HITS

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

## CBS First To Adopt NARM's Four Standards Labels Move On Automated Trading

BY GEOFF MAYFIELD

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

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

Standards have been developed for four transaction considerations: purchase orders, invoices, return-authorization requests, and return authorizations. CBS is now using each of these applications with various automated accounts, and PolyGram promises to have the four systems in place during the first quarter of 1988.

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

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

Further, the NARM committee's standards have facilitated meeting the needs of the growing number of rackjobbers, one-stops, and retailers that use automated systems. The application of UPC bar codes on prerecorded music, for example, enables home offices to capture actual

product movement at the point of sale, while the development of industry standards for shipping labels and contents labels makes it easier to check in inventory when it arrives at an account's warehouse.

PolyGram—which had been lagging in the telecommunications game at the start of this year—has played a fast game of catch-up, says Operations Committee chairman Jim Nermyr, vice president of information systems and treasurer of the 598-store Musicland Group.

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

"PolyGram moving that quickly kind of sends a message that these are not real complex formats," says Nermyr. "If you expend the time and expend the effort, these goals can be easily obtained."

Nermyr reports that WEA, which was behind the pack in UPC application a little more than a year ago, has also made great strides. The distributor is in the process of putting its orders program on line during this quarter, with invoice and returns applications scheduled to begin next quarter. Nermyr says it appears WEA might even beat that schedule.

WEA, however, is behind the ambitious schedule that it planned to implement during 1987. The company had hoped to have orders and returns in place during the first quarter of 1987 and invoicing on line during the second quarter.

RCA/A&M/Arista already has order and returns systems in place and plans to have invoicing keyed in during the first half of next year. The distributor has also come closer to complying with NARM standards for contents labels than any of its competitors.

MCA stands out as the only vendor to adopt all of NARM's requirements for a standard shipping label and is on the heels of RCA/A&M/Arista in the development of its contents label. MCA plans to implement orders, invoices, and returns programs during the first half of 1988.

CEMA is the only distributor that has not yet announced a schedule for, or started using, telecommunication procedures. Nermyr, however, is optimistic that Capitol's distribution network appears to be making progress.

The Operations Committee consists of Peter Blei, vice president and chief financial officer of Miami-based Spec's Music; Bill Hartill, director of management information systems for Long Island, N.Y.-based Record World; Bud Jacks, assistant vice president of operations planning for Detroit-based rack Handelman Co.; Larry Johnson, branch operations manager for Minneapolis-based rack Lieberman Enterprises; Robert Schneider, executive vice president for Western Merchandisers; Jesse Stancarone, Warehouse vice president of management information systems; and Nermyr.

The next NARM Operations Conference, open to data processing specialists and operations executives from all NARM member or associate member companies, is scheduled for Jan 14-15 at the Omni Europa in Chapel Hill, N.C. The agenda will include a tour of Record Bar's operation in nearby Durham.



**Ninety, And Counting.** Veteran crooner Tony Bennett, left, makes a stop at Sam Goody's Rockefeller Plaza store in New York City to sign copies of his "Bennett/Berlin" album, his 90th Columbia release. Seated with Bennett is Jane Berk, associate director of product marketing for Columbia. Standing, from left, are Danny Yarbrough, the label's vice president of sales; Danny Bennett, the singer's son and manager; Mike Maska, East Coast advertising director for Musicland/Sam Goody; and John Murphy, New York sales manager, CBS. (Photo: Chuck Pulin)

## Smash's Jackie Elgas Plans To Quit After 20-Plus Years At Helm Of Ariz. One-stop

BY EDWARD MORRIS

NASHVILLE After more than 20 years at the helm of the Smash Records one-stop in Phoenix, Ariz., Jackie Elgas is selling the operation to longtime assistant Charlotte Harrington. But she says she will be working with the new owner for the next several months to ensure a seamless transition, which will occur officially Jan. 1.

Elgas says that 98% of her sales are to jukebox operators in Arizona and the surrounding states. The remaining 2% go to dance DJs and small radio stations not serviced by the labels.

"We carry all the current country, pop, r&b, and Spanish rec-

**Though 65, Elgas says she still feels likes it's Christmas every time she opens a package of records**

ords," Elgas reports. Smash also stocks about 15,000 oldies. Elgas says it troubles her that the majors are cutting so many titles from their catalog offerings. She cites, as examples, Capitol's recent deletions of songs by the Lettermen, Dean Martin, and Nat King Cole.

"Oldies sell by the carload," she says, noting that many clubs have forsaken live bands in favor of DJs who spin all kinds of dance music.

Nowadays, she continues, DJs are common features at high school dances and even weddings.

"We buy 'The Wedding March' by the hundreds at a time," she reports.

Smash is a heavily personalized, computer-free operation, according to Elgas. Locations that do not keep abreast of what's hot on the charts need simply specify to Elgas the kind of music they want, and she will send them a selection of records chosen from their specifications. She says she charges nothing extra for the programming service.

She estimates that 14 or 15 of the locations use Spanish records and that she needs at least two new Spanish titles a week. And, she says, they're getting harder to come by.

At 65, Elgas says, she still gets excited "like Christmas" when she opens new packages of records. She says she gets most excited when she finds favorite, reissued oldies in the package, such as the recent finds of "Maria Elena" from Los Indios Tabajaras and the Ames Brothers' "The Naughty Lady Of Shady Lane."

Retiring or not, Elgas frets about keeping the customers happy. "They're so spoiled," she says. "They're like family."

**A records exporter blasts CBS Canada for raising prices ... see page 58**

## Voyager Line Dominates Lebo Sales

BY JIM BESSMAN

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

Lebo introduced its Voyager cassette-carrying cases, the nine-piece line has emerged as the company's major seller.

Bloomfield, N.J.-based Lebo,

which specializes in portable cases and home-storage units for audio and video products, says the Voyager series accounts for 70% of its sales.

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

"Then we came up with a radical departure," Mastronardo says. "Instead of the glued-in tray, we put in a removable, injection-molded one with large accessory pockets, which allowed the units to be used for all kinds of personal effects, like books, Walkmans, and even lunch."

Admittedly borrowing from the move to a fabric shell spearheaded by its chief competitor, Case Logic, Lebo went with industry standard 420-denier nylon for its Voyager series. Other lines retained wood, vinyl, and plastic casings.

(Continued on page 36)



Accessories manufacturer Lebo promises to bolster its marketing efforts. A recent example was a giveaway of Voyager cassette cases on WPLJ "Power 95" New York; Lebo estimates the promotion was heard by 4 million listeners. Shown above is Howard the Cab Driver, a character on Jim Kerr's morning show.

## Indie GRASS ROUTE



by Linda Moleski

**GAMBLE & HUFF**, the newly formed label headed by industry vets **Kenny Gamble** and **Leon Huff**, is gearing up for the release of its first album, **Lou Rawls' "Family Reunion."** Last week, the album's first single, "I Wish You Belonged To Me," debuted at No. 72 on the Hot Black Singles chart.

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

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

A host of promotional activities is being planned around the release, including radio and in-store appearances, says Rawls. In addition, he is in the midst of a nationwide tour to help promote the United Negro College Fund Telethon, which will be televised from Los Angeles Dec. 26. Now in its eighth year, the program, hosted by Rawls, has helped raise more than \$50 million.

**SEEDS & SPROUTS:** On the heels of its departure from EMI (Billboard, Nov. 21), **Rounder Records** has secured a deal with CBS, under which the major is picking up the **Dirty Dozen Brass Band's** next studio al-

bum from Rounder's Modern New Orleans Masters Series. Rounder, which will receive production credit on the record, recorded the project in the Crescent City and in Manhattan; it includes guest appearances by **Branford Marsalis, Dr. John, and Dizzy Gillespie**... While on the subject of Rounder, **Rykodisc USA** has released a compilation CD, "Louisiana Scrapbook," which features 18 tracks by artists selected from Rounder's catalog. Also hitting store shelves is Rykodisc's 3-inch CD single of **Frank Zappa's** "Peaches En Regalia." It carries a list price of \$4.98 and includes the tracks "I'm Not Satisfied" and "Lucille Has Messed My Mind Up." To help support the move, Rykodisc is marketing a special CD adaptor—developed by **Shape Optimedia**—at a list price of 98 cents and has mapped out a strong promotional campaign aimed at album rock and classic rock formats... **Brad Klein** has joined **RAS Records** as media promotions director. The Washington, D.C.-based reggae label recently released **Black Uhuru's** latest al-

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

bum, "Positive"... Other personnel changes come at **HighTone Records**, where **Bonnie Simmons** is appointed national promotions director. She was a DJ at KFOG-FM... Bound to be a hit is the Nils' eponymous debut album, on **Rock Hotel/Profile**. Guitar great **Chris Spedding** produced the project, which is a fine collection of hard-rockin' pop tunes. The record is attracting a good deal of college and album rock radio interest... Reportedly exploding out of the Bay area is local X-rated rapper **Too Short's** album, "Born To Mack," on **Dangerous Music**. According to **City Hall's Walter Zelnick**, the company has moved some 20,000 cassettes of the record since its release three months ago, while the just-shipped LP has already sold more than 5,000 copies. For more information, contact City Hall at 415-457-9080.

FOR WEEK ENDING DECEMBER 5, 1987

Billboard

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## TOP COMPACT DISKS™

				POP™			
				Compiled from a national sample of retail sales reports.			
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST TITLE	LABEL & NUMBER/DISTRIBUTING LABEL		
				★ ★ NO. 1 ★ ★			
1	2	3	6	STING ...NOTHING LIKE THE SUN	A&M CD 6402		
2	1	1	11	PINK FLOYD A MOMENTARY LAPSE OF REASON	COLUMBIA CK 40599		
3	3	2	5	THE BEATLES ABBEY ROAD	CAPITOL CCT 46446		
4	4	4	7	BRUCE SPRINGSTEEN TUNNEL OF LOVE	COLUMBIA CK 40999		
5	5	15	3	GEORGE HARRISON CLOUD NINE	DARK HORSE 2-25643/WARNER BROS.		
6	9	24	3	GEORGE MICHAEL FAITH	COLUMBIA CK 40867		
7	6	8	11	SOUNDTRACK DIRTY DANCING	RCA 6402-2-R		
8	13	10	13	JOHN COUGAR MELLENCAMP LONESOME JUBILEE	MERCURY 832 465 2/POLYGRAM		
9	10	18	3	INXS KICK	ATLANTIC 2-81796		
10	8	6	12	R.E.M. DOCUMENT	I.R.S. IRS2 42059/MCA		
11	7	5	12	MICHAEL JACKSON BAD	EPIC EK 40600/E.P.A.		
12	11	9	8	YES BIG GENERATOR	ATCO 2-90522/ATLANTIC		
13	14	11	37	U2 THE JOSHUA TREE	ISLAND 2-90581/ATLANTIC		
14	20	29	4	ROBBIE ROBERTSON ROBBIE ROBERTSON	Geffen 2-24160		
15	23	23	4	VARIOUS ARTISTS A VERY SPECIAL CHRISTMAS	SPECIAL OLYMPICS CD 3911/A&M		
16	16	12	34	WHITESNAKE WHITESNAKE	Geffen 2-24099		
17	18	19	14	THE BEATLES WHITE ALBUM	CAPITOL OCB 46443		
18	17	22	16	DEF LEPPARD HYSTERIA	MERCURY 830 675 2/POLYGRAM		
19	21	14	25	WHITNEY HOUSTON WHITNEY	ARISTA ARCD 8405		
20	22	21	33	FLEETWOOD MAC TANGO IN THE NIGHT	WARNER BROS. 2-25471		
21	19	13	7	JETHRO TULL CREST OF A KNAVE	CHRYSALIS VK 41590		
22	15	7	5	THE BEATLES LET IT BE	CAPITOL CCT 46447		
23	NEW ▶	1	1	DOKKEN BACK FOR THE ATTACK	ELEKTRA 2-60735		
24	26	16	8	BILLY IDOL VITAL IDOL	CHRYSALIS VK 41620		
25	12	—	2	STEVE WINWOOD CHRONICLES	ISLAND 2-25660/WARNER BROS.		
26	29	25	29	KENNY G. DUOTONES	ARISTA ARCD 8427		
27	24	26	12	AEROSMITH PERMANENT VACATION	Geffen 24162-2		
28	NEW ▶	1	1	THE PRETENDERS THE SINGLES	SIRE 2-25664/WARNER BROS.		
29	NEW ▶	1	1	MADONNA YOU CAN DANCE	SIRE 2-25535/WARNER BROS.		
30	RE-ENTRY			NEW ORDER SUBSTANCE	QWEST 2-25621/WARNER BROS.		

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## ALBUM RELEASES

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

### POP/ROCK

- ANTHRAX**  
I'm The Man  
♣ LP Island 90685/NA  
CA 90685/NA
- CINDY LEE BERRYHILL**  
Who's Gonna Save The World  
♣ LP Rhino 70834-1/\$8.98  
CA 70834-4/\$8.98
- BLACK SABBATH**  
The Eternal Idol  
♣ LP Warner Bros. 1-25548/\$8.98  
CA 4-25548/\$8.98
- MICHAEL COOPER**  
Love Is Such a Funny Game  
♣ LP Warner Bros. 1-25653/\$8.98  
CA 4-25653/\$8.98
- ERASURE**  
The Two Ring Circus  
♣ LP Sire 1-25667/\$12.98  
CA 4-25667/\$12.98
- EURHYTHMICS**  
Savage  
♣ LP RCA 6794-1-R/\$9.98  
CA 6794-4-R/\$9.98
- THE JAMES HARMAN BAND**  
Those Dangerous Gentlemen  
LP Rhina 70837-1/\$8.98  
CA 70837-4/\$8.98
- JOHN WEIDER**  
Intervals In Sunlight  
♣ LP Gold Castle 171-006-1/NA  
CA 171-006-4/NA
- CHERYL WHEELER**  
Half A Book  
♣ LP Cypress 661-123-1/NA  
CA 661-123-4/NA
- COMPACT DISK JAZZ**  
**LAURINDO ALMEIDA**  
First Concerto For Guitar & Orchestra

- ♣ CD Concord CCD-42001/NA  
**COUNT BASIE ORCHESTRA**  
Long Live The Chief
- ♣ CD Denon CY-1018/NA  
**BOB BERG**  
Short Stories
- ♣ CD Denon CY-1768/NA  
**RANDY BRECKER**  
In The Idiom
- ♣ CD Denon CY-1483/NA  
**DJANGO PLUS 7**  
Bop Things & Cool Strings
- ♣ CD ITI CDP72961/NA  
**ELIANE ELIAS**  
Illusions
- ♣ CD Denon CY-1569/NA  
**PETER ERSKINE**  
Transition
- ♣ CD Denon CY-1484/NA

- CLARE FISCHER**  
By And With Himself  
♣ CD Discovery/AM-PM DSCD-934/NA
- CARMEN McRAE**  
Any Old Time  
♣ CD Denon CY-1216/NA
- ARTIE SHAW & HIS ORCHESTRA**  
You Do Something To Me  
♣ CD Discovery/AM-PM MVSCD-51/NA
- FRANK STRAZZERI TRIO**  
Kat Dancin'  
♣ CD Discovery/AM-PM DSCD-933/NA
- MAXINE SULLIVAN WITH THE SCOTT HAMILTON QUINTET**  
Uptown  
♣ CD Concord CCD-4288/NA
- CAL TJADER**  
Gozame! Pero Ya...  
♣ CD Concord CCD-4133/NA

- McCOY TYNER**  
Double Trios  
♣ CD Denon CY-1128/NA
- BENNIE WALLACE**  
Art Of The Saxophone  
♣ CD Denon CY-1648/NA
- PHIL WOODS QUINTET**  
Gratitude  
♣ CD Denon CY-1316/NA
- "YARDBIRD" AND FRIENDS**  
Saxmen Bop  
♣ CD ITI CDP72960/NA
- GOSPEL**  
**THE DIXIE HUMMINGBIRDS**  
Live In Philadelphia  
LP Atlanta International AIR 10121/\$8.98  
CA AIR 10121/\$8.98
- REV. TIMOTHY FLEMMING**  
What Jealousy Will Do

- LP Atlanta International AIR 10125/\$8.98  
CA AIR 10125/\$8.98
- MAGGIE INGRAM & THE INGRAMETTES**  
The Miami Riot  
LP Atlanta International AIR 10118/\$8.98  
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To get your company's new releases listed, send release sheets or type the information in the above format on your letterhead. Please include suggested list price whenever possible. Send to New Releases, Billboard, 1515 Broadway, New York, N.Y. 10036.

## AUDIO PLUS

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

**TALES & THEMES:** There's a number of new best-selling titles on tape due out in January from **Simon & Schuster Audio** (212-698-7000). These include J.G. Ballard's "Empire Of The Sun," read by Jeremy Irons; Jeffrey Archer's "Shall We Tell The President?" read by Ken Howard; M. Scott Peck's "Further Along The Road Less Traveled: Togetherness And Separateness In Marriage And The Family," read by the author; John Feinstein's "A Season On The Brink: A Year With Bob Knight And The Indiana Hoosiers," read by the author; and Gary Yanker's

"Exercisewalking," read by the author.

Suggested retail prices range from \$9.95 to \$14.95.

**LEATHERY LOGIC:** Case Logic (303-444-4706) has four new leather cassette and compact disk cases for the consideration of gift-list compilers. Models L-30 and L-15 hold 30 and 15 cassette boxes, respectively, and retail for \$60 and \$30. Models LCD-30 and LCD-15 have room for 30 and 15 jewel-boxed CDs and carry suggested retail tags of \$75 and \$50.

**TAB TEAM:** SMS Arts & Design (602-839-1429) is introducing a record-album organizer pack that helps the audiophile classify holdings both alphabetically and by musical format. Each pack contains 30 plastic organizer clips that attach directly to the albums. Also included is one sheet of organizer labels. No suggested retail price is listed.



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

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## VOYAGER LINE DOMINATES LEBO SALES

(Continued from page 33)

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

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

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

The line consists of the original First Class Voyager, which is made of double-strength nylon and holds 30 boxed or 48 unboxed cassettes, and the thinner Custom Lite Voyager series. Custom Lite cases range from smaller units that can hold as few as six cassettes or compact disks to larger cases that will carry 60 boxed or 90 unboxed audiocassettes.

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

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

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

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

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

their diverse needs and business profiles.

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

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

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

"There's nothing quite like our

product line in Canada, and we want to exploit that market now before anybody else does," Mastronardo says.

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

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

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



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## RETAIL TRACK



by Earl Paige

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

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

As it is, Tower will be going head-to-head with direct marketers such as Express Music, also based in New York, which claims the mail-order music business amounts to \$500 million annually. "Direct-response selling is the business of the '80s," says Express Music president Robert Hurley, who estimates that currently, the direct-response market "is \$70 billion a year and growing twice as fast as traditional retail." Express—boasting it will gross \$5 million this

year—stocks 25,000 titles and is going beyond traditional mail order into television shopping services, ties in with bank cards and magazine subscription services, and other avenues, Hurley says.

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

**PEACHES INVADES CAROLINAS:** Although the low-key, 17-store Peaches Entertainment Corp. is regarded as basically a Florida chain—it's headquartered in the Miami suburb of Hialeah Gardens—the web has just opened its first store in Charlotte, N.C., measuring 8,000 square feet. The company already boasts North Carolina outlets in Greensboro, Columbus, and, as of mid-1986, Winston-Salem. Not always included on lists of publicly owned chains, Peaches reports revenues for its latest fiscal year of \$27,186,700—up 17% from last year's \$23,178,599.

**FIXING FACTS:** We apologize to Jim Urie, vice pres-  
(Continued on page 40)

Edoardo Bennato  
(Virgin)

SPOTLIGHT ON

# ITALY

## Italian Dance Music With English Lyrics Is Selling Worldwide

By DANIELE CAROLI

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

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

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

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

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

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

This group has launched local and international hits by Sandy Marton, Tracy Spencer and Taffy, issued either on its own Ibiza label or by CBS. New-

*(Continued on page 1-4)*

Billboard



Spagna (CBS)



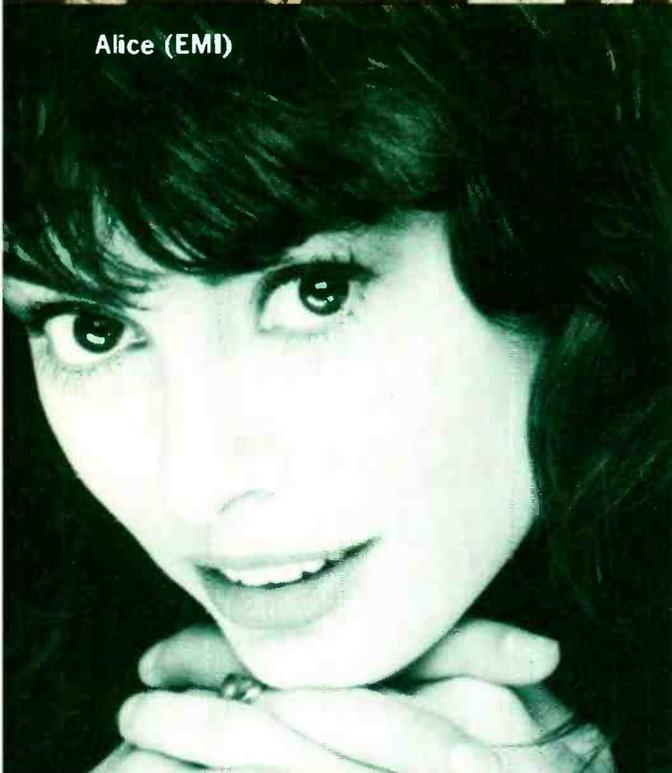
Gianna Nannini (Ricordi)  
with Sting

A New  
Generation  
of Talent

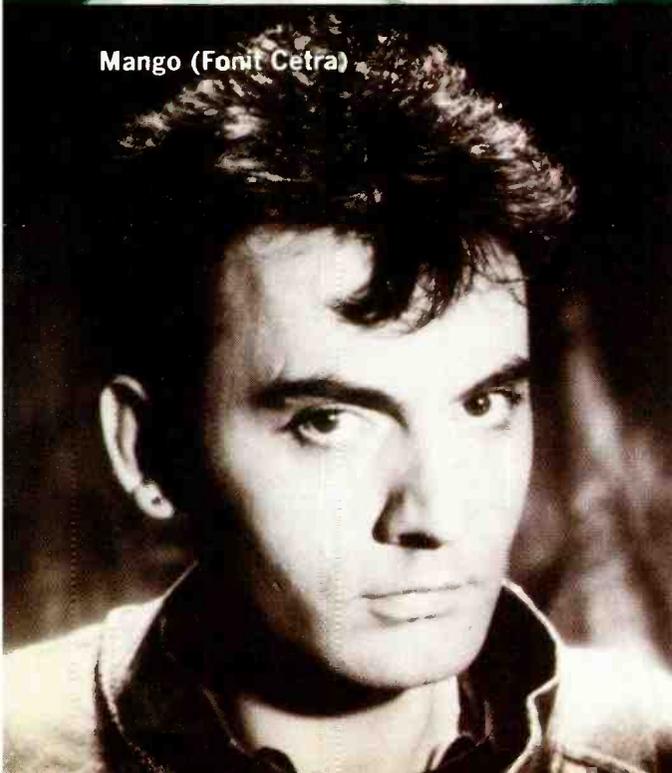
Una Nuova  
Generazione  
di Talenti



Matia Bazar (CGD)



Alice (EMI)



Mango (Fonit Cetra)



Zucchero Fornaciara  
(PolyGram)

**SPAGNA**

**SHE'S**

**BREAKING**

**A**

**MILLION**

**HEARTS**

**IN**

**EUROPE**

**TO**

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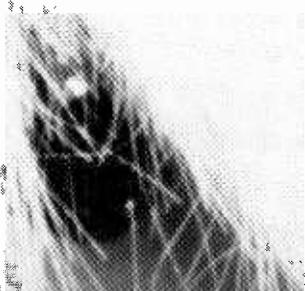
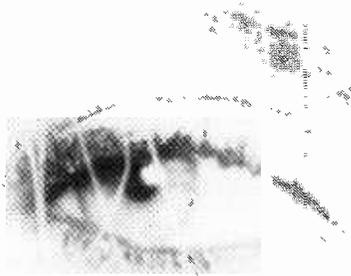
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Spagna. The instant her single, "Call me," hit the airwaves, she sizzled to No. 1 on the Italian charts and went Top-10 in virtually every country in Europe! In the wink of an eye, Spagna streaked into London and rocketed toward the top of the U.K. charts. Now, while every dance floor on the continent is rocking to the beat d'Spagna, Spagna is rolling her No. 1 hit over to America. "Call Me." America's first taste of Italy's most enticing export. Arriving early in '88!  
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# Music Industry Chiefs See Bright Future for Domestic Talent But Face Up to Lingering Economic Problems

By VITTORIO CASTELLI & PETER JONES

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

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

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

Certainly the chaos which has choked the Italian radio/TV industry, with its hundreds—even thousands—of small and independent stations nationwide seems likely to be regulated. Small-screen and on-air overkill, say record executives, doesn't help the up-

and-coming acts, though it does nothing to damage the really big names.

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

According to Gianfranco Rebullia, managing director of PolyGram Italy, this has been one of the best years ever for the company. He believes the final bottom line reckoning will show a gross up some 25%-30% over 1976, with a market share of 18%-20%. At national level the revenue "take" will be up, though unit figures still dip.

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

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

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

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

(Continued on page I-8)

Guido Rignano, AFI President/MD, Ricordi Group

Giuseppe Benedetti, MD, CGD-Messaggerie Musicali

Franco Reali, MD, BMG Ariola

Lucio Salvani, MD, Nuova Fonit Cetra



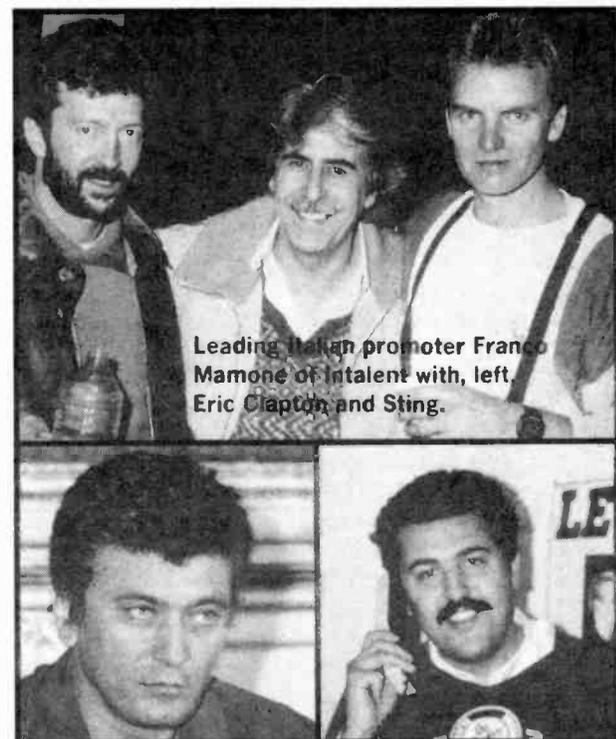
Roberto Citterio, MD, EMI Italiana

Piero La Falce, President, CBS Dischi



Franco Crepax, MD, Panarecord

Gianfranco Rebullia, MD, PolyGram Dischi



Leading Italian promoter Franco Mammone of Intalent with, left, Eric Clapton and Sting.

Promoter David Zard of Zard Initiative

Promoter Claudio Tratta

A Billboard Spotlight

## Italian Tour Circuit Attracts the World's Superstars

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

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

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

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

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

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

However, Zard asserts that Madonna was not the

(Continued on page I-6)

## DANCE MUSIC

(Continued from page I-1)

comer Sabrina (Five), who has done well in West Germany, is the latest addition to the lineup.

But it is not essential to sing in English in order to appeal to young audiences, even if initial efforts must necessarily be targeted to the local market.

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

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

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

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

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

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

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

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

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

Now completing an LP, Scialpi (BMG Ariola) has to choose between his previous teenage idol image and a more mature approach to his music.

The flow of talent in Italy really does continue unabated. It is reflecting the widest possible variety of musical styles and personality. One of the highlights of next year will certainly be a new album from EMI



**Sergio De Gennaro,**  
Panarecord President &  
President of Univideo,  
the Italian association  
of video producers &  
dealers

**Franco Battiato (EMI)**



**Tracy Spencer (CBS)**



**Fabio Concato**  
(PolyGram)



**Fausto Leali (CBS)**



**Riccardo Cocciante**  
(Virgin)



**Garbo (PolyGram)**



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

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

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

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

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

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

This year has seen the return to the charts of impressive veteran singer Fausto Leali, first duetting with the long-popular girl singer Mina on the single "Via Di Qua" (PDU), then on his own following an opportune appearance at the San Remo Festival. His "Io Amo E Altri Successi" CBS LP has been widely approved.

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

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

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

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

PolyGram distributes two Florence-based labels, I.R.A. and Kindergarten, and is building interest in groups like Denov, Litfiba and Moba, while Virgin has

(Continued on page I-11)

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# «The bite with the beat»



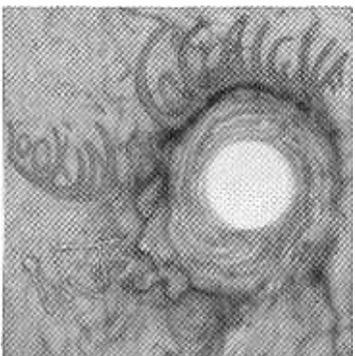
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## TOUR CIRCUIT

(Continued from page I-3)

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

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

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

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

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

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

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

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

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

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

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

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

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

(Continued on page I-10)

# ITALY '87

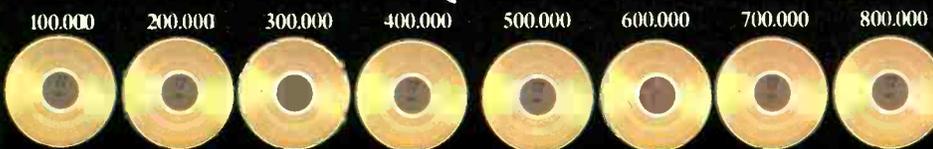
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## INDUSTRY CHIEFS

(Continued from page I-3)

sales for artists such as Suzanne Vega and Bon Jovi. "There's also a jazz comeback here, mainly through PolyGram in New York reviving the Verve catalog and launching new activities in the genre."

And while CD may be slowish in Italy, initially dominated by classical titles, pop silver-disk releases are now very important, with Zucchero selling more than 30,000 units in the format. Music publishing, through its own division following the sale of Chappell/Intersong, is also a PolyGram Italy priority.

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

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

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

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

the bad stuff. They can work miracles for the good product.

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

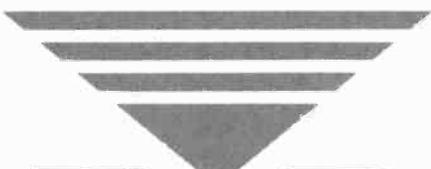
At EMI Italiana, Roberto Citterio, managing director, sees 1987 as a good year. "Our financial year starts in April and in the first half sales were exceptionally good at over \$20 million. For us, CD did much better than expected, and very important has been the resurgence of back catalog sales on both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

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

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

He says that generally it is important to offer English-language product abroad. "If they're done properly there's no problem for Italian product abroad—and in saying that I recall the triumphs of Baltimora a couple of years ago. While TV is the top media for promotion, you can't overlook radio, which is helpful right

# ITALY '87

  
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around Europe. But radio in Italy is out of control, with thousands of radio stations, and it is impossible to lead them into any kind of planned campaign. That's a pity. I really believe in radio's promotional power.

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

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

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

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

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

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

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

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

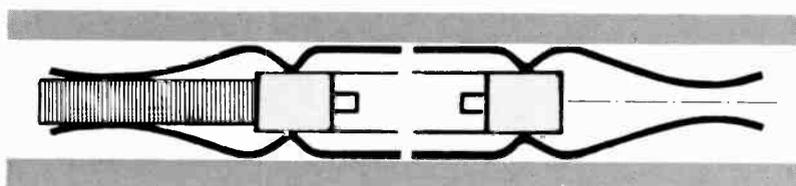
BMG Ariola has one of the largest home video catalogs in Italy, with Universal, Paramount, Orion and Trestar making a formidable lineup. The company originally thought video distribution was similar to record distribution. Now the two have two separate organizations. Says Reali: "Many Italian record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

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

Lucio Salvini, managing director of the newly-titled Nuova Fonit Cetra, says his company's most impor-

(Continued on page I-11)

# help in azimuth



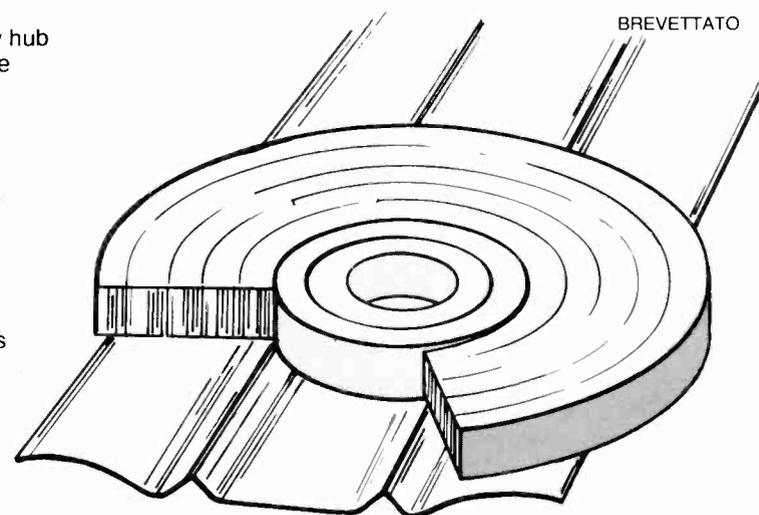
## CORRUGATED LINER: TWO DIFFERENT ELASTIC FLEXIBILITY OF WAVES

### Inner wave: low flexibility

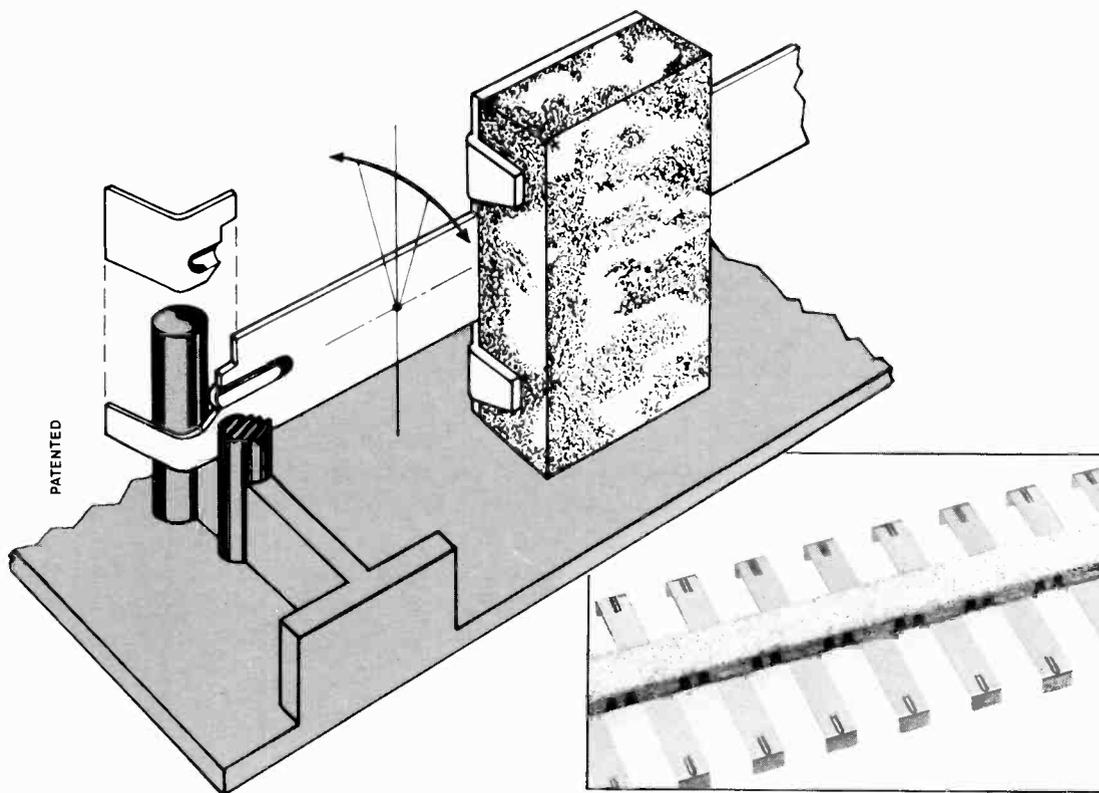
- simultaneous centering of both empty hub and full reel as to the cassette middle axis
- reel total mass supported by the hub
- maximum reduction of friction torque.

### Outer wave: high flexibility

- loop by loop parallel tape alignment
- maximum reduction of telescopic effects (crests)
- minimum additional friction torque
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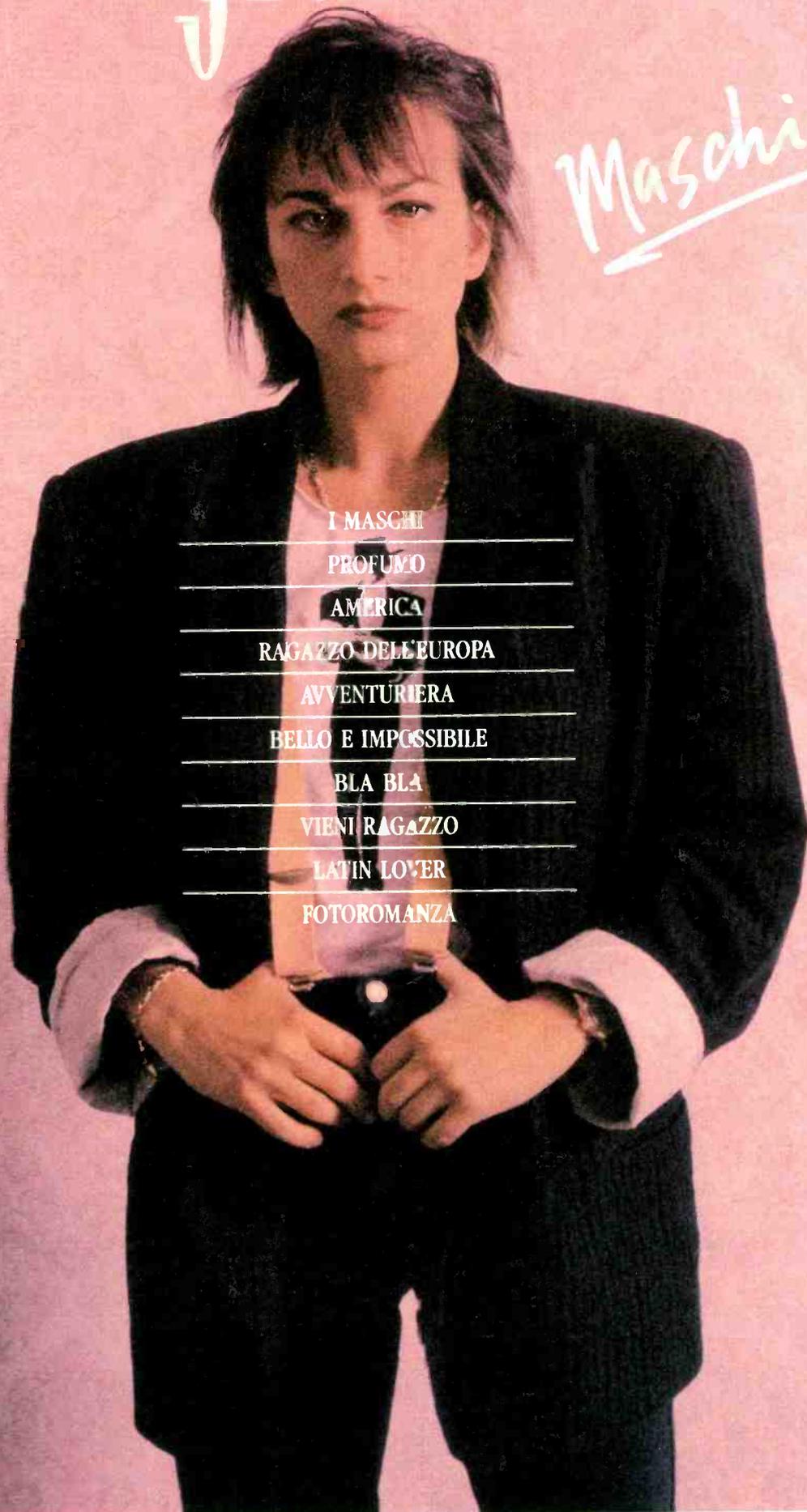
# ITALY '87

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# gianna nannini

Maschi e Altri



- I MASCHI
- PROFUMO
- AMERICA
- RAGAZZO DELL'EUROPA
- AVVENTURIERA
- BELLO E IMPOSSIBILE
- BLA BLA
- VIENI RAGAZZO
- LATIN LOVER
- FOTOROMANZA

## TOUR CIRCUIT

(Continued from page I-6)

Duran and David Bowie get more enthusiastic public support here than anywhere in Europe."

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

But Italian people are very receptive, he says, and 1987's peak audience statistics proved that point. It's been the busiest year ever in the touring business, he asserts. The range of show is wide, not just a matter of providing fodder for kids who want to see the rock stars.

"Concert tours can be good record sellers, but you have to use them correctly," he says. "The greater the career and reputation of the artist, the bigger his image as a legend, the more he should draw from his past repertoire. That is why tours should help revive back catalog material, with not so much emphasis on promotion for the newest album."

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

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

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

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



MANAGEMENT & DIRECTION: PETER ZUMSTEG

## INDUSTRY CHIEFS

(Continued from page I-9)

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

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

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

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

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

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

Luca Rinaldi, Durium managing director in Milan, arrived at the company some 18 months ago when it was a very old (55 years) record company which had not been doing particularly well in recent years. "Something had to be done. Now we have new offices and a new business, split into three divisions, recorded music, home video and movie production. This means major investment and a tough financial situation."

