

# Billboard

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VOLUME 100 NO. 5

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

January 30, 1988/\$3.95 (U.S.), \$5 (CAN.)

## Motown Returning To Roots As Staff Realigns For R&B

BY CHRIS MORRIS

LOS ANGELES Recent wide-ranging personnel changes at Motown Records—including the appointment of music veteran Al Bell to the newly created position of president of the creative division—may signal a major shift in marketing strategy at the 30-year-old label.

A source inside the company and one recently dismissed staffer suggest that the hiring of former Stax Records executive vice president Bell, plus the recent decimation of the company's pop promotion and publicity departments, are the first harbingers of a narrower, r&b-oriented focus at Motown.

At the same time that significant staff reductions are taking place on

the pop side, the label has elevated some members of its national black promotion staff and hired new black regional reps.

"In r&b, it's a whole different story," says a Motown staff member who wishes to remain anonymous. "They're beefing up the r&b side of

*(Continued on page 91)*

## Vid Dealers Flock To HBO Release 'Platoon' Arrives; Rentals Hot

BY JIM McCULLAUGH

LOS ANGELES The home video arrival of "Platoon" during what many predict will be the biggest rental period ever has apparently made false prophets of those who felt the legal battle over the movie would cut into

consumer demand.

With the dispute settled and copies hitting the stores Jan. 22 (see story, page 3), leading distributors Comm-tron, Ingram, and Sight & Sound—as well as major video chains Erol's, Major Video, and Blockbuster Entertainment—now report that "Platoon" or-

ders are either slightly up or, at the very least, the same as orders placed last fall. The videocassette's original street date had been Oct. 14.

Along with the original 351,000 copies that were reshipped, HBO Video says it rush-duplicated another 15,000-25,000 copies to meet additional demand.

The company, which planned a blitz of television spots Jan. 20-24, will continue to support the title at retail with additional TV advertising through the end of February, spending \$500,000 above the \$1.5 million it originally earmarked for TV time. Declares one spot: "America: Wait no longer. At last your video store has 'Platoon.'"

*(Continued on page 88)*

## TV Lobby Lets Source Licensing Dangle

BY BILL HOLLAND

WASHINGTON In what may be a fatal blow to attempts to legislate source licensing, independent local television stations have decided to let bills introduced in the House and Senate wither on the vine. They are ap-

parent victims of congressional reluctance to regulate businesses and tamper with the copyright law.

The All-Industry TV Music License Committee, representing the stations, has indicated that it will not pursue legislation in this session of Congress to replace the current blan-

ket license for the use of music on syndicated TV reruns with a one-time payment called source licensing. The bills were introduced in the last session of Congress.

There is no indication from the committee that the bills will be with-

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## Investors Seek To Block Sale Of Warehouse

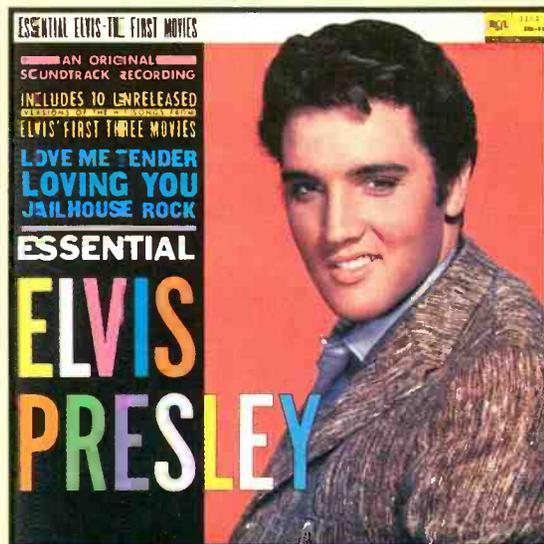
This story was prepared by Steven Dupler in New York and Chris Morris in Los Angeles.

NEW YORK Three investment firms holding \$17 million worth of Warehouse Entertainment Inc. bonds have filed a suit seeking to block the acquisition of the 202-unit, Torrance, Calif.-based music-and-video-retail chain by Adler & Shaykin, an investment firm based here.

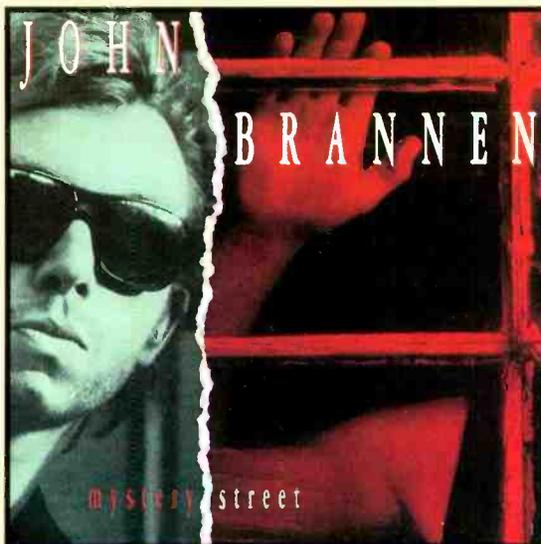
The complaint, filed Jan. 15 in U.S. District Court here, claims that the proposed merger would severely devalue the bonds held for the past 16 months by the three major security holders—McMahan & Co., a Greenwich, Conn.-based partnership; Fro-

*(Continued on page 88)*

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ESSENTIAL ELVIS: THE FIRST MOVIES 6738-1-R, featuring 10 previously unreleased classic rock tracks uncovered after 2 years' research. Songs from Elvis' first three movies—a total of 23 tracks, all restored to original mono. CD features 4 bonus cuts. A must for an ever-broadening base of Elvis fans. RCA/BMG.



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## Gingerly, Music Webs Test Video Game Market

BY EARL PAIGE

LOS ANGELES A growing number of U.S. music chains are warily testing video games following impressive sales this past holiday season by toy and discount stores.

Back from virtual oblivion—when total U.S. sales dipped to \$100 million two years ago—video game hardware and software sales will hit \$2.4

*(Continued on page 82)*

CANADA '88  
 Follows page 64



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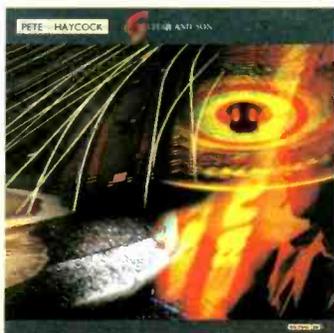
# NO SPEAK

## Instrumental Rock For The 90's

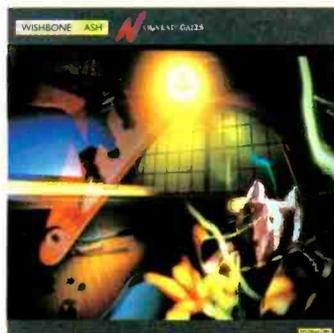
Nine years ago, Miles Copeland took the innocence and thunder and coupled it with the fast-bending sensibilities of the times. The result: I.R.S. Records. Now I.R.S. takes another step back into the future: No Speak. No Speak is an instrumental rock label for the '90's—foreground music for a segment of the market that hasn't been to the record store lately. No Speak is the sonically-dextrous dual guitars of Wishbone Ash, the heady cinematic sounds of Stewart Copeland.

It's William Orbit's studio alchemy and Pete Haycock's guitar textures.

**No Speak: Music too good for words.**



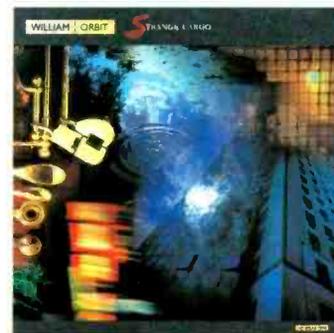
**PETE HAYCOCK**  
Guitar And Son (IRS-42100)



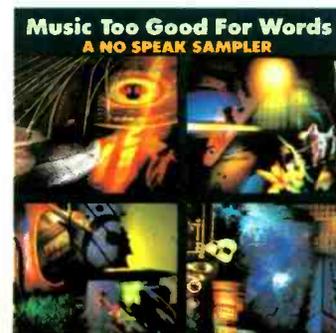
**WISHBONE ASH**  
Nouveau Calls (IRS-42101)



**STEWART COPELAND**  
The Equalizer And  
Other Cliff Hangers (IRS-42099)



**WILLIAM ORBIT**  
Strange Cargo (IRS-42098)



**SPECIAL LOW-PRICED SAMPLER**  
Available On Album, Cassette And  
Compact Disc. (IRS-39099)

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VOLUME 100 NO. 5

January 30, 1988

## NARM OPERATIONS CONFERENCE

NARM made plenty of news during its recent Operations Conference, and Billboard was there. Our coverage begins on page 4, with retail editor Geoff Mayfield's report on the meet, which detailed the music industry's progress in implementing computer-to-computer transactions. Also featured are a story on NARM's display campaigns for the Grammys and the American Music Awards (page 40) and a report on the first meeting of NARM's Independent Action Committee (Grass Route, page 44).

### Higher-Quality DAT?

DMP Records says it has produced a DAT cassette whose sound quality is superior to that of any previously made cassette or compact disk. The label is touting the new product as a higher-fi, audiophile version of the DAT cassette. Pro audio/video editor Steven Dupler reports. **Page 58**

### WHO'S WHO AT MIDEM '88

This week's expanded international section offers an in-depth preview of MIDEM '88, which takes place Sunday through Friday (24-29) in Cannes, France. Coverage begins on page 65.

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- **SPOTLIGHT ON CANADA** Follows page 64

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# 'Platoon' Legal Conflict Settled

## HBO Rights Shift To Vestron In Sept.

BY AL STEWART

NEW YORK The long and bitter battle over the home video rights to "Platoon" is over. An out-of-court settlement gives HBO Video the right to sell the videocassette, but only until Aug. 31. After that, the rights shift to Vestron Video, which will later market the tape, presumably at a sell-through price.

The Jan. 15 settlement—which includes a \$15.7 million payment to Vestron—lifts a court-ordered embargo that has banned the sale or rental of the film for the past three months and ends a 9-month-old dispute over the North American home video rights to both "Platoon" and "Hoosiers."

"What was at stake here was more than 'Platoon' and 'Hoosiers,'" says Jon Peisinger, president of Vestron Video. "The sanctity of prebuy agreements was at issue. That is a fundamental basis of this industry since there are hundreds of prebuy deals made each year."

In a prebuy agreement, producer Hemdale Film Corp. sold the rights to "Platoon" and "Hoosiers" to Vestron for a reported \$6 million, but later—after "Platoon" became a runaway hit—the company claimed that Vestron had not lived up to the financial terms of the deal, a charge Vestron has repeatedly denied.

Hemdale then sold rights to the two films to HBO Video for a reported \$15 million, prompting a

wave of litigation among the three companies. Vestron brought a copyright-infringement case against HBO and ultimately secured an injunction that halted the release of "Platoon" and barred retailers from renting or selling "Hoosiers."

Peisinger says he is "very pleased" with the settlement and believes that "Vestron's position

has now been vindicated." Still he adds that "the word 'settlement' does entail compromise. On my ultimate wish list I wanted to see the tape released by us with the Vestron logo on it."

Under the terms of the agreement, Vestron cannot market either of the two films until Oct. 14—exactly one year after HBO

(Continued on page 88)

## Postal Rate Hikes Blasted

### By Direct-Mail Marketers

WASHINGTON The nation's direct- and bulk-mail marketers are bracing themselves for a general postal rate hike in April of up to 30%.

Record, tape, and book mailing, at a 4-pound, special rate, will jump from \$1.44 to \$1.83, an increase of 27%.

"It's a whopping increase," says Ralph Colin, vice president of business and government affairs at Columbia House, the CBS Records club division. "It's obviously going to hurt us."

Colin says Columbia House worked with the Direct Mail Assn. and the Third Class Mail Assn. in lobbying against the rate hikes. "Our voice was heard, our objections listened to, but it appears it's a fait accompli. It's pretty well set."

While not offering any specific dollar figures, Colin says, "We are talking about a lot of money—millions of dollars." He adds that Columbia House has "not determined how we will adjust. I wouldn't be surprised if there'll be an increase in our mailing and handling rates up the line." The increase is likely to be 26%, Colin says.

A representative of RCA's direct-marketing division says the proposed rate hike for third-class mail will be 32%. "If that rate hike goes through, the postal service's biggest moneymaker, third-class bulk mailers, are going to be affected—and that's going to affect the economy. Nobody's happy about it around here. I don't know what they think they're doing. It doesn't make sense." **BILL HOLLAND**

## Artists, Managers Cite Creative And Marketing Reasons

### For Many, Albums Are Getting Longer

This story was prepared by Linda Moleski and Steve Gett in New York.

NEW YORK A growing number of pop/rock artists are offering unusually long playing times on their new albums. Interestingly, a survey of artists and talent managers suggests that this programming is not a direct result of the extended running times

available on compact disks and cassettes, as compared with LPs.

Although CDs and cassettes account for more than two-thirds of the industry's unit shipments and about 80% of their dollar value, according to the Recording Industry Assn. of America, the motivation behind making longer albums often appears to be related to creative rather than marketing considerations. Addition-

ally, artists and managers say they want to give consumers more value for their money.

Four albums in the top 20 of the current Billboard Top Pop Albums chart—titles by Sting, Def Leppard, Dokken, and U2—are more than 50 minutes in length.

U2's "The Joshua Tree" boasts 11 tracks and lasts approximately 52 minutes. Nevertheless, band manager Paul McGuinness says this programming was not CD driven. "I don't expect the extra space on CDs to radically change the length of albums," he says. "With 'The Joshua Tree,' our feeling was just that records were getting short over the last few years. So it was a matter of wanting to give consumers more for their money."

Similarly, Def Leppard co-manager Cliff Burnstein says the 63-minute playing time of that band's "Hysteria" album, released last fall, reflects the group's desire to give value to the fans, particularly since the new album is its first in four years.

"It was originally going to be a 10-song album," says Burnstein. "But ultimately there was a lot of material to choose from. And because the album took so long to record, we said, 'How could we put out just a regular album?' The band wanted to give the fans something extra for waiting so long."

Perhaps not coincidentally, current releases from three other hard rock

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## AFM To Repeat Election

LOS ANGELES The American Federation of Musicians has opted to hold new presidential elections, following a Department of Labor probe of alleged labor law violations in last June's campaign for the union's top job.

The decision to repeat the election—in which longtime AFM president Victor Fuentelba was defeated by current president Marty Emerson—was unanimously approved Jan. 19 at a meeting of the union's International Executive Board in Ft. Myers, Fla.

That move came shortly after the Department of Labor communicated preliminary findings of its investigation to the union. According to Steve Sprague, executive assistant to Emerson, the Labor Department has charged the union with viola-

tions of federal labor laws in last year's election. These violations fall under the Landrum-Griffin Act, which prohibits the use of union funds or employer monies to support any candidate.

A Labor Department spokesman said the investigation had been completed, "but nothing has been finalized between the union and the department at this point."

If the union holds another election, he added, the Department of Labor will supervise it. No date for a new election has been set yet, according to union officials.

Fuentelba complained about the conduct of the electoral campaign in a formal challenge filed with the department about six months ago. The former union president, in con

(Continued on page 82)

# Retailers Anxious To Automate

## NARM Meet Details Hi-Tech Marketing

BY GEOFF MAYFIELD

CHAPEL HILL, N.C. Record-high attendance for the National Assn. of Recording Merchandisers Operations Conference proved that automation is playing an ever-increasing role in music marketing.

The meet, Jan. 14-15 at the Omni Europa Hotel here, drew 134 registrations from retailers, wholesalers, record manufacturers and distributors, and systems vendors. All seem enticed by the savings of time and money that computers can deliver—

benefits already realized in other retail industries. (For additional coverage of the conference, see page 40.)

Bob Schneider, executive vice president of Amarillo, Texas-based Western Merchandisers and a member of the NARM Operations Committee, provided a dramatic illustration of automated-systems efficiency when he reported that computer-to-computer transactions with CBS and RCA/A&M/Arista have cut the time needed to process returns down to less than a week.

With the conventional manual systems that most companies now employ, skids of product sit on an account's warehouse floor at least 30-40 days. Schneider said Western's system reduces the turnaround time on distributor approval of return-authorization requests for 72 cartons of product to just 24 hours. Processed shipping labels

from CBS arrive at Western's Dallas warehouse within four to five days and from RCA within four to six days.

Schneider and his staff of management-information-systems experts wrote the software program at the heart of the Western returns system. Its speed drew envious swoons from several web's delegations, including those of Spec's Music, Camelot Music, and host chain Record Bar. Many MIS specialists think faster returns represent the sort of tangible benefits that will make it easier for them to sell chain management on enhancements for their automated systems.

While quicker return credits represent an obvious benefit to accounts, Schneider said record labels also profit from the system. The faster delivery of information can help a label decide when to curtail

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**Whatever Stan Wants.** Jazz legend Stan Getz, center, joins Atlantic act Manhattan Transfer after his guest performance on its "Brasil" album. Shown with Getz, from left, are Manhattan Transfer members Cheryl Bentyne, Alan Paul, Janis Siegel, and Tim Hauser.

## Bug Sets Label Deal With Capitol

BY CHRIS MORRIS

LOS ANGELES L.A.-based music publishing administrator Bug Music has signed an exclusive label deal with Capitol Records.

While the 13-year-old company has previously released albums on independently distributed Bug Records ("Del Shannon's Greatest Hits" was distributed by Rhino, while the "Hollywood Vice Squad" soundtrack album was handled by Enigma), the association with Capitol marks Bug's first major label pact.

Bug administers compositions for over 600 publishing companies, including titles by Robert Cray, the Fabulous Thunderbirds, Dave Alvin, Peter Case, Iggy Pop, Rosanne Cash, Los Lobos, John Hiatt, T-Bone Burnett, John Prine, Albert Lee, Chris Hillman, Melle Mel, and Don Dixon. The company signs country artists through its Nashville division.

Bug chairman and founder Dan Bourgoise calls the arrangement with Capitol "an in-house sort of situation.

"Our a&r department is our artist roster," Bourgoise continues. "It allows [artists] to come here with product." It also gives singer/songwriters administered by Bug a home for a completed project when they are between labels, he says.

President Fred Bourgoise points out that Bug's "ground-floor" dealings with unrecorded writer/performers could speed the exposure of not-yet-established artists.

"We get involved early on with so many of these acts," he says. "It takes two a&r departments to make two deals to get one deal. So many bands wait out there for that moment."

He points out that this early shepherding of artists is particularly propitious for signing Nashville-based writing/performing talent. Historically, many Nashville-based singing stars have emerged from Music City's publishing offices, where they served as staff writers.

The label arrangement will also allow such producers as T-Bone

(Continued on page 92)

## New MCA Label Takes Aim At Thrash Metal Market

BY DAVE DIMARTINO

LOS ANGELES Thrash metal has arrived at MCA Records with the formation of Mechanic Records, a new "street label" aimed at the same underground scene that has spawned such bands as Megadeth, Metallica, and Slayer.

Steve Sinclair, former director and label manager of the Combat and Relativity independent labels, will head the new, New York-based label. During his three-year tenure at Combat/Relativity, Sinclair signed such bands as Megadeth, Slayer, Exodus, Voi Vod, and Celtic Frost and saw each enjoy surprising commercial and critical success.

The five-year, worldwide deal with MCA provides for nine albums a year and allows Sinclair full creative control of all signings, packaging, vid-

eos, and staff hirings.

"The market has grown to the point where bands that were starting out on independents can now start out through major-label distribution," says Sinclair. "And they can benefit with major-label distribution with the very first record."

At Combat/Relativity, Sinclair says, he was frustrated by the inability of independent distributors to adequately service the growing thrash metal market. He decided to leave, he says, and link with a major distributor to start a label "fashioned after the independent in terms of its approach to marketing, promotions, alternative media, and cultivating the metal underground."

Mechanic will specialize "in thrash metal, hard rock, skate, and even the fringes of glam," says Sinclair. "It's

(Continued on page 90)

## New Age Label Bows 8 Releases In U.S. Virgin Unveils Venture

BY JEAN ROSENBLUTH

NEW YORK Virgin Records' latest venture in the U.S. is Venture, an eclectic new age label designed "to demolish the barriers of music," according to Virgin vice president of sales Jim Swindel. The new logo bows here Feb. 23 with eight releases; four more are due at the end of March.

"Virgin decided in late 1986 that they wanted a label in this general area of music," says Venture label manager Declan Colgan. "It was a natural thing considering that their first record was Mike Oldfield's 'Tubular Bells.'"

Colgan, who had been working for Virgin in England on a freelance basis putting together compact disk compilations, was given the task of bringing the project to fruition. "I started looking at instrumental-music labels and saw that there were some that were jazz, some ethnic, some electron-

ic," he says. "But why should instrumental labels limit themselves that way? I want to bring out a variety of musical styles."

Among the first product from the label—which, like its parent company here, will be distributed through WEA by arrangement with Atlantic Records—are albums by Itchy Fingers, Lester Bowie's Brass Fantasy, Michael O Suilleabhain, Hans-Joachim Roedelius, Peter De Havilland, the Durutti Column, and Bill Laswell. The final title in the leadoff release is a specially priced sampler, "Music Without Frontiers." It will list for \$9.98 on CD and \$6.98 on LP and cassette. Except for the Laswell record, all of the titles are already available in England.

Colgan says Venture is putting out three or four albums a month in England, but he's not certain if the U.S. schedule will be similar. The label's releases will be issued

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## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** A&M Records in Los Angeles promotes **Bill Gilbert** to vice president/director of sales. He was national sales manager. Also, **Art Turner** is named Midwest regional r&b promotion manager for the label and will be based in Chicago. He was with RCA in Chicago.

BMG Music International, Europe, names **Klaus Rottger** director of strategic marketing and **Connie Bock** manager of product planning. Both are



GILBERT



TURNER



ROTTGER



BOCK

based in Munich, West Germany. Rottger was director of marketing, domestic product, for BMG Ariola. Bock has been with BMG since 1980.

**Floyd Kershaw** joins PolyGram Records in New York as vice president of inventory management/production. He was vice president of planning/inventory management for CBS.

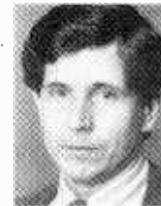
Chrysalis Records in New York makes the following promotions: **Jerry Blair** to director of West Coast promotion, **Laura Kuntz** to Northeast promotion manager, and **Chantay Taylor** to national special markets promotion. Blair was New England promotion manager. Kuntz was manager of national club promotion. Taylor was promotion coordinator.



KLEBER



BIEDERMAN



STEELE



WOOD

Capitol Records in Los Angeles names **Mick Kleber** director of music video and **Cynthia Biederman** director of production for its newly created music video division. Both were directors with Picture Music International. Also, **Tommy Steele** becomes art director for the label. He owned and operated his own graphics design firm, SteeleWorks.

Caroline Records in New York promotes **Keith Wood** to president. He was vice president of the company. Wood succeeds **Andrew Graham-Stewart**, who resigned to pursue other interests.

**Fletcher Foster** is appointed coordinator of media relations for CBS Records Nashville. She was a research assistant for the Country Music Assn. **Rhino Records** names **Rochelle M. Katzman** East Coast manager of marketing and promotion, based in New York. She was a coordinator for CBS Associates Labels.

Arista Records in New York appoints **Mike Verrico** controller and **Emily Attard** director of personnel and office services. Both join from Columbia Pictures.

**DISTRIBUTION/RETAILING.** **Joe McFadden** is promoted to vice president of national accounts and sales operations for CEMA in Los Angeles. He was national sales director.

Wherehouse Entertainment in Los Angeles promotes **Scott Young** to executive vice president and chief operating officer. He was senior vice president

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**SONG OF THE YEAR**

**MICHAEL MASSER**  
Didn't We Almost Have It All

**U2 (PRS)**  
I Still Haven't Found What I'm Looking For

**SUZANNE VEGA**  
Luka

**JAMES HORNER**  
Somewhere Out There

**BEST RHYTHM & BLUES SONG**

**JIMMY GEORGE**  
**LOU PARDINI**  
Just To See Her

**STEVIE WONDER**  
Skeletons

**PRINCE**  
U Got The Look

**BEST COUNTRY SONG**

**DON SCHLITZ**  
Forever And Ever, Amen

**TODD CERNEY**  
I'll Still Be Loving You

**BETSY COOK (PRS)**  
**LINDA THOMPSON (PRS)**  
Telling Me Lies

**BEST MUSICAL CAST  
SHOW ALBUM**

**ALAIN BOUBLIL (SACEM)**  
**HERBERT KRETZMER (PRS)**  
**CLAUDE-MICHEL  
SCHONBERG (SACEM)**  
Les Miserables

**DOUGLAS FURBER (PRS)**  
**NOEL GAY (PRS)**  
**L. ARTHUR ROSE (PRS)**  
Me and My Girl

**ALAN JAY LERNER**  
**FREDERICK LOEWE**  
My Fair Lady

**CHARLES HART (PRS)**  
**RICHARD STILGOE (PRS)**  
**ANDREW LLOYD WEBBER (PRS)**  
The Phantom Of The Opera

**OSCAR HAMMERSTEIN II**  
**RICHARD RODGERS**  
South Pacific

H I T T I N G T H E

**HIGH  
NOTES**

**BEST INSTRUMENTAL COMPOSITION**

**HENRY MANCINI**  
The Blues In Three

**CLAUDE BOLLING (SACEM)**  
Suite No. 2 For Flute And Jazz Piano Trio

**FRANK ZAPPA**  
Jazz From Hell

**BEST ORIGINAL INSTRUMENTAL  
BACKGROUND SCORE,  
MOTION PICTURE OR TV**

**JAMES HORNER**  
An American Tail

**HENRY MANCINI**  
The Glass Menagerie

**MARK KNOPFLER (PRS)**  
The Princess Bride

**ENNIO MORRICONE (SIAE)**  
The Untouchables

**BEST SONG FOR  
MOTION PICTURES AND TV**

**JOHN DENICOLA**  
**DONALD MARKOWITZ**  
**FRANKIE PREVITE**  
(I've Had) The Time Of My Life *Dirty Dancing*

**LEE HOLDRIDGE**  
Moonlighting *Moonlighting*

**ALBERT HAMMOND**  
**DIANE WARREN**  
Nothing's Gonna Stop Us Now *Mannequin*

**JAMES HORNER**  
Somewhere Out There *An American Tail*

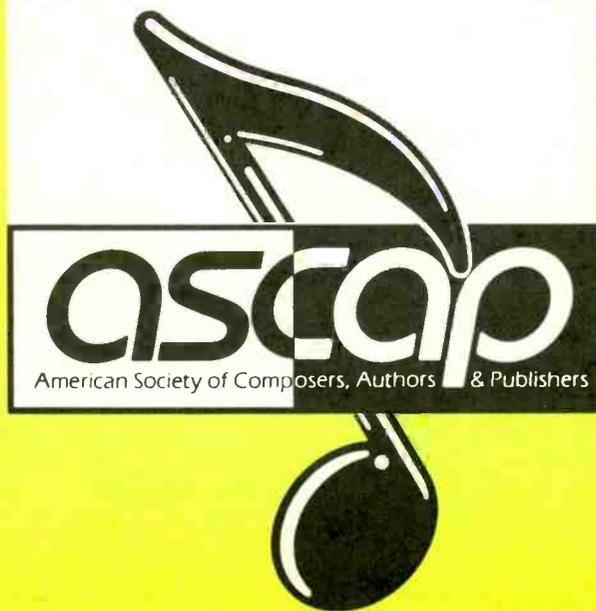
**MADONNA**  
Who's That Girl *Who's That Girl*

**BEST CONTEMPORARY COMPOSITION  
(CLASSICAL FIELD)**

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Cello Con. No. 2

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The Mask Of Time

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ARE 1988 GRAMMY AWARD NOMINEES  
IN SONGWRITING CATEGORIES.**



**AND WE LOOK FORWARD TO  
CELEBRATING THEIR ACHIEVEMENTS  
AT A SPECIAL ASCAP RECEPTION  
IN THEIR HONOR ON MARCH 1.**

# Labels To Salute Berlin On 100th Melody Lingers On In Star Renditions

BY IRV LICHMAN

NEW YORK Irving Berlin, whose songwriting career started several years after the start of the 20th century, will celebrate his 100th birthday May 11, a milestone that a number of record companies are planning to take musical note of.

Many tributes entail digging into vaults where thousands upon thousands of renditions of Berlin songs—themselves numbering more than a thousand—are stored, while others pay homage with digital-era remembrances.

Three newly recorded albums containing Berlin material, available in all configurations, have been on the market for several months. These are a Columbia release by Tony Bennett titled "Bennett/Berlin," Elektra's

"Michael Feinstein: Remember," and a Rosemary Clooney collection on Concord.

In addition to Feinstein, two other cabaret favorites sing selections from arguably the most hit-laden catalog of all songwriters. PolyGram Jazz is offering "Elizabeth Welch Sings Irving Berlin," a new album. New York-based specialty label DRG is releasing a Julie Wilson album of Berlin songs in February as a follow-up to a compilation of Kurt Weill material.

Also at PolyGram is "Always"—the title of one of Berlin's most enduring copyrights—a compilation that includes such artists as Fred Astaire, Sarah Vaughan & Billy Eckstine, Ella Fitzgerald, Louis Armstrong, and Billie Holiday. The compact disk version will include four

songs not on the LP version. Previously released CDs from the label that feature Berlin themes have included individual albums by Astaire and Vaughan & Eckstine.

RCA Records' most immediate plan is the release in April of vault performances by various artists on a 60-minute-plus, CD-only release as part of the label's midprice line. Still in the label's catalog is a Red Seal release of several years ago titled "The Girl On The Magazine Cover," with Joan Morris & William Bolcom.

In addition to the Bennett set, Columbia is planning other Berlin-associated pop releases, but has yet to formulate their exact nature, accord-

(Continued on page 91)



**Yellowjackets Buzz.** MCA Jazz artists Yellowjackets and friends wrap up their longest tour to date backstage at Los Angeles' Universal Amphitheatre. In the back row, from left, are Jim Gosa, KKKO Radio; Jimmy Haslip, Yellowjackets; Randall Kennedy, director of sales and marketing, MCA Jazz; and Russell Ferrante and Marc Russo, Yellowjackets. In the front row, from left, are Jim LaFrance, director of national accounts, MCA; William Kennedy, Yellowjackets; and Ricky Lawson, former Yellowjacket.

## PMRC Urges Label Heads To Take Bloom To Task

BY BILL HOLLAND

WASHINGTON The Parents' Music Resource Center has sent letters to three record industry executives and the president of the Recording Industry Assn. of America, asking them to exert their influence to correct the "misleading rhetoric" of New York-based publicist Howard Bloom, who co-sponsored a full-page ad in the Dec. 12 issue of *Billboard* opposing what he and his cohorts called "pressure tactics" by the PMRC and other groups "attacking rock, rap, and pop music."

The letter to Jay Berman, president of the RIAA, came to light in the press last month, but it has since been learned that identical letters were sent to Irving Azoff, president of MCA Music International; Steve Ross, chairman of the board and CEO of Warner Communications Inc.; and Walter Yetnikoff, president of the CBS Records Group.

Only Azoff's office has confirmed the existence of the letter; CBS has issued a "no comment" and WCI spokesman Geoff Holmes says, "We just have not seen such a letter."

(Continued on page 88)

## Female Vets Take Hold Of The Charts; Down Under's INXS Rises To The Top

THREE OF the top female vocalists of the '60s—Dusty Springfield, Cher, and Gladys Knight—are racing up the top 40, taking the comeback trail that fellow '60s veterans Bill Medley and George Harrison recently took all the way to No. 1.

Springfield's collaboration with the Pet Shop Boys, "What Have I Done To Deserve This?," leaps six notches to No. 12 on the Hot 100, nearly 24 years after she peaked at No. 12 with her first solo hit, "I Only Want To Be With You." This is already Springfield's biggest single since "Son-Of-A-Priest" cracked the top 10 in 1969—and it's a safe bet to become the biggest hit of her career.

Cher's "I Found Someone" jumps six notches to No. 29, 22½ years after she and ex-husband Sonny Bono topped the chart with "I Got You Babe." This is Cher's biggest hit since "Take Me Home" went top 10 in 1979.

And Knight & the Pips' "Love Overboard" streaks 13 notches to No. 39, nearly 27 years after they cracked the top 10 with "Every Beat Of My Heart." This is the group's first top 40 entry since "Part Time Love" in 1975.

In addition, remakes of several '60s songs are listed on this week's Hot 100. The Bangles' version of Simon & Garfunkel's "Hazy Shade Of Winter" is within striking distance of No. 1—a ranking attained last year by remakes of "You Keep Me Hangin' On," "I Think We're Alone Now," and "Mony Mony." Back in the pack, Michael Bolton's "(Sittin' On) The Dock Of The Bay" jumps 13 notches to No. 52, while the California Raisins' "I Heard It Through The Grapevine" dips a notch to No. 85.

**FAST FACTS:** INXS jumps to No. 1 on the Hot 100 with "Need You Tonight" and climbs into the top five on the Top Pop Albums chart with "Kick." INXS is the first Australian band to top the Hot 100 since Men At Work, which scored five years ago with the back-to-back hits "Who Can It Be Now" and "Down Under."

Whitney Houston's "Whitney" dips to No. 11 on the Top Pop Albums chart after 31 weeks in the top 10. That's enough to make Houston the first artist to log 30 or more weeks in the top 10 with back-to-back albums since Fleetwood Mac did it with "Fleetwood Mac" and "Rumours" more than a decade ago. Houston's self-titled debut album spent 46 weeks in the top 10 in 1985-86.

Exposé's "Exposure" has placed in the top 50 on the pop album chart every week for more than 10 months but until this week had never cracked the top 20. The dance-minded album jumps four notches to No. 19, boosted by the change-of-pace ballad hit "Seasons Change." That smash climbs to No. 5 on the Hot 100,

becoming the third top five single from "Exposure"—the fourth to crack the top 10.

Fleetwood Mac's "Everywhere" jumps to No. 18 on the Hot 100, becoming the fourth top 20 hit from "Tango In The Night." It's the group's first album to generate four top 20 hits since "Rumours" a decade ago, which, in fact, yielded four top 10 hits. "Tango" has been listed in the top 25 every week since its second week on the chart in May.

"Buster Poindexter" jumps six notches to No. 110 on the pop album chart, becoming the highest-charting album to date for rock veteran David Johansen. Johansen's first and best-charting album with the New York Dolls peaked at No. 116 in 1973; his top-charting album under his own name—"Live It Up"—reached No. 148 in 1982.

Eric Carmen's

"Hungry Eyes" jumps three notches to No. 8 on the Hot 100, becoming his third top 10 hit as an artist. This single from "Dirty Dancing" follows the Raspberries' 1972 hit "Go All The Way" and Carmen's 1976 solo smash "All By Myself." Carmen has also written three top 10 hits that he didn't perform: Shaun Cassidy's "That's Rock 'N' Roll" and "Hey Deanie" and Mike Reno & Ann Wilson's "Almost Paradise." Carmen wrote the latter song with Dean Pitchford—not, we assume, the "Deanie" of "Hey Deanie."

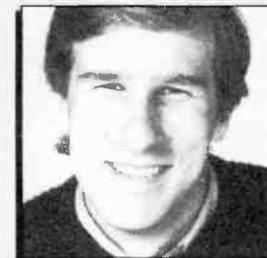
REO Speedwagon's "In My Dreams" logs its 29th week on the Hot 100, which is a) longer than any single remained on the chart in 1987 and b) longer than any previous REO hit has charted. The 1987 record was 28 weeks for Debbie Gibson's "Only In My Dreams"; REO's old record was also 28 weeks, for "Keep On Loving You." The only difference is that "Keep On Loving You" reached No. 1, while "In My Dreams" peaked at No. 19.

**WE GET LETTERS:** John Farkas of Cleveland points out that a number of "unseasonal" hits are making waves on the Hot 100 in the dead of winter. There's Richard Marx's "Endless Summer Nights," Buster Poindexter's "Hot Hot Hot," Billy Idol's "Hot In The City," and the Alarm's "Rain In The Summertime." Notes Farkas: "The only consolation we Clevelanders have is the Bangles' 'Hazy Shade Of Winter' and a hit by Icehouse."

Mike Perini and Mike Zeiger of Ypsilanti, Mich., note that Lisa Lisa & Cult Jam are the first act of the '80s to fall short of the top 40 with the follow-up to back-to-back No. 1 hits. Lisa Lisa's "Someone To Love Me For Me"—follow-up to the chart-toppers "Head To Toe" and "Lost In Emotion"—peaked at No. 78 in December.



by Paul Grein



## New Deals Spark MIDEM Presence SBK: Vive 'The Difference'

NEW YORK When the B and K of SBK Entertainment—vice chairman Marty Bandier and president/COO Charlie Koppelman—meet with their foreign contingent of about 100 from 22 countries at MIDEM in Cannes this week, they'll have some good news to impart. In addition, the reps will be greeted with posters on the Croisette that spell out the company's new worldwide slogan, "The Difference."

For the good news, Koppelman is to announce two renewals of major music publishing representations abroad:

• Jobete Music has just renewed its

worldwide representation deal—excluding the U.S., Canada, and the U.K.—with SBK for another four years.

• The Michael Jackson-owned ATV Music, with a catalog containing many Beatles hits, will also continue to be handled abroad by SBK under a new pact for an undisclosed number of years.

Koppelman will also announce SBK's new, worldwide music co-publishing arrangement with Michael Lippman & Rob Kahane, who manage leading record producers and artists, including George Michael.

(Continued on page 90)

## D'Imperio Dead At 61

NEW YORK Joseph D'Imperio, who held key posts at RCA Records from 1954-70, died Jan. 4 in Los Angeles after a short illness. He was 61.

As RCA's VP of business affairs and, later, VP for product and talent, D'Imperio was associated with many successful acts, including Jefferson Airplane, the Youngbloods, José Feliciano, Charlie Pride, John Denver, the Monkees, and the Archies. During his years at the label, D'Imperio played a key role in bringing such shows as "Fiddler On

The Roof," "Hello, Dolly!" and "Hair" to the label. He was also credited with the return of Eugene Ormandy & the Philadelphia Orchestra to the label after an absence of many years.

After leaving RCA, D'Imperio joined Ringling Bros. Barnum & Bailey Circus as head of music operations. Later he became director of music for Paramount Records in Los Angeles. Recently, he started a Hollywood office for Tree Publishing and formed a label, PCM Records.

"Never Give Up

Never Slow Down

Never Grow Old

Never Ever Die Young..."\*

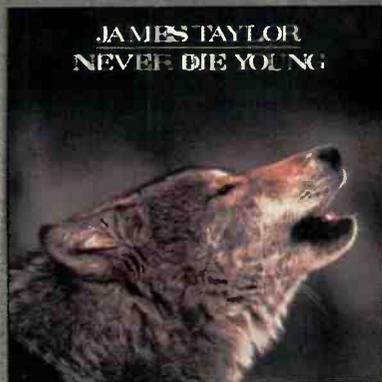
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**Editorial**

**CUT CD PRICES ON HOT PRODUCT**

**W**EA and CEMA deserve praise for their recent decisions to cut prices on select front-line compact disk titles—and all of the majors have moved in the right direction by creating CD midlines for catalog product. Yet the industry needs to bring down CD prices on hot new product quickly to sustain the growth of the record market.

Although industry unit shipments jumped 18% in the first half of 1987, largely due to a 131% increase in CD units, some big chain retailers say that CD sales stopped growing as a percentage of their revenues last year. That's a disturbing sign in a market that accounted for only 13% of the units shipped in the U.S. as of last June.

What's even more alarming is that only about 7.8 million U.S. homes are equipped with CD players. That means consumers living in

about 8% of all U.S. homes account for 25%-30% of the industry's current dollar volume.

Sound scary? You bet. To begin with, this small portion of the public doesn't represent the varied tastes of the entire music market. It also isn't a good demographic cross section. Well-off, white, urban consumers aged 25-50 own a disproportionate share of CD players.

More black and country music fans are beginning to acquire the digital hardware (which is one reason WEA wants to reduce prices of new releases in those fields). But we're living in fragile economic times. If the stock market has another bad day, many consumers may decide to hold on to the money they might otherwise spend on a CD player. If less hardware is purchased than projected, the fastest-growing part of the record business

will flatten out, and industry sales may actually decline in 1988.

Reduced CD front-line prices, however, could prevent that from happening. If music-loving consumers—especially younger people—were to realize they could buy hit CDs for only \$2 or \$3 more than their LP and tape counterparts, they'd be more prone to plunk down \$150-\$200 for a CD player. And a boom in hardware sales inevitably would ignite a new growth cycle for CD software.

This scenario could fall flat on its face, however, if labels were to reduce the amount of music on CDs, along with prices, to buttress their margins. Offered less value for their money, consumers would simply buy fewer CDs.

Record labels, naturally, would prefer to keep prices high on new superstar titles, midlining only cata-

log and new-artist releases. CDs have done wonders for their bottom lines in the past couple of years, and they'd like to stay on the gravy train.

But, unless front-line prices come down fast, the gravy train is likely to come to a screeching halt. Cutting front-line prices, on the other hand, could generate so many additional sales that the labels would realize greater profits than they do now, despite the lower per-unit margins.

An overall expansion of the CD-player universe could also help increase the number of record buyers. Just as certain mass-appeal albums bring hordes of occasional purchasers into retail stores, the magic of CD could persuade many consumers to start or resume a record-buying habit.

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**'Shake-out' Rumors Prove False  
INDIE VIDEO DEALERS ARE DOING WELL**

BY JOHN POWER

Who starts these rumors? We have been hearing about the "upcoming" shake-out of mom-and-pop (independent) video stores for at least three years now, but it has never materialized to any significant degree.

As a trade association, we work with thousands of successful independent video store owners and know of many thousands more. Sure, there have been store closings, but as many new stores have opened as have closed. We believe that this is normal in any retail environment, particularly during the first few years of a new retail market.

There is no doubt that the nature of video retailing has changed during the past two or three years. Independent and chain stores have become larger, carry a much greater assortment of movies, operate from better locations, and are much more attractive than they were just a short time ago. In-store merchandising and appearance are more important today than they were in previous years, and some of the original methods used to display, merchandise, and rent movies are no longer applicable in many areas.

Nevertheless, most independent retailers have kept up with these changes and have retained their competitive edge. So why do rumors of an impending shake-out continue?

In some cases, these rumors have been promoted by other types of retailers who are or were competing with the large number of successful independent dealers and who wish that the independents would simply disappear.

Some franchise promoters, for example, said there would be a mom-and-pop-store shake-out, implying that any independent dealer not aligned with their franchise could not possibly succeed. This advice has now been shown to be faulty; in fact, some franchise marketers have themselves been "shaken out," while many inde-

pendents survive and thrive.

Suppliers of movie cassettes to convenience markets also have had a reason to knock the independent rental outlets, since the success of rentals in convenience markets is limited by

stores are renting movies.

Quite recently, some operators of very large movie rental stores have predicted the collapse and disappearance of smaller stores. To these operators, who also have self-serving rea-

do repair shops at franchised auto dealerships have on smaller, independent repair shops?

These comparisons may not be totally valid, however, since every industry operates under different economic and marketing conditions. Therefore, it may be useful to look at how home video differs from other industries.

In the video rental business, the largest and smallest dealers have access to the same product at the same time at essentially the same price. This has the effect of "leveling the playing field," and the advantages of scale are not as apparent as they might be in some other types of businesses.

There is a place in the home video industry for both large and small stores and for many different types of operations. Large stores must be strategically located to obtain the maximum benefit from a relatively large number of VCR households. This leaves a lot of uncovered territory, which smaller stores can and do

(Continued on page 91)



**'There's no reason smaller stores can't compete with larger stores'**

John Power is president of the American Video Assn.

the specialists' higher level of service and broader assortment. Now the future of movie rentals in convenience markets is a matter of conjecture, while independent retailers have scarcely noticed that the convenience

sons for wanting independents to go away, we would like to pose these questions: Have independent pizza restaurants disappeared because of the existence of Pizza Hut and the emergence of Domino's? What effect

**Sony Wants To Protect Copyrights**

The following is a reply to an open letter from George David Weiss, president of the Songwriters Guild of America, to Akio Morita, chairman and CEO of Sony Corp.

Dear Mr. Weiss:  
Thank you for your letter, published in the Jan. 16 issue of Billboard. We at Sony Corp. appreciate your concern for the future of the music industry in the U.S.

Sony has long recognized the interdependence of the companies that manufacture audio hardware and the individuals and businesses that create, publish, and distribute music. We believe that our two industries must strive to maintain and, indeed, strengthen that relationship if we are

to satisfy the demands of the music-loving public.

As chairman of the board of Sony Corp., I am responsible for the continued success of all parts of our business, including CBS Records, one of the world's major record companies. In fulfilling our responsibilities, we are keenly sensitive, of course, to broader concerns of public policy. In particular, we are acutely aware of the present debate in the U.S. and elsewhere on digital audiotape.

Sony was founded on the proposition that technological progress is of the greatest importance. We remain committed to that principle and to DAT, which is the next logical step in audio technology.

At the same time, we have always

had a great and complementary respect for intellectual property rights of consumers. As we bring technologies such as DAT to the public, we hope that the hardware-manufacturing and music industries will work together to protect fundamental rights in intellectual property.

To achieve these goals, we look forward to cooperating with the Songwriters Guild of America, with others in the music industry, and with the public. We have always welcomed thoughts and suggestions on how we might do so.

Sincerely,  
Akio Morita  
Chairman and CEO, Sony Corp.

## Wave Gurus Make A Splash With Consulting Firms

BY KIM FREEMAN

**NEW YORK** You know a format has come into its own when its most successful PDs leave local jobs to jump into consulting. Such is beginning to be the case with the alternative adult format that blends new age, jazz, and adult pop.

John Sebastian is leaving his program directorship at AC/jazz/new age outlet WBMW Washington, D.C., to once again launch a consultancy specializing in the alternative adult approach to programming.

This happens not much more than a year after Sebastian abandoned his previous consulting firm, which pushed the new AC/eclectic-oriented rock format, after five years, mainly because of his frustration with the lack of nerve on the part of broadcasters who he felt could benefit by giving the new approach a full-scaled, well-funded, major market shot.

WBMW is one of first clients of the new company—called Eclectic Radio—as is the brand new KGRX (formerly KEYX-FM) in Phoenix, Ariz., where Sebastian will base his firm.

In 1982, Sebastian disbanded a mainstream rock consulting partnership to push eclectic-oriented rock, which he later rechristened “the new AC” shortly before giving up the ghost. During the next five years Sebastian had some happy clients, but most were in small markets and hampered by signal and/or budget limitations. “Because I’ve been doing this kind of programming longer than anyone, I feel I’m uniquely qualified to maximize the potential of this concept,” says Sebastian about the new

AC/EOR format. “Obviously, people are opening their minds to this. The climate is much more ripe than it ever was.”

His announcement comes just two weeks after another noted format pioneer, Frank Cody, decided to leave his PD-ship at the country’s first major market AC/jazz/new age outlet, KTWV “the Wave” Los Angeles, to enter into partnership with research expert Owen Leach. The two have formed Pyramid Broadcasting subsidiary Cody/Leach Broadcast Architecture (Billboard, Jan. 16). While the Cody/Leach venture will not limit itself to the new age approach KTWV helped make famous, it is highly likely that future clients will want to employ that concept.

The format’s growth has been remarkably rapid. While KTWV had predecessors in smaller markets, that station only debuted last February. In September, Satellite Music Network helped ignite the format by putting KTWV up on satellite and selling it as a Wave package nationally; it now has eight major market affiliates. Simultaneously, several stations began programming their own variations of the Wave approach.

“With all the changes that have gone on, there’s no one offering the concept in a live, *real* radio form—with the live announcers, warmth, and relatability integral to every successful radio format in history,” says Sebastian.

The fall ‘87 Arbitrons give an early, positive indication of how this alternative adult approach will fare nationally—especially in the all-important 25-54 adult demographic.

Most notable among the success

stories of stations that have had at least one full book in the format are Wave affiliate KNUA Seattle and locally programmed KKSF San Francisco and WXDJ Miami.

Since dropping hits for the Wave Sept. 4, Gannett-owned KNUA (formerly KHIT) went from a 1.3 to a 2.3 in overall, 12-plus numbers; it logged a 0.8 gain in 18-34s and 3.0 full shares in 25-54s. With no advertising or promotion since it signed on July 31, KKSF (formerly KLOK-FM) jumped to a 2.7 from a 1.6 in 12-plus shares and gained 1.6 shares in 18-34s and 2.3 in 25-54s. As a brand-new facility, and also relying solely on word of mouth, WXDJ debuted with a 2.1 12-plus share, a 2.5 gain in 18-34s, and a 2.4 increase in 25-54s. As of last week, WXDJ signed up with SMN’s Wave, and the station’s Terry Hickman left to seek another outlet for a localized version of what worked so well for WXDJ (see Vox Jox, page 15).

Elsewhere in the country the alternative approach is making more modest, but still impressive gains. Since adopting the format in early August, locally programmed Pyramid outlet WNUA Chicago went to a 1.8 from a 1.2 in 12-plus numbers and jumped 0.8 in 18-34s and 1.5 in 25-54s. Since Sebastian arrived to take WBMW Washington, D.C., full swing into the new format, the station moved to a 1.7 from a 1.3 12-plus and gained 0.6 in 18-34s and 0.7 in 25-54s. WHVE Tampa, Fla., has been using “the Wave” handle for over a year although it has no affiliation with Satellite Music Network’s Wave. WHVE increased to a 2.2 from a 1.7 in 12-plus and gained 0.8 in 18-34s and 1.2 in 25-

54s.

The Gannett Broadcasting chain appears to be a big believer in SMN’s Wave, as it now has three affiliates. Besides the aforementioned across-the-board success of KNUA Seattle, Gannett’s other two Waves surfed more erratically in the fall Arbitrons. KOAI “the Oasis” Dallas was born Sept. 30 from the ashes of hit outlet KTKS. Its shares grew by 0.6 in 12-plus and by 2.4 in 25-54s, while 18-34 numbers dropped by 0.8. And, KSWV San Diego only saw slight growth in 25-54s as a result of switching to the Wave on Sept. 25. However, downfalls in 12-plus and 18-34 numbers for KCWV must be viewed in light of the strength the outlet had as a top 40 under the KSDO-FM calls.

On the downside, Wave affiliate KCWV Kansas City, Mo., had losses

across those three demos, but this outlet, too, made a radical change from a moderately successful run as rockin’ KZZC to catch the Wave Sept. 24. And, KTWV, a relative grandfather in the format, had down books in three demos, though it still emerged with respectable 18-34 and 25-54 numbers in the low- to mid-3s.

Of the 10 alternative adult stations discussed here, all five of the locally programmed stations with live air talents—KKSF, WXDJ, WNUA, WBMW, and WHVE—went up in 12-plus, 18-34, and 25-54 demos.

Wave affiliate outlets do not use live announcers, and their numbers were less consistent. KNUA did rise in all the above demos and KOAI rose significantly in 25-54s. But, KTWV, KSWV, and KCWV fell.



Programmers reveal why they have jumped on certain new releases.

### TOP 40

Always a man of few records, WRBQ “Q105” Tampa, Fla., PD **Randy Kabrich** had only two songs to mention this week. First is Michael Bolton’s “(Sittin’ On) The Dock of the Bay” (Columbia). Queries Kabrich, “It was already a hit once, so why not a second time? We’ve been making big hits out of remakes for a while now, and this song is just as good as any to go around one more time. I’d rather hear it than ‘Disco Duck’ or ‘Billy Don’t Be A Hero’; that’s for sure!” Next on Kabrich’s lengthy list is Carly Simon’s “All I Want Is You” (Arista). He says, “This song isn’t necessarily a No. 1 or even top 10, but it’s a good adult record and is getting good response from our listeners.”

### BLACK/URBAN

At Los Angeles rap-intensive KDAY, MD **Lisa Canning** looks for sure-fire hits to mix. It’s been a while for Morris Day, but according to Canning he’s got one of those hits with “Fishnet” (Warner Bros.). “He’s back as a winner,” she says. “All the way with Morris Day—all the way to No. 1!” Public Enemy’s “Bring The Noise” (Def Jam/Columbia) gets Canning’s next vote as a must-play. “It’s just starting to happen nationally,” she says, “and it’s time to start listening.” Stacy Lattisaw gets the next mention for “Every Drop Of Your Love” (Motown). “I’ve always liked Stacy,” says Canning. “Her voice was always way ahead of her age, and she’s now grown into it with this song.”

### ALBUM ROCK

WRIF Detroit’s new MD, **Bruce McGregor**, is happy about the amount of good music currently out and hopes to expose much of it on his new rockin’ station. His first mention goes to the BoDeans’ remixed version of “Dreams” (Reprise). “The addition of real drums has added meat to this song, making it much more acceptable to our audience,” he says. McGregor also likes the band Kingdom Come, whose song “Get It On” (Polydor/PolyGram) sounds a lot like Led Zeppelin. “It’s got splashes of ‘Kashmir,’ driving guitar, and a concert finish. The phones lit up for this one right away.” And finally, crediting Profit’s “Sound Of A Breaking Heart” (Megaforce/Atlantic), he says, “This is a big power-rock-type song, with strong mainstream appeal.”

### COUNTRY

“It’s gonna be a smash,” says KNIX Phoenix, Ariz., MD **Buddy Owens** of George Strait’s “Famous Last Words Of A Fool” (MCA). “It sounds like KNIX.” Next mentioned is Moe Bandy’s “Americana” (Curb). “I’m very impressed with this song,” says Owens. “It seems to reach inside and touch your heart as you listen. I think it’ll be another nice radio record for Moe.” Another great radio record, according to Owens, is Vince Gill’s “Everybody’s Sweetheart” (RCA). “Vince plays his rear-end off on this record,” he says. “I know it’ll be a great song for this station.”