"But I know we'll reap what we sow. We've already

## DANCE MUSIC

(Continued from page I-4)

released an album by CCCP, who certainly combine powerhouse music content with an innovative and impact-laden show.

Most other groups of this genre (some using English lyrics) record for independent labels, among them Contempo, Electric Eye, Materiali Sonori, Supporti Fonografici, which cannot depend on national distribution.

Italian artists who enjoy popularity abroad include: Al Bana & Romina Power (West Germany, U.S., Latin America, Soviet Union); Alice (West Germany, Scandinavia), Riccardo Cocciante (France, Latin America), Toto Cotugno (Germany, Switzerland), Lucio Dalla (France, Spain), Milva (West Germany), Ricchi E. Poveri (West Germany, Switzerland) and Rondo Veneziano (Europe, Japan). Baltimora, a singer from Northern Ireland but produced in Italy, has been very successful in Germany and Spain.

made the Italian charts with three of our local artists, Amedeo Minghi, Fiordaliso and a hits compilation of Fiorella Mannoia. We've built a strong promotion presence, particularly on television.

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

Durium's home video catalog has already more than 900 titles—and the company sold more than 20,000 videocassettes during the SIM hi f/video show in September. Rinaldi: "Our home video policy is to go for sale rather than rental. It's better in terms of profitability."

Now, with Marco Rho as sole administrator, is a company specializing in marketing compact disk

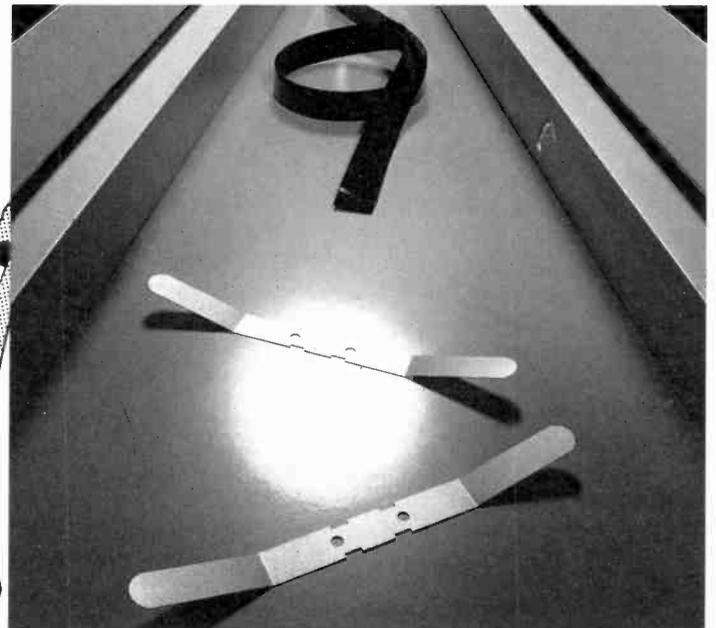
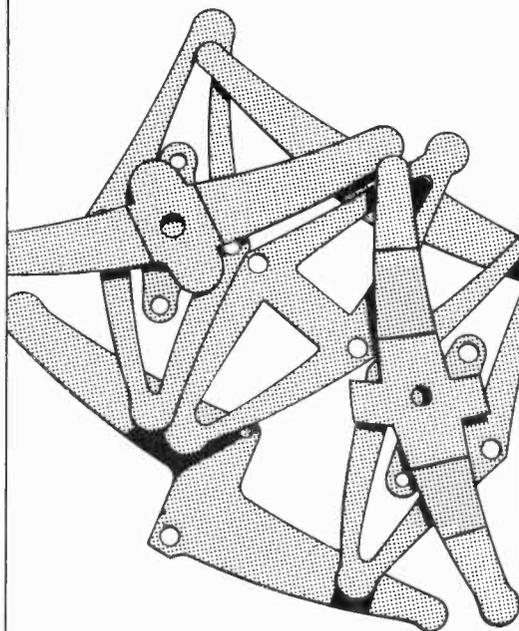
product. CD makes up 90% of its catalog, the remainder going to highly specialized LP labels like GRP, private music and some audiophile releases. The CD market, says Rho, was two million units in Italy in 1986 and is expected to have doubled by year's end. "Our share is also doubling, to give us 8%-9% of the market. We started out as a very small enterprise but I'm looking for a CD turnover of around 7 million units in 1988."

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

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

## NEW VHS REEL SPRING

JEP MILANO

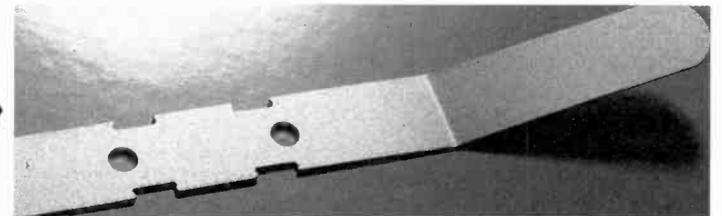


### ECONOMICAL ADVANTAGES

- saving of material by reducing width
- less weight, less volume.

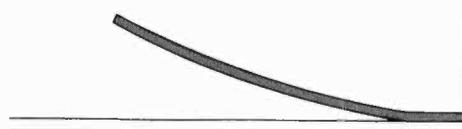
### FUNCTIONAL ADVANTAGES

- no more concentrated and outwards over cover stresses, but apportioned alternated and opposed ones;
- spring force on the reels in full compliance with international standard specifications (IEC-774).

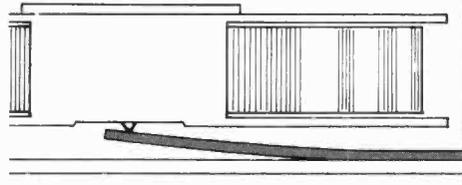


### ASSEMBLING ADVANTAGES

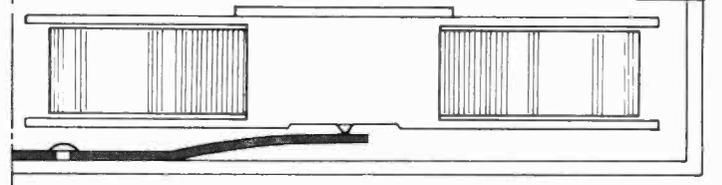
- reel spring free height reduced almost to a half;
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# RADIORAMA

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# LEE MARROW

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

# SAVAGE

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

# ALEPH

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

# DEN HARROW

TO MEET ME, A TASTE OF LOVE

# ALBERT ONE

SECRETS, FOR YOUR LOVE, HOPES AND DREAMS

# FRED VENTURA

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

- WISH-KEY      ORIENT EXPRESS, LAST SUMMER, MAKE IT UP
- ATRIUM        DOCTOR JEKYLL, WEEK-END, OVER AND OVER
- RIKI MALTESE    WARRIOR, MAMA, RAINY DAY
- TOMMY         ONE NIGHT, LOVE BEACH
- JOE YELLOW     LOVER TO LOVER, I'M YOUR LOVER, LOVE AT FIRST
- ALAN BARRY    COME ON, GOOD VIBRATION, RING THE BELL, HEI, HIE, HIE
- LARABELL      STOP, UP AND DOWN
- ROSE            MAGIC CARILLON, FAIRY TALE, MAKE ME UP



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## Superstores Steamroll West

BY CHRIS MORRIS

LOS ANGELES National Video has begun its superstore rollout, with eight 5,000-square-foot-plus outlets scheduled to open before the end of November.

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

On Oct. 30, National opened the doors of its first superstore, located

on South Pedro Island Drive in Corpus Christi, Texas. The 6,400-square-foot, freestanding store will carry 7,500 videos.

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

Six other openings are scheduled for November: a 5,000-square-foot store in Indianapolis; a 6,200-square-foot location in Bryan/College Station, Texas; outlets in St. Petersburg, Fla., and Houston, Texas; and a pair of stores in Toronto, Ontario.

"There will be maybe two more openings in December, but once you

get past Dec. 15, it gets difficult to open," says National executive vice president Troy Cooper.

Cooper says the company anticipates another four to six superstore openings in January 1988.

While Cooper says that there is "no question" that National is right on its timetable for store openings, the larger inventories required by superstores have necessitated new buying techniques, including a greater reliance on used-tape brokers.

"Getting movies to stock these stores is a more difficult task than opening a 2,500- to 3,000-movie store," Cooper says.



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

FOR WEEK ENDING DECEMBER 5, 1987

Billboard

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## TOP KID VIDEO SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
				★ ★ NO. 1 ★ ★		
1	1	7	LADY AND THE TRAMP	Walt Disney Home Video 582	1955	29.95
2	2	11	AN AMERICAN TAIL	Amblin Entertainment MCA Home Video 80536	1986	29.95
3	7	26	HERE'S MICKEY!	Walt Disney Home Video 526	1987	14.95
4	4	26	HERE'S DONALD!	Walt Disney Home Video 527	1987	14.95
5	6	26	DISNEY'S SING ALONG SONGS: HEIGH-HO!	Walt Disney Home Video 531	1987	14.95
6	3	58	SLEEPING BEAUTY	Walt Disney Home Video 476	1959	29.95
7	8	5	MICKEY & MINNIE	Walt Disney Home Video 576	1987	14.95
8	RE-ENTRY		MICKEY'S CHRISTMAS CAROL	Walt Disney Home Video 225	1983	14.95
9	15	25	HERE'S GOOFY!	Walt Disney Home Video 529	1987	14.95
10	13	4	DISNEY'S SING ALONG SONGS: THE BARE NECESSITIES	Walt Disney Home Video 581	1987	14.95
11	17	26	WINNIE THE POOH AND A DAY FOR EEEYORE	Walt Disney Home Video 65	1983	14.95
12	5	114	DUMBO ▲ ◆	Walt Disney Home Video 24	1941	29.95
13	24	26	THE RELUCTANT DRAGON	Walt Disney Home Video 533	1941	14.95
14	NEW ▶		RAFFI-A YOUNG CHILDREN'S CONCERT	A&M Video 6-21 707	1986	19.98
15	23	37	THE TRANSFORMERS: THE MOVIE ◆	Family Home Entertainment 26561	1986	14.95
16	9	77	ALICE IN WONDERLAND ▲ ◆	Walt Disney Home Video 36	1951	29.95
17	25	4	CHIP 'N' DALE	Walt Disney Home Video 579	1987	14.95
18	22	3	CAPTAIN POWER: SHATTERED PAST	Hi-Tops Video 00633	1987	14.95
19	16	56	DISNEY'S SING-ALONG SONGS	Walt Disney Home Video 480	1986	14.95
20	19	3	DONALD & DAISY	Walt Disney Home Video 578	1987	14.95
21	11	114	PINOCCHIO ◆	Walt Disney Home Video 239	1940	29.95
22	21	3	BARBIE AND THE ROCKERS: OUT OF THIS WORLD	Hi-Tops Video 00623	1987	14.95
23	10	109	ROBIN HOOD ◆	Walt Disney Home Video 228	1973	29.95
24	12	86	THE SWORD IN THE STONE ◆	Walt Disney Home Video 229	1963	29.95
25	14	77	WINNIE THE POOH AND TIGGER TOO	Walt Disney Home Video 64	1974	14.95

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

## Grocery Web Selling Tapes

### 125 ShopRites Get Vid Sections

BY JIM BESSMAN

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

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

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

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

"We're looking to appeal to a wide audience with a wide range of product at the proper price point," says Shafter, noting that ShopRite video-sale titles will include approximately 25 hot-movie and how-to titles obtained through promotional deals allowing retail prices to generally remain below \$30. He says Walt Disney, "Star Trek," and Jane Fonda tapes are the leading attractions in the sale buy-ins, and he singles out "Crocodile Dundee," "Top Gun," and "Star Trek

IV" as specific hot titles.

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

ShopRite's video-sales operation differs from its other nonfood retail businesses, according to Shafter. Products like magazines and prerecorded audio are sold by manufacturers directly to individual stores or brought in through racks, but sell-through video is distributed through the main warehouse. "This way I can facilitate ordering for 125 stores and help coordinate sales," says Shafter.

Shafter says ShopRite was encouraged to sell video by vendors and by ShopRite owners who have video-retail experience. "We also read and watch and know that there's a market in video for supermarkets," he adds, noting that his top competitor, the Pathmark chain, is already "doing a big job" in video.

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

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

"It's too early to say, but I'll jump the gun and say, 'Yeah, supermarket customers are good video customers,'" says Shafter.



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

## Outlet Specializes In Gallic Titles In L.A., Viva La Videofrance

BY CHRIS MORRIS

LOS ANGELES *Aimez-vous les videos français?* In West Los Angeles, the answer to this question ("Do you like French videos?") is a resounding "Mais oui!"

Videofrance, a small West Side

### 'It's like walking into Cartier'

outlet, is giving new meaning to the term "specialty retailer." The 900-square-foot shop, located in a converted one-bedroom apartment on Westwood Boulevard near the West Side Pavilion, deals primarily in French-language videos.

According to owner Bernard Decaillet, Videofrance began informally in 1980 as an outgrowth of Decaillet's still-active theatrical distribution company, Videofrance.

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

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

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

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

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

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

Rentals are \$3 a day, with a two-for-one special on Wednesdays and Thursdays. There is no charge for tapes that are out on Sundays, when the store is closed.

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

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

Videofrance ships films around the country by United Parcel Service and accepts insured returns via UPS and regular mail. The store offers a variety of mail-membership plans, from a \$25 annual membership that allows the customer four movies, which are shipped two at a time and may be kept out for a month, to an higher-cost unlimited-access program.

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

Videofrance acquires its stock from a variety of different avenues.

(Continued on next page)

FOR WEEK ENDING DECEMBER 5, 1987

Billboard

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# TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
			<b>★ ★ NO. 1 ★ ★</b>				
1	1	3	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R
2	4	3	TIN MEN	Touchstone Films Touchstone Home Video 571	Danny DeVito Richard Dreyfuss	1987	R
3	3	8	ANGEL HEART	IVE 60460	Mickey Rourke Lisa Bonet	1987	NR
4	2	7	STAR TREK IV-THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG
5	11	3	PROJECT X	CBS-Fox Video 1592	Matthew Broderick	1987	PG
6	10	3	RIVER'S EDGE	Hemdale Film Corp. Nelson Home Entertainment 7690	Dennis Hopper Crispin Glover	1987	R
7	7	9	MANNEQUIN	Media Home Entertainment M920	Andrew McCarthy Kim Cattrall	1987	PG
8	5	6	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G
9	8	8	RAISING ARIZONA	CBS-Fox Video 5191	Nicholas Cage Holly Hunter	1987	PG-13
10	<b>NEW ▶</b>		HARRY AND THE HENDERSONS	Amblin Entertainment MCA Home Video 80677	John Lithgow	1987	PG
11	6	9	BLIND DATE	Tri-Star Pictures RCA/Columbia Home Video 6-20822	Kim Basinger Bruce Willis	1987	PG-13
12	9	9	BURGLAR	Warner Bros. Inc. Warner Home Video 11705	Whoopi Goldberg Bob Goldthwait	1987	R
13	12	10	HOOSIERS	Orion Pictures HBO Video 0041	Gene Hackman Dennis Hopper	1986	PG
14	<b>NEW ▶</b>		EXTREME PREJUDICE	IVE 62178	Nick Nolte Powers Boothe	1987	R
15	14	15	CROCODILE DUNDEE	Paramount Pictures Paramount Home Video 32029	Paul Hogan	1986	PG-13
16	13	11	AN AMERICAN TAIL	Amblin Entertainment MCA Home Video 80536	Animated	1986	G
17	30	3	MAKING MR. RIGHT	HBO Video 0016	John Malkovich	1987	PG
18	22	15	THE BEDROOM WINDOW	DEG Inc. Vestron Video 5209	Steve Guttenberg Isabelle Huppert	1987	R
19	<b>NEW ▶</b>		WHO'S THAT GIRL	Warner Bros. Inc. Warner Home Video 11758	Madonna Griffin Dunne	1987	PG
20	19	3	MALONE	Orion Pictures Orion Home Video 8706	Burt Reynolds Lauren Hutton	1987	R
21	17	11	FROM THE HIP	DEG Inc. Lorimar Home Video 473	Judd Nelson Elizabeth Perkins	1986	PG
22	15	4	CREEPSHOW 2	New World Entertainment New World Video A87003	Lois Chiles George Kennedy	1987	R
23	18	9	SOME KIND OF WONDERFUL	Paramount Pictures Paramount Home Video 31979	Eric Stoltz Mary Stuart Masterson	1987	PG-13
24	20	16	BLACK WIDOW	CBS-Fox Video 5033	Debra Winger Theresa Russell	1986	R
25	21	8	POLICE ACADEMY 4: CITIZENS ON PATROL	Warner Bros. Inc. Warner Home Video 20025	Steve Guttenberg Bubba Smith	1987	PG
26	25	8	ERNEST GOES TO CAMP	Touchstone Films Touchstone Home Video 593	Jim Varney	1987	PG
27	16	6	THE HANOI HILTON	Cannon Films Inc. Warner Home Video 37068	Michael Moriarty	1987	R
28	33	9	HEAT	New Century Entertainment Paramount Home Video 12584	Burt Reynolds	1987	R
29	26	7	DEATH BEFORE DISHONOR	New World Entertainment New World Video A86260	Fred Dryer	1986	R
30	28	4	GOthic	Vestron Video 5215	Julian Sand	1987	R
31	23	5	STREET SMART	Cannon Films Inc. Media Home Entertainment M930	Christopher Reeve	1987	R
32	<b>NEW ▶</b>		THREE FOR THE ROAD	Vista Organization Vista Home Video 0023	Charlie Sheen Alan Ruck	1987	PG-13
33	27	19	THE COLOR PURPLE	Warner Bros. Inc. Warner Home Video 11534	Whoopi Goldberg Oprah Winfrey	1985	PG-13
34	31	13	THE MISSION	Warner Bros. Inc. Warner Home Video 11639	Robert De Niro Jeremy Irons	1986	PG
35	32	15	A NIGHTMARE ON ELM STREET 3: DREAM WARRIORS	Media Home Entertainment M900	Robert Englund	1987	R
36	29	11	LIGHT OF DAY	Taft/Barish Entertainment Vestron Video 5200	Michael J. Fox Joan Jett	1987	PG-13
37	<b>NEW ▶</b>		OUTRAGEOUS FORTUNE	Touchstone Films Touchstone Home Video 569	Shelley Long Bette Midler	1987	R
38	24	7	EVIL DEAD 2: DEAD BY DAWN	Rosebud Releasing Corp. Vestron Video 5212	Bruce Campbell Sarah Berry	1987	NR
39	35	5	84 CHARING CROSS ROAD	RCA/Columbia Pictures Home Video 6-20815	Anne Bancroft Anthony Hopkins	1986	PG
40	34	13	OVER THE TOP	Cannon Films Inc. Warner Home Video 11713	Sylvester Stallone	1987	PG

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

## VIDEO RELEASES

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

### B.M.X. X-TREME

Instructional  
 ◆♥ Twin Tower/\$29.95

### BLACKOUT

Richard Widmark, Keith Carradine,  
 Kathleen Quinlan

◆♥ Fox Hills/\$79.95

### CHOICE OF ARMS

Catherine Deneuve, Yves Montand,  
 Gerard Depardieu

◆♥ Tamarelle's/Media/\$59.95

### COLD BLOOD

Rutger Hauer

◆♥ World/\$79.95

### CREEPOZIDS

Linnea Quigley, Ken Abraham

◆♥ Urban Classics/\$69.95

### THE DIARY OF A CHAMBERMAID

Jeanne Moreau, Michel Piccoli

◆♥ Tamarelle's/Media/\$59.95

### HEATED VENGEANCE

Richard Hatch, Michael J. Pollard

◆♥ Media/\$79.95

### MISSION KILL

Robert Ginty, Merete Van Kamp

◆♥ Media/\$79.95

### THE NEW GLADIATORS

Jared Martin, Fred Williamson, Eleonor  
 Gold

◆♥ Media/\$79.95

### PLUTONIUM BABY

Patrick Malloy

◆♥ Trans World/\$79.95

### RED BEARD

Toshiro Mifune

◆♥ Tamarelle's/Media/\$59.95

### SURF CITY

Instructional

◆♥ Twin Tower/\$29.95

### SUSANA

Rosita Quintana, Fernando Soler

◆♥ Tamarelle's/Media/\$59.95

### THIS IS SNOWBOARDING

Instructional

◆♥ Twin Tower/\$14.95

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

## VIDEOFRANCE THRIVING

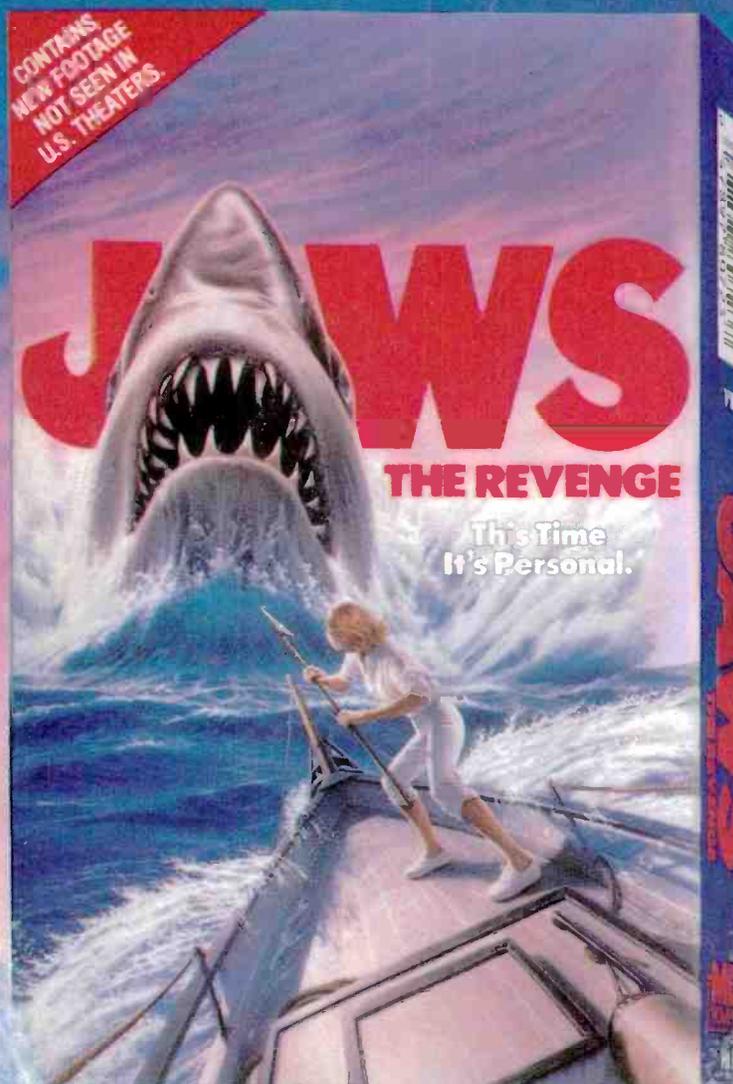
(Continued from preceding page)

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

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

Decaillet also deals with U.S. rights holders of French-language films, sometimes licensing the home video rights to titles and making the film-to-tape transfers so that he can stock hard-to-find features. He markets 30 such titles.

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



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Here's one thriller your customers will love sinking their teeth into. In this latest JAWS adventure the Brody family once again comes face-to-face with an all-too-familiar killer shark who stalks its prey in the crystal blue waters of the Bahamas. So get your customers ready for one of this year's top thrillers and make yourself a killing, too. Contact your MCA distributor today.

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**STREET DATE: February 4, 1988**

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# Blockbusters Busting Out All Over In Midwest

BY MOIRA McCORMICK

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

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

All of the newest units are either freestanding or located in strip malls. They include superstores in Livonia, Mich., and Harwood Heights, Ill., both of which bowed Sept. 21. Also included are three Atlanta stores, which opened Oct. 12, Oct. 19, and Nov. 23, (Bill-

board, Nov. 28); one West Rogers Park store in suburban Chicago, which opened Nov. 2; one Southfield, Mich., store, which opened Nov. 9; and one Garden City, Mich., store, which opened Monday (30).

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

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

"We're expecting to open 40-55 stores next year in these markets, and we'll be going into the Hammond/Gary, Ind., area as well," says Scott Beck, managing part-

ner of Blockbuster Midwest. Seven of the new Chicago-area Blockbuster Videos, he notes, were converted from Movies To Go, which Blockbuster acquired in June. (Billboard, July 4).

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

Blockbuster is not the Windy City's only major video chain: Erol's, West Coast Video, and combo web Sound Warehouse all have

set up shop here. But for the moment, Beck says, he considers Blockbuster's main Chicagoland competition to be "smaller store operators and chains."

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

"We're continually making improvements in the stores," says Beck, "but the consumer looks at it as the same." Beck adds that while Blockbuster Video units have been using either Checkpoint

or Sensormatic security systems, new locations are opening solely with Sensormatic.

Each new store is being feted with grand opening events featuring numerous promotions and celebrity guest shots. At the grand opening of the West Rogers Park store, festivities included appearances by football player Gary Fenick of the Chicago Bears and live versions of several Looney Toons cartoon characters. Promotions included such giveaways as free rentals for a year and a home entertainment center with a 41-inch, giant-screen television set.

## RETAIL TRACK

(Continued from page 36)

ident of sales and branch distribution at PolyGram, for garbled communication and hereby clarify his remarks, which appeared in the Nov. 21 Retail Track. In its revamped LP returns policy, PolyGram raised the penalty instead of cutting the purchase bonus. And the break-even percentages for wholesalers' returns is actually 15% on LPs, 21% on cassettes.

**VIDEO DISTRIBUTORS LIKE CD:** The handful of video wholesalers who have branched into compact disk distribution apparently like the marketing synergy that leads to new accounts—and added business. A prime example is six-branch Artec Distributors in Shelburne, Vt. Artec is cautious and stocks only at the headquarters plant, maintaining the top 100 at other branches, plus display materials.

A key factor for video wholesalers is recognizing the expertise required, says Marty Gold, Artec president. "It was an easy transition for us, because we were in audio since 1970. We were only exclusively in video for a year and a half." Prime accounts for Artec are often in college markets—usually video retailers with two to five stores—or, in sharp contrast, a huge chain such as West Coast Video.

Another heretofore exclusive distributor involved in CD is Ingram Video. Involved for a year and a half, Ingram maintains its CD operation at its Nashville headquarters. Ingram is now in six more markets following the recent acquisition of the Lieberman Enterprises distribution arm, Home Entertainment.

The newest major distributor to jump in is 16-branch Commtron, with CDs stocked right now only in the New York branch, says John Farr, national sales manager. Farr says Chicago and Denver are scheduled next, "and we'll see how it goes. We've had only moderate success in New York." Commtron offers prepacks of 500, 1,000, and 1,500 titles. "Remember, the average video store has no experience in [prerecorded] audio, and they are not sell-through oriented."

Yet another video distributor eyeing CD more seriously is 13-branch Baker & Taylor, which has remained full-line audio at the headquarters operation in suburban Chicago and has just added audio in

Denver (Billboard, Nov. 28). In Los Angeles, CD was stocked temporarily but is not stocked at present, pending further evaluation, according to branch manager Bear Ra-coff.

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

Son of industry legend Charlie Schlang, David says One Way started changing in 1983. "Today we function a lot like rackjobbers, but within the close-out, overstock, and deletions field. We offer 100% right of return—stores don't have to worry 24 hours about returns; that's my worry. Product is preticketed, we have a set gross established, and in six to nine months we will be going into computerization. We won't use [Universal Product Code], but it will be barcoded with an in-house number to facilitate replenishment."

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

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

Assistance in preparing this column was provided by Geoff Mayfield. To reach Retail Track, contact marketing editor Earl Paige at 213-273-7040.

A BILLBOARD SPOTLIGHT

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SPOTLIGHT AD CLOSING:  
**DEC. 15**

ISSUE AD CLOSING:  
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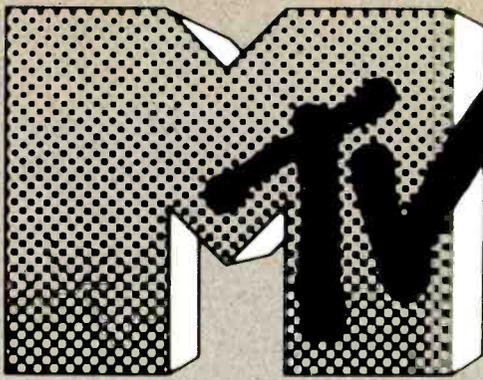
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MUSIC TELEVISION®

# BIZ BUZZ

DECEMBER 5, 1987

VOLUME 1 NO. 1

## THE BIZ BUZZ STORY

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

## New Rotation Meets Industry Request:

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

## "Sorry, He's In a Meeting"

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

## 3 U.K. hits 4 YANKS!

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

## The Results Are In!

Usually, research reports sit around for weeks before anyone gets around to reading them, but these latest Nielsen and Arbitron numbers caught our attention. 1987 was one of our best years for growth: in an average week, MTV now reaches more people nationally than all the #1 radio stations in the top 50 markets combined. And comparing 3rd quarter '86 to 3rd quarter '87 shows we've added 18,000 new households *per day*. That's a lot of new recruits to our way of life...

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

Sources: Arbitron, summer '86, A.C. Nielson, 3rd quarter '86-3rd quarter '87

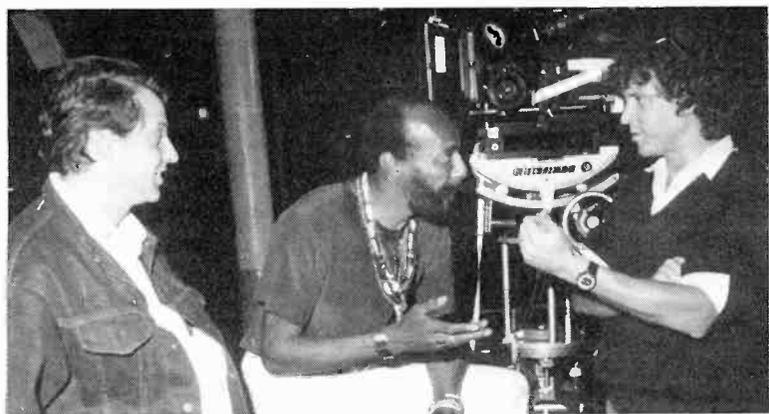


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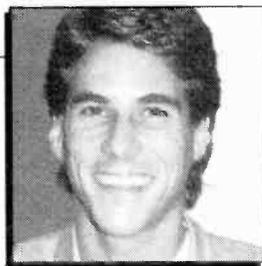
## Synch Licensing: Give-&-Take

BY STEVEN DUPLER

LOS ANGELES How various music video legal rights pertain to the end user and how the restriction of those rights affects the end user were the focal points of "That Synching Feeling," a panel on synchronization rights, licensing, and other music video legal issues at the first American Video Conference Nov. 19-21 at the Hollywood Roosevelt Hotel



**Havens On Earth.** RBI Records artist Richie Havens takes a break on the set of his first video clip, "I Don't Wanna Know." Havens, center, is shown discussing the shoot with producer Tony Harding, left, and director Ed Libionati.



by Steven Dupler

**GETTING TOGETHER:** Like many of you, the Eye is still digging out from under after the recent luau in Los Angeles, also known as the American Video Conference.

Panels and parties aside, a number of interesting events occurred at the AVC, not the least of which was the decision on the part of label video staffers and video music programmers to band together and form an industry association.

OK, OK—we know this has been said before. In fact, virtually every one of the eight previous Billboard Video Music Conferences has ended with the cry for the formation of such a trade group. But each year, when the heat of the moment faded, all the good intentions and gung-ho solidarity evaporated in the face of returning to the daily workload.

This time, things may be different. At the instigation of organizer Mike Ousley of Tracks & Facts in Birmingham, Ala., 35-40 people gathered in a hotel bar and immediately agreed that their first purpose would be to organize in support of a charitable group or event.

Names were taken and two attorneys volunteered to serve as legal counsel: Rowe International's Mike Reinert and Campus Network's Scott Gordon.

According to Reinert, the next step comes in about three weeks—two meetings, one on each coast, the New York meeting to be hosted by Reinert and the Los Angeles meeting by Vis-Ability president Celia Hirschman. At those meetings, a board of directors will be elected and a charitable cause selected.

"The only thing we're concerning ourselves with right now is setting up a not-for-profit group to raise funds for a charity," says Reinert. "If it expands from that, fine. But we're not looking to hold a convention or conference."

If you were not among those present at the L.A. meeting and wish to get involved in the still-unnamed music video association, contact Reinert at 212-230-3195 or Hirschman at 213-658-8766.

**YOU TALKED, WE LISTENED:** Last year, the Billboard conference ended amid much confusion and discouragement, with many attendees wondering if the industry could continue supporting such a meeting. The street buzz on the show was not good, and it was obvious that for the conference to continue, it was necessary to inject it with new life.

This year's conference was intended to rebuild industry confidence, restate our commitment to music video coverage, and, of course, provide useful and intelligent panels.

In response to suggestions made last November, we formed East Coast and West Coast video music advisory boards to help formulate the panels. We then joined forces with the American Film Institute and

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

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

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

Programmers arrived from places as diverse as Toronto; Alabama; Akron, Ohio; and Oakland, Calif. In many cases, it was their first opportunity to meet the label people with whom they deal by phone every day.

Although some questioned the logic of melding special-interest, nontheatrical videos with music video at one conference, many attendees felt the juxtaposition was useful.

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

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

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

**GOING SHOPPING:** American Telemedia Network, a shopping mall point-of-purchase advertising company, is looking to deal with record labels in acquiring current top 40 music videos for use as part of a "high-interest programming plan to attract the attention of shoppers in the mall environment." If you think your clips could benefit from this type of exposure, you might want to contact Steve Landeen at 801-226-7422 to see what he needs.

here.

Perhaps the most fascinating view to emanate from the panel—which included lawyers as well as a major label representative, an artist manager, and a major publisher—was that it is more often artists and managers rather than labels who place tight restrictions on rights to video product.

In a discussion about controlling exposure of clips and making sure that older material not be allowed to air indiscriminately on video outlets, Sherman Halsey, a manager who represents Dwight Yoakam and a number of country acts, noted, "We always try to retain as much control as possible."

"I'm concerned about giving away rights to a label that will look at a video as simply a piece of catalog and use it as such. It's important to me to be able to protect my artist's image, and a video that represents work that is 4 or 5 years old can do more harm than good by being shown."

Larry Kenswil, MCA Records' head of business affairs, noted that while "the normal contract allows us

to use videos in perpetuity, the way things work in reality it becomes a matter of give-and-take between the artist and the label. If they are adamant that something no longer be used, we work with them."

Michael Reinert, director of video operations for Rowe International, wore two hats on the panel. On the one hand he is an attorney who represents a number of artists, but at the same time he arranges all licensing for Rowe's video jukebox business.

Reinert said his biggest gripe is that "there are tons of material out there I would love to license, but it's often like pulling teeth to get the clearances." Also, he noted, there are often too many people involved in the rights clearances, which ends up making the process far more difficult than it needs to be.

Other panelists included Jonathan Haft of Almo-Irving Publishing and Jodie Graham, an attorney with Manhatta, Phelps, Rothenberg.

*American Video Conference coverage will continue next week.*

## Video Jukebox Expands Net Lets Viewers Choose Fare

NEW YORK Video Jukebox Network Inc., operator of an automated, computerized audience-interactive music television station in Miami, is expanding. The firm recently revealed it has entered into a purchase agreement to buy Jacksonville, Fla., low-power station W10AX Channel 10 for \$100,000 in cash.

While the contract is subject to

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

According to VJN's John Rob-  
*(Continued on next page)*

## NEW VIDEOCLIPS

*This weekly listing of new video clips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, and director. Please send information to Billboard, New Videoclips, 1515 Broadway, New York, N.Y. 10036.*

### BEE GEES

**E.S.P.**  
ESP/Warner Bros.  
Tim Clawson/Limelight Productions  
Steve Barron

### TONY BENNETT

**White Christmas**  
Bennett/Berlin/Columbia  
Sharon Oreck/O Pictures  
Geoffrey Edwards

### PAUL CARRACK

**Don't Shed A Tear**  
One Good Reason/Chrysalis  
Victoria Golden/Limelight Productions  
Peter Care

### PAUL DI'ANNIO'S BATTLEZONE

**I Don't Wanna Know**  
Children Of Madness/Shatter/Profile  
Sammy Jackson/Kingfisher Productions  
Bryan Elsom

### FORCE M.D.'S

**Touch And Go**  
Touch And Go/Tommy Boy  
Jon Small/Picture Vision  
Jon Small

### ROGER HODGSON

### London

Hai, Hai, Hai/A&M  
Colleen McLean, Roger Hunt/VIVID Productions  
Tony Vanden Ende

### THE HOOTERS

**Satellite**  
One Way Home/Columbia  
Daniel Stewart/Limelight Productions  
David Hogan

### JETHRO TULL

**Steel Monkey**  
Crest Of A Knave/Chrysalis  
Danny Nisim/Chrysalis U.K.  
Jeff Baynes

### LISA LISA & CULT JAM FEATURING FULL FORCE

**Someone To Love Me For Me**  
Spanish Fly/Columbia  
Robert Lombard/GLO Productions  
Duncan Gibbins

### MADHOUSE

**10**  
16/Warner Bros.  
Vicki Niles/Limelight Productions  
Steve Purcell

### Q5

**Livin' On The Borderline**  
When The Mirror Cracks/Squawk  
Barry Stern  
Barry Stern

### ROBBIE ROBERTSON

**Fallen Angel**  
Robbie Robertson/Geffen  
Boris Malden, Amanda Pirie/Limelight Productions  
David Hogan

### ROBBIE ROBERTSON

**Showdown At Big Sky**  
Robbie Robertson/Geffen  
Boris Malden, Amanda Pirie/Limelight Productions  
David Hogan

### CARLOS SANTANA

**Bella**  
Blues For Salvador/Columbia  
Pam Tarr  
Paula Walker

# Billboard THE CLIP LIST™

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

 <p>Continuous programming 1775 Broadway, New York, NY 10019</p>	Medley/Warnes, (I've Had) The Time Of My Life George Michael, Faith	St. Paul, Rich Man John Cougar Mellencamp, Cherry Bomb
	<p><b>HEAVY</b></p> Bourgeois Tagg, I Don't Mind At All Eric Carmen, Hungry Eyes Natalie Cole, I Live For Your Love Cutting Crew, I've Been In Love Before Expose, Seasons Change Debbie Gibson, Shake Your Love Whitney Houston, So Emotional Elton John, Candle In The Wind Jody Watley, Don't You Want Me	<p><b>HEAVY</b></p> Sting, We'll Be Together Squeeze, Hourglass Cruzados, Small Town Love Debbie Gibson, Shake Your Love Billy Idol, Mony Mony Bruce Springsteen, Brilliant Disguise George Michael, Faith Richard Marx, Should've Known Better Whitesnake, Is This Love R.E.M., The One I Love Belinda Carlisle, Heaven Is A Place On Earth Tiffany, I Think We're Alone Now Jody Watley, Don't You Want Me Stevie Wonder, Skeletons Swing Out Sister, Breakout Medley/Warnes, (I've Had) The Time Of My Life Cutting Crew, I've Been In Love Before Pretty Poison, Catch Me (I'm Falling) George Harrison, Got My Mind Set On You Steve Winwood, Valerie
<p><b>ADDS</b></p> The Dig, Foreign Girl Jody Watley, Don't You Want Me	<p><b>MEDIUM</b></p> Taylor Dane, Tell It To My Heart Martha Davis, Don't Tell The Time Gloria Estefan & The Miami Sound Machine, Can't Stay Away From You Siedah Garrett, Everchanging Times The Jets, I Do You Kane Gang, Motortown Barry Manilow, Brooklyn Blues Roy Orbison & K.D. Lang, Crying Carly Simon, All I Want Is You Swing Out Sister, Twilight World Stevie Wonder, Skeletons	 <p>Continuous programming 1000 Louisiana Ave., Houston, TX 77002</p>
<p><b>SNEAK PREVIEW</b></p> Bananarama, I Can't Help It Europe, Cherokee Eurythmics, Beethoven (I Love To Listen To) Grateful Dead, Throwing Stones Whitney Houston, So Emotional Loverboy, Love Will Rise Again John Cougar Mellencamp, Cherry Bomb Robbie Robertson, Showdown At Big Sky	 <p>BLACK ENTERTAINMENT TELEVISION</p> <p>14 hours daily 4217 Wheeler Ave., Alexandria, VA 22304</p>	<p><b>ADDS</b></p> All That Jazz, Run! Hide! Richard Marx, Have Mercy M/A/R/R/S, Pump Up The Volume Great White, Save Your Love Joe Cocker, Unchain My Heart Roger Troutman, I Want To Be Your Man
<p><b>HEAVY</b></p> The Bangles, Hazy Shade Of Winter Aerosmith, Dude (Looks Like A Lady) Belinda Carlisle, Heaven Is A Place On Earth Cutting Crew, I've Been In Love Before Def Leppard, Animal Inxs, Need You Tonight Michael Jackson, The Way You Make Me Feel Billy Joel, Back In The U.S.S.R. George Harrison, Got My Mind Set On You George Michael, Faith Pink Floyd, Learning To Fly Prince, I Could Never Take The Place Of Your Man R.E.M., The One I Love Bruce Springsteen, Brilliant Disguise Squeeze, Hourglass Sting, We'll Be Together Whitesnake, Is This Love Steve Winwood, Valerie Yes, Love Will Find A Way	<p><b>ADDS</b></p> Madhouse, 10 Expose, Seasons Change Peter Gabriel, Biko The Winans, Love Has No Color Stevie Wonder, Valerie Carlos Santana, Bella Pretty Poison, Catch Me (I'm Falling) George Michael, Faith Keiko Matsui, A Drop Of Water M/A/R/R/S, Pump Up The Volume	<p><b>POWER</b></p> The Jets, I Do You George Harrison, Got My Mind Set On You Michael Jackson, The Way You Make Me Feel Cutting Crew, I've Been In Love Before Medley/Warnes, (I've Had) The Time Of My Life R.E.M., The One I Love Jody Watley, Don't You Want Me Pretty Poison, Catch Me (I'm Falling) Debbie Gibson, Shake Your Love Squeeze, Hourglass Stevie Wonder, Skeletons Bruce Springsteen, Brilliant Disguise Icehouse, Crazy
<p><b>ACTIVE</b></p> Bodeans, It's Only Love Bourgeois Tagg, I Don't Mind At All Paul Carrack, Don't Shed A Tear Terence Trent D'Arby, If You Let Me Stay Icehouse, Crazy Mick Jagger, Throwaway New Order, True Faith Buster Poindexter, Hot, Hot, Hot Timothy B. Schmit, Boys Night Out	<p><b>HEAVY</b></p> Stevie Wonder, Skeletons Earth, Wind, & Fire, System Of Survival The Temptations, I Wonder Who She's Seeing Now Alexander O'Neal, Criticize Shanice Wilson, (Baby Tell Me) Can You Dance Roger Troutman, I Want To Be Your Man Prince, I Could Never Take The Place Of Your Man Miles Jaye, Let's Start Love Over Regina Belle, So Many Tears LeVert, My Forever Love Shalamar, Games	<p><b>HEAVY</b></p> Alexander O'Neal, Criticize Shanice Wilson, (Baby Tell Me) Can You Dance Buster Poindexter, Hot, Hot, Hot Kane Gang, Motortown Taylor Dane, Tell It To My Heart Paul Carrack, Don't Shed A Tear Bourgeois Tagg, I Don't Mind At All Cruzados, Small Town Love Men Without Hats, Pop Goes The World New Order, True Faith Stevie Wonder, Valerie The Bangles, Hazy Shade Of Winter Elton John, Candle In The Wind Michael Bolton, That's What Love Is All About
<p><b>BUZZ BIN</b></p> The Cure, Just Like Heaven Depeche Mode, Never Let Me Down Love And Rockets, No New Tale To Tell Public Image Limited, Seattle The Smiths, Girlfriend In A Coma	<p><b>MEDIUM</b></p> Barry White, Sho' You Right Marion Jackson, Don't Go Chad, Love's Passion And You Michael Jackson, The Way You Make Me Feel Natalie Cole, I Live For Your Love Full Force, Love Is For Suckers Audrey Wheeler, Irresistible Taja Seville, Love Is Contagious Vanessa Thomas, I Want To Get Close To You St. Paul, Rich Man Dionne Warwick & Kashif, Reservations For Two Siedah Garrett, Everchanging Times Force M.D.'s, Touch & Go	 <p>Five 1/2-hour shows weekly 1000 Laurel Oak, Voorhees, NJ 08043</p>
<p><b>MEDIUM</b></p> The Alarm, Rain In The Summertime Cher, I Found Someone Peter Gabriel, Biko Debbie Gibson, Shake Your Love Sammy Hagar, Hands And Knees Melvin James, Loving You Is Strange Jethro Tull, Steel Monkey Elton John, Candle In The Wind Richard Marx, Have Mercy Men Without Hats, Pop Goes The World Pretty Poison, Catch Me (I'm Falling) Radiators, Like Dreamers Do Tiffany, I Think We're Alone Now Stevie Wonder, Skeletons	<p><b>MEDIUM</b></p> Barry White, Sho' You Right Marion Jackson, Don't Go Chad, Love's Passion And You Michael Jackson, The Way You Make Me Feel Natalie Cole, I Live For Your Love Full Force, Love Is For Suckers Audrey Wheeler, Irresistible Taja Seville, Love Is Contagious Vanessa Thomas, I Want To Get Close To You St. Paul, Rich Man Dionne Warwick & Kashif, Reservations For Two Siedah Garrett, Everchanging Times Force M.D.'s, Touch & Go	<p><b>HEAVY</b></p> Dan Hill (Duet With Vonda Shepard), Can't We Try Eric Carmen, Hungry Eyes Michael Jackson, The Way You Make Me Feel Expose, Let Me Be The One Swing Out Sister, Twilight World Robbie Robertson, Showdown At Big Sky The Jets, I Do You Belinda Carlisle, Heaven Is A Place On Earth Simple Minds, Promise You A Miracle Gloria Estefan & The Miami Sound Machine, Can't Stay Away From You Brenda K. Starr, Breakfast In Bed Pink Floyd, Learning To Fly Kool Moe Dee, How Do You Like Me Now? Jody Watley, Don't You Want Me George Michael, Faith Silencers, I See Red The Bangles, Hazy Shade Of Winter New Order, True Faith The Cure, Just Like Heaven Inxs, Need You Tonight Flash For Lulu, Siamese Twist Jonathan Butler, Lies Jonathan Butler, Holding On
<p><b>BREAKOUTS</b></p> Bee Gees, ESP Breakfast Club, Never Be The Same Joe Cocker, Unchain My Heart Martha Davis, Don't Tell The Time Bryan Ferry, The Right Stuff Gene Loves Jezebel, Motion Of Love Great White, Save Your Love Guadalcanal Diary, Litany (Life Goes On) Hurrah!, If Love Could Kill It's Immaterial, Driving Away From Home Kane Gang, Motortown MSG, Gimme Your Love Mr. Mister, The Border 10,000 Maniacs, Don't Talk The Outfield, No Surrender Platinum Blond, Contact Rainmakers, Snake Dance Saga, Only Time Will Tell Silencers, I See Red Stryper, Honestly Supertramp, I'm Begging You The Truth, It's Hidden White Lion, Wait	 <p>THE NASHVILLE NETWORK</p> <p>Five 1/2-hour shows weekly 2806 Opryland Dr., Nashville, TN 37214</p>	<p><b>CURRENT</b></p> Shalamar, Games Pebbles, Girlfriend Michael Jackson, The Way You Make Me Feel Georgio, Lovers Lane Full Force, Love Is For Suckers Roger Troutman, I Want To Be Your Man Terence Trent D'Arby, If You Let Me Stay The Temptations, I Wonder Who She's Seeing Now Stevie Wonder, Skeletons Siedah Garrett, Everchanging Times
<p><b>WH1 VIDEO HITS ONE™</b></p> <p>Continuous programming 1775 Broadway, New York, NY 10019</p>	<p><b>CURRENT</b></p> Roy Orbison & K.D. Lang, Crying Alabama, Tar Top Jennifer Warnes, First We Take Manhattan Southern Pacific, Kill Billy Hill Ernie Cash, Show Me The Way Ray Stevens, Santa Claus Is Watching You Willie Nelson, Living In The Promiseland Scott Wesley Brown, Kingdom Of Love Lee Greenwood, God Bless The U.S.A. Holly Dunn, Daddy's Hands Steve Earle, Guitar Town Sheila Walsh, Big Boy Now Tanya Tucker, Love Me Like You Used To Dwight Yoakam, Little Sister Billy Joe Royal, I'll Pin A Note On Your Pillow Asleep At The Wheel, Boogie Back To Texas Sawyer Brown, Betty's Bein' Bad Ogden Hariss, Walk On Boy Emmylou Harris, Dolly Parton, Linda Ronstadt, Those Memories Of You Ricky Van Shelton, Somebody Lied	 <p>One hour per week 621 N.W. 6th St., Grand Prairie, TX 75053</p>
<p><b>ADDS</b></p> Roger Troutman, I Want To Be Your Man Regina Belle, So Many Times Rick Astley, Never Gonna Give You Up Bee Gees, ESP Deja, You And Me Tonight Bryan Ferry, The Right Stuff	<p><b>ADDS</b></p> Expose, Seasons Change Stryper, Honestly Martha Davis, Don't Tell The Time Wickline, World Of White Wickline, Good Times	<p><b>CURRENT</b></p> Shalamar, Games Pebbles, Girlfriend Michael Jackson, The Way You Make Me Feel Georgio, Lovers Lane Full Force, Love Is For Suckers Roger Troutman, I Want To Be Your Man Terence Trent D'Arby, If You Let Me Stay The Temptations, I Wonder Who She's Seeing Now Stevie Wonder, Skeletons Siedah Garrett, Everchanging Times
<p><b>NOUVEAUX</b></p> Millions Like Us, Guaranteed For Life	<p><b>ADDS</b></p> Expose, Seasons Change Stryper, Honestly Martha Davis, Don't Tell The Time Wickline, World Of White Wickline, Good Times	<p><b>CURRENT</b></p> Shalamar, Games Pebbles, Girlfriend Michael Jackson, The Way You Make Me Feel Georgio, Lovers Lane Full Force, Love Is For Suckers Roger Troutman, I Want To Be Your Man Terence Trent D'Arby, If You Let Me Stay The Temptations, I Wonder Who She's Seeing Now Stevie Wonder, Skeletons Siedah Garrett, Everchanging Times
<p><b>POWER</b></p> Michael Bolton, That's What Love Is All About George Harrison, Got My Mind Set On You Michael Jackson, The Way You Make Me Feel	<p><b>ADDS</b></p> Expose, Seasons Change Stryper, Honestly Martha Davis, Don't Tell The Time Wickline, World Of White Wickline, Good Times	<p><b>CURRENT</b></p> Shalamar, Games Pebbles, Girlfriend Michael Jackson, The Way You Make Me Feel Georgio, Lovers Lane Full Force, Love Is For Suckers Roger Troutman, I Want To Be Your Man Terence Trent D'Arby, If You Let Me Stay The Temptations, I Wonder Who She's Seeing Now Stevie Wonder, Skeletons Siedah Garrett, Everchanging Times

## VIDEO MUSIC

### VIDEO JUKEBOX NETWORK

(Continued from preceding page)

son, the deal represents the first VHF sign-on in Jacksonville in 27 years. It is also, he says, the first sign-on of any broadcast station in that city in the past six years.

Robson says the station's signal is expected to cover about 200,000 Jacksonville-area homes, with a total audience of about 700,000.

The firm's Miami station, operating on Tele-Communications Inc.'s Miami TCI cable system, is the first of its kind. Reaching an audience of about 25,000 homes, the show allows viewers to call in on a special Southern Bell 976-Dial-It number 24 hours a day to

request a video. The requests are logged on a computer and played in the order in which they arrive. The calls cost \$1 each, and VJN receives 88 cents per call.

Robson says the price structure of calls to the Jacksonville station will be \$2 per request, or \$5 to select 3 videos with a single call.

Following a public offering several months ago, VJN is a publicly traded over-the-counter stock. The company has a copyright on and a patent pending on the proprietary computer hardware and software used to operate the programs.

STEVEN DUPLER

## VIDEO TRACK

### NEW YORK

Atlantic artist Gerald Albright's video for "So Amazing" was filmed in upstate New York, making use of the picturesque autumn setting. Simon Soffer directed. Julie Pantelich produced for Soffer-Pantelich. Postproduction work was performed at National Video Center/Recording Studios, with Chris Hengeveld serving as on-line editor.

Also at National Video Center, the Ramones recently completed their new video for "I Wanna Live." Lensed in black-and-white film, the clip is said to be a parody of such life-on-the-road pieces as Bon Jovi's video for "Wanted (Dead Or Alive)." Performance footage was shot at Manhattan's Ritz club. Preacher Ewing directed. Jeffrey Beer Productions produced. Postproduction work was performed by Claude Borenzweig, Hugh Fitzpatrick, and Glenn Lazaro.

VCA Teletronics teamed up with Paladin Productions to produce "Situation Normal All Fouled Up," a 60-minute comedy show hosted by longtime television personality Steve Allen. The program is said to document some of the world's greatest blunders. It is currently in syndication and is slated for home video release soon. Richard Saperstein served as executive producer. VCA's Hal Rein was creative director. Michael Pelech was director of photography.

### LOS ANGELES

GLO PRODUCTIONS recently re-

turned from New York, where it created a video for "Someone To Love Me For Me" with Columbia artists Lisa Lisa & Cult Jam featuring Full Force. GLO was also responsible for Wendy & Lisa's latest clip for "Side Show." Tim Pope directed.

### OTHER CITIES

CHAMPAGNE PICTURES of Toronto was behind the scenes for Haywire's video for "Black & Blue," the second single from the group's new album, "Don't Just Stand There," on Attic Records Ltd. The performance piece was lensed at a gravel pit near Stouffville and integrates footage about relationships between men and women. Kari Skogland directed. Philip Mellows produced. Wendy Vincent edited.

Irish rockers Mama's Boys just wrapped a video for "Waiting For A Miracle," directed by Tony Vanden Ende. The clip was shot at London nightspot Town & Country Club. Luc Roeg produced for Vivid Productions. The clip supports the leadoff track from the group's new album, "Growing Up The Hard Way," on Jive/RCA.

Production companies and post-production facilities are welcome to submit information on current projects. Please send material to Linda Moleski, Video Track, Billboard, 1515 Broadway, New York, N.Y. 10036.

Ex-Police man Sting talks about 2nd solo tour... see page 19

# MUSIC VIDEO CLIPS



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LAWRENCE ENTERPRISES



## Orion Drive To Include Sweepstakes Prizes, Ads \$3 Mil Promo To Bolster 'RoboCop'

BY AL STEWART

NEW YORK A \$3 million promotional campaign that will offer retailers and distributors an opportunity to appear in a major motion picture is being launched in conjunction with the Orion Home Video release of "RoboCop."

According to Len White, president and chief operating officer, the company will invest heavily in television and print advertisements touting the action/adventure title. In addition, a RoboCop Rub-out sweepstakes card will be packaged with each cassette.

Three retailers who scratch away boxes on the card to reveal the word "RoboCop" will be offered an opportunity to appear in an upcoming Orion feature. The distributors who sell the cassettes that include the winning sweepstakes cards will also appear in an Orion film. Orion will pay for

transportation and hotel accommodations for each winner and his spouse.

The sweepstakes will also offer retailers an opportunity to win one of 60 other prizes, including a 20-inch color television valued at \$500 and a stereo/VCR priced at \$700. Also, 1,000 other winning cards shipped with the video will offer a Disc Washer video head cleaner. Retailers who send nonwinning RoboCop Rub-out cards to Orion will be eligible to win any unclaimed prizes.

"This will show what Orion Home Video is all about," says White. "The days of releasing a huge title without some form of promotional campaign are over." White says he anticipates unit sales of between 250,000 and 300,000 for "RoboCop."

Priced at \$89.98 and slated for release Jan. 28, "RoboCop" is only the second theatrical release in the

short history of Orion Home Video. The title, which reportedly grossed \$51.5 million during its theatrical run, will be up against some stiff competition when it is released in video stores. Four other hit titles—"Predator" (CBS/Fox Home Video), "Dragnet" (MCA Home Video), "Dirty Dancing" (Vestron Video) and "La Bamba" (RCA/Columbia Pictures Home Video)—are scheduled for release in January [Billboard Nov. 28].

White says the ambitious slate for January releases did not influence the company's decision to invest \$3 million promoting the title. "It was put to bed before the other companies released their plans," he says.

Still, White says that retailers who must choose between "one of these and one of those" are likely to opt for "RoboCop" as a result of the promotion.



**Signature Inks Deal.** Harry E. Gould Jr., chairman and CEO of newly formed independent movie maker Signature Communications Ltd., signs an agreement with International Video Entertainment Inc. The multipicture deal enables IVE to distribute Signature's product on videocassette. Also on hand for the signing is José E. Menendez, chairman of the board and CEO of IVE.

## Comedy Tonight For Orion

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

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

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

Len White, president and chief op-

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

"I don't know if anyone has found the secret to addressing the nontheatrical market place," says White. "I think we'll find the nontheatrical market growing more and more since video is the only industry that can take 50 years of film making and go through it in two years." White says the company's involvement in nontheatrical programming will "probably be no more than 20%."

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

Al Stewart

## CDV Catches On—Slowly Dealers Weigh Marketability

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

MARK HARRINGTON

IF COMPACT DISK video hasn't won acceptance from all the big hardware companies, it nevertheless appears to be catching on with some midsize audio suppliers, who see it as an outgrowth of their CD business and a way to prove their technological prowess.

A number of audio companies have shown CDV players at trade shows from Berlin to Tokyo and

their enthusiasm indicates that support for the stalled format could be growing.

Among their ranks are Sansui, Kenwood, NEC, and Teac. Another company that has expressed interest is Onkyo, which recently polled its dealers to see if they felt the product is marketable. Currently, the only two companies shipping CDV players in the U.S. are Pioneer and Yamaha, themselves mainly audio companies. A third piece from N.A.P.'s Magnavox is due out in late November.

Still, industry heavies Matsushita, Sony, Hitachi, and Toshiba, all of which participated in CDV displays at the June Consumer Electronics Show, haven't committed themselves to U.S. shipments, and

(Continued on next page)

FOR WEEK ENDING DECEMBER 5, 1987

Billboard

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## TOP MUSIC VIDEOCASSETTES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Suggested List Price
			<b>★ ★ NO. 1 ★ ★</b>					
1	1	11	THE MAKING OF THE 'TOUCH OF GREY' VIDEO AND MORE	6 West Home Video SW-5700	Grateful Dead	1987	D	12.95
2	NEW ▶		STING: THE VIDEOS PART 1	A&M Records Inc. A&M Video VC61103	Sting	1987	SF	12.98
3	2	11	CONTROL-THE VIDEOS, PART II	A&M Records Inc. A&M Video 6-21102	Janet Jackson	1987	SF	12.98
4	6	23	R.E.M. "SUCCUMBS"	I.R.S. Records A&M Video 61710	R.E.M.	1987	LF	19.98
5	13	3	AEROSMITH'S VIDEO SCRAPBOOK	CBS Video Music Enterprises CBS-Fox Music Video 5229	Aerosmith	1987	D	19.98
6	3	11	GRACELAND: THE AFRICAN CONCERT	Warner Reprise Video 38136	Paul Simon	1987	C	29.98
7	4	17	THE DOORS: LIVE AT THE HOLLYWOOD BOWL ●	The Doors Video Company MCA Home Video 80592	The Doors	1987	C	24.95
8	5	11	ONE NIGHT	Elektra Records Elektra Entertainment 40105	Anita Baker	1987	C	24.95
9	9	25	KISS EXPOSED ▲	Polygram Records Inc. Polygram Video 440-041-489-3	Kiss	1986	LF	29.95
10	NEW ▶		SLIPPERY WHEN WET	Polygram Records Inc. Polygram Video 440-041521-3	Bon Jovi	1987	LF	19.98
11	8	51	MOTLEY CRUE UNCENSORED ▲	Elektra/Asylum Records Elektra Entertainment 40104-3	Motley Crue	1986	LF	19.98
12	7	53	CONTROL-THE VIDEOS ▲	A&M Records Inc. A&M Video 6-21021	Janet Jackson	1986	SF	12.95
13	11	105	U2 LIVE AT RED ROCKS	Island Records Inc. MusicVision 6-20613	U2	1984	C	19.95
14	10	45	BON JOVI-BREAKOUT ▲	Polygram MusicVideo-U.S. Sony Video Software 95W50030	Bon Jovi	1985	SF	14.95
15	NEW ▶		SO FAR	6 West Home Video SW-5701	Grateful Dead	1987	LF	29.95
16	NEW ▶		SQUEEZE PLAY: THE VIDEO 1978-1987	A&M Records Inc. A&M Video VC61716	Squeeze	1987	LF	19.98
17	12	19	VITAL IDOL	Chrysalis Records, Inc. Vestron Music Video 1204	Billy Idol	1987	LF	19.98
18	14	9	NIGHT SONGS-THE VIDEOS	Polygram Records Inc. Polygram Video 041522-3	Cinderella	1987	SF	14.95
19	15	5	WINDHAM HILL-CHINA	Windham Hill/Dreamvideo, Inc. Paramount Home Video 12558	Various Artists	1987	LF	29.95
20	NEW ▶		U2: THE UNFORGETTABLE FIRE COLLECTION	Blue Mountain Music MusicVision 6-20536	U2	1984	D	19.95

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

## Distribution Lines Debated At 1st American Video Conference

BY KEN SCHLAGER

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



methods of distribution for special-interest product.

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

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

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

Siporin, an independent producer for five years, opened the session with a discourse on his successful line of "high-concept videos." Two of his \$19.95 titles, "Video Fireplace" and "Video Aquarium," have sold around 20,000 copies each and are fixtures on Billboard's Special Interest Videocassette Sales charts.

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

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

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

(Continued on page 50)

## HARDWARE WATCH

(Continued from preceding page)

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

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

Support from the software side has been mostly vocal. The 250 titles promised or the format's June debut have dwindled to an expected 50-100 for the new January launch date. There are said to be problems in the mastering and replicating processes.

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

"Certainly we have seen increased awareness from consumers

and retailers," he says. "One thing dealers are faced with is higher penetration of VCRs, and they're finding the laserdisk can provide a profitable alternative." He adds, "Laserdisks have a high level of relevance right now because of CD."

Fidler says the 2,000 12-inch laserdisks as well as the 12,000 CDs currently on the market are software enough for the configuration and notes that 5-inch CDVs are only part of the market.

Fidler says that the high number of 5-inch CDV titles on sale in Japan has led hardware makers there to believe that the market is viable.

He says he expects numerous consumer electronics companies to show CDV product this winter and ship it by the spring.

Perhaps the reason some audio companies appear eager to give CDV a shot is the low-risk nature of the venture.

Meanwhile, without ever actually being afforded an official launch, CDV players are already into their second generation. Pioneer plans to show a six-disk CDV clip-player/changer this winter along with a step-up combi player that accommodates new 3-inch CDV singles.

Fidler says the added presence of the audio companies plus an infusion of software in January will help the category up on its feet next year.

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

FOR WEEK ENDING DECEMBER 5, 1987

Billboard

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# TOP VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	1	7	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	29.95
2	2	7	STAR TREK IV-THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	29.95
3	3	12	AN AMERICAN TAIL	Amblin Entertainment MCA Home Video 80536	Animated	1986	G	29.95
4	7	59	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲	Lorimar/LightYear Ent. Lorimar Home Video 070	Jane Fonda	1986	NR	39.95
5	4	15	CROCODILE DUNDEE	Paramount Pictures Paramount Home Video 32029	Paul Hogan	1986	PG-13	29.95
6	6	46	CALLANETICS ▲◆	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
7	5	53	THE GODFATHER	Paramount Pictures Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R	29.95
8	9	57	SLEEPING BEAUTY	Walt Disney Home Video 476	Animated	1959	G	29.95
9	8	4	YELLOW SUBMARINE	Apple Films and United Artists MGM/UA Home Video M301170	The Beatles	1968	NR	29.95
10	10	37	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
11	12	4	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	89.95
12	13	107	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	19.95
13	11	109	JANE FONDA'S NEW WORKOUT ▲	Lorimar/LightYear Ent. Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
14	15	9	PLAYBOY 1988 PLAYMATE VIDEO CALENDAR	Lorimar Home Video 524	Various Artists	1987	NR	24.95
15	18	122	THE SOUND OF MUSIC ▲◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
16	28	76	KATHY SMITH'S BODY BASICS ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
17	14	30	APOCALYPSE NOW	Paramount Pictures Paramount Home Video 2306	Marlon Brando Martin Sheen	1979	R	29.95
18	19	55	SCARFACE ▲	Universal City Studios MCA Home Video 80047	Al Pacino	1983	R	24.95
19	21	7	JANE FONDA'S WORKOUT WITH WEIGHTS	Lorimar/LightYear Ent. Lorimar Home Video 076	Jane Fonda	1987	NR	39.95
20	NEW		GRATEFUL DEAD-SO FAR	6 West Home Video SW-5701	Grateful Dead	1987	NR	29.95
21	24	165	STAR TREK II-THE WRATH OF KHAN ▲◆	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	19.95
22	26	84	STAR TREK: THE MOTION PICTURE ▲◆	Paramount Pictures Paramount Home Video 8858	William Shatner Leonard Nimoy	1980	G	19.95
23	22	13	PLAYBOY VIDEO CENTERFOLD #6	Lorimar Home Video 526	Lynne Austin	1987	NR	12.95
24	40	4	DISNEY'S SING ALONG SONGS: THE BARE NECESSITIES	Walt Disney Home Video 581	Animated	1987	NR	14.95
25	RE-ENTRY		ALICE IN WONDERLAND ▲◆	Walt Disney Home Video 36	Animated	1951	G	29.95
26	25	118	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
27	23	3	TIN MEN	Touchstone Films Touchstone Home Video 571	Danny DeVito Richard Dreyfuss	1987	R	89.95
28	32	103	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
29	33	45	BACK TO THE FUTURE ▲◆	Amblin Entertainment MCA Home Video 80196	Michael J. Fox Christopher Lloyd	1985	PG	29.95
30	NEW		OUTRAGEOUS FORTUNE	Touchstone Films Touchstone Home Video 569	Shelley Long Bette Midler	1987	R	89.95
31	17	77	MARY POPPINS ●◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
32	27	8	KATHY SMITH'S WINNING WORKOUT	Fox Hills Video FH1012	Kathy Smith	1987	NR	29.95
33	29	44	INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG	19.95
34	RE-ENTRY		WHITE CHRISTMAS	Paramount Pictures Paramount Home Video 6104	Bing Crosby Danny Kaye	1954	NR	19.95
35	NEW		PROJECT X	CBS-Fox Video 1592	Matthew Broderick	1987	PG	89.98
36	16	25	HERE'S MICKEY!	Walt Disney Home Video 526	Animated	1987	NR	14.95
37	38	8	9 1/2 WEEKS	MGM/UA Home Video 800973	Mickey Rourke Kim Basinger	1986	R	24.95
38	37	10	GENTLEMEN PREFER BLONDES	CBS-Fox Video 1019	Marilyn Monroe Jane Russell	1953	NR	19.98
39	31	2	AEROSMITH'S VIDEO SCRAPBOOK	CBS Video Music Enterprises CBS-Fox Music Video 5229	Aerosmith	1987	NR	19.98
40	36	2	BON JOVI-SLIPPERY WHEN WET	Polygram Records Inc. Polygram Video 440-041521-3	Bon Jovi	1987	NR	19.98

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

## 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.

**"Murder Mystery Home Video Game,"** J2 Communications, 60 minutes, \$29.95.

Up to a dozen players can participate in this party game, becoming one or more of the murder suspects. Clues are provided by information cards; by the video itself, in which the host/detective visits the crime scene and talks to suspects; and by questioning other players during two breaks in the tape.

This slick, well-produced tape is no snap to play; participants have to pay close attention and do some thinking. And it makes for a pleasant evening, but just one—and that's the fatal flaw. There's no point in playing the game after you know whodunit. So the question becomes, Is \$29.95 too much to spend for an evening of entertainment? If all your friends are murder-mystery freaks, it probably isn't.

LEE BLACK

**"Sting—The Videos, Part 1,"** A&M Video, 20 minutes, \$12.98.

Sting is a rock star for adults, with more intelligence than flash. His artistic, thoughtful videoclips are presented here in a straightforward, low-key manner with stark black-and-white panels announcing the titles. This is Sting's third video compilation; the material includes "If You Love Somebody Set Them Free," "Fortress Around Your Heart," and "Bring On The Night." The antiwar "Russians" is arguably the ex-Police man's best song and certainly the tape's most compelling clip. This collection is a must for Sting fans.

L. B.

**"Video From Hell,"** Honker Home Video/MPI, 60 minutes, \$29.95.

Frank Zappa has been making movies for years, but only two of his films—"200 Motels" and "Baby Snakes"—have been released in theaters. Now that home video has removed many obstacles for filmmakers, Zappa's new label, Honker Home Video, is poised to release a steady stream of product. "Video From Hell," a Zappafied montage of future Honker releases, consists of surreal videoclips, concert footage, and characteristically bizarre interviews with Zappa and others. Archival footage of Zappa in the late '60s—considered by many to be his most creative period—will delight Mothers Of Invention fans. Still, the vidclips from his recent "Jazz From Hell" album prove that "P.Z." still has a few compositional tricks up his sleeve. The tape concludes with excerpts from Zappa's pointed testimony before the Maryland Legislature, before which he challenged proposed rock-censorship legislation. "Video From Hell" will amuse Zappa fans, but it isn't likely to change the minds of those who dislike or disagree with him.

DREW WHEELER



## IT'S NEW! IT'S HOT!

The newest and coolest addition to morning cartoons is now available on home video. Four outrageous shows, each distinct and original, will please all of your customers.

### TIGERSHARKS

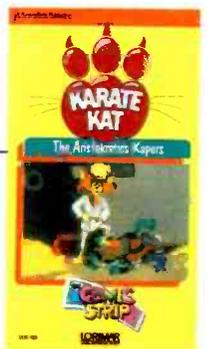
Catalog #454  
40 minutes



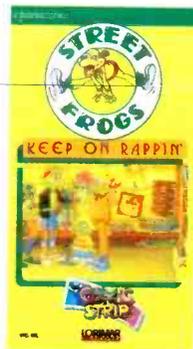
Get ready for adventure with the TigerSharks! This courageous group of superheroes transform themselves into fish-like beings who are capable of working and fighting under water. They are out to do battle above and below the sea. And be sure to catch the hot new TigerSharks toy line, licensed by LJN Toys.

### KARATE KAT

Catalog #455  
30 minutes



If you love kung fu action and comedy, catch Karate Kat! He's a black-belt karate master. He's fast and furious. He's mean! He's also the misfit of martial arts and the klutz of karate. But somehow, he always gets his cat.



### THE STREET FROGS

Catalog #456  
30 minutes

They're the most "street-wise" kids on the block. Hip-hop is their style, breakdance is the way they move, and rap is their beat. Their dream? To get a rap band together and really make it big.

### THE MINI-MONSTERS

Catalog #457  
30 minutes



Sherman and Melissa are packed off to summer camp when their parents get fed up with their mischief. . . . And on their first day at Camp Mini-Mon, thunder crashes and wolves howl. This is no ordinary summer camp!

**LORIMAR**  
HOME VIDEO

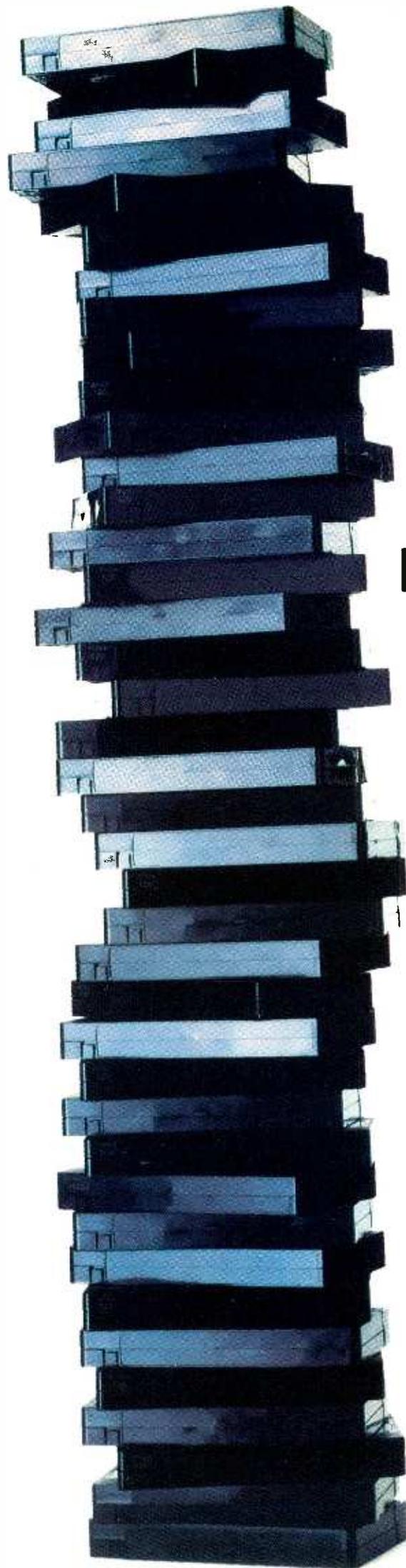
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## newsline...

A LIMITED BUYBACK program has been announced by HBO Video for dealers who buy a five-pack of "The Believers." One specially marked cassette in the five-pack can be returned to HBO 90 days after the Dec. 22 street date. In exchange for the video, which has a list price of \$89.95, retailers will receive \$20 from HBO. To be eligible, cassettes must be mailed to HBO Video, P.O. Box 3964, P.M.S.I. Station, Milford, Conn. 06401-0397 and be postmarked after March 22 and before April 22. "The program should encourage retailers to stock this title deeper, making more units available to meet up-front consumer demand," says Eric Kessler, vice president, marketing, new-release feature films.

RCA/COLUMBIA PICTURES HOME VIDEO has hit the fast-forward button for the release of "La Bamba" and "The Buddy Holly Story." Both titles, which originally had a Jan. 28 release date, will now be available at retail beginning Jan. 21.

PUERTO RICO has become the latest target of a worldwide effort by the Motion Picture Assn. of America to stamp out the illegal duplication of videocassettes. U.S. marshals seized a total of 141 cassettes from two San Juan stores on Nov. 11. It was the first time pirated cassettes were seized in Puerto Rico. The MPAA estimates that the level of video piracy may be as high as 50% in Puerto Rico, compared with 5%-10% in the U.S. Says William Nix, MPAA vice president and worldwide antipiracy director, "These two seizures are only the beginning of many to follow in the near future. Video piracy will not be tolerated in Puerto Rico anymore than it is here in the United States."

IF YOU ARE ANXIOUS TO SEE "BARBECUE BIMBOS" you'll just have to wait—it won't be in video stores until March 7, 1989, according to one of the longest-term release schedules ever unveiled by a video supplier. Urban Classics Video, a newly formed division of Empire Entertainment, has announced a 15-month release schedule that centers on what the company calls "fantasy-concept pictures in the \$1-million-and-under range." Officials from the Los Angeles-based company say they rely "exclusively on original product from young, new filmmakers." Titles listed on Urban Classic's ambitious schedule include "Galactic Gigolo," "Assault Of The Killer Bimbos," and "Space Sluts In The Slammer."

ELVIS WAS MY DAD: Retailers can now make that often-heard claim when they buy three or more copies of "Elvis—1956" from the distributor Video Trend. In return for their order, dealers will receive an "official" birth certificate stating that they are offspring of "the King." Scheduled for release Jan. 20, "Elvis—1956" is one of four Presley videos from Media Home Entertainment priced at \$19.95. AL STEWART

### DISTRIBUTION DEBATED AT VIDEO CONFERENCE

(Continued from page 46)

Siporin uses traditional catalog listings but warned against paying for them: "There are enough catalogs out there that will take my product free," he said.

S.I. Video's Leonard defended pay listings in catalogs and questioned whether magalogs have any value. Her company's newly published catalog lists 532 titles and promises a circulation of 1.5 million copies. She said the average order calls for seven tapes. A listing costs \$2,500.

Forum Home Video's Olivieri described the flip side of the niche marketing common to special-interest videos. "We're trying to be as broad as we can," said Olivieri. His company has marketed a number of rapidly produced mass-market tapes, including \$19.95 programs documenting the Marvin Hagler-Sugar Ray Leonard "superfight" and the Iran-Contra hearings.

Such tapes "move through mass merchants, video specialty stores, and the various catalogs," said Olivieri. For the tapes to be viable through mass-market channels, he said, they must be "affordable, repeatable, and star or event driven."

Consultant Mendell's advice to all was to "investigate before you in-

vest." By researching the marketplace, the independent producer can avoid creating a product that's bound to lose money.

Mendell further urged the producers to "get to know the retailers." He advised them to attend industry activities to learn from retailers what the consumer is demanding—and at what price.

Pricing was a source of much debate among the panelists. According to Leonard, "\$39.95 tapes don't do any less [business] than \$19.95." Siporin said he considered \$19.95 "a fair price" for a special-interest program. And Olivieri concluded that if a product is well targeted, "there's no reason you can't get \$59.95."

Mendell warned that "perceived value" could be the key. He said video has a problem because the consumer cannot understand the various price points for what ostensibly looks like similar product.

Indeed, Olivieri said the \$19.95 sell-through pricing of Paramount's theatrical hit "Top Gun" has put "extra marketplace pressure" on nontheatrical titles.

American Video Conference coverage will continue next week.

FOR WEEK ENDING DECEMBER 5, 1987

Billboard

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# TOP SPECIAL INTEREST VIDEOCASSETTES SALES

				Compiled from a national sample of retail store sales reports.			
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	Suggested List Price	
<b>RECREATIONAL SPORTS™</b>							
★ ★ NO. 1 ★ ★							
1	2	49	GOLF MY WAY WITH JACK NICKLAUS	Worldvision Enterprises Inc. 2001	Easy-to-follow guide for the beginning golfer.	84.95	
2	1	27	THE BEST OF THE FOOTBALL FOLLIES	NFL Films Video	NFL's best and funniest football bloopers fill this compilation.	19.95	
3	6	49	AUTOMATIC GOLF	Video Reel VA 39	Bob Mann's methods increase players' drive by 30 to 80 yards.	14.95	
4	3	21	DORF ON GOLF ♦	J2 Communications J2-0009	Tim Conway displays the fundamentals of golf in this spoof of how-to's.	29.95	
5	4	41	WARREN MILLER'S LEARN TO SKI BETTER	Lorimar Home Video 103	A definitive guide to the art of skiing.	24.95	
6	15	13	SOCCER FOR EVERYONE: VOLUME 1	Sports World	This program on soccer includes juggling, heading, dribbling & trapping.	29.95	
7	12	29	NFL CRUNCH COURSE	NFL Films Video	Profiles of football greats plus the NFL's greatest hits.	19.95	
8	16	11	RED ON ROUND BALL	Best Film & Video Corp. 8102	Red Auerbach & an NBA all-star line-up show the strategies behind their plays.	29.95	
9	8	37	SUCCESSFUL WHITETAIL DEER HUNTING	3M/Sportsman's Video Leisure Time Video	Proven strategies for finding and taking the big buck.	69.95	
10	11	21	ARNOLD PALMER: PLAY GREAT GOLF VOLUME 1	Vestron Video 2038	Mastering the Fundamentals focuses on the basic mechanics of golf.	39.98	
11	5	31	SKI MAGAZINE'S LEARN TO SKI	Lorimar Home Video 098	Beginner's guide to skiing, designed to teach basic techniques.	19.95	
12	19	27	THE SUPERFIGHT-HAGLER VS. LEONARD	QMI Video Forum Home Video QMI-1	Features the fight in its entirety plus rare interview footage.	19.95	
13	20	3	A KNIGHT OF BASKETBALL	Kartes Video	Coach Bob Knight explains the fundamentals of offense and defense.	19.95	
14	7	39	GOLF LESSONS FROM SAM SNEAD	Selluloid/Adam R. Bronfman Star Video Productions	Golf's Grand Master demonstrates and explains every aspect of the game.	49.95	
15	10	31	T'AI CHI CH'AUN	Touching The Clouds King Of Video	Nancy Kwan demonstrates and explains the oriental exercise for mind and body.	42.95	
16	NEW ▶		SCIENCE OF PITCHING	Morris Video 208	Former great Wes Stock teaches the fundamentals of pitching.	19.95	
17	14	13	THE ELUSIVE WHITETAIL DEER	3M/Sportsman's Video Leisure Time Video	Step into the habitat of the Whitetail and improve your hunting abilities.	49.95	
18	13	25	LITTLE LEAGUE'S OFFICIAL HOW-TO-PLAY BASEBALL BY VIDEO	Mastervision	Basic instructions for any aspiring young ballplayer.	19.95	
19	18	15	ARNOLD PALMER: PLAY GREAT GOLF VOLUME 2	Vestron Video 2039	More great tips from the master of golf.	39.98	
20	NEW ▶		SPORTS CLINIC: BASKETBALL	Best Films & Video Corp.	Bill Walton, Walt Hazzard, and Greg Lee teach the basics of solid basketball.	19.95	
<b>HOBBIES AND CRAFTS™</b>							
★ ★ NO. 1 ★ ★							
1	1	49	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 1	J2 Communications	Unique techniques are revealed in this video on Cajun cooking.	19.95	
2	4	21	CAKE DECORATING	Learn By Video	The tips, tricks, and techniques of decorating are at your fingertips.	29.95	
3	8	49	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 2	J2 Communications	How to prepare Cajun and Creole classics from scratch.	19.95	
4	3	27	VIDEO AQUARIUM	The Video Naturals Co.	For the fish lover whose time or bad luck makes owning live fish impossible.	19.95	
5	5	35	CRAIG CLAIBORNE'S NEW YORK TIMES VIDEO COOKBOOK	Warner Home Video 34025	Preparation and presentation of over 20 of his favorite recipes.	29.95	
6	9	21	MADE EASY-ELECTRICAL	Lorimar Home Video 073	This volume is designed to save homeowners money on simple repairs.	14.95	
7	11	35	LAURA MCKENZIE'S TRAVEL TIPS-HAWAII	Republic Pictures Corp. H-7352-1	Visits to Oahu, Maui, Diamond Head, and Waikiki.	24.95	
8	10	31	JULIA CHILD: SOUPS, SALADS, AND BREAD	Random House Home Video	Making French bread, tossed salads, and light and hearty soups.	29.95	
9	2	27	YES YOU CAN MICROWAVE	JCI Video Inc. JCI Video 8200	Common-sense guide to the basics of microwave cooking.	29.95	
10	6	15	VIDEO FIREPLACE	The Video Naturals Co.	Relax in the glow of a flickering fire-right on the T.V. screen!	19.95	
11	7	3	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	
12	15	5	LEARNING TO SEW	Learn By Video	Sewing, fabrics, and pattern choices are demonstrated for the beginner.	29.95	
13	NEW ▶		BLUE RIBBON VEGGIES	Morris Video 602	T.V. gardener Ed Hume shows how to plan, plant, and harvest your own veggies.	19.95	
14	14	35	HUGH JOHNSON'S-HOW TO ENJOY WINE	Simon & Schuster Video Paramount Home Video	A definitive look at wine from cooking to decanting and buying	29.95	
15	12	3	SPAGO: COOKING WITH WOLFGANG PUCK	Wolfgang Puck, Inc. Warner Home Video 35048	Over 15 Spago recipes including Wolfgang Puck's famed pizzas & pastas.	29.98	

♦ International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary.  
Next week: Health And Fitness; Business And Education.