YVONNE OLSON

## WASHINGTON ROUNDUP

BY BILL HOLLAND

**C**ONGRESSIONAL PANELISTS at a recent National Assn. of Broadcasters joint board meeting told broadcasters they can expect little reform legislation during the final session of the 100th Congress and urged them to sharpen their goals and priorities for 1989. Rep. Billy Tauzin, D-La., a member of the House Telecommunications Subcommittee, also suggested broadcasters “be alert at the closing of the Congress” for any last-

minute parliamentary maneuvers concerning the fairness doctrine. The joint board met in Hawaii last week, and the lawmakers flew in to offer their advice and opinions.

**T**HE FEDERAL Communications Commission lowered the boom again on a television station accused of airing indecent programming. KZKC, an independent, Kansas City, Mo.-based commercial outlet owned by Media Central Inc., received an inquiry letter from the commission after showing the 1981 MCA film “Private Lessons” in the 8 p.m. time slot. The movie is a light-hearted, R-rated sex romp about a wealthy 15-year-old boy left in the care of the household staff,

including a French maid. The FCC’s redefined indecency standards make it a no-no to broadcast material judged indecent before midnight. Media Central president Morton Kent says he doesn’t remember seeing any nudity or hearing any of the “seven dirty words,” appearing in the film, but he admits he reviewed the film after the first complaint and found it “did not comply with any company standards.” Stay tuned for the station’s formal reply.

**MORE ON DIRTY STUFF:** The FCC has announced that it has reversed its earlier stance of referring so-called first-instance cases of alleg-

(Continued on page 14)

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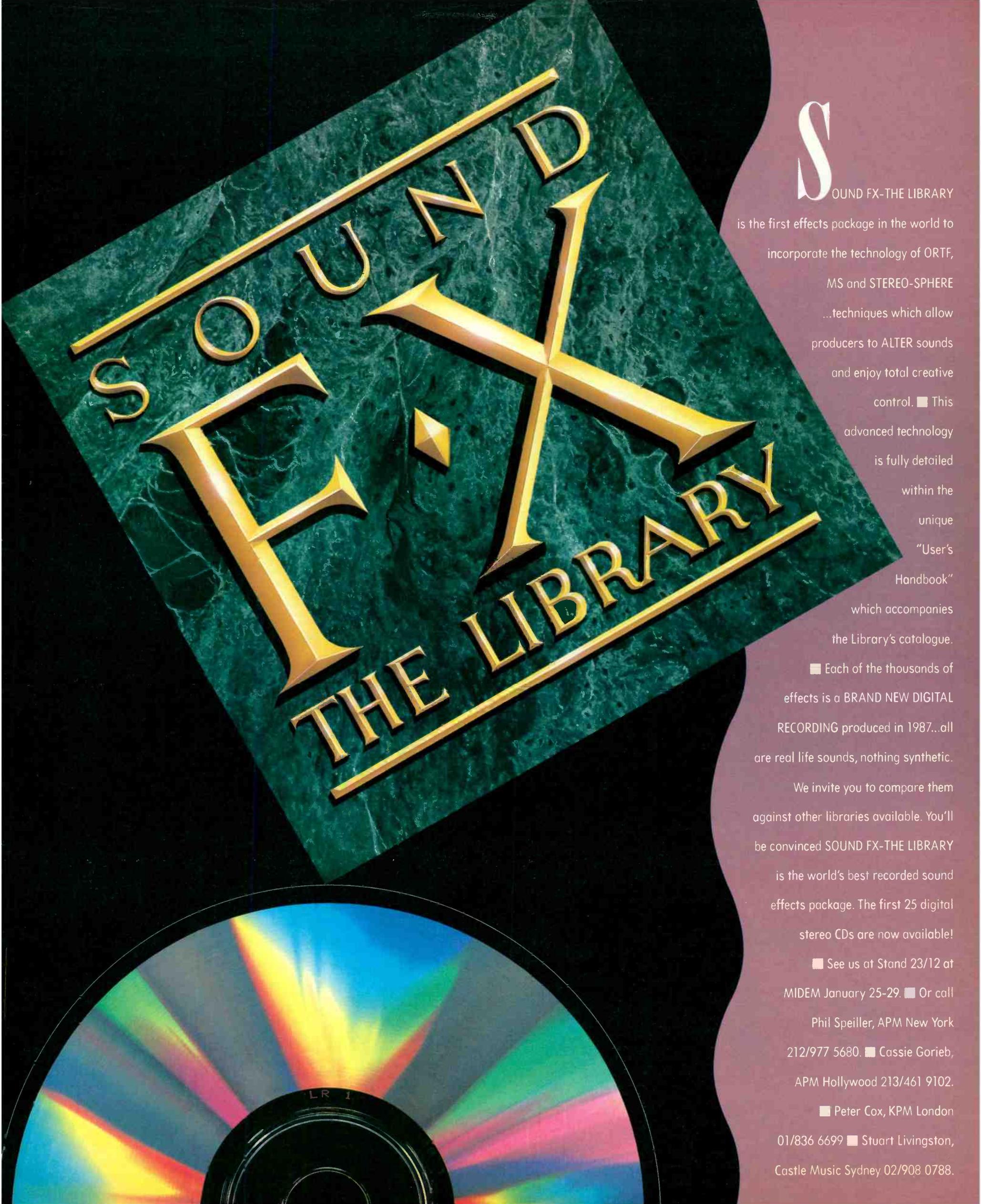
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## newsline...

**RALPH BARNES** has resigned as GM of WQFM Milwaukee. Shamrock Communications vice president/sales George Duffy will serve as interim manager.

**SUMMIT COMMUNICATIONS** has finalized a deal to acquire the DKM Broadcasting Corp. As Summit is a cable operations group, this purchase signifies the addition of a new division for the company. C. Boyden Gray continues as chairman, and former DKM president Jim Wesley is now president of the combined broadcasting and cable operations.

**R. ANDREW BROTHERS** is named executive VP/chief financial officer of Empire State Radio Partners and Hurst Hill Holdings Ltd.



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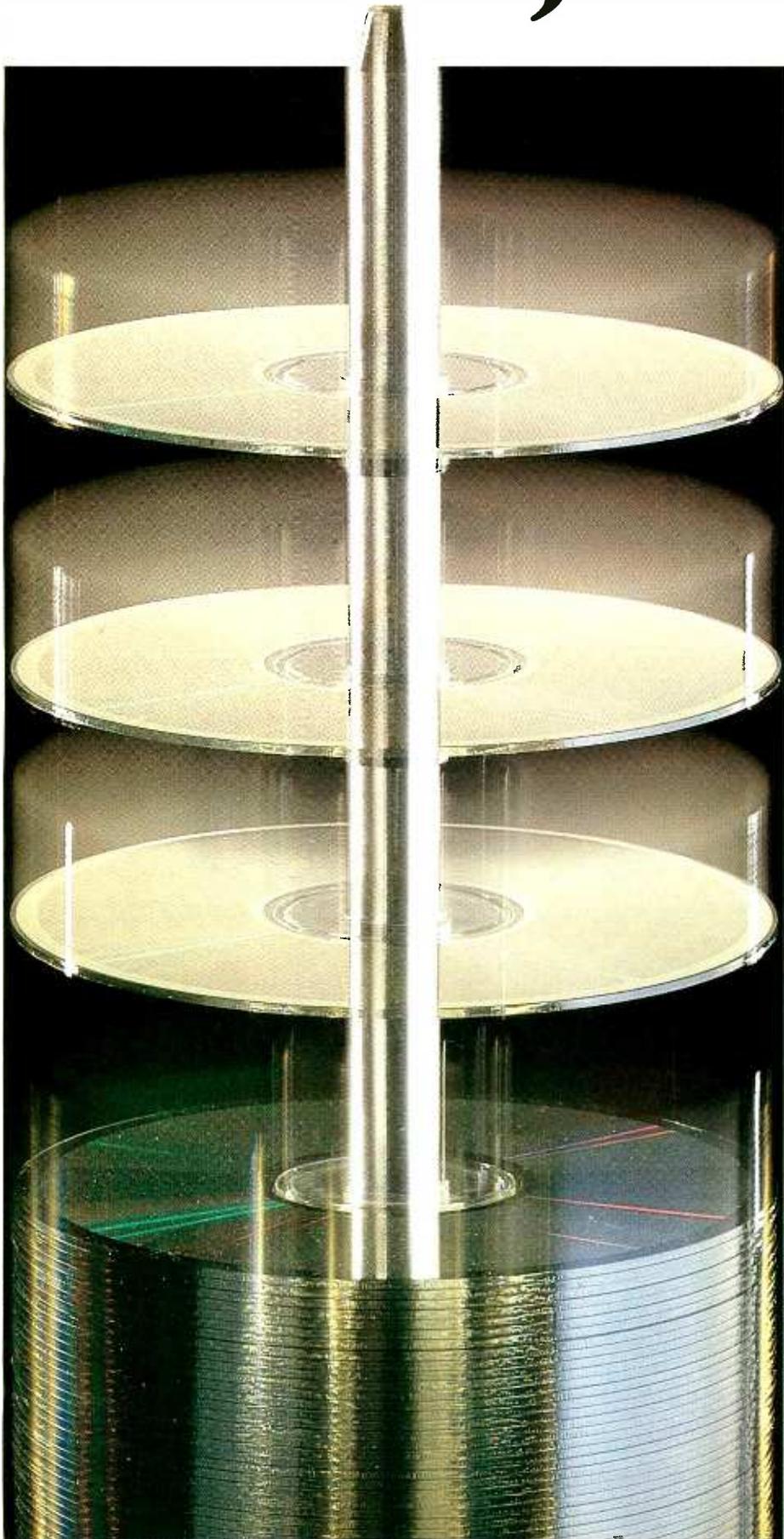
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## FALL '87 ARBITRONS

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

Call	Format	'87	'87	'87	'87	Call	Format	'87	'87	'87	'87	Call	Format	'87	'87	'87	'87	Call	Format	'87	'87	'87	'87						
<b>MIAMI—(11)</b>																													
WLYF	easy	9.0	8.6	7.0	8.5	WWSB-FM	album	6.9	8.3	9.6	7.8	KLFF	nostalgia	1.9	1.6	1.6	2.6	KGON	album	8.0	6.5	7.3	5.6						
WPOW	top 40/cross	4.5	5.4	5.0	5.7	WSB-FM	AC	6.7	5.8	6.1	6.9	KOOL-AM	AC	1.2	1.8	2.1	2.5	KXYQ	top 40	3.2	4.6	5.1	5.3						
WQBA-AM	Spanish	5.6	5.1	6.5	5.4	WKHX	country	6.8	7.2	4.9	6.7	KLZI	AC	2.9	3.0	2.6	2.1	KYTE-FM	classical	2.6	3.0	3.0	5.3						
WCMQ-FM	Spanish	4.6	4.8	4.2	5.3	WQXI-FM	top 40	6.1	5.1	5.6	6.1	KONC	classical	1.3	1.1	1.1	1.4	KMJK-FM	top 40	4.3	4.1	3.8	5.1						
WEDR	urban	5.0	4.1	3.9	5.3	WARM-FM	top 40	3.1	3.3	5.6	6.1	KOY-AM	AC	2.4	1.8	1.9	1.2	KGW	AC	5.1	4.1	4.0	4.9						
WJQY	AC	3.5	4.4	4.7	4.2	WZGC	top 40	8.2	8.5	6.9	5.5	KEYX	adult hits	1.0	1.2	.9	1.2	KKCW	AC	5.0	6.5	6.3	4.6						
WAXY	AC	3.0	3.5	4.5	4.2	WYAY	country	7.0	8.0	4.9	5.0	KVVA	Spanish	1.0	2.3	.4	1.1	KYTE-AM	big band	3.7	4.3	4.4	3.6						
WINZ	news	5.0	6.3	5.0	3.9	WFOX	AC	4.8	3.9	4.9	4.6	<b>PORTLAND—(25)</b>																	
WHYI	top 40	4.9	4.5	3.3	3.8	WAOX	black	2.3	3.2	2.7	4.3	KKRZ	top 40	5.2	9.0	9.8	8.0	KXJ-AM	country	2.3	1.9	2.4	1.8						
WMXJ	AC	2.5	1.7	2.5	3.7	WEKS-FM	urban	2.9	3.5	2.2	3.5	KXL-AM	news/talk	6.0	6.4	5.0	7.9	KKEY	talk	4	1.2	.8	1.7						
WQI	Spanish	4.6	3.2	3.4	3.6	WGST	news/talk	3.9	2.6	3.4	2.6	KINK	album	7.8	6.1	6.5	6.9	KPDQ-FM	Christian	2.3	1.4	1.9	1.5						
WIOD	AC	3.1	3.5	2.9	3.6	<b>MINNEAPOLIS—(18)</b>												KSGO	oldies	1.6	2.7	2.1	1.1						
WNWS	news	3.5	3.9	3.3	3.5	WCCO	MOR	17.6	16.3	19.3	19.4	KJJO-FM	album	2.7	5.9	5.4	6.6	KKSN	classical	.7	.5	—	1.0						
WGTR	album	2.2	2.6	3.2	3.4	KQRS-AM-FM	album	9.6	8.0	8.6	10.2	KEEY	country	6.1	5.8	6.6	6.3	<b>TAMPA/ST. PETERSBURG—(22)</b>											
WKQS	country	4.2	2.8	3.1	3.0	KSTP-FM	AC	9.5	8.5	8.7	8.3	WYLF-FM	easy	5.8	6.5	5.7	5.8	WRBQ-FM	top 40	16.9	17.8	16.9	14.5						
WHQT	top 40	3.4	3.3	3.2	2.8	WLLO	top 40	8.2	10.0	7.0	8.0	KDWB-FM	top 40	7.0	6.8	6.5	5.2	WWBA	easy	13.0	9.4	10.3	10.8						
WLVE	AC	2.4	3.7	3.2	2.8	KJJO-FM	album	2.7	5.9	5.4	6.6	WLTE	AC	3.6	3.8	5.2	4.7	WQYK	country	4.9	6.4	5.3	8.0						
WTMI	classical	3.5	3.3	2.5	2.5	KEEY	country	6.1	5.8	6.6	6.3	KTCZ	album	3.2	4.4	3.9	4.0	WGUL-AM-FM	MOR	4.2	4.5	3.4	5.2						
WXDJ	AC/jazz/new age	—	—	—	2.1	KXRX	album	4.3	3.8	4.8	4.6	KSTP-AM	news/talk	4.5	2.7	2.7	2.6	WFLA-AM	news/talk	4.7	3.8	3.7	5.1						
WQBA-FM	Spanish	1.9	2.3	2.1	2.1	KBRD	easy	5.5	6.1	5.9	4.2	KMGK	AC	3.3	2.1	2.3	2.2	WYNY	album	5.7	6.0	6.5	4.8						
WZTA	album	1.6	1.2	1.4	2.0	KSEA	easy	3.6	3.6	3.8	4.2	KDWB-AM	oldies	1.7	2.1	2.2	2.0	WUSA	AC	5.1	5.0	5.0	4.8						
WSHE	album	2.7	2.2	2.6	1.7	KRPM-FM	country	3.2	2.8	2.8	4.0	WDGY	country	2.3	1.8	1.6	2.0	WFLZ	soft AC	2.9	3.5	3.9	4.1						
WCMQ-AM	Spanish/MOR	1.4	1.2	1.5	1.7	KISW	album	6.2	5.4	5.1	3.8	KLBB	MOR	1.3	1.4	.7	1.2	WNLT	adult hits	5.2	5.1	3.9	4.0						
WFTL	AC	1.6	1.6	1.9	1.2	KIXI-AM	oldies/AC	3.0	2.8	3.7	3.8	WDAE	nos	4.0	3.8	3.7	2.2	WNLTP	news/talk	3.3	3.3	3.4	3.7						
WRHC	Spanish	1.7	1.1	1.4	1.0	KLSY-AM-FM	AC	3.6	3.2	2.9	3.4	WTMP	urban	2.1	2.1	2.0	1.7	WKRL	cls rock	3.3	3.4	4.8	3.2						
WRBD	urban	.9	.7	.5	1.0	KLTX	soft AC	1.9	2.0	2.7	2.4	WSDU	beautiful	3.0	2.5	2.6	3.2	WDUV	beautiful	3.0	2.5	2.6	3.2						
WOCN	Spanish	.8	.8	.8	1.0	KOMO	AC/var	7.2	7.4	5.9	5.4	WSUN	country	3.8	3.6	3.3	2.7	WXCR	classical	1.1	1.5	1.7	2.4						
<b>ATLANTA—(13)</b>																													
WVEE	urban	9.8	11.0	10.5	9.4	KXRB	easy	5.5	6.1	5.9	4.2	WHVE	AC/jazz/new age	1.4	.8	1.7	2.2	WDAE	nos	4.0	3.8	3.7	2.2						
WPCH	easy	9.2	7.4	8.9	8.9	KSEA	easy	3.6	3.6	3.8	4.2	WDAE	nos	4.0	3.8	3.7	2.2	WTMP	urban	2.1	2.1	2.0	1.7						
WSB-AM	AC	8.1	7.7	8.4	8.6	KRPM-FM	country	3.2	2.8	2.8	4.0	WRBQ-AM	top 40	.7	1.0	1.1	1.1	WRBQ-AM	top 40	.7	1.0	1.1	1.1						
<b>DENVER—(23)</b>																													
<b>PHOENIX—(24)</b>																													

## N.Y. Outlets Go To Court

NEW YORK In the spirit of Martin Luther King's dreams, urban outlets WRKS "Kiss" and WBSL here put their competition to constructive use on the basketball courts to raise \$100,000 for the Black United Fund of New York. The Jan. 15 game between the Kiss Cards and WBSL's Sure Shots marked the first time the well-known teams took each other on. The event drew a capacity crowd of 19,000 to Madison Square Garden.

The Kiss Cards won 111-108, but both station PDs agree the real victors are the charity group and listeners who turned out for the game. Intermission highlights included the national anthem, sung by Freddie Jackson and Melba Moore, plus half-time entertainment from Meli'sa Morgan and the Force M.D.'s.

In the months of planning prior to the game, WBSL and Kiss reserved any rivalries for the court—even to the extent that neither outlet will take credit for initiating the project. "We worked out everything in a joint way," says WBSL PD B.K. Kirkland, detailing agreements that both stations would run the same game promos with the same frequency. Aside from a limited amount of on-air giveaways, there were no freebie tickets. Prices ranged from \$8 to \$15.

Kirkland says the toughest part of planning the game was deciding which charity group would receive the proceeds. The benefactor, the Black United Fund, is an 8½-year-old

organization dedicated to supporting projects that help the black community help itself. The group's president and founder, Kermit Eady, says the basketball game was historic. "It's the first time in history—at least that I know of—when a black institution raised money for black people in that amount," he says. The majority of the Black United Fund's resources are raised through voluntary corporate-payroll-deduction plans.

The basketball teams sponsored by each station are well-known to listeners, and a fun-spirited rivalry between both has been talked about for years but never acted upon until the game. Each team is manned mostly by players not working directly at either station, and the skill of both teams has enabled each to raise significant amounts of money for various charities over the years. All accounts indicate that the game was as intense as any professional battle.

WBSL morning man Ken "Spider" Webb was one of few actual station staffers to hit the court, and WBSL PD Kirkland jokes that his performance could easily go unmentioned. Several staffers were suited up to play, however, including Kirkland and WRKS GM Barry Mayo and morning man B.J. Steele.

Kirkland and Kiss PD Tony Gray both say they intend to stage a rematch for charity next year.

KIM FREEMAN

## WASHINGTON ROUNDUP

(Continued from page 10)

edly obscene programming to other governmental agencies for follow-up investigations. It now says it will not rule out the possibility of taking action soon after the time of broadcast. In the past, the FCC acted only if a station had already been convicted of airing obscene programming. The commission also announced that it will no longer wait for license-renewal time to investigate complaints of obscene programming. NAB's joint board, by the way, has voted to appeal the FCC's revised indecency standards, which the commission calls "too vague." The NAB hopes a federal appeals court will ask the commission for clarification.

**NO AM STEREO STANDARD:** The FCC has turned down three petitions asking the commission to provide an AM stereo standard. The vote means that free marketplace competition (read "confusion" and "inaction") will continue, as will the question of whether receivers must decode both the Kahn and Motorola systems.

**CONGRESS 1, FCC 0:** Last month, Congress inserted language into the catch-all budget bill requiring the commission—if it wanted to be funded—to uphold its old distress-sale policy and preferences for women and minorities in station sales. Well, guess what? The FCC has obliged.

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## Richards Brings PD Savvy To Houston; New Challenges Ahead For Terry Hickman

**BILL RICHARDS** will be the new PD at top 40 KKBQ-AM-FM "93Q" Houston, replacing **Ron Parker**. Richards racked up a great track record as PD of Nationwide's WNCI Columbus, Ohio, for three years; he has also held regional PD duties for the group. Richards' wealth of programming experience includes top 40s KREO Santa Rosa, Calif., KLUC Las Vegas, and KDWB Minneapolis.

Richards says working in a top 10 market has long been a personal goal, and the deal was sweetened by the caliber of Gannett's executive team—especially VP/programming **Gerry DeFrancesco**, 93Q VP/GM **Al Brady Law**, and VP/programming & operations **John Lander**. With a lineup like that, one can't help but wonder whether the post is more for a puppet than a programmer. But Lander has made it clear that he wants to focus on "architectural" concerns for 93Q, and Richards says he made it clear he is not much interested in administrative stuff. "But, I'd be a fool not to make use of their years of expertise," says Richards, who is well known as one who places a high value on input from those around him.



by Kim Freeman



of its first clients is WWGT-AM-FM there, which dropped a full-service AC approach for top 40 and the "G-98" handle. New there, says PD **John Holiday**, is morning man **Ken Matthews** from Z-94; afternoon man **Greg Murray** from WHTT Portland, Maine; and former WXXX Burlington, Vt., personality **Sandy Lee**, who will contribute to the "G-Morning Crew" after handling overnights.

Nelson, by the way, can be reached at 207-775-7750. His partner in Fast Train is top 40 veteran **Jerry Cagle**, who is based in Florida and can be reached at 305-788-1089.

Finally, New York-based consultant **Mike Joseph** celebrates his 30th year in the biz.

**LABEL SPINS:** **Michael Lessner** is one of several let go after wild changes in Motown's pop department (see story, page 1).

The veteran promotion man can be reached at 818-501-1152... **Sue O'Connell** goes back to Boston to assume local duties for A&M. That's after a relatively brief stint—compared with her years at WXKS-FM "Kiss 108" Boston as MD—as New York local rep for Atlantic... Kudos to MCA national singles director **Billy Brill**, who adds those all-important VP initials to his business card.

**MORNING SPINS:** **Harry Young** heads south as the new morning guy at top 40 WRNO New Orleans, after falling victim to WCAU-FM Philadelphia's switch to oldies. Out at WRNO is **Wakeman Linscomb**... **John Rody** returns to Dallas as morning man for the wake-up show at classic hits KZPS "Z-92." That's the third former KZEW Dallas talent Z-92 VP/programming **John Shomby** has brought on board—following **John Dillon** and **George Gimarc**. Former Z-92 morning man **Jim White** is out... **Scotty Brink** arrives for mornings at WGFX "the Fox" Nashville.

**TOP SPINS:** Following **Rick Van Gil's** sudden departure from album-oriented WLNZ Lansing, Mich., oldies expert **Chuck Dees** has been named PD amid rampant rumors of a forthcoming format change. Station GM **Ron Shannon** says plans for a new direction are indeed in the works, and, although applying a new area of expertise, **Kent Burkhart** will definitely stay on as consultant—can you guess it? Stay tuned.

WDHA Dover, N.J., PD **Mike Boyle** gets additional duties as operations manager at the rocker. Former WDHA afternoon man **Curtis Kay** moves to mornings, while **Vic Porcelli** returns from WMJY Long Branch, N.J., to do PM drive... Country vet **Dave Anthony** exits KILT Houston to program WCXI Detroit... Across town at Metropolitan AC WOMC, PD **Jay Clark** is upped to station manager... WVSR Charleston, W.Va., ups programming assistant **Mark Callaghan** to PD, following the recent departure of **Jay Jarvis** to WGTZ Dayton, Ohio.

As an update to our Jan. 16 report on WPGC-AM-FM Washington, D.C., **Jerry Clifton** aide **Bob West** is helping out with the programming; he will not be the cross-over outlet's new PD. Expect the nod to go to **Bob Mitchell**, recently hired as assistant PD/afternoon personality. Mitchell previously programmed WKSS Hartford, Conn., and WCOL Columbus, Ohio. He just may be ready for a major-market challenge.

**THE BOTTOM SPIN:** While Satellite Music Network's hard-rocking Z-Rock format may be stalling on affiliates, Kellogg's found it worthy of a mention in its current TV spots for Product 19 cereal. In it, an exasperated kid complains of how youthful his dad has become after eating the stuff by saying, "Now we listen to Z-Rock on the radio all day."

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

**AMAZING STORIES:** The day **Terry Hickman** arrived at his job as PD of brand-new outlet WXDJ Miami, he was told the station would be sold and his job might not exist in 90 days, he recalls. His options were to baby-sit the signal or try to make it fly. Taking the latter avenue, Hickman implemented a new age/fusion approach and debuted the station with a 2.1, 12-plus Arbitron share. That was with no advertising, promotions, and "\$5-per-hour DJs," he says. A few days prior to the fall book's arrival, WXDJ's new owners, New Age Communications, plugged into Satellite Music Network's Wave format. Convinced that this new format demands local input to sustain growth, Hickman says he prefers "being a leader to [being] a follower," and he's now hoping to take his ideas to new markets. Hickman can now be reached at 305-545-8977.

**WELCOME WAGON:** San Jose, Calif., easy-listening fans got a shock Jan. 15 when KLVE disappeared and KHQT "Hot 97.7" appeared with a dance-heavy top 40 mix and **Don Kelly** as consultant. Right now, it's playing nonstop music as PD **Steve Smith** assembles what he's already dubbed "one of the strongest air staffs in the country." Smith had been PD at KHTY Santa Barbara, Calif., and will continue consulting KVXO "Power 104" Spokane, Wash. The radical format was created under new owner Anaheim Broadcasting, which makes a bold move in challenging top 40s KWSS and KATD, not to mention San Francisco hotshots that beam in.

**CONSULTANCY SPIN:** Former **WBMW** Washington, D.C., PD **John Sebastian** will include the new **KGRX** Phoenix, Ariz., among his first clients for Eclectic Radio consultancy, based there (see story, page 10). Progressively slanted **KEYX-FM** Globe, Ariz., became **KGRX** recently to employ Sebastian's concept, which is basically the same approach he pushed for five years under the EOR and, later, "new AC," banner. Sebastian started the EOR consultancy in Phoenix, then returned there to program **KDKB** as a mainstream rocker before getting the chance to use his new age/AC/jazz mix at Infinity's **WBMW**, which is also an Eclectic Radio client. Sebastian's company can be reached at 602-964-3100.

Meanwhile, at "Washington's radio for a new age," **WBMW** moves production director **Bob Brooks** into the PD chair to work with assistant PD **Steve Allan** and **MD Cerphe Colwell** on continuing the station's growth.

**Harry Nelson** gets his consultancy, Fast Train Productions, off to a good start through pointing to the great ratings **WZOU** "Z-94" Boston pulled in the fall 1987 Arbs. After a year's steady growth, Nelson was dismissed as Z-94's PD in November, when new owners came in. Fast Train is based in Portland, Maine, and one

## ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	6	3	★★ NO. 1 ★★ JUST LIKE PARADISE WARNER BROS. 7-28119	DAVID LEE ROTH 2 weeks at No. One
2	6	12	8	ONE STEP UP COLUMBIA LP CUT	BRUCE SPRINGSTEEN
3	4	4	12	WHEN WE WAS FAB DARK HORSE 7-28131/WARNER BROS.	GEORGE HARRISON
4	3	3	9	THE REAL LIFE MERCURY LP CUT/POLYGRAM	JOHN COUGAR MELLENCAMP
5	2	1	19	ON THE TURNING AWAY COLUMBIA 38-07660	PINK FLOYD
6	17	—	2	YOU TALK TOO MUCH EMI-MANHATTAN LP CUT	GEORGE THOROGOOD
7	15	30	3	BE STILL MY BEATING HEART A&M 2992	STING
8	8	13	7	HEART TURNS TO STONE ATLANTIC LP CUT	FOREIGNER
9	10	24	6	DEVIL INSIDE ATLANTIC LP CUT	INXS
10	7	8	13	SWEET FIRE OF LOVE Geffen LP CUT	ROBBIE ROBERTSON
11	9	11	20	HYSTERIA MERCURY 870 004-7/POLYGRAM	DEF LEPPARD
12	11	14	12	SHOOT HIGH ATCO LP CUT/ATLANTIC	YES
13	5	2	9	SAY YOU WILL ATLANTIC 7-89169	FOREIGNER
14	20	25	7	SAVE YOUR LOVE CAPITOL 44104	GREAT WHITE
15	24	28	7	(SITTIN' ON) THE DOCK OF THE BAY COLUMBIA 38-07680	MICHAEL BOLTON
16	28	41	3	THE ROAD MCA LP CUT	THE KINKS
17	16	19	8	LOCK AND KEY MERCURY LP CUT/POLYGRAM	RUSH
18	26	29	6	JUMP START CHRYSALIS LP CUT	JETHRO TULL
19	13	9	11	IN GOD'S COUNTRY ISLAND 7-99385/ATLANTIC	U2
20	14	7	17	RHYTHM OF LOVE ATCO 7-99419/ATLANTIC	YES
21	18	18	9	NO NEW TALE TO TELL BIG TIME 6069/RCA	LOVE AND ROCKETS
22	25	22	10	GIVE ME ALL YOUR LOVE TONIGHT Geffen LP CUT	WHITESNAKE
23	12	5	15	DON'T SHED A TEAR CHRYSALIS 43164	PAUL CARRACK
24	31	34	3	DOCTOR DOCTOR EPIC LP CUT	THE RADIATORS
25	35	38	3	TALKING BACK TO THE NIGHT ISLAND LP CUT/WARNER BROS.	STEVE WINWOOD
26	22	23	9	EVERYWHERE WARNER BROS. 7-28143	FLEETWOOD MAC
27	21	17	9	THROWING STONES (ASHES ASHES) ARISTA 1-9643	GRATEFUL DEAD
28	34	40	3	TWO WRONGS CAPITOL LP CUT	JOE COCKER
29	19	10	12	DEVIL'S RADIO DARK HORSE LP CUT/WARNER BROS.	GEORGE HARRISON
30	37	39	4	WAIT ATLANTIC LP CUT	WHITE LION
31	23	16	11	THERE'S THE GIRL CAPITOL 44089	HEART
32	NEW ▶	1		★★★ FLASHMAKER ★★★ ANGEL Geffen 7-28249	AEROSMITH
33	32	33	7	I NEED A MAN RCA 5361	EURHYTHMICS
34	27	15	14	RAIN IN THE SUMMERTIME I.R.S. 53219/MCA	THE ALARM
35	46	—	2	★★★ POWER TRACK ★★★ ELECTRIC BLUE CHRYSALIS LP CUT	ICEHOUSE
36	NEW ▶	1		MAGIC TOUCH VIRGIN LP CUT	MIKE OLDFIELD
37	29	21	16	TUNNEL OF LOVE COLUMBIA 38-07663	BRUCE SPRINGSTEEN
38	30	20	12	HANG MAN JURY Geffen LP CUT	AEROSMITH
39	33	26	11	IT'S THE END OF THE WORLD AS WE KNOW IT I.R.S. 53220/MCA	R.E.M.
40	NEW ▶	1		TIME RUNS WILD Geffen LP CUT	DANNY WILDE
41	38	35	10	REASON TO LIVE MERCURY 870 022-7/POLYGRAM	KISS
42	39	32	9	THE LAZARUS HEART A&M LP CUT	STING
43	40	37	15	NEED YOU TONIGHT ATLANTIC 7-89188	INXS
44	47	44	6	WANING MOON ISLAND LP CUT/ATLANTIC	PETER HIMMELMAN
45	45	—	2	853-5937 A&M 2994	SQUEEZE
46	44	—	2	ROCKIN' PNEUMONIA BOOGIE WOOGIE FLU DEF JAM LP CUT/COLUMBIA	AEROSMITH
47	NEW ▶	1		POUR SOME SUGAR ON ME MERCURY LP CUT/POLYGRAM	DEF LEPPARD
48	50	—	2	DOWN IN THE TRENCHES ENigma LP CUT	THE BROADCASTERS
49	49	—	2	LOVE IS NOT A GAME CAPITOL 44113	MSG
50	36	27	13	BURNING LIKE A FLAME ELEKTRA 7-69435	DOKKEN

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.

## PROMOTIONS

### MUCKRAKERS

The KKRZ "Z-100" Portland, Ore., "Morning Zoosters" were temporarily rechristened **Tony "Trash-Mouth" Martinez** and **Dan "Dumpster" Clark** when the station teamed with the city to check on residents' recycling habits. The promotion eventually awarded \$1,000 to the first family the pair found who had no recyclable materials left in the garbage. Ten runners-up will have their garbage and recyclable materials collected free for one month.

The promotion had been set up to reward residents for making recycling a community habit and as a reminder to keep up the good work. Each weekday morning during the promotion's run, KKRZ gave away three months of free collection service.

### ONE AT A TIME

Five years ago, WWWE-AM/WDOK-FM Cleveland began asking listeners to send in a dollar—just \$1—for the stations' newly inaugurated Feed-A-Family campaign. Since then, the stations and their co-sponsors have provided more than 350,000 meals to needy Cleveland residents. In 1987, the program topped the \$100,000 mark, and most of that money had come in a dollar at a time.

Because WWWE/WDOK run the fund-raising promotion from their stations, they are able to turn over 97 cents of every dollar to the three organizations that actually administer the Feed-A-Family program. That's a feat that few, if any, charity organizations can match. The past five years have seen the program center its activi-

ties around the Christmas holidays, but the stations plan to make it a year-round effort with monthly promotions in 1988. The promotional angle will remain the same, however, because even \$1 at a time, the donations add up.

### LOCK IT OR LOSE IT

Last summer, CFXA Victoria, British Columbia, joined with the police and an area insurance company to "ticket" unlocked cars in a Victoria suburb that was experiencing a rise in auto thefts. The bright yellow "ticket" was actually a pamphlet left *inside* the vehicle, alerting its owner to the fact that 60% of the area's auto thefts were invited by unlocked cars.

The campaign produced a decline in auto thefts and a sharp drop in break-ins. It was only natural for the holiday season, when people leave so many purchases in their cars as they make their holiday shopping rounds. Printed on the "ticket" were boxes that could be checked to let the auto travelers know which "offense" they were guilty of: an unlocked car, a window left open, keys left in the ignition, or valuables left in sight. The ticket also reminded people that if it had been a thief—instead of police—who had come across the car, the goods would be gone.

CFAX PD Terry Spence was initially concerned about a campaign in which police, or police-instructed volunteers, actually enter the vehicles to leave a pamphlet. As it turned out, however, reaction to the campaign was positive.

### MY WEIGHT IN WHAT?

Radio stations, primarily in major urban centers, have done an excellent job in getting out word that AIDS is serious but can be pre-

*(Continued on next page)*



**Another Hat For The Ranch.** President Reagan extends his congratulations to KFMB air personality "Shotgun Tom" Kelly for his work with the Muscular Dystrophy Assn., as the president gets his own gold-initialed version of Kelly's ranger hat. Kelly adopted his trademark hat because he'd always wanted to be a park ranger, but turned his attention to radio instead. Kelly, who is on the board of the MDA, co-hosted the local Labor Day telethon and helped raise \$300,000 for the MDA with the Alpine Car Audio National Finals.

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Billboard

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## HOT ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	1	1	9	EVERYWHERE WARNER BROS. 7-28143	FLEETWOOD MAC 3 weeks at No. One
2	2	6	8	COULD'VE BEEN MCA 53231	TIFFANY
3	4	8	10	CAN'T STAY AWAY FROM YOU EPIC 34-07641/E.P.A.	G.ESTEFAN/MIAMI SOUND
4	5	9	9	HUNGRY EYES (FROM "DIRTY DANCING") RCA 5315	ERIC CARMEN
5	3	2	13	I LIVE FOR YOUR LOVE EMI-MANHATTAN 50094	NATALIE COLE
6	9	15	8	SEASONS CHANGE ARISTA 1-9640	EXPOSE
7	7	7	10	ALL I WANT IS YOU ARISTA 1-9653	CARLY SIMON
8	6	4	14	NEVER THOUGHT (THAT I COULD LOVE) COLUMBIA 38-07618	DAN HILL
9	8	3	14	GOT MY MIND SET ON YOU DARK HORSE 7-28178/WARNER BROS.	GEORGE HARRISON
10	11	16	9	THE WAY YOU MAKE ME FEEL EPIC 34-07645/E.P.A.	MICHAEL JACKSON
11	16	34	4	SHE'S LIKE THE WIND RCA 5363	PATRICK SWAYZE/WENDY FRASER
12	13	20	12	CHERRY BOMB MERCURY 888 934-7/POLYGRAM	JOHN COUGAR MELLENCAMP
13	19	25	6	TWILIGHT WORLD MERCURY 888 484-7/POLYGRAM	SWING OUT SISTER
14	10	5	13	FAITH COLUMBIA 38-07623	GEORGE MICHAEL
15	14	12	14	SO EMOTIONAL ARISTA 1-9642	WHITNEY HOUSTON
16	12	13	13	MOTORTOWN CAPITOL 44062	THE KANE GANG
17	23	32	4	WITHOUT YOU ELEKTRA 7-69426	PEABO BRYSON & REGINA BELLE
18	17	11	16	VALERIE ISLAND 7-28231/WARNER BROS.	STEVE WINWOOD
19	15	21	11	SEEING YOU AGAIN FULL MOON/EPIC 34-07640/E.P.A.	DAN FOGELBERG
20	18	10	19	THE TIME OF MY LIFE RCA 5224	BILL MEDLEY & JENNIFER WARNES
21	25	30	6	TUNNEL OF LOVE COLUMBIA 38-07663	BRUCE SPRINGSTEEN
22	24	23	18	CANDLE IN THE WIND MCA 53196	ELTON JOHN
23	20	14	15	I DON'T MIND AT ALL ISLAND 7-99409/ATLANTIC	BOURGEOIS TAGG
24	22	17	13	HEAVEN IS A PLACE ON EARTH MCA 53181	BELINDA CARLISLE
25	30	35	7	ONLY THE FOOL SURVIVES Geffen 7-28165	DONNA SUMMER/M.THOMAS
26	21	18	20	THAT'S WHAT LOVE IS ALL ABOUT COLUMBIA 38-07322	MICHAEL BOLTON
				★★★ POWER PICK ★★★	
27	39	—	2	NEVER GONNA GIVE YOU UP RCA 5347	RICK ASTLEY
28	29	28	8	CRYING VIRGIN 7-99388	ROY ORBISON & K.D. LANG
29	27	24	12	WHAT'S TOO MUCH MOTOWN 1911	SMOKEY ROBINSON
30	50	—	2	FATHER FIGURE COLUMBIA 38-07682	GEORGE MICHAEL
				★★★ HOT SHOT DEBUT ★★★	
31	NEW	1	1	DREAMS I DREAM MCA 53205	DAVE MASON (WITH PHOEBE SNOW)
32	34	48	4	I WANT TO BE YOUR MAN REPRISE 7-28229	ROGER
33	37	46	3	DON'T GIVE UP MCA 53233	TIMOTHY B. SCHMIT
34	28	19	14	DAWNING ON A NEW DAY CYPRESS 666 122-7	MICHAEL TOMLINSON
35	36	44	6	SOUL FOOD TO GO ATLANTIC 7-89156	THE MANHATTAN TRANSFER
36	26	22	12	BROOKLYN BLUES ARISTA LP CUT	BARRY MANILOW
37	45	—	2	WHAT HAVE I DONE TO DESERVE THIS? EMI-MANHATTAN 50107	PET SHOP BOYS
38	31	27	13	SHOULD'VE KNOWN BETTER EMI-MANHATTAN 50083	RICHARD MARX
39	41	—	2	YOU WILL KNOW MOTOWN 1919	STEVIE WONDER
40	NEW	1	1	(SITTIN' ON) THE DOCK OF THE BAY COLUMBIA 38-07680	MICHAEL BOLTON
41	32	29	22	I'VE BEEN IN LOVE BEFORE VIRGIN 7-99425	CUTTING CREW
42	38	38	8	IS THIS LOVE Geffen 7-28233	WHITESNAKE
43	NEW	1	1	SAY YOU WILL ATLANTIC 7-89169	FOREIGNER
44	NEW	1	1	BE STILL MY BEATING HEART A&M 2992	STING
45	35	26	17	SPECIAL WAY MERCURY 888 867-7/POLYGRAM	KOOL & THE GANG
46	40	37	22	DON'T MAKE ME WAIT FOR LOVE ARISTA 1-9625	KENNY G.
47	46	41	22	LITTLE LIES WARNER BROS. 7-28291	FLEETWOOD MAC
48	42	39	13	NEW YORK (HOLD HER TIGHT) RCA 5280	RESTLESS HEART
49	NEW	1	1	DON'T SHED A TEAR CHRYSALIS 43164	PAUL CARRACK
50	43	50	3	THE RIVER UNBROKEN COLUMBIA 38-07665	DOLLY PARTON

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## HOT CROSSOVER 30

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	1	1	10	THE WAY YOU MAKE ME FEEL EPIC 34-07645/E.P.A.	MICHAEL JACKSON 3 weeks at No. One
2	3	5	8	PUMP UP THE VOLUME 4TH & 8WAY 7452	M/A/R/R/S
3	2	3	9	SEASONS CHANGE ARISTA 1-9640	EXPOSE
4	4	10	6	NEED YOU TONIGHT ATLANTIC 7-89188	INXS
5	6	11	10	PUSH IT NEXT PLATEAU 315	SALT-N-PEPA
6	8	13	6	COULD'VE BEEN MCA 53231	TIFFANY
7	11	19	3	I WANT HER VINTERTAINMENT 7-69431/ELEKTRA	KEITH SWEAT
8	5	9	7	LOVE OVERBOARD MCA 53210	GLADYS KNIGHT & THE PIPS
9	13	17	3	NEVER GONNA GIVE YOU UP RCA 5347	RICK ASTLEY
10	12	4	12	FAITH COLUMBIA 38-07623	GEORGE MICHAEL
11	7	6	12	I WANT TO BE YOUR MAN REPRISE 7-28229	ROGER
12	16	28	3	SOME KIND OF LOVER MCA 53235	JODY WATLEY
13	17	29	3	HOT THING PAISLEY PARK 7-28288/WARNER BROS.	PRINCE
14	15	26	3	GIRLFRIEND MCA 53185	PEBBLES
15	10	7	10	BECAUSE OF YOU FEVER 1914/SUTRA	THE COVER GIRLS
16	9	2	13	SO EMOTIONAL ARISTA 1-9642	WHITNEY HOUSTON
17	14	16	7	IF YOU CAN DO IT: I CAN TOO!! CAPITOL 44088	MELI'SA MORGAN
18	19	18	6	LOVE CHANGES ARISTA 1-9626	KASHIF AND MELI'SA MORGAN
19	21	20	7	LET'S GO SLEEPING BAG LX 29	NOCERA
20	22	14	9	I LIVE FOR YOUR LOVE EMI-MANHATTAN 50094	NATALIE COLE
21	28	—	2	WHAT HAVE I DONE TO DESERVE THIS? EMI-MANHATTAN 50107	PET SHOP BOYS
22	18	8	16	TELL IT TO MY HEART ARISTA 1-9612	TAYLOR DAYNE
23	NEW	1	1	FATHER FIGURE COLUMBIA 38-07682	GEORGE MICHAEL
24	24	—	2	BABY BE MINE ATLANTIC 7-89165	MIKI HOWARD
25	23	21	3	I COULD NEVER TAKE THE PLACE OF YOUR MAN PAISLEY PARK 7-28288/WARNER BROS.	PRINCE
26	30	—	2	CAN'T STAY AWAY FROM YOU EPIC 34-07641/E.P.A.	G.ESTEFAN/MIAMI SOUND
27	NEW	1	1	TWO OCCASIONS SOLAR 70015	THE DEELE
28	27	27	9	Someone TO LOVE ME FOR ME COLUMBIA 38-07619	LISA LISA & CULT JAM
29	26	—	2	TO PROVE MY LOVE WARNER BROS. 7-28200	MICHAEL COOPER
30	20	15	8	SPOTLIGHT SIRE LP CUT/WARNER BROS.	MADONNA

Products with the greatest airplay gains this week.

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

## FEATURED PROGRAMMING

**AWARDS ROUNDUP.** CBS RadioRadio teamed up with CBS oldies WCBS-FM to cover the Rock'N'Roll Hall Of Fame induction ceremonies for the third year running on Jan. 20. The live, three-hour special aired from 9 p.m. to midnight Eastern time from the Waldorf-Astoria Hotel in New York.

As in past years, CBS didn't carry the actual ceremonies, but it did catch as many inductees and guests as possible for live comments before, during, and after. The live interviews were fleshed out with prerecorded tributes and minidocumentaries for the music-intensive program.

WCBS-FM became involved with the Rock'N'Roll Hall Of Fame Foundation when the hall was first conceived because the station felt the match was perfect for its oldies format. CBS has recently taken the format to two of its other stations, WODS Boston and WOGL Philadelphia, and the question is begging to be asked: Does CBS have any plans to syndicate the format?

George Sosson, VP/operations for the CBS FM group says, "There's no interest whatsoever." He says that decisions in Boston and Philly were made independently, based on CBS' perception of holes in those markets, "with no thought of syndication or national rollout."

**UNITED STATIONS** presented its "American Music Awards Nominations Special" on the weekend of Jan. 22-24 with Dick Clark as host. The program spent three hours featuring interviews with many of the 1988 nominees and reprising their hits for listeners.

**MUTUAL BROADCASTING** celebrates Larry King's 10th anniversary Friday (29) with a blowout bash at King's favorite eatery, Duke Zeibert's, in Washington, D.C. King started with 28 stations in 1978 and is now heard on more than 300, clearing 24 of the top 25 markets. From 11 p.m. to 2 a.m. Eastern time, he will look back at some of the highlights of his show as he broadcasts live from the restaurant.

In other Westwood One Cos. news, Andy Denemark has been named director of programming/East Coast for WW1. Denemark had been the NBC Radio Entertainment/the Source director of programming, a post he continued to hold through WW1's acquisition of NBC. He will remain in New York and report to WW1 VP/director of programming Gary Landis.

Denemark has announced that

**Now that major labels are opening up to rap and hip-hop, will radio stations follow? ... see The Rhythm and the Blues, p. 28**



**Read Like Hell.** Pink Floyd drummer Nick Mason, right, gives MCA Radio Network director of operations Roxy Myzal, left, and "Up Close" executive producer Dan Neer a laugh as he jokingly races through the script for an "Up Close" special on Pink Floyd. The MCA show, delivered to affiliates on pink compact disks, contained the only live version of Pink Floyd's "Run Like Hell" available on CD. Neer's Neer Perfect Productions, New York, produces the "Up Close" series.

the young-adult Source Network has added two new, daily, one-minute features for its affiliates. "Sex In The News" will be just that, hosted by Dara Welles, and "In London," hosted by the Source's London music correspondent, Mal Reding, will give U.S. listeners a daily look at what's hot in English pop culture.

**RADIO TODAY Entertainment**, New York, VP/GM Beverly Padratzik has been upped to executive VP for the year-old, programming-and-distribution company. Padratzik is in charge of program clearances and is closely involved in the company's programming. RTE president Dan Formento credits Padratzik for much of RTE's growth.

The current RTE catalog includes the weekly, two-hour, classic rock "Flashback" on compact disk; the weekly, three-hour, easy listening "Special Of The Week"; the daily, 10-minute "Soul Patrol"; and the monthly, 90-minute, rock-artist-profile show "Rock Stars."

**IT SEEMS IT WAS** only a short time ago that we congratulated "Hotline To Hollywood" on its 5,000th show. Well, the show is now called "James St. James Live From Hollywood," and St. James is celebrating his 10,000th show. St. James calls in his hot gossip live from Hollywood to stations across the country, making up to

30 calls a day. The show is carried on 60 stations in the U.S. and on more than 60 more in other countries.

**IT HAD TO BE:** The fourth annual "Soap Opera Awards Show" chose Brad Sanders of Premiere Radio Network's "Cla'ence Update Of ABC's 'All My Children'" to entertain daytime television's heroes and villains during the soap industry's Jan. 18 fete. "Cla'ence" is now heard in all 20 of the top 20 markets and on 190 stations nationally. Premiere is boasting a 98% renewal rate for the year-old Sanders daily.

PETER J. LUDWIG

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

- Jan. 25, Jethro Tull, Rockline, Global Satellite/ABC Radio Networks, 90 minutes.
- Jan. 25-31, John Lennon, The Lost Lennon Tapes, Westwood One, one hour.
- Jan. 29-30, Prince, On The Radio, On The Radio Broadcasting, one hour.
- Jan. 29-31, Earth, Wind & Fire, Star Beat, MJI Broadcasting, one hour.
- Jan. 29-31, Megadeth, Metalshop, MJI Broadcasting, one hour.
- Jan. 29-31, Nitty Gritty Dirt Band, Country Today, MJI Broadcasting, one hour.
- Jan. 29-31, George Michael, Hot Rocks, United

- Stations, 90 minutes.
- Jan. 29-31, Phil Collins, Rock Watch, United Stations, three hours.
- Jan. 30-31, Alexander O'Neal/Garrett Morris, RadioScope, Lee Bailey Communications, one hour.
- Jan. 30-31, Don Williams, Country Close-Up, ProMedia, one hour.
- Jan. 31, Steve Wariner, Nashville Live, MCA Radio Network, 90 minutes.
- Jan. 31, Squeeze/Crowded House, King Biscuit Flower Hour, DIR Broadcasting, one hour.
- Jan. 31, George Thorogood/Yes, Powercuts, Global Satellite/ABC Radio Networks, two hours.
- Jan. 31, George Benson, The Jazz Show With David Sanborn, NBC Radio Entertainment, two hours.
- Jan. 31, Yes, Part 2, Legends Of Rock, NBC Radio Entertainment, one hour.
- Jan. 31, Sting, Hitline U.S.A., James Paul Brown Entertainment, one hour.
- Jan. 31, T.G. Sheppard, Countryline U.S.A., James Paul Brown Entertainment, one hour.
- Feb. 1, Heart, Rockline, Global Satellite/ABC Radio Networks, 90 minutes.
- Feb. 1-7, Steve Winwood, Classic Cuts, MJI Broadcasting, one hour.
- Feb. 1-7, George Harrison, Rock Today, MJI Broadcasting, one hour.
- Feb. 1-7, Aerosmith, Off The Record With Mary Turner, Westwood One, one hour.
- Feb. 1-7, Rock Over London, Westwood One, one hour.
- Feb. 1-7, Johnny Rodriguez, Live From Gilley's, Mutual Broadcasting, one hour.
- Feb. 1-7, Smokey Robinson, Star Trak Profiles, Westwood One, one hour.
- Feb. 1-7, Kashif, Special Edition, Westwood One, one hour.
- Feb. 5, Santana/the Bryds, Classic Call, Premiere Radio Network, one hour.

## PROMOTIONS

(Continued from page 16)

vented, if not cured. Promotions that hand out condoms at nightclub doors during station-sponsored benefit concerts are not new, but the door prize at this particular one got our attention.

WNEW-FM New York gave the STOP AIDS Project of New York a boost by securing a condom manufacturer as a co-sponsor for a recent benefit concert. Condoms were given out to everyone at the

door—but the door prize was the winner's weight in condoms.

The STOP AIDS Project of New York is modeled after a similar project in San Francisco that contributed to the drop in the rate of transmission of the virus in that city. The program is aimed at preventing the spread of acquired immune deficiency syndrome, and it seeks to achieve this goal by making small educational meetings

available to groups of 10-20 people. At these meetings, facts about the virus and its transmission are made available and people can discuss possible changes in their lifestyle to help prevent further transmission. Information is available from the New York Project at Suite 1205, 1123 Broadway, New York, N.Y. 10010.

PETER J. LUDWIG

## YesterHits

Hits From Billboard 10 and 20 Years Ago This Week

### POP SINGLES—10 Years Ago

1. Stayin' Alive, Bee Gees, RSO
2. Short People, Randy Newman, WARNER BROS.
3. Love Is Thicker Than Water, Andy Gibb, RSO
4. We Are The Champions, Queen, ELEKTRA
5. Just The Way You Are, Billy Joel, COLUMBIA
6. Sometimes When We Touch, Dan Hill, 20TH CENTURY
7. Baby Come Back, Player, RSO
8. Emotion, Samantha Sang, PRIVATE STOCK
9. Dance, Dance, Dance, Yowsah Yowsah, Chic, ATLANTIC
10. How Deep Is Your Love, Bee Gees, RSO

### POP SINGLES—20 Years Ago

1. Judy In Disguise, John Fred & His Playboy Band, PAULA
2. Chain Of Fools, Aretha Franklin, ATLANTIC
3. Green Tambourine, Lemon Pipers, BUDDAH
4. Woman, Woman, Union Gap, COLUMBIA
5. Bend Me, Shape Me, American Breed, ACTA
6. Hello Goodbye, Beatles, CAPITOL
7. Spooky, Classics IV, IMPERIAL
8. Daydream Believer, Monkees, COLGEMS
9. I Heard It Through The Grapevine, Gladys Knight & The Pips, SOUL
10. If I Could Build My Whole World Around You, Marvin Gaye & Tammi Terrell, TAMLA

### TOP ALBUMS—10 Years Ago

1. Saturday Night Fever, Soundtrack, RSO
2. Foot Loose & Fancy Free, Rod Stewart, WARNER BROS.
3. All'n'All, Earth, Wind & Fire, COLUMBIA
4. News Of The World, Queen, ELEKTRA
5. The Stranger, Billy Joel, COLUMBIA
6. I'm Glad You're Here With Me Tonight, Neil Diamond, COLUMBIA
7. Rumours, Fleetwood Mac, WARNER BROS.
8. The Grand Illusion, Styx, A&M
9. Running On Empty, Jackson Browne, ASYLUM
10. Little Criminals, Randy Newman, WARNER BROS.

### TOP ALBUMS—20 Years Ago

1. Magical Mystery Tour, Beatles, CAPITOL
2. Their Satanic Majesties Request, Rolling Stones, LONDON
3. Pisces, Aquarius, Capricorn & Jones, Ltd., Monkees, COLGEMS
4. Diana Ross & The Supremes Greatest Hits, Diana Ross & the Supremes, MOTOWN
5. Ninth, Herb Alpert & the Tijuana Brass, A&M
6. Sgt. Pepper's Lonely Hearts Club Band, Beatles, CAPITOL
7. Disraeli Gears, Cream, ATCO
8. Love, Andy, Andy Williams, COLUMBIA
9. Farewell To The First Golden Era, Mamas & Papas, DUNHILL
10. Golden Hits, Turtles, WHITE WHALE

### COUNTRY SINGLES—10 Years Ago

1. I Just Wish You Were Someone I Love, Larry Gatlin, MONUMENT
2. You're The One, Oak Ridge Boys, ABC/DOT
3. Don't Break The Heart That Loves You, Margo Smith, WARNER BROS.
4. To Daddy, Emmylou Harris, WARNER BROS.
5. What Did I Promise Her Last Night, Mei Tills, MCA
6. Out Of My Head And Back In My Bed, Loretta Lynn, MCA
7. Woman To Woman, Barbara Mandrell, ABC/DOT
8. Mamas Don't Let Your Babies Grow Up To Be Cowboys/I Can Get Off On You, Waylon & Willie, RCA
9. Do I Love You (Yes In Every Way), Donna Fargo, WARNER BROS.
10. I Don't Need A Thing At All, Gene Watson, CAPITOL

### SOUL SINGLES—10 Years Ago

1. Which Way Is Up, Stargard, MCA
2. Always And Forever, Heatwave, EPC
3. Too Hot To Trot, Commodores, MOTOWN
4. Our Love, Natalie Cole, CAPITOL
5. Jack And Jill, Raydio, ARISTA
6. Dance, Dance, Dance, Chic, ATLANTIC
7. Ain't Gonna Hurt Nobody, Brick, BANG
8. It's You That I Need, Enchantment, UNITED ARTISTS
9. Playing Your Game Baby, Barry White, 20TH CENTURY
10. Flash Light, Parliament, CASABLANCA

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

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

### PLATINUM

New York O.M.: Steve Kingston

- 1 Tiffany, Could've Been
- 2 George Harrison, Got My Mind Set On You
- 3 Michael Jackson, The Way You Make Me Feel
- 4 INXS, Need You Tonight
- 5 Taylor Dayne, Tell It To My Heart
- 6 Bangles, Hazy Shade Of Winter
- 7 M/A/R/R/S, Pump Up The Volume
- 8 Expose, Seasons Change
- 9 George Michael, Faith
- 10 Whitney Houston, So Emotional
- 11 Whitesnake, Is This Love
- 12 Keith Sweat, I Want Her
- 13 Salt-N-Pepa, Push It
- 14 The Cover Girls, Because Of You
- 15 Elton John, Candle In The Wind
- 16 Debbie Gibson, Shake Your Love
- 17 Rick Astley, Never Gonna Give You Up
- 18 Madonna, Spotlight
- 19 Bill Medley & Jennifer Warnes, (I've Had) The Time Of My Life
- 20 Eric Carmen, Hungry Eyes (From "Dirty")
- 21 Roger, I Want To Be Your Man
- 22 George Michael, Father Figure
- 23 Strayper, Honestly
- 24 Patrick Swayze (Wendy Fraser), Busted
- 25 Belinda Carlisle, Heaven Is A Place Where You Can Be
- 26 Steve Winwood, Valerie
- 27 Prince, I Could Never Take The Place Of My Girl
- 28 Richard Marx, Should've Known Better
- 29 Pat Shop Boys & Dusty Springfield, Wh
- 30 Debbie Gibson, Out of the Blue
- 31 Del Leppard, Hysteria
- 32 A

New York P.D.: Larry Berger

- 1 Tiffany, Could've Been
- 2 George Harrison, Got My Mind Set On You
- 3 INXS, Need You Tonight
- 4 Taylor Dayne, Tell It To My Heart
- 5 Bangles, Hazy Shade Of Winter
- 6 George Michael, Faith
- 7 M/A/R/R/S, Pump Up The Volume
- 8 Michael Jackson, The Way You Make Me Feel
- 9 Keith Sweat, I Want Her
- 10 Expose, Seasons Change
- 11 Debbie Gibson, Shake Your Love
- 12 Whitney Houston, So Emotional
- 13 Elton John, Candle In The Wind
- 14 Rick Astley, Never Gonna Give You Up
- 15 Roger, I Want To Be Your Man
- 16 The Cover Girls, Because Of You
- 17 Salt-N-Pepa, Push It
- 18 Bill Medley & Jennifer Warnes, (I've Had) The Time Of My Life
- 19 Whitesnake, Is This Love
- 20 Belinda Carlisle, Heaven Is A Place Where You Can Be
- 21 Eric Carmen, Hungry Eyes (From "Dirty")
- 22 Jody Watley, Don't You Want Me
- 23 Bruce Springsteen, Tunnel Of Love
- 24 Pat Shop Boys & Dusty Springfield, Wh
- 25 Natalie Cole, I Live For Your Love
- 26 Prince, I Could Never Take The Place Of My Girl
- 27 Debbie Gibson, Out of the Blue
- 28 George Michael, Father Figure
- 29 The California Raisins, I Heard It Th
- 30 Pat Swayze (Wendy Fraser), Busted
- 31 EX
- 32 EX
- 33 EX

Chicago P.D.: Buddy Scott

- 1 George Harrison, Got My Mind Set On You
- 2 Tiffany, Could've Been
- 3 Bangles, Hazy Shade Of Winter
- 4 Michael Jackson, The Way You Make Me Feel
- 5 George Michael, Faith
- 6 Expose, Seasons Change
- 7 Taylor Dayne, Tell It To My Heart
- 8 Roger, I Want To Be Your Man
- 9 INXS, Need You Tonight
- 10 Whitney Houston, So Emotional
- 11 M/A/R/R/S, Pump Up The Volume
- 12 Rick Astley, Never Gonna Give You Up
- 13 The Cover Girls, Because Of You
- 14 Madonna, Spotlight
- 15 Pat Shop Boys & Dusty Springfield, Wh
- 16 John Cougar Mellencamp, Cherry Bomb
- 17 Boy George, Live My Life (From The Fi
- 18 Natalie Cole, I Live For Your Love
- 19 Keith Sweat, I Want Her
- 20 Gladys Knight & The Pips, Love Overbo
- 21 George Michael, Father Figure
- 22 Me! Sa Morgan, If You Can Do It I C
- 23 Debbie Gibson, Shake Your Love
- 24 Belinda Carlisle, I Get Weak
- 25 Pebbles, Girlfriend
- 26 Richard Marx, Endless Summer Nights
- 27 The Jets, Rocket 2 U
- 28 Pretty Poison, Catch Me (I'm Falling)
- 29 The Communards, Never Can Say
- 30 Debbie Gibson, Out of the Blue
- 31 Eric Carmen, Hungry Eyes (From "Dirty")
- 32 EX
- 33 EX

Los Angeles P.D.: Steve Rivers

- 1 INXS, Need You Tonight
- 2 Salt-N-Pepa, Push It
- 3 Michael Jackson, The Way You Make Me Feel
- 4 George Harrison, Got My Mind Set On You
- 5 Tiffany, Could've Been
- 6 Taylor Dayne, Tell It To My Heart
- 7 Elton John, Candle In The Wind
- 8 Bangles, Hazy Shade Of Winter
- 9 Expose, Seasons Change
- 10 Whitney Houston, So Emotional
- 11 Natalie Cole, I Live For Your Love
- 12 George Michael, Faith
- 13 George Michael, Father Figure
- 14 Roger, I Want To Be Your Man
- 15 Prince, I Could Never Take The Place Of My Girl
- 16 Jody Watley, Don't You Want Me
- 17 Keith Sweat, I Want Her
- 18 Pretty Poison, Catch Me (I'm Falling)
- 19 M/A/R/R/S, Pump Up The Volume
- 20 Pat Shop Boys & Dusty Springfield, Wh
- 21 Fleetwood Mac, Everywhere
- 22 Men Without Hats, Pop Goes The World
- 23 Whitesnake, Is This Love
- 24 Cher, I Found Someone
- 25 Rick Astley, Never Gonna Give You Up
- 26 Paul Carrack, Don't Shed A Tear
- 27 Gloria Estefan & Miami Sound Machine, Rhythm Of Love
- 28 Debbie Gibson, Out of the Blue
- 29 Boy George, Live My Life (From The Fi
- 30 EX
- 31 EX
- 32 EX
- 33 EX

### GOLD

Boston P.D.: Sunny Joe White

- 1 INXS, Need You Tonight
- 2 Natalie Cole, I Live For Your Love
- 3 Tiffany, Could've Been
- 4 Expose, Seasons Change
- 5 Cher, I Found Someone
- 6 Rick Astley, Never Gonna Give You Up
- 7 George Michael, Father Figure
- 8 The Cover Girls, Because Of You
- 9 Foreigner, Say You Will
- 10 Prince, I Could Never Take The Place Of My Girl
- 11 Fleetwood Mac, Everywhere
- 12 Roger, I Want To Be Your Man
- 13 Bruce Springsteen, Tunnel Of Love
- 14 M/A/R/R/S, Pump Up The Volume
- 15 Eurythmics, I Need A Man
- 16 Gladys Knight & The Pips, Love Overbo
- 17 Eric Carmen, Hungry Eyes (From "Dirty")
- 18 George Michael, Father Figure
- 19 Boy George, Live My Life (From The Fi
- 20 Madonna, Spotlight
- 21 Donna Summer With Mickey Thomas, Only
- 22 Terence Trent D'Arby, Wishing Well
- 23 Salt-N-Pepa, Push It
- 24 Billy Idol, Hot In The City
- 25 Gloria Estefan & Miami Sound Machine, Rhythm Of Love
- 26 U2, In God's Country
- 27 Men Without Hats, Pop Goes The World
- 28 The Alarm, Rain In The Summertime
- 29 Buster Poindexter & His Banshees, Yes, Rhythm Of Love
- 30 The Communards, Never Can Say
- 31 Squeeze, 853-5937
- 32 Eria Fachin, Savin' Myself
- 33 Depeche Mode, Never Let Me Down
- 34 Yes, Rhythm Of Love
- 35 Swing Out Sister, Twilight World
- 36 Keith Sweat, I Want Her
- 37 Steve Wonder, You Will Know
- 38 Aerosmith, Angel
- 39 Debbie Gibson, Out of the Blue
- 40 Strayper, Honestly
- 41 George Michael, Faith
- 42 David Lee Roth, Just Like Paradise
- 43 Rachel Welch, This Girl's Back In Tow
- 44 Belinda Carlisle, I Get Weak
- 45 Gene Loves Jezebel, The Motion Of Love
- 46 Scarlett Amato, How Can I Forget You
- 47 Carly Simon, All I Want Is You
- 48 Richard Marx, Endless Summer Nights
- 49 Sting, Be Still My Beating Heart
- 50 EX
- 51 EX
- 52 EX

Philadelphia P.D.: Charlie Quinn

- 1 Tiffany, Could've Been
- 2 George Michael, Faith
- 3 Michael Jackson, The Way You Make Me Feel
- 4 Bangles, Hazy Shade Of Winter
- 5 INXS, Need You Tonight
- 6 Eric Carmen, Hungry Eyes (From "Dirty")
- 7 Prince, I Could Never Take The Place Of My Girl
- 8 Bruce Springsteen, Tunnel Of Love
- 9 Expose, Seasons Change
- 10 Roger, I Want To Be Your Man
- 11 Elton John, Candle In The Wind
- 12 Rick Astley, Never Gonna Give You Up
- 13 Rick Astley, Tell It To My Heart
- 14 Whitney Houston, So Emotional
- 15 Pat Shop Boys & Dusty Springfield, Wh
- 16 Foreigner, Say You Will
- 17 Natalie Cole, I Live For Your Love
- 18 M/A/R/R/S, Pump Up The Volume
- 19 Gloria Estefan & Miami Sound Machine, Rhythm Of Love
- 20 Belinda Carlisle, I Get Weak
- 21 George Michael, Father Figure
- 22 Fleetwood Mac, Everywhere
- 23 Sting, Be Still My Beating Heart
- 24 Squeeze, 853-5937
- 25 Boy George, Live My Life (From The Fi
- 26 Men Without Hats, Pop Goes The World
- 27 David Lee Roth, Just Like Paradise
- 28 The Cover Girls, Because Of You
- 29 Gloria Estefan & Miami Sound Machine, Rhythm Of Love
- 30 Cher, I Found Someone
- 31 Bananarama, I Can't Help It
- 32 George Michael, Father Figure
- 33 The Alarm, Rain In The Summertime
- 34 Strayper, Honestly
- 35 Boy George, Live My Life (From The Fi
- 36 Belinda Carlisle, I Get Weak
- 37 Billy Idol, Hot In The City
- 38 Squeeze, 853-5937
- 39 Carly Simon, All I Want Is You
- 40 Richard Marx, Endless Summer Nights
- 41 Keith Sweat, I Want Her
- 42 Aerosmith, Angel
- 43 Sting, Be Still My Beating Heart
- 44 Dan Hill, Never Thought (That I Could Love You)
- 45 Yes, Rhythm Of Love
- 46 EX
- 47 EX
- 48 EX

Boston P.D.: Michael Colby

- 1 INXS, Need You Tonight
- 2 Roger, I Want To Be Your Man
- 3 Prince, I Could Never Take The Place Of My Girl
- 4 Elton John, Candle In The Wind
- 5 Michael Jackson, The Way You Make Me Feel
- 6 Bruce Springsteen, Tunnel Of Love
- 7 Icehouse, Crazy
- 8 Tiffany, Could've Been
- 9 Expose, Seasons Change
- 10 Bangles, Hazy Shade Of Winter
- 11 Natalie Cole, I Live For Your Love
- 12 Pat Shop Boys & Dusty Springfield, Wh
- 13 Eric Carmen, Hungry Eyes (From "Dirty")
- 14 Fleetwood Mac, Everywhere
- 15 George Harrison, Got My Mind Set On You
- 16 Paul Carrack, Don't Shed A Tear
- 17 Whitney Houston, So Emotional
- 18 Taylor Dayne, Tell It To My Heart
- 19 Whitesnake, Is This Love
- 20 Foreigner, Say You Will
- 21 M/A/R/R/S, Pump Up The Volume
- 22 Men Without Hats, Pop Goes The World
- 23 The Cover Girls, Because Of You
- 24 Gloria Estefan & Miami Sound Machine, Rhythm Of Love
- 25 Cher, I Found Someone
- 26 Bananarama, I Can't Help It
- 27 George Michael, Father Figure
- 28 The Alarm, Rain In The Summertime
- 29 Boy George, Live My Life (From The Fi
- 30 Strayper, Honestly
- 31 Belinda Carlisle, I Get Weak
- 32 Billy Idol, Hot In The City
- 33 Squeeze, 853-5937
- 34 Carly Simon, All I Want Is You
- 35 Richard Marx, Endless Summer Nights
- 36 Keith Sweat, I Want Her
- 37 Great White, Save Your Love
- 38 Aerosmith, Angel
- 39 Sting, Be Still My Beating Heart
- 40 Dan Hill, Never Thought (That I Could Love You)
- 41 David Lee Roth, Just Like Paradise
- 42 Yes, Rhythm Of Love
- 43 EX
- 44 EX
- 45 EX

Washington P.D.: Mark St. John

- 1 Bangles, Hazy Shade Of Winter
- 2 George Harrison, Got My Mind Set On You
- 3 Tiffany, Could've Been
- 4 Taylor Dayne, Tell It To My Heart
- 5 INXS, Need You Tonight
- 6 Eric Carmen, Hungry Eyes (From "Dirty")
- 7 Roger, I Want To Be Your Man
- 8 Pat Shop Boys & Dusty Springfield, Wh
- 9 Patrick Swayze (Wendy Fraser), Busted
- 10 Elton John, Candle In The Wind
- 11 Heart, There's The Girl
- 12 M/A/R/R/S, Pump Up The Volume
- 13 Strayper, Honestly
- 14 George Michael, Faith
- 15 Jody Watley, Don't You Want Me
- 16 Expose, Seasons Change
- 17 Salt-N-Pepa, Push It
- 18 Men Without Hats, Pop Goes The World
- 19 Rick Astley, Never Gonna Give You Up
- 20 George Michael, Father Figure
- 21 Natalie Cole, I Live For Your Love
- 22 Pretty Poison, Catch Me (I'm Falling)
- 23 R.E.M., The One I Love
- 24 Gloria Estefan & Miami Sound Machine, Rhythm Of Love
- 25 Bruce Springsteen, Tunnel Of Love
- 26 Pat Shop Boys & Dusty Springfield, Wh
- 27 Belinda Carlisle, I Get Weak
- 28 EX
- 29 EX
- 30 EX

### SILVER

Pittsburgh P.D.: Jim Richards

- 1 Tiffany, Could've Been
- 2 Expose, Seasons Change
- 3 Bangles, Hazy Shade Of Winter
- 4 INXS, Need You Tonight
- 5 Taylor Dayne, Tell It To My Heart
- 6 Fleetwood Mac, Everywhere
- 7 Heart, There's The Girl
- 8 Foreigner, Say You Will
- 9 Elton John, Candle In The Wind
- 10 Bruce Springsteen, Tunnel Of Love
- 11 Eric Carmen, Hungry Eyes (From "Dirty")
- 12 Roger, I Want To Be Your Man
- 13 Prince, I Could Never Take The Place Of My Girl
- 14 Pat Shop Boys & Dusty Springfield, Wh
- 15 Strayper, Honestly
- 16 Paul Carrack, Don't Shed A Tear
- 17 Natalie Cole, I Live For Your Love
- 18 Gloria Estefan & Miami Sound Machine, Rhythm Of Love
- 19 Belinda Carlisle, I Get Weak
- 20 George Michael, Father Figure
- 21 David Lee Roth, Just Like Paradise
- 22 Whitney Houston, So Emotional
- 23 George Harrison, Got My Mind Set On You
- 24 Whitesnake, Is This Love
- 25 Richard Marx, Endless Summer Nights
- 26 John Cougar Mellencamp, Cherry Bomb
- 27 Patrick Swayze (Wendy Fraser), Busted
- 28 Aerosmith, Angel
- 29 Sting, Be Still My Beating Heart
- 30 EX
- 31 EX
- 32 EX

Philadelphia P.D.: Charlie Quinn

- 1 Tiffany, Could've Been
- 2 George Michael, Faith
- 3 Michael Jackson, The Way You Make Me Feel
- 4 Bangles, Hazy Shade Of Winter
- 5 INXS, Need You Tonight
- 6 Eric Carmen, Hungry Eyes (From "Dirty")
- 7 Prince, I Could Never Take The Place Of My Girl
- 8 Bruce Springsteen, Tunnel Of Love
- 9 Expose, Seasons Change
- 10 Roger, I Want To Be Your Man
- 11 Elton John, Candle In The Wind
- 12 Rick Astley, Never Gonna Give You Up
- 13 Rick Astley, Tell It To My Heart
- 14 Whitney Houston, So Emotional
- 15 Pat Shop Boys & Dusty Springfield, Wh
- 16 Foreigner, Say You Will
- 17 Natalie Cole, I Live For Your Love
- 18 M/A/R/R/S, Pump Up The Volume
- 19 Gloria Estefan & Miami Sound Machine, Rhythm Of Love
- 20 Belinda Carlisle, I Get Weak
- 21 George Michael, Father Figure
- 22 Fleetwood Mac, Everywhere
- 23 Sting, Be Still My Beating Heart
- 24 Squeeze, 853-5937
- 25 Boy George, Live My Life (From The Fi
- 26 Men Without Hats, Pop Goes The World
- 27 David Lee Roth, Just Like Paradise
- 28 The Cover Girls, Because Of You
- 29 Gloria Estefan & Miami Sound Machine, Rhythm Of Love
- 30 Cher, I Found Someone
- 31 Bananarama, I Can't Help It
- 32 George Michael, Father Figure
- 33 The Alarm, Rain In The Summertime
- 34 Strayper, Honestly
- 35 Boy George, Live My Life (From The Fi
- 36 Belinda Carlisle, I Get Weak
- 37 Billy Idol, Hot In The City
- 38 Squeeze, 853-5937
- 39 Carly Simon, All I Want Is You
- 40 Richard Marx, Endless Summer Nights
- 41 Keith Sweat, I Want Her
- 42 Aerosmith, Angel
- 43 Sting, Be Still My Beating Heart
- 44 Dan Hill, Never Thought (That I Could Love You)
- 45 Yes, Rhythm Of Love
- 46 EX
- 47 EX
- 48 EX

Washington P.D.: Chuck Morgan

- 1 Tiffany, Could've Been
- 2 Elton John, Candle In The Wind
- 3 Michael Jackson, The Way You Make Me Feel
- 4 George Harrison, Got My Mind Set On You
- 5 Taylor Dayne, Tell It To My Heart
- 6 Bangles, Hazy Shade Of Winter
- 7 INXS, Need You Tonight
- 8 Eric Carmen, Hungry Eyes (From "Dirty")
- 9 Expose, Seasons Change
- 10 Steve Winwood, Valerie
- 11 George Michael, Faith
- 12 Men Without Hats, Pop Goes The World
- 13 Prince, I Could Never Take The Place Of My Girl
- 14 Michael Cole, I Live For Your Love
- 15 Heart, There's The Girl
- 16 Roger, I Want To Be Your Man
- 17 Patrick Swayze (Wendy Fraser), Busted
- 18 Whitney Houston, So Emotional
- 19 Fleetwood Mac, Everywhere
- 20 Gloria Estefan & Miami Sound Machine, Rhythm Of Love
- 21 Salt-N-Pepa, Push It
- 22 M/A/R/R/S, Pump Up The Volume
- 23 Bruce Springsteen, Tunnel Of Love
- 24 Foreigner, Say You Will
- 25 Typper, Hey You
- 26 Pat Shop Boys & Dusty Springfield, Wh
- 27 George Michael, Father Figure
- 28 Rick Astley, Never Gonna Give You Up
- 29 Belinda Carlisle, I Get Weak
- 30 Richard Marx, Endless Summer Nights
- 31 Jody Watley, Don't You Want Me
- 32 Debbie Gibson, Out of the Blue
- 33 Keith Sweat, I Want Her
- 34 EX
- 35 EX
- 36 EX

Tampa O.M.: Mason Dixon

- 1 Tiffany, Could've Been
- 2 George Harrison, Got My Mind Set On You
- 3 INXS, Need You Tonight
- 4 Heart, There's The Girl
- 5 Whitesnake, Is This Love
- 6 Eric Carmen, Hungry Eyes (From "Dirty")
- 7 Elton John, Candle In The Wind
- 8 Roger, I Want To Be Your Man
- 9 John Cougar Mellencamp, Cherry Bomb
- 10 Rick Astley, Never Gonna Give You Up
- 11 Strayper, Honestly
- 12 Cher, I Found Someone
- 13 Bruce Springsteen, Tunnel Of Love
- 14 Expose, Seasons Change
- 15 Michael Bolton, That's What Love Is A
- 16 Paul Carrack, Don't Shed A Tear
- 17 Pat Shop Boys & Dusty Springfield, Wh
- 18 George Michael, Faith
- 19 Taylor Dayne, Tell It To My Heart
- 20 EX
- 21 EX
- 22 EX

### SILVER

Detroit P.D.: Brian Patrick

- 1 INXS, Need You Tonight
- 2 Tiffany, Could've Been
- 3 Eric Carmen, Hungry Eyes (From "Dirty")
- 4 Bangles, Hazy Shade Of Winter
- 5 Elton John, Candle In The Wind
- 6 Pretty Poison, Catch Me (I'm Falling)
- 7 Paul Carrack, Don't Shed A Tear
- 8 Roger, I Want To Be Your Man
- 9 Heart, There's The Girl
- 10 Bruce Springsteen, Tunnel Of Love
- 11 Natalie Cole, I Live For Your Love
- 12 Taylor Dayne, Tell It To My Heart
- 13 Expose, Seasons Change
- 14 Foreigner, Say You Will
- 15 Cher, I Found Someone
- 16 Patrick Swayze (Wendy Fraser), Busted
- 17 Madonna, Spotlight
- 18 Whitney Houston, So Emotional
- 19 Icehouse, Crazy
- 20 George Michael, Father Figure
- 21 Fleetwood Mac, Everywhere
- 22 Sting, Be Still My Beating Heart
- 23 Squeeze, 853-5937
- 24 Michael Jackson, The Way You Make Me Feel
- 25 Pretty Poison, Catch Me (I'm Falling)
- 26 Peabo Bryson & Regina Belle, Without You
- 27 Whitesnake, Is This Love
- 28 Swing Out Sister, Twilight World
- 29 Whitney Houston, So Emotional
- 30 Keith Sweat, I Want Her
- 31 Steve Wonder, You Will Know
- 32 Gloria Estefan & Miami Sound Machine, Rhythm Of Love
- 33 David Lee Roth, Just Like Paradise
- 34 Belinda Carlisle, I Get Weak
- 35 Boy George, Live My Life (From The Fi
- 36 Richard Marx, Endless Summer Nights
- 37 Strayper, Honestly
- 38 Peppi & Shirley, All Right Now
- 39 George Harrison, Got My Mind Set On You
- 40 Rick Astley, Never Gonna Give You Up
- 41 Alex Fierillo, How Can I Forget You
- 42 Terence Trent D'Arby, Wishing Well
- 43 Elisa Fiorillo, How Can I Forget You
- 44 A
- 45 A

Detroit P.D.: Rick Gillette

- 1 Salt-N-Pepa, Push It
- 2 Roger, I Want To Be Your Man
- 3 Tiffany, Could've Been
- 4 Michael Jackson, The Way You Make Me Feel
- 5 George Harrison, Got My Mind Set On You
- 6 Taylor Dayne, Tell It To My Heart
- 7 Eric Carmen, Hungry Eyes (From "Dirty")
- 8 Expose, Seasons Change
- 9 Elton John, Candle In The Wind
- 10 M/A/R/R/S, Pump Up The Volume
- 11 Whitney Houston, So Emotional
- 12 Pretty Poison, Catch Me (I'm Falling)
- 13 Natalie Cole, I Live For Your Love
- 14 Prince, I Could Never Take The Place Of My Girl
- 15 Gladys Knight & The Pips, Love Overbo
- 16 Debbie Gibson, Shake Your Love
- 17 Paul Carrack, Don't Shed A Tear
- 18 The Cover Girls, Because Of You
- 19 INXS, Need You Tonight
- 20 Bangles, Hazy Shade Of Winter
- 21 George Michael, Father Figure
- 22 Madonna, Spotlight
- 23 Alexander O'Neal Featuring Cherrille, Kiss, Reason To Live
- 24 New Order, True Faith
- 25 Pat Shop Boys & Dusty Springfield, Wh
- 26 Whitney Houston, So Emotional
- 27 Belinda Carlisle, I Get Weak
- 28 Michael Jackson, The Way You Make Me Feel
- 29 EX
- 30 EX
- 31 EX
- 32 EX
- 33 EX
- 34 EX
- 35 EX
- 36 EX
- 37 EX
- 38 EX
- 39 EX
- 40 EX
- 41 EX
- 42 EX
- 43 EX
- 44 EX
- 45 EX

Cleveland O.M.: Kid Leo

- 1 INXS, Need You Tonight
- 2 Bruce Springsteen, Tunnel Of Love
- 3 Bangles, Hazy Shade Of Winter
- 4 Eric Carmen, Hungry Eyes (From "Dirty")
- 5 Michael Jackson, The Way You Make Me Feel
- 6 Foreigner, Say You Will
- 7 Paul Carrack, Don't Shed A Tear
- 8 Pat Shop Boys & Dusty Springfield, Wh
- 9 Cher, I Found Someone
- 10 Fleetwood Mac, Everywhere
- 11 Tiffany, Could've Been
- 12 Whitesnake, Is This Love
- 13 Buster Poindexter & His Banshees, Yes, Rhythm Of Love
- 14 Heart, There's The Girl
- 15 Roger, I Want To Be Your Man
- 16 Prince, I Could Never Take The Place Of My Girl
- 17 Robbe Robertson, Show Down
- 18 Prince, I Could Never Take The Place Of My Girl
- 19 Kiss, Reason To Live
- 20 Michael Bolton, (Sittin' On) The Dock
- 21 Elton John, Candle In The Wind
- 22 Richard Marx, Endless Summer Nights
- 23 Depeche Mode, Never Let Me Down
- 24 George Harrison, When We Was Fab
- 25 EX
- 26 EX
- 27 EX
- 28 EX
- 29 EX
- 30 EX
- 31 EX
- 32 EX
- 33 EX
- 34 EX
- 35 EX
- 36 EX
- 37 EX
- 38 EX
- 39 EX
- 40 EX
- 41 EX
- 42 EX
- 43 EX
- 44 EX
- 45 EX

Dallas P.D.: John Roberts

- 1 Eric Carmen, Hungry Eyes (From "Dirty")
- 2 INXS, Need You Tonight
- 3 Paul Carrack, Don't Shed A Tear
- 4 Elton John, Candle In The Wind
- 5 The Cure, Just Like Heaven
- 6 Patrick Swayze (Wendy Fraser), Busted
- 7 Foreigner, Say You Will
- 8 Del Leppard, Hysteria
- 9 Bangles, Hazy Shade Of Winter
- 10 Strayper, Honestly
- 11 Molly Cole, You're All I Need
- 12 Fleetwood Mac, Everywhere
- 13 Poison, Rock And Roll All Night
- 14 Pink Floyd, On The Turning Away
- 15 Kiss, Reason To Live
- 16 Pat Shop Boys & Dusty Springfield, Wh
- 17 David Lee Roth, Just Like Paradise
- 18 George Harrison, When We Was Fab
- 19 Pink Floyd, Learning To Fly
- 20 Whitesnake, Give Me All Your Love
- 21 Yes, Love Will Find A Way
- 22 Belinda Carlisle, I Get Weak
- 23 Bruce Springsteen, Tunnel Of Love
- 24 EX
- 25 EX
- 26 EX
- 27 EX
- 28 EX
- 29 EX
- 30 EX
- 31 EX
- 32 EX
- 33 EX
- 34 EX
- 35 EX
- 36 EX
- 37 EX
- 38 EX
- 39 EX
- 40 EX
- 41 EX
- 42 EX
- 43 EX
- 44 EX
- 45 EX

### SILVER

Chicago P.D.: Brian Kelly

- 1 Tiffany, Could've Been
- 2 George Harrison, Got My Mind Set On You
- 3 Michael Jackson, The Way You Make Me Feel
- 4 Bangles, Hazy Shade Of Winter
- 5 Strayper, Honestly
- 6 George Michael, Faith
- 7 Roger, I Want To Be Your Man
- 8 Whitesnake, Is This Love
- 9 M/A/R/R/S, Pump Up The Volume
- 10 Elton John, Candle In The Wind
- 11 Madonna, Spotlight
- 12 Men Without Hats, Pop Goes The World
- 13 Belinda Carlisle, Heaven Is A Place Where You Can Be
- 14 Poison, Rock And Roll All Night
- 15 Pretty Poison, Catch Me (I'm Falling)
- 16 Pat Shop Boys & Dusty Springfield, Wh
- 17 Debbie Gibson, Shake Your Love
- 18 Eric Carmen, Hungry Eyes (From "Dirty")
- 19 Phil Collins, We Said Hello Goodbye
- 20 Paul Carrack, Don't Shed A Tear
- 21 INXS, Need You Tonight
- 22 Richard Marx, Endless Summer Nights
- 23 Bill Medley & Jennifer Warnes, (I've Had) The Time Of My Life
- 24 David Lee Roth, Just Like Paradise
- 25 Billy Idol, Money Money Money
- 26 Foreigner, Say You Will
- 27 Salt-N-Pepa, Push It
- 28 A
- 29 A
- 30 A
- 31 A
- 32 A
- 33 A
- 34 A
- 35 A
- 36 A
- 37 A
- 38 A
- 39 A
- 40 A
- 41 A
- 42 A
- 43 A
- 44 A
- 45 A

Minneapolis P.D.: Gregg Swedberg

- 1 INXS, Need You Tonight
- 2 Tiffany, Could've Been
- 3 Bangles, Hazy Shade Of Winter
- 4 Gloria Estefan & Miami Sound Machine, Rhythm Of Love
- 5 Paul Carrack, Don't Shed A Tear
- 6 Eric Carmen, Hungry Eyes (From "Dirty")
- 7 Jody Watley, Don't You Want Me
- 8 New Order, True Faith
- 9 Foreigner, Say You Will
- 10 Icehouse, Crazy
- 11 Michael Jackson, The Way You Make Me Feel
- 12 Limited Warranty, Mr. No It All
- 13 Patrick Swayze (Wendy Fraser), Busted
- 14 Expose, Seasons Change
- 15 Natalie Cole, I Live For Your Love
- 16 Pat Shop Boys & Dusty Springfield, Wh
- 17 Bruce Springsteen, Tunnel Of Love
- 18 The Jets, Rocket 2 U
- 19 Squeeze, 853-5937
- 20 Cher, I Found Someone
- 21 Prince, I Could Never Take The Place Of My Girl
- 22 Madonna, Spotlight
- 23 Rick Astley, Never Gonna Give You Up
- 24 Belinda Carlisle, I Get Weak
- 25 Boy George, Live My Life (From The Fi
- 26 George Michael, Father Figure
- 27 Phil Collins, We Said Hello Goodbye
- 28 The Cure, Just Like Heaven
- 29 Def Leppard, Animal
- 30 Scarlett Amato, How Can I Forget You
- 31 Aerosmith, Dude (Looks Like A Lady)
- 32 David Lee Roth, Just Like Paradise
- 33

# Chuck Crane Strikes AC Balance At KKHT Houston

BY KIM FREEMAN

**AFTER A BAD BOUNCE** in New York, Chuck Crane has rebounded into the national limelight with his fall success story at adult contemporary KKHT Houston.

Crane left WLS-AM Chicago to take a brief shot at giving WYNY New York one last chance as an AC. But when WYNY parent NBC set its sights on the country format that WHN was to give up in July, Crane began listening to outside offers. One came from Malrite, whose KKHT was having limited success in the last few years while the company deliberated which route to take. Crane arrived in June, put KKHT on a defined course, and pulled a 4.2, 12-plus overall share in the fall Arbitrons, up from a 2.6 in the summer. And the gains are just where Crane wants them. KKHT's 18-34 shares are up by 1.3, and the 25-54 demo is up by 1.5 shares.

**"WHEN I CAME HERE** the station had been trying to evolve into an AC, although I found it still to be a real hodgepodge musically," he says. Part of that confusion was due to the fact that KKHT had been the fairly successful album rock outlet KSRR "97 Rock" before Malrite bought the outlet in 1986. Banking on its success with top 40 (like WHZT "Z-100" New

York and WMMS Cleveland) and worrying about the potential of album rock, Malrite switched the station calls and debuted KKHT as a hit outlet. Early last year, Malrite left the top 40 battle to KKBQ "93Q" and KRBE "Power 104" and went after what it perceived as a bigger hole in the AC field.

In redefining KKHT's target, Crane says his bull's-eye lay between Houston's top 40s and ACs. "You might as well call our top 40s urbans," says Crane. "And, on the other side, our ACs are very background. So, there was a spot in between for a hit-oriented AC with more personalities and more promotions."

Starting with the music, Crane slipped format staples like Barry Manilow, Carly Simon, and Bread into rotation for the first time. Music monitors from New York ACs WLTW and WNSR helped Crane assemble a trustworthy library of oldies and recurrenents.

With the music on the right track, Crane then set about letting listeners know that the mix was right. "We hadn't been describing ourselves accurately to the marketplace," he recalls. That process started with an Incredible Prize Catalog direct-mail piece to 1.2 million Houston homes. The piece included a page positioning KKHT as "not too heavy, not too light." That theme was carried into sell-lines on air, and the piece itself was KKHT's banner promotion throughout the fall book. A \$100,000 television campaign backed up the



**Chuck Crane.** Program director of big fall Arbitron winner KKHT Houston and Billboard's PD of the week.

catalog.

Starting this month, KKHT's marketing effort has been further bolstered by a billboard campaign. On air, a Hugh Heller-designed jingle reassures adults that KKHT is their station. "My critics say they sound almost old-fashioned," says Crane. "But they're that way by design. My biggest fear is that people will think we're a top 40. We thought a typical, heavy-synth jingle would confuse people."

A low-key approach is employed in

all-on-air contests, with winning numbers for the catalog promotion given out only four times a day. "We've given away about six cars, and when the winner calls up we say, 'Please don't scream, even though you've just won a Mercedes,'" says Crane.

However low-key, Crane says promotions and personalities will be the wheels supporting KKHT's upward drive. "The ACs have pretty much left both avenues wide open to us," he says. "And a weird thing about Houston is that the only [known] talents are morning guys."

KKHT's personality lineup starts with Bobby Mitchell, followed by a Crane recruit, Bill Taylor, from KEYI Austin, Texas. Afternoons are chaired by Col. St. James, and the 7 p.m.-to-midnight shift is newly filled by Keith Berk, a steal from cross-town "lite" AC outlet KLTR.

Crane says KKHT is most distinguishable from a top 40 during the day and that continued increases during in-office listening hours are one of his biggest priorities. Good gains there are already under his belt, as the fall Arbitrons showed a 3.0 share improvement in middays and a 1.1 share growth in afternoons.

**HOUSTON** is one of the few major markets where country radio stations—like KIKK and KILT—assume the top-ranking positions AC stations usually occupy in big cities. Thus, Crane watches his country competitors more closely than AC PDs in another market might. He says that the market's country hiri-

tage can serve his AC advantage. Well-proven country oldies can be good substitutes for burned-out AC standards at KKHT. Of currents, Crane says he's still exploring the wisdom of opening up his AC list to country for an edge over his competitors. For example, Crane jumped on Kenny Rogers' "I Prefer The Moonlight" after Houston's country stations made it familiar and before any other ACs had thought to play it.

What's likely to spice up KKHT's playlist is jazz. Already, requests for songs played on the station's two weekend jazz shows generally run as high as those for many of KKHT's mainstream songs.

**CRANE** says he harbors no bitterness about his experience at WYNY. "That's just the way the business is—you're always at risk for something like that to happen." Of making the move from a huge corporate structure at NBC to radio-intensive Malrite, Crane says, "It's much easier to get things done. I can call the president at home and get answers."

While working his way up the radio-career ladder, Crane also attained a degree in dentistry. "I still keep my licenses up to date, and someday I suppose it's possible I might go into practice," he says. But radio has been in his blood since the age of 15. During the '70s, Crane cut his chops at several Indianapolis stations, then moved to WRBQ "Q-105" Tampa, Fla., in the early '80s, working with Scott Shannon, now PD and morning man at WHZT.

EX EX daKrash, Wasn't I Good To You  
A — Michael Bolton, (Sittin' On) The Dock  
A — Debbie Gibson, Out of the Blue  
A — Scarlet Red, Black, You Don't Know

**SILVER**  
**96TIC-FM**

Hartford P.D.: Dave Shakes  
1 2 Expose, Seasons Change  
2 3 Tiffany, Could've Been  
3 4 Bangles, Hazy Shade Of Winter  
4 5 M/A/R/R/S, Pump Up The Volume  
5 7 Roger, I Want To Be Your Man  
6 1 INXS, Need You Tonight  
7 6 Michael Jackson, The Way You Make Me  
8 8 Eric Carmen, Hungry Eyes (From "Dirty  
9 15 Natalie Cole, I Live For Your Love  
10 11 Prince, I Could Never Take The Place  
11 12 Deja, You And Me Tonight  
12 16 Rick Astley, Never Gonna Give You Up  
13 13 Bruce Springsteen, Tunnel Of Love  
14 20 Patrick Swayze (Wendy Fraser),  
15 24 George Michael, Father Figure  
16 17 Paul Carrack, Don't Shed A Tear  
17 18 Fleetwood Mac, Everywhere  
18 21 Pet Shop Boys & Dusty Springfield, Wh  
19 21 Elton John, Candle In The Wind  
20 23 The Cover Girls, Because Of You  
21 9 Whitesnake, Is This Love  
22 9 Foreigner, Say You Will  
23 25 Buster Poindexter & His Banashes  
24 27 Gladys Knight & The Pips, Love Overbo  
25 Madonna, Spotlight  
26 30 Cher, I Found Someone  
27 10 John Cougar Mellencamp, Cherry Bomb  
28 10 Boy George, Live My Life (From The Fi  
30 34 Sting, Be Still My Beating Heart  
A31 — Keith Sweat, I Want Her  
32 35 Belinda Carlisle, I Get Weak  
33 6 The Jets, Rocket 2 U  
34 34 David Lee Roth, Just Like Paradise  
35 8 Expose, Seasons Change  
36 37 INXS, Devil Inside  
37 39 Richard Marx, Endless Summer Nights  
38 40 Alexander O'Neal Featuring Cherelle,  
A39 — Elisa Fiorillo, How Can I Forget You

**BIO4**  
**MEANS MUSIC**

Baltimore P.D.: Brian Thomas  
1 2 Whitney Houston, So Emotional  
2 4 Tiffany, Could've Been  
3 8 INXS, Need You Tonight  
4 6 Bangles, Hazy Shade Of Winter  
5 7 Taylor Dayne, Tell It To My Heart  
6 1 Michael Jackson, The Way You Make Me  
7 9 John Cougar Mellencamp, Cherry Bomb  
8 10 Fleetwood Mac, Everywhere  
9 16 Elton John, Candle In The Wind  
10 18 Pet Shop Boys & Dusty Springfield, Wh  
11 18 George Harrison, Got My Mind Set On Y  
12 5 Heart, There's The Girl

14 17 Eric Carmen, Hungry Eyes (From "Dirty  
15 20 Roger, I Want To Be Your Man  
16 19 Bruce Springsteen, Tunnel Of Love  
17 27 Salt-N-Pepa, Push It  
18 13 Bill Medley & Jennifer Warnes, (I've  
19 22 Prince, I Could Never Take The Place  
20 12 George Michael, Faith  
21 23 Patrick Swayze (Wendy Fraser),  
22 24 Men Without Hats, Pop Goes The World  
23 11 Steve Winwood, Valerie  
24 26 Natalie Cole, I Live For Your Love  
25 15 Whitesnake, Is This Love  
26 28 George Michael, Father Figure  
27 29 Foreigner, Say You Will  
A28 Stryper, Honestly  
EX Madonna, Spotlight  
30 EX Belinda Carlisle, I Get Weak  
A — Rick Astley, Never Gonna Give You Up  
A — Richard Marx, Endless Summer Nights  
A — M/A/R/R/S, Pump Up The Volume  
EX EX Michael Bolton, (Sittin' On) The Dock

**BJ105**

Orlando P.D.: Brian Philips  
1 2 Tiffany, Could've Been  
2 3 INXS, Need You Tonight  
3 4 Roger, I Want To Be Your Man  
4 5 Elton John, Candle In The Wind  
5 1 George Harrison, Got My Mind Set On Y  
6 9 Bangles, Hazy Shade Of Winter  
7 8 Paul Carrack, Don't Shed A Tear  
8 9 M/A/R/R/S, Pump Up The Volume  
9 10 Expose, Seasons Change  
10 6 Salt-N-Pepa, Push It  
11 14 Pet Shop Boys & Dusty Springfield, Wh  
12 13 Fleetwood Mac, Everywhere  
13 15 Foreigner, Say You Will  
14 12 Heart, There's The Girl  
15 17 Natalie Cole, I Live For Your Love  
16 22 The Cover Girls, Because Of You  
17 9 Prince, I Could Never Take The Place  
18 24 George Michael, Father Figure  
19 11 Michael Jackson, The Way You Make Me  
20 21 Stryper, Honestly  
21 28 Rick Astley, Never Gonna Give You Up  
22 13 Icehouse, Crazy  
23 16 Whitesnake, Is This Love  
24 25 Men Without Hats, Pop Goes The World  
25 27 Billy Idol, Hot In The City  
26 30 Belinda Carlisle, I Get Weak  
27 29 Bruce Springsteen, Tunnel Of Love  
28 18 New Order, True Faith  
29 32 Richard Marx, Endless Summer Nights  
30 31 Cher, I Found Someone  
31 34 David Lee Roth, Just Like Paradise  
32 20 Whitney Houston, So Emotional  
33 14 Pet Shop Boys & Dusty Springfield, Wh  
34 35 Boy George, Live My Life (From "Dirty  
A35 — Debbie Gibson, Out of the Blue  
A — Keith Sweat, I Want Her  
A — Terence Trent D'Arby, Wishing Well  
A — Sting, Be Still My Beating Heart  
EX EX Gloria Estefan & Miami Sound Machine,  
EX EX The Communards, Never Can Say  
EX EX Patrick Swayze (Wendy Fraser),  
EX EX Squeeze, 853-5937

**Z93**  
**Atlanta's Hit Rock**

Atlanta P.D.: Bob Case  
1 2 Salt-N-Pepa, Push It  
2 1 Tiffany, Could've Been  
3 4 Michael Jackson, The Way You Make Me  
4 1 INXS, Need You Tonight  
5 6 M/A/R/R/S, Pump Up The Volume  
6 11 Roger, I Want To Be Your Man  
7 7 Elton John, Candle In The Wind  
8 9 Bangles, Hazy Shade Of Winter  
9 10 Paul Carrack, Don't Shed A Tear  
10 12 Prince, I Could Never Take The Place  
11 13 Eric Carmen, Hungry Eyes (From "Dirty  
12 16 Expose, Seasons Change  
13 16 Pet Shop Boys & Dusty Springfield, Wh  
14 17 Patrick Swayze (Wendy Fraser),  
15 20 Prince, Hot Thing  
A16 — Prince, Hot Thing  
17 EX Natalie Cole, I Live For Your Love  
18 Bruce Springsteen, Tunnel Of Love  
19 Foreigner, Say You Will  
20 22 Gloria Estefan & Miami Sound Machine,  
21 15 Men Without Hats, Pop Goes The World  
22 24 George Michael, Father Figure  
23 31 Rick Astley, Never Gonna Give You Up  
24 26 Cher, I Found Someone  
25 27 Gladys Knight & The Pips, Love Overbo  
26 28 Belinda Carlisle, I Get Weak  
27 29 The Cover Girls, Because Of You  
28 33 Depeche Mode, Never Let Me Down  
29 EX The Jets, Rocket 2 U

**F100**  
**MIAMI'S MOST LISTENED TO**

Miami P.D.: Steve Perun  
1 1 George Harrison, Got My Mind Set On Y  
2 2 Michael Jackson, The Way You Make Me  
3 4 Tiffany, Could've Been  
4 9 Debbie Gibson, Foolish Beat  
5 3 Whitesnake, Is This Love  
6 7 Salt-N-Pepa, Push It  
7 15 Miami Sound Machine, Anything For You  
8 5 George Michael, Faith  
9 10 Gloria Estefan & Miami Sound Machine,  
10 11 Bangles, Hazy Shade Of Winter  
11 12 Steve Winwood, Valerie  
12 17 INXS, Need You Tonight  
13 6 Jody Watley, Don't You Want Me  
14 23 Elton John, Candle In The Wind  
15 8 Richard Marx, Should've Known Better  
16 13 Debbie Gibson, Shake Your Love  
17 14 Expose, Seasons Change  
18 22 The Cover Girls, Because Of You  
19 21 Roger, I Want To Be Your Man  
20 24 M/A/R/R/S, Pump Up The Volume  
21 19 Bill Medley & Jennifer Warnes, (I've  
22 20 Taylor Dayne, Tell It To My Heart  
23 20 Rick Astley, Never Gonna Give You Up  
24 27 Patrick Swayze (Wendy Fraser),  
25 18 Dimple T, Jealous Fellas  
26 26 Whitney Houston, So Emotional  
A27 Eric Carmen, Hungry Eyes (From "Dirty  
28 25 Belinda Carlisle, Heaven Is A Place O  
29 EX George Michael, Father Figure  
30 29 Pretty Poison, Catch Me (I'm Falling)  
A — Keith Sweat, I Want Her

**KDWB**  
**101**

Minneapolis P.D.: David Anthony  
1 2 Tiffany, Could've Been  
2 1 Michael Jackson, The Way You Make Me  
3 5 Bangles, Hazy Shade Of Winter  
4 9 Paul Carrack, Don't Shed A Tear  
5 8 New Order, True Faith  
6 3 Whitney Houston, So Emotional  
7 10 Foreigner, Say You Will  
8 14 Expose, Seasons Change  
9 15 Jody Watley, Don't You Want Me  
10 12 Gloria Estefan & Miami Sound Machine,  
11 6 Whitesnake, Is This Love  
12 20 Patrick Swayze (Wendy Fraser),  
13 7 Prince, I Could Never Take The Place  
14 17 Pet Shop Boys & Dusty Springfield, Wh  
15 21 Cher, I Found Someone  
A16 — INXS, Need You Tonight  
17 17 Men Without Hats, Pop Goes The World  
18 22 Rick Astley, Never Gonna Give You Up  
19 EX Eric Carmen, Hungry Eyes (From "Dirty  
20 13 George Michael, Faith  
21 16 Elton John, Candle In The Wind  
22 27 The Jets, Rocket 2 U  
23 18 Stryper, Honestly  
24 28 Boy George, Live My Life (From The Fi  
25 29 Kiss, Reason To Live  
26 26 Squeeze, 853-5937  
27 19 Phil Collins, We Said Hello Goodbye  
28 33 George Michael, Father Figure  
29 31 Poison, Rock And Roll All Night  
30 32 Great White, Save Your Love  
31 30 Natalie Cole, I Live For Your Love  
32 34 Buster Poindexter & His Banashes  
33 35 David Lee Roth, Just Like Paradise  
34 18 Expose, Seasons Change  
35 EX Richard Marx, Endless Summer Nights  
36 EX Dan Hill, Never Thought (That I Could  
37 EX Michael Bolton, (Sittin' On) The Dock  
A — Timothy B. Schmit, Don't Give Up  
A — Debbie Gibson, Out of the Blue  
A — Scarlet Red, Black, You Don't Know

**KZZP**  
**104.7-FM**

Phoenix P.D.: Guy Zapoleon  
1 2 Tiffany, Could've Been  
2 6 George Harrison, Got My Mind Set On Y  
3 6 Salt-N-Pepa, Push It  
4 4 Michael Jackson, The Way You Make Me  
5 5 Whitney Houston, So Emotional  
6 10 INXS, Need You Tonight  
7 1 Roger, I Want To Be Your Man  
8 8 George Michael, Faith  
9 9 Expose, Seasons Change  
10 14 Bangles, Hazy Shade Of Winter  
11 12 M/A/R/R/S, Pump Up The Volume  
12 16 Rick Astley, Never Gonna Give You Up  
13 15 Men Without Hats, Pop Goes The World  
14 13 Pretty Poison, Catch Me (I'm Falling)  
15 17 The Cover Girls, Because Of You  
16 18 Elton John, Candle In The Wind  
17 19 New Order, True Faith  
18 20 Pet Shop Boys & Dusty Springfield, Wh  
19 22 Atlantic Starr, One Lover At A Time  
20 26 Pebbles, Girlfriend  
21 23 Glenn Medeiros, Lonely Won't Leave Me  
22 24 The Cure, Just Like Heaven  
23 25 George Michael, Hard Day  
24 27 Patrick Swayze (Wendy Fraser),  
25 29 Natalie Cole, I Live For Your Love  
26 30 George Michael, Father Figure  
27 28 Steve B, Party Your Body  
28 EX Jody Watley, Some Kind Of Lover  
29 EX Keith Sweat, I Want Her  
30 EX Gloria Estefan & Miami Sound Machine,  
A Gladys Knight & The Pips, Love Overbo  
A — The Jets, Rocket 2 U  
A — Foreigner, Say You Will  
EX EX Fleetwood Mac, Everywhere  
EX EX Belinda Carlisle, I Get Weak  
EX EX Alexander O'Neal Featuring Cherelle,  
EX EX Eric Carmen, Hungry Eyes (From "Dirty

**KHTB**  
**105.5**

St. Louis P.D.: Dave Robbins  
1 3 INXS, Need You Tonight  
2 5 Tiffany, Could've Been  
3 1 George Harrison, Got My Mind Set On Y  
4 1 Michael Jackson, The Way You Make Me  
5 6 Bangles, Hazy Shade Of Winter  
6 7 Taylor Dayne, Tell It To My Heart  
7 2 Whitney Houston, So Emotional  
8 13 Expose, Seasons Change  
9 8 George Michael, Faith  
10 10 Stryper, Honestly  
11 12 Prince, I Could Never Take The Place

# THE START OF ANOTHER **Bad** YEAR.

## **"MAN IN THE MIRROR"**

The new single from the album that's already scored three #1 hits:  
"I Just Can't Stop Loving You"  
"Bad"

"The Way You Make Me Feel"

This gives Michael Jackson the most #1 singles of any artist in the 1980s.

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With worldwide sales of over 11.5 million, "Bad" is the biggest-selling album of '87... topping the charts in 24 countries.