## Broadcasting Cos. Look To Hispanic Market

# Univision, Hallmark Deal Set



Suicide is the 3rd leading cause of death among young people...

**GIVE THEM SOMETHING TO BELIEVE IN.**

Bring your family to church or synagogue this week.



RELIGION IN AMERICAN LIFE.



NEW YORK Univision, the largest Spanish-language television network in the United States, is in the process of being acquired by the partnership of Hallmark Cards Inc., and First Chicago Venture Capital. The agreement in principle, announced by Hallmark and Univisa S.A., does not say how much the transaction will amount to. A definite agreement and closing is expected shortly.

The agreement follows this year's purchase by the same partners of 10 TV stations belonging to Univision—previously known as Spanish International Network—for \$301 million.

Univision, founded in 1961, comprises 463 satellite-interconnected affiliates reaching 82% of the U.S. Hispanic market. The network, which provides 24-hour-a-day programming, is part of Univisa, a diversified entertainment company that also operates a cable television network, Galavisión; a record distribution company, Fonovisa; and a video company, Videovisa. Hallmark Cards Inc., is the world's largest manufacturer of greeting cards, with annual sales approaching \$2 billion. First Chicago Venture Capital is an affiliate of the First Chicago Corp., the parent of First National Bank of Chicago. TelCom, the partnership's subsidiary under which the Spanish-language media group is being operated, is currently based in New York.

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

Although Moore says it is too early to discuss programming, in the past Hallmark executives have firmly stated their company's commitment to keep the station's broadcasting in Spanish. According to Moore, a separate long-term

oriented TV network, was created in January of this year. The network was the result of the acquisition by Reliance Capital group of John Blair, which owned stations in Puerto Rico and Miami. After the sale of Blair's other assets (all except the TV stations), Telemundo began acquiring Spanish-broadcasting outlets. It currently owns five stations and broadcasts on three other affiliates for a total coverage of 75% of the country's Hispanic market.

Both Univision and Telemundo are tapping the booming Hispanic market, which yields an estimated purchase power of \$100 billion annually. Both networks seem to be betting on the Spanish language as a privileged tool to compensate for below-standard programming, which is based mainly on foreign-produced soap operas, and to reach many of the 20-million-plus persons of Hispanic origin, many of whom use Spanish as their primary language. Also broadcasting to Hispanics are more than 250 radio stations (not including those in Puerto Rico), half of which are on the air full time. The rush to get on the Hispanic bandwagon has created record-setting prices for media outlets, especially radio stations, in the last two years. Such was the case for Los Angeles stations KLVE-FM and KTNQ-AM, acquired by Heftel Communications in 1986 for \$46 million.

### 'The acquisition puts Hispanic TV in U.S. hands'

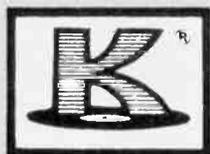
agreement is being worked out with Protele, a subsidiary of the Mexican media concern Televisa, to provide programming for the network. No one from Univision was available to comment.

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

Telemundo, the other Hispanic-

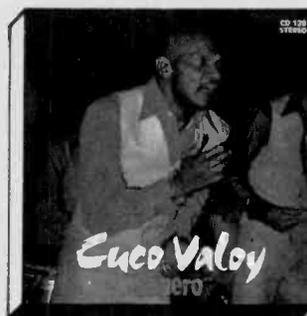
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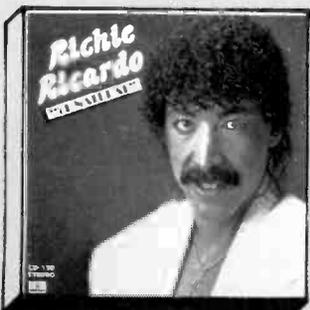
CDK-136



CDK-138



CDK-129



CDK-130



CDK-117



CDK-116



CDK-115



CDK-113

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# HOT LATIN 50™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
Compiled from national Latin radio airplay reports.					
①	1	2	5	<b>JOSE LUIS RODRIGUEZ</b> MERCURY	Y TU TAMBIEN LLORARAS 2 weeks at No. One
2	2	1	15	<b>JULIO IGLESIAS</b> CBS	QUE NO SE ROMPA LA NOCHE
3	3	3	10	<b>BEATRIZ ADRIANA</b> PROFONO	LA LUNA SERA LA LUNA
4	4	7	6	<b>ROBERTO CARLOS</b> CBS	NEGRA
⑤	6	10	6	<b>JOSE FELICIANO</b> EMI	PONTE A CANTAR
⑥	12	19	5	<b>LOS YONICS</b> CBS	PETALO Y ESPINAS
7	7	4	17	<b>LOS LOBOS</b> WARNER BROS.	LA BAMBA
8	9	5	9	<b>WILKINS</b> WEA LATINA	MARGARITA
9	5	6	23	<b>LUIS MIGUEL</b> WEA LATINA	AHORA TE PUEDES MARCHAR
10	8	14	19	<b>NELSON NED</b> EMI	ME PASE DE LA CUENTA
11	10	12	7	<b>JOSE LUIS PERALES</b> CBS	AMADA MIA
12	13	8	9	<b>DANNY RIVERA</b> DNA	AMAR O MORIR
⑬	22	—	2	<b>JOSE JOSE</b> ARIOLA	SOY ASI
⑭	20	21	8	<b>PALOMA SAN BASILIO</b> EMI	LUNA DE MIEL
15	14	9	17	<b>MIJARES</b> EMI	NO SE MURIO EL AMOR
16	18	35	3	<b>ANA GABRIEL</b> CBS	AY AMOR
⑰	21	23	8	<b>ELIO ROCA</b> PROFONO	UNA ROSA Y UNA ESPINA
18	15	16	13	<b>PANDORA</b> EMI	MI HOMBRE
⑰	27	—	2	<b>KARINA</b> RODVEN	SE COMO DUELE
20	11	13	11	<b>FANDANGO</b> EMI	AUTOS, MODA Y ROCK AND ROLL
★★★POWER PICK★★★					
⑳	41	—	2	<b>JOSE JAVIER SOLIS</b> MELODY	ME ESTOY VOLVIENDO LOCO
㉑	28	39	4	<b>ROCIO DURCAL</b> ARIOLA	INFIDELIDAD
23	16	15	41	<b>LOS BUKIS</b> LASER	TU CARCEL
24	19	25	18	<b>EMMANUEL</b> RCA	NO TE QUITES LA ROPA
⑳	34	36	3	<b>VICENTE FERNANDEZ</b> CBS	QUE NO TE EXTRANE
㉒	48	—	2	<b>ROCIO BANQUELLS/LUIS MIGUEL</b> WEA LATINA	NO ME PUEDO ECAPAR
27	23	20	17	<b>JULIO IGLESIAS</b> CBS	TODO EL AMOR QUE TE HACE FALTA
⑳	31	24	9	<b>FRANCO</b> PEERLESS	MURIENDO AQUI
29	25	18	8	<b>TOMMY OLIVENCIA</b> TH	NO TIRES LA PRIMERA PIEDRA
⑳	36	44	4	<b>FLANS</b> MELODY	CORRE CORRE
31	24	38	4	<b>YOLANDITA MONGE</b> CBS	LABERINTO
32	17	11	14	<b>AL BANO Y ROMINA POWER</b> WEA LATINA	SIEMPRE SIEMPRE
⑳	44	—	2	<b>CONJUNTO QUISQUEYA</b> KAREN	LAMENTO DE SOLTERO
34	43	33	19	<b>SONIA RIVAS</b> CBS	DE PECHO A PECHO
35	38	—	2	<b>ALVARO TORRES</b> PROFONO	HAZME OLVIDARLA
36	42	29	25	<b>LOS BUKIS</b> LASER	ME VOLVI A ACORDAR DE TI
★★★HOT SHOT DEBUT★★★					
⑳	<b>NEW ▶</b>	1		<b>MARIA CONCHITA ALONSO</b> A&M	OTRA MENTIRA MAS
38	30	22	21	<b>FRANCO DE VITA</b> SONOTONE	SOLO IMPORTAS TU
39	37	45	3	<b>LOLITA</b> EMI	TE ESTOY HABLANDO EN SERIO
40	40	—	2	<b>EDDIE SANTIAGO</b> TH	LLUVIA
⑳	50	49	5	<b>LUNNA</b> A&M	FUGITIVO AMANTE
42	35	37	8	<b>ORQUESTA INMENSIDAD</b> FANIA	TE PARECES TANTO A MI
⑳	<b>NEW ▶</b>	1		<b>BONNY CEPEDA</b> COMBO	CUARTO DE HOTEL 303
44	29	42	6	<b>YURI</b> EMI	VIVIR SIN TI
⑳	<b>RE-ENTRY</b>			<b>FITO OLIVARES</b> GIL	LA GALLINA
46	32	27	6	<b>LOS HERMANOS MIER</b> ARIOLA	LA COLORETEADA
47	46	48	26	<b>DANIELA ROMO</b> EMI	VENENO PARA DOS
⑳	<b>NEW ▶</b>	1		<b>ORQUESTA LA SOLUCION</b> TH	TU LUGAR, MI LUGAR
⑳	<b>NEW ▶</b>	1		<b>TATIANA</b> MELODY	BANDOLERO
⑳	<b>NEW ▶</b>	1		<b>DYANGO</b> EMI	POR QUERERME A MI

○ Products with the greatest airplay gains this week.

## LA RADIO LATINA



by Carlos Agudelo

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

The station, which covers San Bernardino, Ontario, and Riverside in addition to Redlands, adds 20% rancheras and 15% tropical music to its predominant pop contemporary format. Currently, according to Nájera, Braulio, Julio Iglesias, José Luis Rodríguez, and Juan Gabriel are the top male singers, while the top female singers are Lolita, Lucia Méndez, Pandora, Estela Nuñez, Daniela Romo, and Rocío Durcal.

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

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

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

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

los Nuño. At the same station, Stella Romo becomes news director... The name of Humberto Gutiérrez, new PD for station KAFY-AM Bakersfield, Calif., was regrettably garbled in a recent column... The first edition of El Encuentro De Los Grandes (The Meeting Of The Greats) is being organized by WIOA-FM "Estereotempo 99" Santurce, Puerto Rico. Among those participating in the event are renowned artists Basilio, Yolandita Monge, Raul Vale, Braulio, Chucho Avellanet, Lourdes Robles, Ismael Miranda, Bonny Cepeda, and Conjunto Quisqueya. According to Alberto Pantoja, the station's PD, a second meeting is already being considered for February. If the event is successful, the station plans to make it a yearly happening... David Gleason, PD for WSRA-FM Rio Piedras, Puerto Rico, says pop albums are considered a hit in Puerto Rico if they sell 10,000 or more copies. "The audience of 'Sonorama 107' surpasses 100,000 listeners, and there are other stations programming this music with as many or more listeners," he says. "Most of those liking this genre really don't buy records. Therefore, radio programming cannot be based only on sales figures. The record is bought as an alterna-

### Who's hot and who's not, according to KCAL's Nájera

tive to tuning into a station, not as a substitute."

**IN THE NOV. 14 ISSUE** of Billboard, this column reported that Frank Saldana was leaving WADO-AM New York after 10 years as program director. Saldana was in fact news director. He is being replaced in that capacity by Wilda Rodriguez. Luis Feliciano remains music director of the station, which, according to senior vice president Herv Levin, is undergoing important structural adjustments. In an attempt to improve its coverage of local and other news, the station has subscribed to the United Press International Spanish news service. WADO has also signed up with services that provide traffic and weather reports. Plus, the station has signed licensing agreements with ASCAP, BMI, SESAC, and Asembla. These moves are expected to allow the station to broadcast a wider variety of music. Levin says the music will have a more contemporary flavor, but he adds that WADO will not completely abandon oldies. WADO will also carry soccer games from Colombia on Sundays and has hired Virginia Rabal to fill the slot left by Gilda Miros. "What we want to do is improve our product, not change it," says Levin of the 25-year-old station.



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# Classical KEEPING SCORE



by Is Horowitz

**N**EW MIDLINE AND budget compact disks continue to proliferate, some through special licensing deals that provide proprietary label identity to the sponsoring marketers. Such is the case with Intercon, the West New York, N.J.-based distributor.

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

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

Another line at the same price point is Quicksilva, brought in by Intercon from ASV in the U.K. Among this line's artists are conductors Enrique Bádiz, Sir Charles Mackerras, and John Lubbock and pianist Tamás Vásáry.

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

Intercon is also bringing in for distribution a number of Italian CD lines that specialize in "historic" material. Suite sells to dealers for \$7.40, Foyer for \$10, and Movimento Musica for \$9. Laudis, a more select line of historic material, will be offered to the trade at \$12. It includes a complete "Ring" cycle conducted by Clemens Krauss in 1953, says Matarazzo.

**P**ASSING NOTES: Capriccio Records, which has

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

Kathleen Battle continues her hectic recording pace. Most recently (late November) she was in Boston to record the Poulenc "Gloria" and "Stabat Mater" for Deutsche Grammophon with Seiji Ozawa & the Boston Symphony. She was then scheduled to leave for Germany, where she was to participate in a new recording of Haydn's "Creation" with James Levine & the Berlin Philharmonic. Other soloists in the oratorio are Goesta Winbergh and Kurt Möhl. Meanwhile, live DG sessions to capture Leonard Bernstein's performance of the Mahler Third Symphony with the New York Philharmonic were due to begin Wednesday (25).

Volume 4 of the Bridge Records series "Mew Music For Guitar," featuring David Starobin, is being read-

## From Intercon, a potpourri of midline and budget CDs

ied for release, says the label's managing director, Becky Starobin. Other projects in preparation include a set of Elliott Carter vocal works with baritone Patrick Mason and tenor Jon Garrison and a disk coupling horn trios by Brahms and Ligeti. The latter has already been recorded. The hornist is William Purvis.

John Williams, currently on tour in Japan with the Boston Pops Orchestra, has just completed the score for director Steven Spielberg's upcoming film, "Empire Of The Sun." . . . Come April, it will be 10 years since Telarc produced its first digital recording (on LP), a program of symphonic band music conducted by Frederick Fennell. Telarc claims it was the first digital classical recording ever released. The firm will celebrate the anniversary with appropriate fanfare, says Telarc chairman Jack Renner.



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

FOR WEEK ENDING DECEMBER 5, 1987

Billboard®

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# TOP CLASSICAL ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	14	★ ★ NO. 1 ★ ★ BEETHOVEN: PIANO CONCERTO NO. 5	CBS M-42330 4 weeks at No. One MURRAY PERAHIA
2	NEW ▶		HOROWITZ PLAYS MOZART	DG 423-287 (CD) VLADIMIR HOROWITZ
3	2	58	HOROWITZ IN MOSCOW	DG 419-499 (CD) VLADIMIR HOROWITZ
4	13	4	BEETHOVEN: SYMPHONY NO. 9	ANGEL DS-49221 (CD) LONDON CLASSICAL PLAYERS (NORRINGTON)
5	5	16	BEETHOVEN: SYMPHONIES 4 & 5	L'OISEAU LYRE 417-615 (CD) ACADEMY OF ANCIENT MUSIC (HOGWOOD)
6	4	28	POPS IN LOVE	PHILIPS 416-361 (CD) BOSTON POPS (WILLIAMS)
7	3	20	WHITE MAN SLEEPS	NONESUCH 79163 (CD) THE KRONOS QUARTET
8	6	38	CARNAVAL	CBS IM-42137 (CD) WYNTON MARSALIS
9	9	6	BACH: CHACONNE/PARTITA/CELLO SUITE	MCA MCAD-42068 (CD) ANDRES SEGOVIA
10	7	90	PLEASURES OF THEIR COMPANY	ANGEL DS-37351 (CD) KATHLEEN BATTLE, CHRISTOPHER PARKENING
11	14	8	BRAHMS: PIANO QUARTET NO. 1	CBS M-42361 (CD) MURRAY PERAHIA, AMADEUS QUARTET
12	11	26	ADAMS: THE CHAIRMAN DANCES	NONESUCH 79144 (CD) SAN FRANCISCO SYMPHONY (DE WAART)
13	8	24	GROFE: GRAND CANYON SUITE	TELARC 80086 (CD) CINCINNATI POPS (KUNZEL)
14	NEW ▶		GLASS: AKHNATEN	CBS M3-42457 (CD) STUTTGART STATE OPERA (DAVIES)
15	19	6	RODRIGO/PONCE/TORROBA	MCA MCAD-42067 (CD) ANDRES SEGOVIA
16	16	12	WORLD'S GREATEST OVERTURES	PRO ARTE CDD-813 (CD) VARIOUS ARTISTS
17	10	10	STRAUSS: ARIADNE AUF NAXOS	DG 419-225 (CD) TOMOWA-SINTOW, BATTLE, BALSA (LEVINE)
18	12	12	MOZART: THE MARRIAGE OF FIGARO	ANGEL DSC-47978 (CD) ALLEN, BATTLE, PRICE (MUTI)
19	20	4	WAGNER: LOHENGRIN	LONDON 421-053 (CD) DOMINGO, NORMAN (SOLTI)
20	23	6	BEETHOVEN: SYMPHONY NO. 9	LONDON 417-800 (CD) CHICAGO SYMPHONY ORCHESTRA (SOLTI)
21	15	30	HOLST: THE PLANETS	LONDON 417-553 (CD) MONTREAL SYMPHONY (DUTOIT)
22	18	20	BUTTERWORTH/PARRY/BRIDGE	NIMBUS NI-5068 (CD) ENGLISH STRING ORCHESTRA (BOUGHTON)
23	25	68	HOROWITZ: THE STUDIO RECORDINGS	DG 419-217 (CD) VLADIMIR HOROWITZ
24	22	10	BEETHOVEN: SYMPHONIES 2 & 8	ANGEL DS-47698 (CD) LONDON CLASSICAL PLAYERS (NORRINGTON)
25	21	70	KATHLEEN BATTLE SINGS MOZART	ANGEL DS-38297 (CD) KATHLEEN BATTLE

## TOP CROSSOVER ALBUMS™

1	1	16	★ ★ NO. 1 ★ ★ KIRI SINGS GERSHWIN	ANGEL DS-47454 (CD) 14 weeks at No. One KIRI TE KANAWA
2	2	10	MY FAIR LADY	LONDON 421-200 (CD) KIRI TE KANAWA, JEREMY IRONS
3	3	8	CAROUSEL	MCA 6209 (CD) BARBARA COOK, SAMUEL RAMEY
4	7	4	VOLARE	LONDON 421-052 (CD) LUCIANO PAVAROTTI (MANCINI)
5	4	10	BACH ON ABBEY ROAD	PRO ARTE CDD-346 (CD) JOHN BAYLESS
6	5	12	STAR TRACKS II	TELARC 80146 (CD) CINCINNATI POPS (KUNZEL)
7	NEW ▶		GERSHWIN: OF THEE I SING/LET 'EM EAT CAKE	CBS S2M-42522 (CD) ORCHESTRA OF ST. LUKE'S (THOMAS)
8	13	4	BY REQUEST... THE BEST OF JOHN WILLIAMS	PHILIPS 420-178 (CD) BOSTON POPS (WILLIAMS)
9	9	6	STRIKE UP THE BAND	RCA 6490-RC (CD) CANADIAN BRASS
10	6	14	GERSHWIN: OVERTURES	ANGEL DS-47977 (CD) NEW PRINCESS THEATER ORCHESTRA (MCGLINN)
11	8	36	TRADITION	ANGEL DS-47904 (CD) ITZHAK PERLMAN
12	10	28	BASIN STREET	CBS FM-42367 (CD) CANADIAN BRASS
13	11	38	BOLLING: SUITE FOR FLUTE & JAZZ NO. 2	CBS FM-42018 (CD) JEAN-PIERRE RAMPAL, CLAUDE BOLLING
14	14	40	IN IRELAND	RCA 5798-RC (CD) JAMES GALWAY & THE CHIEFTAINS
15	12	8	SWITCHED ON CLASSICS	PRO ARTE CDD-338 (CD) WILLIAM GOLDSTEIN

(CD) Compact disk available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.

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# TOP JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★ NO. 1 ★★	
①	1	9	<b>DIANE SCHURR - COUNT BASIE</b> GRP 1039 (CD) DIANE SCHURR - COUNT BASIE	5 weeks at No. One
2	2	11	<b>WYNTON MARSALIS</b> COLUMBIA FC 40461 (CD)	STANDARD TIME
3	3	29	<b>MICHAEL BRECKER</b> MCA/IMPULSE 5980/MCA (CD)	MICHAEL BRECKER
④	4	5	<b>JOE WILLIAMS</b> VERVE 883 236-1/POLYGRAM (CD)	EVERY NIGHT
⑤	6	5	<b>BRANFORD MARSALIS</b> COLUMBIA FC 40711 (CD)	RENAISSANCE
6	5	9	<b>SARAH VAUGHAN</b> CBS MASTERWORKS FM 42519 (CD)	BRAZILIAN ROMANCE
⑦	9	7	<b>ELIANE ELIAS</b> BLUE NOTE 46994 - DENON CY-1569 (CD)	ILLUSIONS
8	8	23	<b>THE DUKE ELLINGTON ORCHESTRA</b> GRP 1038 (CD)	DIGITAL DUKE
⑨	13	3	<b>HENRY BUTLER</b> MCA/IMPULSE 2-8023/MCA (CD)	THE VILLAGE
10	7	25	<b>PATRICK WILLIAMS' NEW YORK BAND</b> SOUNDWINGS SW 2103 (CD) 10TH AVENUE	
⑪	12	3	<b>SHIRLEY HORN</b> VERVE 833 235-1/POLYGRAM (CD)	I THOUGHT ABOUT YOU
12	10	3	<b>GERRY MULLIGAN</b> PROJAZZ CDP-703/INTERSOUND (CD)	SYMPHONIC DREAMS
13	11	41	<b>DEXTER GORDON</b> BLUE NOTE BT-85135/EMI-MANHATTAN (CD) THE OTHER SIDE OF ROUND MIDNIGHT	
⑭	NEW		<b>AHMAD JAMAL</b> ATLANTIC 81793 (CD)	CRYSTAL
⑮	15	3	<b>DONALD HARRISON &amp; TERRANCE BLANCHARD</b> COLUMBIA FC 40830 (CD) CRYSTAL STAIR	

# TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★ NO. 1 ★★	
①	2	15	<b>HIROSHIMA</b> EPIC FE 40679/E.P.A. (CD)	1 week at No. One GO
2	1	13	<b>SPYRO GYRA</b> MCA 42046 (CD)	STORIES WITHOUT WORDS
3	4	17	<b>PAT METHENY GROUP</b> GEFEN GHS 24145 (CD)	STILL LIFE (TALKING)
4	3	19	<b>LARRY CARLTON</b> MCA 42003 (CD)	DISCOVERY
⑤	7	7	<b>FATTBURGER</b> INTIMA 73287/ENIGMA (CD)	GOOD NEWS
6	5	21	<b>GEORGE BENSON/EARL KLUGH</b> WARNER BROS. 25580 (CD)	COLLABORATION
⑦	13	3	<b>JEAN-LUC PONTY</b> COLUMBIA FC 40983 (CD)	THE GIFT OF TIME
8	6	15	<b>GROVER WASHINGTON, JR.</b> COLUMBIA FC 40510 (CD)	STRAWBERRY MOON
⑨	11	5	<b>LEE RITENOUR</b> GRP GR-1042 (CD)	PORTRAIT
10	9	41	<b>KENNY G. ▲²</b> ARISTA AL8 8427 (CD)	DUOTONES
⑪	12	5	<b>DIANNE REEVES</b> BLUE NOTE BLJ 46906 (CD)	DIANNE REEVES
12	10	9	<b>BIRDS OF A FEATHER</b> DSP/OPTIMISM DSP 7002 (CD)	BIRDS OF A FEATHER
13	8	27	<b>YELLOWJACKETS</b> MCA 5994 (CD)	FOUR CORNERS
⑭	22	3	<b>AL DIMEOLA</b> EMI-MANHATTAN MLT 46995 (CD)	TIRAMI SU
⑮	16	17	<b>TIM HEINTZ</b> TBA 228/PALO ALTO (CD)	QUIET TIME
16	15	15	<b>JOE TAYLOR</b> PROJAZZ CDJ 635 (CD)	MYSTERY WALK
⑰	18	7	<b>STEVE KINDLER &amp; TEJA BELL</b> GLOBAL PACIFIC OW 40719/COLUMBIA (CD)	DOLPHIN SMILES
18	17	3	<b>KEITH JARRETT</b> ECM 1344/45/POLYGRAM (CD)	BOOK OF WAYS
19	14	7	<b>MAX BENNETT &amp; FREEWAY</b> TBA 227/PALO ALTO (CD)	INTERCHANGE
⑳	24	41	<b>DAVID SANBORN</b> WARNER BROS. 1-25479 (CD)	A CHANGE OF HEART
21	20	41	<b>NAJEE</b> EMI-MANHATTAN ST-17241 (CD)	NAJEE'S THEME
㉑	NEW		<b>TOM SCOTT</b> GRP GR-1044 (CD)	STREAMLINES
23	19	7	<b>PAUL RUSSO</b> TBA 229/PALO ALTO (CD)	MORNING BREEZE
㉒	NEW		<b>BILLY COBHAM</b> GRP GR-1040 (CD)	PICTURE THIS
25	23	3	<b>HIRAM BULLOCK</b> ATLANTIC 81790-1 (CD)	GIVE IT WHAT U GOT

○ Albums with the greatest sales gains during the last two weeks. (CD) Compact disk available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.

## Jazz BLUE NOTES



by Peter Keepnews

HE INTRODUCED HIMSELF as "your friendly vintage bebop trombonist"—and while that description was accurate enough, it hardly sufficed to convey the significance of J.J. Johnson's recent appearance at New York's Village Vanguard.

As the cognoscenti who flocked to the Vanguard knew, Johnson is not just another bebop trombonist. He might even be considered *the* bebop trombonist—he was, after all, the first to show that modern jazz, with its sophisticated harmonies and complex, flowing lines, could be played on that instrument. He also might be considered the best trombonist in jazz. And he hadn't performed in a New York nightclub since the early '60s.

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

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

time in nightclubs—showed up to check Johnson out.

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

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

## A triumphant return for a legendary trombonist

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

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

## Gospel LECTERN



by Bob Darden

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

Ricky Hardy, marketing director for Epoch International, says the company concentrates on music for contemporary Catholic worship by artists like Daniel Consiglio, Michael Joncas, the Saint Louis Jesuits, the Dameans, and others. That's not to say the music doesn't cross over on occasion.

"Last year we introduced Tom Kendzia's 'Canticle,' and it got picked up by Spring Arbor Distributors," Hardy says. "It did fairly well for them, too. 'Canticle' even got some airplay in St. Petersburg, Fla., and up in Minnesota—and that's all new to us.

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

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

"We've been for some time on a straight line pointed slightly upward," he says with a laugh.

In 1988, Epoch/NALR will release a revised version

of the popular "Glory And Praise" hymnal. A second revision of "Glory And Praise" aimed at Protestant churches should be available any day now.

"Also new this year are our first compact disks," Hardy says. "We've released 'Canticle,' 'Promise,' and 'Mystery' by Rory Cooney on CDs.

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

Hardy says that in the months ahead, Epoch will be "pretty much getting out of the LP business." The label's last several collections have only been available on CD and cassette, except for "Canticle."

Epoch/NALR dominates the Catholic contemporary liturgical market, partly because few other companies even release recorded liturgical music; most prefer to

## Epoch Int'l label moves ahead with new artists, CDs

stick to the publishing end of things. Hardy credits Epoch president Ray Bruno for the label's current market position.

"Ray had the vision early and moved a little into it, making better-quality recorded music," Hardy says. "He insisted from the beginning that we do a first-rate job on the records. Consequently, as Catholic musical tastes have grown up, so has Catholic liturgical music. What we're getting is a good quality music, something that is an appealing listening experience.

"And that means the musicians are growing up as well. They are a lot more sophisticated musically. No longer is it just six-string acoustic guitars. Around some churches here in Phoenix we're finding full-time combos, and of course we're behind that. Finding Catholic churches getting into it in a dignified way is really, really nice. I think what we do here is reflecting that."

# Aussie Gov't Buoyed Hopes For Tape-Royalty Plan

BY GLENN A. BAKER

SYDNEY, Australia The recent announcement by the federal attorney general here, Lionel Bowen, that he would like to see a suitable tape-royalty plan "up and running" because "it is now time the matter be brought to a satisfactory conclusion" has buoyed Australian publishing and record industry hopes at a time when the boost was sorely needed. Both industries' spirits had been sagging as a result of U.K. setbacks in the fight for home-taping compensation.

Bowen's remarks, delivered during an address to the World Intellectual Property Organization/Australian Copyright Program for Asia and the Pacific, have fueled speculation that a royalty may be in place by the end of the year.

They also stemmed the bickering over fine points that has muddled the issue for some time.

The main lobbying committee, manned by representatives from the Australian Record Industry Assn., the Australasian Mechanical Copyright Owners' Society, and other concerned groups, has attempted to dissuade the government from diverting a portion of the collected royalty to a cultural development fund to encourage local music development.

The committee claims such a move would constitute a "super-tax" on those whose works and recordings are being copied.

However, this extract from a recently circulated AMCOS memorandum indicates that a compromise is now believed necessary to ensure the implementation of a meaningful levy: "The reality is

that such a fund will need to be part of the legislation if it is to be politically acceptable." To this end, the lobbying committee has let it be known that it would be prepared to allocate 10% of the gross royalties to a cultural development fund.

**'It is now time the matter be brought to a satisfactory conclusion'**

A second area of contention is proving harder to solve. AMCOS and the Australasian Performing Rights Assn. favor a national treatment that embraces all works currently enjoying copyright pro-

tection under Australian law, regardless of the domestic legislative position in the country of origin. But the Australian government has yet to be swayed by this argument, favoring instead a so-called reciprocal treatment, whereby works from the U.S., U.K., and most other nations would not be eligible for protection and compensation unless home-taping legislation was enacted to protect Australian copyrights.

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

made by the Copyright Tribunal, the lobbying committee is swiftly finalizing its own administrative details so as to take advantage of the impending decision as efficiently as it can.

In the government's eyes, private-home tapers who purchase royalty-paid blank tapes would no longer be seen to have broken any law by duplicating copyright material. The royalty would be deemed full reimbursement for the loss of traditional earnings from legitimate disk and tape sales.

## W. Germany Steps Up Battle Against \$140 Million Piracy Biz Officials Uncover Illegal Video Libraries

BY WOLFGANG SPAHR

HAMBURG The German Federation Against Copyright Theft, or GVV, is stepping up its battle to control video piracy, which is now believed to account for up to a quarter of all videotape sale or rental transactions, generating about \$140 million annually.

Says GVV managing director Gerhard Schulze, "Fighting copyright theft is difficult because there is no public register of cases in West Germany. Action can be taken against single delinquents at the fringe, but it leaves untouched the criminal networks involved."

The police have no detailed knowledge of the structure of the legitimate video industry, Schulze adds, and are therefore unable to form a complete picture of the relationship between legal and illegal operations. "It became evident that the national antipiracy organizations must take the position of a central registration and coordination authority in order to mount an effective campaign," notes the GVV chief.

Among the most difficult offenders to trace are the locally based pirates whose illegal copies are made and stored in apartments and attics, then offered to friends and local residents through photocopied lists. One such library, with 3,000 cassettes, was uncovered in an auto factory, and GVV estimates there may be more than 1,000 illegal libraries in all, most of them in industrial regions like Dusseldorf, Dortmund, and Frankfurt.

While the names of the pirates in top distribution and manufacturing positions remain the same, their methods are constantly changing, Schulze says. "The crooks are getting to be as good as they are fast, and we have to watch the development of the legal and illegal markets closely to find the right balance of measures to fight piracy. Piracy will shoot up

like mushrooms after rain if we relax our efforts."

In the first eight months of 1987 the GVV seized some 30,350 cassettes in 184 raids. Some 352 criminal cases have been filed, and a total of 1,363 are pending. The federation has a six-member-investigations team supported by a computer file of suspected offenders.

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

Discussions with the MPAA and national video and cinema associations have produced a number of suggestions for improved security which the GVV plans to implement. Among them are nonremovable labels for cassette bodies, tamper-proof hologram stickers, embossed logos, different-colored reels, one-way screws, and special tape codings.

The federation issues public-information literature on its activities and aims, participates in police-training seminars, and maintains constant contact with German dealer association IVD,

whose members are offered a stock examination service to weed out illegal product. It also works closely with antipiracy groups in neighboring countries, including Austria, Switzerland, and Holland.

Illegal videocassette distribution in West Germany is swift and highly organized. Within days of the theft of a movie copy from a cinema, U-matic copies are in the hands of key pirates in major cities who duplicate additional copies on standard VCRs. Within a week, the pirated movie is on sale, and up to 10,000 copies may be sold at about \$75 each, posing a significant threat to the survival of legitimate suppliers.

Sometimes video recordings are made during public movie screenings using hidden camcorder equipment. Pirates have even been known to use Italian or other foreign originals with nonsynchronized German soundtracks added.

But the GVV reports one major success. Says Schulze: "We have virtually eliminated 35mm piracy. There are no signs that new groups have been formed or that pirates are ready to invest in equipment for the production of videos from feature films."

## CBS Fire Vexes Australia's Record Biz

SYDNEY, Australia A severe fire at CBS Australia's Sydney pressing facility Nov. 21, caused by an igniting gas cylinder, has prompted serious concerns within the Australian record industry as it moves into the profitable Christmas sales period.

The blaze, battled by three fire engines for almost an hour, could not have occurred "at a worse time," according to Chris Moss, national marketing manager for CBS Australia. With Michael Jackson currently on tour and the plant fully tooled for its own Christmas production as well as that of WEA, PolyGram, and such television/budget operators as J&B, Concept, and Rainbow, the setback

could have been catastrophic.

"Fortunately, the presses and most of the main building were spared," says Moss. "Most of the damage seems to have been centered around the maintenance building out at the back, which burned to the ground, and the quality-control office. We've suffered considerable water damage and lost some archival masters, but nothing that can't be replaced. We're back into production."

With the recent collapse of Powderworks Records, Australia's pressing capacity has gone from barely adequate to inadequate. Three of the six major record companies—CBS, EMI, and Festival—operate plants in

## Thai Gov't Fights Piracy U.S. Pressure Prompts Move

BY CHRISTIE LEO

BANGKOK, Thailand Despite domestic opposition, Thailand's government is confident of pushing through controversial new legislation to curb music and video piracy.

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

The country's present Copyright Act (1978) protects books and works of art but excludes music, films, and computer software. The government's current softened attitude reflects strong pressure from U.S. companies, which have urged Washington to revoke Bangkok's right to export certain goods to the U.S. duty free under the Generalized System of Prefer-

ences. Last year, Thailand exported to the U.S. more than twice as much as it imported, leaving a trade surplus of about \$1 billion.

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

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

However, Thai students have protested against the government's effort to crack down on piracy, which they see as a blow to local industries and a concession to multinational corporations.

## New Indonesian Copyright Law Has Stiffer Penalties

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

Foreign businessmen are especially relieved, although concerns are be-

ing voiced about the likely effectiveness of enforcement. "To their credit, though," says one Western businessman, "the Justice Department has done quite a bit of work to ensure [the legislation's] smooth implementation."

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

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

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

Foreign countries, notably the U.S., have been pressing Indonesia for the legislation. Washington authorities had even threatened to discontinue Indonesia's preferential trade status.

# Study Reveals Causes Of Ailing Record Industry

BY KIRK LaPOINTE

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

Conducted in August for the Federal Communications Department by the DPA Group, an Ottawa-based consulting firm, the study says foreign-owned companies are capturing a growing share of the Canadian market and indicates that current measures to help the domestic sector simply aren't enough. "As long as Canadian firms remain undercapitalized, they will not be able to accumulate the funds necessary to develop artists, retain big-name domestic stars, and successfully promote local talent," says the study. "These activities—and the profits from these activities—will

continue to accrue to foreign-controlled companies."

The study, which also looks at the film sector, outlines a lengthy list of ailments plaguing the record industry and concludes that investor-based incentives might improve the expansion of Canadian production.

Among the problems cited are the following:

- Increased production costs.
- Shifts in listening habits to FM radio, where Canadian music-content regulations are lower, and increased home taping.
- Increased music-video production costs.
- Inability of Canadian firms to finance operations from retained earnings.
- Reliance on foreign distributors in Canada and their diminishing numbers.

The study says foreign domination of the Canadian music industry is both good and bad. On the one hand, the seven major recording

firms offer distribution and opportunities for Canadian artists. In 1984, the most recent year for which figures are available, \$15 million was spent on Canadian artists. On the other hand, the Canadian industry overall is losing its competitiveness because profits are being exported, impeding the capital accumulation needed to maintain viable

## 'Foreign control is good and bad'

operations over the long term.

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

## Exporter: Increases Threaten Economy CBS Price Hikes Blasted

OTTAWA Saying that CBS Records Canada's price increases run "contrary to the interests of Canada," the president of Pindoff Record Sales vows to continue exporting product (Billboard, Nov. 21).

Kroum Pindoff, head of one of the country's top rackjobber and distributor operations, says CBS' across-the-board price in-

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

Pindoff, a Canadian immigrant, says that since the CBS price increases, he has encountered unprecedented problems exporting goods. CBS jacked up the price of all configurations (including compact disks, even though competitor MCA Records has cut CD prices) to cut back on exports of its products to Europe, Japan, and the U.S.

"I will continue to export with or without CBS product because it is good for Canada and my company, which gives employment to well-paid individuals," Pindoff says.

CBS will not allow accounts that export product to use those exports as part of discounts or advertising-allowance programs.

But Pindoff argues that he has the support of the federal government and of Canadian embassies. "I suggest that CBS Canada start to look after the interests of Canada and let other countries look after their own interests," he says.

CBS refuses to comment on Pindoff's remarks. **KIRK LaPOINTE**

## 'I will export with or without CBS product'

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## Debut Album A Big Hit For Alta Moda

BY KIRK LaPOINTE

OTTAWA Alta Moda bears all the trappings of a next-big-thing type of act: Wooed extensively, coddled artistically, and marketed reverentially, the band records for a major label and has a big-league producer abroad.

All of this has Molly Johnson, the band's multitalented vocalist, just a touch anxious. "I really feel that there is an expectation," she says.

Alta Moda has never been Johnson's sole passion. She is an accomplished dancer, an acclaimed jazz and blues interpreter, a writer, a painter, and an artisan. Now, however, the

band's rhythmic rock will be her mainstay. If initial Canadian reaction to the band's self-titled CBS debut album is any indication, she'll be busy with the band for some time to come.

Produced by Colin Thurston (Duran Duran, David Bowie), the record has yielded a strong first single, "Julian," a product of Johnson's environment, the Cameron, a tavern/haven/dorm for artists in Toronto. There, musicians, painters, playwrights, actors, and dancers mingle with the street crowd. Slowly but surely, it is becoming the source of some of Canada's finest works.

Under the wing of manager Gerry Young, who helped launch the Juno-

winning act the Parachute Club, Alta Moda used federal funds to make its first album, leased to CBS by Young's Current Entertainment operations.

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

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

Foreign control makes it difficult for Canadian distribution to be established, the study concludes. Because no large investment is expected, it will be difficult for Canadian firms ever to attain "the size, stability, and financial strength required to venture into large international markets."

Although the retail sector is Canadian-dominated, "foreign product still tends to dominate shelf space, point-of-purchase advertising, and other promotional activities." The study singles out the Sam The Record Man retail chain as being actively supportive of Canadian music.

Overall, however, "Canadian ownership of retail outlets . . . has minimal influence on the total sound industry."

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

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

The study says that capital cost allowance should be applied to master tapes, a move that would allow a write-off on investment. The cost of such a scheme could be up to \$19.7 million. For the impoverished French-language industry, a super-capital cost allowance scheme should be developed, the report advises.

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

An evaluation of the possibility of a tax incentive based on Canadian-content sales reveals a variety of concerns in the industry. Small indies worry that larger firms would take advantage of the incentive and that they couldn't—again, because they aren't profitable in the first place.

The study summarizes the sound-recording industry as being in need of tax treatment equitable to that of other cultural industries. It says that tax reform could meet many of the problems faced by the business, but if it doesn't, "consideration should be given to extending the CCA [capital cost allowance] to record-master production and to other investor-based incentives."

## SuperCorp's Sydney Kessler Reigns Over Music Empire

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

The deal, involving a range of activities from recording to producing to concert promoting, sent shock waves through the business. But, as details slowly emerge, concerns are being quelled about the scope of the new firm, and curiosity is being piqued about how it will operate.

The president of the new company is Sydney Kessler, whose previ-

ous holdings include the country's largest jingle business, a sizeable Toronto recording studio, and the country's biggest commercial and animation film house. Now he'll run an empire that will include a major new independent label, Change Records. He is also nearing completion of a deal that would give him a share of Concert Productions International, the country's largest concert promoter.

Labatt president Sidney Oland says the company's concert operation, Blue Live Entertainment, will be refocused because of the SuperCorp deal. Also part of SuperCorp will be a graphics-design company, a talent-management firm, a print publishing company, and a sound-stage.

Kessler has been quoted as saying that his label won't be run the same way that others are run by "the criminal record industry." Rather, he says, he will rely on "heavy research," testing his acquisitions at every phase of the marketplace, he says, adding that he expects the label to soon become the largest indie in Canada.

"We'll use research as a molding aid for images and music," he recently told the Toronto Star.

He also predicts the closure of U.S.-owned major record firms as a result of the free-trade deal between Canada and the U.S., and he says he expects his label to be the largest indie in the country by the time that happens. **KIRK LaPOINTE**

## Radio And TV Ads May Soon Be Legalized In Denmark

BY KNUD ORSTED

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

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

The hypocrisy extends to the politicians. Although Labor members of Parliament are opposed to radio advertising, the party's

broadcast spokesman himself bought advertising time on local stations during his campaign for election.

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

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

## CD Compilation Features Local Acts WEA Singapore Samples CD

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

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

CD sales now account for some 30% of the overall market in Singapore. Says WEA general manager Jimmy Wee, "We believe the CD format is significant and has further

growth potential. New marketing strategies have to be constantly tested as we are in a highly competitive industry."