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Album Of The Year: "Bad"  
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Best R&B Vocal Performance, Male: "Bad" (Single)

Producer Of The Year: Quincy Jones and Michael Jackson

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The record-breaking tour that swept through Japan and Australia like a typhoon with 19 sold-out concerts for over 570,000 fans hits America this February.

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Indianapolis, IN

Louisville, KY

Cincinnati, OH

Houston, TX

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Chapel Hill, NC

Cleveland, OH

Denver, CO

Minneapolis, MN

Pittsburgh, PA

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# Carlisle's In 'Heaven' With Grammy Nomination

BY STEVE GETT

NEW YORK Belinda Carlisle's solo career is surging ahead with the success of her second album—and debut MCA release—"Heaven On Earth." After scoring her first No. 1 single with the album's lead-off cut, "Heaven Is A Place On Earth," the former Go-Go's vocalist is making significant moves up the Hot 100 Singles chart with the follow-up, "I Get Weak."

Additionally, "Heaven Is A Place On Earth" has landed Carlisle a Grammy nomination, and the song is starting to break internationally. Last week it topped the U.K. singles chart.

Following her six-year tenure with the Go-Go's, Carlisle emerged as a solo artist with her 1986 I.R.S. debut album, "Belinda." That album went gold largely on the strength of the No. 3 hit "Mad About You"; however, it failed to produce any follow-up singles.

According to Danny Goldberg, who co-manages Carlisle with Gold Mountain Management partner Ron Stone, "It was a bit of a disappointment that we didn't have a second hit off that album. I don't exactly know why that was, but the album went gold and did do better than the preceding Go-Go's album."

Prior to recording her latest album, Carlisle switched from I.R.S. to MCA. Why the label change?

"I.R.S. neglected to pick up the option," says Goldberg. "Our lawyer advised us that we didn't have a contract with I.R.S., so we went into the marketplace—and MCA made the best offer."

I.R.S. "never made an offer" to retain Carlisle, according to Goldberg. "We never got any indication that they were willing to make any competitive offer," he says. "Having been with them for many years, I think that Belinda was ready for a fresh start. But it wasn't a move against I.R.S. It was a move in favor of Belinda."

Another reason for the switch, Goldberg says, was that "Irving Azoff had a pre-existing relationship with Belinda, having managed the Go-Go's. Plus, I have a very good relationship with him. Those elements collectively made the decision an obvious one."

Carlisle recorded the "Heaven" album with producer Rick Knowels, whom Stone and Goldberg credit as an "invaluable asset" to the project.

"I met Rick when he was doing 'I Can't Wait' with Stevie Nicks, and it occurred to me that he might be really good for Belinda," says Goldberg. "A number of other well-known producers were suggested. But after Belinda met Rick, she said, 'I want this guy.' There was an immediate chemistry between the two of them—and he delivered."

As the "Heaven" single took off

in the U.S., Goldberg and Stone negotiated an international label deal for their client with Virgin. "We decided to wait and let the single be a hit here to give us the best possible set of alternatives," says Goldberg. "The Go-Go's had never been particularly successful overseas, nor had Belinda's first album done that well, except in Australia and Italy. So we talked to many different companies and ultimately decided on Virgin in

November."

Video has played a key role in breaking Carlisle, says Goldberg. "She's a video artist, no question about it," he says. "The 'Mad About You' clip really launched Belinda as a star."

Videos for the new album's first two singles were directed by actress Diane Keaton. "They got to know each other during the last album, and there was talk about Diane do-

ing a video back then, but it didn't happen because of scheduling," says Goldberg. "They wanted to experiment and have ended up working very well together. I think it's added a little unique edge and quality to Belinda's image."

Still, adds Goldberg, working on Carlisle's image has not been a major concern. "She has a genius for that part of the business," he says.

(Continued on page 25)

## Gramma Releases African Thank You

BY GLENN A. BAKER

HARARE, Zimbabwe "We thank you for giving us a brighter day; we thank you for making the world a better place," sing Zimbabwe's contemporary music stars in "Thank You From Africa," a 12-inch single sponsored by the Zimbabwe Red Cross and released by Gramma Records.

Written and produced by African musician Alton Edwards, the glossy, impressive track, with lush choral renditions in English, Shona, and Swahili, is an offering of gratitude to those who participated in the Band Aid, Live Aid, Sport Aid, U.S.A. For Africa, and the United Support Of Artists For Africa projects.

The track is preceded by a personal message from Zimbabwean President Robert Mugabe, who states: "Every so often there emerges on the stage of history men and women of exemplary moral convictions and commitment whose commitment translates itself into deeds remembered from generation to generation." Mugabe goes on to refer to Bob Geldof's "heroic effort... fired by a spirit of humanity and selfless service to fellow man."

Edwards deftly integrates snatches of lyrics and musical suggestions from "We Are The World" and "Do They Know It's Christmas," offering such lyrical passages as "Yes, they know it's Christmas time and

we are thankful for today" and "We hear them sing, 'We are the world, we are the children,' and now the time has come when we would like to say, 'We thank you.'"

As the first all-African musical initiative to help alleviate famine suffering, "Thank You From Africa" is intended for international release, with all proceeds from sales in non-African markets earmarked for the League of Red Cross Societies for use in African aid programs.

"It is a significant record in that it shows Africans as an appreciative people willing to publicly express their gratitude," says Bill Annandale, director of Zimbabwe's leading record-retail chain, Spinalog.

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# Marx No Overnight Success

BY STEVE GETT

NEW YORK Sales of Richard Marx's self-titled EMI-Manhattan debut album are fast approaching the platinum mark. The album has already spawned two top 10 hits—"Don't Mean Nothing" and "Should've Known Better"—and a third single, "Endless Summer Nights," was the highest new entry on last week's Hot 100 Singles chart, making its debut at No. 53.

## 'I was never an Eagles freak'

Marx is no overnight sensation, however. He had been in the music business for 18 years when his album emerged last May. The 23-year-old, Chicago-born singer/songwriter started his career at the age of 5, singing jingles. During his teen years, he began writing songs, and at the age of 17 he eventually left the Windy City for Los Angeles on the advice of Lionel Richie, who had heard one of his demo tapes.

Prior to signing with Manhattan, Marx had spent five years in search of a deal. During that period, he earned a living by writing and doing vocal session work for the likes of Richie, Whitney Houston, Chicago, and George Benson.

With the release of his debut album, Marx garnered instant success via the leadoff single, "Don't Mean Nothing." It's no secret that radio's immediate acceptance of the song owed much to the fact that it featured guest appearances by three former members of the Eagles, with its sound undeniably reminiscent of that group's style.

Marx was not worried that the song would lead to his being tagged as an Eagles clone, though. "I never had any negative concerns," he says. "I was never an Eagles freak. Although I was a fan, they weren't really big influences on me. I just wrote a real simple rock'n'roll song, put Joe

Walsh, Randy Meisner, and Timothy Schmit on it, and it took on a life all its own that I didn't even expect.

"I just hoped that if people liked the song and my voice, then they might check out the rest of the album. And, luckily, that's the scenario that happened."

According to Jack Satter, EMI-Manhattan vice president of promotion, "The single exploded so quickly at album rock radio, probably because of the familiar sound. I think there had been a void for that Eagles-type sound."

Still, the label was somewhat surprised that "Don't Mean Nothing" became a top 40 hit, according to Satter. "On a first listen, that particular single was not as obvious a top 40 record as some of the other tracks on the album," he says. "But it exploded so quickly at album rock radio that it crossed over straight away."

Satter also credits MTV for its support in breaking Marx. "I have to give a lot of credit to MTV for really endorsing this artist," he says. "They stepped in at the beginning and gave Richard the Hip Clip Of The Week, and it's been uphill from there. Every video has been heavily supported by MTV."

Marx hit the road to promote his album July 4, kicking off the tour with a series of club dates. A month later, he landed an opening slot on REO Speedwagon's tour, which lasted eight weeks. Marx and his band then headlined small theaters and large clubs, winding up in December at New York's Ritz club.

"Touring has been as important, if not more important, than anything we've done," says Marx. "We were out for six months, give or take a couple of weeks. And when we weren't on the road, sales of the album dipped a little bit. So I saw it right there in black and white that touring definitely affected sales."

Marx plans to resume his tour in the next few weeks and to continue touring through the middle of August. "The basic game plan is to start with about five weeks in Europe, Ja-

pan, and Australia," he says. "I'll be back here around March 1, and after two weeks off, we're going to do a college tour for about a month and a half, covering any areas that we might have missed with REO. After that, I'm hoping to take a month off to work on some outside projects before going back out for a whole summer headline tour."

In recent weeks, Marx has produced a song he wrote for new EMI-Manhattan hard rock act Vixen. "I love producing," he says. "I'm going to do a couple of things for [ex-Tubes front man] Fee Waybill, and I'll also be producing some stuff for Randy Meisner, for whom I've written a couple of songs."

As for his own next album, Marx says, "I should be starting it at the end of August, and I plan to work with David Cole, who co-produced this album. I've written more than enough material, but I'm also going to write with a couple of other people, including Journey's Jonathan Cain and my old friend Bruce Gaitsch, who co-wrote 'Don't Mean Nothing' with me."



**The Whole Truth.** Japanese jazz/rock group the Square recently made its New York debut with a live appearance at the Cat Club, previewing tunes from its upcoming Epic/Portrait album. Prior to the show, the band visited the CBS International offices and met with various label executives. Standing, from left, are saxophonist/synth player Takeshi Itoh; CBS Dr. George Butler; Sandy Sawotka, CBS International director of media relations; bassist Mitsuru Sutoh; Linda Todd, CBS International manager of a&r administration; drummer Hiroyuki Noritake; Tom Tyrrell, CBS International senior vice president of administration; keyboardist Hirotaka Izumi; and band producer Yasohachi Itoh. Kneeling, from left, are Jack Matsumura, CBS/Sony local a&r manager; guitarist Masahiro Andoh; Richard Zuckerman, CBS International director of a&r; and band manager Mikio Aoki.

## New Joni Album An Absolute Winner

**ANOTHER WINNER:** From Aerosmith to Robbie Robertson to Whitesnake, Geffen has released a succession of excellent product this past year. The label's latest winner is the upcoming **Joni Mitchell** album, "Chalk Marks In A Rain Storm."

Unquestionably Mitchell's finest work in years, the album boasts 10 ace tracks—not one bad cut in the pack. As recently reported in this column, "Chalk Marks In A Rain Storm" boasts an array of interesting special guests, including Peter Gabriel, Willie Nelson, and Billy Idol.

The combination of Mitchell and Gabriel on the album's opening number, the beautiful ballad "My Secret Place," is truly wonderful. And be sure to check out guest vocal appearances by Idol and Tom Petty on the first side's closing tune, "Dancin' Clown."

With superb songs and top-notch musicianship, this album is definitely one of the best recordings the Beat has heard thus far in '88. Look for "Chalk Marks In A Rain Storm" to crop up on a lot of Top 10 lists at year's end. Enough said.

**SHORT TAKES I:** The Housemartins have split up. According to an amusing statement issued by the band's management, "In an age of Rick Astley, Shakin' Stevens, and the Pet Shop Boys, quite simply, they weren't good enough." ... Judas Priest is recording its next Columbia album in Sweden with longtime producer Tom Allom. The group is tentatively looking at a May release date with an extensive U.S. tour to follow in the summer. Meanwhile, Priest has also been working on tracks with the U.K. dance-pop hit machine of Stock, Aitken, & Waterman ... Look for Robert Plant to embark on a promo tour in support of his upcoming Atlantic album at the end of February. The former Led Zepelin vocalist has released a new single, "Heaven Knows," in Britain ... Brendan Bourke is managing new Island signing World At A Glance. The band's first single, "Burning Out," is just out; the 12-inch version boasts three mixes by Francois Kervorkian. An accompanying videoclip has been directed by Tony Vanden Ende. The band's debut album is due Feb. 15.

**STAR SCREENING:** Tom Petty, Jeff Lynne, Jodie Foster, Malcolm McLaren, and former Go-Go's Kathy Valentine and Gina Schock were among those

who showed on Jan. 12 at the Palace in Los Angeles for the U.S. premiere of "Eurythmics Live," a 90-minute concert film shot during the Australian leg of the band's 1987 Revenge tour.

Prior to the screening, the Eurythmics' Dave Stewart—who showed with his wife, Bananarama gal Siobhan Fahey—held a brief press conference. Afterward, Stewart sat in for one number with Revenge band member Jimmy Z and his group, which performed a short set for the enthusiastic crowd.

In addition to its run at L.A.'s Palace, "Eurythmics Live" is initially set for a limited theatrical release in 10 cities before eventually rolling out to some 85 other markets nationwide. The first New York screening is set for Friday (29).

Look for PolyGram Music Video to issue "Eurythmics Live" on home videocassette in mid-April.

**SHORT TAKES II:** The Who will be performing two numbers live at the Feb. 8 BPI Awards in London. Rumors still abound that the group will be embarking on a reunion tour this summer, but no official decisions have been made ... Madonna plays a showgirl in her latest film, "Bloodhounds Of Broadway." The movie also stars Matt Dillon and Randy Quaid. ... Check out the very similar artwork on the front covers of Brenda K. Starr's debut MCA album and Rebbie Jackson's new Columbia 12-inch single, "Plaything." The gals are captured in almost identical poses, with heads turned, sporting off-the-shoulder denim jackets. What's more, their hairstyles and earrings bear more than a passing resemblance to each other. For the record, the Starr album came out first ... EMI-Manhattan has serviced radio with a new David Bowie promo-only compact disk, featuring live and studio versions of "Bang Bang" from the "Never Let Me Down" album. Also included are original versions of "Modern Love" and "Loving The Alien" ... The Long Ryders have called it a day. Following the recent departure of founding member Stephen McCarthy, Sid Griffin and Greg Sowders have decided to fold the band ... The Stranglers have released a cover version of the Kinks' "All Day And All Of The Night" in the U.K. The band has a live album coming shortly, titled "All Live And All Of The Night." After recording their next studio album in the spring, the Stranglers are slated to embark on a U.S. summer tour.



## Martin Produces Dylan Thomas Play Album Features U.K. Stars

LONDON EMI Records here plans to release the first new recording in 35 years of Dylan Thomas' "Under Milk Wood." Songwriters, including Elton John, will contribute to the musical score.

The executive producer of the project is George Martin, who was recently named a companion of the British Empire by the queen for his contributions to British music. Martin was the Beatles' producer through the "Sgt. Pepper's Lonely Hearts Club Band" album.

Recording of the new project began Jan. 7 at the Air London studios and will be completed at EMI's Abbey Road studios. The album is due to be released internationally this year.

The recording will feature a mainly Welsh cast of singers and actors, including Tom Jones, Shirley Bassey, Bonnie Tyler, Mary Hopkin, and Aled Jones, who re-

cently "retired" after a successful—though brief—recording career as a boy treble. Others involved include Sir Geraint Evans, Sir Harry Secombe, Anthony Hopkins, Jonathan Pryce, and Angarad Rees.

Lynn Hughes, whose Spindrift Productions was set up specifically to produce the album, says of the introduction of music composed specially for the project: "This play demands music. Dylan Thomas pleads for music in the script. Also, we now have the technical ability in the recording studio to do the play properly, which was not possible before."

"Under Milk Wood," described by Thomas as a "play for voices," has been professionally recorded only once before, when it was performed for broadcast in 1953 by the BBC. On that occasion, Richard Burton had the lead role.

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## ARTIST DEVELOPMENTS

### ICEHOUSE BUILDING

Chrysalis' long-term development plans for Australian act Icehouse are finally starting to pay off. The band has cracked the top 20 on the Hot 100 Singles chart with "Crazy," the leadoff single from its latest album, "Man Of Colors."

"When we signed Icehouse about five years ago, it was against tremendous competition—everybody wanted the group," says Chrysalis executive vice president Jeff Aldrich. "We almost got them away a couple of times, and we were very disappointed when [the single] 'No Promises' from the last album didn't cut through as we'd all hoped."

With the "Man Of Colors" album, Chrysalis has aimed to keep Icehouse as visible as possible in the U.S. market, says Aldrich. Coinciding with the album's release in the fall, the band toured as the opening act for the Cars.

"It wasn't a sellout tour, but they still got exposed to a lot more people than if they'd headlined," says Aldrich. "We got a lot of people down to see them. We plan to bring them back, probably in March, after they've finished their commitments in Australia and New Zealand."

Strong video exposure was also instrumental in launching the "Crazy" single, says Aldrich. "The record really started taking hold once MTV upped the rotation. We started seeing a major sell-through. The band's image wasn't really solidified in the marketplace, but video and the Cars' tour have really helped."

Plans call for Chrysalis to release the track "Electric Blue," co-written by Icehouse leader Iva Davies and John Oates, as the next single.

### THREE OF A KIND

After propelling themselves into the top 40 with "Show Me," the title track from their debut Sutra album, the Cover Girls are climbing up the Hot 100 again with their latest single, "Because Of You."

The Cover Girls' album, released in June, has sold more than 225,000 copies, says Merrill Kass, director of marketing and sales for the label. "Show Me" is at No. 89 on the Top Pop Albums chart, and, according to Kass, "We're starting to see compact disk orders, which shows the group is crossing pop."

In addition to success on the U.S. charts, the Cover Girls have been making waves in Japan, where "Show Me" was a No. 1 single for five weeks on the country's international chart. A cover version of the song by a Japanese artist also topped the domestic chart.

The Cover Girls embarked on a 10-day promotional trip to Japan in December. "The record is selling incredibly well over there,"

says Kass. "Now they're back [in Japan] for live dates through the end of January."

Upon their return from the Far East, the Cover Girls will be performing track dates at clubs across the country. A full-scale U.S. tour may be launched later this year.

### VAN'S THEIR MAN

Ireland's Chieftains began the first leg of their 25th Anniversary Year U.S. tour on Jan. 15, only weeks after wrapping up a collaborative album with countryman Van Morrison at Dublin's Windmill Studios.

According to bandleader Paddy Moloney, the idea for the project came from Morrison after he had seen a film depicting the making of the Chieftains' album with flautist James Galway.

"He came to stay a week with me, and then I got to stay a week with him," says Moloney. "I got to know this strange man, you know? We had our ups and downs, rows, and disagreements on the album, but it's there. People say it's a great achievement, because Van is his own man—he does things his way, and that's it. I think the whole thing is about it is trust: He's come around to the fact that we can both trust one another."

Before PolyGram releases the Chieftains/Morrison album—"it'll probably come out in April or May," says Moloney—there's a good chance that the Irish group will be involved in another collaboration, this time with Canadian group Glass Tiger.

### TOWER TRACKS

Tower Of Power is back—but, ironically, the act's new album, "Power," is almost 2 years old. Most of the Cypress Records album consists of tracks already out on a Danish set, says saxophonist/vocalist Emilio Castillo.

Thus, during the band's current tour, at least eight newer tracks are being performed—and the fans love it, says Castillo. "They could care less that we're doing a tune from the 'Power' album, because they've already heard it for two years," he says. "That's how loyal our fans are. So we're ready to go in and cut again."

Longtime fans may have noticed that "Power" is the only major-label Tower Of Power album commercially available here. The group's other albums—on Warner Bros. and Columbia—are long out of print. According to Castillo, fan Elvis Costello bought the rights to the four Warner sets and issued a T.O.P. hits collection in the U.K.

The solution, adds Castillo, is simple. A new track he wrote, "Keep Your Monster On A Leash," is set to be covered by friend and collaborator Huey Lewis on his next album. Says Castillo, "I'm going to take the money from that and buy the rights to my albums from Warners—and I'm going to put out compact disks, cassettes, and records if they don't do it."

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

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PHOTO: BOB CURRIEN

## 'Nam Film Soundtrack Out A&M Album Features '60s Songs

BY STEVE GETT

NEW YORK A&M has released the soundtrack album for the movie "Good Morning Vietnam." The film, set in 1965, is based on the true story of DJ Adrian Cronauer, portrayed by Robin Williams. The soundtrack is a 12-song package that comprises a selection of soul, early British invasion, and classic Americana sounds.

Among the artists featured on the soundtrack are Martha Reeves & the Vandellas, the Beach Boys, Wayne Fontana, the Searchers, the Castaways, James Brown, Them, the Rivas, and Louis Armstrong. The tracks are linked by segments of Williams' dialog from the movie.

The album was produced by David Anderle, A&M's head of film music/a&r executive. "All the songs in the movie were actually put in by [director] Barry Levinson," says Anderle. "There was a total of about 25, from which I selected 12 for the album. I tried to

use the ones that I felt played best in the movie. I think the variety of the songs really helps to make this a little more unusual as a package."

As for using Williams' voiceovers, Anderle says, "The idea was to try to almost create a day in the life of Cronauer. Again, it enabled us to come up with a different and unusual way of presenting a soundtrack."

A&M's initial radio promotion of the soundtrack has started with a push behind Armstrong's track, "What A Wonderful World." Says Anderle, "That's also kind of unique. And I'm sure we'll find stations picking up on a lot of the other songs. I think album rock is already going for the Them cut."

On the retail front, Anderle says, "We're just doing everything possible to make this album as visible as we can in the stores. When people see the movie, I'm sure they'll leave remembering the music and will hopefully want to have the soundtrack."

# Gibson's Album Success Isn't Only In Her Dreams

BY STEVE GETT

**NEW YORK** After bursting onto the music scene last year with her smash debut single, "Only In My Dreams," 16-year-old singer/songwriter Debbie Gibson proved that she was no one-hit wonder by scoring an instant follow-up hit with "Shake Your Love." Her debut album, "Out Of The Blue," has sold more than 825,000 copies, and with the title track just out as a single, it is expected to be certified platinum very soon.

Despite her age, Gibson (now 17), is not a puppet on a string, nor is

she the creation of a record company. Classically trained on the piano since the age of five, she writes her own songs and even produced several tracks on her album.

"In the beginning I had a lot of convincing to do," says Gibson. "But now everyone's starting to see that I'm for real. I write and produce constantly. It's not like I just wrote one song that happened to hit."

According to manager Doug Breitbart, "Debbie was not synthesized by me, nor was she pushed or motivated by her mother or anyone else. There was none of that. She is

a person whose own energy, motivation, and commitment converted a lot of people into believing in her—and she hasn't stopped doing that."

Gibson was just 13 when she connected with Breitbart, an entertainment lawyer from whom she initially sought advice after winning a songwriting contest. A management deal was subsequently inked, but Breitbart says he agreed to represent Gibson under several conditions, one of which was that she would not start working professionally until she was 16.

"During that period there was time for her to do nothing but learn," says Breitbart. "She spent time with different people going over everything from her lyrics to learning about arranging, programming, sequencing, basic engineering, and producing."

Of Breitbart's support, Gibson says, "He gave me a lot of knowledge on the business side of things, but kind of left the music up to me, which was great. He suggested people for me to work with, and I soaked up all I could. I learned from every experience, whether it was good or bad."

A prolific songwriter, Gibson had composed more than 200 tunes when it came time to record her album. "In picking 10 tracks for the record, it basically came down to choosing the ones I wanted to produce or co-produce or those that

were best for the producers I wanted to work with," she says. "I co-produced three tracks and produced one for this album, but I want to do more next time."

**'I had a lot of convincing to do; now everyone sees I'm for real'**

The initial strategy in launching Gibson called for breaking her through the dance market, according to Breitbart. "The first two singles were geared for that kind of crossover situation," he says. "Now we're looking at the song 'Out Of The Blue' as more of a mainstream pop smash. After that, I think we'll be putting out a ballad, which should cement that mainstream pop territory."

For her part, Gibson says she hopes to gear her future recordings away from the dance scene. "I've written a lot of stuff lately that's less dance/pop and more rock'n'roll/pop, which is what I've always been more into," she says. "When I first started writing, it was basically just working with a drum machine and keyboards. So everything was kind of more dance/pop oriented. Now I'm working with my band

a lot in the studio."

Gibson's backup band was assembled shortly after the release of her album. "We decided to stop doing track dates in the dance market back in October," says Breitbart.

"To be honest, I really didn't like doing track dates that much," says Gibson. "But it was important so that people could see me perform. Being a musician, I much prefer working with a band. You can't be spontaneous with a tape."

In addition to success in the U.S., Gibson has been breaking ground overseas. Following trips to Britain and Japan toward the end of last year, she is gearing up for a two-week promo trek through Europe.

Gibson is tentatively scheduled to embark on an extensive headlining tour in the summer. Meanwhile, she plans to start recording her second album at the end of March, and it should be in the stores by early fall, according to Breitbart.

Although Gibson has been featured in television commercials and industrial films, she has no immediate plans to pursue an acting career. "I'd like to do movies one day," she says. "But at the moment I want to concentrate on music. We're taking everything one step at a time. I'm not interested in being the idol of the month or the idol of the year. What I'm doing now is trying to really build a base for a long-term career."

## BELINDA CARLISLE'S IN 'HEAVEN' WITH SOLO ALBUM

(Continued from page 22)

"She's really the brains behind the photos, the look, and the fashion sense."

Plans call for Carlisle to embark on a headline tour in the coming months, to be booked by William Morris agent John Marx. "We want to make sure that it comes off like an event," says Goldberg. "We wanted the singles to allow her to play big enough situations so she can do something special on stage. But that doesn't mean we're going to go nuts and play places that are too big. But she's a star, and we want her to go out as one."

Can movies be far away for Car-

lisle?

"We're starting to get phone calls," says Goldberg. "There's no timetable or compulsion to do a film, but obviously someone who has Belinda's sense of style and visual appeal is going to show up on the radar screen at film makers. We don't want to rush into the wrong situation, though. As she becomes more successful as a musical artist, the caliber of movie offers she gets will be better. In the next few years I'm sure she will do something special in that medium. But at this point it's better to do nothing than to do the wrong thing."

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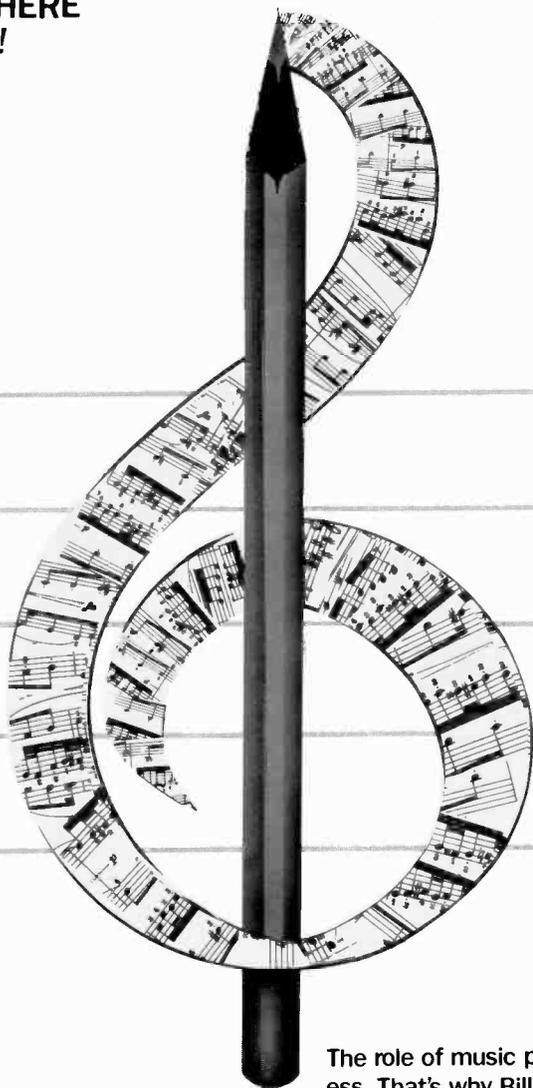
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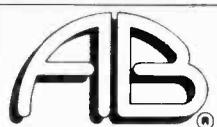
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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
MANHATTAN TRANSFER VAKTI	Universal Amphitheatre Universal City, Calif.	Dec. 26-27, 29-31	\$583,488 \$36.50/\$26.50/\$21.50	21,865 31,000	in-house
DEF LEPPARD TESLA	Civic Arena Pittsburgh, Pa.	Jan. 17	\$279,145 \$16.75	16,657 sellout	DiCesare-Engler Prods.
KISS TED NUGENT	Richfield Coliseum Richfield, Ohio	Jan. 15	\$246,427 \$16.50	14,935 15,522	Belkin Prods.
DEF LEPPARD TESLA	Richmond Coliseum Richmond, Va.	Jan. 16	\$147,837 \$15.50/\$14.50	9,937 12,500	Cellar Door Prods.
KISS TED NUGENT	Civic Arena Pittsburgh, Pa.	Jan. 16	\$147,645 \$16.75	8,808 12,500	DiCesare-Engler Prods.
KISS TED NUGENT	Freedom Hall Civic Center Johnson City, Tenn.	Jan. 1	\$140,399 \$15.50/\$14.50	9,058 9,200	Sunshine Promotions
KISS TED NUGENT	The Keil St. Louis, Mo.	Jan. 9	\$125,808 \$16	8,184 10,522	Contemporary Prods.
KISS TED NUGENT	L.C. Walker Arena Muskegon, Mich.	Jan. 11	\$108,973 \$16	6,706 7,501	Belkin Prods.
KISS TED NUGENT	Knoxville Civic Coliseum Knoxville, Tenn.	Jan. 2	\$105,555 \$15.50	6,810 7,500	Sunshine Promotions
KISS TED NUGENT	Wendler Arena, Saginaw Civic Center Saginaw, Mich.	Jan. 12	\$98,256 \$16	6,141 6,586	Belkin Prods.
KISS TED NUGENT	Ohio Center Columbus, Ohio	Jan. 13	\$88,576 \$16	5,536 7,500	Belkin Prods.
RANDY TRAVIS GENE WATSON	Basketball Arena, Convocation Center Harrisburg, Va. James Madison Univ.	Jan. 16	\$74,490 \$13.50/\$11.50	5,789 7,320	Special Moments
DAVID COPPERFIELD	Bob Carr Performing Arts Centre Orlando, Fla.	Jan. 14	\$72,240 \$19.50/\$9.75	4,492 5,060	Zev Bufman Festival Ventures
RANDY TRAVIS GENE WATSON	Stephen C. O'Connell Center Univ. of Florida, Gainesville Gainesville, Fla.	Jan. 14	\$70,322 \$13.50	5,209 7,500	Special Moments
RANDY TRAVIS GENE WATSON	Gaillard Municipal Auditorium Charleston, S.C.	Jan. 15	\$68,461 \$13.75	4,979 5,468 sellout	Special Moments
DAVID COPPERFIELD	Clowes Memorial Hall Butler Univ. Indianapolis, Ind.	Jan. 7	\$56,981 \$16.50/\$14.50/ \$13.50/\$11.50	3,543 4,100	Sunshine Promotions Aiken Management
ALICE COOPER ARMORED SAINT	Memorial Hall Kansas City, Mo.	Jan. 8	\$47,392 \$16.50	3,226 sellout	Contemporary Presentations
PSYCHEDELIC DAZE REVUE: DINOSAURS COUNTRY JOE MCDONALD WAVY GRAVY	The Saint New York, N.Y.	Jan. 15	\$41,300 \$17.50	2,360 sellout	Steve Gold & Brian Block Presents
KENNY G LOUIS JOHNSON JR.	Auditorium Theatre Denver, Colo.	Jan. 13	\$39,879 \$19.25/\$17.05	2,129 2,203 sellout	Fey Concert Co.
EARL THOMAS CONLEY FORESTER SISTERS	Renaissance Rochester, N.Y.	Jan. 15	\$12,000 \$15	800 1,200	Dream Prods.
MSG ARMORED SAINT	Phantasy Theatre Cleveland, Ohio	Jan. 16	\$9,761 \$12/\$11	850 1,100	Belkin Prods.
JOHN ANDERSON GORDON DEE & PURE IVORY	Stonewalls Country Showcase Atlanta, Ga.	Jan. 13	\$7,000 \$10	750 1,000	in-house
SHAWN PHILLIPS RANDY BAKER	Chuy's Tempe, Ariz.	Jan. 7	\$2,050 \$11/\$10	197 250	Evening Star Prods. Disposition:

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# T TALENT

## Photographer Bachman To Get Fitting Rock Tribute

BY LINDA MOLESKI

**ROCK REMEMBERED:** Eddie Money, Sammy Hagar, Night Ranger, and Y&T are among the artists set to perform at a special benefit show on Thursday (28) at San Francisco's Warfield Theater to help raise money for Friends of Randy Bachman, a nonprofit organization whose proceeds will go to publish a book of photos by the late rock photographer. Bachman, who was best known in the Bay area, was killed in September, when he was struck by a drunken driver.

Other artists confirmed on the bill—the show is already a sellout—are Greg Kihn, who will serve as MC; Eric Martin; Journey's Neal Schon, Jonathan Cain, and Randy Jackson; and Heart's Denny Carmassi. In addition to an all-star jam, Cain is scheduled to give a solo performance of "Working Class Man," a song that was written for Bachman and Cain's late father.

Nocturn Productions is providing lights and video; Sound On Stage is donating sound; Bill Graham Presents is handling security and other services.

Bachman, who was 33 when he was killed, had suffered from osteogenesis imperfecta, a bone disease that stunted his growth. Donations can be sent to Randy Bachman, Osteogenesis Imperfecta Fund, P.O. Box 838, Manchester, N.H. 03105.

**BIG ROCK:** For the first time, two annual music festivals, Europe's Monsters Of Rock and the Texas Jam, will unite this summer for a mega-U.S. stadium tour that will feature an array of headliner talent. Plans call for the rock extravaganza to hit at least 15 cities across the country.

The Monsters Of Rock concert was started in Donnington, England, in 1979, with Rainbow, Scorpions, and Judas Priest serving as the main attractions. Texas Jam celebrated its 10th Anniversary in 1987, with a bill that included Aerosmith, Boston, and Whitesnake.

The effort to bring the European roadshow to the U.S. has been

spearheaded by Pace Concerts' Louis Messina, along with Sharon Osbourne (manager of Ozzy) and artist Lita Ford.

**SHORT TAKES:** While on the road with Kiss, Ted Nugent has been popping up in area clubs for an aftershow jam with local house bands. The appearances have been dubbed the Secret Hit And Run Tour, and the Detroit rocker's most recent appearance was at Chicago's popular Kingston Mines, where he performed with blues veteran Otis Rush... Alabama is scheduled to perform at Super Bowl XXII on Jan. 31 in San Diego, Calif., where we are predicting that the Broncos will cream the Redskins... Following a three-week European stint, guitarist Joe Ely has returned stateside for an extensive U.S. club



tour, which kicked off Jan. 16 in New Orleans. Ely is promoting his new HighTone album, "Lord Of The Highway"... Jive

recording artist Jonathan Butler is overseas warming up a series of British dates for Eric Clapton that commenced Jan. 22-23 in Birmingham, England... Echo & the Bunnymen are set to hit the road on Wednesday (27) in Champaign, Ill., as the start of the group's 45-city North American headline tour. I.R.S. act the Leather Nun is opening... Art Garfunkel will launch a U.K. tour on April 3 to coincide with the worldwide release of his new CBS album, "Dare." Dates are booked through April 17. Plans are in the works for a late spring or summer tour of the U.S. The new album marks Garfunkel's first solo release since 1981's "Scissors Cut"... Among the attractions scheduled to perform at Caesars Tahoe Resort in Lake Tahoe, Nev., are Chuck Berry (Friday-Saturday, 29-30); Kenny Loggins (Feb. 5-7); the Pointer Sisters and Paul Zimmerman (Feb. 12-14); and the Beach Boys (Feb. 19-21).

Assistance in preparing Bachman item provided by Christine Burnett. Send information to On The Road, c/o Billboard, 1515 Broadway, New York, N.Y. 10036.

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## Capitol Singer's Success Rivals Freddie Jackson's Morgan Proves She 'Can Do It Too!'

BY NELSON GEORGE

NEW YORK Last year Hush Productions management and Capitol Records signee Freddie Jackson had two singles, "Tasty Love" and "A Little Bit More," a duet with Melba Moore, reach No. 1 on the Black Singles chart, one right after the other. That achievement started the singer on a highly successful 1987 that included a platinum album and a lucrative concert tour.

Now another Hush and Capitol act, Meli'sa Morgan, is attempting to follow Jackson's sales strategy. Her "If You Can Do It: I Can Too!" on Capitol and duet with Kashif, "Love Changes" on Arista, have both made the top five on the Hot Black Singles chart and threaten to match Jackson's chart showing.

According to Hush vice president/general manager Kevin Harewood: "We didn't make a conscious effort to do this, in the sense

that we went looking for another song. What happened is after we had cut most of Meli'sa's album, Kashif approached us about recording the old Mother's Finest song as a duet with Meli'sa. We felt it was a great idea. After he cut it we felt it was better than the original version."

Harewood says, "'You Can Do It' was released as a single a couple of weeks before 'Love Changes' on Arista, but we viewed it as another Meli'sa Morgan record, so we wanted to ensure [that] both records went as far as they could." The difference between the two situations is that both of Jackson's records were on Capitol, while "Love Changes" appears on Kashif's Arista album of the same name and "You Can Do It" is on Morgan's "Good Love" release on Capitol.

Morgan first received national exposure as a background vocalist for Kashif, the singer/producer who has had a long working relationship with Hush, so it was easy to implement a promotional campaign involving Morgan and Kashif. Together, they have done a "Love

Changes" video, appeared on various television programs ("Showtime At The Apollo," "Lou Rawls' Parade Of Stars"), and made live personal appearances, including a mini concert at Madison Square Garden during halftime at a charity basketball game between New York's top urban outlets, WKYS (Continued on page 91)



**On The Same Wavelength.** Columbia artist Micowave recently signed a worldwide co-publishing deal with Almo Irving Music. At the signing were, from left, Micowave's manager, Bill Waller; Micowave; and Almo Irving president Lance Freed.

## New Label Deals Help Insure the Viability Of Rap, Hip-Hop Majors May Stop Radio's Rap Backlash

REGULAR READERS OF THIS column will no doubt have noticed over the years a certain touch of advocacy when rap or hip-hop is discussed. There was a time when that stance was ridiculed by some heads in the industry. They were reluctant to credit these musical forms with any validity. They were sure their commercial appeal would be short-lived.

That ridicule manifested itself in the unwillingness of the black departments of the majors to sign rap acts. For most of this decade hip-hop had, like punk, disco, speed metal, go-go, and house, been promoted almost exclusively by indies.

But those days are over. In light of Def Jam's multiplatinum success with the Beastie Boys and L.L. Cool J via Columbia, several distribution deals keyed to rap/hip-hop have been made: Cold Chillin' has been inked to Warner Bros., Uptown to MCA; and now First Priority to Atlantic. In addition, Warner Bros. will be releasing a Los Angeles rap compilation, "Rhyme Syndicate," organized by Sire signee Ice-T. Eric B. & Rakim, gold-level rappers on Zaka/Island, have exited to MCA's soon-to-be-reactivated Uni label for a tidy sum.

Hopefully, this new openness to rap by the major labels means new leverage for this music with black radio. There has certainly been a rap backlash led by conservative programmers worried about audience tune out. It'll be intriguing to see if the weight of the majors, via promotional dollars, can crack tight, antirap playlists.

**SHORT STUFF:** Taja Sevelle's new Reprise single is the Prince-penned "Wouldn't You Love To Love Me?"; Bennett handled production... The first single from the Carl Weathers action flick "Action Jackson" is "He Turned Me Out" by the Pointer Sisters on RCA. Vanity is the female lead in this Lormer film... Colonel Abrams' "Nameless" is falling off the Hot Black Singles chart, but that doesn't diminish the fact that it was a strong attempt by the

dance music star to move into the r&b mainstream. Hopefully it will lay the groundwork for successful penetration of that market for the MCA signee... Levert and Miki Howard just completed work on the video for their duet, "That's What Love Is." The song is on Howard's fine "Love Confessions" album... "Run, Jesse, Run" is an all-star tribute to the Rev. Jesse Jackson's presidential campaign, produced and written by Kenny Gamble & Leon Huff for their new indie arm, Gamble & Huff Records.

The Rev. James Cleveland, Lou Rawls, and Phyllis Hyman sing on the recording... Boy George's "Live My Life," produced by John Robie, is doing well on black radio... The Commodores' next PolyGram single, "Homeless," is due in April. Proceeds from the record will be given to the

organizers of "Comic Relief" to be distributed to charities in the Commodores' name... Onaje Allan Gumbs, a gifted but under publicized keyboardist, has an instrumental album on MCA. The one vocal track is a cover of "Didn't I (Blow Your Mind This Time)"... "Are You Serious?" is Tawatha's new Epic single... Ex-Con Funk Shun member Michael Cooper is doing well with "To Prove My Love," his first Jay King-produced, Warner Bros. single. The rest of his album contains smart, well-crafted funk. Cooper could be a sleeper star in 1988... La La, best known as a songwriter, has returned to the top 10 as a producer with her work on "Secret Lady," a song co-written and performed by Stephanie Mills... The production team of L.A. & Babyface has started 1988 in style. They are currently represented in the black top 20 with Pebbles' "Girlfriend," the Deele's "Two Occasions," and the Whispers' "In the Mood"... The B side of George Michael's 12-inch for "Father Figure" is a live version of the Stevie Wonder classic "Love's In Need of Love Today," recorded last April.

### The Rhythm and the Blues



by Nelson George

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FOR WEEK ENDING JANUARY 30, 1988



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## HOT BLACK SINGLES ACTION

### RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 17 REPORTERS	SILVER ADDS 31 REPORTERS	BRONZE/ SECONDARY ADDS 49 REPORTERS	TOTAL ADDS 97 REPORTERS	TOTAL ON
<b>THINKING OF YOU</b> EARTH, WIND & FIRE COLUMBIA	13	14	17	44	46
<b>FISHNET</b> MORRIS DAY WARNER BROS	5	6	17	28	73
<b>YOU ARE WHO YOU LOVE</b> G.CHRISTOPHER EMI-MANHATTAN	3	7	16	26	39
<b>LOVEY DOVEY</b> TONY TERRY EPIC	4	9	11	24	56
<b>WASN'T I GOOD TO YA?</b> DA'KRASH CAPITOL	2	6	12	20	54
<b>FATHER FIGURE</b> GEORGE MICHAEL COLUMBIA	1	9	10	20	52
<b>TAKE GOOD CARE OF ME</b> JONATHAN BUTLER JIVE	2	6	8	16	81
<b>LOVE DON'T GIVE NO REASON</b> SMOKEY ROBINSON MOTOWN	0	7	9	16	17
<b>HOW LONG</b> GERRY WOO POLYDOR	0	1	13	14	33
<b>THAT'S WHERE YOU'LL FIND...</b> DEJA VIRGIN	1	4	7	12	67

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	2	LOVE OVERBOARD	GLADYS KNIGHT & THE PIPS	3
2	1	IF YOU CAN DO IT: I CAN TOO!!	MELI'SA MORGAN	4
3	4	I WANT HER	KEITH SWEAT	1
4	5	LOVE CHANGES	KASHIF AND MELI'SA MORGAN	2
5	6	SOMEONE TO LOVE ME FOR ME	LISA LISA & CULT JAM	9
6	7	BABY, BE MINE	MIKI HOWARD	5
7	9	GIRLFRIEND	PEBBLES	6
8	8	SECRET LADY	STEPHANIE MILLS	7
9	14	TO PROVE MY LOVE	MICHAEL COOPER	8
10	16	LET ME TOUCH YOU	THE O'JAYS	11
11	13	SO AMAZING	GERALD ALBRIGHT	12
12	3	THE WAY YOU MAKE ME FEEL	MICHAEL JACKSON	20
13	15	PUMP UP THE VOLUME	M/A/R/R/S	14
14	18	COME INTO MY LIFE	JOYCE SIMS	16
15	17	IN THE MOOD	THE WHISPERS	18
16	24	TWO OCCASIONS	THE DEELE	10
17	20	WANNA MAKE LOVE (ALL NIGHT LONG)	LILLO THOMAS	13
18	21	HOW YA LIKE ME NOW	KOOL MOE DEE	23
19	25	SUPERBAD	CHRIS JASPER	15
20	23	OVER YOU	RAY PARKER JR. WITH NATALIE COLE	17
21	11	SO EMOTIONAL	WHITNEY HOUSTON	33
22	10	MY FOREVER LOVE	LEVERT	32
23	12	I WANT TO BE YOUR MAN	ROGER	35
24	30	HOT THING	PRINCE	19
25	28	GET LUCKY	WELL RED	26
26	38	SOME KIND OF LOVER	JODY WATLEY	21
27	35	RUN TO ME	ANGELA WINBUSH	22
28	—	WITHOUT YOU	PEABO BRYSON & REGINA BELLE	24
29	19	I LIVE FOR YOUR LOVE	NATALIE COLE	41
30	—	YOU WILL KNOW	STEVIE WONDER	25
31	22	LET'S TRY AGAIN	SURFACE	42
32	36	I WISH YOU BELONGED TO ME	LOU RAWLS	28
33	26	THIS BE THE DEF BEAT	DANA DANE	55
34	31	TOUCH AND GO	FORCE M.D.'S	67
35	39	PUSH IT	SALT-N-PEPA	62
36	32	SHE'S FLY	TONY TERRY	90
37	29	SKELETONS	STEVIE WONDER	75
38	—	LOOK WHAT YOU STARTED	THE TEMPTATIONS	29
39	—	TURN OFF THE LIGHTS	WORLD CLASS WRECKIN CRU	49
40	—	MYSTERIOUS	NAJEE	36

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	4	I WANT HER	KEITH SWEAT	1
2	2	LOVE CHANGES	KASHIF AND MELI'SA MORGAN	2
3	5	BABY, BE MINE	MIKI HOWARD	5
4	1	LOVE OVERBOARD	GLADYS KNIGHT & THE PIPS	3
5	6	TO PROVE MY LOVE	MICHAEL COOPER	8
6	7	GIRLFRIEND	PEBBLES	6
7	3	IF YOU CAN DO IT: I CAN TOO!!	MELI'SA MORGAN	4
8	9	SECRET LADY	STEPHANIE MILLS	7
9	10	TWO OCCASIONS	THE DEELE	10
10	8	SOMEONE TO LOVE ME FOR ME	LISA LISA & CULT JAM	9
11	12	WANNA MAKE LOVE (ALL NIGHT LONG)	LILLO THOMAS	13
12	13	LET ME TOUCH YOU	THE O'JAYS	11
13	14	SUPERBAD	CHRIS JASPER	15
14	16	OVER YOU	RAY PARKER JR. WITH NATALIE COLE	17
15	15	HOT THING	PRINCE	19
16	20	SOME KIND OF LOVER	JODY WATLEY	21
17	19	SO AMAZING	GERALD ALBRIGHT	12
18	17	IN THE MOOD	THE WHISPERS	18
19	21	PUMP UP THE VOLUME	M/A/R/R/S	14
20	22	RUN TO ME	ANGELA WINBUSH	22
21	18	COME INTO MY LIFE	JOYCE SIMS	16
22	24	WITHOUT YOU	PEABO BRYSON & REGINA BELLE	24
23	26	YOU WILL KNOW	STEVIE WONDER	25
24	27	NO 1/2 STEPPIN'	SHANICE WILSON	27
25	34	LOOK WHAT YOU STARTED	THE TEMPTATIONS	29
26	29	MARY MACK	BABYFACE	30
27	25	GET LUCKY	WELL RED	26
28	28	I WISH YOU BELONGED TO ME	LOU RAWLS	28
29	33	LIVE MY LIFE	BOY GEORGE	31
30	39	NEVER KNEW LOVE LIKE THIS	ALEXANDER O'NEAL FEAT. CHERRELLE	38
31	32	FOR YOUR LOVE (I'LL DO MOST ANYTHING)	BARRY WHITE	34
32	35	FEELS GOOD TO FEEL GOOD	GARRY GLENN	37
33	11	THE WAY YOU MAKE ME FEEL	MICHAEL JACKSON	20
34	38	ARE YOU SERIOUS	TAWATHA	46
35	23	HOW YA LIKE ME NOW	KOOL MOE DEE	23
36	30	MYSTERIOUS	NAJEE	36
37	40	SINCE YOU CAME OVER ME	LACE	43
38	—	EVERY DROP OF YOUR LOVE	STACY LATTISAW	44
39	—	PLAYTHING	REBBIE JACKSON	47
40	—	FISHNET	MORRIS DAY	48

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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
WARNER BROS. (7)	13
Geffen (2)	
Paisley Park (2)	
Qwest (1)	
Tommy Boy (1)	
COLUMBIA (7)	8
Def Jam (1)	
E.P.A. (8)	8
Epic (5)	
CBS Associated (1)	
Portrait (1)	
Tabu (1)	
ATLANTIC (5)	7
Critique (1)	
Island (1)	
MCA (7)	7
MOTOWN (6)	6
POLYGRAM (6)	6
Mercury (2)	
Polydor (2)	
London (1)	
Wing (1)	
RCA (2)	5
Jive (3)	
ARISTA (4)	4
CAPITOL (4)	4
EMI-MANHATTAN (3)	4
P.I.R. (1)	
VIRGIN (4)	4
SOLAR (3)	3
A&M (2)	2
ELEKTRA (1)	2
Vintertainment (1)	
NEXT PLATEAU (2)	2
PROFILE (2)	2
SLEEPING BAG (2)	2
4TH & B'WAY (1)	1
EDGE (1)	1
FATIMA (1)	1
JCI (1)	1
Sedona (1)	
MACOLA (1)	1
Kru'-Cut (1)	
MALACO (1)	1
Muscle Shoals Sound (1)	
P.I.R. (1)	1
Gamble & Huff (1)	
REPRISE (1)	1
STRIPED HORSE (1)	1
SUTRA (1)	1
Fever (1)	
TOMMY BOY (1)	1

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

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
96 ARE YOU MY WOMAN?	(Unichappell, BMI)	(Controversy, ASCAP)
46 ARE YOU SERIOUS	(Mtume, BMI)	82 HOW LONG
5 BABY, BE MINE	(BMC, UK)	(MCA, ASCAP/Copyright Control)
70 BABY I'M FOR REAL	(Jobete, ASCAP) CPP	23 HOW YA LIKE ME NOW
57 BABY TONIGHT	(Vabritmar, BMI)	(Zomba, ASCAP/Willesden, BMI)
88 BECAUSE OF YOU	(Amber/Disco Fever, ASCAP/Red Instructional, ASCAP)	99 I COULDN'T BELIEVE IT
100 CATCH ME (I'M FALLING)	(Genetic, ASCAP)	(Tight Squeeze, BMI)
63 CHICK ON THE SIDE	(Polo Grounds, BMI/Ebbetts Field, ASCAP)	85 I DO
58 COME AND GET THIS LOVE	(Pure Delite, BMI/Main Street, BMI/Bird Cage, BMI/In The Flesh, BMI)	(Gambi, BMI)
71 COME BACK TO ME	(Baby Fingers, ASCAP/Lovely N Divine, ASCAP)	80 I GOT DA FEELIN'
16 COME INTO MY LIFE	(Beach House, ASCAP/Tawanne Lamont, ASCAP)	(Protoons, ASCAP/Turn Out Brothers, ASCAP)
72 DO THAT TO ME ONE MORE TIME	(Moonlight & Magnolia, BMI)	41 I LIVE FOR YOUR LOVE
59 DON'T HANG UP	(Bar-Kays, BMI/Warner-Tamerlane, BMI)	(O'Lyric, BMI/Tuneworks, BMI/Vandorf, ASCAP/Reswick-Werfel, ASCAP/Beseme West, ASCAP/Nelana, BMI/Arista, ASCAP/Careers, ASCAP)
92 EVERCHANGING TIMES	(United Artists, ASCAP/April, ASCAP/Carole Bayer Sager, BMI/United Lion, BMI/Blackwood, BMI/New Hidden Valley, ASCAP)	68 I PUT MY MONEY WHERE MY MOUTH IS
44 EVERY DROP OF YOUR LOVE	(Music Corp. Of America, BMI/L'il Mama, BMI/Mercy Kersey, BMI)	(Muscle Shoals, BMI/Jalew, BMI)
65 FATHER FIGURE	(Chappell, ASCAP/Morrison Leahy, ASCAP)	81 (I WANNA GET) CLOSE TO YOU
37 FEELS GOOD TO FEEL GOOD	(WB, ASCAP/Silver Sun, ASCAP/DQ, ASCAP)	(Bush Burnin', ASCAP/KMA, ASCAP/Screen Gems, ASCAP)
48 FISHNET	(Ya D Sir, ASCAP/WB, ASCAP/Flyte Tyme, ASCAP)	1 I WANT HER
34 FOR YOUR LOVE (I'LL DO MOST ANYTHING)	(Seven Songs, BMI/Wiz Kid, BMI/Irving, BMI) CPP	(Vintertainment, ASCAP/Keith Sweat, ASCAP/Donril, ASCAP/Zomba, ASCAP)
26 GET LUCKY	(Virgin, ASCAP) CPP	35 I WANT TO BE YOUR MAN
6 GIRLFRIEND	(Kermy, BMI/Hip Trip, BMI) CPP	(Troutman's, BMI/Saja, BMI)
69 HEAVY ON MY MIND	(Jay King IV, BMI)	56 I WANT YOUR BODY
19 HOT THING		(Slap Me I, ASCAP/Spectrum VII, ASCAP) CPP
		74 I WISH
		(Angel Notes, ASCAP/USA Exotic, ASCAP)
		28 I WISH YOU BELONGED TO ME
		(Downstairs, BMI/Piano, BMI)
		4 IF YOU CAN DO IT: I CAN TOO!!
		(Bush Burnin', ASCAP)
		51 I'M SO HAPPY
		(Harrindur, BMI/Julorae, BMI) CPP
		18 IN THE MOOD
		(Hip Trip, BMI/Hip Chic, BMI) CPP
		93 KISS
		(Ackee, ASCAP/MCA, ASCAP)
		11 LET ME TOUCH YOU
		(Assorted, BMI/WE, BMI/Try-Cap, BMI/Mighty Three, BMI)
		89 LET'S GO
		(Beach House, ASCAP/Songsellers, ASCAP)
		87 LET'S START LOVE OVER
		(Blackwood, BMI/Huemar, BMI)
		42 LET'S TRY AGAIN
		(Colgems-EMI, ASCAP)
		31 LIVE MY LIFE
		(Streamline Moderne, BMI/Texas City, BMI/No Pain No Gain, ASCAP/Unicity, ASCAP)
		29 LOOK WHAT YOU STARTED
		(Juldram, ASCAP/Gouda, ASCAP/Buchu, ASCAP/Dream Dealers, ASCAP/Arista, ASCAP) CPP
		2 LOVE CHANGES
		(Alexscar, BMI)
		91 LOVE IS CONTAGIOUS
		(Ow, ASCAP)
		86 LOVE IS FOR SUCKERS (LIKE ME AND YOU)
		(Forcelul, BMI/Willesden, BMI)
		3 LOVE OVERBOARD
		(Calloco, BMI/Hip Trip, BMI) CPP
		84 LOVE RAP BALLAD
		(Solid Smash, ASCAP/Ray-Ray, ASCAP)
		60 LOVEY DOVEY
		(Shaman Drum, BMI)
		30 MARY MACK
		(Hip Trip, BMI/Hip Chic, BMI) CPP
		32 MY FOREVER LOVE
		(Try-Cap, BMI/Fernclyff, BMI)
		36 MYSTERIOUS
		(Zomba, ASCAP)
		76 NAMELESS
		(MCA, ASCAP/Unicity, ASCAP/Moonwalk, ASCAP)
		38 NEVER KNEW LOVE LIKE THIS
		(Flyte Tyme, ASCAP/Avant Garde, ASCAP)
		94 NEVER MY LOVE
		(Warner-Tamerlane, BMI)
		27 NO 1/2 STEPPIN'
		(Wiz Kid, BMI/Irving, BMI) CPP
		97 NOTHING VENTURED - NOTHING GAINED
		(Almo, ASCAP/Wun Tun, ASCAP) CPP/ALM
		40 OH GIRL
		(Unichappell, BMI)
		17 OVER YOU
		(Raydiola, ASCAP/New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)
		47 PLAYTHING
		(Omeo, BMI/Lenn-Tom, ASCAP)
		14 PUMP UP THE VOLUME
		(MNS, PRS/WB, ASCAP)
		62 PUSH IT
		(Next Plateau, ASCAP/Turnout Bros, ASCAP)
		39 RAINY NIGHT
		(Wyteria, BMI/Music Minded, BMI/Electric Apple, BMI/Careers, BMI) CPP
		95 RESPECT YOURSELF
		(Irving, BMI/Klondike, BMI) CPP
		98 RICH MAN
		(Petersong, ASCAP/Oliver Leiber, ASCAP)
		53 ROCKET 2 U
		(Groupie, BMI)
		22 RUN TO ME
		(Angel Notes, ASCAP/WB, ASCAP)
		52 SEASONS CHANGE
		(Panchin, BMI)
		7 SECRET LADY
		(Stephanie Mills' Starlight, ASCAP/Fireball, ASCAP/MCA, ASCAP)
		90 SHE'S FLY
		(Shaman Drum, BMI/King Henry I, ASCAP)
		43 SINCE YOU CAME OVER ME
		(Glasshouse, BMI/Irving, BMI/Gratitude Sky, ASCAP/When Words Collide, BMI) CPP
		75 SKELETONS
		(Jobete, ASCAP/Black Bull, ASCAP) CPP
		12 SO AMAZING
		(April, ASCAP/Uncle Ronnie's, ASCAP)
		33 SO EMOTIONAL
		(Billy Steinberg, ASCAP/Denise Barry, ASCAP)
		21 SOME KIND OF LOVER
		(Ultrawave, ASCAP/April, ASCAP/Intersong-USA, ASCAP)
		9 SOMEONE TO LOVE ME FOR ME
		(Forcelul, BMI/Willesden, BMI/My! My!, BMI) CPP
		15 SUPERBAD
		(Jasper Stone, ASCAP)
		61 SWEET MEMORIES
		(Jay King IV, BMI)
		50 TAKE GOOD CARE OF ME
		(Zomba, ASCAP/Willesden, BMI)
		83 THANKFUL
		(Jodaway, ASCAP)
		54 THAT'S WHERE YOU'LL FIND ME
		(Monte Moir, ASCAP/Virgin-Nymph, BMI)
		66 THINKING OF YOU
		(Maurice White, ASCAP/Yougoulei, ASCAP/Wenkewa, ASCAP)
		55 THIS BE THE DEF BEAT
		(Protoons, ASCAP/Turn Out Brothers, ASCAP)
		79 THIS IS LOVE
		(MCA, ASCAP/Yellowbrick Road, ASCAP)
		8 TO PROVE MY LOVE
		(Jay King IV, BMI)
		67 TOUCH AND GO
		(Tee Girl, BMI/Vic's Slic, BMI/T-Boy, ASCAP/Buppie, ASCAP)
		78 TOY
		(Mazarati, ASCAP)

### SHEET MUSIC AGENTS

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

CLUB PLAY					
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Compiled from a national sample of dance club playlists. LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ No. 1 ★★	
1	3	5	8	THE WAY YOU MAKE ME FEEL (REMIX) EPIC 49 07487/E.P.A.	◆ MICHAEL JACKSON 1 week at No. One
2	1	2	9	WHAT HAVE I DONE TO DESERVE THIS? EMI-MANHATTAN V-56080	◆ PET SHOP BOYS & DUSTY SPRINGFIELD
3	5	6	8	NEVER CAN SAY GOODBYE MCA 23812	THE COMMUNARDS
4	6	8	7	YOU CAN DANCE (LP CUTS) SIRE 1-25535/WARNER BROS.	◆ MADONNA
5	8	15	4	SOME KIND OF LOVER (REMIX) MCA 23816	◆ JODY WATLEY
6	4	4	10	LOVE OVERBOARD (REMIX) MCA 23803	◆ GLADYS KNIGHT & THE PIPS
7	2	1	10	NEVER GONNA GIVE YOU UP (REMIX) RCA 6784-1-RD	◆ RICK ASTLEY
8	9	14	6	I COULD NEVER.../HOT THING PAISLEY PARK 0-20728/WARNER BROS.	◆ PRINCE
9	7	7	11	NEED YOU TONIGHT ATLANTIC 0-86645	◆ INXS
10	13	17	6	CHARACTERS (LP CUTS) MOTOWN 6248 ML	STEVIE WONDER
11	23	41	3	I WANT TO BE YOUR PROPERTY MCA 23817	BLUE MERCEDES
12	14	16	7	TWILIGHT WORLD (REMIX) MERCURY 870 015-1/POLYGRAM	◆ SWING OUT SISTER
13	11	12	10	HOT HOT HOT RCA 6737-1-RD	◆ BUSTER POINDEXTER & HIS BANSHEES OF BLUE
14	17	24	6	DON'T GET MAD... GET EVEN! VIRGIN 0-96726	◆ AGE OF CHANCE
15	20	21	8	LIVE MY LIFE VIRGIN 0-96728	BOY GEORGE
16	30	38	3	I NEED A MAN/BEETHOVEN RCA 6820-1-RD	◆ EURYTHMICS
17	24	30	4	FAITH COLUMBIA 44 07478	◆ GEORGE MICHAEL
18	21	25	7	AND SO IT GOES WIDE ANGLE ITW 87133	EX-SAMPLE
19	18	23	6	KEEP ME SATISFIED CAPITOL V-15352	AVA CHERRY
20	32	42	3	JUST A MIRAGE CHRYSALIS PROMO	JELLYBEAN
21	26	31	4	CAN'T WAIT ATLANTIC 0-86626	NANCY MARTINEZ
22	25	28	6	TODAY, TONIGHT, FOREVER SELECT FMS 62306	CASTLE BEAT
23	16	18	9	FEMALES (GET ON UP) TVT 4009	THE COOKIE CREW
24	33	44	3	I'M THE ONE WHO REALLY LOVES YOU ATLANTIC 0-86627	MEL & KIM
25	28	27	7	HYPNOTIZE (REMIX) MERCURY 870 169-1/POLYGRAM	TASTE-T-LIPS
26	12	11	10	ANDY (REMIX) VIRGIN 0-96734	◆ LES RITA MITSOUKO
27	34	45	3	DON'T LOCK ME OUT ATLANTIC 0-86623	TERRY BILLY
28	36	47	3	PERFECT LOVER ATLANTIC 0-86619	COMPANY B
29	39	—	2	RESCUE ME JUMP STREET JS-1013	LISA MITCHELL
30	10	3	11	I'M BEGGIN' YOU (REMIX) A&M SP-12254	◆ SUPERTRAMP
31	37	43	3	LET YOUR HEART MAKE UP YOUR MIND RCA 6821-1-RD	ALISHA
32	19	20	9	COME INTO MY ARMS PROFILE PRO-7165	JUDY TORRES
33	29	29	6	THIS GIRL'S BACK IN TOWN COLUMBIA 44 07477	◆ RAQUEL WELCH
34	15	9	17	PUMP UP THE VOLUME 4TH & B'WAY 452/ISLAND	◆ M/A/R/R/S
35	38	40	3	HOT TO THE TOUCH EPIC 49 07496/E.P.A.	CLAUDJA BARRY
36	44	—	2	MIRACLES EXPLODE CRIMINAL CR12-019	TINA B.
37	41	—	2	JOIN HANDS BIG BEAT BB-0001	TARAVHONTY
38	45	—	2	TEARS MAY FALL TOMMY BOY TB-907	TKA
39	46	—	2	MOVE THE CROWD/PAID IN FULL (REMIX) 4TH & B'WAY 456/ISLAND	ERIC B. & RAKIM
40	42	50	4	I WANT HER VINTERTAINMENT 80-66788/ELEKTRA	KEITH SWEAT
41	NEW ▶	1	1	EASY TO TOUCH ATLANTIC 0-86618	PROMISE CIRCLE
42	NEW ▶	1	1	MANDINKA (REMIX) CHRYSALIS PROMO	SINEAD O'CONNOR
43	NEW ▶	1	1	IF YOU CAN DO IT; I CAN TOO!! CAPITOL V-15345	◆ MELI'SA MORGAN
44	48	—	3	GET LUCKY VIRGIN 0-96730	◆ WELL RED
45	NEW ▶	1	1	BOUNCE BACK SPINN SP-2852	FIRE ON BLONDE
46	22	10	12	SO EMOTIONAL (REMIX) ARISTA ADI-9641	◆ WHITNEY HOUSTON
47	NEW ▶	1	1	HOW CAN I FORGET YOU (REMIX) CHRYSALIS 4V9 43196	◆ ELISA FIORILLO
48	NEW ▶	1	1	WISHING WELL (REMIX) COLUMBIA 44 07543	◆ TERENCE TRENT D'ARBY
49	27	26	6	KISS LONDON 886 215-1/POLYGRAM	TOTAL CONTRAST
50	NEW ▶	1	1	WHEN BOYS CRY DICE TGR 1019	ASHLEY PAUL
BREAKOUTS	Titles with future chart potential, based on club play this week.				1. NO 1/2 STEPPIN' SHANICE WILSON A&M
					2. LOOK WHAT YOU STARTED (REMIX) THE TEMPTATIONS MOTOWN
					3. LET THE SUN IN (REMIX) ATLANTIC STARR WARNER BROS.
					4. THE CALLING (REMIX) KEN HEAVEN AIRWAVE

12-INCH SINGLES SALES					
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Compiled from a national sample of retail store sales reports. LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ No. 1 ★★	
1	1	1	11	NEVER GONNA GIVE YOU UP (REMIX) RCA 6784-1-RD	◆ RICK ASTLEY 3 weeks at No. One
2	2	2	17	PUMP UP THE VOLUME 4TH & B'WAY 452/ISLAND	◆ M/A/R/R/S
3	4	4	9	THE WAY YOU MAKE ME FEEL (REMIX) EPIC 49 07487/E.P.A.	◆ MICHAEL JACKSON
4	5	8	8	NEVER CAN SAY GOODBYE MCA 23812	THE COMMUNARDS
5	8	19	5	SOME KIND OF LOVER (REMIX) MCA 23816	◆ JODY WATLEY
6	3	6	10	LOVE OVERBOARD (REMIX) MCA 23803	◆ GLADYS KNIGHT & THE PIPS
7	7	12	11	I WANT HER VINTERTAINMENT 80-66788/ELEKTRA	KEITH SWEAT
8	10	13	15	BECAUSE OF YOU FEVER SF 819/SUTRA	THE COVER GIRLS
9	15	20	7	CAN'T WAIT ATLANTIC 0-86626	NANCY MARTINEZ
10	12	14	12	NEED YOU TONIGHT ATLANTIC 0-86645	◆ INXS
11	9	9	13	LET'S GO SLEEPING BAG SLX-29	◆ NOCERA
12	18	23	8	THIS GIRL'S BACK IN TOWN COLUMBIA 44 07477	◆ RAQUEL WELCH
13	17	31	8	I COULD NEVER.../HOT THING PAISLEY PARK 0-20728/WARNER BROS.	◆ PRINCE
14	16	18	10	COME INTO MY LIFE SLEEPING BAG SLX-28	◆ JOYCE SIMS
15	6	5	12	SO EMOTIONAL (REMIX) ARISTA ADI-9641	◆ WHITNEY HOUSTON
16	26	27	12	TRAMP/PUSH IT NEXT PLATEAU NP 50063	SALT-N-PEPA
17	23	25	9	HOT HOT HOT RCA 6737-1-RD	◆ BUSTER POINDEXTER & HIS BANSHEES OF BLUE
18	22	17	19	TELL IT TO MY HEART ARISTA ADI-9611	◆ TAYLOR DAYNE
19	21	24	5	WHAT HAVE I DONE TO DESERVE THIS? EMI-MANHATTAN V-56080	◆ PET SHOP BOYS & DUSTY SPRINGFIELD
20	13	7	14	SYSTEM OF SURVIVAL (REMIX) COLUMBIA 44 07475	◆ EARTH, WIND & FIRE
21	19	16	19	DEVOTION ATLANTIC 0-86652	TEN CITY
22	11	10	11	FAITH COLUMBIA 44 07478	◆ GEORGE MICHAEL
23	42	—	2	PERFECT LOVER ATLANTIC 0-86619	COMPANY B
24	14	3	13	SKELETONS MOTOWN 4593MG	◆ STEVIE WONDER
25	28	33	7	MAGIC CARPET RIDE SYNTHICIDE 71302-0	BARDEUX
26	27	30	9	IF YOU CAN DO IT; I CAN TOO!! CAPITOL V-15345	◆ MELI'SA MORGAN
27	43	—	2	TEARS MAY FALL TOMMY BOY TB-907	TKA
28	31	36	7	BE GENTLE WITH MY HEART A&M 1203	NATASHA
29	20	15	17	SHAKE YOUR LOVE (REMIX) ATLANTIC 0-86651	◆ DEBBIE GIBSON
30	37	45	3	I'M THE ONE WHO REALLY LOVES YOU ATLANTIC 0-86627	MEL & KIM
31	35	47	3	I NEED A MAN/BEETHOVEN RCA 6820-1-RD	◆ EURYTHMICS
32	33	32	7	SEASONS CHANGE ARISTA ADI-9639	◆ EXPOSE
33	29	28	13	I WANT TO BE YOUR MAN REPRISE 0-20771/WARNER BROS.	◆ ROGER
34	45	41	3	TWILIGHT WORLD (REMIX) MERCURY 870 015-1/POLYGRAM	◆ SWING OUT SISTER
35	44	—	2	DON'T LOCK ME OUT ATLANTIC 0-86623	TERRY BILLY
36	30	29	8	JACK LE FREAK ATLANTIC 0-86634	CHIC
37	38	38	5	HOT TO THE TOUCH EPIC 49 07496/E.P.A.	CLAUDJA BARRY
38	NEW ▶	1	1	GIRLFRIEND MCA 23794	PEBBLES
39	48	—	2	LIVE MY LIFE VIRGIN 0-96728	BOY GEORGE
40	25	22	11	I CAN'T HELP IT (REMIX)/MR. SLEAZE LONDON 886 121-1/POLYGRAM	◆ BANANARAMA
41	40	50	3	TO PROVE MY LOVE WARNER BROS. 0-20777	◆ MICHAEL COOPER
42	39	43	3	LET YOUR HEART MAKE UP YOUR MIND RCA 6821-1-RD	ALISHA
43	49	—	2	RESCUE ME JUMP STREET JS-1013	LISA MITCHELL
44	41	42	5	COME INTO MY ARMS PROFILE PRO-7165	JUDY TORRES
45	24	11	18	LOVER'S LANE (REMIX) MOTOWN 4592MG	◆ GEORGIO
46	46	37	5	HAZY SHADE OF WINTER DEF JAM 44 07540/COLUMBIA	BANGLES
47	34	21	11	AFTERGLOW (REMIX) CAPITOL V-15349	TINA TURNER
48	47	35	10	MOVE CRIMINAL CR12-015	JOHN ROCCA
49	32	26	12	POP GOES THE WORLD MERCURY 888 859-1/POLYGRAM	◆ MEN WITHOUT HATS
50	36	34	10	HEAVEN IS A PLACE ON EARTH (REMIX) MCA 23808	◆ BELINDA CARLISLE
BREAKOUTS	Titles with future chart potential, based on sales reported this week.				1. LOOK WHAT YOU STARTED (REMIX) THE TEMPTATIONS MOTOWN
					2. RUN TO ME (REMIX) ANGELA WINBUSH MERCURY

○ 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.

# Indie Releases Rival Majors

**NO CONVERSATION:** This has been a good week—the fall and early-winter projects are beginning to emerge. Quick aside: The independent labels have been giving the majors quite a run for the money. In last week's issue, all six of the new entries on the Dance Club Play chart were of independent stature. Keep up the good work!

You won't be illin' when you hear the new single Elektra has burning from the Cure, titled "Hot, Hot, Hot" (Elektra)—(no, it's not a cover of **Buster Poindexter's** latest); remixed by **Francois Kevorkian**, this funk-laden, easily programmable track should be welcomed by all formats. Killer rhythm, semirap delivery, and generous breaks add up to a potential smash . . . **Alexander O'Neal & Cherrelle** return with the fine "Never Knew Love Like This" (Tabu); delicate harmonies within a succinct, midtempo r&b groove



by Bill Coleman

make this a highlight from O'Neal's "Hearsay" album . . . What time is it? You'll know once "Fishnet" (Warner Bros.) from **Morris Day** is placed on the turntable; like the aforementioned O'Neal/Cherrelle duet, this helping of simmering funk is a recognizable **Jimmy Jam & Terry Lewis** production, reuniting the two with Day's "cool" persona . . . **Debbie Gibson's** stylish technonumber "Out Of The Blue" (Atlantic) has been remixed by "Little" Louie Vega in five versions . . . Not to be missed is the latest from **Janice Christie**, who keeps the pace with "Don't Take

Me For Granted" (Supertronic, 718-330-0950); it pumps a deadly house-style groove and features a surprising performance. Mixes are courtesy of **Tony Humphries** and **Timmy Regisford**.

**BEATS AND PIECES:** A new album from Atlantic group **Nu Shooz** is scheduled, produced by **Jeff Lorber** and **Rick Waritz** . . . On Capitol, expect a new album from **Hazell Dean**, produced by **Stock, Aitken & Waterman**, as well as the debut of **Sequel**, a Miami-based female duo poised to rival **Exposé's** audience . . . On the Paisley Park home front, expect new material from ex-Missing Persons vocalist **Dale Bozzio**; also, rumor has it that **Mavis Staples** and **George Clinton** (!!!) have been signed on . . . Also coming is new material from **Apollonia**, produced by **Ish** and **Steve Barry**; single releases from **Scritti Politti**, **Jesse Johnson**, and choreographer **Paula Abdul**; as well as a new **Talking Heads** album . . . **I.R.S.** is readying the "She's Having A Baby" soundtrack to **John Hughes'** new film, featuring the talents of **Gene Loves Jezebel**, **XTC**, **Kate Bush**, **Bryan Ferry**, **Love & Rockets**, **Everything But The Girl**, and more.

**WHICH WAY IS UP?:** Taken from the soundtrack to the film "Salvation" is the title selection. "Salvation! Have You Said Your Prayers Today?" (Giant, 516-764-6200) from the **Hood**; remixed by **Junior Vasquez** and produced and co-written by **Arthur Baker**, this aggressive dance track is the answer given to those who wondered what a house record by **Ministry** would sound like. Also out on Giant is the **Hood's** album "Cooler Than Thou"; besides the classic title track, the churning funk of "It Takes A Thief" has club potential and deserves a remix treatment . . . **Taste-T-Lips'** current chart entry, "Hypnotize" (Mercury), has been overhauled for its domestic release; mixed by **Bobby Blade** and **Teneen Ali**, an energetic Miami-style version and a pulsating Chicago reinterpretation should no doubt prolong the track's life . . . Also out is an infectious and quite fierce underground house track, "Party People" (Idlers, 718-372-0783) from **Royal House**; it compiles just about everything.

**JUST OUT:** "Raw" (Prism, 212-799-7300) from **Big Daddy Kane** is a noteworthy rap track that utilizes familiar **James Brown** riffs and a **Public Enemy**-like production . . . The timeless "Linus & Lucy" theme is reworked by **Schroeder** in a spacy, technodub setting for **Pow Wow** (212-245-3010) . . . Recommended in the Latin hip-hop department is "Dancing Under A Latin Moon" (Somersault, 416-365-1509) by **Candi, Flamingo's** "Come To Me" (Wow, 305-666-0445), and "Dum Dum Cry" (Fourth Floor, 212-840-9253) from **Masters At Work**.

**INQUIRY OF THE WEEK:** Wonders never cease—why is "La Bamba," a song that was originally recorded in 1958, nominated for song of the year in the upcoming Grammy Awards?

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Falling—Touch	I Cant Quit—Bamboo
Don't Take Me—Janice Christie	So Good For You—Sasha
One Posse—Funktion Freaks	I'm Happy—Trak This
You Can't Have—Eleanor Mills	Do You Wanna Funk—Zone Bros
I Just Can't—Obsession (Remix)	Family—Situations
Swinging On A Star—Man To Man	Stop—Samantha Gyles
Suspicious Minds Bobby O	Midnight Lover—Bianca
Double Jack Mix—Mirage	Don't Lose Your Heart—Silent Circle
I Feel It—Suzie + The Cubans	Hot Sound Megamix
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**K.T.'s No. 1.** Joe Galante, vice president/general manager, RCA-Nashville, right, and Jack Weston, director of country promotion, RCA-Nashville, greet K.T. Oslin outside the label's Nashville office and present her with a Colossal Gram recognizing her first No. 1 single, "Do Ya".

## GMC Truck Sponsors Judds Tour Travis, Wynette Also On Pro Tours Bill

NASHVILLE The Judds, Randy Travis, and Tammy Wynette will be featured in the multistate GMC Truck American Music Tour beginning in February. The series was put together by Pro Tours here, a company specializing in corporate sponsorships and product endorsements. Originally a part of the Jim Halsey Co., Pro Tours was recently purchased by Ken Stilts, the Judds' manager, and former Halsey vice president Steve Pritchard.

According to Chuck Thompson, Pro Tours' vice president, the first leg of the GMC tour will kick off Feb. 26 at the 10,000-seat Barton Coliseum in Little Rock, Ark., and continue into July. In all, there will be 10 dates in nine markets, some of which have yet to be confirmed, according to Thompson.

Other dates are scheduled for Shreveport, La. (Feb. 28), Jacksonville, Fla. (March 18), Tucson, Ariz. (April 7), Albuquerque, N.M. (April 8), and Toledo, Ohio (April 16). Two appearances are set for St. Louis (April 23, 24).

In addition to performing, Wynette will host the concerts.

Thompson says Pro Tours is providing GMC with a "turnkey operation" that covers all promotion and advertising in each market. In addition to having stage signage as part of its deal with Pro Tours, GMC will be spotlighted in all media involved with the series, and local dealers in each market will be tied into the concert activity.

Until Pro Tours was sold, the Halsey agency booked the Judds. Now it will handle only the duo's televi-

sion appearances. Pro Tours will handle all other booking, concert promotion, and publicity for the act.

Thompson reports that the GMC series is the only event in progress now for the company, but adds that Pro Tours is "in negotiation with a number of potential sponsors that span a spectrum of products."

Under the new ownership, Stilts will serve as Pro Tours' chief executive officer and Pritchard as president. Carole Fargo and JoAnna Warnock will make up the marketing and promotion staff, and Debbie Clark will be executive assistant.

The company will be located at One Airport Plaza, Suite 100, 1321 Murfreesboro Road, Nashville, Tenn. 37217; 615-361-5200.

EDWARD MORRIS

## Ronstadt, Parton, & Harris Up For Best-Album Grammy Nominations Show Nashville's Influence

NASHVILLE GREATS should make for an interesting evening come March 2, when the Grammy Award ceremonies take place at Radio City Music Hall in New York. The nominees were announced to the Nashville music community at a Jan. 14 press conference in the Vanderbilt Plaza Hotel, co-hosted by the group Restless Heart and (via satellite from Florida) the Judds. The nominations again spotlighted Nashville's depth and diversity by spilling over from country to pop, rock, r&b, gospel, folk, and jazz.

The "Trio" album by Linda Ronstadt, Dolly Parton, & Emmylou Harris was nominated not only for country honors but for overall album of the year in the red-hot category with Michael Jackson, Whitney Houston, Prince, and U2. That's some pretty impressive company. But Jackson, Houston, Prince,



by Gerry Wood

and U2 are in some pretty impressive company, too. Larry Carlton, one of the class acts of the Nashville-based MCA Master Series, won nominations in the jazz-fusion and pop-instrumental categories, while Steve Winwood, who has been spending more and more time in Nashville lately, is in the running for record-of-the-year honors. "Didn't We Almost Have It All," the Houston scorcher co-written by Nashville's Will Jennings and published out of Nashville, is up for song-of-the-year plaudits, and the Nashville-composed "I Knew You Were Waiting For Me" won a nomination for Aretha Franklin & George Michael in the best-r&b-performance category.

Other Nashville noncountry nominees are John Hartford for contemporary-folk recording; Terri Gibbs and Kathy Troccoli for female gospel performance; the Power Disc/Benson album "The Winning Side" by Jessy Dixon for male soul gospel performance; the Benson LP "The Father Hath Provided" by Larnelle Harris and Dallas Holm's "Against The Wind" for male gospel performance; Petra for gospel performance by a duo or group, choir, or chorus; Shirley Caesar for soul gospel performance; Nashville-recorded albums "Bullfrogs And Butterflies (Part III)" and Barbara Fairchild's "Lullaby For Teddy," both vying for best-recording-for-children honors; the zany Ray Stevens single "Would Jesus Wear A Rolex?" contending for a comedy Grammy; and Bill Johnson, CBS Records art director, for best album package ("King's Record Shop"). "The Bristol Sessions" garnered nominations for best album notes for Charles K. Wolfe and best his-

torical album (produced by Kyle Young for the Country Music Foundation). Ben Harris, Kyle Lehning, and Joe Bogen are up for best-engineered-recording honors for their work on Ronnie Milsap's "Heart And Soul" album. The Georgia Satellites, managed out of Nashville, are nominees for best rock performance by a duo or group with vocal. A classic rock song recorded in Nashville, "Hound Dog" by Elvis Presley, is one of five works to be inducted into the NARAS Hall of Fame.

And how about those country nominees! Here are the Nashville Scene Grammy predictions: "80's Ladies" by K.T. Oslin for best country vocal performance, female, and best country song; Randy Travis and his "Always & Forever" album for male vocal performance; the "Trio" LP for performance by a duo or group with vocal; Asleep At The Wheel, "String Of Pars,"



for instrumental performance (orchestra, group, or soloist); and "A Face In The Crowd" by Michael Martin Murphey and Holly Dunn for best country performance by a duo or group with vocal. Scene's sentimental favorites include Rosanne Cash, Reba McEntire, George Strait, the O'Kanes, the Desert Rose Band, the Judds, Restless Heart, Crystal Gayle, Steve Wariner, Bill Monroe, and songwriters Mary Ann Kennedy, Pat Bunch, Pam Rose, and Todd Cerney.

The three-hour NARAS Grammy Award show will be telecast live over CBS.

**NEWSNOTES:** "I'm grateful to Bill Boyd, Gene Weed, Fran Boyd, and everyone at the Academy of Country Music for their contribution to the T.J. Martell Foundation for Leukemia, Cancer, and AIDS Research." That quote comes from a recent call from Tony Martell at CBS Records, New York, in response to an ACM donation of \$20,000 to the foundation. The money was raised through the organization's fifth annual Country Music Celebrity Golf Tournament and will be divided between New York-based Mt. Sinai Hospital and the foundation's West Coast arm, the Neil Bogart Memorial Labs at the Univ. of Southern California.

Jayson Promotions, Hendersonville, Tenn., recently announced an agreement with Camelback Ski Corp., naming the promotion/production company as exclusive talent consultants for the Mountain Music Concert Series at the Camelback Ski area, Tannersville, Pa. This year marks the second summer season for the series, established to complement the ski operation's popularity.

## Indie Publisher Has Growing Stable Little Big Town Flourishes

BY EDWARD MORRIS

NASHVILLE Sometimes, packaging is everything. So when music business accountant Kerry O'Neil and publishing veteran Woody Bomar decided to sell investors on a new independent music publishing company, they opted for wrapping a package that included themselves and award-winning songwriter Bob DiPiero. It was a gamble in a town that has seen most of its indie publishers gobbled up by majors, but so far it appears to be working. The three are now the core of Little Big Town Music.

The company will offer country music, Bomar says, but not concentrate on it, noting that the catalog

already contains rock, r&b, and gospel selections.

O'Neil, who is also a songwriter and talent manager, has become one of the foremost entertainment accountants in Nashville. Bomar came to Little Big Town after having served as general manager of

(Continued on next page)

### Mercury Moves

Mercury/PolyGram has moved to new offices on Music Row. The label's address is 901 18th Ave. S., Nashville, Tenn. 37212. Its phone number is 615-320-0110.

FOR WEEK ENDING JANUARY 30, 1988

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## HOT COUNTRY SINGLES ACTION

### RADIO MOST ADDED

	GOLD ADDS 27 REPORTERS	SILVER ADDS 57 REPORTERS	BRONZE/ SECONDARY ADDS 64 REPORTERS	TOTAL ADDS 148 REPORTERS	TOTAL ON
LOVE WILL FIND ITS WAY... REBA MCENTIRE MCA	4	24	16	44	116
EVERYBODY'S SWEETHEART VINCE GILL RCA	0	11	24	35	49
TURN IT LOOSE THE JUDDS RCA/CURB	4	14	13	31	130
SHE'S NO LADY LYLE LOVETT MCA/CURB	1	9	18	28	29
THE LAST RESORT T. GRAHAM BROWN CAPITOL	0	10	16	26	63
IT'S SUCH A SMALL WORLD R. CROWELL & R. CASH COLUMBIA	4	6	16	26	61
I WANNA DANCE WITH YOU EDDIE RABBITT RCA	6	12	7	25	117
IF OLE HANK COULD ONLY... WAYLON JENNINGS MCA	2	5	17	24	65
STRANGERS AGAIN HOLLY DUNN MTM	2	6	14	22	73
TIMELESS AND TRUE LOVE THE MCCARTERS WARNER BROS.	1	7	12	20	85

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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## LITTLE BIG TOWN PROSPERS

(Continued from preceding page)

Combine Music, where he worked for six years. And DiPiero had made a name for himself as co-writer of such hits as the Oak Ridge Boys' "American Made," Restless Heart's "That Rock Won't Roll," and Reba McEntire's "Little Rock."

Bomar, who serves as president and solitary song-plugger for the new company, won't say how much capital he and O'Neil have amassed, but he says the company has attracted about 20 investors, all of them outside the music industry. The company opened in July; O'Neil is a general partner and DiPiero is a paid staff writer.

Since then, Little Big Town has taken on two more staff writers—John Scott Sherrill, who wrote John Anderson's "Wild And Blue," and Nancy Montgomery, co-writer of Ricky Skaggs & Sharon White's "Love Can't Ever Get Better Than This."

Little Big Town and its ASCAP affiliate, Love This Town Music, now have a catalog of about 200 songs, according to Bomar.

The collection has already led to several cuts, including one each on the current Highway 101, Janie Frickie, and Dennis Robbins albums; two gospel songs for Alber-

tina Walker; and two more on the upcoming Highway 101 album.

DiPiero, Sherrill, and partner Michael Muir have also formed a production company, 33 1/3 Productions, not legally connected to Little Big Town, and are producing an act called Cadillac Ranch on a budget provided by a major record label. Bomar says he expects the closeness between the two companies will lead to substantially increased activity for his catalog.

Little Big Town administers only its own catalog, Bomar reports. He says it has not yet set up foreign subpublishing arrangements.

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FOR WEEK ENDING JANUARY 30, 1988

# Billboard TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★ ★ NO. 1 ★ ★					
1	1	1	36	<b>RANDY TRAVIS</b> ▲ WARNER BROS. 25568-1 (8.98) (CD) 30 weeks at No. One	ALWAYS & FOREVER
2	2	3	18	<b>GEORGE STRAIT</b> ● MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
3	4	5	26	<b>K.T. OSLIN</b> RCA 5924-1 (8.98) (CD)	80'S LADIES
4	7	7	47	<b>RICKY VAN SHELTON</b> COLUMBIA 40602 (CD)	WILD EYED DREAM
5	5	6	27	<b>HANK WILLIAMS, JR.</b> ● WARNER/CURB 25593-1/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
6	3	4	18	<b>REBA MCENTIRE</b> MCA 42030 (8.98) (CD)	THE LAST ONE TO KNOW
7	6	2	15	<b>ALABAMA</b> ● RCA 6495-1 (8.98) (CD)	JUST US
8	8	9	10	<b>DAN SEALS</b> CAPITOL 48308 (8.98) (CD)	THE BEST
9	9	12	27	<b>ROSANNE CASH</b> COLUMBIA 40777 (CD)	KING'S RECORD SHOP
10	10	15	38	<b>REBA MCENTIRE</b> ● MCA 5979 (8.98) (CD)	GREATEST HITS
11	11	11	38	<b>DWIGHT YOAKAM</b> ● REPRIS 25567-1/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE
12	12	10	45	<b>DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS</b> ▲ WARNER BROS. 1-25491 (9.98) (CD)	TRIO
13	13	8	49	<b>THE JUDDS</b> ● RCA/CURB 5916-1/RCA (8.98) (CD)	HEART LAND
14	16	21	13	<b>BILLY JOE ROYAL</b> ATLANTIC AMERICA 90658-1/ATLANTIC (8.98)	THE ROYAL TREATMENT
15	14	14	28	<b>HIGHWAY 101</b> WARNER BROS. 25608-1 (8.98) (CD)	HIGHWAY 101
16	15	16	24	<b>TANYA TUCKER</b> CAPITOL 46870 (8.98) (CD)	LOVE ME LIKE YOU USED TO
17	19	13	60	<b>RESTLESS HEART</b> RCA 5648 (8.98) (CD)	WHEELS
18	18	19	51	<b>GEORGE STRAIT</b> ▲ MCA 5913 (8.98) (CD)	OCEAN FRONT PROPERTY
19	17	17	84	<b>RANDY TRAVIS</b> ▲ WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
20	22	26	7	<b>DOLLY PARTON</b> COLUMBIA 40968 (CD)	RAINBOW
21	20	18	15	<b>EXILE</b> EPIC 40901	SHELTER FROM THE NIGHT
22	26	27	7	<b>MERLE HAGGARD</b> EPIC 40986 (CD)	CHILL FACTOR
23	29	29	10	<b>KATHY MATTEA</b> MERCURY 832 793-1/POLYGRAM (CD)	UNTASTED HONEY
24	23	23	11	<b>WAYLON JENNINGS</b> MCA 42038 (8.98) (CD)	A MAN CALLED HOSS
25	28	30	16	<b>JOHN SCHNEIDER</b> MCA 42033 (8.98) (CD)	GREATEST HITS
26	25	25	19	<b>SAWYER BROWN</b> CAPITOL/CURB 46923/CAPITOL (8.98) (CD)	SOMEWHERE IN THE NIGHT
27	21	20	24	<b>THE STATLER BROTHERS</b> MERCURY 832 404-1/POLYGRAM (CD)	MAPLE STREET MEMORIES
28	27	24	101	<b>ALABAMA</b> ▲ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
29	24	22	16	<b>THE OAK RIDGE BOYS</b> MCA 42036 (8.98) (CD)	HEARTBEAT
30	33	34	16	<b>STEVE WARINER</b> MCA 42032 (8.98) (CD)	GREATEST HITS
31	30	31	16	<b>GEORGE JONES</b> EPIC 40776	SUPER HITS
32	31	33	17	<b>DAVID LYNN JONES</b> MERCURY 832 518-1/POLYGRAM	HARD TIMES ON EASY STREET
33	36	37	32	<b>HOLLY DUNN</b> MTM 71063/CAPITOL (8.98) (CD)	CORNERSTONE
34	39	46	24	<b>THE FORESTER SISTERS</b> WARNER BROS. 25571 (8.98) (CD)	YOU AGAIN
35	32	32	115	<b>THE JUDDS</b> ▲ RCA/CURB AHL1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
36	34	35	51	<b>HANK WILLIAMS, JR.</b> ● WARNER/CURB 1-25538/WARNER BROS. (8.98) (CD)	HANK "LIVE"
37	38	36	32	<b>T. GRAHAM BROWN</b> CAPITOL 12552 (8.98) (CD)	BRILLIANT CONVERSATIONALIST
38	47	53	14	<b>FOSTER AND LLOYD</b> RCA 6372-1 (8.98) (CD)	FOSTER & LLOYD

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	37	39	76	<b>SWEETHEARTS OF THE RODEO</b> COLUMBIA 40406 (CD)	SWEETHEARTS OF THE RODEO
40	35	28	15	<b>GARY MORRIS</b> WARNER BROS. 1-25581 (8.98) (CD)	HITS
41	40	41	21	<b>GLEN CAMPBELL</b> MCA 42009 (8.98)	STILL WITHIN THE SOUND OF MY VOICE
42	42	38	94	<b>DWIGHT YOAKAM</b> ● REPRIS 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
43	41	43	62	<b>THE O'KANES</b> COLUMBIA BL 40459 (CD)	THE O'KANES
44	48	47	33	<b>THE DESERT ROSE BAND</b> MCA/CURB 5991/MCA (8.98) (CD)	DESERT ROSE BAND
45	45	52	39	<b>NITTY GRITTY DIRT BAND</b> WARNER BROS. 1-25573 (8.98) (CD)	HOLD ON
46	49	49	36	<b>CHARLEY PRIDE</b> 16TH AVENUE 70550/CAPITOL (8.98)	AFTER ALL THIS TIME
47	43	44	34	<b>STEVE EARLE &amp; THE DUKES</b> MCA 5998 (8.98) (CD)	EXIT 0
48	46	45	24	<b>BARBARA MANDRELL</b> EMI-AMERICA 46956/CAPITOL (8.98) (CD)	SURE FEELS GOOD
49	50	42	22	<b>RONNIE MILSAP</b> RCA 6245-1 (8.98) (CD)	HEART AND SOUL
50	44	40	22	<b>KENNY ROGERS</b> RCA 6484-1 (8.98) (CD)	I PREFER THE MOONLIGHT
51	52	54	45	<b>JUDY RODMAN</b> MTM 71060/CAPITOL (8.98) (CD)	A PLACE CALLED LOVE
52	55	58	36	<b>CONWAY TWITTY</b> MCA 5969 (8.98) (CD)	BORDERLINE
53	51	48	168	<b>HANK WILLIAMS, JR.</b> ▲ WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
54	60	55	149	<b>GEORGE STRAIT</b> ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
55	56	56	167	<b>THE JUDDS</b> ▲ RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
56	58	60	3	<b>VARIOUS ARTISTS</b> K-TEL 701 (6.98)	COUNTRY COLLECTION
57	53	62	67	<b>ALABAMA</b> ▲ RCA 5649-1-R (8.98) (CD)	THE TOUCH
58	59	72	15	<b>S-K-B</b> MTM 71064/CAPITOL (8.98)	NO EASY HORSES
59	57	51	16	<b>T.G. SHEPPARD</b> COLUMBIA 40796	ONE FOR THE MONEY
60	54	50	10	<b>THE BELLAMY BROTHERS</b> MCA/CURB 42039/MCA (8.98) (CD)	CRAZY FROM THE HEART
61	61	59	28	<b>TAMMY WYNETTE</b> EPIC 40832 (CD)	HIGHER GROUND
62	63	75	12	<b>RAY STEVENS</b> MCA 42062 (8.98) (CD)	GREATEST HITS, VOL. 2
63	68	68	323	<b>WILLIE NELSON</b> ▲ <sup>2</sup> COLUMBIA KC 237542 (CD)	GREATEST HITS
64	62	61	74	<b>EXILE</b> EPIC FE 40401 (CD)	GREATEST HITS
65	64	63	6	<b>JANIE FRICKIE</b> COLUMBIA 40684	CELEBRATION
66	66	57	100	<b>HANK WILLIAMS, JR.</b> ● WARNER/CURB 25328/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME II
67	67	65	22	<b>VARIOUS ARTISTS</b> K-TEL 2080 (6.98)	COUNTRY NOW
68	69	69	9	<b>ROSIE FLORES</b> REPRIS 25626-1 (8.98)	ROSIE FLORES
69	73	67	55	<b>PATSY CLINE</b> ▲ MCA 12 (8.98)	GREATEST HITS
70	RE-ENTRY			<b>LEE GREENWOOD</b> MCA 5999 (8.98) (CD)	IF THERE'S ANY JUSTICE
71	72	73	62	<b>GEORGE JONES</b> EPIC 40413 (CD)	WINE COLORED ROSES
72	65	—	38	<b>ASLEEP AT THE WHEEL</b> EPIC 40681 (CD)	ASLEEP AT THE WHEEL
73	75	—	107	<b>RONNIE MILSAP</b> ● RCA AHL1-5425 (8.98) (CD)	GREATEST HITS VOL. 2
74	71	71	257	<b>ALABAMA</b> ▲ <sup>3</sup> RCA AHL 1-4229 (8.98) (CD)	MOUNTAIN MUSIC
75	70	74	197	<b>ALABAMA</b> ▲ <sup>2</sup> RCA AHL 1-4663 (8.98) (CD)	THE CLOSER YOU GET

○ 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.

# 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>GOIN' GONE</b> A. REYNOLDS (PALGER, B. DALE, F. KOLLER)	<b>KATHY MATTEA</b> MERCURY 888 874-7/POLYGRAM
2	3	4	14	<b>WHEELS</b> T. DUBOIS, S. HENDRICKS, RESTLESS HEART (D. LOGGINS)	RESTLESS HEART RCA 5280-7
3	6	10	12	<b>TENNESSEE FLAT TOP BOX</b> R. CROWELL (J. CASH)	◆ <b>ROSANNE CASH</b> COLUMBIA 38-07624
4	8	12	14	<b>ONE STEP FORWARD</b> P. WORLEY (C. HILLMAN, B. WILDES)	THE DESERT ROSE BAND MCA/CURB 53201/MCA
5	7	9	16	<b>I'LL PIN A NOTE ON YOUR PILLOW</b> N. LARKIN (C. BERZAS, D. GOODMAN, N. LARKIN)	◆ <b>BILLY JOE ROYAL</b> ATLANTIC AMERICA 7-99404/ATLANTIC
6	4	6	16	<b>CRYING SHAME</b> B. MAHER (M. JOHNSON, D. SCHLITZ, B. MAHER)	<b>MICHAEL JOHNSON</b> RCA 5279-7
7	5	7	16	<b>JUST LOVIN' YOU</b> K. KANE, J. O'HARA (J. O'HARA, K. KANE)	THE O'KANES COLUMBIA 38-07611
8	10	14	14	<b>LYN' IN HIS ARMS AGAIN</b> J. L. WALLACE, T. SKINNER (T. SKINNER, J. L. WALLACE)	THE FORESTER SISTERS WARNER BROS. 7-28208
9	11	16	11	<b>TWINKLE, TWINKLE LUCKY STAR</b> K. SUESOV, M. HAGGARD (M. HAGGARD)	<b>MERLE HAGGARD</b> EPIC 34-07631
10	9	13	15	<b>I WOULDN'T BE A MAN</b> D. WILLIAMS, G. FUNDIS (R. M. BOURKE, M. REID)	<b>DON WILLIAMS</b> CAPITOL 44066
11	14	20	11	<b>I WON'T TAKE LESS THAN YOUR LOVE</b> J. CRUTCHFIELD (P. OVERSTREET, D. SCHLITZ)	TANYA TUCKER WITH P. DAVIS & P. OVERSTREET CAPITOL 44100
12	13	17	12	<b>PLEASE PLEASE BABY</b> P. ANDERSON (D. YOAKAM)	<b>DWIGHT YOAKAM</b> REPRISE 7-28174/WARNER BROS.
13	15	18	13	<b>SURE THING</b> B. LLOYD, R. FOSTER (R. FOSTER, B. LLOYD)	<b>FOSTER AND LLOYD</b> RCA 5281-7
14	18	24	9	<b>FACE TO FACE</b> H. SHEDD, ALABAMA (R. OWEN)	<b>ALABAMA</b> RCA 5328-7
15	16	21	13	<b>DO YOU BELIEVE ME NOW</b> B. MONTGOMERY (V. GOSDIN, M. D. BARNES)	<b>VERN GOSDIN</b> COLUMBIA 38-07627
16	17	22	12	<b>OH WHAT A LOVE</b> M. MORGAN, P. WORLEY (J. IBBOTSON)	<b>NITTY GRITTY DIRT BAND</b> WARNER BROS. 7-28173
17	20	25	8	<b>TOO GONE TOO LONG</b> K. LEHNING (G. PISTILLI)	<b>RANDY TRAVIS</b> WARNER BROS. 7-28286
18	19	23	14	<b>I WANT A LOVE LIKE THAT</b> T. WEST (T. SCHUYLER, J. JIAN)	<b>JUDY RODMAN</b> MTM 72092/CAPITOL
19	1	2	15	<b>WHERE DO THE NIGHTS GO</b> R. MILSAP, R. GALBRAITH, K. LEHNING (M. REID, R. M. BOURKE)	<b>RONNIE MILSAP</b> RCA 5259-7
20	21	26	12	<b>THAT'S MY JOB</b> J. BOWEN (G. BURR)	<b>CONWAY TWITTY</b> MCA 53200
21	22	27	12	<b>TELL ME TRUE</b> R. LANDIS (B. MAHER, P. KENNERLEY)	<b>JUICE NEWTON</b> RCA 5283-7
22	23	28	11	<b>I'M GONNA MISS YOU, GIRL</b> S. GIBSON, J. E. NORMAN (J. WINCHESTER)	<b>MICHAEL MARTIN MURPHEY</b> WARNER BROS. 7-28168
23	26	29	9	<b>THIS MISSIN' YOU HEART OF MINE</b> R. CHANCEY (W. MULLIS, M. GEIGER)	<b>SAWYER BROWN</b> CAPITOL/CURB 44108/CAPITOL
24	27	31	12	<b>SOME OLD SIDE ROAD</b> B. MEVIS (R. FERRIS)	<b>KEITH WHITLEY</b> RCA 5326-7
25	12	1	16	<b>ONE FRIEND</b> K. LEHNING (D. SEALS)	<b>DAN SEALS</b> CAPITOL 44077
26	30	33	10	<b>THIS OLD HOUSE</b> J. STROUD (T. SCHUYLER, C. BICKHARDT)	◆ <b>S-K-B</b> MTM 72100/CAPITOL
27	35	44	4	<b>LIFE TURNED HER THAT WAY</b> S. BUCKINGHAM (H. HOWARD)	<b>RICKY VAN SHELTON</b> COLUMBIA 38-07672
28	33	36	8	<b>SHOULDN'T IT BE EASIER THAN THIS</b> J. BRADLEY (J. JARRARD, R. GILES)	<b>CHARLEY PRIDE</b> 16TH AVENUE 70408/CAPITOL
29	32	34	9	<b>TALKIN' TO MYSELF AGAIN</b> S. BUCKINGHAM (J. O'HARA)	<b>TAMMY WYNETTE</b> EPIC 34-07635
30	31	35	9	<b>SOMEWHERE BETWEEN RAGGED AND RIGHT</b> J. BOWEN, J. ANDERSON (W. JENNINGS, R. MURRAH)	<b>JOHN ANDERSON</b> MCA 53226
31	34	37	7	<b>THE BIRD</b> B. SHERRILL (A. L. OWENS, D. KNUTSON)	<b>GEORGE JONES</b> EPIC 34-07655
32	36	42	6	<b>TOUCH AND GO CRAZY</b> J. BOWEN, L. GREENWOOD (M. GARVIN, T. SHAPIRO, B. JONES)	<b>LEE GREENWOOD</b> MCA 53234
33	37	38	9	<b>LOUISIANA RAIN</b> B. BECKETT (R. ALVES, R. MURRAH)	<b>JOHN WESLEY RYLES</b> WARNER BROS. 7-28228
34	40	64	3	<b>TURN IT LOOSE</b> B. MAHER (D. SCHLITZ, C. BICKHARDT, B. MAHER)	THE JUDDS RCA/CURB 5329-7/RCA
35	38	43	7	<b>WILDER DAYS</b> K. LEHNING, P. DAVIS (C. BICKHARDT, M. BONAGURA)	<b>BAILLIE AND THE BOYS</b> RCA 5327-7
36	39	41	8	<b>I DIDN'T (EVERY CHANCE I HAD)</b> T. COLLINS (B. P. BARKER, K. PALMER)	<b>JOHNNY RODRIGUEZ</b> CAPITOL 44071
37	45	60	3	<b>I WANNA DANCE WITH YOU</b> R. LANDIS (E. RABBITT, B. J. WALKER, JR.)	<b>EDDIE RABBITT</b> RCA 5238-7
				<b>★★★ Power Pick/Airplay ★★★</b>	
38	53	—	2	<b>LOVE WILL FIND ITS WAY TO YOU</b> J. BOWEN, R. MCENTIRE (D. LOGGINS, J. D. MARTIN)	<b>REBA MCENTIRE</b> MCA 53244
39	24	5	18	<b>STILL WITHIN THE SOUND OF MY VOICE</b> J. BOWEN, G. CAMPBELL (J. WEBB)	<b>GLEN CAMPBELL</b> MCA 53172
40	43	48	4	<b>SANTA FE</b> E. GORDY, JR. (D. BELLAMY, R. TAYLOR)	◆ <b>THE BELLAMY BROTHERS</b> MCA/CURB 53222/MCA
41	44	46	8	<b>STOP THE RAIN</b> R. HALL, R. BYRNE (W. HOLYFIELD, R. LEIGH)	<b>SHENANDOAH</b> COLUMBIA 38-07654
42	46	52	6	<b>IT'S ONLY MAKE BELIEVE</b> R. MCDOWELL (C. TWITTY, J. NANCE)	<b>RONNIE MCDOWELL</b> CURB 10501/MCA
43	48	56	4	<b>SIX DAYS ON THE ROAD</b> S. EARLE, T. BROWN (E. GREEN, C. MONTGOMERY)	<b>STEVE EARLE &amp; THE DUKES</b> MCA/HUGHES 53249/MCA
44	25	11	15	<b>ONLY LOVE CAN SAVE ME NOW</b> J. E. NORMAN (B. JONES, C. WATERS, T. SHAPIRO)	<b>CRYSTAL GAYLE</b> WARNER BROS. 7-28209
45	28	8	17	<b>I CAN'T GET CLOSE ENOUGH</b> E. SCHEINER (S. LEMAIRE, J. P. PENNINGTON)	◆ <b>EXILE</b> EPIC 34-07597
46	47	49	8	<b>BAD DAY FOR A BREAK UP</b> F. KELLY (F. KELLY, R. BARLOW)	<b>CALI MCCORD</b> GAZELLE 011/ARTS
47	55	68	3	<b>TIMELESS AND TRUE LOVE</b> P. WORLEY (C. BLACK, A. ROBERTS, B. CASON)	THE MCCARTERS WARNER BROS. 7-28125
48	49	51	7	<b>ROSES IN DECEMBER</b> R. BAKER (L. BOONE, P. NELSON)	<b>LARRY BOONE</b> MERCURY 870 086-7/POLYGRAM
49	54	59	4	<b>A LITTLE BIT CLOSER</b> J. CRUTCHFIELD (KENNEDY, ROSE, SCHUYLER)	◆ <b>TOM WOPAT</b> EMI-MANHATTAN 50112
50	29	15	17	<b>HEAVEN CAN'T BE FOUND</b> B. BECKETT, H. WILLIAMS, JR., J. E. NORMAN (H. WILLIAMS, JR.)	<b>HANK WILLIAMS, JR.</b> WARNER/CURB 7-28227/WARNER BROS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	58	85	3	<b>STRANGERS AGAIN</b> T. WEST (H. DUNN, C. WATERS)	◆ <b>HOLLY DUNN</b> MTM 72093/CAPITOL
52	64	—	2	<b>THE LAST RESORT</b> B. LOGAN (BROWN, BOUTON, BURCH)	<b>T. GRAHAM BROWN</b> CAPITOL 44125
53	62	—	2	<b>IF OLE HANK COULD ONLY SEE US NOW</b> J. BOWEN, W. JENNINGS (W. JENNINGS, R. MURRAH)	<b>WAYLON JENNINGS</b> MCA 53243
54	68	—	2	<b>IT'S SUCH A SMALL WORLD</b> T. BROWN (R. CROWELL)	<b>RODNEY CROWELL AND ROSANNE CASH</b> COLUMBIA 38-07693
55	42	45	9	<b>CRYING (FROM THE "HIDING OUT" SOUNDTRACK)</b> P. ANDERSON, D. WAS, D. WAS (R. ORBISON, J. MELSON)	◆ <b>ROY ORBISON &amp; K. D. LANG</b> VIRGIN 7-99388
56	51	40	21	<b>DO YA'</b> H. SHEDD (K. T. OSLIN)	<b>K. T. OSLIN</b> RCA 5239-7
57	50	32	19	<b>SOMEWHERE TONIGHT</b> P. WORLEY (H. HOWARD, R. CROWELL)	<b>HIGHWAY 101</b> WARNER BROS. 7-28223
58	67	76	3	<b>YOU JUST WATCH ME</b> H. SHEDD (R. GILES, B. REGAN)	<b>LIBBY HURLEY</b> EPIC 34-07650
				<b>★★★ HOT SHOT DEBUT ★★★</b>	
59	<b>NEW</b>		1	<b>EVERYBODY'S SWEETHEART</b> R. LANDIS (V. GILL)	<b>VINCE GILL</b> RCA 5331-7
60	61	69	4	<b>WHEN WE'RE TOGETHER (LOVE'S SO STRONG)</b> G. CHAPMAN, B. BANNISTER, M. WRIGHT (M. WRIGHT, A. SKY, G. CHAPMAN)	<b>GARY CHAPMAN</b> RCA 5285-7
61	41	19	17	<b>I PREFER THE MOONLIGHT</b> B. BANNISTER (G. CHAPMAN, M. WRIGHT)	<b>KENNY ROGERS</b> RCA 5258-7
62	65	70	6	<b>DON'T START THE FIRE</b> J. MORRIS (R. ROCCO, T. SKINNER, J. L. WALLACE)	<b>MARCIA LYNN</b> EVERGREEN 1063
63	69	75	4	<b>BE SERIOUS</b> B. KILLEN (C. CURRY, R. LAYNE)	<b>DONNA MEADE</b> MERCURY 888 993-7/POLYGRAM
64	74	—	2	<b>UNATTENDED FIRE</b> R. BAILEY, R. WILKERSON (R. BAILEY, R. FRENCH)	<b>RAZZY BAILEY</b> SOA 002
65	76	84	3	<b>I WISH WE WERE STRANGERS</b> E. WINFREY (B. RICE, S. RICE)	<b>OGDEN HARLESS</b> DOOR KNOB 293
66	70	77	4	<b>RING OF FIRE</b> N. LARKIN (M. KILGORE, J. CARTER)	<b>RANDY HOWARD</b> ATLANTIC AMERICA 7-99387/ATLANTIC
67	<b>NEW</b>		1	<b>IT GOES WITHOUT SAYING</b> J. RUTENSCHROER, T. MALCHAK (L. PALAS, J. JARRARD, M. SANDERS)	<b>TIM MALCHAK</b> ALPINE 008
68	<b>NEW</b>		1	<b>I TAUGHT HER EVERYTHING SHE KNOWS ABOUT LOVE</b> W. ALDRIDGE (W. ALDRIDGE, T. GENTRY, G. FOWLER, J. JARRARD)	<b>THE SHOOTERS</b> EPIC 34-07684
69	66	50	20	<b>THE LAST ONE TO KNOW</b> J. BOWEN, R. MCENTIRE (M. BERG, J. MARIASH)	◆ <b>REBA MCENTIRE</b> MCA 53159
70	52	30	16	<b>I'M TIRED</b> R. SKAGGS (M. TILLIS, A. R. PEDDY, R. PRICE)	<b>RICKY SKAGGS</b> EPIC 34-07416
71	60	47	22	<b>ONE FOR THE MONEY</b> R. HALL (B. MOORE, M. WILLIAMS)	<b>T. G. SHEPPARD</b> COLUMBIA 38-07312
72	<b>NEW</b>		1	<b>SHE'S NO LADY</b> T. BROWN, L. LOVETT (L. LOVETT)	◆ <b>LYLE LOVETT</b> MCA/CURB 53246/MCA
73	63	53	19	<b>THOSE MEMORIES OF YOU</b> G. MASSENBURG (A. O'BRYAN)	◆ <b>DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS</b> WARNER BROS. 7-28248
74	81	—	2	<b>SAD CLICHES</b> D. JOHNSON (B. BUIE, R. HAMMOND)	<b>ATLANTA</b> SOUTHERN TRACKS 1091
75	75	81	3	<b>BREAK DOWN THE WALLS</b> M. LLOYD (F. GOODMAN)	<b>DE DE AMES</b> ADVANTAGE/COMPLEAT 185
76	56	39	10	<b>COME ON JOE</b> R. BENNETT, B. HALVERSON (T. ROMEO)	<b>JO-EL SONNIER</b> RCA 5282-7
77	83	—	2	<b>DANCE FOR ME</b> J. CARROLL (D. HENSON, B. JOHNSON)	<b>DON MALENA</b> MAXIMA 1311
78	<b>NEW</b>		1	<b>AMERICANA</b> J. KENNEDY (L. ALDERMAN, R. FAGAN, P. RYAN)	<b>MOE BANDY</b> CURB 10504/MCA
79	59	65	4	<b>BLOWIN' LIKE A BANDIT</b> R. BENSON (G. CLARK)	<b>ASLEEP AT THE WHEEL</b> EPIC 34-07659
80	<b>NEW</b>		1	<b>RICHER NOW WITH YOU</b> C. FIELDS (R. J. CANNON)	<b>NINA WYATT</b> CHARTA 207
81	<b>NEW</b>		1	<b>I'LL ALWAYS COME BACK</b> H. SHEDD (K. T. OSLIN)	◆ <b>K. T. OSLIN</b> RCA 5330-7
82	71	55	21	<b>SHE COULDN'T LOVE ME ANYMORE</b> B. LOGAN (MADDOX, HENDERSON, MCGUIRE)	<b>T. GRAHAM BROWN</b> CAPITOL 44061
83	57	58	8	<b>CATCH 22</b> N. LARKIN (D. HOLT, N. GELIN)	<b>DARRELL HOLT</b> ANOKA 222
84	73	62	8	<b>BACK IN BABY'S ARMS</b> J. BOWEN, E. HARRIS (B. MONTGOMERY)	<b>EMMYLOU HARRIS</b> MCA/HUGHES 53236/MCA
85	<b>NEW</b>		1	<b>MACON GEORGIA LOVE</b> B. GREEN (R. SUMMERVILLE)	<b>BILLY MATA</b> BGM 92087
86	<b>NEW</b>		1	<b>I OWE, I OWE (IT'S OFF TO WORK I GO)</b> J. FORD, B. FISHER, D. CHAMBERLAIN (D. CHAMBERLAIN, M. SHERRILL)	<b>DAVID CHAMBERLAIN</b> COUNTRY INTERNATIONAL 214
87	84	66	7	<b>THE RIVER UNBROKEN</b> S. GOLDSTEIN (D. BATTEAU, D. BROWN)	◆ <b>DOLLY PARTON</b> COLUMBIA 38-07665
88	80	61	24	<b>SOMEBODY LIED</b> S. BUCKINGHAM (J. CHAMBERS, L. JENKINS)	◆ <b>RICKY VAN SHELTON</b> COLUMBIA 38-07311
89	72	54	18	<b>GIVE BACK MY HEART</b> T. BROWN, L. LOVETT (L. LOVETT)	<b>LYLE LOVETT</b> MCA/CURB 53157/MCA
90	77	57	9	<b>SURE FEELS GOOD</b> T. COLLINS (C. WHITESETT, F. KNIGHT)	<b>BARBARA MANDRELL</b> EMI-AMERICA 50102/CAPITOL
91	82	72	9	<b>THE RADIO SONG</b> L. ROGERS, J. KELTON (J. ANDERSON, D. LENZINI)	<b>RIC STEEL</b> PANACHE 1001
92	79	80	3	<b>ONCE YOU GET THE FEEL OF IT</b> L. BUTLER (L. BUTLER, D. DILLON)	<b>THE MARSHALL TUCKER BAND</b> MERCURY 870 050-7/POLYGRAM
93	86	73	23	<b>ONLY WHEN I LOVE</b> T. WEST (H. DUNN, C. WATERS, T. SHAPIRO)	<b>HOLLY DUNN</b> MTM 72091/CAPITOL
94	87	86	22	<b>LYNDA</b> T. BROWN (B. LABOUNTY, P. MCLAUGHLIN)	<b>STEVE WARNER</b> MCA 53160
95	88	78	4	<b>FOR YOUR LOVE</b> T. DEE (E. TOWNSEND)	<b>TONY MCGILL</b> KILLER 1008/T.N.T.
96	93	91	19	<b>GOOD GOD, I HAD IT GOOD</b> M. WRIGHT (M. WRIGHT, R. NIELSEN)	<b>PAKE MCENTIRE</b> RCA 5256-7
97	78	63	21	<b>ROUGH AND ROWDY DAYS</b> J. BOWEN, W. JENNINGS (W. JENNINGS, R. MURRAH)	<b>WAYLON JENNINGS</b> MCA 53158
98	85	67	6	<b>SOMEBODY LOSES, SOMEBODY WINS</b> P. ANDERSON (A. LANEY, B. GRAHAM, R. COLEMAN)	<b>ROSIE FLORES</b> REPRISE 7-28134
99	98	96	27	<b>YOU HAVEN'T HEARD THE LAST OF ME</b> J. KENNEDY (T. R. SNOW, E. KAZ)	<b>MOE BANDY</b> MCA/CURB 53132/MCA
100	97	95	10	<b>I'LL FALL IN LOVE AGAIN</b> N. PUTNAM (A. ROBERTS, T. CERNEY)	<b>BUTCH BAKER</b> MERCURY 888 926-7/POLYGRAM