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

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BILLBOARD SPOTLIGHTS

# MIDEM '88

## ★ Billboard ★



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- AUSTRALIA — 200th Anniversary
- CANADA

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of the

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## CANADA (Courtesy The Record) As of 11/19/87

		SINGLES
1	4	FAITH GEORGE MICHAEL COLUMBIA/CBS
2	1	MONY MONY BILLY IDOL CHRYSALIS/MCA
3	5	CAUSING A COMMOTION MADONNA SIRE/WEA
4	2	BAD MICHAEL JACKSON EPIC/CBS
5	6	IT'S A SIN PET SHOP BOYS EMI-MANHATTAN
6	12	I THINK WE'RE ALONE NOW TIFFANY MCA/MCA
7	10	THE TIME OF MY LIFE BILL MEDLEY WITH JENNIFER WARNES BMG
8	3	I HEARD A RUMOUR BANANARAMA LONDON/POLYGRAM
9	9	HEAVEN IS A PLACE ON EARTH BELINDA CARLISLE MCA
10	8	LOST IN EMOTION LISA LISA & CULT JAM COLUMBIA/CBS
11	18	WE'LL BE TOGETHER STING A&M
12	13	TRY BLUE RODEO WEA/WEA
13	14	STAY WITH ME TU BMG
14	NEW	CASANOVA LEVERT ATLANTIC/WEA
15	7	PAPER IN FIRE JOHN COUGAR MELLENCAMP MERCURY/POLYGRAM
16	NEW	POP GOES THE WORLD MEN WITHOUT HATS MERCURY/POLYGRAM
17	16	HERE I GO AGAIN WHITESNAKE GEFEN/WEA
18	11	CONTACT PLATINUM BLONDE COLUMBIA/CBS
19	20	THE ONE I LOVE R.E.M. I.R.S./MCA
20	17	ONLY IN MY DREAMS DEBBIE GIBSON SIRE/WEA

		ALBUMS
1	1	JOHN COUGAR MELLENCAMP THE LONESOME JUBILEE MERCURY/POLYGRAM
2	2	BRUCE SPRINGSTEEN TUNNEL OF LOVE COLUMBIA/CBS
3	3	STING NOTHING LIKE THE SUN A&M
4	6	U2 THE JOSHUA TREE ISLAND/MCA
5	4	WHITESNAKE GEFEN/WEA
6	5	BILLY IDOL VITAL IDOL CHRYSALIS/MCA
7	9	PINK FLOYD A MOMENTARY LAPSE OF REASON COLUMBIA
8	10	MICHAEL JACKSON BAD CBS
9	7	LA BAMBA SOUNDTRACK SLASH/WARNER BROS./WEA
10	8	VARIOUS ARTISTS DIRTY DANCING BMG MUSIC
11	12	DEF LEPPARD HYSTERIA VERTIGO/POLYGRAM
12	11	FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS./WEA
13	NEW	GEORGE MICHAEL FAITH COLUMBIA/CBS
14	15	PET SHOP BOYS ACTUALLY EMI-MANHATTAN
15	18	INXS KICK ATLANTIC/WEA
16	NEW	GEORGE HARRISON CLOUD NINE DARK HORSE/WARNER BROS./WEA
17	19	BELINDA CARLISLE HEAVEN ON EARTH MCA/MCA
18	13	R.E.M. DOCUMENT I.R.S./MCA
19	14	WHITNEY HOUSTON ARISTA/BMG
20	NEW	BRYAN FERRY BETE NOIRE REPRISE/WARNER BROS./WEA

## MUSIC & MEDIA PAN-EUROPEAN CHARTS 11/28/87

		HOT 100 SINGLES
1	1	YOU WIN AGAIN BEE GEES WARNER BROS.
2	3	NEVER GONNA GIVE YOU UP RICK ASTLEY RCA
3	2	BAD MICHAEL JACKSON EPIC
4	4	FAITH GEORGE MICHAEL EPIC
5	10	WHENEVER YOU NEED SOMEBODY RICK ASTLEY RCA
6	5	LA BAMBA LOS LOBOS LONDON
7	6	PUMP UP THE VOLUME M/A/R/R/S 4AD
8	7	EVERLASTING LOVE SANDRA VIRGIN
9	8	LITTLE LIES FLEETWOOD MAC WARNER BROS.
10	9	FULL METAL JACKET ABIGAIL MEAD & NIGEL GOULDING WARNER BROS.
11	11	RENT PET SHOP BOYS PARLOPHONE
12	12	HERE I GO AGAIN WHITESNAKE EMI
13	13	BALLA BALLA FRANCESCO NAPOLI BCM
14	14	JOE LE TAXI VANESSA PARADIS FA PRODUCTION/POLYDOR
15	19	BEETHOVEN (I LOVE TO LISTEN TO) EURYTHMICS RCA
16	20	WE'LL BE TOGETHER STING A&M
17	NEW	ETIENNE GUESCH PATTI COMOTION/EMI
18	15	DANCE LITTLE SISTER TERENCE TRENT D'ARBY CBS
19	16	NEVER LET ME DOWN AGAIN DEPECHE MODE MUTE
20	NEW	UNCHAIN MY HEART JOE COCKER CAPITOL

		HOT 100 ALBUMS
1	1	MICHAEL JACKSON BAD EPIC
2	2	BRUCE SPRINGSTEEN TUNNEL OF LOVE CBS
3	4	STING ... NOTHING LIKE THE SUN A&M
4	6	BEE GEES ESP WARNER BROS.
5	5	PET SHOP BOYS ACTUALLY PARLOPHONE
6	3	PINK FLOYD A MOMENTARY LAPSE OF REASON EMI
7	9	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
8	16	GEORGE MICHAEL FAITH EPIC
9	7	U2 THE JOSHUA TREE ISLAND
10	8	MADONNA WHO'S THAT GIRL SOUNDTRACK SIRE
11	10	DEPECHE MODE MUSIC FOR THE MASSES MUTE
12	12	FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS.
13	13	CHRIS REA DANCING WITH STRANGERS MAGNET
14	17	THE COMMUNARDS RED LONDON
15	11	SOUNDTRACK LA BAMBA LA BAMBA LONDON
16	NEW	BRYAN FERRY BETE NOIRE VIRGIN
17	14	MIKE OLDFIELD ISLANDS VIRGIN
18	15	JOE COCKER UNCHAIN MY HEART CAPITOL
19	18	SUZANNE VEGA SOLITUDE STANDING A&M
20	NEW	SUPERTRAMP FREE AS A BIRD A&M

## BRITAIN (Courtesy Music Week/Gallup) As of 11/28/87

This Week	Last Week	SINGLES
1	1	CHINA IN YOUR HAND T'PAU SIREN
2	2	GOT MY MIND SET ON YOU GEORGE HARRISON DARK HORSE
3	3	WHENEVER YOU NEED SOMEBODY RICK ASTLEY RCA
4	4	NEVER CAN SAY GOODBYE THE COMMUNARDS LONDON
5	9	SO EMOTIONAL WHITNEY HOUSTON ARISTA
6	6	(I'VE HAD) THE TIME OF MY LIFE BILL MEDLEY & JENNIFER WARNES RCA
7	5	MY BABY JUST CARES FOR ME NINA SIMONE CHARLY
8	14	CRITICIZE ALEXANDER O'NEAL TABU
9	11	HERE I GO AGAIN WHITESNAKE EMI
10	25	LETTER FROM AMERICA THE PROCLAIMERS CHRYSALIS
11	8	JACK MIX IV MIRAGE DEBUT/PASSION
12	18	SOME GUYS HAVE ALL THE LUCK MAXI PRIEST 10/VIRGIN
13	17	DINNER WITH GERSHWIN DONNA SUMMER WARNER BROS.
14	20	SHO' YOU RIGHT BARRY WHITE BREAKOUT
15	7	YOU WIN AGAIN BEE GEES WARNER BROS.
16	13	LOVE IN THE FIRST DEGREE BANANARAMA LONDON
17	10	BARCELONA FREDDIE MERCURY & MONTERRAT CABALLE POLYDOR
18	26	TO BE REBORN BOY GEORGE VIRGIN
19	30	BUILD THE HOUSEMARTINS GO DISCS
20	16	PAID IN FULL ERIC B & RAKIM FOURTH & BROADWAY
21	12	FAITH GEORGE MICHAEL EPIC
22	15	LITTLE LIES FLEETWOOD MAC WARNER BROTHERS
23	NEW	ONCE UPON A LONG AGO PAUL MCCARTNEY PARLOPHONE
24	33	I WANT TO BE YOUR PROPERTY BLUE MERCEDES MCA
25	23	I STARTED SOMETHING I COULDN'T ... THE SMITHS ROUGH TRADE
26	NEW	THERE AIN'T NOTHING LIKE SHAGGIN' TAMS VIRGIN
27	NEW	WHAT DO YOU WANT TO MAKE THOSE EYES AT ME FOR SHAKIN' STEVENS EPIC
28	NEW	SATELLITE HOOTERS CBS
29	NEW	WHO FOUND WHO JELLYBEAN/ELIZA FIORELLA CHRYSALIS
30	NEW	I'VE BEEN IN LOVE BEFORE CUTTING CREW SIREN
31	NEW	HYSTERIA DEF LEPPARD BLUDGEON RIFFOLA
32	19	MONY MONY BILLY IDOL CHRYSALIS
33	39	SO AMAZING LUTHER VANDROSS EPIC
34	NEW	I WON'T CRY GLEN GOLDSMITH RCA
35	NEW	TURN BACK THE CLOCK JOHNNY HATES JAZZ VIRGIN
36	NEW	I COULD NEVER TAKE THE PLACE OF YOUR MAN PRINCE PAISLEY PARK
37	22	CROCKETT'S THEME JAN HAMMER MCA
38	21	WALK THE DINOSAUR WAS NOT WAS FONTANA/PHONOGRAM
39	28	NO MEMORY SCARLET FANSTASTIC ARISTA
40	NEW	REBEL WITHOUT A PAUSE PUBLIC ENEMY DEF JAM/CBS

		ALBUMS
1	NEW	RICK ASTLEY WHENEVER YOU NEED SOMEBODY RCA
2	1	T'PAU BRIDGE OF SPIES SIREN
3	3	UB40 THE VERY BEST OF UB40 VOL 1 VIRGIN
4	2	PAUL MCCARTNEY ALL THE BEST! PARLOPHONE
5	NEW	MADONNA YOU CAN DANCE SIRE
6	4	FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS.
7	6	PRETENDERS THE SINGLES WEA
8	5	GEORGE MICHAEL FAITH EPIC
9	NEW	SISTERS OF MERCY FLOODLAND MERCIFUL RELEASE
10	8	PAT BENATAR BEST SHOTS CHRYSALIS
11	9	VARIOUS FROM MOTOWN WITH LOVE K-TEL
12	24	VARIOUS THE GREATEST HITS OF 1987 TELSTAR
13	7	EURYTHMICS SAVAGE RCA
14	15	MICHAEL JACKSON BAD EPIC
15	19	MICHAEL JACKSON & DIANA ROSS LOVE SONGS TELSTAR
16	16	PET SHOP BOYS ACTUALLY PARLOPHONE
17	12	THE SHADOWS SIMPLY SHADOWS POLYDOR
18	23	WHITNEY HOUSTON WHITNEY ARISTA
19	11	GEORGE HARRISON CLOUD NINE DARK HORSE/WEA
20	20	ERIC CLAPTON/CREAM THE CREAM OF ERIC CLAPTON POLYDOR
21	17	FOSTER & ALLEN REFLECTIONS STYLUS
22	14	BEE GEES ESP WARNER BROS.
23	18	VARIOUS HIT FACTORY STYLUS
24	13	LEVEL 42 RUNNING IN THE FAMILY POLYDOR
25	NEW	CLIFF RICHARD ALWAYS GUARANTEED EMI
26	32	ALEXANDER O'NEAL HEARSAY TABU
27	25	THE COMMUNARDS RED LONDON
28	NEW	VARIOUS SIXTIES MIX VARIOUS
29	NEW	VARIOUS HIT MIX HITS OF THE YEAR STYLUS
30	29	ORIGINAL SOUNDTRACK DIRTY DANCING RCA
31	28	ERASURE THE CIRCUS MUTE
32	10	RUSH HOLD YOUR FIRE VERTIGO/PHONOGRAM
33	NEW	STEVIE WONDER CHARACTERS MOTOWN
34	21	JANET JACKSON CONTROL - THE REMIXES BREAKOUT/A&M
35	26	STING ... NOTHING LIKE THE SUN A&M
36	27	RANDY CRAWFORD THE LOVE SONGS TELSTAR
37	NEW	INXS KICK MERCURY
38	22	BRYAN FERRY BETE NOIRE VIRGIN
39	NEW	VARIOUS THE CHART SHOW-DANCE HITS 1987 CHRYSALIS
40	33	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY CBS

## WEST GERMANY (Courtesy Der Musikmarkt) As of 11/16/87

		SINGLES
1	1	YOU WIN AGAIN BEE GEES WARNER BROS.
2	3	WONDERFUL LIFE BLACK A&M
3	2	PUMP UP THE VOLUME M/A/R/R/S ROUGH TRADE
4	5	LITTLE LIES FLEETWOOD MAC WARNER BROS.
5	4	NEVER GONNA GIVE YOU UP RICK ASTLEY RCA
6	7	I NEED LOVE L.L. COOL J DEF JAM
7	8	JOHNNY B HOOTERS CBS
8	6	SOME PEOPLE CLIFF RICHARD EMI
9	15	FAITH GEORGE MICHAEL EPIC
10	12	FULL METAL JACKET ABIGAIL MEAD & NIGEL GOULDING WARNER BROS.
11	NEW	RENT PET SHOP BOYS PARLOPHONE
12	11	EVERLASTING LOVE SANDRA VIRGIN/BMG ARIOLA
13	9	BOYS SABRINA CHIC
14	13	CASANOVA LEVERT ATLANTIC
15	14	THE GREAT COMMANDMENT CAMOUFLAGE METRONOME
16	NEW	SORRY LITTLE SARAH BLUE SYSTEM HANSA
17	10	BAD MICHAEL JACKSON EPIC
18	NEW	KUESS' DIUE HAND M SCHOENE FRAU EAV
19	19	BRIDGE TO YOUR HEART WAX RCA
20	18	COME BACK AND STAY BAD BOYS BLUE COCONUT

		ALBUMS
1	1	BEE GEES ESP WARNER BROS.
2	4	JOE COCKER UNCHAIN MY HEART CAPITOL
3	6	FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS.
4	3	BRUCE SPRINGSTEEN TUNNEL OF LOVE CBS
5	2	MICHAEL JACKSON BAD EPIC
6	7	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
7	8	PET SHOP BOYS ACTUALLY PARLOPHONE/EMI
8	5	STING ... NOTHING LIKE THE SUN A&M/DG
9	12	CLIFF RICHARD ALWAYS GUARANTEED EMI
10	14	BLACK WONDERFUL LIFE A&M/DG
11	10	PINK FLOYD A MOMENTARY LAPSE OF REASON EMI
12	9	DEPECHE MODE MUSIC FOR THE MASSES MUTE
13	13	MIKE OLDFIELD ISLANDS VIRGIN
14	11	CHRIS REA DANCING WITH STRANGERS MAGNET/DGG
15	15	HOWARD CARPENDALE CARPENDALE EMI
16	17	JAN HAMMER ESCAPE FROM TELEVISION MCA
17	16	PETER HOFMANN ROCK CLASSICS 2 CBS
18	NEW	THE ALAN PARSONS PROJECT TALES OF MYSTERY AND IMAGINATION MERCURY/PHONOGRAM
19	NEW	SANDRA TEN ON ONE (THE SINGLES) VIRGIN
20	NEW	HOOTERS ONE WAY HOME CBS

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

		SINGLES
1	1	FAITH GEORGE MICHAEL CBS
2	2	PUMP UP THE VOLUME M/A/R/R/S MEGAISOIC
3	5	MAYBE TOMORROW UB40 VIRGIN
4	9	DANCE LITTLE SISTER TERENCE TRENT D'ARBY CBS
5	6	HERE I GO AGAIN WHITESNAKE EMI BOVEMA
6	NEW	WHENEVER YOU NEED SOMEBODY RICK ASTLEY RCA
7	NEW	HOW CAN WE HANG ON TO A DREAM TIM HARDIN POLYDOR
8	3	I NEED LOVE L.L. COOL J CBS
9	NEW	FULL METAL JACKET ABIGAIL MEAD WEA RECORDS
10	4	NEVER GONNA GIVE YOU UP RICK ASTLEY RCA
1	NEW	ALBUMS
2	1	GEORGE MICHAEL FAITH CBS
3	2	JAMES LAST JAMES LAST IN HOLLAND POLYDOR
4	5	BZN VISIONS PHONOGRAM
5	3	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
6	4	MICHAEL JACKSON BAD CBS
7	9	STING ... NOTHING LIKE THE SUN POLYDOR
8	NEW	HERMAN VAN VEEN IN VOGELVLUCHT POLYDOR
9	NEW	UB40 THE BEST OF UB40 VOLUME 1 VIRGIN
10	6	THE NITS IN THE DUTCH MOUNTAINS CBS
11	6	BRUCE SPRINGSTEEN TUNNEL OF LOVE CBS

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

		SINGLES
1	3	TOO MUCH AIN'T ENOUGH LOVE JIMMY BARNES MUSHROOM
2	4	NEVER GONNA GIVE YOU UP RICK ASTLEY RCA
3	1	ELECTRIC BLUE ICEHOUSE REGULAR/FESTIVAL
4	2	LA BAMBA LOS LOBOS LONDON/POLYGRAM
5	5	NEED YOU TONIGHT INXS WEA
6	10	RUN TO PARADISE CHOIRBOYS MUSHROOM
7	8	HOLD ME NOW JOHNNY LOGAN EPIC/CBS
8	6	BAD MICHAEL JACKSON EPIC/CBS
9	NEW	FAITH GEORGE MICHAEL EPIC
10	11	YOU WIN AGAIN BEE GEES WARNER BROS.
11	7	CAUSING A COMMOTION MADONNA SIRE
12	9	HAMMERHEAD JAMES REYNE CAPITOL/EMI
13	17	BEETHOVEN (I LOVE TO LISTEN TO) EURYTHMICS RCA
14	NEW	MONY MONY BILLY IDOL CHRYSALIS
15	19	DO TO YOU MACHINATIONS WHITE LABEL/FESTIVAL
16	14	OLD TIME ROCK AND ROLL BOB SEGER CAPITOL
17	13	LOCOMOTION KYLIE MINOGUE MUSHROOM/FESTIVAL
18	16	BEDS ARE BURNING MIDNIGHT OIL CBS
19	20	LITTLE LIES FLEETWOOD MAC WARNER BROS.
20	NEW	WE'LL BE TOGETHER STING A&M

		ALBUMS
1	1	ICEHOUSE MAN OF COLOURS REGULAR/FESTIVAL
2	2	INXS KICK WEA
3	3	MOTION PICTURE SOUNDTRACK LA BAMBA LONDON/POLYGRAM
4	5	JAMES REYNE CAPITOL/EMI
5	4	PINK FLOYD A MOMENTARY LAPSE OF REASON CBS
6	6	MICHAEL JACKSON BAD EPIC/CBS
7	8	MIDNIGHT OIL DIESEL AND DUST CBS
8	7	CHRIS REA DANCING WITH STRANGERS MAGNET/POLYGRAM
9	10	FLEETWOOD MAC TANGO IN THE NIGHT WARNER/WEA
10	9	JOHN COUGAR MELLENCAMP LONESOME JUBILEE MERCURY
11	NEW	GEORGE MICHAEL FAITH EPIC
12	11	BRUCE SPRINGSTEEN TUNNEL OF LOVE CBS
13	12	U2 THE JOSHUA TREE ISLAND
14	14	BILLY JOEL KOHUEPT CBS
15	15	JOHN FARNHAM WHISPERING JACK WHEATLEY/RCA
16	16	KEVIN BLOODY WILSON BORN AGAIN PISS AGAIN BOTH BARRELS
17	13	VARIOUS ARTISTS HIT CITY 1987 FESTIVAL
18	18	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
19	20	MOTION PICTURE SOUNDTRACK THE BIG CHILL MOTOWN
20	17	VARIOUS ARTISTS '87 HOTS UP POLYGRAM

## ITALY (Courtesy Germano Ruscitto) As of 11/13/87

		ALBUMS
1	NEW	EROS RAMAZZOTTI IN CERTI MOMENTI DDD
2	2	ZUCCHERO BLUE'S POLYGRAM
3	NEW	POOH IL COLORE DEI PENSIERI CGDMM
4	3	MICHAEL JACKSON BAD CBS
5	NEW	STING ... NOTHING LIKE THE SUN POLYGRAM
6	9	ADRIANO CELENTANO LA PUBBLICA OTTUSITA' CGDMM
7	NEW	MINA RANE SUPREME PDU/EMI
8	7	LUCA CARBONI LUCA CARBONI RCA
9	1	BRUCE SPRINGSTEEN TUNNEL OF LOVE CBS
10	4	MADONNA WHO'S THAT GIRL WEA
11	NEW	PAOLO CONTE AGUAPLANO CGDMM
12	NEW	RENATO ZERO ZERO RCA
13	5	PINK FLOYD A MOMENTARY LAPSE OF REASON EMI
14	13	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
15	NEW	JOE COCKER UNCHAIN MY HEART EMI
16	NEW	LUCIANO PAVAROTTI VOLARE POLYGRAM
17	6	DEPECHE MODE MUSIC FOR THE MASSES RICORDI
18	17	PET SHOP BOYS ACTUALLY EMI
19	19	U2 THE JOSHUA TREE RICORDI
20	15	CRISTINA D'AVENA TENERAMENTE LICIA FIVE RECORDS/CGDMM

# HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

**BECAUSE OF EARLY HOLIDAY** deadlines, this column is being prepared in advance of the Hot 100 chart, so there will be no analysis of it. Instead, we will tackle a subject that is frequently misunderstood: the bullet. Much effort goes into promoting records to radio stations, to record stores, and even to Billboard directly in order to obtain good chart positioning, but the greatest efforts are reserved for attempting to get and keep bullets. Billboard has a record of integrity in awarding bullets only to those records that "deserve" them, but how is that determined and what does it mean when a record loses its bullet? Finally, what is the reason for having bullets on charts?

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

**A RECORD LOSES ITS** bullet if its total point gain for the week is below the criteria established by Billboard for its relative position on the chart, and that's all it means. A record may still be gaining points in radio airplay or sales—or both—but not in sufficient quantity for its area of the chart to retain the bullet. Many records continue to gain points for several weeks after losing their bullet, but the gains are at a slower pace than those records with bullets. The sole function of bullets on the chart is to show which records have significant total point gains. The bullets are not designed to show which records are hits, since every record starts with a bullet in its entry week no matter how low it debuts and every record eventually loses its bullet. Records that do not have bullets in a given week are often big hits in many markets, but the overall point gain that week is below the requirement for a bullet.

**THE BULLETS EXIST TO** give additional information—beyond simple chart positioning—to readers. For example, a record may stall in chart rank temporarily despite large point gains (and thus would have a bullet), while another might take a large chart jump with only small point gains (and would not have a bullet). The chart moves alone could be misleading in these cases, but the bullets provide a fuller explanation. The bullets are based on established criteria for each area of the chart, while chart positions only show how each record is doing against that week's competition. These are two distinctly different measurements, and together they provide a fuller, more complete picture than either one alone could give.

FOR WEEK ENDING DECEMBER 5, 1987

Billboard

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## HOT 100 SINGLES ACTION

### RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 20 REPORTERS	SILVER ADDS 58 REPORTERS	BRONZE/ SECONDARY ADDS 159 REPORTERS	TOTAL ADDS 237 REPORTERS	TOTAL ON
<b>TUNNEL OF LOVE</b> BRUCE SPRINGSTEEN COLUMBIA	10	17	83	110	114
<b>SAY YOU WILL</b> FOREIGNER ATLANTIC	5	23	78	106	106
<b>COULD'VE BEEN</b> TIFFANY MCA	7	26	69	102	122
<b>SEASONS CHANGE</b> EXPOSE ARISTA	6	13	42	61	162
<b>EVERYWHERE</b> FLEETWOOD MAC WARNER BROS	3	12	35	50	113
<b>IN GOD'S COUNTRY</b> U2 ISLAND	2	4	33	39	42
<b>HAZY SHADE OF WINTER</b> BANGLES DEF JAM	1	10	24	35	173
<b>HOT IN THE CITY</b> BILLY IDOL CHRYSALIS	1	2	28	31	32
<b>I WANT TO BE YOUR MAN</b> ROGER REPRISE	4	5	20	29	105
<b>HUNGRY EYES</b> ERIC CARMEN RCA	3	8	14	25	130

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

## INCREASED CD SALES PREDICTED FOR BLACK MARKET

(Continued from page 1)

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

Primus Robinson, Elektra's vice president of black music marketing and promotion, concurs with the 10% figure, noting that CDs compose 8%-10% of the 750,000 units sold of Shirley Murdock's self-titled debut. Robinson contrasts that with the sales pattern of Anita Baker's "Rapture," a major crossover hit. CDs account for 300,000 out of the 3.4 million units sold of that title. This seems to correspond to the 10% figure, but Robinson points out that, in the wake of Baker's pop success, 70% of retail reorders are for CDs, "which shows that the record has penetrated that upscale, CD-player-owning market."

Robinson says sales of CD hardware will be stimulated by the airing of more CD material on black/urban radio. Starting in 1988, promotional CD singles will be sent to radio on all black Elektra artists except for its new acts. "The distribution of these promo CDs will be simultaneous with the release of the record in the marketplace," says Robinson.

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

son.

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

Richard Smith, vice president of black music promotion at RCA, is a big CD fan, but feels "only in the last year and a half has the industry really moved to exploit the black market. There is a lot of black catalog, significant music made in the last few years that hasn't yet been made available on CD. There is an audience for that music, and it can be tapped into. CD players are not as expensive as some believe. If someone can afford an elaborate portable cassette player or VCR, then a CD player is well within their grasp. I just don't think the hardware industry has yet reached out to them. As that happens, the percentage of black CD sales will increase, probably at the expense of [vinyl LPs]."

Motown has aggressively exploited its catalog of classic records in the CD marketplace. There are more than 200 CDs in the Motown catalog, including two-on-one and budget CDs. The entire Stevie Wonder catalog is on CD as well as titles by Motown stars of the '60s and early '70s.

With regard to current product, Motown vice president of marketing Miller London says that whether a

new act gets a CD "depends on the direction of the artist and the market. Crossover would have something to do with it because you're going into a different financial demographic." But even then, a CD release depends on the title's sales performance on LP and cassette, says London.

Bill Stephney, Def Jam vice president of promotion, says that CDs constitute "a small, nominal" part of the rap/hip-hop market. As evidence, he reports that only 30,000 of the 2.3 million copies sold of L.L. Cool J's "Bigger And Deffer" are on CD.

"Only the Beastie Boys and Run-D.M.C., because they have white rock'n'roll fans, seem to sell CDs of all the major rap acts," Stephney says. "This is not an audiophile audience. We're talking a cassette marketplace. They buy a high-bias cassette, put it on their box, and they're straight. This audience likes to make its own tapes or record music from rap shows. You can't scratch a CD."

Producer/manager Lionel Job is one of the few in the industry to argue that the CD will be slow to increase in black sales. The manager of Elektra's Starpoint, Capitol's Audrey Wheeler, and others says, "When I travel down South to the heartland of this music, I still see radio playing 45s and 45s selling in record stores. The majority of black radio isn't set up for CD play. As record executives and producers in the industry, we get caught up in the technology, but what a listener really wants to know is 'Do I like the singer? Do I like the song?'"

Assistance in preparing this story provided by Ken Terry.

## HOME VIDEO COS. PLAN U.K. AD PUSH

(Continued from page 3)

for; and Sony, the Japanese major, seem to have been locked out."

After listing the many pioneering initiatives taken over the years by video independents in every area from packaging to sell-through, Budnick wrote: "You obviously feel the market would be safer without any more uncontrollable innovators."

Budnick asked why the majors had chosen to take a swipe at the independents.

"Is it because you feel guilty about using our ideas and calling them your own? Or is the real reason your secret plan, developed at monthly cartel-like meetings, to raise the dealer price of tapes to over \$175 within 18 months?"

In a separate reaction, Palace managing director Robert Jones expressed surprise that the remarks had been made at a time when the British Videogram Assn. was working hard to unify the whole industry.

CBS/Fox managing director Stewart Till, who is also chairman of the BVA, moved swiftly to repair the damage, saying CBS/Fox had "no philosophy for penalizing any segment of the business." It was absolutely vital, he added, that the industry unite rather than fragment, and any company with sufficient product and financial resources would be welcome to join the generic campaign.

Warner's Rozalla also clarified his position, saying he did not mean by "independents" those reputable companies with their own sales forces that released good product and sup-

ported it with popular campaigns. "I meant that I wished to squeeze out distributors who operate on the periphery of the business and bring nothing to the table," he said, adding,

however, that Warner saw itself as being in competition with everyone else and would take as large a market share as it could get.

## NAS Throws A Bash For Holland, Dozier, Holland

**LOS ANGELES** Two dozen songwriters and songwriting teams joined together Nov. 21 at the Wiltern Theatre here for a four-hour celebration of their craft at the National Academy of Songwriters' third annual Salute to the American Songwriter.

The prolific songwriting trio of Brian Holland, Lamont Dozier, and Eddie Holland was presented with the NAS Lifetime Achievement Award by chairman John Bettis for its influence in shaping the Motown sound of the '60s and notching more than three dozen top 20 hits (see The Rhythm And The Blues, page 22).

Dozier, who remains active as a writer today (he has two co-compositions on the latest Simply Red album), performed an engaging nine-song medley of Holland-Dozier-Holland classics. Songs ranged from "You Keep Me Hangin' On" to "Baby, I Need Your Lovin'."

It was just one of several highlights of the evening.

Veteran songwriting teams like Richard and Robert Sherman plus Jay Livingston and Ray Evans reached back more than 40 years to reacquaint the audience of 2,300 with some benchmarks of early pop music.

An intriguing revelation occurred when writers George Merrill and Shannon Rubicam performed their original rendering of "I Want To Dance With Somebody" in the form of a ballad. Though Whitney Houston achieved a top 10 hit by retooling the song as a dance single, Merrill and Rubicam's performance suggested the song shows hit potential at the slower tempo.

Martin Page and Dennis Lambert, who penned "We Built This City On Rock 'N' Roll," admitted they were less than enthused when members of Starship began tinkering with their original arrangement. "Then it made it to the top 10," Lambert recalled. "and then I said, 'Good job.'"

TERRY WOOD

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Josie and the Pussycats  
Barnaby Jones  
Happy Days  
L.A. Law  
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Scooby Doo  
Three's Company '77

Marcus Welby, M.D.  
Kojak  
Mr. Magoo  
The Archies  
Maude  
Inspector Gadget  
All in the Family  
The Muppet Show  
Wonder Woman  
Good Times  
Fat Albert & the Cosby Kids  
Sanford and Son  
The Name of the Game

Love Boat  
Charlie's Angels  
The Rookies  
Facts of Life  
Entertainment Tonight  
Gimme A Break  
Sold Gold  
Speed Racer  
Rockford Files  
NBC's Saturday Night Live  
Greatest American Hero  
Hill Street Blues  
The A-Team

Magnum PI  
Miami Vice  
Jeffersons  
Dastardly and Muttley  
American Bandstand  
M\*A\*S\*H  
The Alvin Show  
Knots Landing  
Dynasty  
SWAT  
Baretta  
Hart to Hart  
WKRP Cincinnati

Starsky and Hutch  
Streets of San Francisco  
Fractured Fairy Tales  
St. Elsewhere  
Starsky and Hutch  
Little House on the Prairie  
Welcome Back Kotter  
Quincy  
Laverne & Shirley  
Taxi  
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## School Logo Hits Majors With Student Signing

BY MOIRA McCORMICK

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

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

That changed with the label's winter 1987 signing, Chicago-based group ATM, whose dance single "Try Me" b/w "I Don't Always" was released and worked by the students in March, under the direction of then-student-president John Lochen. The track aired on urban outlet WGCI, Chicago's top-ranked music station, and received club play via record pools. On the strength of that showing, says ATM's manager, Paul Kelly, AEMMP co-supervisor Irwin Steinberg (formerly president of Mercury Records and chairman of the board of PolyGram and now president of Compleat Records) presented the group to Atlantic affiliate Omni Records. ATM was officially signed to Omni in late October.

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

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

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

**The Young Black  
Programmers  
Coalition recently  
held its 10th annual  
meet in Houston  
... see page 10**

# Billboard. HOT 100. SALES & AIRPLAY™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	2	HEAVEN IS A PLACE ON EARTH	BELINDA CARLISLE	1
2	1	(I'VE HAD) THE TIME OF MY LIFE	BILL MEDLEY & JENNIFER WARNES	2
3	7	FAITH	GEORGE MICHAEL	3
4	4	SHOULD'VE KNOWN BETTER	RICHARD MARX	4
5	6	THE ONE I LOVE	R.E.M.	9
6	9	WE'LL BE TOGETHER	STING	7
7	10	SHAKE YOUR LOVE	DEBBIE GIBSON	6
8	16	IS THIS LOVE	WHITESNAKE	5
9	17	SO EMOTIONAL	WHITNEY HOUSTON	8
10	14	DON'T YOU WANT ME	JODY WATLEY	10
11	15	SKELETONS	STEVIE WONDER	19
12	20	GOT MY MIND SET ON YOU	GEORGE HARRISON	11
13	19	CATCH ME (I'M FALLING)	PRETTY POISON	12
14	3	MONY MONY	BILLY IDOL	13
15	11	I'VE BEEN IN LOVE BEFORE	CUTTING CREW	17
16	18	HOURLASS	SQUEEZE	15
17	21	DUDE (LOOKS LIKE A LADY)	AEROSMITH	18
18	12	I WON'T FORGET YOU	POISON	22
19	23	I DO YOU	THE JETS	23
20	27	CHERRY BOMB	JOHN COUGAR MELLENCAMP	20
21	25	VALERIE	STEVE WINWOOD	14
22	13	I THINK WE'RE ALONE NOW	TIFFANY	16
23	5	BRILLIANT DISGUISE	BRUCE SPRINGSTEEN	26
24	26	TELL IT TO MY HEART	TAYLOR DAYNE	21
25	29	THAT'S WHAT LOVE IS ALL ABOUT	MICHAEL BOLTON	24
26	8	BREAKOUT	SWING OUT SISTER	30
27	28	ANIMAL	DEF LEPPARD	28
28	32	NEED YOU TONIGHT	INXS	25
29	38	CANDLE IN THE WIND	ELTON JOHN	27
30	—	THE WAY YOU MAKE ME FEEL	MICHAEL JACKSON	29
31	40	THERE'S THE GIRL	HEART	31
32	35	POWER OF LOVE	LAURA BRANIGAN	34
33	30	LOVE WILL FIND A WAY	YES	36
34	24	IT'S A SIN	PET SHOP BOYS	46
35	22	LITTLE LIES	FLEETWOOD MAC	32
36	—	CRAZY	ICEHOUSE	35
37	—	I DON'T MIND AT ALL	BOURGEOIS TAGG	38
38	37	U GOT THE LOOK	PRINCE	58
39	—	POP GOES THE WORLD	MEN WITHOUT HATS	48
40	—	HAZY SHADE OF WINTER	BANGLES	33

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	2	HEAVEN IS A PLACE ON EARTH	BELINDA CARLISLE	1
2	1	(I'VE HAD) THE TIME OF MY LIFE	BILL MEDLEY & JENNIFER WARNES	2
3	4	FAITH	GEORGE MICHAEL	3
4	5	SHOULD'VE KNOWN BETTER	RICHARD MARX	4
5	7	IS THIS LOVE	WHITESNAKE	5
6	9	SHAKE YOUR LOVE	DEBBIE GIBSON	6
7	13	SO EMOTIONAL	WHITNEY HOUSTON	8
8	11	WE'LL BE TOGETHER	STING	7
9	12	DON'T YOU WANT ME	JODY WATLEY	10
10	14	VALERIE	STEVE WINWOOD	14
11	16	CATCH ME (I'M FALLING)	PRETTY POISON	12
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16	19	HOURLASS	SQUEEZE	15
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21	8	I'VE BEEN IN LOVE BEFORE	CUTTING CREW	17
22	27	NEED YOU TONIGHT	INXS	25
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25	25	I DO YOU	THE JETS	23
26	15	I WON'T FORGET YOU	POISON	22
27	10	BRILLIANT DISGUISE	BRUCE SPRINGSTEEN	26
28	33	THERE'S THE GIRL	HEART	31
29	34	ANIMAL	DEF LEPPARD	28
30	17	BREAKOUT	SWING OUT SISTER	30
31	39	HAZY SHADE OF WINTER	BANGLES	33
32	32	SKELETONS	STEVIE WONDER	19
33	40	I COULD NEVER TAKE THE PLACE OF YOUR MAN	PRINCE	37
34	22	LITTLE LIES	FLEETWOOD MAC	32
35	—	SEASONS CHANGE	EXPOSE	39
36	37	CRAZY	ICEHOUSE	35
37	—	HUNGRY EYES	ERIC CARMEN	43
38	—	TRUE FAITH	NEW ORDER	40
39	—	POWER OF LOVE	LAURA BRANIGAN	34
40	—	I WANT TO BE YOUR MAN	ROGER	41

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## HOT 100 SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
COLUMBIA (9)	10
Def Jam (1)	
ATLANTIC (5)	9
Island (3)	
Atco (1)	
E.P.A.	9
Epic (8)	
Tabu (1)	
MCA (7)	9
I.R.S. (1)	
QMI (1)	
WARNER BROS. (2)	9
Paisley Park (2)	
Dark Horse (1)	
Island (1)	
Qwest (1)	
Sire (1)	
Slash (1)	
POLYGRAM	7
Mercury (6)	
London (1)	
ARISTA	6
CAPITOL (4)	5
Enigma (1)	
GEFFEN	5
CHRYSALIS	4
ELECTRA	4
VIRGIN	4
A&M	3
EMI-MANHATTAN	3
MOTOWN	3
RCA (2)	3
Jive (1)	
4TH & B'WAY	2
AMHERST	1
ENIGMA	1
NEXT PLATEAU	1
REPRISE	1
SUTRA	1
Fever (1)	

## HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	PUBLISHER - LICENSING ORG.	SHEET MUSIC DIST.
87 ALL I NEED	(Motley Crue, BMI/Sikki Nixx, BMI/Krell, BMI) WBM	
28 ANIMAL	(Bludgeon Riffola, ASCAP/Zomba, ASCAP) HL	
51 (BABY TELL ME) CAN YOU DANCE	(Wiz Kid, BMI/Irving, BMI) CPP/ALM	
55 BAD	(Mijac, BMI/Warner-Tamerlane, BMI) WBM	
77 BECAUSE OF YOU	(Amber Pass, ASCAP/Blue Sky Fever, ASCAP/Red Instructional, ASCAP)	
75 BOYS NIGHT OUT	(Jeddrah, ASCAP/Blue Sky Rider, BMI/Willin' David, BMI/Edge Of Fluke, BMI) CPP	
30 BREAKOUT	(Virgin-Nymph, BMI) CPP	
26 BRILLIANT DISGUISE	(Bruce Springsteen, ASCAP) CPP	
27 CANDLE IN THE WIND	(Dick James, BMI/PolyGram Songs, BMI) HL	
68 CAN'T STAY AWAY FROM YOU	(Foreign Imported, BMI) CPP	
100 CARRIE	(Screen Gems-EMI, BMI) WBM	
67 CASANOVA	(Calloco, BMI/Hip Trip, BMI) CPP	
12 CATCH ME (I'M FALLING)	(Genetic, ASCAP)	
47 CAUSING A COMMOTION	(WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Black Lion, ASCAP)	
85 CHEROKEE	(Screen Gems-EMI, BMI) WBM	
20 CHERRY BOMB	(Riva, ASCAP) WBM	
61 COME ON, LET'S GO	(Picture Our Music, BMI/Warner-Tamerlane, BMI/Screen Gems-EMI, BMI)	
52 COULD'VE BEEN	(George Tobin, BMI)	
35 CRAZY	(Rondor Music/Almo, ASCAP/SBK Songs/April, ASCAP) CPP/ALM/HL	
72 CRITICIZE	(Flyte Tyme, ASCAP/Avant Garde, ASCAP) WBM	
66 DON'T MAKE ME WAIT FOR LOVE	(Beliboy, BMI/Gratitude Sky, ASCAP)	
49 DON'T SHED A TEAR	(High Frontier, ASCAP/Blackwood, BMI/Little Life, ASCAP/Wood Monkey, ASCAP) HL	
82 DON'T TELL ME THE TIME	(Clean Sheets, BMI)	
10 DON'T YOU WANT ME	(Rightsong, BMI/Franne Gee, BMI/Ardavan, ASCAP/Intersong-USA, ASCAP) CHA/HL	
18 DUDE (LOOKS LIKE A LADY)	(Aero Dynamics, BMI/Desmobile, ASCAP/April, ASCAP) HL	
91 EAGLES FLY	(WB, ASCAP/The Nine, ASCAP) WBM	
54 EVERYWHERE	(Fleetwood Mac, BMI) WBM	
3 FAITH	(Chappell, ASCAP/Morrison Leahy, ASCAP) CHA/HL	
11 GOT MY MIND SET ON YOU	(Carbert, BMI) HL	
69 GUARANTEED FOR LIFE	(Virgin-Nymph, BMI)	
33 HAZY SHADE OF WINTER	(Paul Simon, BMI)	
1 HEAVEN IS A PLACE ON EARTH	(Future Furniture, ASCAP/Shipwreck, BMI/Screen Gems-EMI, BMI)	
74 HERE I GO AGAIN	(Seabreeze, ASCAP/C.C., ASCAP/WB, ASCAP) WBM	
53 HONESTLY	(Sweet Family, BMI) CPP	
15 HOURLASS	(Virgin, ASCAP) CPP	
43 HUNGRY EYES	(Knockout, ASCAP/Jemava, ASCAP/R.U. Cyrius, ASCAP)	
60 I CAN'T HELP IT	(In A Bunch, PRS/WB, ASCAP/Terrace, ASCAP) CPP	
37 I COULD NEVER TAKE THE PLACE OF YOUR MAN	(Controversy, ASCAP) WBM	
23 I DO YOU	(Meow Baby, ASCAP/Rick Kelly, BMI)	
38 I DON'T MIND AT ALL	(April, ASCAP/Leta May, ASCAP/Ackee, ASCAP/Bourgeois Zee, ASCAP) HL/WBM	
64 I FOUND SOMEONE	(April, ASCAP/Is Hot, ASCAP/But For, ASCAP) HL	
45 I LIVE FOR YOUR LOVE	(O'Lyric, BMI/Tuneworks, BMI/Vandorf, ASCAP/Reswick-Werfel, ASCAP/Beseme West, ASCAP/Arista, ASCAP/Careers, ASCAP/Nelana, ASCAP) CPP	
16 I THINK WE'RE ALONE NOW	(ABZ, BMI) WBM	
41 I WANT TO BE YOUR MAN	(Next Plateau, ASCAP/Turnout Bros, ASCAP)	
22 I WON'T FORGET YOU	(Troutman's, BMI/Saja, BMI) HL	
76 IF YOU LET ME STAY	(Sweet Cyanide, BMI/Willesden, BMI) HL	
84 IN GOD'S COUNTRY	(Virgin-Nymph, BMI/Young Terence, BMI) CPP	
63 IN MY DREAMS	(Fate, ASCAP/Denise Barry, ASCAP) WBM	
5 IS THIS LOVE	(Whitesnake Overseas, ASCAP/WB, ASCAP) WBM	
46 IT'S A SIN	(Virgin, ASCAP) CPP	
17 I'VE BEEN IN LOVE BEFORE	(Virgin-Nymph, BMI) CPP	
2 (I'VE HAD) THE TIME OF MY LIFE	(Knockout, ASCAP/Jemava, BMI/Donald Jay, ASCAP/R.U. Cyrius, ASCAP) CPP	
44 JUST LIKE HEAVEN	(Bleu Disque, ASCAP/A.P.B., PRS) WBM	
78 KICK THE WALL	(Uncle Oscar's, ASCAP/Songs Unreel, ASCAP)	
50 LET ME BE THE ONE	(Screen Gems-EMI, BMI) WBM	
32 LITTLE LIES	(Fleetwood Mac, BMI) WBM	
95 LOST IN EMOTION	(Forcetul, BMI/Willesden, BMI/My! My!, BMI/Careers, BMI) CPP	
36 LOVE WILL FIND A WAY	(Affirmative, BMI) WBM	
86 LOVER'S LANE	(Georgio's, BMI/Stone Diamond, BMI)	
13 MONY MONY	(ABZ, BMI) WBM	
42 MOTORTOWN	(SBK Songs/Blackwood, BMI) HL	
25 NEED YOU TONIGHT	(MCA, ASCAP) MCA/HL	
90 NO ONE IN THE WORLD	(ATV, BMI/Welbeck, ASCAP) HL	
9 THE ONE I LOVE	(Night Garden, BMI/Unichappell, BMI) CHA/HL	
48 POP GOES THE WORLD	(PolyGram Songs, BMI) WBM	
34 POWER OF LOVE	(Leibraphone Musikverlag, ASCAP/April, ASCAP) HL	
83 PUMP UP THE VOLUME	(MNS, PRS/WB, ASCAP) WBM	
56 PUSH IT	(Next Plateau, ASCAP/Turnout Bros, ASCAP)	
92 THE REAL THING	(Jobete, ASCAP/House Of Fun, BMI) CPP	
98 REASON TO LIVE	(Paul Stanley, ASCAP/April, ASCAP/Desmobile, ASCAP)	
96 RESERVATIONS FOR TWO	(MCA, ASCAP/Little Tanya, ASCAP/Catdaddy, ASCAP/New East, ASCAP) WBM/MCA/HL	
59 SAY YOU WILL	(Michael Jones, ASCAP/Stray Notes, ASCAP)	
39 SEASONS CHANGE	(Panchin, BMI) WBM	
6 SHAKE YOUR LOVE	(ASCAP/Deborah Ann's, ASCAP) HL	
88 SHE'S FLY	(Shaman Drum, BMI/King Henry I, ASCAP/Screen Gems-EMI, BMI) WBM	
4 SHOULD'VE KNOWN BETTER	(Chi-Boy, ASCAP) CLM	
62 SILENT MORNING	(Noel Pagan, ASCAP)	
19 SKELETONS	(Jobete, ASCAP/Black Bull, ASCAP) CPP	
8 SO EMOTIONAL	(Billy Steinberg, ASCAP/Denise Barry, ASCAP)	
93 SOMEONE TO LOVE ME FOR ME	(Forcetul, BMI/Willesden, BMI/My! My!, BMI/Careers, BMI) CPP	
81 SPECIAL WAY	(Delightful, BMI/Double F, ASCAP)	
97 STRAP ME IN	(Lido, ASCAP) WBM	
99 SUGAR FREE	(MCA, ASCAP) MCA/HL	
94 SWEET RACHEL	(Halwill, ASCAP/Lewin, ASCAP)	
65 SYSTEM OF SURVIVAL	(Sputnik Adventure, ASCAP/Maurice White, ASCAP) HL	
21 TELL IT TO MY HEART	(Chappell, ASCAP/November Nights, ASCAP/Goldpoint, ASCAP) CHA/HL	
24 THAT'S WHAT LOVE IS ALL ABOUT	(Emboe, ASCAP/Kaz, ASCAP/April, ASCAP) HL	
31 THERE'S THE GIRL	(Makiki, ASCAP/Knighty-Knight, ASCAP/Know, ASCAP/Arista, ASCAP) CPP/WBM	
79 THROWAWAY	(Promopub B.V., PRS) CPP	
40 TRUE FAITH	(Bemusic/WB, ASCAP/Cut, ASCAP/MCA, ASCAP)	
57 TUNNEL OF LOVE	(Bruce Springsteen, ASCAP)	
58 U GOT THE LOOK	(Controversy, ASCAP) WBM	
14 VALERIE	(F.S.Limited, PRS/Blue Sky Rider, BMI/Willin' David, BMI)	
29 THE WAY YOU MAKE ME FEEL	(Mijac, BMI/Warner-Tamerlane, BMI)	
7 WE'LL BE TOGETHER	(Magnetic, BMI/Regatta, BMI/Illegal, BMI/Atlantic, BMI)	
70 WE'VE ONLY JUST BEGUN (THE ROMANCE IS NOT OVER)	(Willesden, BMI/Johnnie Mae, BMI/Luella, ASCAP/WB, ASCAP) WBM	
80 WHAT'S TOO MUCH	(Taj Mahal, ASCAP/53rd State, ASCAP/Lonnie-K, ASCAP)	
73 WHERE THE STREETS HAVE NO NAME	(Chappell, ASCAP/U2, ASCAP) CHA/HL	
89 WHO WILL YOU RUN TO	(Reasongs, ASCAP) WBM	
71 YOU AND ME TONIGHT	(Virgin-Nymph, BMI/Attractive, BMI/Stm, BMI) CPP	

SHEET MUSIC AGENTS			
are listed for piano/vocal sheet music copies and may not represent mixed folio rights.			
ABP	April Blackwood	CPP	Columbia Pictures
ALM	Almo	HAN	Hansen
B-M	Belwin Mills	HL	Hal Leonard
B-3	Big Three	IMM	Ivan Mogull
BP	Bradley	MCA	MCA
CHA	Chappell	PSP	Peer Southern
CLM	Cherry Lane	PLY	Plymouth
CPI	Cimino	WBM	Warner Bros.

## POP

### PICKS

#### LINDA RONSTADT

**Canciones De Mi Padre**  
 PRODUCERS: Peter Asher, Ruben Fuentes  
 Elektra 60765

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

### RECOMMENDED

#### ORIGINAL MOTION PICTURE SOUNDTRACK

**Made In Heaven**  
 PRODUCERS: Various  
 Elektra 9 60729

Kelly McGillis/Tim Hutton film has drawn mixed reviews, but soundtrack should get raves all the way. Included are several previously unreleased cuts: an R.E.M. tune, "Romance"; Martha Davis' commercial-to-the-max take on Neil Young's "We've Never Danced"; and contributions from Luther Vandross, the Nylons, and Ric Ocasek.

#### EXODUS

**Pleasures Of The Flesh**  
 PRODUCERS: Exodus, Marc Senasac  
 Combat/Important 88561-8169

Long-lived thrash metal outfit that spawned Metallica's Kirk Hammett is often credited with being the first speed-metal band. Second album, already a chart entry, finds the combo tearing it up; bare-fanged guitar work and typically bloodthirsty lyrics will pull in a legion of headbangers.

#### ALAN PARSONS PROJECT

**The Best Of The Alan Parsons Project, Vol. 2**  
 PRODUCER: Alan Parsons  
 Arista 8486

It's been almost four years since volume one, time enough for the smooth pop act to accumulate the tracks on this compilation, rounded out by legitimate leftovers that didn't make it the first time around. Sales caveat for most greatest-hits titles applies here, though the first moved well on CD at some accounts.

#### MEAT PUPPETS

**"Huevos"**  
 PRODUCERS: Meat Puppets, Steven Escalier  
 SST 150

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

#### FAIRPORT CONVENTION

**In Real Time**  
 PRODUCER: Dave Mattacks  
 Island 90678

This crisply recorded live set, performed by one of the veteran British groups keeping traditional roots alive in popular music, should keep the quintet's fans happy—and win some new ones. Several cuts, including two penned by ex-member Richard Thompson, are especially infectious live, guaranteed to work their way in and stay awhile.

#### THE CALIFORNIA RAISINS

PRODUCER: Ross Vannelli  
 Priority/Capitol SL 9706

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

fruit salad.

#### VARIOUS ARTISTS

**Television's Greatest Hits 70's & 80's**  
 PRODUCER: Bob Mintzer  
 TVT 1300

Though third volume's more recent themes are not likely to invoke the wave of nostalgia brought on by earlier packages, many customer-enticing chart hits are included: "Miami Vice," "Welcome Back Kotter," and "Rockford Files" among them. About one-third of the cuts are re-creations; detailed liners add to the fun.

#### ROY BUCHANAN

**Hot Wires**  
 PRODUCERS: Roy Buchanan, Bruce Iglauer, Dick Shurman, Justin Niebank  
 Alligator AL 4756

Venerable guitar whiz cranks out another whizz-bang collection of instrumentals and vocal tracks, some self-sung and others handled by Windy City blues belters. The tautly strung "High Wire" has hit potential, rare for an instrumental, and get-down-and-boogie version of Edwin Starr's "25 Miles" also deserves radio play.

#### BONFIRE

**Don't Touch The Light**  
 PRODUCER: Dave Hutchins  
 RCA 6233-R

Highly polished effort from German-based rock group makes for an effective but sterile debut. Lengthy, melodic cuts are reminiscent of the Scorpions and are best suited to album rock radio formats.

#### ORIGINAL SOUNDTRACK RECORDING

**Straight To Hell**  
 PRODUCERS: Various  
 Enigma SJE-73308

Music from Alex ("Sid And Nancy") Cox's ill-received film is almost as loony as the movie itself. The Pogues weigh in with five tunes (including a cover of Ennio Morricone's "The Good, The Bad And The Ugly"); Joe Strummer and Elvis Costello (under the moniker "The MacManus Gang") also contribute.

#### JOHN WEIDER

**Intervals In Sunlight**  
 PRODUCER: John Weider  
 Gold Castle/PolyGram 171 006

Journeyman rock guitarist best known for his late-'60s work with Eric Burdon quiets down here, offering a ruminative solo work of classically styled originals that would not sound out of place in new age formats.

#### BOBBY SHORT

**Guess Who's In Town**  
 PRODUCERS: Bobby Short, Phil Moore  
 Atlantic 81778

In the '50s, the late Maxine Sullivan paid album tribute to the lyricist whose standards include "Honeysuckle Rose," "Ain't Misbehavin'," and "A Porter's Love Song." It's always time for another tribute, and the cabaret star is up to the rhythmic exuberance of the evergreens and rarer Razaf collaborations. Melodists include Fats Waller, Eubie Blake, and J.C. Johnson.

#### CRIS WILLIAMSON

**Wolf Moon**  
 PRODUCERS: Cris Williamson, Tret Fure  
 Olivia LF 951

Feminist folksinger matches synth-flavored pop with ecologically sensitive lyrics and lupine references to fellow folkie Kate Wolf and even Virginia Woolf. Highlights include an animated cover of the Del Vikings' "Come Go With Me" and the serene, engaging melodies of "Pieces Of Pangea" and "Stiletto."

#### JOAO GILBERTO

**Live In Montreux**  
 PRODUCER: Joao Gilberto  
 Elektra Musician 60760

The Brazilian singer/guitarist who

popularized bossa nova in the early '60s is in superb form on this concert recording. He applies his cool vocals (in Portuguese) and subtle guitar to a samba repertoire that includes "Girl From Ipanema," previously an international hit for Gilberto, his ex-wife, Astrud, and Stan Getz.

#### MERCYFUL FATE

**The Beginning**  
 PRODUCERS: Various  
 Roadracer RR 9603

Collection of tracks taken from group's early recordings is sure to please fans of the genre. Project's raw production is appealing; album contains a never-before-released bonus cut, adding to its novelty. Contact: 212-219-0077.

## BLACK

### PICKS

#### MELI'SA MORGAN

**Good Love**  
 PRODUCERS: Various  
 Capitol CLT-46943

Sophomore set from high-profile singer—she's got two singles climbing the black chart, the "Love Changes" duet with Kashif and her solo paean to feminism, "If You Can Do It: I Can Too!"—shows off her husky vocals on a wide range of material. Other highlights: "Think It Over," "I'll Love No More."

### RECOMMENDED

#### WALTER BEASLEY

PRODUCERS: Lionel Job, Walter Beasley  
 Polydor 833 866

Multitalented Beasley deserves consideration from both urban and jazz outlets. His vocals recall the smooth assurance of George Duke's pop works; his reed work—particularly on sax—is reminiscent of Ronnie Laws' hotter tunes.

#### WELL RED

**Motion**  
 PRODUCERS: Various  
 Virgin 90673

Biracial U.K. duo debuts on album after glancing the dance charts in '85 with "Limit Of Your Loving." Funky first single, "Get Lucky," remixed by George Clinton, is a clever invocation of the Sly spirit.

#### VIEW FROM THE HILL

**In Time**  
 PRODUCERS: Various  
 Capitol CLX-46703

U.K. trio had a hit there with the sublimely soulful "No Conversation," written and sung by Patrick Patterson. Though female lead Angela Wynter's voice is pleasant enough, it is also somewhat pedestrian. Patterson's contributions stand out; witness "Boys In Blue" and "I'm No Rebel."

## COUNTRY

### PICKS

#### MERLE HAGGARD

**Chill Factor**  
 PRODUCERS: Ken Suesov, Merle Haggard  
 Epic 40986

Haggard continues to chew over the ravages of middle age and the peculiarities of relationships during that period in this collection of mostly self-written tunes. Unfortunately, there is a consistent lack of the spirit, vigor, and lyrical precision that characterized his early work.

## JAZZ

### PICKS

#### MOSE ALLISON

**Ever Since The World Ended**  
 PRODUCER: Ben Sidran  
 Blue Note 48015

From album's opening couplet, it's trademark Allison: nonlinear humor, sung in total deadpan. Beyond the chuckles, Allison is nifty on acoustic piano, complemented by such guests as Arthur Blythe and Kenny Burrell. CD holds two bonus tracks.

### RECOMMENDED

#### GIL EVANS & THE MONDAY NIGHT ORCHESTRA

**Live At Sweet Basil, Vol. 2**  
 PRODUCERS: Shigeyuki Kawashima, Horst Liepolt  
 Gramavision/PolyGram 18-8708

Evans once again pushes big-band conventions to the edge. There are rough edges on this two-record live date—some tracks come in late or fade out early, and ensemble play is fuzzy on certain passages—but lack of polish is compensated for by gumption.

#### CEDAR WALTON

**Cedar Walton Plays**  
 PRODUCERS: John Eargle, Lupe DeLeon  
 Delos D/CD 4008

Able pianist/composer's first CD reunites him with frequent mates Ron Carter and Billy Higgins. A solid showcase, but the horn line that augments some tunes doesn't meet the caliber of this peerless rhythm section nor that of previous Walton horn units.

#### HARRY CONNICK JR.

PRODUCER: Delfeayo Marsalis  
 Columbia 40702

Label literature cites Thelonius Monk—bigger shoes than you'd ask this 19-year-old to fill, although he does play a mean "I Mean You." Pianist shines on showcase laden with well-interpreted standards; his originals merit attention, too. Ron Carter guests.

#### POWER TOOLS

**Strange Meeting**  
 PRODUCER: David Breskin  
 Antilles/New Directions 90627

Recorded live in the studio and unedited, record teams eclectic guitarist Bill Frisell with Melvin Gibbs and Ronald Shannon Jackson. Frisell's effect-laden style is often frenzied—but in some moments, quite melodic.

#### RICHIE COLE

**Poppop**  
 PRODUCERS: Ben Sidran, Joe Ellis  
 Milestone M-9152

Title neatly summarizes the eclectic nature of this album, the altoist's first for Milestone. Cole applies his lustrous tone to a brace of originals and covers, the latter ranging from "La Bamba" (done up Mexicali style) to "When You Wish Upon A Star." Manhattan Transfer's Tim Hauser guests on the jivey "L. Dorado Kaddy."

## CLASSICAL

### RECOMMENDED

#### PUCCINI: LA BOHÈME

Moffo, Costa, Tucker, Merrill, Tozzi  
 RCA 3969-RG

A prime example of the label's new midline CD opera series, this production reminds us again of the artistic riches tucked away in the RCA vaults. Almost as impressive is the full sound recaptured from the early stereo tapes. Price, packaging (full libretto), an all-star cast, and musical content provide a potent commercial mix.

#### TCHAIKOVSKY: ARIAS

Ghena Dimitrova, Hungarian State Orchestra, Pesko  
 CBS MK 42174

Soprano arias from seven Tchaikovsky operas make for an unhackneyed program that ranges from the familiar "Letter Scene," from "Eugen Onegin," to selections from such operas as "Oprichnik," "The Maid of Orleans," and "The Enchantress," known to few other than specialists. Idiomatic, full-voiced performances.

#### HASSE: CLEOFIDE

Kirkby, Mellon, Ragin, Cappella Coloniensis, Christie  
 Capriccio 10 193/96

A true rarity, this Italian opera by the now neglected Baroque German composer should attract a fair number of collectors. The story of conquest, love, jealousy, and loyalty revolving around a victory by Alexander the Great over an Indian prince is told in tedious recitativo detail, but the many tuneful arias are more than compensatory. Emma Kirkby in the title role will draw attention. Excellent production.

## GOSPEL

### PICKS

#### ARETHA FRANKLIN

**One Lord, One Faith, One Baptism**  
 PRODUCER: Aretha Franklin  
 Arista AL-8497

Specialty priced two-record set is Franklin's first gospel outing since "Amazing Grace," which climbed to No. 7 on the pop chart in 1972. Recorded live with the New Bethel Baptist Church choir and such guests as the Rev. Jesse Jackson and Mavis Staples, album gives new meaning to Franklin's "Queen of Soul" moniker. Label plans to release a single but has yet to choose it; mellifluous "Oh Happy Day" might fare well.

#### RENEE GARCIA

**Living In The Vertical**  
 PRODUCER: Chris Eaton  
 Reunion 7010027129

Garcia came to the masses' attention during Amy Grant's recent tour, during which she sang backup and had a featured solo. She is as talented a vocalist as gospel music has produced, and the smooth, British-influenced pop material here is the perfect vehicle to make her shine, shine, shine.

**SPOTLIGHT:** Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification.

**NEW & NOTEWORTHY:** Highlights new and developing acts worthy of attention and other releases of special interest.

**PICKS:** Releases predicted to hit the top half of the chart in the format listed.

**RECOMMENDED:** Other releases predicted to chart in the respective format; also, other albums of superior quality.

All albums commercially available in the U.S. are eligible. Send review copies to Jean Rosenbluth, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Ed Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

## POP

### PICKS

**BRUCE SPRINGSTEEN** *Tunnel Of Love* (5:10)  
 PRODUCERS: Bruce Springsteen, Jon Landau, Chuck Plotkin  
 WRITER: B. Springsteen  
 PUBLISHER: Bruce Springsteen, ASCAP  
 Columbia 38-07663

Title selection from his latest album is engaging, up-tempo, and quite danceable.

**TIFFANY** *Could've Been* (3:31)  
 PRODUCER: George E. Tobin  
 WRITER: Lois Blaisch  
 PUBLISHER: George Tobin, BMI  
 MCA 53231

Plaintive ballad follows the teen's No. 1 smash, "I Think We're Alone Now"; solid performance.

**BILLY IDOL** *Hot In The City* (3:40)  
 PRODUCER: Keith Forsey  
 WRITER: B. Idol  
 PUBLISHERS: Boneyard/Rare Blue, ASCAP  
 Chrysalis VS4-43203 (c/o CBS)

Originally released in 1982, rockin' track still sounds good.

**DOLLY PARTON** *The River Unbroken* (3:56)  
 PRODUCER: Steve "Golde" Goldstein  
 WRITERS: D. Batteau, D. Brown  
 PUBLISHERS: David Batteau/Grey Ink, ASCAP  
 Columbia 38-07665

Label debut and refined image should help this country darling regain her pop stature with this rootsy, rock-flavored ballad.

**BEE GEES** *E.S.P.* (4:17)  
 PRODUCERS: Arif Mardin, Barry Gibb, Robin Gibb, Maurice Gibb  
 WRITERS: Barry Gibb, Robin Gibb, Maurice Gibb  
 PUBLISHERS: Gibb Brothers/Unichappell, BMI  
 Warner Bros. 7-28139

The album's been an international hit everywhere but in the States; hastened synthtrack may be the one to do the trick.

### RECOMMENDED

**PAUL SIMON & LINDA RONSTADT** *Under African Skies* (3:34)  
 PRODUCER: Paul Simon  
 WRITER: Paul Simon  
 PUBLISHER: Paul Simon, BMI  
 Warner Bros. 7-28221

Favorite selection from "Graceland" is simple and easy paced.

**RICHIE HAVENS** *I Don't Wanna Know* (3:33)  
 PRODUCERS: Jim Tullio, Richie Havens  
 WRITER: John Martyn  
 PUBLISHERS: Warlock/Island, BMI  
 RBI RBSS 002

Havens' vocal is perfect for this gem from Martyn's catalog; much more accessible than the first single lifted from "Simple Things." Contact: 212-243-4800.

**SMITHS** *Stop Me If You Think You've Heard This One Before* (3:32)  
 PRODUCERS: Johnny Marr, Morrissey, Stephen Street  
 WRITERS: Morrissey, Marr  
 PUBLISHERS: Morrissey/Marr, PRS/Warner-Tamertane, BMI  
 Sire 7-28136 (c/o Warner Bros.)

Delicious pop from the band's fabulous and last album together.

**HOOTERS** *Karla With A K* (3:50)  
 PRODUCER: Rick Chertoff  
 WRITER: Hooters  
 PUBLISHERS: Dub Notes/Human Boy, ASCAP  
 Columbia 38-07666

Traditionally inspired pop tune.

## BLACK

### PICKS

**ISLEY BROTHERS** *I Wish* (4:52)  
 PRODUCERS: Isley Brothers, Angela L. Winbush  
 WRITER: Raymond Reeder  
 PUBLISHERS: Angel Notes/USA Exotic, ASCAP  
 Warner Bros. 7-28129 (12-inch single also available,  
 Warner Bros. 0-20827)

Strong ballad single selection deserves to fare better than the ill-fated "Come My Way."

**PRINCE** *Hot Thing* (3:40)  
 PRODUCER: Prince  
 WRITER: Prince  
 PUBLISHER: Controversy, ASCAP  
 Paisley Park 7-28288 (c/o Warner Bros.)

Raw, stripped-down funk is actually the flip to the current pop hit "I Could Never Take The Place Of Your Man."

**LACE** *Since You Came Over Me* (4:51)  
 PRODUCERS: Lionel Job, Preston Glass  
 WRITERS: Preston Glass, Narada Michael Walden, Jeffrey Cohen  
 PUBLISHERS: Glasshouse/Irving/Gratitude Sky/When Words C/llide, BMI/ASCAP  
 Wing 887 248-7 (c/o PolyGram) (12-inch version also available, Wing 887 248-1)

Sprightly, midtempo r&b number.

**WHODINI** *Life Is Like A Dance* (4:50)  
 PRODUCER: Larry Smith  
 WRITERS: D. Carter, J. Hutchins, L. Smith  
 PUBLISHER: Zomba, ASCAP  
 Jive JS1-9661 (c/o Arista) (12-inch version also available,  
 Jive JD1-9660)

Coming off the top 20 "Be Yourself," one of rap's foremost acts keeps coming on strong; 12-inch includes a remix of last year's "I'm A Ho."

### RECOMMENDED

**FIVE STAR** *Strong As Steel* (4:28)  
 PRODUCER: Dennis Lambert  
 WRITER: D. Warren  
 PUBLISHER: Realscngs, ASCAP  
 RCA 5365-7

First single from "Between The Lines" failed to hit the top; perhaps this technoballad is the key.

**WATERS** *When You Love Somebody* (4:10)  
 PRODUCERS: O. Waters, H. Powell  
 WRITERS: O. Waters, C. Miles, T. Miles  
 PUBLISHER: Waters Wheel, ASCAP  
 Water Wheel WWP-7001 (12-inch version also available,  
 Water Wheel WWP-12001)

Family of stellar background vocalists handles its own charming up-tempo release with finesse. Contact: 213-734-5050

**BAR-KAYS** *Don't Hang Up* (4:09)  
 PRODUCERS: Allen Jones, R.J. "The Wiz"  
 WRITERS: L. Dodson, H. Henderson, W. Stewart, A. Jones  
 PUBLISHERS: Bar-Kays/Warner-Tamertane, BMI  
 Mercury 870 018-7 (c/o PolyGram)  
 (12-inch version also available, Mercury 870 018-1)

Aggressive r&b from the venerable funk act.

**FINESSE** *A Sign Of Love* (3:54)  
 PRODUCERS: Mark Asher, Nathan Wang  
 WRITERS: Mark Asher, Nathan Wang  
 PUBLISHER: On-The-Mark, BMI  
 RPM 101 (12-inch single)

R&B dance selection is nicely produced and arranged and features a spirited female lead. Contact: 213-477-9424.

**CASH MONEY & MARVELOUS** *Play It Kool* (3:39)  
 PRODUCER: Hurty "Love Bug" Azor  
 WRITERS: J. Hewlett, M. Berryman  
 PUBLISHER: Beach House, ASCAP  
 Sleeping Bag SLX-31 (12-inch single)

Exceptional rap duo from Philly utilizes (with terrific results) an old "West Side Story" riff; style is similar to that of Jazzy Jeff and Fresh Prince. Note "Ugly People Be Quiet" on the flip. Contact: 212-724-1440.

**SWEET TEE** *I Got Da Feelin'* (4:12)  
 PRODUCERS: Hurby Luv Bug, Steevee-O  
 WRITERS: T. Jackson, Finger Prints  
 PUBLISHERS: Protoons/Turn Out Brothers, ASCAP  
 Profile PRO-7169 (12-inch single)

Tee's cold rockin' the crowd with a new rhyme and an old soul groove; coupled with the equally notable "It's Like That Y'All." Contact: 212-529-2600.

**TAWATHA** *Are You Serious* (3:50)  
 PRODUCERS: Ed "Tree" Moore, James Mtume  
 WRITERS: E. "Tree" Moore, J. Batton  
 PUBLISHER: Mtlme, BMI  
 Epic 34-07662

Third release from "Welcome To My Dream."

**STETSASONIC FEATURING THE REV. JESSE JACKSON** *AND OLATUNJI A.F.R.I.C.A.* (4:11)  
 PRODUCERS: Stetsasonic, Chris Irwin,  
 News Dissector "or the A.F.R.I.C.A. Project  
 WRITERS: G. Bolton, A. Hamilton

## NEW AND NOTEWORTHY

### VIEW FROM THE HILL

**No Conversation** (4:08)  
 PRODUCER: Stewart Levine  
 WRITER: Patrick Patterson  
 PUBLISHER: K.L.S.  
 Capitol 8-44095

Trio has earned plaudits in its native U.K. and has worked individually with the likes of Kool & the Gang, Bob Marley, and Al Green; on its stateside debut, band offers a sampling of its sweet, swirling melodies on this inspired pop release. Saxman extraordinaire Courtney Pine guests, and producer Levine (Simply Red) adds his gentle touch.

PUBLISHER: Tee Girl, BMI  
 Tommy Boy TB 899 (12-inch single)

Downbeat antiapartheid rhyme features the speeches of Jackson and the drumming of Olatunji. Contact: 212-722-2211.

### WINDJAMMER

**Winter Love** (3:35)  
 PRODUCER: Kevin McLin  
 WRITERS: Carl Dennis, Chris Severin  
 PUBLISHERS: Vogue/Cottontail/Chrisan  
 Sutra SUD-068 (12-inch single)

Slow and romantic melody from the New Orleans act. Contact: 212-582-6900.

### SWEET COOKIE

**Do You Wanna Dance** (4:35)  
 PRODUCER: Irvin Lee  
 WRITER: Irvin Lee  
 PUBLISHERS: Danica/Irvin Lee, BMI  
 Danya F-984 (12-inch version also available, Danya D-290)

"Mind Your Business" was a minor hit for this female rhymor, who returns with an r&b/dance follow-up. Contact: 415-947-1622.

### LALAH HATHAWAY

**Inside The Beat** (4:45)  
 PRODUCERS: Lonnie Reeves, Courtney Branch, Tracy Kendrick  
 WRITERS: Hazel Payne Buckley, Hardy Eason Jr., Lonnie Reeves  
 PUBLISHERS: Hilljay/Gaggle Gaggle/joy Love, BMI  
 Allegiance B-75701 (c/o Capitol) (12-inch version also available,  
 Allegiance V-75300)

Funky r&b groove from the late Donny Hathaway's daughter.

### FELTON PILATE

**Cleopatra** (4:18)  
 PRODUCERS: F.L. Pittman, Felton Pilate  
 WRITERS: F.L. Pittman, C. Grace, F. Pilate  
 PUBLISHERS: Idync-Dert/Felstar/Parker, BMI  
 Volt D-289 (12-inch single)

You could just about sing the lyrics to "Casanova" over this very similarly styled tune. Contact: 800-227-0466.

## COUNTRY

### PICKS

**ALABAMA** *Face To Face* (3:01)  
 PRODUCERS: Harold Shedd, Alabama  
 WRITER: Randy Owen  
 PUBLISHER: Maypop (div. Wildcountry), BMI  
 RCA 5328-7R

Band follows the autobiographical "Tar Top" with a graphic and tender love ballad; Randy Owen's voice oozes intimacy.

### JUICE NEWTON

**Tell Me True** (2:52)  
 PRODUCER: Richard Landis  
 WRITERS: Brent Maher, Paul Kennerley  
 PUBLISHERS: April, ASCAP/Irving, BMI  
 RCA 5283-7

In this sassy yet sweetly upbeat number, Newton promises her undying love and pleads for reciprocation.

### RECOMMENDED

### ISSAC PAYTON SWEAT

**Family** (2:34)  
 PRODUCER: I. P. Sweat  
 WRITER: Whites  
 PUBLISHER: Beau-Tex, BMI  
 Tex-Lou TLR-101

An account of a family that stays together, set to a Cajun sound. Contact: 713-776-9219.

## DANCE

### PICKS

**COMMUNARDS** *Never Can Say Goodbye* (7:50)  
 PRODUCER: Stephen Hague  
 WRITER: Clifton Davis  
 PUBLISHER: Jobete, ASCAP  
 MCA 23812 (12-inch single)

Nothing less than brilliant remake from the U.K. act; pulsating track benefits widely from an impressive Shep Pettibone treatment.

### DHAR BRAXTON

**Illusions** (7:40)  
 PRODUCER: Jhon Fair  
 WRITERS: J. Fair, Chocquette  
 PUBLISHERS: Y.A.M./Munich Madness, BMI  
 Sleeping Bag SLX-30 (12-inch single)

If it's Braxton & Fair it's got to be good; track is an irresistible syncopated groove, lyrically tight and mixed well. Contact: 212-724-1440.

### ALISHA

**Let Your Heart Make Up Your Mind** (6:40)  
 PRODUCER: Mark S. Berry  
 WRITERS: Alexandra Forbes, Eric Beall  
 PUBLISHERS: Baby Raquel/Platinum Plateau/Get Uppa, ASCAP  
 RCA 6821-1-RD (12-inch single)

Six remixes grace this energetic pop/dance release.

### TIA

**Cupid** (6:58)  
 PRODUCERS: Roy Be, Jim "Chopper" Cohn  
 WRITER: R. Tarbox  
 PUBLISHERS: Arista/Roby B/Chop-A-Cone, ASCAP  
 RCA 6654-1-RD (12-inch single)

No, it's not the Sam Cooke oldie redone '80s style, but it is an appealing technotrack that is *very* fast; nice hook.

### SOCIETY

**Love It** (6:43)  
 PRODUCER: Society  
 WRITER: Society  
 PUBLISHERS: Summersongs/Virgin  
 Big Time 6068-1-8D (c/o RCA) (12-inch single)

After a brief stint on import, this track has been completely altered in a variety of recommended versions; group was formerly known as the Danse Society.

### RECOMMENDED

**MADAME X** *I Want Your Body* (6:45)  
 PRODUCER: Bernadette Cooper  
 WRITER: Bernadette Cooper  
 PUBLISHERS: Slip Me One/Spectrum VII, ASCAP  
 Atlantic 0-86631 (12-inch single;  
 7-inch reviewed Nov. 28)

### EX-SAMPLE

**And So It Goes** (8:53)  
 PRODUCERS: Walter McLean, Doug Sauter  
 WRITERS: Walter McLean, Jerome Sylvers  
 PUBLISHER: Little Dexter, BMI  
 Wide Angle TTW 87133 (12-inch single)

Chicago-influenced technonumber of samples is a breakout this week. Contact: 212-627-0981.

### ASHLEY PAUL

**When Boys Cry** (7:12)  
 PRODUCER: Joel Diamond  
 WRITER: Peggy Stanziale, Victoria Shaw  
 PUBLISHERS: Purple Traffic/Charlie Monk, ASCAP  
 Dice TGR-1019 (12-inch single)

Seventeen-year-old actress/singer handles one of the label's finest dance releases with a mature vocal styling; Paul was a regular on television's "Another World" and "Last Word."

### ISIS

**Let Me Hold You** (5:50)  
 PRODUCER: Todd Terry  
 WRITERS: Todd Terry, Isis  
 PUBLISHERS: Gaucho/New York Style, BMI  
 Posse POS 1224 (12-inch single)

Latin hip-hop with a young-sounding female lead. Contact: 212-581-5398.

### MICK JAGGER

**Throwaway** (6:55)  
 PRODUCERS: Mick Jagger, David A. Stewart  
 WRITER: M. Jagger  
 PUBLISHER: Promopub B.V., PRS  
 Columbia 44-07492 (12-inch single;  
 7-inch reviewed Nov. 14)

### NANCY MARTINEZ

**Can't Wait** (6:45)  
 PRODUCER: Teneen Ali  
 WRITERS: T. Bentivegna, G. D'Orazio  
 PUBLISHER: Kish Kish, CAPAC  
 Atlantic 0-86626 (12-inch single)

Miami-ish dance number from the vocalist who brought you "For Tonight."

### MICHAEL MORET

**Want Me** (6:40)

PRODUCER: Bob Parr  
 WRITERS: Bob Parr, Michael Moret  
 PUBLISHERS: Meribec/On Parr/Tonk, ASCAP  
 Vision VR-1201 (12-inch single)

Frantic hi-NRG. Contact: 305-893-9191.

### LA LA

**I Got A Thing For You** (6:30)  
 PRODUCERS: New Music Group, John Morales, Sergio Munzibai  
 WRITERS: La La, Kashif  
 PUBLISHERS: Little Tanya/MCA, ASCAP/Kashif/Music Corp. Of America, BMI  
 Arista AD1-9647 (12-inch single; 7-inch reviewed Nov. 21)

### FRONT 242

**Masterhit** (7:06)  
 PRODUCER: not listed  
 WRITER: not listed  
 PUBLISHER: not listed  
 Wax Trax 036 (12-inch single)

Aggressive technodance item in three mixes; like a rough-edged Depeche Mode. Contact: 312-528-8753.

### LENNY

**Do You Like American Girls** (6:10)  
 PRODUCERS: L. Williams, B. Turner  
 WRITERS: Lenny Williams, Jeff Katz  
 PUBLISHER: Poo & The Bear, ASCAP  
 Pelican PEL-001 (12-inch single)

The Minneapolis sound is the basis for this Philadelphia native's forthright delivery. Contact: 215-922-7999.

## AC

### PICKS

**BEN E. KING** *Save The Last Dance For Me* (3:49)

PRODUCER: Mick Jones  
 WRITERS: Doc Pomus, Mort Shuman  
 PUBLISHER: Rightsong, BMI  
 Manhattan B-50078 (c/o Capitol)

Faithful rendition of the 1960 Drifters classic, on which he sang lead; produced by Foreigner's Jones.

## CHRISTMAS

### PICKS

The following is a list of all new or reissued Christmas singles received this week. Because of the music's seasonal nature, the records are not rated as to chart potential.

**MICHAEL DAMIEN** *Christmas Time Without You*  
 Weir Brothers WBR-413. Contact: 818-992-1743.

**MICHAEL JACKSON** *Up On The Housetop*  
 Motown 1914-MF.

**CHOCOLATE WILLIAMS** *Put The Merry Back In Christmas*  
 Casino ATP 225. Contact: 702-457-3875.

**WINANS** *The Real Meaning Of Christmas*  
 Qwest 0-20606 (c/o Warner Bros.) (12-inch single).

**DWIGHT YOAKAM** *Santa Claus Is Back In Town*  
 Reprise 7-28156 (c/o Warner Bros.).

PICKS: New releases with the greatest chart potential.

RECOMMENDED: Records with potential for significant chart action.  
 NEW & NOTEWORTHY: Highlights new and developing acts worthy of attention.