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

LAST YEAR FEATURED a healthy trend in which several artists went the distance and earned their first No. 1 records ever on the Hot Country Singles chart. Among those who reached the top for the first time in the past 12 months were Michael Johnson (RCA), S-K-B (MTM), the O'Kanes (Columbia), Highway 101 (Warner Bros.), K.T.Oslin (RCA), and Ricky Van Shelton (Columbia).

The trend continues into 1988, as Kathy Mattea makes her first trip to the top this week with "Goin' Gone" (Mercury)—a nice prelude to her planned Valentine's Day nuptials.

"THIS ONE COULD PUT HIM BACK ON TOP," says MD Ken Curtis, KYKX Longview, Texas, of John Wesley Ryles' "Louisiana Rain" (Warner Bros.), charted at No. 33. "It's extremely hot here."

MD Ted Cramer, WKY Oklahoma City, agrees, adding, "It's a hit—really growing fast." Ryles first scored with "Kay" in 1968 and hit the big time again in 1977 with "Once In A Lifetime."

Cramer is also a believer in Larry Boone's "Roses In December" (Mercury). "He could really come home with this one," he says. "I hope folks don't quit playing it just because December is over; it's not a seasonal thing at all." MD Mark Lewis, WYNE Appleton, Wis., adds, "It has started off real well for us; this may break it open for him." It's charted at No. 48.

TIM MALCHAK continues to add names to the list of those who believe in his potential with "It Goes Without Saying" (Alpine). MD David Allan, KRKT Salem, Ore., says, "Some major label should grab on to him; that record is a hit."

PD Chris Taylor, KIXZ Amarillo, Texas, says, "It's the most country-sounding thing he's done, and one of the best." The song makes it debut on the chart at No. 67—Malchak's highest chart entry thus far.

GOOD WORDS FOR WOPAT: Tom Wopat's "A Little Bit Closer" (EMI-Manhattan) shows strength as it moves him closer to the top (No. 49 after just four weeks). "He's had great potential all along," says MD Karen Williams, WKTY LaCrosse, Wis., "and this is the one to do it for him." Wopat's hometown station, WTSO Madison, Wis., is getting a great response to the single, says MD Pat Martin.

Also a standout at WTSO is Lyle Lovett's "She's No Lady" (MCA/Curb). "It's an absolute smash, very special," says Martin. It enters the chart at No. 72.

FOR WEEK ENDING JANUARY 30, 1988

## Billboard HOT COUNTRY SINGLES™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	3	TENNESSEE FLAT TOP BOX	ROSANNE CASH	3
2	4	WHERE DO THE NIGHTS GO	RONNIE MILSAP	19
3	10	GOIN' GONE	KATHY MATTEA	1
4	2	I'LL PIN A NOTE ON YOUR PILLOW	BILLY JOE ROYAL	5
5	5	JUST LOVIN' YOU	THE O'KANES	7
6	11	TWINKLE, TWINKLE LUCKY STAR	MERLE HAGGARD	9
7	8	WHEELS	RESTLESS HEART	2
8	1	ONE FRIEND	DAN SEALS	25
9	18	TOO GONE TOO LONG	RANDY TRAVIS	17
10	15	PLEASE PLEASE BABY	DWIGHT YOAKAM	12
11	19	I WON'T TAKE LESS THAN YOUR LOVE	TANYA TUCKER	11
12	6	HEAVEN CAN'T BE FOUND	HANK WILLIAMS, JR.	50
13	17	FACE TO FACE	ALABAMA	14
14	16	DO YOU BELIEVE ME NOW	VERN GOSDIN	15
15	20	ONE STEP FORWARD	THE DESERT ROSE BAND	4
16	9	I PREFER THE MOONLIGHT	KENNY ROGERS	61
17	7	I CAN'T GET CLOSE ENOUGH	EXILE	45
18	14	DO YA'	K.T. OSLIN	56
19	21	CRYING SHAME	MICHAEL JOHNSON	6
20	22	STILL WITHIN THE SOUND OF MY VOICE	GLEN CAMPBELL	39
21	26	LYIN' IN HIS ARMS AGAIN	THE FORESTER SISTERS	8
22	12	SOMEWHERE TONIGHT	HIGHWAY 101	57
23	23	I WOULDN'T BE A MAN	DON WILLIAMS	10
24	24	SURE THING	FOSTER AND LLOYD	13
25	30	THE BIRD	GEORGE JONES	31
26	—	I WANT A LOVE LIKE THAT	JUDY RODMAN	18
27	13	I'M TIRED	RICKY SKAGGS	70
28	29	OH WHAT A LOVE	NITTY GRITTY DIRT BAND	16
29	—	TALKIN' TO MYSELF AGAIN	TAMMY WYNETTE	29
30	—	THAT'S MY JOB	CONWAY TWITTY	20

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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 (9)	18
MCA/Curb (5)	
Curb (2)	
MCA/Hughes (2)	
RCA (16)	17
RCA/Curb (1)	
CAPITOL (6)	13
MTM (4)	
16th Avenue (1)	
Capitol/Curb (1)	
EMI-America (1)	
WARNER BROS. (9)	11
Reprise (1)	
Warner/Curb (1)	
COLUMBIA	9
EPIC	8
POLYGRAM	5
Mercury (5)	
ATLANTIC	2
Atlantic America (2)	
ARTS	1
Gazelle (1)	
ADVANTAGE/COMPLEAT	1
ALPINE	1
ANOKA	1
BGM	1
CHARTA	1
COUNTRY INTERNATIONAL	1
DOOR KNOB	1
EMI-MANHATTAN	1
EVERGREEN	1
MAXIMA	1
PANACHE	1
REPRISE	1
SOA	1
SOUTHERN TRACKS	1
T.N.T.	1
Killer (1)	
VIRGIN	1

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist.	45 I CAN'T GET CLOSE ENOUGH (Tree, BMI/Pacific Island, BMI) CPP/HL	52 THE LAST RESORT (April, ASCAP/Ideas Of March, ASCAP/Ensign, BMI)	(Rick Hall, ASCAP/Fame, BMI)
78 AMERICANA (King Coal, ASCAP/Of Music, ASCAP/Patti Ryan, ASCAP/Ha-Deb, ASCAP)	36 I DIDN'T (EVERY CHANCE I HAD) (Tom Collins, BMI/Collins Court, ASCAP) CPP	27 LIFE TURNED HER THAT WAY (Tree, BMI) HL	72 SHE'S NO LADY (Michael H. Goldsen, ASCAP/Lyle Lovett, ASCAP)
84 BACK IN BABY'S ARMS (Talmont, BMI)	86 I OWE, I OWE (IT'S OFF TO WORK I GO) (Milene, ASCAP/Acuff-Rose, BMI)	49 A LITTLE BIT CLOSER (Writer's Group, BMI/Love Wheel, BMI)	28 SHOULDN'T IT BE EASIER THAN THIS (Alabama Band, ASCAP/Dejamus, ASCAP) HL/WBM
46 BAD DAY FOR A BREAK UP (Frebar, BMI)	61 I PREFER THE MOONLIGHT (Riverstone, ASCAP/Blackwood, BMI/Land Of Music, BMI) HL	33 LOUISIANA RAIN (Shobi, BMI/Swallowfork, ASCAP)	43 SIX DAYS ON THE ROAD (New Keys, BMI)
63 BE SERIOUS (Cape May, BMI/Tree, BMI) HL	68 I TAUGHT HER EVERYTHING SHE KNOWS ABOUT LOVE (Rick Hall, ASCAP/Alabama Band, ASCAP/Maypop, BMI)	38 LOVE WILL FIND ITS WAY TO YOU (MCA, ASCAP/Patchwork, ASCAP)	24 SOME OLD SIDE ROAD (Uncle Artie, ASCAP) CPP
31 THE BIRD (Cavesson, ASCAP/Hall-Clement, BMI/Frizzell, BMI) CPP/HL	81 I'LL ALWAYS COME BACK (Wooden Wonder, SESAC)	8 LYIN' IN HIS ARMS AGAIN (Hall-Clement, BMI) HL	88 SOMEBODY LIED (Galleon, ASCAP) CPP
79 BLOWIN' LIKE A BANDIT (April, ASCAP/GSC, ASCAP)	37 I WANNA DANCE WITH YOU (Eddie Rabbitt, BMI/Fishin' Fool, BMI)	94 LYNDA (Screen Gems-EMI, BMI) WBM	98 SOMEBODY LOSES, SOMEBODY WINS (Golden Bridge, ASCAP/Bill Graham, BMI/Lost Horizon, BMI) CPP
75 BREAK DOWN THE WALLS (Second Serve, ASCAP/Barry Schlecker, BMI)	18 I WANT A LOVE LIKE THAT (Writer's Group, BMI/Bethlehem, BMI/MCA, ASCAP/Doubletime, ASCAP) HL	85 MACON GEORGIA LOVE (Escondido, BMI)	30 SOMEWHERE BETWEEN RAGGED AND RIGHT (Waylon Jennings, BMI/Tom Collins, BMI) CPP
83 CATCH 22 (Anoka, BMI)	65 I WISH WE WERE STRANGERS (April, ASCAP/Swallowfork, ASCAP)	16 OH WHAT A LOVE (Unami, ASCAP)	57 SOMEWHERE TONIGHT (Tree, BMI/Granite, ASCAP/Coolwell, ASCAP) HL
76 COME ON JOE (Lawyer's Daughter, BMI/Wherefore, BMI) CPP	11 I WON'T TAKE LESS THAN YOUR LOVE (MCA, ASCAP/Don Schlitz, ASCAP/Writer's Group, BMI/Scarlet Moon, BMI) HL	92 ONCE YOU GET THE FEEL OF IT (Larry Butler, BMI/Blackwood, BMI)	39 STILL WITHIN THE SOUND OF MY VOICE (White Oak, ASCAP)
55 CRYING (FROM THE "HIDING OUT" SOUNDTRACK) (Acuff-Rose, BMI) CPP	10 I WOULDN'T BE A MAN (Jack & Bill, ASCAP/Songs De Burgo, ASCAP/Lodge Hall, ASCAP) CPP/HL	71 ONE FOR THE MONEY (Tapadero, BMI/Cavesson, ASCAP) CPP	41 STOP THE RAIN (April, ASCAP/Ideas Of March, ASCAP/Lion Hearted, ASCAP) HL
6 CRYING SHAME (Tonka, ASCAP/MCA, ASCAP/April, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP) HL	53 IF OLE HANK COULD ONLY SEE US NOW (Waylon Jennings, BMI/Tom Collins, BMI)	25 ONE FRIEND (Pink Pig, BMI) CPP	51 STRANGERS AGAIN (Blackwood, BMI/Tree, BMI)
77 DANCE FOR ME (Terrace, ASCAP/Robert White Johnson, ASCAP)	81 I'LL ALWAYS COME BACK (Wooden Wonder, SESAC)	4 ONE STEP FORWARD (Bar None, BMI/Bug, BMI)	90 SURE FEELS GOOD (Tom Collins, BMI) CPP
56 DO YA' (Wooden Wonder, SESAC)	100 I'LL FALL IN LOVE AGAIN (Let There Be Music, ASCAP)	44 ONLY LOVE CAN SAVE ME NOW (Tree, BMI/Cross Keys, ASCAP) HL	13 SURE THING (Uncle Artie, ASCAP/Lawyer's Daughter, BMI) CPP
15 DO YOU BELIEVE ME NOW (Hookem, ASCAP/Blue Lake, BMI) CPP	5 I'LL PIN A NOTE ON YOUR PILLOW (White Wing, BMI/Ensign, BMI/Famous, ASCAP/Blue Moon, ASCAP) CPP	93 ONLY WHEN I LOVE (Lawyer's Daughter, BMI/Tree, BMI/Cross Keys, ASCAP) CPP/HL	29 TALKIN' TO MYSELF AGAIN (Cross Keys, ASCAP/Tree, BMI) HL
62 DON'T START THE FIRE (Bibo, ASCAP/Hall-Clement, BMI)	22 I'M GONNA MISS YOU, GIRL (Fourth Floor, ASCAP/Hot Kitchen, ASCAP)	12 PLEASE PLEASE BABY (Coal Dust West, BMI) WBM	21 TELL ME TRUE (April, ASCAP/Irving, BMI) CPP/ALM/HL
59 EVERYBODY'S SWEETHEART (Benefit, BMI)	70 I'M TIRED (Cedarwood, BMI) HL	91 THE RADIO SONG (Vogue, BMI/Partner, BMI) HL	3 TENNESSEE FLAT TOP BOX (Rightsong, BMI) HL
14 FACE TO FACE (Maypop, BMI) WBM	67 IT GOES WITHOUT SAYING (Alabama Band, ASCAP/New John, ASCAP/New Crew, ASCAP/WB, ASCAP)	80 RICHER NOW WITH YOU (Jason Dee, BMI)	20 THAT'S MY JOB (Terrace, ASCAP/Garwin, ASCAP) CPP
95 FOR YOUR LOVE (Beechwood, BMI) WBM	42 IT'S ONLY MAKE BELIEVE (Conway Twitty, BMI)	66 RING OF FIRE (Painted Desert, BMI)	23 THIS MISSIN' YOU HEART OF MINE (Acuff-Rose, BMI/Milene-Opryland, ASCAP) CPP
89 GIVE BACK MY HEART (Michael H. Goldsen, ASCAP/Lyle Lovett, ASCAP)	54 IT'S SUCH A SMALL WORLD (Granite, ASCAP/Coolwell, ASCAP)	87 THE RIVER UNBROKEN (David Batteau, ASCAP/Grey Ink, ASCAP)	26 THIS OLD HOUSE (Writer's Group, BMI/Bethlehem, BMI/Screen Gems-EMI, BMI/Lawyer's Daughter, BMI/Colgems-EMI, ASCAP) CPP
1 GOIN' GONE (Bait And Beer, ASCAP/Forerunner, ASCAP/Little Laurel, BMI/Foreshadow, BMI/Lucrative, BMI/Bug, BMI)	7 JUST LOVIN' YOU (Cross Keys, ASCAP/Tree, BMI/Kieran Kane, ASCAP) HL	48 ROSES IN DECEMBER (Uncle Artie, ASCAP/Larry Butler, BMI/Blackwood, BMI) CPP	73 THOSE MEMORIES OF YOU (Bill Monroe, BMI) CPP
96 GOOD GOD, I HAD IT GOOD (Blackwood, BMI/Land Of Music, BMI/Englishtown, BMI) HL	69 THE LAST ONE TO KNOW (Tapadero, BMI/Cavesson, ASCAP) CPP	97 ROUGH AND ROWDY DAYS (Waylon Jennings, BMI/Tom Collins, BMI) CPP	47 TIMELESS AND TRUE LOVE (Chappell, ASCAP/Chriswold, ASCAP/Hopi Sound, ASCAP/Buzz Cason, ASCAP)
50 HEAVEN CAN'T BE FOUND (Bocephus, BMI) CPP		74 SAD CLICHES (Eufaula, BMI)	17 TOO GONE TOO LONG (Almo, ASCAP/High Falutin, ASCAP) CPP
		40 SANTA FE (Bellamy Bros., ASCAP)	32 TOUCH AND GO CRAZY
		82 SHE COULDN'T LOVE ME ANYMORE	

**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	Hai 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.

# Sight & Sound Moves Beyond Clubs

## Retail Accounts On The Rise

BY MOIRA McCORMICK

CHICAGO Sight & Sound Entertainment, the Seattle-based music video program supplier that pacted last year with the Muzak Corp., has been steadily expanding from its original nightclub-only client base.

The majority of Sight & Sound's 1,400 clients are now nonnightclub accounts, including such decidedly unglamorous venues as department-store chains, restaurants, doctors' offices, hair salons, and fast-food outlets. The company says it is even negotiating with a Washington state bank.

Through its year-old agreement with the Muzak Corp., Sight & Sound has signed up 78 Muzak franchisees as exclusive Sight & Sound video dealers. Sight & Sound says it expects to sign the remainder of Muzak's 175 franchisees soon.

According to Loren Greenwood, vice president of marketing for Sight & Sound, video music is one of the strongest merchandising tools a retailer has at its disposal today.

"The old thought that video is only

effective in department stores in the junior's and young men's clothing sections is wrong," says Greenwood. "We now have retail accounts who aren't even in soft goods using video as a key element in visual merchandising."

"If you sell Walkmans and stereos, for instance, why not address the customers while they're in your store with a mix of music and point-of-purchase spots instead of using the shotgun approach of broadcast commercials."

Despite its heavy retail emphasis, Sight & Sound insists it has not abandoned its nightclub client base, which has been especially strong on the West Coast.

In fact, according to company president Michael DuKane, Sight & Sound's recent acquisition of Chicago-based clip service Video Pool signals a "more aggressive policy" regarding clubs.

The move was also a major step in the company's move eastward. Video Pool's 500 largely Midwest-based accounts now belong to Sight & Sound, and the Video Pool logo now appears

on all Sight & Sound's club reels. The two firms' personnel have commingled as well: Video Pool president Michael Graber is now Sight & Sound's vice president of operations, based in Seattle.

When Sight & Sound was founded in 1982, it was chartered as a "program supplier to address the foreground/background user," according to DuKane.

After relying primarily on hit clips, which it serviced to nightclubs, Sight & Sound then contracted with Seattle-based retailer Nordstrom's to install an in-store service utilizing videos mixed with p-o-p "commercials."

Today, Sight & Sound sells one-to-five-year contracts to its clients, unlike video compilation services, which operate on a monthly basis. On the horizon is a possible blanket licensing agreement with ASCAP/BMI, the introduction of proprietary hardware, and satellite delivery for Muzak.

That dealership, DuKane points out, is expected to aid Sight & Sound in its stated goal of establishing as strong a presence on the East Coast as on the West Coast.



**Hat Trick.** Three generations of fine guitar pickers—from left), Les Paul, Hank Williams Jr., and Hank's son Shelton—are united on the set of the video for the senior Williams' latest single, "Young Country." The clip, shot in Nashville, was directed by Fisher & Preachman.

## Tass, Gosteleradio Pact For TV Show

### Soviets Launch 'Lucky Hit'

BY VADIM YURCHENKOV

MOSCOW The Soviet entertainment industry has followed up its introduction of the country's first national sales charts (Billboard, July 4) with the launch of "Lucky Hit," a new television chart show.

The first edition of the monthly program was broadcast Jan. 2 on the national Central TV network. An audience of 100 journalists and 300 private citizens packed the concert hall of the Tass news agency to watch the live performance, which featured appearances by current chart artists, critical comments, and reviews.

The program was developed following an agreement between Gosteleradio, the state committee for broadcasting, and Tass, which is responsible for compiling the

top 10 album listings.

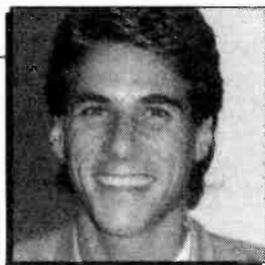
Recently the agency also devised a 10 Hot National Pop Songs chart, based on computer analyses of some 10,000 poll cards submitted by readers throughout the Soviet Union. Both charts are published in many national and local newspapers.

"Lucky Hit" reflects the content of both singles and album charts. Leningrad-based singer/songwriter Alexander Rosenbaum tops the most recent album chart available with "My Courts." Vladimir Vyssotsky, who died in 1980, retains a strong presence with albums in the fourth and sixth places.

The overall top performer is Valeri Leont'jev; Alla Pugatchova, the leading Soviet superstar of re-

(Continued on next page)

# THE EYE



by Steven Dupler

**A BRIEF DISCLAIMER:** We generally try to divide the Eye's space as equitably as possible among the country's many music video outlets, but this week you may notice a lot of MTV Networks-related news. As it turns out, the Broadway Bombers just happen to have an abundance of hot items this week. We're not playing favorites; that's just the way it is.

**WORLD POWER:** Ever since MTV Networks began opening operations around the world (currently in Australia, Japan, and Europe), the network's top executives have spoken dreamily about the day that all the MTV outfits around the globe will cooperate on a megastar act's world tour. That day has arrived.

The Eye has it on good authority that on Feb. 2 in Los Angeles, MTV, Columbia, and George Michael will reveal plans for the network to "present" the artist's upcoming world tour, which kicks off Feb. 19 in Tokyo and covers Japan, Australia, Europe, and the U.S. Thus, for the first time, all the MTV operations will join forces in a unified promotion effort.

MTV and Columbia refused to comment on any of this, including how much—if anything—MTV may be paying for the privilege of becoming involved and what form its promotion efforts may take. Michael is currently rehearsing in L.A. for the tour and is expected to be present at the press conference.

**SAYS IT AIN'T SO:** Apparently, all this gossip stuff about possible musical chairs at the world's biggest music video network is getting out of hand. Sam Kaiser, vice president of programming for MTV, called to say this about last week's report in the Eye regarding the rumors of his impending departure from his post: "I have spent 15 months at MTV, and it's been some of the best time of my career. I categorically deny that I have any plans to leave my position here, so please go talk about someone else."

**L.A. LOCAL:** OK, a quick look at the local scene. Most

of the small local-market video shows that started up in the early '80s have long since been called home to TV heaven.

Los Angeles' "Video 1," by contrast, has managed to keep the Grim Reaper from its door since 1983. The vid-clip program, on one hour a day, six days a week, is still going strong as it enters its fifth year. In fact, says music director Peter Facer, the show's December Arbitron reports show a 20% increase over the previous reporting period.

"The biggest thing we've got going for us is audience loyalty," says Facer, who notes that "Video 1" is strongest with a very young demographic, those about 9 to 16 years old.

"We program the show primarily from audience requests, and it's a very personalized thing for the kids who watch us," says Facer. "They get to feel that this is their show—that we are really listening and responding to them."

The show's on-air format is straightforward: Host/VJ Richard Blade—who also serves as morning man for L.A.'s KROQ—chooses the playlist mostly from mail-in requests. "We get as many as 200 letters per week," notes Facer. "A lot of them ask for stuff they don't get to see that much—if at all—on other music shows."

The programming is also racially mixed, Facer says. "A lot of our mail comes from Watts and East L.A.," he says. "You can't ignore rap and dance."

"Video 1" recently departed its slot on L.A.'s Channel 9 and is now aired on UHF station Channel 56. "Channel 9 decided it wanted to go for sitcoms, and we found another home," says Facer. "It's funny—we've actually become a lot more personalized and, consequently, a lot more popular since we switched to UHF. We respond to more of our mail now."

Record labels have mostly been supportive of "Video 1," Facer says, "especially MCA and Capitol, which seem to recognize the value of a strong local station better than some others do."

Facer says his next promotion will be in February with Elektra for the Cure. The station will give away "Standing On The Beach" home videocassettes and signed albums. Contact "Video 1" at 213-271-1158.

**SHORT STUFF:** MTV is planning to have a big presence at the Super Bowl. Between 1:30 and 5:30 p.m. on Jan. 31, MTV will cablecast a live "tailgate party" from San Diego's Jack Murphy Stadium. Hosted by Charlie Sheen, the show will feature a live performance by Chuck Berry.

## VIDEO TRACK

NEW YORK

**BARRY MANILOW'S CLIP** for "Hey Mambo," the title cut from his Arista album featuring Kid Creole, is a period piece in which the two are involved in a diamond caper. After a chase scene, the two bust into a '40s-style night spot reminiscent of the Cotton Club. Choreographed by Wayne Cilento, the clip was directed by Peter Israelson and produced by Jon Small for Picture Vision Inc. Steven Saporta was executive producer.

Director Scott Kalvert just finished shooting rap artist Kool Moe Dee's "Wild Wild West" clip for the second single from his "How Ya Like Me Now" album on Jive/RCA. The video, lensed at Wild West City Ghost Town in New Jersey and depicting a massive blizzard, was produced by Amy Raskin for Calhoun Productions.

Kalvert and Raskin also collaborated on "Simulation," a compilation performance video for Epic recording artist Wa Wa Nee. The clip

was created from existing footage of the band taken in Japan, the U.K., and Australia.

The clip for the Beach Boys/Little Richard collaboration, "Happy Endings," is an animated short that incorporates action footage from the Whoopi Goldberg movie "Telephone." Denise Thorne was director, David Johnson was director of photography, and Joel Wykeham produced for MGMM. The video will be released at about the same time that the Beach Boys will be inducted into the Rock 'N' Roll Hall Of Fame.

Director Bob Small just completed a promotional campaign for Nickelodeon's Super Toy Run, a contest in which the winning prize is a five-minute shopping spree in a Toys R Us store. John Hazard ran the camera, and Jeremie Frank was in charge of art direction. Scott Webb of Nickelodeon served as executive producer.

Robert Small Productions is now located at 16 W. 61st St. here. The phone is 212-582-3370.

(Continued on next page)

# Billboard THE CLIP LIST™

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



## 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.

**ANA**  
Shy Boys  
Ana/CBS Associated/Parc  
Toby Courlander  
Marcelo Anciano

**ANTI-NOWHERE LEAGUE**  
Crime  
The Perfect Crime/GWR/Profile  
VDO Productions  
Charles Weber

**MICHAEL BOLTON**  
Crime  
(Sittin' On) The Dock Of The Bay  
Hunger/Columbia  
Antony Payne/A&R Group  
Michael Utterbach

**EARTH, WIND & FIRE**  
Thinking Of You  
Touch The World/Columbia  
Victoria Golden/Limelight Productions  
David Hogan

**EXILE**  
I Can't Get Close Enough  
Shelter From The Night/Epic  
Jim Burns  
Bob Small

**GIRLSCHOOL/GARY GLITTER**  
Leader Of The Gang  
Nightmare At Maple Cross/GWR/Profile  
McMillan & Hughes  
Nick Mead

**INXS**  
Devil Inside  
Kick/Atlantic  
Jim Evans/A+R Group  
Joel Schumacher

**MICK JAGGER**  
Say You Will  
Primitive Cool/Columbia

Continuous programming  
1775 Broadway, New York, NY 10019

**ADDS**

Justine Bateman & The Mystery, Satisfaction  
Michael Bolton, (Sittin' On) The Dock Of The Bay  
Curiosity Killed The Cat, Ordinary Day  
Lita Ford, Kiss Me Deadly  
George Harrison, When We Was Fab  
Mick Jagger, Say You Will  
Richard Marx, Endless Summer Nights  
MSG, Love Is Not A Game  
Sinead O'Connor, Mandinka  
Mike Oldfield, Magic Touch  
Rainmakers, Small Circles  
Rick Springfield, Rock Of Life  
Triumph, Never Say Never

**SNEAK PREVIEW**

Belinda Carlisle, I Get Weak  
Def Leppard, Hysteria  
INXS, Devil Inside  
George Michael, Father Figure  
David Lee Roth, Just Like Paradise  
Squeeze, 853-5937  
Yes, Rhythm Of Love

**HEAVY**

The Bangles, Hazy Shade Of Winter  
Eric Carmen, Hungry Eyes  
Paul Carrack, Don't Shed A Tear  
Taylor Dayne, Tell It To My Heart  
Dokken, Burning Like A Flame  
Europe, Cherokee  
Foreigner, Say You Will  
Heart, There's The Girl  
Icehouse, Crazy  
Elton John, Candle In The Wind  
John Cougar Mellencamp, Cherry Bomb  
Pink Floyd, On The Turning Away  
Bruce Springsteen, Tunnel Of Love  
Sting, Be Still My Beating Heart

**ACTIVE**

Rick Astley, Never Gonna Give You Up  
Terence Trent D'Arby, Wishing Well  
Eurhythmic, I Need A Man  
M/A/R/R/S, Pump Up The Volume  
Men Without Hats, Pop Goes The World  
Pet Shop Boys, What Have I Done To Deserve This

**BUZZ BIN**

Flesh For Lulu, Postcards From Paradise  
Smiths, Stop Me If You Heard This One Before

**MEDIUM**

Cher, I Found Someone  
Great White, Save Your Love  
Jethro Tull, Jump Start  
Kiss, Reason To Live  
L L Cool J, Going Back To Cali  
Roy Orbison, Pretty Woman  
Buster Poindexter, Hot, Hot, Hot  
R.E.M., It's The End Of The World As We Know It (And I Feel Fine)  
Rush, Lock And Key  
Stryper, Honestly  
George Thorogood, You Talk Too Much  
White Lion, Wait

**BREAKOUTS**

Big Trouble, When The Love Is Good  
The Bolshoi, TV Man  
Brandos, Honor Among Thieves  
Tom Caufield, Precious Town  
Martha Davis, Tell It To The Moon  
Depeche Mode, Never Let Me Down Again  
Joe Ely, My Baby Thinks She's French  
Guns N' Roses, Welcome To The Jungle  
Peter Himmelman, Waning Moon  
Marc Jordan, Catch The Moon  
The Pointer Sisters, He Turned Me Out  
Royal Court Of China, It's All Changed  
They Might Be Giants, Don't Let's Start  
Tesla, Gettin' Better  
Wa Wa Nee, Stimulation

Continuous programming  
1775 Broadway, New York, NY 10019

**ADDS**

Los Lobos, One Time One Night  
Manhattan Transfer, Soul Food To Go  
Black, Everything's Coming Up Roses  
Jonathan Butler, Take Good Care Of Me

**NOUVEAUX**

View From The Hill, No Conversation

**POWER**

Eric Carmen, Hungry Eyes  
Expose, Seasons Change  
Roger, I Want To Be Your Man

**HEAVY**

Rick Astley, Never Gonna Give You Up  
Michael Bolton, (Sittin' On) The Dock Of The Bay  
Natalie Cole, I Live For Your Love  
G.Estefan/Miami Sound Machine, Can't Stay Away...  
Dan Hill, Never Thought (That I Could Love)

Carly Simon, All I Want Is You  
Patrick Swayze, She's Like The Wind  
Swing Out Sister, Twilight World

**MEDIUM**

Gerald Albright, So Amazing  
Bourgeois Tagg, I Don't Mind At All  
Earth, Wind & Fire, Thinking Of You  
Whitney Houston, So Emotional  
Elton John, Candle In The Wind  
Gladys Knight & The Pips, Love Overboard  
George Michael, Faith  
Ray Orbison & K.D. Lang, Crying  
Timothy B. Schmit, Don't Give Up

14 hours daily  
4217 Wheeler Ave., Alexandria, VA 22304

**ADDS**

Earth, Wind & Fire, Thinking Of You  
Atlantic Starr, Thankful  
E.U., Da Butt  
Hindsight, Stand Up  
Salt 'N' Pepa, Push It  
Elisa Fiorillo, How Can I Forget You  
Sting, Be Still My Beating Heart

**HEAVY**

Morris Day, Fishnet  
Michael Jackson, The Way You Make Me Feel  
Melis'a Morgan, If You Can Do It I Can Too  
Michael Cooper, To Prove My Love  
Whitney Houston, So Emotional  
Gladys Knight & The Pips, Love Overboard  
Miki Howard, Baby Be Mine  
Kashif & Melis'a Morgan, Love Changes  
Jody Watley, Some Kind Of Lover  
Terence Trent D'Arby, Wishing Well  
Lisa Lisa & Cult Jam Featuring Full Force, Someone To Love Me For Me  
Gerald Albright, So Amazing

**MEDIUM**

Marlon Jackson, Baby Tonight  
Roger, I Want To Be Your Man  
Angela Winbush, Run To Me  
Alexander O'Neal/Cherrelle, Never Knew Love Like This  
Chris Jasper, Superbad  
The Deele, Two Occasions  
Pebbles, Girlfriend (Remix)  
Well Red, Get Lucky  
Force M.D.'s, Touch & Go  
Shanice Wilson, No Half Steppin'  
Lil' Thomas, Wanna Make Love  
M/A/R/R/S, Pump Up The Volume

The Nashville Network

Five 1/2-hour shows weekly  
2806 Opryland Dr., Nashville, TN 37214

**CURRENT**

Rosanne Cash, Tennessee Flat Top Box  
Alabama, She And I  
K.T. Oslin, '80's Ladies  
The Bellamy Brothers, Santa Fe  
Harris/Parton/Ronstadt, Those Memories Of You  
Michael Martin Murphy, Long Line Of Love  
Dwight Yoakam, Little Sister  
The O'Kanes, Oh Darlin'  
George Strait, The Chair  
Fester And Loyd, Hard To Say No  
Vmce Gill, Let's Do Something  
S-K-B, This Old House  
Michael Johnson, Give Me Wings  
Keith Whitley, Homecoming '63  
Steve Earle, Guitar Town  
Jacky Ward, I Can't Get To You From Here  
K.T. Oslin, I'll Always Come Back  
Marie Osmond, I Only Wanted You  
The Comedy Mill, Oh Bobby!  
Dolly Parton, The River Unbroken

14 hours weekly  
6430 Sunset Blvd., Hollywood, CA 90028

**ADDS**

Yes, Rhythm Of Love  
INXS, Devil Inside  
Great White, Save Your Love  
Elisa Fiorillo, How Can I Forget You  
L L Cool J, Going Back To Cali  
Screaming Blue Messiahs, I Wanna Be A Flintstone  
Wa Wa Nee, Stimulation  
Alexander O'Neal/Cherrelle, Never Knew Love Like This  
Pebbles, Girlfriend  
Rick Springfield, Rock Of Life

**HEAVY**

Pet Shop Boys, What Have I Done To Deserve This  
Michael Jackson, The Way You Make Me Feel  
Whitesnake, Is This Love  
Elton John, Candle In The Wind  
Rick Astley, Never Gonna Give You Up  
Eric Carmen, Hungry Eyes  
INXS, Need You Tonight  
George Harrison, Got My Mind Set On You  
Prince, I Could Never Take The Place Of Your Man  
Roger, I Want To Be Your Man  
Whitney Houston, So Emotional  
Expose, Seasons Change  
Taylor Dayne, Tell It To My Heart  
Foreigner, Say You Will  
Heart, There's The Girl  
Icehouse, Crazy  
The Bangles, Hazy Shade Of Winter  
Bruce Springsteen, Tunnel Of Love  
George Michael, Faith

Five 1/2-hour shows weekly  
1000 Laurel Oak, Voorhees, NJ 08043

**CURRENT**

Velore & Double O, You're Ugly  
Expose, Seasons Change  
Paul Carrack, Don't Shed A Tear  
Kashif & Melis'a Morgan, Love Changes  
Big Trouble, When The Love Is Good  
Prince, U Got The Look  
Mojo Nixon & Skid Roper, Elvis Is Everywhere  
Taylor Dayne, Tell It To My Heart  
Eurhythmic, I Need A Man  
Patrick Swayze, She's Like The Wind  
Buster Poindexter, Hot, Hot, Hot  
Kiss, Reason To Live  
Georgio, Lover's Lane  
Georgio, Tina Cherry  
Smokey Robinson, One Heartbeat  
Starship, Beat Patrol  
INXS, Need You Tonight  
Starship, It's Not Over ('Til It's Over)  
Michael Jackson, The Way You Make Me Feel  
Gladys Knight & The Pips, Love Overboard  
Brenda K. Starr, Breakfast In Bed  
Elton John, Candle In The Wind  
Rick Astley, Never Gonna Give You Up  
Cher, I Found Someone

Continuous programming  
1000 Louisiana Ave., Houston, TX 77002

**ADDS**

Morris Day, Fishnet  
Taja Sevelle, Wouldn't You Love To Love Me  
Mike Oldfield, Magic Touch  
Curiosity Killed The Cat, Ordinary Day  
Pepsi & Shirley, All Right Now  
Earth, Wind & Fire, Thinking Of You  
Rick Springfield, Rock Of Life  
MSG, Love Is Not A Game  
The Godfathers, Birth, School, Work, Death

**POWER**

Michael Jackson, The Way You Make Me Feel  
Taylor Dayne, Tell It To My Heart  
George Harrison, Got My Mind Set On You  
The Bangles, Hazy Shade Of Winter  
Expose, Seasons Change  
Roger, I Want To Be Your Man  
Icehouse, Crazy  
INXS, Need You Tonight  
Prince, I Could Never Take The Place Of Your Man  
Paul Carrack, Don't Shed A Tear  
Eric Carmen, Hungry Eyes  
Rick Astley, Never Gonna Give You Up  
Cher, I Found Someone

**HEAVY**

Stryper, Honestly  
Cutting Crew, Any Colour  
Elton John, Candle In The Wind  
White Lion, Wait  
Patrick Swayze, She's Like The Wind  
M/A/R/R/S, Pump Up The Volume  
Buster Poindexter, Hot, Hot, Hot  
G.Estefan/Miami Sound Machine, Can't Stay Away...  
Natalie Cole, I Live For Your Love  
Gladys Knight & The Pips, Love Overboard  
Terence Trent D'Arby, Wishing Well  
Flesh For Lulu, Postcards From Paradise  
Big Trouble, When The Love Is Good

One hour per week  
621 N.W. 6th St., Grand Prairie, TX 75053

**CURRENT**

Earth, Wind & Fire, Thinking Of You  
Salt 'N' Pepa, Push It  
L L Cool J, Going Back To Cali  
Chris Jasper, Superbad  
Tony Terry, She's Fly  
Shanice Wilson, No Half Steppin'  
Five Star, Strong As Steel  
Marlon Jackson, Baby Tonight  
Angela Winbush, Run To Me  
The Pointer Sisters, He Turned Me Out

## SOVIETS LAUNCH 'LUCKY HIT' TV CHART SHOW

(Continued from preceding page)

cent years, does not appear on the chart, possibly because Melodiya has not yet put out an album featuring her recent major hit, "Hallo."

Even though the Soviet press devotes more space to rock than to any other musical genre, there are only four rock albums in the top 10, suggesting that rock may be more popular with the press than it is with customers in Soviet record stores.

Despite the liberalized atmosphere in Soviet cultural life, hostility toward pop music remains strong in many quarters.

A Russian Orthodox archbishop recently complained in Pravda, the official Communist Party newspaper, about the widespread use of

pop in public places, saying, "You do not have to be a composer to feel disgust at the wild whining, howling, banging, and crackling that violates human hearing and the human soul."

Similar antirock statements from members of the Soviet establishment have appeared in recent months, prompting speculation that conservative elements here are attempting to promote a backlash against the spread of Western-style pop culture.

**Video helped make Belinda Carlisle a star ... see page 22**

## VIDEO TRACK

(Continued from preceding page)

### LOS ANGELES

**RALPH ZIMAN DIRECTED** the clip for Melis'a Morgan's single "If You Can Do It: I Can Too!!" currently No. 2 with a bullet on the Hot Black Singles chart. The video was lensed by **Rod Delroy** in downtown Los Angeles and produced by **Kate Thorne** for MGMM.

### OTHER CITIES

**ROBERT QUARTLY DIRECTED** Helix's clip for "Dream On," a per-

formance ballad from the group's "Wild In The Streets" album on Capitol/EMI of Canada. It was edited by **David Buder/Bananazz** and produced by **Philip Mellows** for Champagne Pictures in Canada.

Production companies and post-production facilities are welcome to submit information on current projects. Please send material to **Valeri Bisharat, Video Track, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif 90210.**

## NARM Sponsors American Music Awards Displays

BY GEOFF MAYFIELD

CHAPEL HILL, N.C. Record stores are opening 1988 with a one-two punch, thanks to a pair of national merchandising campaigns that are tied to major music-award presentations.

Member stores have again stepped up participation in the National Assn. of Recording Merchandisers' annual Grammy Awards display campaign. Meanwhile, a new and similar NARM program, geared toward Monday's

### NARM's Grammy display campaign is going full tilt; the American Music Awards get a similar drive

(25) broadcast of the American Music Awards, has been similarly well received.

Pam Cohen, the trade group's executive director, updated members on both the merchandising effort and other NARM news during the association's Operations Conference, held here Jan. 14-15 at the Omni Europa Hotel (coverage of the Operations Conference starts on page 4).

The American Music Awards, the brainchild of Dick Clark Productions, has scored impressive television ratings for several years, and some music dealers say they have benefited from sales trends that were influenced by the awards program. NARM finalized its commitment to build a trade

campaign around the American Music Awards last fall at the joint meeting of the association's Retailers Advisory and Manufacturers Advisory committees in San Francisco Sept. 28-Oct. 1 (Billboard, Oct. 10).

President Reagan's State of the Union address nearly threw a nasty crimp into NARM's plan to capitalize on the American Music Awards, because Reagan's speech is scheduled to run the same night as the awards program.

ABC plans to resolve the conflict with a tape delay. According to a network spokesperson, ABC will broadcast the awards live from 8 p.m. Eastern time until Reagan's address starts at 9 p.m. The network will then begin taping the proceedings and will run the remainder of the three-hour program as soon as Reagan finishes at roughly 9:40 p.m. The Democrats' response to the State of the Union address will air at another time; at press time, a time slot had not yet been scheduled. Further, ABC says it will keep post speech commentary to a minimum. ABC projects an 11:40 p.m. conclusion for the awards show.

ABC's Western affiliates will not encounter the conflict. Reagan's speech will air live at 6 p.m. local time, which will allow the American Music Awards show to run uninterrupted, on tape, from 8-11 p.m.

Enlistment in NARM's first-year American Music Awards effort is not far off the pace set by this year's Get Into Grammy Music drive, a campaign that has already proven itself as a sales catalyst. Cohen says that 74 companies representing a total of 11,000 retail locations are participating in the American Music Awards cam-

paign. By comparison, 81 NARM companies have requested this year's Grammy display materials to service a total of some 13,300 venues, according to Cohen.

Requests for the free merchandising pieces that NARM has offered through its Get Into Grammy Music campaign swelled dramatically during the past two years (Billboard, Feb. 7). Despite insurance measures taken by NARM to avoid shortfalls in 1987—the trade group doubled quantities for some pieces and imposed, for the first time, an order

deadline—supply for some of the display tools still managed to outstrip demand.

Requests for this year's Grammy pieces are again higher than orders placed during the previous year, although Cohen says these increases are not as startling as those posted in '86 and '87.

The Grammy presentation will be aired March 2 on CBS.

With the exception of the Grammy posters that list nominated titles, NARM display pieces for both the American Music Awards and the Grammys shipped together in

December. The Grammy posters could not be printed until nominees were announced Jan. 14 (Billboard, Jan. 16).

Cohen told Operations Conference attendees that the trade group has set a Feb. 15 deadline for photos that retailers wish to submit in the American Music Awards display contest. The early deadline was set, she says, in hopes that winners may be announced at the NARM Convention, scheduled for March 11-14 in Los Angeles.

(Continued on page 44)

## NARM Names Board Nominees, Holds First IAC Meet RIAA Sets Retail Operations Scoreboard

**KEEPING SCORE:** For the three years that it has been in existence, the National Assn. of Recording Merchandisers Operations Committee has kept a label



“scoreboard” that tracks the progress six major distributors make to further their accounts' warehousing and ordering systems—the assignment and placement of UPC bar codes, the adoption of standardized contents labels and forms, and the implementation of computer-to-computer transactions.

Committee chairman Jim Nermyr told delegates at the NARM Operations Conference, held Jan. 14-15 at the Omni Europa Hotel in Chapel Hill, N.C., that a new

scoreboard will soon be in place, this one to be monitored by the Data Processing/UPC Committee of the Recording Industry Assn. of America. Nermyr, treasurer and vice president of information and systems for the 616-store Musicland Group, says the new sheet will track progress made by various retail and wholesale customers and is seen as a vehicle that accounts' data-processing executives can use to justify the cost of implementing such programs.

**SECURITY UPDATE:** Pam Cohen, NARM executive director, updated members on the latest tests that were ordered by the trade group's Security Device Committee, which is exploring the feasibility of establishing an industrywide security target that could be placed on audio and vid-

eo products at the point of manufacture.

The latest lab tests—which were funded by packaging companies Shorewood Packaging, Ivy Hill, Queens Group, and AGI—sought to hide the target on audiocassettes and to desensitize the target without degrading the playback quality. The conclusion: The target *cannot* be placed on the cassette itself, on the tape's J-card, in the Norelco box, or within the sealed tuck-ins of a long box.

With its research complete, the Security Device Committee was ready to pass a recommendation on to NARM's board of directors during its Jan. 23-24 meeting in Nice, France during MIDEM. Following that recommendation, the Security Device Committee will be dissolved.

(Continued on page 42)

## Major Chain Outlets Make Jackson Jump Be-Bop, New Generation Stores Open Up Market

BY JEFF HANNUSCH

JACKSON, Miss. New stores recently opened by Be-Bop and by New Generation are helping to stimulate this area's music-retail activity.

New Generation, the Baton Rouge, La.-based chain, opened its first superstore in this market Nov. 1. Located in the western section of the city on U.S. Highway 80, the 21,000-square-foot store celebrated its grand opening with an ad blitz as well as live television and radio remotes.

The Jackson New Generation—the chain's sixth store—and the first outside of Louisiana—occupies a building that once housed a toy store not far from the Metrocenter Shopping Mall.

“We've been looking to expand outside Louisiana for some time now,” says Eddie Bronston, the compact disk/cassette/album buyer for the entire New Generation chain. “We were very impressed with the Jackson location and it's economy. It's got a number of junior colleges and universities as

well as a lot of diverse industries. Jackson attracts a lot of people from the surrounding small towns who drive into the city to shop.

“Our store location is perfect. We're right across the street from

the Metrocenter so we had built-in traffic when we got here. Our building is actually one big room, so there's easy access to all of our departments.”

(Continued on page 43)



**Standing Pat.** Geffen artist Pat Metheny, center, who has made frequent autograph appearances at Spec's Music stores, helps the Miami-based web open a Clearwater, Fla., store. Spec's staffers on hand to welcome the jazz guitarist are, from left, Jeff Clifford, vice president; Larry Duerr, regional supervisor; Mark Petow, store manager; and Doug Jacobs, regional supervisor.



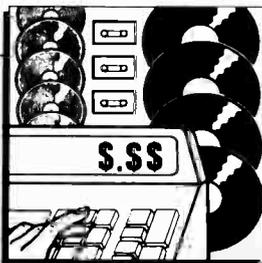
### America's Largest CD Distributor HERE'S WHY:

- **PRICE**—Low everyday prices, incredible weekly sales.
- **FILL**—Best fill in the industry.
- **SERVICE**—100% computerized inventory. The order you place is the order you get. No disappointments!! No surprises!!
- **DELIVERY**—guaranteed 1-2 day delivery anywhere in the U.S. at no extra charge to you.

**CALL NOW for our spectacular catalog of THOUSANDS of CD's ACTUALLY IN STOCK!!**

New York (212) 517-3737	Toll Free (800) 826-0079	Los Angeles (213) 388-9834
Connecticut (203) 798-6590	DEALERS ONLY	FAX (203) 798-8852

## RETAIL TRACK



by Earl Paige

**BABY BOOM:** Record/tape stores may find their children's business is slipping away to children's specialty stores, just as happened with video games, warns **Karen Gotzler**, president of the 7-year-old wholesale firm **Meridian Distributing Inc.** (for years **Midwest Music Inc.**) in Milwaukee.

"Our biggest accounts are children's furniture and toy stores," she says. "Record retailers are making a mistake in not realizing that the children's business is changing. Children's records are being as well produced as pop albums—and parents don't want the cheap, so-called kiddies records anymore."

Two examples of the more sophisticated product Gotzler mentions: **Tim Noah's** "In Search Of The Wow Wow Wibble Woggle Wazzie Woodie Woo!" on **Noah's-zart**, also available on video, and the cassette line from **Lullaby Magic**, an \$8.98 line that has enjoyed national sales of 30,000-40,000 on some titles, Gotzler claims.

**DOWNTOWN:** Retail expansion to accommodate the increasing number of inner-city developments will be

the subject of a two-day seminar in suburban Los Angeles at the Anaheim Hilton Feb. 17-18. It's just one of a host of early 1988 events set by the **International Council of Shopping Centers**.

**GAME'S GAME:** Among the major chains now looking at how to get back into video games is **Sound Warehouse**, which tested **Nintendo** in 10 select units around its territory during the Christmas holidays. "That business never really went away," says **John Quinn**, director of retail operations. "It was still there in the toy stores. My daughter, 11, has the **Atari 2600** and 5200, so I've watched that business. I love to play myself."

**BUZZ BUZZ:** **Ira Heilicher**, now primarily involved in a publishing venture with **Buzz** magazine and parent firm **Catalyst Publishing**, which he heads, says he will definitely be at the **National Assn. of Recording Merchandisers** convention (at Los Angeles' Century Plaza March 11-14). "It won't be the first NARM without a Heilicher," he says, repeating some of the kidding he's gotten since the sale of 14 **Great American Music Co.** stores to **Trans World Music** (Billboard, Dec. 5). One other store, in St. Cloud, Minn., has been sold off to **Electric Fetus**, "and we're still operating one store in [Minneapolis suburb] Robbinsdale," he says.

**OPEN AT CHRISTMAS:** Yes, you can open new  
(Continued on page 45)

# 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	5	4	11	GEORGE MICHAEL FAITH	COLUMBIA CK 40867
2	1	1	11	GEORGE HARRISON CLOUD NINE	DARK HORSE 2-25643/WARNER BROS.
3	2	2	19	PINK FLOYD A MOMENTARY LAPSE OF REASON	COLUMBIA CK 40599
4	4	3	14	STING ... NOTHING LIKE THE SUN	A&M CD 6402
5	3	6	11	INXS KICK	ATLANTIC 2-81796
6	7	5	19	SOUNDTRACK DIRTY DANCING	RCA 6408-2-R
7	6	7	21	JOHN COUGAR MELLENCAMP LONESOME JUBILEE	MERCURY 832 465 2/POLYGRAM
8	9	9	15	BRUCE SPRINGSTEEN TUNNEL OF LOVE	COLUMBIA CK 40999
9	8	8	45	U2 THE JOSHUA TREE	ISLAND 2-90581/ATLANTIC
10	10	12	20	MICHAEL JACKSON BAD	EPIC EK 40600/E.P.A.
11	NEW ▶		1	ELTON JOHN LIVE IN AUSTRALIA WITH THE MELBOURNE SYMPHONY ORCH.	MCA MCAD 8022
12	12	14	42	WHITESNAKE WHITESNAKE	GEFFEN 2-24099
13	16	27	4	TIFFANY TIFFANY	MCA MCAD 5793
14	15	15	20	R.E.M. DOCUMENT	I.R.S. IRSD 42059/MCA
15	11	13	10	STEVE WINWOOD CHRONICLES	ISLAND 2-25660/WARNER BROS.
16	14	16	33	WHITNEY HOUSTON WHITNEY	ARISTA ARCD 8405
17	17	18	24	DEF LEPPARD HYSTERIA	MERCURY 830 675 2/POLYGRAM
18	20	17	6	FOREIGNER INSIDE INFORMATION	ATLANTIC 2-81808
19	13	11	13	THE BEATLES ABBEY ROAD	CAPITOL CCT 46446
20	18	19	7	PAUL MCCARTNEY ALL THE BEST	CAPITOL CCT 48287
21	19	20	8	STEVIE WONDER CHARACTERS	MOTOWN 6248 MD
22	21	26	12	ROBBIE ROBERTSON ROBBIE ROBERTSON	GEFFEN 2-24160
23	25	30	3	EURHYTHMICS SAVAGE	RCA 6794-2-R
24	RE-ENTRY			FLEETWOOD MAC TANGO IN THE NIGHT	WARNER BROS. 2-25471
25	RE-ENTRY			NEW ORDER SUBSTANCE	QWEST 2-25621/WARNER BROS.
26	29	—	2	LINDA RONSTADT CANCIONES DI MI PADRE	ELEKTRA 2-60765
27	24	24	22	THE BEATLES WHITE ALBUM	CAPITOL OCB 46443
28	22	21	16	YES BIG GENERATOR	ATCO 2-90522/ATLANTIC
29	27	28	33	KENNY G. DUOTONES	ARISTA ARCD 8496
30	23	22	9	MADONNA YOU CAN DANCE	SIRE 2-25535/WARNER BROS.

## 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

#### THE BAGS

Rock Starve

◆ LP Restless 72233-1/NA  
CA 72233-4/NA

#### TIM BERNE

Sanctified Dreams

LP Columbia FC-44073/NA  
CA FCT-44073/NA

#### TAYLOR DAYNE

Tell It To My Heart

◆ LP Arista AL-8529/NA  
CA ACB-8529/NA

#### THE DYNATONES

Shameless

◆ LP Warner Bros. 1-25672/\$8.98  
CA 4-25672/\$8.98

#### FOREIGNER

Inside Information

◆ LP Atlantic 81808-1/NA  
CA 81808-4/NA

#### THE GODFATHERS

Birth, School, Work, Death

◆ LP Epic BFE-40946/NA  
CA BET-40946/NA

#### PAUL JOHNSON

Paul Johnson

LP Epic BFE-44038/NA  
CA BET-44038/NA

#### MARSHALL TUCKER BAND

Hangin' Out In Smoky Places

◆ LP Mercury 832794-1/NA  
CA 832794-4/NA

#### MAUREEN McGOVERN

State Of The Heart

◆ LP Columbia BFM-44500/NA  
CA BMT-44500/NA

#### MEGADEATH

So Far, So Good ... So What

◆ LP Capitol C1-48148/NA  
CA C4-48148/NA

#### MIDNIGHT OIL

Diesel And Dust

◆ LP Columbia BFC-40967/NA  
CA BCT-40967/NA

#### SANCTUARY

Sanctuary

LP Epic BFE-40920/NA  
CA BET-40920/NA

#### JANE SIBERRY

The Walking

◆ LP Reprise 1-25678/\$8.98  
CA 4-25678/\$8.98

#### BRIAN SLAWSON

Distant Drumming

◆ LP Columbia BFM-42666/NA  
CA BMT-42666/NA

#### SO

Horseshoe In The Glove

LP EMI-Manhattan E1-46997/NA  
CA E4-46997/NA

#### GEORGE THOROGOOD

Born To Be Bad

LP EMI-Manhattan E1-46973/NA  
CA E4-46973/NA

#### UNDERWORLD

Underneath The Radar

◆ LP Sire 1-25627/\$8.98  
CA 4-25627/\$8.98

#### VARIOUS ARTISTS

Mr. Magic's Rap Attack, Volume 3

◆ LP Profile PRO-1249/NA  
CA PCT-1249/NA

#### MIDNIGHT OIL

Diesel And Dust

◆ LP Columbia BFC-40967/NA  
CA BCT-40967/NA

#### SANCTUARY

Sanctuary

LP Epic BFE-40920/NA  
CA BET-40920/NA

#### JANE SIBERRY

The Walking

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CA 4-25672/\$8.98

◆ LP Profile PRO-1249/NA  
CA PCT-1249/NA

◆ LP Columbia BFC-40967/NA  
CA BCT-40967/NA

◆ LP Epic BFE-40920/NA  
CA BET-40920/NA

◆ LP Atlantic 81808-1/NA  
CA 81808-4/NA

◆ LP Reprise 1-25678/\$8.98  
CA 4-25678/\$8.98

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CA BMT-42666/NA

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CA 832794-4/NA

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CA BET-40946/NA

◆ LP Arista AL-8529/NA  
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## NARM OPERATIONS CONFERENCE BRIEFS

(Continued from page 40)

**BOARD BEAT:** Nominations have been set for NARM's board of directors, which Cohen reported will be expanded by two members to allow for more representation by smaller chains. Nominees for three-year seats are **Ned Bernt**, vice president of Miami chain **Q Records & Tapes**; **Billy Emerson**, president of Dallas-based wholesaler **Big State Distributing**; **Mary Ann Levitt**, president of Sausalito, Calif.-based web **The Record Shop**; and **Terry Worrell**, president of Dallas-based chain **Sound Warehouse**. **David Lieberman**, chairman of Minneapolis-based rackjobber **Lieberman Enterprises**, has been nominated for a two-year term. The new board members will be officially announced during the trade group's March 11-14 convention at the Century Plaza Hotel in Los Angeles.

**A PIONEER RETURNS:** The opening-night dinner of the NARM Operations Conference allowed folks a chance to catch up with **Sandra Rutledge**, former data-processing maven for **The Record Bar** and NARM's original Operations Committee chairperson. Rutledge, who now operates a Durham, N.C., gourmet food shop called **The Upper Crust**, received salutes from chairman **Nermyr** and from **Record Bar** vice presidents **Jackie Bennett** and **Jean Hester**.

During Rutledge's tenure, **Rec-**

**ord Bar** became the first account to venture into transmitting transactions via telecommunications.

**VACANCY:** **Wherehouse Entertainment** dismissed **Jesse Stancarone**, vice president of management information systems, two months ago. The dismissal created an opening on NARM's Operations Committee, which will probably be

filled shortly, pending approval of the committee's recommendation by the NARM board. Meanwhile, some retail execs in attendance here said they hope **Stancarone** will remain involved in the music business, perhaps as a consultant.

**CAROLINA COOL:** Northern and Midwestern delegates were hopeful that the trip to North Carolina

would spell relief from bitter winter cold. Unfortunately, the state was suffering from an unusually cold January. Snow and ice covered the ground and temperatures did not rise above the freezing mark during the conference.

**INDEPENDENTS' DAY:** NARM's **Independent Action Committee**, which emerged during the trade group's Wholesalers Conference in October in Palm Springs, Calif., held its first formal meetings during the Operations Conference. The group and its two subcommittees met at the **Omni Europa** Jan. 14, the same day that the Operations Committee held its quarterly meeting. IAC chairman **Phil Jones**, executive vice president of **Fantasy Records**, says 35 members representing indie labels and distributors attended. He expects even greater representation when the group holds its next meeting prior to NARM's annual convention (for further IAC coverage, see **Grass Route**, page 44).

Some indies, including **John Salstone**, co-owner of **M.S. Distributing**, found it helpful that IAC's meet dovetailed with the Operations Conference because it allowed independent labels and distributors a chance "to get up to speed" on bar codes, telecommunications, and the like.

**MORE NARM NEWS:** Cohen, NARM's executive director, told at-

tendees that the trade group's recently formed **Loss Prevention Committee** is conducting a survey of its entire membership in an effort to determine the extent of losses suffered through theft. According to Cohen, such documentation is necessary if the trade group expects to get any help from law enforcement officials. Member companies can respond anonymously, but feedback thus far has been so slow that the committee is preparing a second mailing.

The new committee has retained **Mike McCaffery**, security consultant and reformed thief, for a return engagement during NARM's convention. The session will be videotaped and will serve as the foundation for a new theft-prevention tape that member companies can distribute to their stores. **McCaffery's** seminar at the 1987 NARM meet was well received, and he later went on to speak at conventions held by **Camelot Music** and **Musicland**.

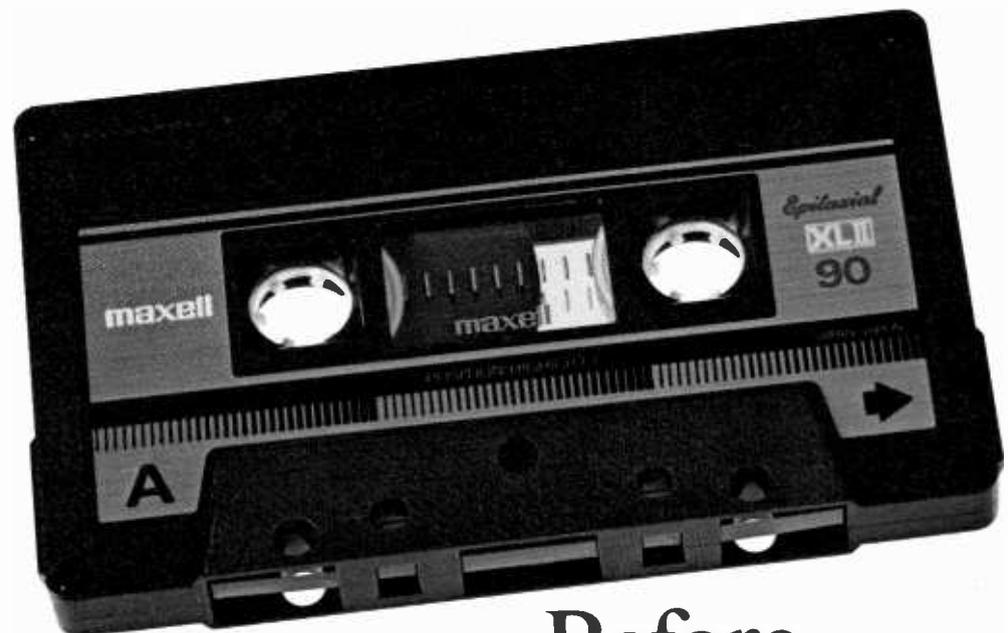
**ENTERTAINMENT UPDATE:** Performances by **Kenny G**, **Barry Manilow**, and the **Jets** and a cameo appearance by the **California Raisins** will highlight NARM's upcoming confab, said Cohen. She also said the meet, which will commemorate NARM's 30th anniversary, will feature **Dick Clark's** multimedia retrospective (**Billboard**, Dec. 12), titled "1958-1988: Thirty Great Years."

GEOFF MAYFIELD



**Southern Knight.** Miami-based salesman **Joe Buclew**, center, receives MCA's award for sales rep of the year, Southeast region, from field sales manager **Barry Yarbrough**, right, and **Carl Michelakos**, Southeast regional branch manager.

# NOW XLII LOOKS AS



## Before

## BE-BOP, NEW GENERATION MAKE JACKSON JUMP

(Continued from page 40)

A superstore in the true sense of the word, the Jackson New Generation features immense music and video departments and also features sections that are devoted to cameras, home and car stereo, kitchen appliances, and clothing.

The store's first month was marked by "blowout prices" and a heavy media-ad campaign.

"So far we've been pleased," says Bronston. "There's never been a store like us in Jackson be-

fore. Lots of people are stopping by to see what we're all about."

Be-Bop, which has five Mississippi stores—three of which are in Jackson—relocated its Ellis Avenue store last September. Like New Generation, Be-Bop's new 4,000-square-foot store is just a stone's throw away from the Metrocenter Shopping Mall.

"The Metrocenter area is the busiest retail area in the state right now," says Be-Bop's co-own-

er, Kathy Womack. "A lot of stores have been trying to take advantage of all the traffic, and we're no different.

"We'd outgrown our Ellis Avenue store, and moving into this area was an obvious choice. So far, we've been able to retain our old customers and pick up the extra business the new location affords."

Although the remaining stock was moved from the former location, all of the fixtures in the store are brand new. "We've allocated more room for the CDs than any of our other stores," explains Womack. "We've taken full advantage of our floor and wall space. We used to have cassettes behind a counter, but we've put theft-proof sensors on them so customers can pick them up and browse through them."

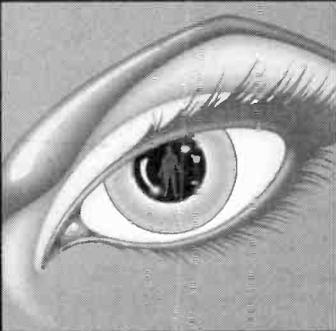
Like their other stores, Be-Bop is fully stocked in current-hit product and has an enviable catalog of jazz, comedy, blues, new age, and classical. The new store has also expanded its line of accessories, which includes carrying cases, blank tapes, storage crates, books, and magazines.

Be-Bop will open its sixth outlet, located in nearby Ridgeland, Miss., sometime in early February. The store's corporate offices will also relocate there, moving over from their Maywood Mart store in Jackson.

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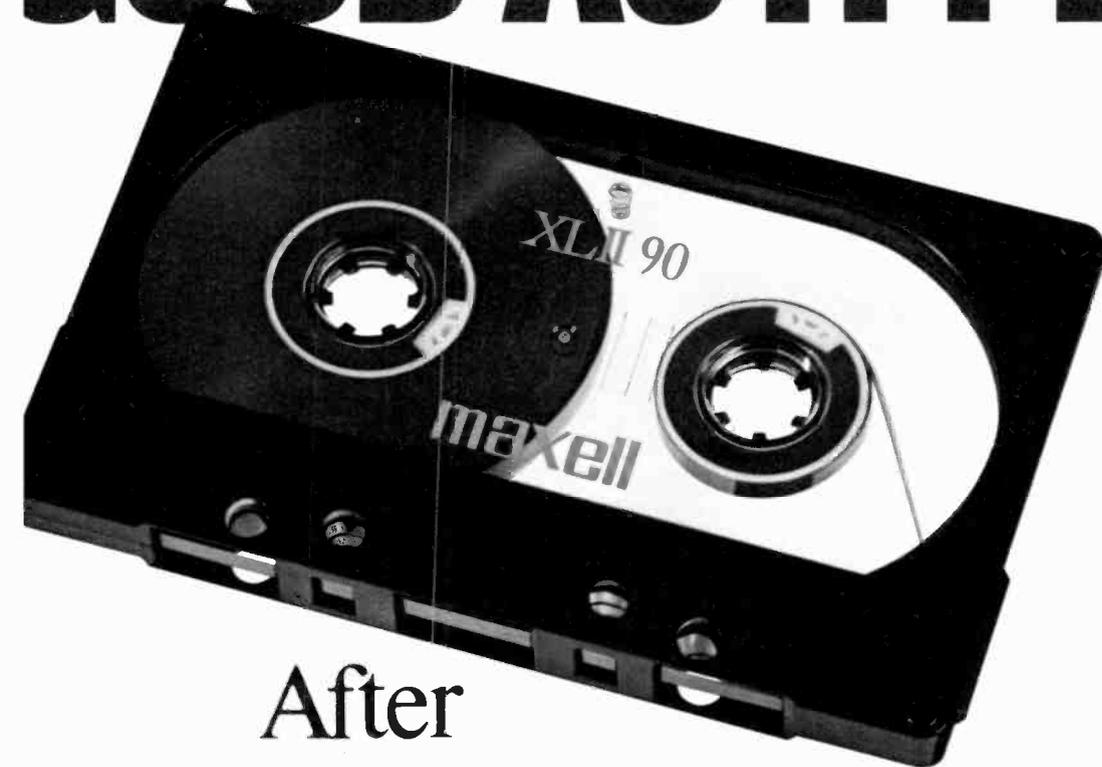


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Indie

## GRASS ROUTE



by Linda Moleski

**T**HE INDEPENDENT ACTION COMMITTEE held its first meeting at the NARM Operations Conference, Jan. 14-15 in Durham, N.C. Some 35 independent distributors and label personnel reportedly attended the special session, which was the result of a productive meet between the two camps at NARM's Wholesalers Conference in Palm Springs, Calif., in the fall.

"The meeting was sensational," says IAC chairman **Phil Jones of Fantasy Records**. "It was very upbeat. We're facing our problems head on and solving them. We left feeling very unified."

"It went very well, and we came out with a real plan of action," says **Action Music's Clay Pasternack**. Pasternack, who is serving on the sales and marketing subcommittee, says the group addressed problems in the indie community by flushing out weaknesses and discussing ways to turn them into strengths.

According to **Navarre's Eric Paulson**, "The main thing that happened is that distributors and manufacturers banded together for the first time to begin to develop the concept that the independent network is a viable alternative to everyone."

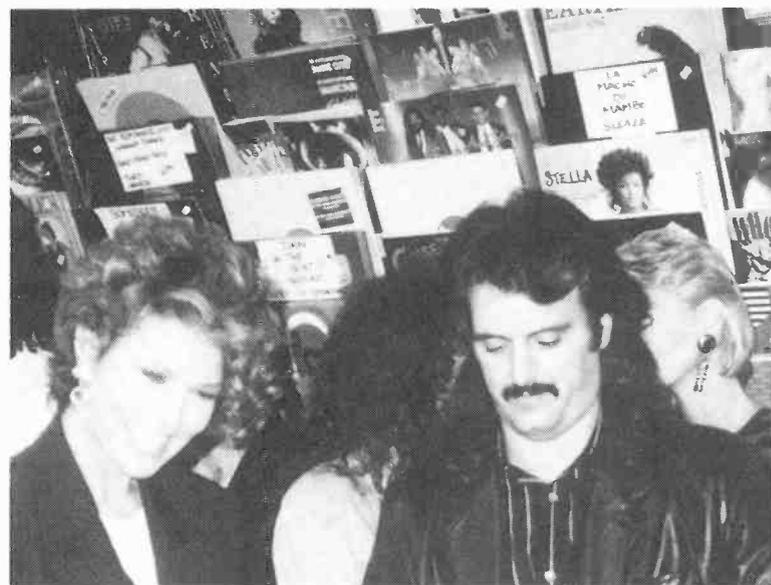
On that note, the IAC plans to become more visible and is gearing up for a full-scale marketing and promotional campaign. The group's next meeting is scheduled for March 10, the day before NARM's L.A. confab.

**SEEDS & SPROUTS:** St. Louis-based **Nighthawk Records** has released a compilation from reggae act the

**Itals**, dubbed "Early Recordings 1971-1979." The volume includes songs originally issued on the **Zulu** label, co-founded by group member **Keith Porter** . . . After nearly two years there, **Geoff Workman** has departed **Music West Records** to pursue other interests. Workman, who was with the San Rafael, Calif.-based label since its inception, will remain "very involved" with new age music and continue to be associated with the company, he says. Workman can be reached at 415-435-5990 . . . Two singles that are reportedly generating strong sales and airplay are **Betty Wright's** "After The Pain" and **Rodney Saulsberry's** "Who Do You Love." The former is off Wright's new album, "Mother Wit," on **Ms. B/Vision Records**. The latter is the first release for

### Independent Action Committee gets rolling

newly formed logo **Ryan Records** in Los Angeles and is not a remake of the **Bo Diddley** classic . . . Said to be doing exceptionally well in the Miami area is **Tina B's** latest 12-inch, "Miracles Explode," on **Criminal Records**. An album is expected to follow in February . . . A&R staffer **Michael Taub** has left his post at A&M to form **Stolen Records**, a Manhattan-based logo specializing in dance music. The first release is "Free Girl" by **Sandra Williams**; telephone number is 212-353-8616 . . . **Profile** has hit gold with **Dana Dane's** debut album, "Dana Dane With Fame," which, at press time, was No. 65 on the Top Pop Albums chart . . . While on the subject of Profile, **Orphan Records** plans to put out four new titles through the Manhattan-based company under its newly signed agreement with it. Product from Detroit acts **Bridgett Grace**, **Y.O.U.**, and **Jimmy Lifton** as well as Los Angeles artist **Marcus** are scheduled for January release. Orphan's new address is 134 Market St., Mount Clemens, Mich. 48043; 313-465-6200.



**Back In Town.** Film star Raquel Welch, left, lends a push to her singing career and her Columbia dance hit, "This Girl's Back In Town," with an appearance at the New York City record shop Vinyl Mania. Assisting her, at right, is store owner Charlie Grappone.

### NARM SPONSORS GRAMMY, AMERICAN AWARDS DRIVE

(Continued from page 40)

Photo deadline for NARM's Grammy display contest will be March 31. Winners will be announced in April, Cohen says.

A stanchion insert, aimed at rackjobbers' accounts, has been added to NARM's Grammy kit. Otherwise, the campaign includes the same display pieces that it has offered during the past two years.

Since this marks NARM's first attempt to tie in with the American Music Awards, the selection of display pieces was not quite as extensive as that offered for the Grammys. Using the theme Your Favorites Are Here, the campaign's display options include LP-sized flats, shelf talkers, divider cards, and banners.

# WE JUST TRANSFERRED THI



## RETAIL TRACK

(Continued from page 41)

stores in the frenzy of the Christmas season, says Joe Andrules, vice president and general manager of Miami-based Spec's Music. The chain bowed its 38th unit "the week of Christmas. We just kind of sneaked it in there," says Andrules of the new Sarasota, Fla., store. Spec's plans to open four more stores by March, mostly on Florida's west coast, he says.

**STRAWBERRIES FOREVER:** Actually, the new warehouse and headquarters being built for Strawberries Records won't be big enough for very long. "We see it handling our needs out to 200 stores," says Ivan Lipton, general manager, describing the 70,000-square-foot facility in Milford, Mass., about 10 miles from the present, 19,000-square-foot headquarters in Framingham. The new facility is set for occupancy in the summer.

Feeling the new presence of Tower Records in the heart of its home market, Boston, Strawberries is positioning itself with the motto, "We're not the biggest; we're the best." Currently at 65 units, the chain is expanding aggressively; Lipton sees 15 new stores opening soon, and predicts store count will reach 100 by the end of the year.

Video rental, now available in about 15 units, is on hold, pending evaluation.

Every store has a story. Contact Earl Paige at 213-273-7040.

A BILLBOARD SPOTLIGHT  
ISSUE: MARCH 19



# NARM '88

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## AVA Survey: Industry To Prosper In Northeast

BY EARL PAIGE

LOS ANGELES The Northeast—which encompasses Pennsylvania, New Jersey, New York, and all of New England—is the hottest region for home video growth, according to a new telephone survey of 600 VCR owners and 177 nonowners conducted by Phoenix, Ariz.-based American Video Assn.

### 'You should try to sell VCRs to your customers'

With U.S. household VCR penetration now above 50% but slowing, AVA says it is more aggressively tracking information on nonowners, who may require more effort and savvy on the part of retailers to be swayed.

The third in a series of polls, which took place in February, May, and August, the survey showed that the intent to buy a VCR rose markedly in that period—from 27.2% in February to 29.9% in the spring and to 43.5% during the summer.

The rental of VCRs is strongly encouraged at stores that are operated by AVA's 3,000 members. The average AVA dealer owns 1.9 stores. Rental of video machines rose from 15.2% in February to 18.9% in May to 26% during the summer, with rental typically being two-three videocassettes for a one-to-two-day period.

Of VCR renters, 67% say they intend to buy a machine in the near future, while 91% say they will within the next two years.

"You should be trying to sell a VCR to every one of your customers who has ever rented one," the study says. "If they don't buy the machine from you, chances are they will buy it from someone else." Discount stores, appliance stores, and department stores are mentioned most often as the types of businesses where prospective VCR owners intend to buy their units. These are followed by home electronics chain stores, home video specialty stores, audio/record stores, and other types of retailers. A hefty 14% "don't know" which kind of dealer they will visit to find a VCR.

Of those avowing "definite" intent to buy, 55.8% are under 35 years old, 32.4% are 35-44, and just 8.8% are 45 or older. Still more demographics: Most live in one- or two-person households, do not have children under 18 at home, are high school graduates, and earn under \$30,000. Additionally, 68.9% reside in urban areas.

Nonowners who were polled show a high ownership of color televisions (89.8%), stereos (65%), and home computers (11.9%). Not surprisingly, a large share of those who have not yet bought a video machine, 71.8%, lean toward the VHS configuration; only 1.2% cited Beta, and 27% don't know which format they would buy. The average price that respondents expect to pay for a VCR is \$338.34.

The survey group of nonowners was also asked which of the following factors would determine their VCR selection and responded as follows: remote control, 28.6%; programmability, 14.3%; price, 13.1%; brand name, 8.3%; recommendations of friends/relatives, 6%; stereo, 6%; and ease of use, 6%. Other,

miscellaneous features were named by 50.1%, while 23.8% "don't know" which features would determine their selection. Since they were able to vote for more than one, the total of the various percentages is greater than 100%.

When asked how they intend to use a VCR, the nonowners' most popular answer was to watch rented videos, cited by 96.4% of the sample. Other answers were recording programs from network or cable TV (81%); watching prerecorded videocassettes that they will purchase (69%); and viewing homemade vid-

eos (9.5%). "Other uses" were cited by 13.1%.

VCR owners generally have more people in their households: 67.1% report that three or more live in the home, while only 39.1% of nonowners polled claim a household that large.

There are other contrasts between those who do and do not own VCRs. A larger share of VCR owners, 53.1%, have children under the age of 18, compared with 28.8% for nonowners. More VCR owners have full-time jobs (50.4% vs. 34.1%) and report higher incomes (53.1% cite an

income of \$30,000 or higher, while only 28.8% of nonowners claim a salary that high).

AVA identifies the Northeast as the region with the greatest growth potential for U.S. video dealers. Present VCR penetration is at 60.3%, expected to grow to 69.3% by the end of this year, and, more modestly, to 72.6% by 1990.

By contrast, the Southeast checks in with 51.5%, the lowest current penetration of VCRs. The AVA study projects that share to rise to 57.7% by the end of 1988 and to 67.8% by 1990.

FOR WEEK ENDING JANUARY 30, 1988

Billboard®

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## TOP KID VIDEO SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
★ ★ NO. 1 ★ ★						
1	1	15	LADY AND THE TRAMP	Walt Disney Home Video 582	1955	29.95
2	2	19	AN AMERICAN TAIL	Amblin Entertainment MCA Home Video 80536	1986	29.95
3	3	66	SLEEPING BEAUTY	Walt Disney Home Video 476	1959	29.95
4	5	122	PINOCCHIO ♦	Walt Disney Home Video 239	1940	29.95
5	4	85	ALICE IN WONDERLAND ▲ ♦	Walt Disney Home Video 36	1951	29.95
6	7	34	HERE'S MICKEY!	Walt Disney Home Video 526	1987	14.95
7	6	122	DUMBO ▲ ♦	Walt Disney Home Video 24	1941	29.95
8	8	13	MICKY & MINNIE	Walt Disney Home Video 576	1987	14.95
9	11	34	DISNEY'S SING ALONG SONGS: HEIGH-HO!	Walt Disney Home Video 531	1987	14.95
10	10	12	DISNEY'S SING ALONG SONGS: THE BARE NECESSITIES	Walt Disney Home Video 581	1987	14.95
11	12	117	ROBIN HOOD ♦	Walt Disney Home Video 228	1973	29.95
12	9	94	THE SWORD IN THE STONE ♦	Walt Disney Home Video 229	1963	29.95
13	13	34	HERE'S DONALD!	Walt Disney Home Video 527	1987	14.95
14	15	34	WINNIE THE POOH AND A DAY FOR EYORE	Walt Disney Home Video 65	1983	14.95
15	21	12	CHIP 'N' DALE	Walt Disney Home Video 579	1987	14.95
16	16	85	WINNIE THE POOH AND TIGGER TOO	Walt Disney Home Video 64	1974	14.95
17	17	77	WINNIE THE POOH AND THE HONEY TREE ♦	Walt Disney Home Video 49	1965	14.95
18	19	45	THE TRANSFORMERS: THE MOVIE ♦	Family Home Entertainment 26561	1986	14.95
19	24	33	HERE'S GOOFY!	Walt Disney Home Video 529	1987	14.95
20	RE-ENTRY		HERE'S PLUTO!	Walt Disney Home Video 528	1987	14.95
21	14	83	WINNIE THE POOH AND THE BLUSTERY DAY ♦	Walt Disney Home Video 63	1968	14.95
22	23	52	CHARLOTTE'S WEB	Hanna-Barbera Prod. Inc. Paramount Home Video 8099	1973	19.95
23	18	81	PETE'S DRAGON ▲ ♦	Walt Disney Home Video 10	1977	29.95
24	20	9	BARBIE AND THE ROCKERS: OUT OF THIS WORLD	Hi-Tops Video 00623	1987	14.95
25	22	9	RAFFI-A YOUNG CHILDREN'S CONCERT	A&M Video 6-21707	1986	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.

## Panels On Finance, Management Set VSDA To Offer Seminars

LOS ANGELES The Video Software Dealers Assn. will bring two seminars—one on finance, the other on store management—to four cities from February through May.

Harry F. Landsburg of public accounting firm Laventhol & Horwath will conduct the VSDA Financial Planning & Inventory Management Seminar for the fourth consecutive year.

Landsburg's presentation will cover working with banks and bankers, business planning, loans, finance forecasting, buying, inventory planning and computerization, and other related topics.

Management consultant Ralph Copleman, an associate at Laventhol & Horwath, will lead this year's Video Store Management Seminar.

Copleman will address such topics as setting goals, interviewing

and hiring a store staff, developing a productive work environment, and efficient management techniques.

The two seminars will be offered from 9 a.m. to 5 p.m. at the following locations: the San Francisco Airport Marriott in Burlingame, Calif., Feb. 23-24; the Royal Sonesta Hotel in Cambridge, Mass., March 22-23; the Stouffer Concourse Hotel in Denver, April 12-13; and the St. Louis Airport Marriott in St. Louis, May 24-25. In each case, the Financial Planning Seminar will be held on the first day, and the Store Management Seminar will be held on the second.

For three of the events, local distributors—Video Trend in San Francisco, Baker & Taylor Video in Denver, and Sight & Sound Distributors in St. Louis—will host luncheon discussions on videocassette depreciation. For the Cambridge seminars, the luncheon will be hosted by VSDA.

Registration fees are \$50 per seminar for VSDA members and \$150 per seminar for nonmembers. Doris Robin of VSDA is taking room reservations for the program at 609-596-8500. CHRIS MORRIS

CBS/Fox calls its 'Predator' two-pack a resounding success . . . see page 50

## Cinema Transit's Hometown Ways Win Customers

BY DAVID WYKOFF

CLEVELAND "I'd rather have one of the large chain stores move in nearby than a smaller, owner-operated store," says Joe Supina, owner/president of northern Ohio video web Cinema Transit Video.

Customer service and balanced stock are Supina's two highest priorities for Cinema Transit's 30 units—17 franchisees and 13 company stores owned by Supina—and he sees this more personalized, hometown-oriented approach as the best way to compete against the larger, "supermarket-style" national chains.

"A movie is a movie is a movie, and that goes for 'Dirty Dancing' as well as any of the Disney programs. Everybody's going to have them, but not everyone's going to be able to take the time to talk with parents about whether certain movies are all right for their children to watch or to hold on to new titles that you know one of your customers will want to watch. That's what sets a smaller, more mom-and-pop operation like ours apart," says Supina.

Most of Cinema Transit's units are located in such small rural towns in northern Ohio as Gallion, Fostoria, and Findlay, though there are a few stores in suburban Cleveland, including Supina's original headquarters unit in the west-side suburb of Lakewood.

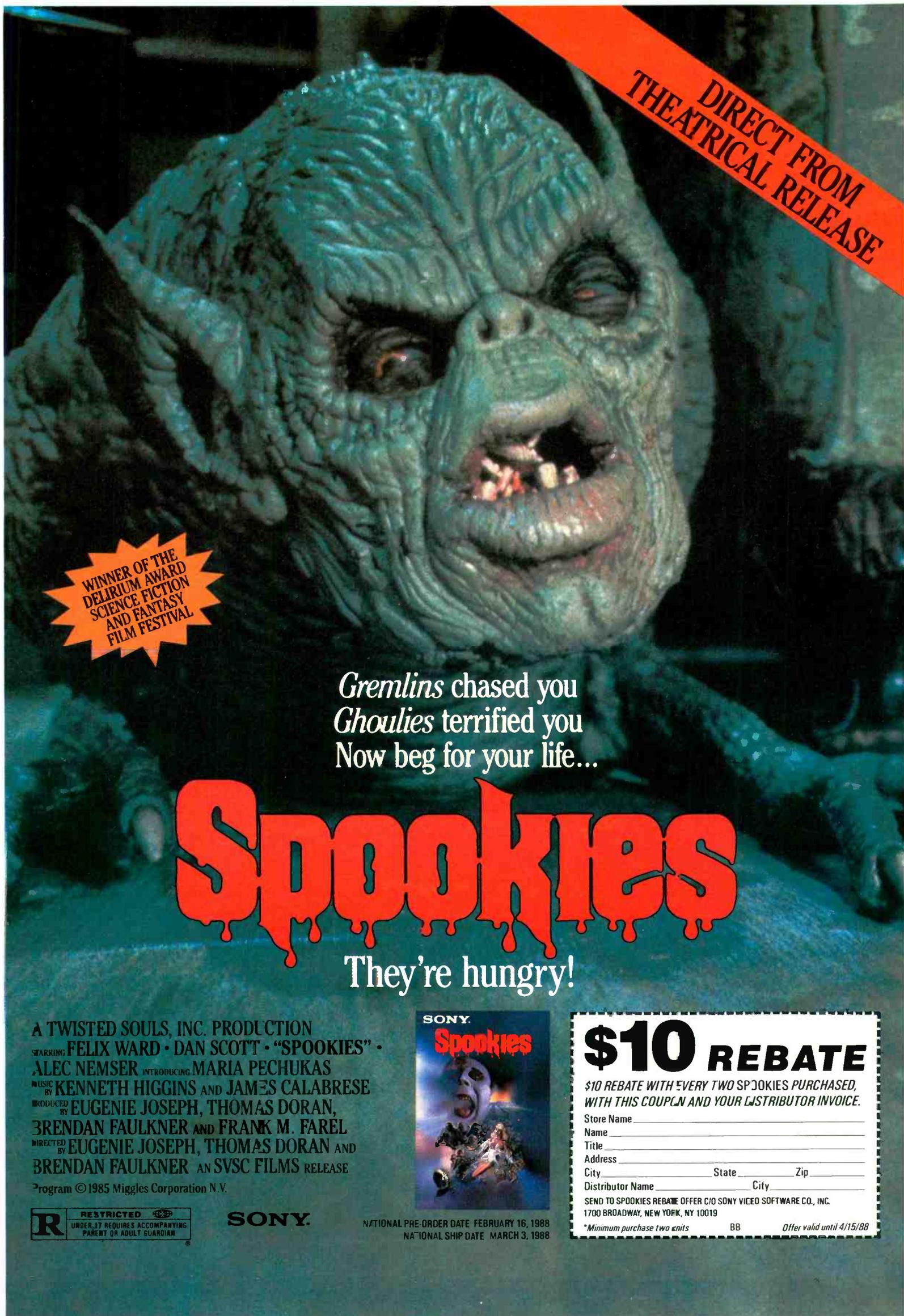
"Our goal with each store is to establish it as an integral part of the community. We always hire management and sales help from that community, people who have a stake in the growth of the area and a feel for what customers in the area want," says Supina, a longtime movie warehouse who moved into videotape retailing in November 1980 and quit the warehousing/delivery business in 1985 to concentrate on the retailing end.

Supina tries to stay out of strip centers as venues for his rural and outlying suburban stores. "Rents are generally too high for a store trying to get on its feet, and often there's just not enough space for growth," he says. "We'd prefer not to have to relocate as we grow."

In scouting locations for new units, Supina often thinks seriously of following a larger chain into a town. By contrast, he will often be dissuaded from moving in by the existence of one or two established independent video retailers.

"The national chains have better facilities for researching a new market, and you can capitalize on their work, especially if you think that you can favorably compete. It's a much different matter, though, if there are stores there that are already a part of the community. Our approach is not a highly aggressive, steal-the-customer-away outlook, and we'd prefer to move into an open market," says Supina, adding that his optimum size for new units is 2,500 square feet. He thinks that that size is small enough for the store's staff to have a "strong knowledge of its library of movies."

Cinema Transit has no set design  
(Continued on page 49)



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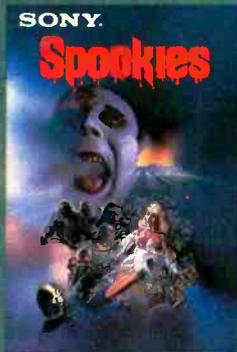
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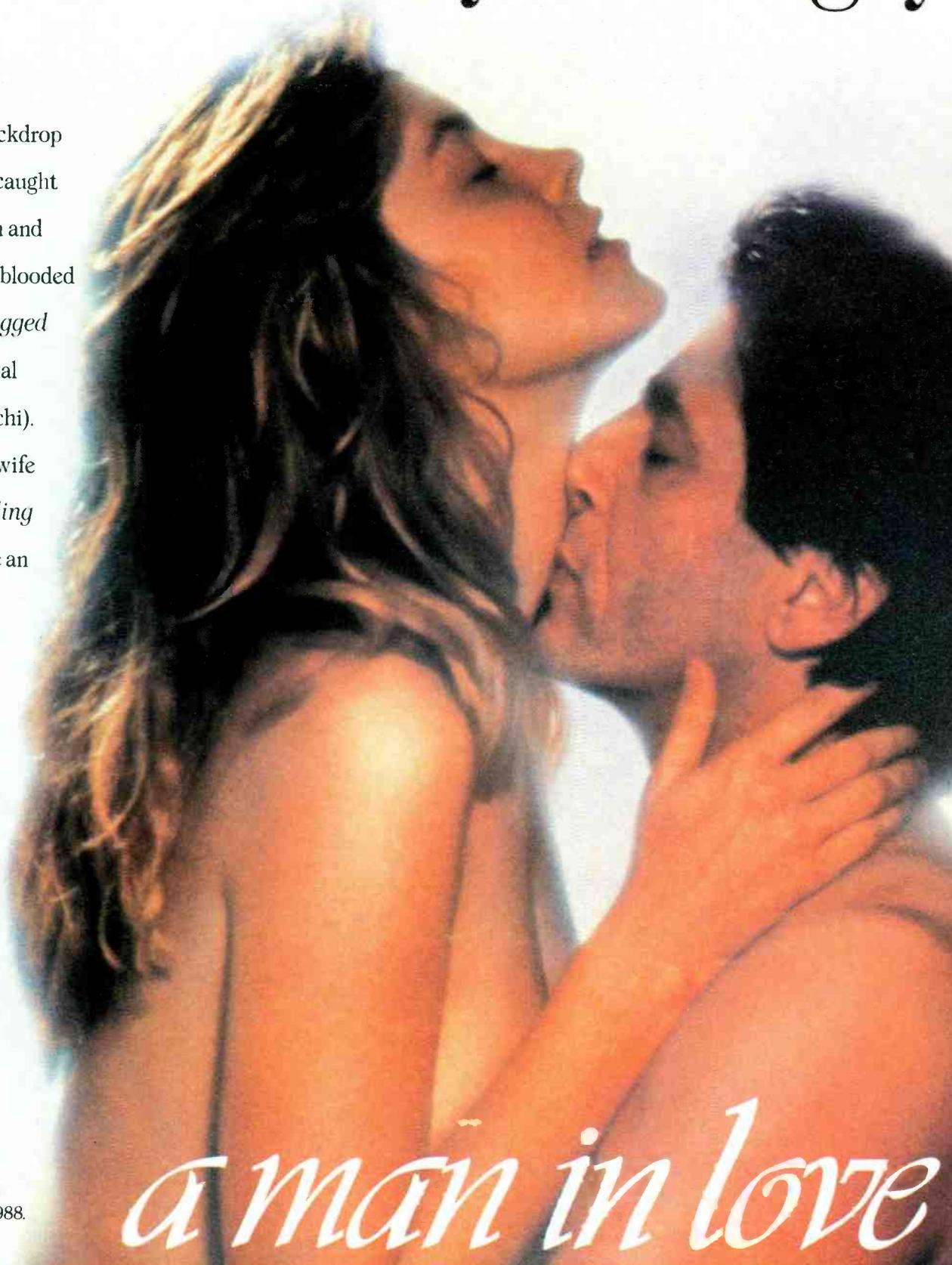
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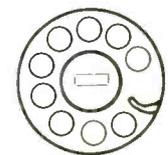
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- THE VISITANTS**  
 Marcus Vaughter  
 ▲♥Trans World/\$79.95
- WHEN WOMEN KILL Documentary**  
 ▲♥MPI/\$29.95

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

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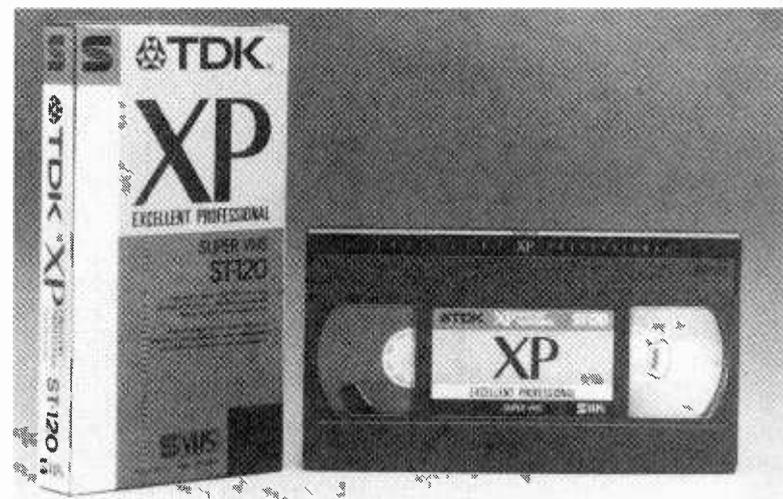
## TOP VIDEOCASSETTES RENTALS™

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
1	2	4	ROXANNE	RCA/Columbia Pictures Home Video 6-20853	Steve Martin Daryl Hannah	1987	PG
2	3	4	THE SECRET OF MY SUCCESS	Universal City Studios MCA Home Video 80637	Michael J. Fox	1987	PG-13
3	1	11	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R
4	NEW ▶		DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13
5	4	9	OUTRAGEOUS FORTUNE	Touchstone Films Touchstone Home Video 569	Shelley Long Bette Midler	1987	R
6	7	4	SUMMER SCHOOL	Paramount Pictures Paramount Home Video 1518	Mark Harmon	1987	PG-13
7	5	9	HARRY AND THE HENDERSONS	Amblin Entertainment MCA Home Video 80677	John Lithgow	1987	PG
8	24	3	THE BELIEVERS	HBO Video 0019	Martin Sheen	1987	R
9	8	4	THE FOURTH PROTOCOL	Lorimar Home Video 320	Michael Caine Pierce Brosnan	1987	R
10	6	11	TIN MEN	Touchstone Films Touchstone Home Video 571	Danny DeVito Richard Dreyfuss	1987	R
11	9	9	EXTREME PREJUDICE	IVE 62178	Nick Nolte Powers Boothe	1987	R
12	15	7	GARDENS OF STONE	Tri-Star Pictures CBS-Fox Video 3731-80	James Caan Anjelica Huston	1987	R
13	11	4	MASTERS OF THE UNIVERSE	Cannon Films Inc. Warner Home Video 37073	Dolph Lundgren Frank Langella	1987	PG
14	14	3	HOLLYWOOD SHUFFLE	Samuel Goldwyn Virgin Vision 70032	Robert Townsend	1987	R
15	10	16	RAISING ARIZONA	CBS-Fox Video 5191	Nicholas Cage Holly Hunter	1987	PG-13
16	18	3	HOUSE II: THE SECOND STORY	New World Entertainment New World Video A87002	Arye Gross	1987	PG-13
17	23	17	BLIND DATE	Tri-Star Pictures RCA/Columbia Home Video 6-20822	Kim Basinger Bruce Willis	1987	PG-13
18	13	11	PROJECT X	CBS-Fox Video 1592	Matthew Broderick	1987	PG
19	17	16	ANGEL HEART	IVE 60460	Mickey Rourke Lisa Bonet	1987	NR
20	12	7	SUPERMAN IV: THE QUEST FOR PEACE	Cannon Films Inc. Warner Home Video 11757	Christopher Reeve Gene Hackman	1987	PG
21	21	7	ISHTAR	RCA/Columbia Pictures Home Video 6-20535	Dustin Hoffman Warren Beatty	1987	PG-13
22	19	14	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G
23	22	4	THE GATE	New Century/Vista Entertainment Vestron Home Video 5208	Christa Denton Stephan Dorff	1987	PG-13
24	16	11	RIVER'S EDGE	Hemdale Film Corp. Nelson Home Entertainment 7690	Dennis Hopper Crispin Glover	1987	R
25	20	15	STAR TREK IV: THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG
26	26	23	CROCODILE DUNDEE	Paramount Pictures Paramount Home Video 32029	Paul Hogan	1986	PG-13
27	25	18	HOOSIERS	Orion Pictures HBO Video 0041	Gene Hackman Dennis Hopper	1986	PG
28	27	17	MANNEQUIN	Media Home Entertainment M920	Andrew McCarthy Kim Cattrall	1987	PG
29	NEW ▶		AMAZING GRACE AND CHUCK	Tri-Star Pictures HBO Video 0123	Jamie Lee Curtis Gregory Peck	1987	PG
30	29	17	BURGLAR	Warner Bros. Inc. Warner Home Video 11705	Whoopi Goldberg Bob Goldthwait	1987	R
31	34	19	AN AMERICAN TAIL	Amblin Entertainment MCA Home Video 80536	Animated	1986	G
32	33	23	THE BEDROOM WINDOW	DEG Inc. Vestron Video 5209	Steve Guttenberg Isabelle Huppert	1987	R
33	NEW ▶		BLACKOUT	Fox Hills Video FR0017	Richard Widmark Keith Carradine	1985	NR
34	35	2	WALK LIKE A MAN	MGM/UA Home Video 801086	Howie Mandel Christopher Lloyd	1987	PG
35	30	11	MAKING MR. RIGHT	HBO Video 0016	John Malkovich	1987	PG
36	28	9	WHO'S THAT GIRL	Warner Bros. Inc. Warner Home Video 11758	Madonna Griffin Dunne	1987	PG
37	32	19	FROM THE HIP	DEG Inc. Lorimar Home Video 473	Judd Nelson Elizabeth Perkins	1986	PG
38	31	8	AMERICAN NINJA 2: THE CONFRONTATION	Cannon Films Inc. Media Home Entertainment M933	Michael Dudikoff	1987	R
39	36	24	BLACK WIDOW	CBS-Fox Video 5033	Debra Winger Theresa Russell	1986	R
40	40	15	EVIL DEAD 2: DEAD BY DAWN	Rosebud Releasing Corp. Vestron Video 5212	Bruce Campbell Sarah Berry	1987	NR

◆ Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for nontheatrical made-for-home-video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for nontheatrical made-for-home-video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985, were certified under different criteria. ◆ International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary.

## VIDEO RETAILING™



Like other blank-tape vendors, TDK has joined the Super-VHS field with a new line of tapes for the high-resolution format. In addition to offering a standard T-120-length tape, shown above, the firm markets an S-VHS tape for camcorders.

## VIDEO PLUS

BY EDWARD MORRIS

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

**SUPER SENSITIVE:** New from TDK (516-625-0100) are blank videotapes in the Super-VHS XP and Super-VHS-C XP formats, set for delivery in February. The company says the tapes give an "ultrasharp image" with their 400-line-plus resolution. Suggested retail prices are \$24.99 for the ST-120 tape and \$19.99 for the STC-20 version.

## CINEMA TRANSIT VIDEO WINS CUSTOMERS

(Continued from page 47)

for its stores, preferring instead to have each unit's management tailor the fixtures and merchandising layout to the particular needs of the building and the community. Generally, though, Supina tries to stay away from the hi-tech-merchandising style used by many national chains and large discounters.