Records equally appropriate for more than one format are reviewed in the category with the broadest audience. All singles commercially available in the U.S. are eligible for review. Send copies to Bill Coleman, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

# TOP POP ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★ ★ NO. 1 ★ ★					
1	1	1	12	<b>SOUNDTRACK</b> ▲ RCA 6408-1-R (9.98) (CD)	DIRTY DANCING 4 weeks at No. One
2	2	3	11	<b>MICHAEL JACKSON</b> ▲ <sup>3</sup> EPIC 40600/E.P.A. (CD)	BAD
3	4	4	34	<b>WHITESNAKE</b> ▲ <sup>3</sup> GEFEN GHS 24099 (9.98) (CD)	WHITESNAKE
4	5	5	11	<b>PINK FLOYD</b> ▲ COLUMBIA DC 40599 (CD)	A MOMENTARY LAPSE OF REASON
5	3	2	7	<b>BRUCE SPRINGSTEEN</b> COLUMBIA OC 40999 (CD)	TUNNEL OF LOVE
6	7	7	12	<b>JOHN COUGAR MELLENCAMP</b> ▲ MERCURY 832 465-1/POLYGRAM (CD)	THE LONESOME JUBILEE
7	6	6	16	<b>DEF LEPPARD</b> ▲ <sup>2</sup> MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
8	15	41	3	<b>GEORGE MICHAEL</b> COLUMBIA OC 40867 (CD)	FAITH
9	9	9	6	<b>STING</b> A&M SP 6402 (10.98) (CD)	... NOTHING LIKE THE SUN
10	8	8	24	<b>WHITNEY HOUSTON</b> ▲ <sup>5</sup> ARISTA AL 8405 (9.98) (CD)	WHITNEY
11	11	11	12	<b>AEROSMITH</b> ● GEFEN GHS 24162 (9.98) (CD)	PERMANENT VACATION
12	10	10	36	<b>U2</b> ▲ <sup>3</sup> ISLAND 90581/ATLANTIC (9.98) (CD)	THE JOSHUA TREE
13	12	12	9	<b>BILLY IDOL</b> ● CHRYSALIS OV 41620 (CD)	VITAL IDOL
14	16	20	11	<b>TIFFANY</b> ● MCA 5793 (8.98) (CD)	TIFFANY
15	13	13	32	<b>FLEETWOOD MAC</b> ▲ WARNER BROS. 25471 (9.98) (CD)	TANGO IN THE NIGHT
16	14	14	11	<b>R.E.M.</b> ● I.R.S. 42059/MCA (8.98) (CD)	DOCUMENT
17	20	28	4	<b>INXS</b> ATLANTIC 81796 (9.98) (CD)	KICK
18	23	77	3	<b>GEORGE HARRISON</b> DARK HORSE 25643/WARNER BROS. (9.98) (CD)	CLOUD NINE
19	18	18	7	<b>BELINDA CARLISLE</b> MCA 42080 (8.98) (CD)	HEAVEN ON EARTH
20	17	15	8	<b>YES</b> ATCO 90522/ATLANTIC (9.98) (CD)	BIG GENERATOR
21	22	19	25	<b>RICHARD MARX</b> ● EMI-MANHATTAN ST 53049 (8.98) (CD)	RICHARD MARX
22	19	16	26	<b>HEART</b> ▲ <sup>2</sup> CAPITOL PJ-12546 (9.98) (CD)	BAD ANIMALS
23	<b>NEW</b> ▶		1	<b>DOKKEN</b> ELEKTRA 60735 (9.98) (CD)	BACK FOR THE ATTACK
24	21	17	66	<b>KENNY G.</b> ▲ <sup>2</sup> ARISTA AL 8-8427 (8.98) (CD)	DUOTONES
25	24	21	9	<b>KISS</b> ● MERCURY 832 626-1/POLYGRAM (CD)	CRAZY NIGHTS
26	28	24	86	<b>ANITA BAKER</b> ▲ <sup>3</sup> ELEKTRA 60444 (8.98) (CD)	RAPTURE
27	26	26	42	<b>EXPOSE</b> ▲ ARISTA AL 8441 (8.98) (CD)	EXPOSURE
28	31	31	71	<b>POISON</b> ▲ <sup>2</sup> ENIGMA ST 12523/CAPITOL (8.98) (CD)	LOOK WHAT THE CAT DRAGGED IN
29	27	23	11	<b>RUSH</b> ● MERCURY 832 464-1/POLYGRAM (CD)	HOLD YOUR FIRE
30	25	22	20	<b>SOUNDTRACK</b> ▲ SLASH 25605/WARNER BROS. (9.98) (CD)	LA BAMBA
31	43	134	3	<b>STEVE WINWOOD</b> ISLAND 25660/WARNER BROS. (9.98) (CD)	CHRONICLES
32	29	25	10	<b>PET SHOP BOYS</b> ● EMI-MANHATTAN 46972 (8.98) (CD)	ACTUALLY
33	47	57	4	<b>VARIOUS ARTISTS</b> SPECIAL OLYMPICS SP 3911/A&M (9.98) (CD)	A VERY SPECIAL CHRISTMAS
34	30	30	8	<b>WHODINI</b> JIVE JL 8494/ARISTA (8.98) (CD)	OPEN SESAME
35	32	29	21	<b>GREAT WHITE</b> ● CAPITOL ST 12565 (8.98) (CD)	ONCE BITTEN
36	37	37	10	<b>SQUEEZE</b> A&M SP 5161 (8.98) (CD)	BABYLON AND ON
37	41	43	9	<b>JETHRO TULL</b> CHRYSALIS OV 41590 (CD)	CREST OF A KNAVE
38	39	39	5	<b>BILLY JOEL</b> COLUMBIA CX2 40996 (CD)	KOHUEPT (LIVE IN LENINGRAD)
39	40	40	38	<b>JODY WATLEY</b> ● MCA 5898 (8.98) (CD)	JODY WATLEY
40	46	68	3	<b>EARTH, WIND &amp; FIRE</b> COLUMBIA FC 40596 (CD)	TOUCH THE WORLD
41	38	34	26	<b>MOTLEY CRUE</b> ▲ <sup>2</sup> ELEKTRA 60725 (9.98) (CD)	GIRLS, GIRLS, GIRLS
42	34	33	26	<b>THE FAT BOYS</b> ▲ TIN PAN APPLE 831 948 1/POLYGRAM (CD)	CRUSHIN'
43	42	42	15	<b>SWING OUT SISTER</b> MERCURY 832 213 1/POLYGRAM (CD)	IT'S BETTER TO TRAVEL
44	45	45	14	<b>DEBBIE GIBSON</b> ATLANTIC 81780 (8.98) (CD)	OUT OF THE BLUE
45	35	35	7	<b>DEPECHE MODE</b> SIRE 25614/WARNER BROS. (8.98) (CD)	MUSIC FOR THE MASSES
46	36	32	31	<b>LISA LISA &amp; CULT JAM</b> ▲ COLUMBIA FC 40477 (CD)	SPANISH FLY
47	52	63	4	<b>ROBBIE ROBERTSON</b> GEFEN GHS 24160 (9.98) (CD)	ROBBIE ROBERTSON
48	44	36	58	<b>EUROPE</b> ▲ <sup>2</sup> EPIC BFE 40241/E.P.A. (CD)	THE FINAL COUNTDOWN
49	33	27	25	<b>L.L. COOL J</b> ▲ <sup>2</sup> DEF JAM FC 40793/COLUMBIA (CD)	BIGGER AND DEFFER
50	51	46	65	<b>BON JOVI</b> ▲ <sup>8</sup> MERCURY 830264-1/POLYGRAM (CD)	SLIPPERY WHEN WET
51	50	44	14	<b>NEW ORDER</b> QWEST 25621/WARNER BROS. (12.98) (CD)	SUBSTANCE
52	57	54	13	<b>DANA DANE</b> PROFILE 1233 (8.98) (CD)	DANA DANE WITH FAME
53	62	64	5	<b>THE JETS</b> MCA 42085 (8.98) (CD)	MAGIC
54	56	52	33	<b>CARLY SIMON</b> ● ARISTA AL 8443 (9.98) (CD)	COMING AROUND AGAIN

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	48	38	20	<b>GRATEFUL DEAD</b> ▲ ARISTA AL 8452 (9.98) (CD)	IN THE DARK
56	58	59	15	<b>GUNS &amp; ROSES</b> GEFEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
57	55	49	16	<b>ALEXANDER O'NEAL</b> ● TABU FZ 40320/E.P.A. (CD)	HEARSAY
58	49	47	14	<b>LEVERT</b> ● ATLANTIC 81773 (8.98) (CD)	THE BIG THROWDOWN
59	54	48	13	<b>THE CARS</b> ● ELEKTRA 60747 (9.98) (CD)	DOOR TO DOOR
60	59	56	8	<b>ALABAMA</b> ● RCA 6495-1-R (8.98) (CD)	JUST US
61	53	53	28	<b>RANDY TRAVIS</b> ▲ WARNER BROS. 25568 (8.98) (CD)	ALWAYS & FOREVER
62	61	55	37	<b>SMOKEY ROBINSON</b> ● MOTOWN 6226 (8.98) (CD)	ONE HEARTBEAT
63	65	71	7	<b>TERENCE TRENT D'ARBY</b> INTRODUCING HARDLINE ACCORDING TO TERENCE TRENT D'ARBY COLUMBIA BFC 40964 (CD)	
64	73	75	20	<b>ELTON JOHN</b> LIVE IN AUSTRALIA WITH THE MELBOURNE SYMPHONY ORCHESTRA MCA 2-8022 (10.98) (CD)	
65	64	61	34	<b>PRINCE</b> ▲ PAISLEY PARK 25577/WARNER BROS. (15.98) (CD)	SIGN 'O' THE TIMES
66	70	76	9	<b>THE O'JAYS</b> EMI-MANHATTAN 53036 (8.98) (CD)	LET ME TOUCH YOU
67	80	169	3	<b>BRYAN FERRY</b> REPRISE 25598 (8.98) (CD)	BETE NOIRE
68	66	58	10	<b>MICK JAGGER</b> COLUMBIA OC 40919 (CD)	PRIMITIVE COOL
69	60	50	17	<b>SOUNDTRACK-MADONNA</b> ▲ SIRE 25611/WARNER BROS. (9.98) (CD)	WHO'S THAT GIRL
70	76	124	3	<b>NEIL, DIAMOND</b> COLUMBIA CZX40990 (CD)	HOT AUGUST NIGHT II
71	63	51	13	<b>METALLICA</b> ● ELEKTRA 60757 (5.98) (CD)	THE \$5.98 EP-GARAGE DAYS RE-REVISITED
72	183	—	2	<b>ROGER</b> REPRISE 25496 (8.98) (CD)	UNLIMITED
73	69	65	25	<b>THE CURE</b> ● ELEKTRA 60737 (13.98) (CD)	KISS ME, KISS ME, KISS ME
74	<b>NEW</b> ▶		1	<b>STEVIE WONDER</b> MOTOWN 6248 ML (8.98) (CD)	CHARACTERS
75	71	74	18	<b>NATALIE COLE</b> EMI-MANHATTAN ST 53051 (8.98) (CD)	EVERLASTING
76	68	66	11	<b>BANANARAMA</b> LONDON 828 061-1/POLYGRAM (CD)	WOW
77	77	78	5	<b>THE ALARM</b> I.R.S. 42085/MCA (8.98) (CD)	EYE OF THE HURRICANE
78	78	67	10	<b>UTFO</b> SELECT 21619 (8.98) (CD)	LETHAL
79	75	72	13	<b>ERIC B. &amp; RAKIM</b> 4TH & BWAY 4005/ (8.98) (CD)	PAID IN FULL
80	67	60	9	<b>THE SMITHS</b> SIRE 25649/WARNER BROS. (8.98) (CD)	STRANGWAYS, HERE WE COME
81	81	79	19	<b>HANK WILLIAMS, JR.</b> ● WARNER/CURB 25593/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
82	72	70	13	<b>LOVERBOY</b> ● COLUMBIA OC 40893 (CD)	WILDSIDE
83	92	92	5	<b>ANGELA WINBUSH</b> MERCURY 832 733-1/POLYGRAM (CD)	SHARP
84	103	127	55	<b>STRYPER</b> ● ENIGMA PJAS 73237 (9.98) (CD)	TO HELL WITH THE DEVIL
85	100	—	2	<b>TRIUMPH</b> MCA 42083 (8.98) (CD)	SURVEILLANCE
86	79	80	11	<b>GEORGE STRAIT</b> ● MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. II
87	<b>NEW</b> ▶		1	<b>MADONNA</b> SIRE 25535/WARNER BROS. (9.98) (CD)	YOU CAN DANCE
88	91	122	7	<b>BOURGEOIS TAGG</b> ISLAND 90638/ATLANTIC (8.98) (CD)	YO YO
89	89	118	16	<b>SALT-N-PEPA</b> NEXT PLATEAU PL 1007 (8.98)	HOT, COOL AND VICIOUS
90	82	83	6	<b>LOVE &amp; ROCKETS</b> BIG TIME 6058-1-B/RCA (8.98) (CD)	EARTH - SUN - MOON
91	97	100	38	<b>CUTTING CREW</b> ● VIRGIN 90573 (8.98) (CD)	BROADCAST
92	74	62	9	<b>LYNYRD SKYNYRD</b> MCA 42084 (8.98) (CD)	LEGEND
93	83	85	25	<b>GLORIA ESTEFAN &amp; MIAMI SOUND MACHINE</b> ● EPIC OE 40769/E.P.A. (CD)	LET IT LOOSE
94	<b>NEW</b> ▶		1	<b>THE PRETENDERS</b> SIRE 25664/WARNER BROS. (9.98) (CD)	THE SINGLES
95	109	132	4	<b>HEAVY D. &amp; THE BOYZ</b> MCA 5986 (8.98) (CD)	LIVING LARGE
96	104	104	35	<b>DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS</b> ▲ WARNER BROS. 25491 (9.98) (CD)	TRIO
97	105	121	4	<b>JOE COCKER</b> CAPITOL CLT 48285 (8.98) (CD)	UNCHAIN MY HEART
98	107	125	11	<b>WHITE LION</b> ATLANTIC 81768 (8.98) (CD)	PRIDE
99	94	98	9	<b>GLENN JONES</b> JIVE 1062-1-J/RCA (8.98) (CD)	GLENN JONES
100	102	108	8	<b>ICEHOUSE</b> CHRYSALIS OV 41592 (CD)	MAN OF COLOURS
101	88	73	18	<b>ECHO AND THE BUNNYMEN</b> SIRE 25597/WARNER BROS. (8.98) (CD)	ECHO AND THE BUNNYMEN
102	86	86	9	<b>BODEANS</b> SLASH 25629/REPRISE (8.98) (CD)	OUTSIDE LOOKING IN
103	93	89	41	<b>REO SPEEDWAGON</b> ● EPIC FE 40444/E.P.A. (CD)	LIFE AS WE KNOW IT
104	136	161	15	<b>LAURA BRANIGAN</b> ATLANTIC 81747 (8.98) (CD)	TOUCH
105	118	97	65	<b>PAUL SIMON</b> ▲ <sup>2</sup> WARNER BROS. 25447 (9.98) (CD)	GRACELAND
106	125	129	9	<b>MICHAEL BOLTON</b> COLUMBIA BFC 40473 (CD)	THE HUNGER
107	95	95	7	<b>MSG</b> CAPITOL CLT 46985 (8.98) (CD)	PERFECT TIMING
108	98	99	17	<b>HIROSHIMA</b> EPIC FE 40670/E.P.A. (CD)	GO
109	85	82	7	<b>ALICE COOPER</b> MCA 42091 (8.98) (CD)	RAISE YOUR FIST AND YELL

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

## SPECIAL-INTEREST VIDEO AWARDS

(Continued from page 1)

Comedian Martin Mull hosted the AVC Awards banquet and was assisted by celebrity presenters, including entertainers Shari Lewis, Rich Hall, and Edie McClurg; recording artists Julie Brown and Martha Davis; choreographer Paula Abdul; and special guest David Leisure (Isuzu's "lying man").

The AVC Awards are designed to honor special achievement in various programming segments of the expanding special-interest home video market. More than 400 videotapes, each judged for its creativity and originality, were entered in the competition.

Lorimar's three winners were "Jane Fonda's Workout With Weights" in the exercise and fitness category; "Larry Hagman's Stop Smoking For Life" for health; and "How To Really Start Your Own Business Inc. Magazine" in careers, investment, and personal finance.

MCA's two winners were Mull's "The History Of White People In America, Volume Two" for comedy and "Ocean Symphony" for science and nature.

Other award-winning programs from mainstream distributors included Hi-Tops' "Babysongs," best children's entertainment; J2 Communications' "Chef Paul Prudhomme's Louisiana Kitchen, Volume 1," in the cooking, food, and wine category; Sony Video Software's "Celebrating Bird: The Triumph Of Charlie Parker," best video music longform; Pacific Arts' "Media: Zbig Rybczynski, A Collection," in the video art category; and

Fox Hills Video's "Cycling For Success," in the sports-instruction category.

Here are the rest of the winners:

- **Documentary:** "Mother Theresa," distributed by Today Home Entertainment.

- **Education:** "Touring Civil War Battlefields," distributed by Travel Network Inc.

- **Travel and adventure:** "The San Diego Zoo—It's A Wild Life," distributed by VideoTours.

- **Music and dance instruction:** "Steve Smith, Part One," distributed by DCI Music Video.

- **Drama:** "Gertrude Stein And A Companion," distributed by Tapestry International.

- **Fine arts, music, and dance:** "Reflections: The Story Of The Exhibition Houses Of Britain," distributed by the National Gallery Of Art.

- **Crafts, hobbies, and home arts:** "Furniture Repairing With Bob Flexner," distributed by the Taunton Press.

- **Home improvement:** "Ceramic Tile Walls," distributed by Do It Yourself Inc.

- **Games and magic:** "Shari Lewis Presents 101 Things For Kids To Do," distributed by Random House Home Video.

- **Sports history:** "That Ball's Outta Here! The Mike Schmidt Story," distributed by Rainbow Home Video.

- **Children's instruction:** "Hey, What About Me? (A Video Guide For Brothers And Sisters Of New Babies)," distributed by KIDVIDZ.

## VIDEO MUSIC AWARDS

(Continued from page 3)

Other multiple winners, with two awards each, were Island's U2 and PolyGram's Bon Jovi.

Capitol act Crowded House, nominated six times, won the prestigious best-new-artist video award. A&M's Janet Jackson, who had four nominations, was tops in choreography.

The following is a complete list of Video Music Awards winners:

### GENERAL AWARDS

- **Best video:** "Land Of Confusion," Genesis; directed by John Lloyd and Jim Yukich; produced by John Lloyd and Jim Yukich for Split

Screen.

- **Best male video:** "You Can Call Me Al," Paul Simon.

- **Best female video:** "Open Your Heart," Madonna.

- **Best group video:** "Where The Streets Have No Name," U2.

- **Best concept video:** "Dear God," XTC; story by Nicholas Brandt and Philip Ridley.

- **Best stage performance:** "Livin' On A Prayer," Bon Jovi.

- **Best overall performance:** "Livin' On A Prayer," Bon Jovi.

- **Best new artist's video:** "Don't Dream It's Over," Crowded House.

### TECHNICAL AWARDS

- **Best direction:** "Big Time," Peter Gabriel; directed by Stephen R. Johnson.

- **Best editing:** "Big Time," Peter Gabriel; edited by Joe Castellano.

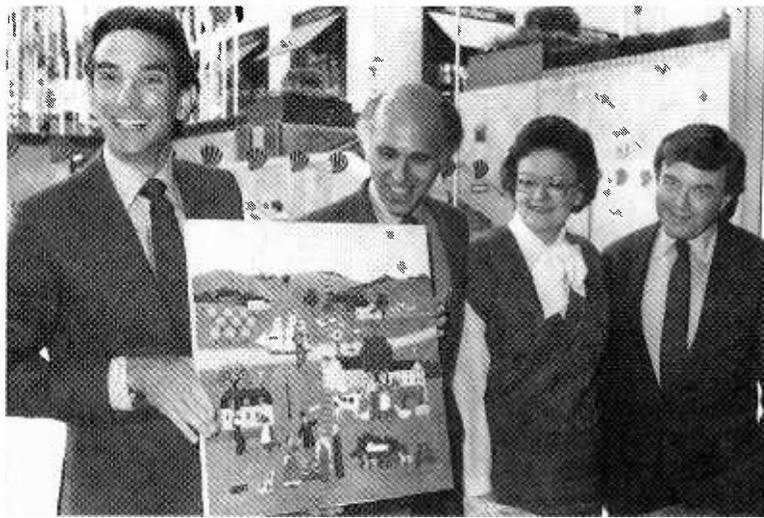
- **Best choreography:** "Pleasure Principle," Janet Jackson; choreographed by Barry Lather.

- **Best special effects:** "Boy In The Bubble," Paul Simon; special effects by Jim Blashfield, Don Merkt, Matt Wuerker, Laura DiTrapani, and Michael Quinn.

- **Best cinematography:** "Where The Streets Have No Name," U2; Fred Elm, cinematographer.

- **Most experimental:** "Boy In The Bubble," Paul Simon.

- **Best art direction:** "Big Time," Peter Gabriel; Wayne White, art director.



**Masterwork Artwork.** Michael Tilson Thomas shows off the original Joan Landis oil painting used for the cover of his CBS Masterworks album of Aaron Copland's "Old American Songs." The painting was a gift commemorating Thomas' re-signing with the label. Shown, from left, are Thomas; Joseph Dash, senior vice president and general manager, CBS Masterworks; Judie Janowski, Columbia Artists Management Inc.; and Irwin Katz, vice president, a&r, CBS Masterworks.

## LIFELINES

### BIRTHS

Girl, Dorothy Nadia, to **Gregory and Sue Vovsi**, Oct. 25 in Sunrise, Fla. They are owners of Hits Music.

Boy, Dustin Alan, to **Greg and Laura Snyder**, Nov. 2 in Golden Valley, Minn. She is advertising assistant for Recordshop.

Girl, Jessica Rose, to **Malcolm and Cassandra Webb Wiseman**, Nov. 2 in Santa Monica, Calif. He is an entertainment attorney with Silverberg, Rosen, Leon & Behr. She is an actress.

Boy, Matthew Robert, to **Mike and Maureen Johnston**, Nov. 11 in Shreveport, La. He is an air personality at KNCB Vivian, La.

Boy, Shawn Anthony, to **Tony and Teresa Godwin**, Nov. 12 in Nashville. He is RCA and A&M buyer for Central South Music Sales. She is also with Central South.

### MARRIAGES

**Rick Shoemaker to Denise Abbott**, Oct. 10 in Encino, Calif. He is vice president of MCA Music. She is a free-lance journalist.

**Paul West to Susan Fridgen**, Oct.

24 in Glendale, Calif. He is director of national quality control/custom marketing for Capitol Records. She is production coordinator for Capitol Recording Studios.

**Allan Cooper to Robin Hyman**, Nov. 21 in Alpine, N.J. He is an agent with the William Morris Agency. She is head of production for Pair Records & The Special Music Co.

### DEATHS

**Kevin Staydohar**, 27, of heart failure, Oct. 12 in Sacramento, Calif. He was bassist in the group True West and a former member of Thin White Rope.

**David Kantor**, 79, Oct. 27 at John F. Kennedy Memorial Hospital in Philadelphia. The former orchestra leader played tenor saxophone and clarinet and performed at Philadelphia-area clubs for more than 30 years. His wife, Edith, acted as his vocalist. In addition to his wife, he is survived by four daughters, a sister, and 10 grandchildren.

Send information to *Lifelines*, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

## CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to *Calendar*, Billboard, 1515 Broadway, New York, N.Y. 10036.

### DECEMBER

Dec. 4, 19th Annual AMC Cancer Research Center Humanitarian Award Dinner, Roseland Ballroom, New York. Gail Obenrator, 212-757-6460.

Dec. 5-6, MIDI Expo, New York Hilton, New York. 203-259-5734.

Dec. 7-11, Video Expo Orlando, Buena Vista Palace Hotel, Lake Buena Vista, Fla. 800-248-5474.

Dec. 10, BMI Music Seminar, Paramount Theatre, Austin, Texas. 615-259-3625.

Dec. 17, International Radio And Television Society Christmas Benefit, Waldorf-Astoria, New York. 212-867-6650.

### JANUARY

Jan. 7-10, 1988 International Winter Consumer Electronics Show, Las Vegas Convention Center, Las Vegas. 202-457-8700.

Jan. 26-29, Ninth Annual Box Office Management International Conference And Exhibition: "Tickets And The Law," Caesar's Palace, Las Vegas. 212-570-2166.

### FEBRUARY

Feb. 11-13, 19th Annual Country Radio Seminar, Opryland Hotel, Nashville. 615-327-4488 or 615-329-4487.

Feb. 12-14, South Carolina Coin Operators Assn. Convention, Radisson Hotel, Columbia, S.C. Helen Sikes, 803-254-4444.

## NEW COMPANIES

**Debbie Dean & Associates**, a public relations agency, formed by Debbie Dean. Company specializes in country music/entertainment. 44 Music Square E., Nashville, Tenn. 37203; 615-255-2175.

**From Hell Productions**, formed by Joseph C. Spatafora. An audio/video production and promotion company that promotes Chicago's dance/rock group Shock Radio. First release is the 12-inch "Jack Your Money, Money." Box 503, 1140 N. LaSalle, Chicago, Ill. 60610; 312-664-4440, ext. 503.

**Whitewater Recording**, a studio specializing in audio for television/video productions, formed by Adam Greenberg. Company produces demo and promo tapes as well as recordings. 20 Battery Park Ave., Asheville, N.C. 28801.

**David Rambaldi & Co.**, a public relations firm, formed by David Rambaldi. First clients include Blue Rock Records, Bullhead Records, Teeci Clark, and Big Sam Frazier. Suite 209, 15723 Vanowen St., Van Nuys, Calif. 91406; 818-892-8877.

**Lippsync Inc.**, a music video production company, formed by video director Peter Lippman. 6879 Camrose, Los Angeles, Calif. 90068; 213-850-6845.

Send information to *New Companies*, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

## TELARC AD CAMPAIGN

(Continued from page 4)

Minnelli At Carnegie Hall," which has also been submitted in the best-female-pop-vocal-performance category.

"No one, to our knowledge, has done anything like this before," says Papesh. "We checked with the NARAS voting committee to make sure there was no problem with it, and they said there was none.

"Unlike other years, there's so much product—it would be tough for voting members to be cognizant of everything they're receiving.

"Even if the members don't take us up on our offer to buy the recordings, we hope they'll at least be aware of the titles we have."

MOIRA MCCORMICK

## D.C. Show Earns \$100K

**NASHVILLE** More than \$100,000 was raised by the Marlboro Country Music benefit concert, held Nov. 10 at Washington's Constitution Hall (Billboard, Nov. 28).

Proceeds from the event, which starred Alabama, the Judds, and Bob Hope, are being used to cover the costs of inscribing the names of 24 additional veterans onto the Vietnam Veterans Memorial and hosting families of those veterans while in Washington for the concert and Veterans Day ceremonies. "We're deeply grateful to Marl-

boro Country Music for raising the funds needed to inscribe the new names on the Memorial," says Jan Scruggs, president and founder of the Vietnam Veterans Memorial Fund.

Adds Frank Resnik, president and CEO of Philip Morris U.S.A., "Philip Morris is extremely proud to have been part of such a worthy fund-raising effort. We're thrilled with the amount of money we raised from the concert, and we hope to continue our relationship with the Vietnam Veterans Memorial Fund."

## NESMITH URGES 'MEANINGFUL' ART

(Continued from page 3)

sign, skill in detail, usefulness, practicality—all these things go into making a worthy product," he said.

Nesmith offered this est-like one-liner on how to succeed in business: "Success is nothing more than an orderly sequence of right ideas."

Speaking on music video, Nesmith vehemently attacked what he sees as inherent racism and sexism in the way many clips are produced and programmed.

"Why do we have a 'black' or 'soul' video category?" he asked. "It is racism. Racism has destroyed mighty societies, and it will destroy our industry if we let it. Sexism is akin to it. These things must be recognized and nullified."

As one of the leaders in the development of specialized, nontheatrical home video product, Nesmith offered encouragement to other producers of such titles.

"Even though used movies have the largest market share in the home video business right now, that will change," he said. "After all, years ago, it was porno videos that had the biggest share. As creators and producers of alternative and specialized product, you are all the leading edge of the business."

"Video is both an art form and a business," Nesmith concluded. "We must not shrink from this notion of greatness."

Attendance at the AVC was nearly double that of last year's Billboard Video Music Conference. The 15 special-interest and nontheatrical video panels and five music video programming and promotion panels were mostly well attended, and reaction from both the music video and home video camps was positive.

In past years, label video promotion executives had complained that not enough programmers turned up at the Billboard conference.

This year, representatives were on hand from most national and many local shows as well as closed-circuit and video-pool operators. Among the programmers represented were Rockamerica; MTV; VH-1; Night Tracks; The Nashville Network; Vusic Express; Campus Network; Star Touch; Black Entertainment Television; TV-23 in Akron, Ohio; California Music Channel of Oakland, Calif.; KLSR in Eugene, Ore.; and Tracks & Facts of Birmingham, Ala.

"The most important thing was being able to meet face to face with

the people from the outlets I normally only talk to on the phone," said one label staffer.

Overall, members of the music video side felt their industry is healthy; clip-production levels are up from last year, and several megahit music longform videocassettes—including the recently released Bon Jovi tape "Slippery When Wet: The Videos"—have proved that at least some titles can do big numbers.

Said Mark Ghuneim, national director of press and video for Beggars Banquet, a promotional video service that supplies clips to various outlets, "Music video clips are still building their own media—the AVC conference lends credibility to that."

On the special-interest side, the conference appeared to be a welcome first for a segment of the home video industry that is frequently ignored by other trade gatherings. Says Jim Jimirro, president of J2 Communications, a supplier of nontheatrical titles: "We heard a lot of people [at the conference] say they were discouraged about the nontheatrical market, but I think what we're seeing is a ma-



**Cross My Heart.** David Leisure, Isuzu's "lying man," shows off the two American Video Conference Awards he earned for his producing and directing efforts on the special-interest title, "Learning Brain Surgery In Your Spare Time." We're lying. Leisure was on hand as a special guest presenter at the first AVC awards gala Nov. 21 at the Hollywood Roosevelt Hotel in Los Angeles. AVC coverage begins on pages 1 and 3. (Photo: Richard Aaron)

turing process.

"The business is getting tougher than it was two or three years ago, but not because people are incompetent. The business is maturing and now requires a more aggressive marketing approach. We're still

very upbeat," says Jimirro.

*Assistance in preparing this story was provided by Al Stewart in New York. Additional AVC coverage will appear next week.*

## CD PLANTS FACE CLIMATE OF UNCERTAINTY

(Continued from page 1)

problems. Its president, Jeffrey Wilkins, claims the company's CD plant is making money, but he admits that it laid off 30 employees recently and that it's turning out CDs at an annualized rate of 7 million units, far below its capacity of 12 million units. Overall, he says Discovery is "satisfied" with its CD operation, "but we wish there wasn't so much [industry-wide] capacity, because it could be better."

From Canada, meanwhile, comes the news that heavy losses continue to be absorbed by two publicly traded CD manufacturers. Praxis Technologies posted a \$1.2 million loss in the three months ended Sept. 30, while Cinram's losses approached \$1 million for the same period. These firms' woes are believed to stem from the fact that major Canadian labels order most of their CDs from foreign plants owned by or contractually tied to their international parents.

While pressures on the financially weaker CD pressers are expected to intensify in the coming months, even manufacturers with guaranteed business and/or powerful backing are

reining in their expansion plans.

The companies with the least interest in rapid expansion are labels that own pressing plants. Capitol's Jacksonville, Ill., plant, for example, grew faster than expected this year, says Lee Simpson, vice president of manufacturing and distribution for the label, and "we're not putting any more equipment in."

The company is reserving judgment on future expansion, he notes, "because there is excess capacity out there, and it would be foolish for us to put in more [equipment]." He adds that Capitol is currently using all of its capacity and farming out the spillover to other suppliers. Because of the pressing glut, he says, the plant would not be able to attract outside business even if it had the capacity to handle it.

A WEA Manufacturing spokesman, likewise, says, "We feel we have sufficient capacity for our own needs. We are a large facility and do most of our pressing inside." The main expansion planned at the site in Olyphant, Pa., he notes, is the addition of some warehouses. He does

not rule out adding more capacity next year, however, if market conditions warrant it.

While neither Capitol nor WEA will divulge the current annual capacities of their pressing plants, industry observers have estimated that Capitol's is 6 million units and WEA's is 12 million (Billboard, Sept. 26).

CBS Records' CD plant in Pitman, N.J., is scheduled to begin shipments by the beginning of next year (see story, page 4). Although it can be expected to expand fairly quickly at first, the rate of growth will be determined by market requirements, according to a CBS spokesman.

Part of the reluctance of the labels to expand their pressing facilities is related to the steep decline in outside pressing prices, which can be as little as \$1 per unit without packaging. "The few majors that haven't started their own plants are thrilled with the decision not to do it," comments one informed source. "Those who did start CD plants are kicking themselves because they didn't realize how low prices would go through independent manufacturers."

Because of low prices and industry overcapacity, however, manufacturers not owned by labels are also apprehensive about what the coming year holds. Most say they're going to either stay at their current level of production or simply carry out earlier expansion plans by setting up equipment that has already been ordered.

Digital Audio Disc Corp., the country's largest CD plant, is now producing up to its annualized capacity of 60 million units, but executive vice president Jim Frische says he does not know if that will continue after Jan. 1. "We anticipate there will be a slackening of demand after the first of the year," he states.

As the factory puts the last of its equipment into place, Frische notes, its yearly capacity will rise to between 72 million and 78 million units. At that point, he says, DADC will "level out."

LaserVideo also plans to expand

very little next year, according to its chairman and CEO, Jim DeVries, although that may change after its sale to Discronics is completed. DeVries says the capacity of LaserVideo's Anaheim, Calif., plant may be raised from 3 million to 4 million units, and the capacity at its Huntsville, Ala., facility could grow from 15 million to 20 million units a year. Although he says LaserVideo's business has been increasing 10% a month since June, he admits the factories are now producing at only 75% of capacity.

West Chester, Pa.-based Technetronics is installing several new "monoline" presses that will double its annual capacity from 6 million to 12 million units by Jan. 1. "We won't expand beyond that until the market warrants it," says spokesman Dave McQuade.

Shape Optimedia, based in Sanford, Maine, currently has a capacity of 15 million units and plans to expand to 20 million by February or March, according to vice president of marketing Dennis Hannon. "We will survey the market at that time. We have no current plan of going beyond 20 million," he says.

With the Christmas selling season in full swing, Hannon notes, Shape is working at full capacity. "I hope I'll be able to say that in two weeks," he adds.

Jack Kiernan, senior vice president of marketing for Philips Dupont Optical, states that annual capacity at the firm's plant in Kings Mountain, N.C., is now 18 million units and is expected to rise to 30 million units by early next year. The company is continuing to expand its capacity, he explains, for two reasons: It has guaranteed business from PolyGram, which is owned by Philips, and it anticipates a major shakeout in the CD manufacturing business next year.

"I don't know how many of these [manufacturing] companies will be able to withstand economic conditions in the industry," he comments. Eventually, however, demand will again surpass supply, he says, and

when it does, PDO will be ready to take up the slack.

Memory-Tech in Plano, Texas, the newest CD manufacturer surveyed by Billboard, has a similar long-range plan. Owned jointly by Mitsubishi and Electrosound, the plant has been shipping CDs only since Oct. 1 and is currently capable of turning out 1 million units annually. Despite its late entry into the field, however, Memory-Tech is forging ahead toward its goal of being able to turn out 20 million disks a year by the end of 1988.

Shinobu Toyoda, second in command at Memory-Tech, admits it's difficult to break into the market at this point but says that the poor quality of CDs pressed by some other manufacturers opens the door to those who make a higher-quality product. He also points out that Memory-Tech's owners are willing to lose money on the plant for a year or two in the hope of being rewarded in the future—not only from CDs, but also from CD-ROMs and the upcoming CD videos.

Toyoda denies that Memory-Tech is up for sale, though he says he has heard that some plants owned by smaller companies may be having cash-flow problems.

PDO's Kiernan goes a step further, declaring, "Any [CD pressing] company that's not tied into a record company is in serious trouble. You have to have a [guaranteed] base, because the [manufacturing] prices are ridiculous." With prices as low as \$1 per unit for a "raw disk," he notes, and 70% of overhead fixed, "you have a big nut" to crack if you're a CD manufacturer.

Technetronics' McQuade agrees that an "industry shakeout is inevitable." His company, which began shipping product in May, expects to show a profit for this quarter, but he asserts that continued prosperity for Technetronics—and for other indie pressers—depends on the patronage of a few major labels.

(Continued on page 73)

# Billboard TOP POP ALBUMS TM continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	110	116	5	THE BAR-KAYS MERCURY 830 305-1/POLYGRAM (CD)	CONTAGIOUS
111	114	87	73	STEVE WINWOOD <sup>▲2</sup> ISLAND 25448/WARNER BROS. (8.98) (CD)	BACK IN THE HIGHLIFE
112	129	146	4	MEN WITHOUT HATS MERCURY 832 730-1/POLYGRAM (CD)	POP GOES THE WORLD
113	108	91	28	THE WHISPERS <sup>●</sup> SOLAR ST 72554 (8.98) (CD)	JUST GETS BETTER WITH TIME
114	90	90	16	DIONNE WARWICK ARISTA AL 8446 (8.98) (CD)	RESERVATIONS FOR TWO
115	101	101	6	SUPERTRAMP A&M SP 5181 (8.98) (CD)	FREE AS A BIRD
116	146	168	3	PAUL CARRACK CHRYSALIS BFV 41578 (CD)	ONE GOOD REASON
117	106	88	24	STEPHANIE MILLS <sup>●</sup> MCA 5996 (8.98) (CD)	IF I WERE YOUR WOMAN
118	87	81	19	SOUNDTRACK <sup>●</sup> ATLANTIC 81767 (9.98) (CD)	LOST BOYS
119	116	115	9	REBA MCENTIRE MCA 42030 (8.98) (CD)	THE LAST ONE TO KNOW
120	112	112	7	THE TEMPTATIONS MOTOWN 6246 M. (8.98) (CD)	TOGETHER AGAIN
121	96	96	16	ABC MERCURY 832 391 1/POLYGRAM (CD)	ALPHABET CITY
122	122	136	6	JIMMY DAVIS & JUNCTION QMI 42015/MCA (8.98) (CD)	KICK THE WALL
123	99	69	120	THE BEATLES CAPITOL SJ 383 (9.98) (CD)	ABBEY ROAD
124	84	84	10	ELTON JOHN GEFEN GHS 24153 (9.98) (CD)	GREATEST HITS, VOL. III 1979-1987
125	119	110	9	VAN MORRISON MERCURY 832 585-1/POLYGRAM (CD)	POETIC CHAMPIONS COMPOSE
126	120	128	54	BEASTIE BOYS <sup>▲4</sup> DEF JAM FC 40238/COLUMBIA (CD)	LICENSED TO ILL
127	128	135	4	MARTHA DAVIS CAPITOL CLT 48058 (8.98) (CD)	POLICY
128	113	93	17	ICE-T SIRE 25602/WARNER BROS. (8.98) (CD)	RHYME PAYS
129	115	102	22	GEORGE BENSON/EARL KLUGH WARNER BROS. 25580 (9.98) (CD)	COLLABORATION
130	111	111	16	CURIOSITY KILLED THE CAT MERCURY 832 025 1/POLYGRAM (CD)	KEEP YOUR DISTANCE
131	NEW	1	1	CHER GEFEN 24164 (8.98) (CD)	CHER
132	132	143	4	GENE LOVES JEZEBEL GEFEN GHS 24171 (8.98) (CD)	THE HOUSE OF DOLLS
133	142	153	33	GEORGIO MOTOWN 6229ML (8.98)	SEXAPPEAL
134	127	113	9	W.A.S.P. CAPITOL CLT 48053 (8.98) (CD)	LIVE IN THE RAW
135	139	145	5	WA WA NEE EPIC BFE 40858/E.P.A. (CD)	WA WA NEE
136	163	—	2	THE RAINMAKERS MERCURY 832 795-1/POLYGRAM (CD)	TORNADO
137	161	—	2	KOOL MOE DEE JIVE 10507 J/RCA (8.98) (CD)	HOW YA LIKE ME NOW
138	131	142	141	WHITNEY HOUSTON <sup>▲9</sup> ARISTA ALB-8212 (8.98) (CD)	WHITNEY HOUSTON
139	117	103	11	MR. MISTER RCA 6276-1-R (9.98) (CD)	GO ON ...
140	165	183	3	JOE SATRIANI RELATIVITY 8193/IMPORTANT (8.98) (CD)	SURFING WITH THE ALIEN
141	124	105	19	GRIM REAPER RCA 6250-1-R (8.98)	ROCK YOU TO HELL
142	NEW	1	1	SOUNDTRACK COLUMBIA SC 44042 (CD)	LESS THAN ZERO
143	135	144	71	WHITESNAKE <sup>▲</sup> GEFEN GHS 4018 (6.98) (CD)	SLIDE IT IN
144	147	138	15	FASTER PUSSYCAT ELEKTRA 60730 (8.98) (CD)	FASTER PUSSYCAT
145	NEW	1	1	KASHIF ARISTA AL 8447 (8.98) (CD)	LOVE CHANGES
146	145	141	73	MADONNA <sup>▲5</sup> SIRE 25442/WARNER BROS. (9.98) (CD)	TRUE BLUE
147	164	154	11	THE BRANDOS RELATIVITY 8192/IMPORTANT (8.98) (CD)	HONOR AMONG THIEVES
148	152	185	3	THE KANE GANG CAPITOL CLX48176 (6.98) (CD)	MIRACLE
149	166	—	2	EXODUS COMBAT 8169/IMPORTANT (8.98) (CD)	PLEASURES OF THE FLESH
150	133	120	73	RANDY TRAVIS <sup>▲</sup> WARNER BROS. 25435 (8.98) (CD)	STORMS OF LIFE
151	126	123	20	STARSHIP <sup>●</sup> GRUNT 6413-1-G/RCA (9.98) (CD)	NO PROTECTION
152	130	117	28	JONATHAN BUTLER JIVE 1032-1-J/RCA (8.98) (CD)	JONATHAN BUTLER
153	153	173	5	M.O.D. MEGAFORCE CAROL 1344/CAROLINE (8.98) (CD)	U.S.A. FOR M.O.D.
154	121	114	12	WENDY AND LISA COLUMBIA BFC 40862 (CD)	WENDY AND LISA
155	137	140	92	JANET JACKSON <sup>▲4</sup> A&M SP-3905 (9.98) (CD)	CONTROL

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	156	170	4	LIZA MINNELLI TELARC 15502 (15.98) (CD)	LIVE AT CARNEGIE HALL
157	195	179	45	TESLA <sup>●</sup> GEFEN GHS 24120 (8.98) (CD)	MECHANICAL RESONANCE
158	140	107	7	SOUNDTRACK ANTILLES AN 7087 (8.98) (CD)	THE BIG EASY
159	192	193	3	BARRY WHITE A&M SP5154 (8.98) (CD)	THE RIGHT NIGHT AND BARRY WHITE
160	176	196	3	THE RED HOT CHILI PEPPERS EMI-MANHATTAN ELT48036 (8.98)	UPLIFT MOFO PARTY PLAN
161	123	109	18	HOOTERS <sup>●</sup> COLUMBIA OC 40659 (CD)	ONE WAY HOME
162	NEW	1	1	THE CALIFORNIA RAISINS PRIORITY 9706 (8.98) (CD)	THE CALIFORNIA RAISINS
163	134	133	11	ARMORED SAINT CHRYSALIS BFV 41601 (CD)	RAISING FEAR
164	143	131	19	CRUZADOS ARISTA AL 8439 (8.98) (CD)	AFTER DARK
165	170	186	705	PINK FLOYD <sup>●</sup> HARVEST SMAS11163/CAPITOL (9.98) (CD)	DARK SIDE OF THE MOON
166	158	160	41	NAJEE EMI-MANHATTAN ST 17241 (8.98) (CD)	NAJEE'S THEME
167	144	119	30	SUZANNE VEGA <sup>●</sup> A&M SP 5136 (8.98) (CD)	SOLITUDE STANDING
168	174	180	79	SOUNDTRACK <sup>▲4</sup> COLUMBIA SC 40323 (CD)	TOP GUN
169	148	159	44	CROWDED HOUSE <sup>●</sup> CAPITOL ST-12485 (8.98) (CD)	CROWDED HOUSE
170	189	192	9	SAVATAGE ATLANTIC 81775 (8.98)	HALL OF THE MOUNTAIN KING
171	194	—	2	THE DB'S I.R.S. 42055/MCA (8.98) (CD)	THE SOUND OF MUSIC
172	NEW	1	1	FULL FORCE COLUMBIA FC 40894 (CD)	GUESS WHO'S COMIN' TO THE CRIB
173	RE-ENTRY			THE COVER GIRLS FEVER SFS 004/SUTRA (8.98) (CD)	SHOW ME
174	138	126	8	BEE GEES WARNER BROS. 25541 (9.98) (CD)	E.S.P.
175	191	—	2	MARLON JACKSON CAPITOL CLT 46942 (8.98) (CD)	BABY TONIGHT
176	155	139	10	THE FAT BOYS SUTRA SUS 1018 (8.98) (CD)	BEST PART OF THE FAT BOYS
177	175	167	76	GENESIS <sup>▲3</sup> ATLANTIC 81641 (9.98) (CD)	INVISIBLE TOUCH
178	141	106	10	TIMOTHY B. SCHMIT MCA 42049 (8.98) (CD)	TIMOTHY B.
179	182	—	2	SHANICE WILSON A&M SP 5128 (8.98) (CD)	DISCOVERY
180	154	130	22	SAMMY HAGAR <sup>●</sup> GEFEN GHS 24144 (9.98) (CD)	I NEVER SAID GOODBYE
181	169	152	26	SOUNDTRACK <sup>▲</sup> MCA 6207 (9.98) (CD)	BEVERLY HILLS COP II
182	167	158	11	DAVE ALVIN EPIC BFE 40921/E.P.A. (CD)	ROMEO'S ESCAPE
183	184	—	2	RY COODER WARNER BROS. 25639 (8.98) (CD)	GET RHYTHM
184	NEW	1	1	SOUNDTRACK VIRGIN 90061 (9.98) (CD)	HIDING OUT
185	149	94	59	THE BEATLES CAPITOL SW 11922 (8.98) (CD)	LET IT BE
186	177	151	22	2 LIVE CREW LUKE SKYY WALKER XR 100 (8.98)	2 LIVE CREW IS WHAT WE ARE
187	172	178	4	BUCKWHEAT ZYDECO ISLAND 90622/ATLANTIC (8.98) (CD)	ON A NIGHT LIKE THIS
188	151	147	8	VARIOUS ARTISTS EPIC FE 40889/E.P.A.	PILEDRIIVER - THE WRESTLING ALBUM II
189	193	163	6	ROGER HODGSON A&M SP 5112 (8.98) (CD)	HAI HAI
190	NEW	1	1	THE MANHATTAN TRANSFER ATLANTIC 81803 (9.98) (CD)	BRASIL
191	178	175	15	GROVER WASHINGTON, JR. COLUMBIA FC 40510 (CD)	STRAWBERRY MOON
192	173	156	16	38 SPECIAL A&M 3910 (9.98) (CD)	BEST OF 38 SPECIAL--"FLASHBACK"
193	NEW	1	1	DEJA VIRGIN 90601 (8.98) (CD)	SERIOUS
194	187	188	11	THE WINANS WARNER BROS. 25510 (8.98) (CD)	DECISIONS
195	162	162	4	L.A. DREAM TEAM MCA 42042 (8.98) (CD)	BAD TO THE BONE
196	190	177	8	THE ART OF NOISE CHRYSALIS OV 41570 (CD)	IN NO SENSE? NONSENSE?
197	188	187	12	10,000 MANIACS ELEKTRA 60738/ (8.98) (CD)	IN MY TRIBE
198	196	198	23	REBA MCENTIRE MCA 5979 (8.98) (CD)	GREATEST HITS
199	179	137	9	RAY PARKER JR. GEFEN GHS 24124 (8.98) (CD)	AFTER DARK
200	199	197	35	ANTHRAX ISLAND 90584/ATLANTIC (8.98) (CD)	AMONG THE LIVING

## TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- |                              |                              |   |                               |                               |                               |   |                            |
|------------------------------|------------------------------|---|-------------------------------|-------------------------------|-------------------------------|---|----------------------------|
| 10,000 Maniacs 197           | The California Raisins 162   | Echo And The Bunnymen 101               | Roger Hodgson 189             | Love & Rockets 90             | Emmylou Harris 96             | Hiding Out 184                          | Suzanne Vega 167           |
| 2 Live Crew 186              | Belinda Carlisle 19          | Gloria Estefan & Miami Sound Machine 93 | Hooters 161                   | Loverboy 82                   | Pet Shop Boys 32              | La Bamba 30                             | W.A.S.P. 134               |
| 38 Special 192               | Paul Carrack 116             | Machine 93                              | Whitney Houston 10, 138       | Lynyrd Skynyrd 92             | Pink Floyd 165, 4             | Less Than Zero 142                      | Wa Wa Nee 135              |
| ABC 121                      | The Cars 59                  | Europe 48                               | INXS 17                       | M.O.D. 153                    | Poison 28                     | Lost Boys 118                           | Dionne Warwick 114         |
| Aerosmith 11                 | Cher 131                     | Exodus 149                              | Ice-T 128                     | MSG 107                       | The Pretenders 94             | Top Gun 168                             | Grover Washington, Jr. 191 |
| Alabama 60                   | Joe Cocker 97                | Expose 27                               | Icehouse 100                  | Madonna 146, 87               | Prince 65                     | Jody Watley 39                          | Wendy And Lisa 154         |
| The Alarm 77                 | Natalie Cole 75              | Faster Pussycat 144                     | Billy Idol 13                 | The Manhattan Transfer 190    | RE.M. 16                      | Bruce Springsteen 5                     | Shanice Wilson 179         |
| Dave Alvin 182               | Ry Cooder 183                | The Fat Boys 176, 42                    | Janet Jackson 155             | Richard Marx 21               | RO Speedwagon 103             | Squeeze 36                              | White Lion 98              |
| Anthrax 200                  | Alice Cooper 109             | Bryan Ferry 67                          | Michael Jackson 2             | Reba McEntire 198, 119        | Robbie Robertson 47           | Starship 151                            | Barry White 159            |
| Armored Saint 163            | The Cover Girls 173          | Fleetwood Mac 15                        | John Cougar Mellencamp 6      | John Cougar Mellencamp 6      | The Rainmakers 136            | Sting 9                                 | Whitesnake 143, 3          |
| The Art Of Noise 196         | Crowded House 169            | Ful Force 172                           | Men Without Hats 112          | Men Without Hats 112          | Eric B. & Rakim 79            | Stryper 84                              | Whodini 34                 |
| Anita Baker 26               | Cruzados 164                 | Kenny G 24                              | Metallica 71                  | Metallica 71                  | The Red Hot Chili Peppers 160 | Supertramp 115                          | Hank Williams, Jr. 81      |
| Bananarama 76                | The Cure 73                  | Gene Loves Jezebel 132                  | George Michael 8              | George Michael 8              | Smokey Robinson 62            | Swing Out Sister 43                     | Shanice Wilson 179         |
| The Bar-Kays 110             | Curiosity Killed The Cat 130 | Genesis 177                             | Stephanie Mills 117           | Stephanie Mills 117           | Roger 72                      | The Temptations 120                     | Angela Winbush 83          |
| Beastie Boys 126             | Deja 193                     | Georgio 133                             | Liza Minnelli 156             | Liza Minnelli 156             | Rush 29                       | Tiffany 14                              | Steve Winwood 111, 31      |
| The Beatles 123, 185         | Terence Trent D'Arby 63      | Debbie Gibson 44                        | Van Morrison 125              | Van Morrison 125              | Salt-N-Pepa 89                | Randy Travis 61, 150                    | Stevie Wonder 74           |
| Bee Gees 174                 | Dana Dane 52                 | Grateful Dead 55                        | Motley Crue 41                | Motley Crue 41                | Savatage 170                  | Triumph 85                              | Yes 20                     |
| George Benson/Earl Klugh 129 | Jimmy Davis & Junction 122   | Great White 35                          | Mr. Mister 139                | Mr. Mister 139                | Timothy B. Schmit 178         | U2 12                                   | Buckwheat Zydeco 187       |
| Bodeans 102                  | Martha Davis 127             | Grim Reaper 141                         | Najee 166                     | Najee 166                     | Carly Simon 54                | UTFO 78                                 |                            |
| Michael Bolton 106           | The dB's 171                 | Guns & Roses 56                         | New Order 51                  | New Order 51                  | Paul Simon 105                | VARIOUS ARTISTS                         |                            |
| Bon Jovi 50                  | Def Leppard 7                | L.A. Dream Team 195                     | The O'Jays 66                 | The O'Jays 66                 | The Smiths 80                 | Piledriver - The Wrestling Album II 188 |                            |
| Bourgeois Tagg 88            | Deja 193                     | L.A. Cool J 49                          | Alexander O'Neal 57           | Alexander O'Neal 57           | SOUNDTRACKS                   | A Very Special Christmas 33             |                            |
| The Brandos 147              | Depeche Mode 45              | LeVert 58                               | Ray Parker Jr. 199            | Ray Parker Jr. 199            | Beverly Hills Cop II 181      |   |                            |
| Laura Branigan 104           | Neil Diamond 70              | Lisa Lisa & Cult Jam 46                 | Dolly Parton, Linda Ronstadt, | Dolly Parton, Linda Ronstadt, | The Big Easy 158              |   |                            |
| Jonathan Butler 152          | Dokken 23                    | Hiroshima 138                           |                               |                               | Dirty Dancing 1               |   |                            |
|                              | Earth, Wind & Fire 40        |   |                               |                               |                               |   |                            |

## AS NEW AGE SOARS, RADIO, RETAILERS, AND LABELS REAP THE BENEFITS

(Continued from page 1)

Harold Childs, president of Qwest/Warners Jazz, estimates that sales on the label's jazz and instrumental product have increased by 30% to 40% since the new age format became a force to reckon with. "We're in the process of revising our whole approach to this marketplace," Childs says.

Referring to a recent in-store promotion with WNUA Chicago of the George Benson/Earl Klugh album, Childs says, "It's very exciting to see a station that's been on the air just a few months draw so many people out, especially the demographics. They were black and white; 60% of them were women, most between 20 and 40 in age."

The success of the new age format was certainly presaged by the

effectiveness of quiet storm-type programs and jazz blocks dayparted for high night and weekend ratings on urban, AC, and rock outlets for years. Having full-time Wave-type stations in several major markets, however, has taken the exposure of this eclectic genre to an entirely new level.

"I look at this format as a great opportunity to cross our artists into the mainstream, simply because it introduces them to a much broader audience," says Sherry Winston, director of jazz promotion for Columbia.

Ruben Rodriguez, Columbia's VP/black and jazz promotion, estimates that new age radio has helped spur label jazz sales by 20%. "Now, you see a lot of the yuppie

audience going into retail that didn't used to frequent record stores," Rodriguez notes.

KKSF San Francisco PD Steve Feinstein concurs. "Our audience is anything but passive, nonbuying couch potatoes," he says, citing the results of a recent promotion staged with Windham Hill Records. The pioneer new age label issued a four-track, customized sampler cassette. Outlets had the option of requesting in-store displays for the freebies or trusting that listeners would ask for them at retail counters after hearing sampler plugs on the air.

KKSF opted for the latter, and Feinstein says 900 samplers blew out of the six participating Bay-area Tower outlets in 48 hours.

For one independent jazz label,

GRP Records, new age has been a real blessing. The New York label has greatly expanded its roster of late, so label partner Larry Rosen says it's impossible to gauge what impact new age radio has had on sales. He does note that label sales in Los Angeles—where KTWV "the Wave" gave new age its first major market shot in February—far exceed those in the New York area, whose only new age-type outlet is WBGO Newark, N.J., a public station that emphasizes traditional jazz.

Until the Wave hit, contemporary jazz had a very limited shot on commercial radio. "Our marketing plans were essentially keyed to in store and press," says Rosen, whose label has jumped on the chance to arrange creative promotions with various new age outlets.

"When we were relegated strictly to jazz radio, the mix was too eclectic," he says. "Some people hate contemporary jazz and love the traditional. This new format concentrates on contemporary and appeals to many people who never considered themselves jazz fans."

Differing opinions on the proper amount of product identification appear to be the only thorn in the bed of roses new age radio currently shares with labels and retailers, but that seems to be improving.

Rona Hoffberg, VP/marketing for Chicago's Rose Records retail chain, notes that back-announcements are crucial in this genre because it's generally a hard one for consumers to describe. "How do you hum a lick from a Michael

Hedges record?" she quips.

Approaches to record identifications vary widely in the format. KKSF debuted with a policy of back-announcing all records until listeners had become familiar with the product, and PD Feinstein now claims great success with liners promoting the outlet as "the only station that tells you the names and artists of all the songs we play."

Initially, KTWV Los Angeles—which doesn't use live announcers—broadcast an 800 number that listeners could call to find out the names of songs. Now, KTWV and its Wave satellite siblings around the country identify about 50% to 60% of the records played in a typical hour, says assistant PD Chris Brodie.

Motivated by an average of 2,000 product inquiries a week on the 800 line, the Wave now uses two methods of tagging product: recorded promos from the artists themselves and liners from listeners requesting the upcoming title.

In WNUA's first two months on the air in Chicago, 90% of the station's 3,000 listener calls concerned better product identifications, says the station's PD, Bob O'Connor. "We now back-announce all our programming to answer that listener demand," says O'Connor. WNUA will soon be moving from six-song to three-song sweeps to give more record information on each back announcement.

Rose Records' Hoffberg predicts that some labels may use time buys "as a leverage point" to ask for bet-

(Continued on next page)

## DECEMBER ALBUM RELEASES

(Continued from page 6)

The album's musical fare is reportedly just as dark, full of raw funk and X-rated raunch.

MCA will issue the Kinks' "The Road" Dec. 28. Though primarily a live album recorded during the group's recent tour, the record does contain a studio track, "The Road," its first single. In addition, "It," which was captured live, appears here for the first time in any form.

Collections are due from Paul McCartney and Erasure. Capitol's "All The Best," scheduled for Dec. 1, is a two-LP/one-CD set of McCartney's greatest hits. Erasure's "The Two Ring Circus," also a double package, consists of dance

remixes of previously released material. It arrives the same day on Sire.

Leading the soundtrack pack is Columbia's "Nuts," due out Dec. 14. Composed by Barbra Streisand, who stars in the film, the soundtrack is an all-instrumental affair.

"Planes, Trains, & Automobiles" is the second release on Hughes Music, director John Hughes' MCA-distributed label. The soundtrack to the movie, which stars Steve Martin and John Candy, features new material from Dave Edmunds, Emmylou Harris, Dream Academy, and Steve Earle, among others; it arrives in stores Dec. 28.

The music for another soundtrack, "Siesta," was composed by Marcus Miller and performed by Miles Davis; the film's all-star cast includes Jodie Foster, the ubiquitous Ellen Barkin, Martin Sheen, and Grace Jones. The Warner Bros. soundtrack is slated for a Dec. 1 release.

At press time, the following labels had no album releases scheduled for December: A&M, Arista, Atlantic, Chrysalis, Elektra, EMI-Manhattan, Enigma, Epic, Geffen, I.R.S., Island, Jive, London, Mercury, Motown, Polydor, Reprise, Rhino, and Virgin.

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## LASERVIDEO IS SOLD TO DISCTRONICS

(Continued from page 1)

annually.

When this capacity is added to the maximum output of Disctronics' Australian and U.K. facilities, the acquisition of LaserVideo will bring the company's total production capability to 65 million units per year.

Dan Gorey, controller of the Quixote Corp., says the sale of LaserVideo is expected to close on Dec. 15, subject to government approval.

Asked why Quixote decided to sell, Gorey replies, "Our board was disappointed with the results they've been seeing [from LaserVideo] in the short term."

While he could not say whether LaserVideo is in the black, it is considered highly unusual for a CD plant to make money in its first year, and the company's Huntsville facility has been operating for only 13 months.

The agreement for LaserVideo's sale calls for Disctronics to pay Quixote \$29 million in cash and a \$26.5 million note. The note can be repaid in one of two ways: Quixote can either call it in one to three years after the closing, or it can convert the debt to equity by participating in Disctronics' initial public offering, expected to hit the Australian stock market sometime in 1988. In the latter case, says Gorey, Quixote would have a period of three years in which to buy the stock at its initial price, even if its value had risen during the interim.

Gorey notes that Quixote will keep close tabs on the progress of Disctronics before it decides wheth-

er it wants to remain in the CD-manufacturing business. Quixote executive VP of finance Myron Shain adds, "We like the idea of being able to [become an equity partner] . . . We're looking not at the note, but at the [stock] option as the real value in the transaction."

Meanwhile, Quixote—a diversified company with no other music business interests—will use the cash from Disctronics to pay off a \$21 million bank loan used to construct the Huntsville plant.

DeVries will remain with the company as a board director of Disctronics Ltd. LaserVideo president Ram Reddy Nomula will become president of Disctronics Manufacturing Ltd.

Roger Richmond-Smith, CEO of Disctronics, emphasizes that the acquisition of LaserVideo completes the "global network" of Disctronics

factories and offices. He also says that Disctronics will be "the major independent presser in the world among CD manufacturers."

Although LaserVideo does work for major labels, it has specialized from the outset in pressing for small indies. Currently, it claims to have several hundred clients.

LaserVideo's Huntsville plant went into operation in October 1986. The Anaheim facility, which began doing specialized-CD runs several years ago, started large-scale manufacturing in January 1986. It now manufactures videodisks, CD-ROMs, and mastering equipment and plans to begin producing video CDs in January.

Disctronics began construction of its Australian plant just 18 months ago. It was established by Quatro Group, an Australian media firm.

KEN TERRY

## UNCERTAIN TIMES FOR CD PLANTS

(Continued from page 70)

Shape Optimedia's Hannon, in contrast, says his company is heavily oriented toward indie labels, "and that plan is working." Although Shape does some pressing for majors, he declares, "The plan we have for Optimedia's success [with CDs] doesn't rely on major labels."

Hannon says he is glad that Shape is a diversified firm that does not depend on CD operations. "We are bet-

ter positioned to survive the crunch than many other CD manufacturers," he says. "There's no doubt that 1988 is going to be very difficult for any nonlabel-aligned CD plant."

*Assistance in preparing this story was provided by Kirk LaPointe in Ottawa and Mark Mehler in New York.*

## TRANS WORLD PURCHASES 14 GREAT AMERICAN OUTLETS

(Continued from page 4)

says Heilicher. "I perceive that all the personnel on the retail store level will be retained."

Heilicher plans to attend to several other family businesses; his top priority will be the publishing division of GAMCO, which is not included in the Trans World package. The division publishes the in-store tabloid Buzz.

In addition to GAMCO stores, Dallas-based Sound Warehouse distributes a customized edition of Buzz exclusively through stores in its markets. Beginning in February, Long Island, N.Y.-based Record World will pick up the paper.

Heilicher and Nat Wolk, who was executive vice president of GAMCO, will head the newly independent publishing operation. Heilicher says there are "other publishing projects that we're working on, not only in the music industry."

While Heilicher speculates that sales staffers, store managers, and field supervisors will be retained by the chain's new owner, the future of other personnel is less certain. "The central staff, over a period of time,

will be absorbed into the new [publishing company] management or terminated," Heilicher says.

Kenn Wolfe, the chain's vice president of advertising, is one of the staffers who will be leaving.

One of the GAMCO stores in the deal is in Omaha, Neb.; the other 13 are all in the Twin Cities. The purchase gives Trans World a total of 14 locations in that market. It landed a first Minneapolis-area store during the summer through its purchase of Warwick, R.I.-based Midland Records (Billboard, Aug. 1).

"We had been looking at that area for some time," says Williamson. "They're one of the dominant retailers in that important Minneapolis-St. Paul area."

"Our plans are to retain the name of the Great American Music stores," he adds. "We'll conduct an evaluation to determine the level of goodwill, which we feel is very high in that market."

The two Wax Museum stores in the package will also continue under that name, says Williamson, and will also be subject to evaluation.

The deal gives Trans World a cluster of stores in the backyard of Musicland Group's headquarters. With 598 locations, Musicland is the only U.S. music chain with a higher store count than Trans World.

The sale of 10-year-old Great American Music signals the exit of yet another regional web. More than that, it also marks a departure from record retailing of the Heilichers, a family with deep roots in music selling.

Heilicher's father, Amos Heilicher, was principal officer of Heilicher Bros., a leading distributor that diversified into rackjobbing. The firm moved into retailing by opening the first Musicland stores.

In the late '60s, Heilicher Bros. merged with Pickwick. The combined enterprise was regarded as the music industry's largest rack, distributor, and retailer. Additionally, under Pickwick's logo, it was known as the biggest supplier of budget-line albums. In 1977, Pickwick and Musicland were sold to Musicland's parent, Prime America, then known as American Can.

## WHEREHOUSE REACTS TO HOSTILE BID BY SHAMROCK

(Continued from page 6)

stock has climbed back to approximately the same level it was trading at prior to the 508-point Wall Street nose dive. On Oct. 12, the date of the first Shamrock offer, Wherehouse stock closed at 10<sup>3</sup>/<sub>4</sub>; it closed at 10<sup>1</sup>/<sub>8</sub> on Nov. 23.

According to Shamrock, the proposed merger would forestall the redemption of Wherehouse's convertible debentures at 106.25% of face value. Shamrock says that the bonds, which are redeemable at the high level in the event of a hostile takeover attempt, are currently trading "at approximately 50% of their face value."

Gold's strongly worded letter to Wherehouse leaves no doubt that if the present offer is rejected, Shamrock will continue to pursue acquisition of the company aggressively, and at an even lower cost per share—a move that could direct the wrath of stockholders at a Wherehouse board thus far demonstrably disinclined to even discuss a possible acquisition.

"If the [Wherehouse board] is unwilling to enter into a merger agreement with Shamrock, Shamrock intends nevertheless to proceed with the offer," the Gold letter states. "However, under such circumstances, our offer will be reduced to \$10 per share to reflect our view of the diminished value of shareholder equity resulting from the possible exercise of the 106.25 redemption right."

Among other conditions Shamrock has attached to the offer are

Wherehouse's disarming of its "poison pill" provision and invalidation of the company's "golden-parachute" plan for departing corporate executives. Shamrock has stated that it will file a lawsuit in California state court to seek injunctive relief on these measures.

Wherehouse responded to the latest Shamrock bid on Nov. 23 by announcing the redemption of its previous shareholder rights plan—and the institution of a new poison-pill plan.

Under the new plan, stockholders are entitled to purchase one-hundredth of a share of Wherehouse's Series A participating preferred stock at \$30 per share. The par value of the stock is \$50 per share.

Concerning the new plan, entertainment industry analyst Keith Benjamin of Silberberg, Rosenthal & Co. in New York says that stock arbitrageurs "have confirmed that it is not clear what legal position Wherehouse has."

Benjamin offers four possible end-game scenarios on the current Shamrock-Wherehouse standoff:

- An acquisition mutually negotiated by the two companies. ("It would make sense for them to try and negotiate," Benjamin says.)

- A successful fending-off of the Shamrock takeover by Wherehouse. ("The fact that [Wherehouse president/CEO Louis Kwiker] has changed poison pills indicates he wants to put up a strong legal front," Benjamin says.)

- A successful takeover by Shamrock.

- The intervention of a third party friendly to Wherehouse—a so-called white knight—that will acquire Wherehouse in its own right and preserve the company's current management structure.

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## AS NEW AGE SOARS, RADIO, RETAILERS, AND LABELS REAP THE BENEFITS

(Continued from preceding page)

ter back-announcements.

Similarly, Qwest's Childs says, "Our spots may simply serve to announce our records" on some stations.

"The format has created a lot of excitement because it's new," Childs says, "but they will have to start identifying the product better to help keep that excitement going."

Innovative promotions are playing a bigger role in this budding friendship between new age radio, labels, and retailers. WNUA and GRP Records, for example, have teamed to produce a compilation compact disk of songs by GRP artists handpicked by WNUA's programming staff. The specially priced \$9.98 package will be backed by in-store posters and WNUA

spots and carried in 144 Chicago retail outlets. "It's great for all of us," says O'Connor.

KTWV Los Angeles has inked a deal with the Tower chain's Southern California outlets to install Wave sections, a move that saves Wave listeners from searching through jazz, new age, and pop bins when looking for favorites heard on the Wave.

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# Preliminary View Is Positive Feds Weigh CBS Label Sale

BY BILL HOLLAND

WASHINGTON The pending sale of CBS Records to Sony Corp. has not raised any eyebrows upon first glance by the Justice Department or the Federal Trade Commission, both of which must examine the deal for potential antitrust or vertical-monopoly problems.

Both Sony and CBS will have to file merger/acquisition papers with the Justice Department and the FTC before the \$2 billion deal can go through. And while representatives from both agencies say they cannot comment on the sale, they say they are more interested in cases that pose vertical-monopoly problems—such as one record company merging with another.

"Since Sony manufactures and distributes audio equipment but not records and tapes and CBS sells records and tapes but does not manufacture or distribute audio equipment, I'm not so sure our parameters would apply," says Fred Haynes, a spokesman for the Justice Department's antitrust division.

"We first look to see if the merging companies are horizontal competitors and if the merger would substantially concentrate the market," Haynes says. "Then we find out if the merging company is a potential entrant into the market of the acquiring company."

The department then calculates the new company's potential market

share. "The higher the percentage, the more we'd be interested," he says.

Haynes says the Justice Department also looks at the "vertical-merger effects." An example of a vertical merger is a movie company purchasing a chain of theaters in which to show its movies. "So Sony, a maker of record players, is acquiring CBS, which makes records," he says. "Is there any control there? Could they prevent people from buying any record they wanted, that sort of thing? I don't think that could happen."

"We'd be concerned if a barrier is erected against entry into the industry," he says. "Would a new company have to enter on two levels? Would a company have to be a manufacturer of audio equipment to become a record company?"

Susan Ticknor, an FTC representative, says her agency will look first at the overall revenues of the two companies to determine their market-share percentage. "Then we would examine the holdings in the same industry to see if they overlap. Then we look at the merger or acquisition as if it had already happened, to see how it would affect the industry."

"From this examination, we determine whether the merger or acquisition will unreasonably restrain competition among existing competitors in any market or will adversely affect the case of entry into one or more markets."

## U.S., Soviet Talent Team Up Cypress To Issue Glasnost Single

LOS ANGELES On Dec. 7—the day Soviet Premier Mikhail Gorbachev arrives in Washington for summit talks—Cypress Records will issue a unique *glasnost*-styled single featuring talent from both the U.S. and the U.S.S.R.

The song, "Far Away Lands," a "We Are The World"-like anthem with themes of peace and mutual understanding, features U.S. singer/songwriter David Pomeranz and the Soviet Union's Sasha Malinin, former lead singer for rock band Stas Namin and current leader of the group Metronome.

The single, recorded in Moscow and Los Angeles, will contain English- and Russian-language versions of the song.

Pomeranz was inspired to write the song with band mate Peter Schless after seeing Stas Namin perform in a Los Angeles club during a tour by the Soviet band in late 1986. Pomer-

anz cut the backing tracks for the song here, but the Soviet band's departure left the work unfinished.

In June, Pomeranz and Schless flew to Moscow to add vocals to the song; Stas Namin, the leader of the band that bears his name, arranged for the use of the state-owned Melodiya Studios, the only recording studio in Moscow. Pomeranz and Malinin completed the vocals there in one five-hour session; later, guitar and string overdubs were added to the song in Los Angeles.

Pomeranz says that "Far Away Lands" is dedicated "to the spirit of the summit and to all the youth and cultural-exchange programs that are helping to create brotherhood and understanding between our two nations."

Cypress will also issue the song on a label sampler album, "Critic's Choice," scheduled for release Jan. 19.

CHRIS MORRIS

## BMI Retreats On Bonuses

NASHVILLE Pending the outcome of arbitration on the issue, BMI has elected to pay its regular bonus for the first quarter of 1987 to songwriters who have left the organization. The announcement came in a cover letter dated Nov. 3 that accompanied the quarterly statements of earnings.

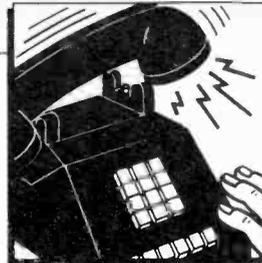
BMI had announced that it would discontinue bonus payments as of Jan. 1, 1987, to writers who had left to join other performing rights societies. Songwriters protesting this move, backed with legal assistance

from ASCAP, succeeded in getting the matter referred to arbitration, where it still rests (Billboard, Sept. 5).

The Nov. 3 letter, signed by BMI president Frances Preston, adds a cautionary note: "If, following the resolution of these legal issues, BMI fully implements the provisions of its revised payment schedule, the bonus payments in this distribution will be debited to your account and will be recouped from any future distribution to which you may be entitled."

EDWARD MORRIS

# INSIDE TRACK



Edited by Irv Lichtman

**VCR VIEWING:** Households with VCRs use their recorders 73 minutes a day on average, indicates a study by Nielsen Media Research. Based on household size, it's 92 minutes a day for four members, 68 minutes for three members, 62 minutes for two members, and 52 minutes for one member.

**NEW TIES:** McGraw-Hill Home Video, seeking to expand the exposure of its line of specialty videos, has made a distribution deal in the U.S. and Canada with United Entertainment of Tulsa, Okla. Formed 18 months ago by the huge book company, the unit has released six titles so far, among them "Steve Allen's How To Make A Speech," "Auto Repair For Dummies," and "Cooking With Chocolate." ... Pair Records and The Special Music Co. have made a deal to market masters from the Buddah catalog. Pair will offer two-record, double-play cassettes and compact disks, while Special Music Co. will market selections as budget cassettes and CDs.

**READ ALL ABOUT IT:** For a freebie, Tower Records' Pulse magazine is hard to beat. Its Christmas issue is 185 pages in length, including a 32-page, four-color classical music insert, and "it weighs a pound," according to Pulse editor/publisher Mike Farrace. A highlight of the tome is a parody of Norman Rockwell's Thanksgiving dinner portrait, with CDs replacing the turkey. While this is the nearly 5-year-old Pulse's biggest ad revenue generator, says Farrace, it is second in size to the July indie-label issue. Some 175,000 copies of the Christmas number have been printed and are being shipped to Tower's 45 U.S. and six Japanese stores. Tower's pair of London stores don't get Pulse, but will begin offering a Brit-written counterpart called TOP in May.

**BY THE TIME YOU READ THIS,** Nashville-based management company Praxis International will have inked a development deal with A&M Records under which the firm will scout out talent in the Southeast and present it to the label. Praxis represents singer/songwriter John Hiatt, who already records for A&M, and Jason & the Scorchers, who just signed with the label. Other artists on its roster include Steve Forbert—currently in the studio with the E Street Band's Gary Tallent—the Sluggers, and the Questionnaires.

**BACKSTAGE** at the National Academy of Songwriters salute Nov. 21 at the Wilmet Theatre in Los Angeles, Stephen Stills confirmed that Crosby, Stills & Nash will start recording with Neil Young as part of the team.

**TIMELY READING:** Caedmon Records, the spoken-word label, has just recorded a reading by "Amadeus" Oscar winner F. Murray Abraham of the classic "Phantom Of The Opera," the hit U.K. musical version of which opens on Broadway Jan. 26. That fact isn't lost on Caedmon, which plans to have a two-cassette release available then. The package will carry a list of \$14.95 until May 1, when the price will go up \$1. The label is dropping LP versions of its new releases, other than product geared for children.

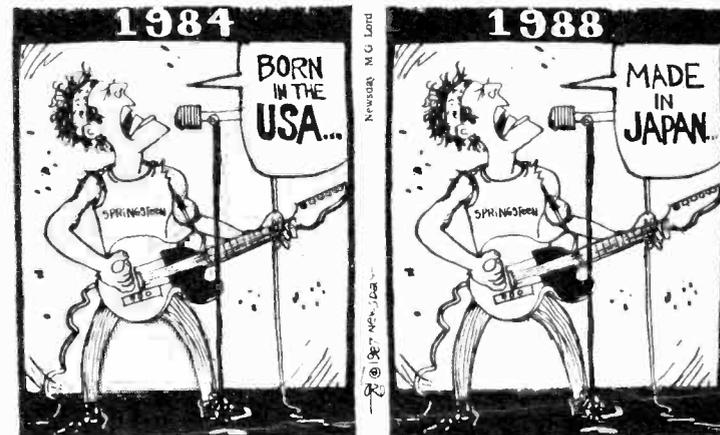
**LABEL SCORES AGAIN:** Cinedisc, the film/television track logo of Intersound, is releasing the score of "Hello Again," the Disney/Touchstone Pictures release starring Shelley Long. William Goldstein, who scored the film, also appears on Intersound's Pro Arte label with "Switched On Classics" ... Anna Sosenko, who has produced a number of Broadway tributes in recent years, is staging the 19th annual Songwriters Hall of Fame induction ceremonies April 18 at New York's Marriott Marquis Hotel. Sosenko will share production responsibilities with Ervin Drake, who, like Sosenko, is

a member of the hall of fame's board.

**HELPING HAND:** The Musicians Assistance Program of Local 802 counseling service gets a benefit boost Dec. 7 with a Music For Musicians concert at New York's Ritz. The event will be held in association with John Scher, WNEW-FM, and Casio. Acts set to appear—with backing by an "all-star" band of top New York-area musicians—are Michael Bolton, Garland Jeffreys, Richard Lloyd, Ian McDonald, Gerard McMann, Jules Shear, Phoebe Snow, and Patty Smyth. Tickets are \$20 ... Richard Broderick, the industry vet who established the New York Univ. music and technology program, addresses the monthly meeting of the music and performing arts unit of B'nai B'rith Dec. 8 at 6 p.m. at the Sutton Place Synagogue in Manhattan. Broderick's topic is "Education In The Music Business: A Partnership For Growth."

**MISSION POSSIBLE?:** Bill Gallagher, president of MGM/UA Home Video, reacting to the pending Sony acquisition of CBS Records, a label with which he spent many years in major slots, says the most startling industry news is yet to come. Gallagher believes the summit with President Reagan is not the only reason Soviet leader Mikhail Gorbachev is visiting the U.S. starting Dec. 7. "I hear Gorbachev will meet with Steve Ross to make an offer to buy the WEA labels from Warner

"Reprinted Courtesy of Newsday"



NEWS ITEM: SONY ACQUIRES CBS RECORDS.

Communications." Speaking of the CBS/Sony deal, at least one newspaper—Newsday, in its Nov. 22 edition—has made editorial comment (in cartoon fashion) on the deal (see illustration).

**THE KING OF MARCH:** Bob Stern's Premier label, based in New York, plans a novel album for release in late winter. Stern has obtained 38 mostly "trunk" songs written by march king John Philip Sousa, many of which he'll record with singers Maryanne Telese and Stephen Lusmann, with piano accompaniment by Jim Coleman. Stern says he was given the material—including songs from a Broadway musical Sousa wrote—by Sousa's grandson, John Philip Sousa III. Sousa's music is currently being heard on Broadway in "Teddy & Alice," and efforts are under way in Washington to declare "The Stars & Stripes Forever" as our national march.

**A DAY IN COURT LOOMS:** Within the next three weeks, a Superior Court date in Los Angeles is expected for the longstanding suit by Creed Taylor Inc. against Warner Bros. Records. The suit revolves around a legal wrangle over guitarist George Benson, who was produced by Taylor during his tenure at A&M and recorded five LPs for CTI between 1971-75. After Benson signed with Warners in 1975, CTI, which claimed it still held the artist under contract, lodged a complaint with Warners; a three-party agreement was subsequently hammered out, under which Benson, recording non-exclusively for both labels, would deliver 1½ albums owed under his old contract and record two new LPs for CTI. The suit claims that Benson failed to deliver any recordings to CTI after December 1975 but recorded three hit records for Warners during 1976-77. Benson is not named in the action, which asks for \$20 million in actual damages and \$30 million in punitive awards. CTI, which in 1977 unsuccessfully sought an injunction to prevent Benson from recording for Warners, filed for Chapter 11 bankruptcy in 1978.

**CONTEST  
DEADLINE  
EXTENDED TO  
APRIL 15, 1988**

# TDK Billboard SONG CONTEST

**OVER  
\$100,000  
in Cash and Prizes**

## Write the song that makes the whole world sing

This could be your lucky break! Enter the TDK Billboard Song Contest and enter the heart of the recording industry. You may have already written the song. You could be writing it now. And it could change your life.

Just lay down a track in your living room on a quality audio cassette and submit it with a copy of your lyrics, an official entry form with each entry and \$15.00 per entry.

Enter in one of seven categories: Rock, Pop, Country, R&B, Gospel, Latin or Jazz. Be judged by experts in each field.

Get your creative juices flowing! You could be Grand Prize winner or win one of thousands of other great prizes.

- 1 GRAND PRIZE:\* \$25,000 Cash and a Publishing Contract
- 7 1ST PRIZES:\* (1 for each category) \$5,000 Cash and a Publishing Contract
- 21 2ND PRIZES: (3 for each category) TASCAM Porta Two Ministudio
- 7,000 3RD PRIZES: (up to 1000 for each category) TDK SA-X 90 quality audio cassette

\*Capitol Records will record and release the winning country song! Plus winners in 3 other categories.

### Billboard Blue Ribbon Judging Panel

**Rock**  
Eddie Van Halen  
John Waite  
Heart

**Pop**  
Peter Cetera  
David Foster  
Carol Bayer Sager

**R&B**  
Mtume  
Billy Ocean  
Deniece Williams

**Jazz**  
George Benson  
George Duke

**Gospel**  
Andrae Crouch  
Sandi Patti  
Michael W. Smith

**Country**  
Dwight Yoakam  
Tammy Wynette  
Roy Clark

**Latin**  
Julio Iglesias  
Manuel Alejandro  
Juan Gabriel

#### TDK/BILLBOARD SONG CONTEST

1. Entry forms are available in specially marked packages of TDK audio cassettes or, while supplies last, at participating TDK dealers. Entry forms may also be obtained by sending a stamped, self-addressed envelope to TDK/Billboard Song Contest, P.O. Box 69200, Los Angeles, CA 90069.

2. To enter the TDK/Billboard Song Contest, send the following items, postage prepaid, to TDK/Billboard Song Contest, P.O. Box 69200, Los Angeles, CA 90069:

- A. Completed Entry Form
- B. One audio cassette recording of the contestant's song
- C. One copy of the song's lyrics typed or printed legibly in English (In Latin category, lyrics may be in Spanish; in Jazz category, lyrics not required.)
- D. A check or money order, or approved credit card in the amount of \$15.00 (U.S.) payable to TDK/Billboard Song Contest. Contestant's name and song title must appear on each item.

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

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

5. The contest is open to any person who has averaged less than \$5,000 in total royalties from published music since 1982. The song must be the original work of the contestant, but the contestant need not have registered a copyright for the song. Employees of TDK Electronics Corporation, Billboard Magazine, Billboard Publications, Inc., J.A. Holsey and Associates, Inc., Capitol Records and Ventura Associates, Inc. and their affiliated companies and their advertising, public relations, and promotional agencies and their immediate families are not eligible.

6. Winners will be selected by a Billboard Blue Ribbon Panel under the supervision of Ventura Associates, Inc., an independent judging agency, whose decisions on all matters relating to the contest are final. A contestant may enter his song in any one of seven categories: Rock, Pop, Gospel, Jazz, Latin, Rhythm and Blues, and Country. All entries

#### OFFICIAL RULES

will be judged on the basis of the following criteria: Originality, Lyrics, Melody, and Composition. A series of preliminary panels supervised by songwriting professionals will select semi-finalists for consideration by the Billboard Blue Ribbon Panel composed of professional songwriters and music industry personnel which will select the major prize winners. The preliminary panels also will select alternate semi-finalists if necessary. The Billboard Song Contest reserves the right to change panels and criteria. Each category will be judged by specialists from that category of music. Winners will be selected before May 1, 1988. Winners will be notified by mail. All prizes are not transferable and are not redeemable for cash or other goods. Taxes on all prizes are the sole responsibility of winners. The contest is void where prohibited by law.

7. Semi-Finalists will be required to sign and return an Affidavit of Eligibility and Release and sign a license agreement within 14 days of the date of notification of their selection as semi-finalist. The Affidavit will include a statement that the winner's song is his original work and that he owns all rights to the song. Failure to sign such affidavit and/or license agreement or the provision of false or inaccurate information thereon will result in immediate disqualification. In the event of disqualification, an alternate semi-finalist will be selected in accordance with Paragraph 6.

8. By submitting a completed entry package, the contestant grants TDK/Billboard an exclusive license to use, reproduce, perform, record, and broadcast in any manner, and to authorize others to use, reproduce, perform, record and broadcast in any manner, the song entered, for a period commencing on the date the entry is received by TDK/Billboard and continuing until the latter of (a) the date on which the Song Contest is telecast or (b) three (3) months from the date on which the winner is selected. During this period, the contestant shall not authorize or permit any other person or entity to use such song in any manner.

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

10. A list of major prize winners may be obtained by sending a stamped, self-addressed envelope to: TDK/Billboard Song Contest, P.O. Box 69200, Los Angeles, CA 90069.

11. I certify that neither I nor any member of my immediate family is employed at TDK Electronics Corporation, Billboard Magazine, Billboard Publications, Inc., J.A. Holsey and Associates, Inc., Capitol Records Ventura Associates, Inc. or their affiliated companies or advertising, public relations or promotional agencies. I certify that I have read and understand the TDK/Billboard Song Contest Official Rules and I accept the terms and conditions of participation in the TDK/Billboard Song Contest as stated in these Official Rules.

12. If the entrant is under 18 years old, the signature of a parent or guardian is required.

(Signature)

(Date)

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

ENTER THE  
**TDK  
Billboard  
SONG CONTEST**

**OVER  
\$100,000  
in Cash and Prizes**

TDK AND BILLBOARD MAGAZINE  
ARE SEARCHING FOR A FEW  
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so your song is properly judged. Send this completed form, a copy of your lyrics typed or printed legibly in English, an audio cassette recording of your song, and a check, money order, VISA or MasterCard number for the \$15.00 entry fee. Make sure your name and song title appear on each item. All prizes will be awarded.

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

PHONE NUMBER ( ) \_\_\_\_\_

CHECK ONE: MC  VISA  CARD NUMBER \_\_\_\_\_

EXP. DATE \_\_\_\_\_ SIGNATURE \_\_\_\_\_

(IF PAYING BY CREDIT CARD)

**SONG CATEGORIES:**

ROCK  POP  COUNTRY  GOSPEL  RHYTHM N BLUES  LATIN  JAZZ

SONG TITLE \_\_\_\_\_

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

\*Capitol Records will select one song from among the seven category winners for recording and release. BB 1235

# OB BLACK TAB BATH



*the eternal idol*

(B2/4 25548)

*Produced by J. Glixman, Vic Coppersmith-Heaven & Chris Tsangerides*



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