"We get the general feeling that the hi-tech, shiny-surface atmosphere puts many customers off and keeps them from browsing and getting a feel for our depth of titles.

"I'd much prefer to be like the corner store that you've always gone to to buy your milk and vegetables than to resemble a modern supermarket. And, for my 13 stores, we recently made a conscious decision not to computerize because right now we feel that it would intimidate some customers and also take away from the time we spend with them," he says. He adds that he's more than willing to let customers who are looking for rentals at a dollar less drive another 20 minutes to his competitors.

Supina sees sell-through and compact disks as two strong avenues of growth. "We've only started working sell-through this year, and it's come along where we've worked it hard. It's not like rentals in certain genres

**WET WASH:** The TM 261 VHS VCR cleaner kit from Trackmate (312-856-8888) contains a cleaning cassette and fluid dispenser pen housed in a storage box. The system cleans the video drum and drum grooves, capstan, erase head, pinchwheel, tape guide, and tensioning arms, using two flexible, nonabrasive, spring-loaded brushes. The suggested price is \$19.95.

**CASE STUDIES: R&R Industries** (800-227-8366 in Illinois, 312-773-2273 elsewhere) is offering a line of protective cases for videocassettes, including clear containers to display and protect cardboard tape boxes. All are injection molded and have security locks to keep the cases closed if they're dropped. Available for both VHS and Beta, the cases retail for from 75 cents to 90 cents each.

where the product will almost rent itself. It's something we have to push and push hard," he says. Sell-through has been best received at his Lakewood unit, the most cosmopolitan of his stores, and now accounts for about 10 percent of overall revenues there, according to Supina.

"CDs are now in about half of my stores, depending on how up-to-date each community is on the technology. They started as a personal interest of mine, and they seem to have grown to fulfilling another need for our customers, which is all we ever planned on them being in the first place," says Supina.

In terms of overall growth, Supina looks to add three to five stores to both his own and the franchise operations, though he notes that "it's getting more and more difficult and expensive to set up a new unit."

For the established stores, his goals are more conservative. "For the most part, we'd like to hold on to our revenue base and try to expand it in a couple of areas," says Supina. "Even though the big chains are moving in all around us and that's all the independent retailers in this area, there's a huge pie out there and we'll do fine as long as we do a good job with our piece."

## CBS/Fox's Twin-Pack 'Predator' Stalks Success

BY AL STEWART

NEW YORK The "Predator" two-pack is being hailed by CBS/Fox Home Video as a resounding success. The company has shipped a reported 360,000 copies of the movie and is planning to adopt a similar strategy for the March release of "The Living Daylights."

In November, CBS/Fox announced that the Arnold Schwarzenegger action/adventure film would be sold as a discount-priced two pack [Billboard, Nov. 21]. Under the terms of the promotion, retailers who opted for a single copy of the movie, which has a

suggested retail price of \$89.98, were required to pay the full wholesale price and did not receive their shipments until 10 days after the two-pack was released.

Retailers who purchased a two-pack of the cassette received a discount of approximately 30% off the wholesale cost. While there was no suggested list price announced for the two-pack, retailers say they paid about \$98 for the package instead of the usual \$68 charged for each A-title cassette.

"It appears to have worked," says Bob DeLellis, senior vice president of sales and marketing. "The little guys

came through for us and most of the big players stepped up [their orders] dramatically. I know of five chains that took a 70%-100% increase."

Had the company adopted the traditional A-title-release strategy for the "Predator" videocassette, it is unlikely that unit sales would have passed the 225,000 mark. Through the use of the twin-pack, not only was CBS/Fox able to increase unit volume by approximately 60%, but wholesale revenues for the tape are estimated to have approached the \$18 million mark. Industry insiders say a more traditional marketing strategy would have generated roughly \$15 million at wholesale.

When DeLellis announced the unique program, he stressed it was a test that would be repeated only if dealers responded with significantly fatter orders. He said the two-pack experiment was born out of "consumer dissatisfaction" over the scarcity of hit titles available for rental.

During a November press conference in New York to announce the program, DeLellis said, "We're challenging the dealer base, asking them to be a partner in solving the depth-of-copy problem."

DeLellis now says that retailers did in fact rise to the challenge. "We feel quite successful since less than 1% of the orders were for single packs. The fact that we were able to increase orders dramatically means that there are a lot more copies of this movie available to consumers. That is exactly what we had in mind when we initiated this program."

The only snag in the promotion came as a result of the packaging initially used for the twin-pack. Retailers complained that even though they

were buying two copies of the movie, the first shipments of the package offered only one cassette sleeve. Used—or "previously viewed"—cassettes are difficult to sell without original packaging, dealers say.

"We added another sleeve to the two-pack three or four weeks ago," says DeLellis. "Naturally with something this new there is a learning curve, but I think the fact that we added that second sleeve is a strong indication that we are listening to what the retailer has to say."

While the success of the "Predator" two-pack has led the company to use the same promotion for "The Liv-

ing Daylights," DeLellis points out that the strategy is only viable for certain movies. "It has to be a movie that has a high awareness level. 'Predator' and 'The Living Daylights' are good choices because they both did over \$50 million at the box office."

The first James Bond adventure to star Timothy Dalton as agent 007, "The Living Daylights" will be sold only as a two-pack for the first 10 days of its availability. The street date for the discount-priced two-pack is March 17 and the prebook cutoff date is March 1. Individual copies will be available beginning March 28, with a suggested list price of \$89.98.

### Super Bowl Teams To Star In Tapes Fox Hills Bows Sports Vids

NEW YORK Two highlight tapes, one featuring the Washington Redskins and another focusing on the Denver Broncos football teams, are scheduled for release from Fox Hills Video just two weeks after the two teams meet in Super Bowl XXII.

No sooner will the victorious team trot off the field on Super Bowl Sunday, Jan. 31, than the wheels will be set in motion for what Fox Hills is calling the "quickest release time ever for major sports programming."

By the time the two teams meet for their showdown in San Diego, NFL Films will have prepared a tape of each team's season highlights. After Super Bowl footage

is added and the complete package is assembled, the two 60-minute tapes will be released by Fox Hills on Feb. 15 for a list price of \$19.95 each.

"The Super Bowl is the single most dominant event in American sports, and the excitement and anticipation that it provides create an instant demand among video consumers for programming about the participating teams," says Jack Bernstein, president of Fox Hills Video.

Bernstein says that Fox Hills and NFL Films are intent on having the tape to market "while the excitement level is still high." He adds that the company is prepared

(Continued on page 54)



**Intrepid Crew.** Vestron Video recently held a reception aboard a battleship moored on New York's Hudson River. No, the company wasn't there to fight for the rights to "Platoon"; the Intrepid Sea-Air Space Museum was used to launch the NOVA Video Library. The first three titles, "Einstein," "UFO's: Are We Alone?" and "Visions Of The Deep," are slated for release March 30 for a list price of \$29.98 each. On hand for the festivities are, from left, Jon Peisinger, president, Vestron Video; Al Giddings, an underwater photographer featured in "Visions Of The Deep"; Bill Grant, executive editor of NOVA; and Austin Furst, CEO, Vestron Inc.

### Prerecorded Tape Suppliers Do Brisk Business At CES

BY AL STEWART

LAS VEGAS No question, the Consumer Electronics Show is still the bastion of hardware makers. Everywhere the showgoer turned there were imposing stereo speakers, countless camcorders, and stacks of video monitors (no one calls them television sets, not at CES).

And while there are no plans afoot to change any of that, prerecorded video continued to nibble at the edges. A handful of suppliers rented booth space, most of them trumpeting their collection of relatively obscure sell-through-priced titles and looking to woo even more mass merchants into the video fold.

The major suppliers were there, but, as has been the case in the past few years, they were sequestered in hotel suites, hammering out agreements with buyers. Some of the big players have experimented with booth space in the past but none have found it worth the expense.

So, retailers on the prowl for hot hits that will rent like gang-busters in the coming months could find them only on the video screens that seemed to line almost every booth. But dealers looking for "Duck Hunting Made Easy," "Nixon's Most Memorable Speeches," or any one of a number of horror movies that retail for under \$10 found that the Winter CES was the place to be.

"People here are looking for affordable programs," said Jeff Baker, vice president, national account sales for Goodtimes Home Video. "Retailers are saying that the fourth quarter was extremely successful as far as video sales are concerned. What they saw was that in terms of units, at least 50% of the sales came from the under-\$10 category."

Baker, who was on hand at the show to tout the company's latest releases—including five budget-priced workout tapes and a compilation of speeches by former President Richard Nixon—pointed proudly to a new promotional poster used by the company. The colorful art work depicted the ever-hid-eous Creature from the Black La-

(Continued on next page)

FOR WEEK ENDING JANUARY 30, 1988

Billboard

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## TOP VIDEODISKS™

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	Rating	Suggested List Price
1	1	7	STAR TREK IV-THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	34.95
2	2	5	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	34.95
3	3	7	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	34.95
4	6	5	THE COLOR PURPLE	Warner Bros. Inc. Warner Home Video 11534	Whoopi Goldberg Oprah Winfrey	1985	PG-13	39.95
5	8	5	RAISING ARIZONA	CBS-Fox Video 5191	Nicholas Cage Holly Hunter	1987	PG-13	34.95
6	5	11	AN AMERICAN TAIL	Amblin Entertainment MCA Home Video 80536	Animated	1986	G	49.98
7	9	35	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	29.95
8	7	19	CROCODILE DUNDEE	Paramount Pictures Paramount Home Video 32029	Paul Hogan	1986	PG-13	29.95
9	4	13	AMADEUS	HBO Video 5099	F. Murray Abraham Tom Hulce	1985	PG	44.95
10	NEW		HARRY AND THE HENDERSONS	Amblin Entertainment MCA Home Video 80637	John Lithgow	1987	PG	34.98

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.

## Fitness Expert Moves Over To Fox Hills

# Kathy Smith Shapes Up Her Tape Career

BY CHRIS MCGOWAN

LOS ANGELES Fitness expert Kathy Smith expects to have a much higher profile now that she's made the switch to Fox Hills Video.

Her first title for that label, "Kathy Smith's Winning Workout," reportedly shipped 100,000 copies this fall, making it the most successful Fox Hills title to date.

On Jan. 28, Fox Hills will release "Kathy Smith's Starting Out," a 60-minute, \$19.95 program designed for newcomers to fitness.

During the past several years, her first three videos on former label JCI are estimated to have sold a combined half-million copies, which would make her second only to Jane Fonda in the fitness tape category.

Those videos—"Ultimate Video Workout," "Body Basics," and "Tone Up"—also continue to sell steadily. She's also authored two best-selling fitness books.

"I'm content where I am," says Smith, "just putting out good product. Jane is the head honcho in exercise video. Her name and reputation have really increased people's awareness of different types of exercise. It's been good for my videos, too."

To what does she credit her suc-

cess in the special-interest market?

"I made the tapes very instructional," she says, "and we've gotten high ratings in all the magazines that rated videos. Also, my involvement with books and exercise equipment, my television appearances, and a lot of traveling all helped." While Fonda is known

**'In the future, my videos will focus on topics like motivation, nutrition, & flexing'**

primarily as an actress and secondarily as a fitness guru, Smith is a recognized fitness teacher and authority.

On her move to Fox Hills, she says, "I think it will help a lot. They are very supportive and have excellent distribution and support materials."

Smith, who, like Fonda, plans to keep developing appropriate new exercise titles, says she enjoys working in the video medium.

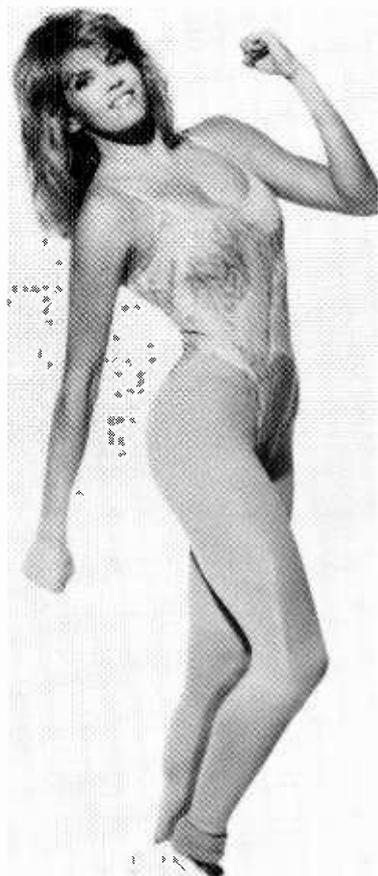
"I think it's the perfect format for exercise at home," she says.

"Across the country, there's a growing awareness of fitness—that if you want to have a better quality of life you have to exercise. Video is perfect for the person who doesn't have the time or is too embarrassed to go to the gym. With video, you just pop one in and you have your own private trainer to lead you through exercises in the privacy of your home."

She says she's also planning a television lifestyles show that will focus on longevity and on how to stay healthy because people are reportedly living longer.

"The Rand Corp. has forecast that in the year 2013 Americans will have an average life span of 92 years. And as people get older, flexibility becomes a bigger concern. In the next five or 10 years in the exercise field, in relation to this, I think we'll see more stretching and flexing videos. Probably down the line I'll have a tape just on stretching."

Future programs, she says, will include "some nonexercise tapes on nutrition and motivation. Everyone now knows they should exercise—it's just how to get them to do it and stick to it. And we'll be selling the tapes in Japan, Australia, and Canada, and after that it's on to Europe and Latin America."



While Kathy Smith admits that Jane Fonda "is the head honcho in exercise video," she says Fonda has helped promote fitness videos across the board by increasing awareness of the genre.



**Skiling Is Believing.** World Cup skier Peter Bogner, left, accepts an award at the 14th annual Ray-Ban International Ski Film Festival in Vail, Colo. The honor was given to Bogner for the International Video Entertainment release "Peter Bogner's Skiing Techniques: Free Skiing & Recreational Racing." Presenting the award is Richard Clark, president of Ray-Ban Sunglasses. The videotape is currently available from IVE for a list price of \$29.95.

## 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.

**"The Best Of The Cutting Edge, Volumes I and II,"** Rhino Video, 60 minutes, \$24.95 each.

This fast-paced compilation from MTV's long-running program adds a "new look" to the current crop of music videos. Many videoclips lack feeling and even leave viewers confused, but this offering, produced by I.R.S. Records, is personable and simple. Host Peter Zaremba of the Fleshtones intersperses examples of his wit and strange sense of humor throughout the program. Though the second volume is a tad repetitive, the overall idea holds up. The groups present their music and even offer views on its meaning, while the host bridges the various segments smoothly. Acts included in the video are R.E.M., the Alarm, the Blasters, and Stan Ridgway (formerly of Wall Of Voodoo). The key ingredient here is a genuine sense of excitement for the music, an all-too-elusive quality that is likely to translate into strong sales.

RENATE L. FOSTER

**"Dorf And The First Games Of Mount Olympus,"** J2 Communications, 35 minutes, \$29.95.

"Dorf On Golf," starring Tim Conway, turned out to be one of the surprise hits of 1987, topping Billboard's Recreational Sports chart. No doubt that tape's success spurred the release of this purported laughfest. In the follow-up, Con-

(Continued on page 54)

## PRERECORDED TAPE SUPPLIERS DO BRISK BUSINESS AT CES

(Continued from preceding page)

goon, ready to pounce on an innocent victim. "The End Of Monstrous Video Prices" proclaimed the poster, which dutifully noted that "Thanks to Goodtimes, consumers who had been horrified at the cost of buying videos are now buying them in multiples."

The demand for well-packaged product featuring notable stars continues to rise, said Baker, who noted that consumers have grown accustomed to buying videocassettes.

"Paramount [Home Video's] decision to price 'Top Gun' at \$26.95 was great for us. It got people to look at video as more than just something you rent. Now when people go to the store and see one of our titles on sale for under \$10 they pick it up on impulse," said Baker.

Price was also the main topic of conversation at the Interglobal Home Video booth. While few of the dozens of feature films offered by the company command strong name recognition, the stars and the packaging have sparked strong sales.

"We license product that was originally on the rental market for [a list price of] \$79.95; we repack it and reprice it at \$9.99," said Ken Palmer, executive vice president of Interglobal. "We're one of the best-kept secrets in the business, but there are a lot of big stores out there—the Targets, the Musiclands—that know who we are and they know how well this product can move."

"The complete thrust has been

on packaging," said Sam Berkel, the company's president and CEO. "You take a B movie, put a beautiful package on it, and call attention to the stars in it and it will sell as [well as] some of the big box-office hits."

While both Interglobal and Goodtimes were ordering a fair assortment of low-priced, special-interest titles in addition to their theatrical product, the prerecorded-video supplier that appeared to

offer the most diverse product line was Best Film & Video Corp.

In fact, as the show wound to a close, company president Roy Winnick was all aglow over the reception he received in Las Vegas. According to Winnick, the videos went over fine, but the product that was turning heads at the Best booth was Winnick's pet project: the Video Duck.

The stuffed animal holds a remote control and a copy of TV

Guide and remains perched on the arm of a chair. It sells for \$14.95. Winnick explained: "We're in the video business, right? And accessories are part of that business, right? We have the network [of distributors] and retailers to sell this thing like crazy. Our booth wasn't open for 30 minutes before we had people asking where they could buy one."

Winnick says sales were up 300% during 1987, and armed with the Video Duck and a soon-to-be-finalized agreement that will have the company offering rental-priced product, 1988 looks even brighter.

"Yes, we're still the husband and wife from Great Neck [Long Island, N.Y.]," said Winnick, alluding to his vice president and wife, Arlene, and their mom-and-pop image. "We're also people who persevered. Now, after five years, we don't have to worry about distribution and we're not in the business to promote manufacturers—we're in the business to make money."

With the executives from the major suppliers powwowing on the show floor and scores of retailers roaming the floor looking for bargains, companies like Goodtimes, Interglobal, and Best appeared to be spearheading the renewed effort for sell-through. And, judging by their heavy booth traffic, the ever-increasing array of low-priced product available, and the smiles on the faces of company executives, this effort appeared to be paying off. "We're very comfortable with it," said Winnick.



**Ready For Axon.** Executives from the newly formed Axon Video Co. pose with some of the tapes the company plans to ship in 1988. The first three titles from the New York-based company are "Battle Of Algiers" (list price \$79.95) and "Carry On At Your Convenience" and "Quartet" (both priced at \$69.95). The first titles are due out Feb. 24 and have a prebook cutoff date of Feb. 10. On hand for a press reception in New York were, from left, Marilyn Mavropoulos, sales manager; Glenn Zimmerman, national sales director; Brenda Farrier, president; and Stefanie Shulman, vice president of marketing. (Photo: Sam Siegel)



**Bird Watching.** The laserdisk release of "Celebrating Bird, The Triumph Of Charlie Parker" includes a coupon offering a 40% discount on the book of the same name. The documentary, which includes performance footage of Parker and interviews with his friends, is currently available for \$29.95 on laserdisk from Pioneer Artist and on videocassette from Sony Video Software. Posing with an oversized copy of the coupon are, from left, Ron Rich, vice president, Pioneer Artists; Gary Giddins, author of the book and co-director of the documentary; and Toby Byron, producer of the documentary.

## newsline...

**ACADEMY ENTERTAINMENT** is promoting its new release "Blue Movies" with a film-making contest for distributors. The company is asking distributors to submit as many 10-minute videos as they wish. First prize is \$3,000 and an "Academy Award"; second prize is \$2,000; and third prize is \$1,000. The videos must be made after Jan. 11 and be produced specifically for the contest. Entries must be submitted by February, and winners will be announced on March 10. Though the film "Blue Movies" is a comedy about two guys who try to make a living producing porn movies, Academy specifically states, "No X-rated videos please!" The film will be available for \$79.95 beginning March 16. Preorder cutoff date is Feb. 25.

**MORE SOFT-CORE FROM CELEBRITY:** The company that released "Outrageous Strip Revue" and "Great American Centerfold Search" is set to release "Topless Dancing Texas Style." The 60-minute tape is priced at \$39.95 and is part of a promotion that offers dealers a free tape if they buy four titles from the company's Let's Party line. Dealers are asked to send their invoices for the four tapes to: Sales Department, Celebrity Home Entertainment, P.O. Box 4112, Woodland Hills, Calif. 91365. In return, dealers will receive a video that tours the "hottest topless night clubs in the world," titled "Your Place For Fantasy!" Other titles in the Let's Party line are "Wet Waters" and "Tall, Dark, And Handsome: The Men Of Chippendales." All titles in the erotic line are priced at \$39.95.

**THE SCHOLASTIC VIDEO LEARNING LIBRARY**, which was announced at the Video Software Dealers Assn. convention in August, is ready to begin production on the first tape in a six-volume series. The Learning Library, a joint venture between International Video Entertainment and Scholastic Productions Inc. with a budget of \$1.5 million, is oriented toward preschool and early-grade-school children. While release dates and titles are yet to be announced, plans call for the tapes to be distributed by IVE's kid-vid division, Family Home Entertainment, for a retail price of \$14.95 each.

**IT'S THE LAW**, "L.A. Law" that is. The pilot episode for the Emmy award-winning television series is being released on video by CBS/Fox Home Video on March 17 for a suggested list price of \$59.98. The 97-minute episode won three Emmys after it originally aired on NBC.

**HI-TOPS VIDEO** is set to release its first closed-caption titles. Shipping this month are "Be My Valentine, Charlie Brown" and "Visionaries 2: Feryl Steps Out." Shipping next month (street date Feb. 23) will be "Barbie And The Sensations: Rockin' Back To Earth," "Captain Power And Soldiers Of The Future 2: Final Stand," "Teddy Ruxpin 11: Teddy And The Mudblups," and "Teddy Ruxpin 12: Win One For The Twipper." All of the titles are priced at \$14.95, with the exception of "Captain Power," which lists for \$29.95. "Hi-Tops Video is making a special commitment in 1988 to bring more and more of our titles to the hearing-impaired market via closed captioning," says Wendy Moss, vice president. "We hope to utilize this wonderful technology to introduce the entire Hi-Tops family to a very appreciative segment of consumers." **AL STEWART**

# TOP SPECIAL INTEREST VIDEOCASSETTES SALES

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	Suggested List Price
<b>HEALTH AND FITNESS™</b>						
★★ NO. 1 ★★						
1	2	55	<b>CALLANETICS ♦</b>	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney presents deep muscle exercise techniques.	24.95
2	3	55	<b>JANE FONDA'S NEW WORKOUT</b>	Lorimar/LightYear Ent. Lorimar Home Video 069	Beginner and advanced routines designed to strengthen and tone.	39.95
3	1	55	<b>JANE FONDA'S LOW IMPACT AEROBIC WORKOUT</b>	Lorimar/LightYear Ent. Lorimar Home Video 070	A fun and effective alternative to traditional dance aerobics.	39.95
4	5	55	<b>KATHY SMITH'S BODY BASICS</b>	JCI Video Inc. JCI Video 8111	Fitness video gets down to basics and is designed for the beginner.	29.95
5	4	55	<b>KATHY SMITH'S ULTIMATE VIDEO WORKOUT</b>	JCI Video Inc. JCI Video 8100	Strenuous program designed for intermediate and advanced exercisers.	29.95
6	6	55	<b>RICHARD SIMMONS AND THE SILVER FOXES</b>	Lorimar Home Video 158	Fitness program for people over 50 includes warm-ups and aerobics.	24.95
7	7	13	<b>JANE FONDA'S WORKOUT WITH WEIGHTS</b>	Lorimar/LightYear Ent. Lorimar Home Video 076	Exercise techniques are performed employing the use of basic weights.	39.95
8	10	55	<b>JANE FONDA'S EASY GOING WORKOUT</b>	Lorimar/LightYear Ent. Lorimar Home Video 058	Calisthenics and aerobics for any age at a slow and easy pace.	39.95
9	8	55	<b>20 MINUTE WORKOUT</b>	Vestron Video 1033	Bess Motta's three workouts include aerobics, stretching and more.	29.95
10	9	41	<b>A WEEK WITH RAQUEL</b>	Total Video, Inc. HBO Video TVA9965	Extensive weekly exercise and yoga program designed by Raquel Welch.	29.95
11	<b>NEW▶</b>		<b>JUDI SHEPPARD MISSETT'S FITNESS FORMULA</b>	JCI Video Inc. JCI Video 9122	Total body workout combining movement, dance, and music.	29.95
12	12	49	<b>JANE FONDA'S P. B. &amp; R. WORKOUT</b>	Lorimar/LightYear Ent. Lorimar Home Video 046	Designed for pregnant women who want to keep in shape.	39.95
13	13	53	<b>KATHY SMITH'S TONEUP</b>	JCI Video Inc. JCI Video 8112	Comprehensive workout for all fitness levels designed to shape and tone.	29.95
14	15	17	<b>KATHY SMITH'S WINNING WORKOUT</b>	Fox Hills Video FH1012	Combines aerobic exercise with free weight training in a 12 week program.	29.95
15	17	55	<b>RAQUEL, TOTAL BEAUTY AND FITNESS</b>	Total Video, Inc. HBO Video 2651	Raquel Welch combines exercise and yoga with tips on staying youthful.	19.95
16	<b>RE-ENTRY</b>		<b>THE JANE FONDA'S WORKOUT CHALLENGE</b>	Lorimar/LightYear Ent. Lorimar Home Video 051	Strenuous exercise program designed for experienced exercisers.	39.95
17	<b>RE-ENTRY</b>		<b>JAZZERCISE</b>	MCA Home Video 55089	Judi Sheppard Missett's original exercise program with a jazz dance emphasis.	39.95
18	11	55	<b>DONNA MILLS: THE EYES HAVE IT</b>	Donna Mills Inc. MCA Home Video 80384	Donna Mills shares her make-up, beauty and skin-care secrets.	19.95
19	14	31	<b>JAZZERCISE: BEST YET!</b>	Parade Video 202	Judi Sheppard Missett's video features all-new aerobic dance routines.	29.95
20	20	7	<b>JANE FONDA'S SPORTSAID</b>	Lorimar/LightYear Ent. Lorimar Home Video 075	Video guide for the prevention and treatment of sports injuries.	29.95
<b>BUSINESS AND EDUCATION™</b>						
★★ NO. 1 ★★						
1	1	17	<b>SHATTERED</b>	MCA Home Video 80430	The problems and solutions of teenage drug addiction are discussed.	24.95
2	3	53	<b>CAREER STRATEGIES 1</b>	Polaris Communication	Development of managerial skills & mental exercises taught.	19.95
3	4	51	<b>PERSUASIVE SPEAKING</b>	Polaris Communication	Successful public speaking through use of body language & eye contact.	19.95
4	5	23	<b>THE WINNING JOB INTERVIEW</b>	Star Video Prod.	Improvement in interviewing skills and career development.	39.95
5	2	51	<b>SAY IT BY SIGNING</b>	Crown Publishing Corp. Crown Video	Basics of sign language with emphasis on useful words & phrases.	29.95
6	7	55	<b>STRONG KIDS, SAFE KIDS</b>	Paramount Pictures Paramount Home Video 85037	Henry Winkler educates parents and children about child abuse.	24.95
7	9	13	<b>PLANETS OF THE SUN</b>	Concord Video	Leonard Nimoy is your guide on this journey through our solar system.	15.95
8	6	19	<b>CAREER STRATEGIES 2</b>	Polaris Communication	Learn when and how to move to get the most out of a new position.	19.95
9	12	49	<b>THE VIDEO SAT REVIEW</b>	Random House Home Video	Improve test-taking skills for those important college-entry SAT tests.	69.95
10	8	21	<b>AMERICAN HISTORY: THE CIVIL WAR</b>	Increase Video IV015	Famous events from the Civil War are recounted and analyzed.	29.95
11	10	39	<b>HOW TO USE YOUR IBM PC-IN TEN EASY LESSONS</b>	Kennon Publishing Corp. Kennon Video	Basic knowledge to make the IBM-PC work in countless ways.	79.95
12	11	53	<b>CONSUMER REPORTS: CARS</b>	Lorimar Home Video 074	Information on shopping for and selecting a new or used car.	19.85
13	<b>RE-ENTRY</b>		<b>DRUG FREE KIDS: A PARENT'S GUIDE</b>	LCA	A look at drug abuse and the techniques parents can use to solve it.	29.95
14	15	53	<b>CONSUMER REPORTS: HOUSES AND CONDOS</b>	Lorimar Home Video 079	How to evaluate, purchase, and finance a home.	19.95
15	14	19	<b>SOMETIMES IT'S O.K. TO TELL SECRETS</b>	Kidstuff	Children learn to make judgments and to protect themselves.	24.95

♦ International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary. Next week: Recreational Sports, Hobbies And Crafts.

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Reserve your space today in time to shape up for summer business.

## TOP VIDEOCASSETTES SALES

### FOX HILLS BOWS SPORTS VIDS

(Continued from page 50)

to take "several extraordinary measures to see that these tapes reach the market faster than any ever have before."

Fox Hills, which will be releasing the tapes as part of its ongoing distribution agreement with NFL Films, anticipates that the two tapes will collectively generate orders totaling more than 200,000 units.

The day after the Broncos and Redskins won their respective divisions and gained berths in the Super Bowl, NFL Films began production on what it terms "instant movies." The hourlong documentaries include interviews with players, sideline sound, and historical features on the teams.

Not only has the production

schedule been fast forwarded, but Fox Hills says its sister company Media Home Entertainment will duplicate the 200,000 tapes in about one-fourth the usual time.

"It'll be a two-and-a-half-week gutbuster," says Dave Plaut, a writer/director for NFL Films who is heavily involved in the project. "These movies are strictly for the VCR generation who want them now; the key is to get them done quickly while maintaining the standards of quality of NFL Films production."

Fox Hills is planning "heavy ad campaigns scheduled to break in newspapers and regional editions of large-circulation consumer magazines" during the week of the tape's release." AL STEWART

### VIDEO REVIEWS

(Continued from page 51)

way reprises his role of Derkus Dorf to wreak havoc on the first Olympic Games, spoofing many of the events along the way. What could have been an amusing tie-in with the 1988 Olympics turns into a misguided effort, complete with flat jokes, predictable sight gags, and canned laughter. Young children may enjoy this tape, and viewers who recall the first Dorf tape may be potential customers, but television sitcoms usually provide more laughs—for free.

STUART MEYER

#### "The Masters Of Comic Book Art," KVP, 60 minutes, \$29.95.

Ten innovative comic book "masters" are examined here with segments that include examples of their craft and interviews with the artists themselves. Science-fiction author and comic-book connoisseur Harlan Ellison previews each segment in an obnoxious, yet amusing, manner.

Comic book novices will be introduced to artists Harvey Kurtzman, creator of Mad magazine; Spiderman originator Steve Ditko; and Jack Kirby, whose graphic stable includes the Fantastic Four and the Hulk. Also featured are such lesser-known modern "masters" as Swamp Thing creator Bernie Wrightson. The collection offered here is a colorful, intriguing survey and a sharp comeuppance for those who view comic books as purely juvenile entertainment.

DREW WHEELER

#### "L.L. Bean Guide To Bicycle Touring," Friendship II, 80 minutes, \$29.95.

If you are one of the 70 million cyclists in the U.S., this guide may be the second most important piece of equipment you buy—right after your bike. Given all the invaluable information condensed into this enjoyable 80-minute video, the producers might have titled this tape "Everything You Always Wanted To Know About Bicycling." Narrated by Dennis Coello, a world-renowned cycling enthusiast, the program covers such diverse topics as purchasing a bicycle and accessories, planning a trip, doing repairs, and practicing cycling safety. Photographed against a series of inspira-

tional backdrops in Maine and meticulously edited, this tape is suitable for everyone, from the neophyte to the seasoned veteran of the roads.

RICHARD T. RYAN

#### "The Best Of The WWF, Vol. 13," Coliseum Video, 90 minutes, \$59.95.

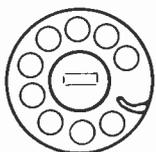
Fans of the World Wrestling Federation should enjoy this entry in the seemingly endless cavalcade of "best-of" videos from the WWF. With a card that features two "dark" (never before seen on television) matches, three tag-team contests, and a pair of bouts featuring legendary female champion the Fabulous Moolah, there is most definitely something here for everyone. Many of the big names, including Tito Santana, Randy "Macho Man" Savage, Ricky "the Dragon" Steamboat, and, of course, Hulk Hogan, are seen here pile driving, body slamming, bear hugging, grunting, gouging, and generally chewing up the scenery. Also featured is a visit to the home of Rowdy Roddy Piper as he prepares Halloween treats for neighborhood children. It's all good fun, and Luscious Johnny V. and Bobby "the Brain" Heenan offer some amusing—if obviously biased—commentary.

Unfortunately, the announcers too often reveal the winner of a match in advance and the package does promise a bit more than the video delivers. Nevertheless, the photography, selection of bouts, and diverting announcers all combine to make this tape a must for grappling groupies.

R.T.R.

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THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				★ ★ NO. 1 ★ ★				
1	1	15	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	29.95
2	3	67	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲	Lorimar/LightYear Ent. Lorimar Home Video 070	Jane Fonda	1986	NR	39.95
3	4	20	AN AMERICAN TAIL	Amblin Entertainment MCA Home Video 80536	Animated	1986	G	29.95
4	2	15	STAR TREK IV-THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	29.95
5	5	54	CALLANETICS ▲ ◆	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
6	<b>NEW ▶</b>		DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	89.98
7	11	117	JANE FONDA'S NEW WORKOUT ▲	Lorimar/LightYear Ent. Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
8	7	61	THE GODFATHER	Paramount Pictures Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R	29.95
9	8	65	SLEEPING BEAUTY	Walt Disney Home Video 476	Animated	1959	G	29.95
10	12	130	THE SOUND OF MUSIC ▲ ◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
11	9	6	PINK FLOYD THE WALL	MGM/UA Home Video 400268	Animated	1982	R	19.95
12	6	23	CROCODILE DUNDEE	Paramount Pictures Paramount Home Video 32029	Paul Hogan	1986	PG-13	29.95
13	18	9	GRATEFUL DEAD-SO FAR	6 West Home Video SW-5701	Grateful Dead	1987	NR	29.95
14	23	84	KATHY SMITH'S BODY BASICS ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
15	10	45	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
16	36	16	KATHY SMITH'S WINNING WORKOUT	Fox Hills Video FH1012	Kathy Smith	1987	NR	29.95
17	20	44	THE WIZARD OF OZ ▲ ◆	MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	29.95
18	13	38	APOCALYPSE NOW	Paramount Pictures Paramount Home Video 2306	Marlon Brando Martin Sheen	1979	R	29.95
19	17	126	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
20	14	49	INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG	19.95
21	15	63	SCARFACE ▲	Universal City Studios MCA Home Video 80047	Al Pacino	1983	R	24.95
22	26	90	ALICE IN WONDERLAND ▲ ◆	Walt Disney Home Video 36	Animated	1951	G	29.95
23	19	12	YELLOW SUBMARINE	Apple Films and United Artists MGM/UA Home Video M301170	The Beatles	1968	NR	29.95
24	<b>RE-ENTRY</b>		RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	19.95
25	27	85	MARY POPPINS ● ◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
26	24	15	JANE FONDA'S WORKOUT WITH WEIGHTS	Lorimar/LightYear Ent. Lorimar Home Video 076	Jane Fonda	1987	NR	39.95
27	25	17	PLAYBOY 1988 PLAYMATE VIDEO CALENDAR	Lorimar Home Video 524	Various Artists	1987	NR	24.95
28	21	10	BON JOVI-SLIPPERY WHEN WET	Polygram Records Inc. Polygram Video 440-041521-3	Bon Jovi	1987	NR	19.98
29	30	6	NOT SO GREAT MOMENTS IN SPORTS	HBO Video 0024	Tim McCarver	1987	NR	14.95
30	29	111	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
31	33	4	ROXANNE	RCA/Columbia Pictures Home Video 6-20853	Steve Martin Daryl Hannah	1987	PG	89.95
32	22	20	DORF ON GOLF ◆	J2 Communications J2-0009	Tim Conway	1987	NR	29.95
33	16	34	WHITE CHRISTMAS	Paramount Pictures Paramount Home Video 6104	Bing Crosby Danny Kaye	1954	NR	19.95
34	31	21	PLAYBOY VIDEO CENTERFOLD #6	Lorimar Home Video 526	Lynne Austin	1987	NR	12.95
35	37	115	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	19.95
36	35	7	THE MAKING OF THE 'TOUCH OF GREY' VIDEO AND MORE	6 West Home Video SW-5700	Grateful Dead	1987	NR	12.95
37	40	12	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	89.95
38	34	2	THE SECRET OF MY SUCCESS	Universal City Studios MCA Home Video 80637	Michael J. Fox	1987	PG-13	89.95
39	32	141	JANE FONDA'S EASY GOING WORKOUT ▲ ◆	Lorimar/LightYear Ent. Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
40	39	9	OUTRAGEOUS FORTUNE	Touchstone Films Touchstone Home Video 569	Shelley Long Bette Midler	1987	R	89.95

● 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.

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# Australia

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## THE WORLD STOPS TO MARVEL AT THE MUSICAL WONDERS DOWN UNDER

By GLENN A. BAKER

be still in progress. It has been only a dozen or so years since our advertising agencies began employing pronounced Australian voices, since our television and films seriously presented domestic themes, since our media stopped believing that anything from the top half of the world obviously had to be superior. When the bottle was finally uncorked the spray hit everyone. When the mirror

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Midem Special Edition

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was turned on ourselves, we liked what we saw and wanted more. From that new confidence came "Crocodile Dundee," "The Man From Snowy River," Men At Work, and Crowded House.

Singly, the most dramatic turning in the Australian record industry at this notable time is not across-the-board prosperity (of which there is considerable) but the shredding of the last vestiges of the crippling "cultural cringe" which has characterized our endeavors of this century. The current breadth, confidence, power, and acceptance of homegrown contemporary music could scarcely have been imagined even a decade ago.

As 1987 ended, Jimmy Barnes, Icehouse, INXS, and Midnight Oil respectively occupied positions 1, 2, 8, & 10 on the national album chart, Barnes having debuted at the top. Elsewhere on the top 40 LP chart could be found John Farnham (after

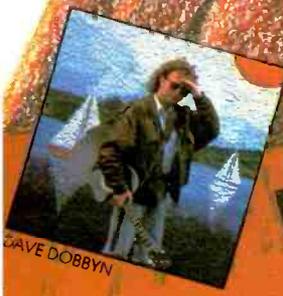
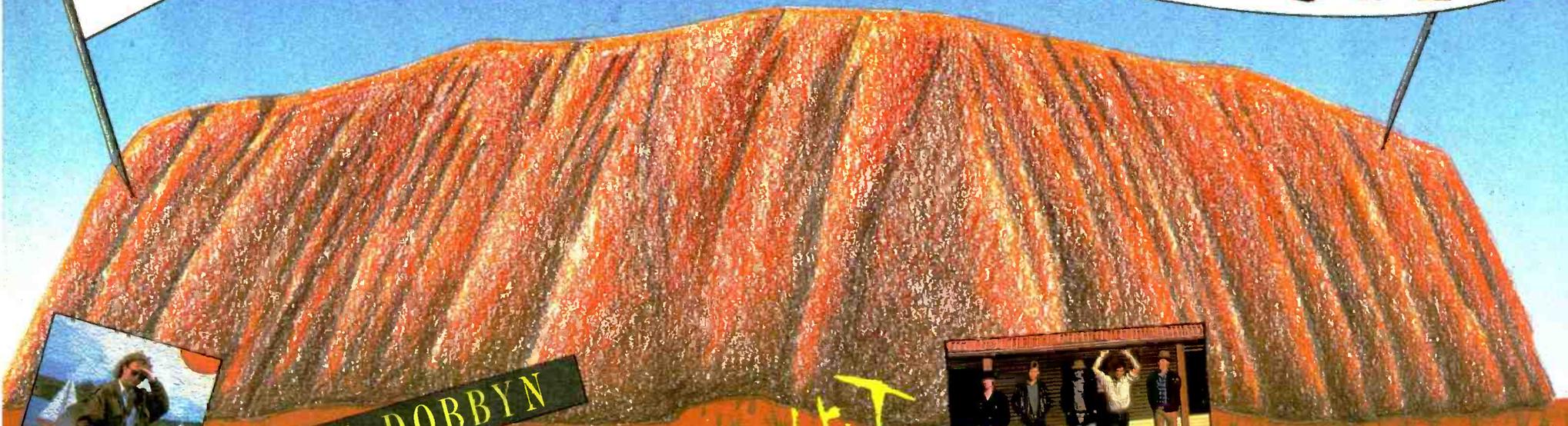
*(Continued on page A-10)*

**A**t the very heart of Australia's Bicentennial celebrations is a self-conscious curiosity about how the world views the vast, scarcely populated lower continent, the last frontier of rugged individuality.

For despite all their swaggering bravado, Australians love to be loved, or at least admired. It's been a long emergence, to be sure, from a wretched penal colony to a sophisticated, prosperous western democracy, where a "life in the sun" is the national birthright. For the greater portion of our 200 years as a European-settled nation we were a mere appendage to Great Britain, any minor separate identity stemming from prowess on the sporting fields or bravery in battle. What turned this about was not industry or technology or agriculture. It was our performing arts. Australia's "coming of age" is so recent as to

# CBS RECORDS AUSTRALIA

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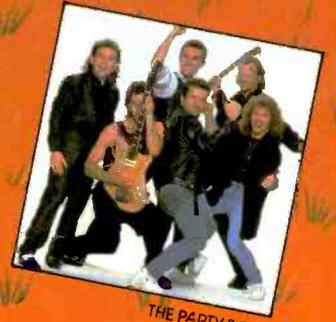
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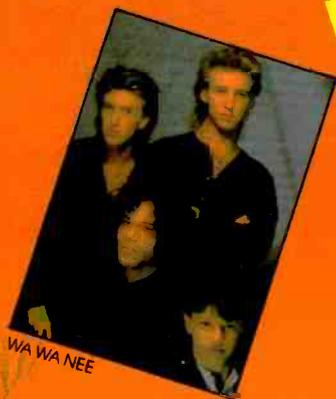
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# THE MAJORS

## Shifting into Higher Orbit

By GLENN A. BAKER

**FESTIVAL:** The independent Festival closed 1987 with its customary flair. After dominating the No. 1 album position for 11 weeks with "Man Of Colours" by Icehouse, it served up Jimmy Barnes' "Freight Train Heart," which shipped triple platinum and took over the summit position. While this was happening, Sting's "Nothing Like The Sun" quietly debuted onto the charts at No. 5, and U2's "Joshua Tree" racked up almost 40 weeks in the top 20. It was business as usual for the company which emerged outright leader in album chart share in the 1986/87 fiscal year and came within 0.5% of achieving singles leadership in the same period.

As the ever-imaginative licensor of A&M, Chrysalis, Island, Mushroom, Regular, Fantasy, Windham Hill, Concord Jazz, the Australian Broadcasting Corp., Word, and other fellow indies, Festival has a well-honed killer instinct which sees it generate gold and platinum from the most unlikely sources. Such as an album of children's songs called "There's A Bear In There" (gold), or, also from the ABC, a collection of curious "Australiana" songs related to the radio show "Australia All Over" (platinum). "A company like ours just can't rely solely on pop hit product," explains MD Jim White. "We put a lot of hard work into all our labels and take sales where we can find them, be they from ambient sounds, contemporary Christian music, television soundtracks, or the best Australian and international rock. I'm fiercely pro-Australian, so this year has been exceptionally rewarding for us. I'm particularly excited to have so many of our local acts represented by our friends overseas, such as Icehouse and the Divinyls on Chrysalis and Paul Kelly & the Messengers on A&M."

Festival's five biggest albums of the past year have been Icehouse's "Man Of Colours" (200,000-plus), followed by four titles which sit at or above the 150,000 mark—U2's "The Joshua Tree," "Best Of The Police," John Williamson's "Mallee

Boy," and Jimmy Barnes' "Freight Train Heart." (The latter could easily double its sales by the time this issue appears.) Notably, three of the five are by Australian artists.

**CBS:** Under the brash, determined leadership of Denis Handlin, CBS gives new meaning to the term "full on." The chart share leader from mid-year until Festival's late-year rush, the company has benefited greatly from tours by Billy Joel (twice in five months) and Michael Jackson, the winning away of the prize Liberation label from EMI, and the flowering of what is easily the best local talent roster attached directly to a major. During 1987, CBS also paid close attention to back catalog activities, with staffer Andy Yavasis overseeing the most ambitious range of midprice archive releases in the Australian market.

"This has been one of the best profit years in the history of CBS Australia," says Handlin, "up 52%

from last year. Doom and gloom is the last thing on my mind at the moment. As a company, CBS is incredibly well consolidated with quality people. We're firing with local a&r, with manufacture, with breaking new acts, even with exporting CDs to Asia. And no matter how much success we enjoy, we're still hungry here!"

Certainly, no major can match CBS when it comes to razz-matazz presentations of new product to media and dealers. Their regular launch nights, staged with all the subtlety of napalm drops, are becoming legendary. Each is pivoted around an extensive national radio/TV campaign, such as the current Hot Rockin' Summer promotion which embraces 10 mega and 25 secondary albums, from George Michael to the Black Sorrows.

CBS' five biggest albums of the past year have been Billy Joel's "The Bridge" (223,000), Midnight Oil's "Diesel & Dust" (220,000), Kevin "Bloody" Wilson's "Kev's Back" (220,000), Michael Jackson's "Bad" (200,000), and Mel & Kim's "FLM" (200,000). As well, platinum sales (75,000) have been achieved with Pink Floyd, Noiseworks, Bruce Springsteen, George Michael, Europe, a new

Kevin "Bloody" Wilson title, and the New Zealand  
(Continued on page A-10)



Elton John and John Farnham on stage at inaugural ARIA Awards, 1987.

A Billboard Spotlight

## THE INDEPENDENTS

### On Top Down Under

By PHIL TRIPP

**L**ook at the charts, listen to the radio and focus into music television—it's an easy argument that the independent labels are on top Down Under. It's not just a phenomenon this year, rather a historical and inbred part of the industry that dominates whatever yardstick of success is used to measure the business of music.

The success of the indies is no magic formula. In fact, they shun the formularized strategies of the multi-nationals. It's not a matter of luck either as the 50 or so surviving record companies that can lay claim to being outside the mainstream attest—it's more a matter of continuous risky investment in developing talent. And it's not because we in Australia have an incredible one-stop distribution system—we

don't. Nor are there any real spurs to indie development other than a love of music and a rich source of repertoire. In fact, Australia would have to be the

tightest and hardest market of any in the world to succeed in as an independent band or record company.

Australian indies are hard to recognize in the world market as they are judged to be American if they are successful. Take Albert's which is home for AC/DC or Big Time which developed Hoodoo Gurus. And then there's Wheatley, Au Go Go, Larrikin, Waterfront, Red Eye, Hot and the now-defunct Powderworks which have made a major impact on our musical styles. But four record companies serve as microcosms of the industry at various positions within it—Mushroom, White and Liberation headed by Michael Gudinski comprise the indie/major league, Regular led by Martin Fabinyi is the indie tied to a major (Festival) for distribution, Mighty Boy Records and its leader Moira Bennett are indicative of the new progressive indie while Alex Geshos' Survival Music represents the raw side and is a major exporter to boot.

In terms of sheer volume of both acts and hits, Gudinski leads the pack and his combined labels often outperform any of the majors in the weekly chart share battles. A look at his roster and it's no surprise that a number have already hopped the pond to penetrate the overseas market—Saints, Church, Models, Jimmy Barnes, Kids in the Kitchen, Paul Kelly, Hunters & Collectors, Machinations, Rose Tattoo, Angels, Triffids, Big Pig and the old Split Enz who spawned the more recent Crowded House. Add to these a collection of developing and charting artists still pre-pubescent and it's no surprise that head Fungoid Michael Gudinski is thumping his chest as hard as his tub.

"We're firing!" is a typical Gudinski understatement and, "We're on top of the world Down Under" is a deserved boast to one who has gambled it all on

(Continued on page A-16)



The 1986-'87 Australia Made national concert tour, headlining INXS and Jimmy Barnes, was hailed as a "coming of age" for Australian rock.

Midnight Oil in full frenzy.



Australia  
200

# AUSTRALIAN TALENT

## Winners Take All!

By CHRISTIE ELIEZER

The fact that the Australian music scene centers around pubs rather than non-alcoholic arenas and halls is crucial in the shape the music has taken. An unknown act starting its trudge around the traps soon discovers that it has to compete against drinking, pinball/video machines, and other social activities. Hence, the music's characteristics generally are loud, punchy, melodic, and accessible—perfect fodder for AM radio formats. The music developed a cheeky personality; the stress was on longevity, audience loyalty, and musical clout rather than an attraction based on image or hype.

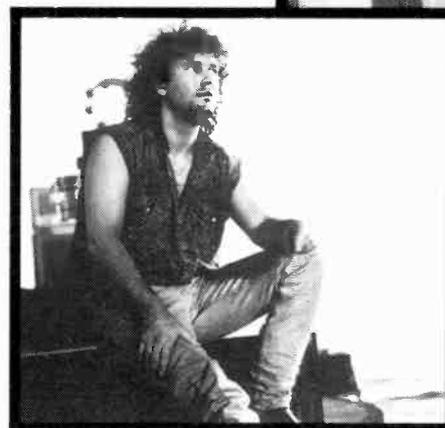
The vast size of the country, too, means a regional predominance in audience identification and media coverage. It therefore takes a few years for a band to reach some kind of national identity; in between, it has to sustain itself with lengthy arduous spells on the road which hones the act to be tight, charged, and committed. Hence when an Australian act emerges on an international market, it has all the advantages that a local act will not have: it is "new" and "fresh" but with a ground-in expertise and confidence of an act that's already made its public mistakes in a relatively small pond.

The Australian music scene has always had its share of acts with international potential. But the

Ian Davies of Icehouse



sheer expense of traveling abroad and limited business/management acumen prevented such fine acts as Daddy Cool, Spectrum, Billy Thorpe & the Aztecs, La De Das, Buffalo, Tully, and Country Radio from following on from the previous successes of the Easybeats and Bee Gees. Through the '70s, Aussies that based themselves in the U.S.—Helen Reddy, Rick Springfield, Olivia Newton-John, Steve Kipner, Brian Cadd—achieved varying success. It was not until the initial breakthrough by LRB and mega-success of Men At Work that the concept of an Australian-based act with an international profile became a reality.



Jimmy Barnes

The Church

### The Chart Makers

INXS remains the role model of breaking the international market, through hard touring, strong songs, shrewd aggressive management and marketing. In 1987, INXS received its most favorable reaction with "Kick" which has also given the band



INXS

Crowded House



its highest chart position in the States. The band's world tour will include visits to Japan, Europe, and Britain where it has the enviable reputation of being high-profile in the glossy teen magazines and respected for its music prowess.

Lead singer Michael Hutchence's first foray into movies, "Dogs In Space," directed by award-winning video maker Richard Lowenstein, has been received in the States positively. INXS' involvement in

(Continued on page A-18)

## PROMOTERS' PARADISE

### Big Noise Down Under

By PHIL STAFFORD

The Australian appetite for live entertainment is literally insatiable. In 1987 alone, no less than 56 international concert acts passed through the country, playing to an average national audience in excess of 150,000. Considering the entire population of Australia numbers a mere 16 mil-

This is no recent development either. The live music ethic has reigned supreme in the southern continent since the early '50s, and on any weekend today in a major city like Sydney, punters can choose from over 100 venues offering live entertainment. Such a high concentration of show business activity is unequaled anywhere across the globe, and this translates to a healthy level of competition among local concert promoters.

There are at least six major-league entrepreneurs currently vying for this market, the most active of whom are Paul Dainty, Michael Coppel, Gary Van Egmond, Kevin Jacobsen, Michael Edgley, and the Frontier Touring Co. (headed by Mushroom Records boss Michael Gudinski and his partner Michael Chugg, long a fixture in local management/touring circles). Add to these a similar number of promoters operating on the fringes, and Australia can well justify its status as the fastest growing tour

market in the western world.

According to Michael Coppel, who in '87 toured such acts as Eurythmics, Paul Young, the Pretenders, and Robert Cray, "It's healthy I think that in this country, local bands can get a recording contract only if they've already built up the live aspect; in England, by contrast, so many bands with chart successes have never worked live and don't intend to. Even with the advent of videos and their importance, to build a long-life career you have to be able to work live and develop an audience on that basis, as well as on recorded product. Also, if an act tours and they're not a strong live proposition, they tend

(Continued on page A-8)

Jon Bon Jovi joined on stage by local rocker Jimmy Barnes.



The managing directors of four of the seven 'majors' during 1987, from left: Bruce McKenzie, PolyGram; Denis Handlin, CBS; Brian Smith, BMG/RCA; and Paul Turner, WEA.

lion, this represents probably the highest per capita consumption of live music in the world. In fact, it's a rare artist who can afford to leave Australia out of his world tour itinerary these days.

# Australia 200

# DOWN-UNDER,

## There's a knack to getting them to come back . . .

Year after year, it's been my pleasure not only to introduce new artists to this country, but to welcome back old friends to even greater success. In 1987, the Eurythmics' second Australian tour was the biggest concert event of the year, playing to well over 200,000 Ozies.

In 1988 I'm looking forward to return visits from U2, Whitney Houston, Def Leppard and Chick Corea.

You see, the knack is that they love to come back!



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so as to return to the thrower.

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ANDREAS VOLLENWEIDER  
THE DAMNED  
PAUL YOUNG  
THE PRETENDERS  
ROBERT CRAY  
ALISON MOYET  
SIMPLY RED  
CHRIS REA

#### FORTHCOMING TOURS:

LOS LOBOS  
CHICK COREA  
DEF LEPPARD  
METALLICA  
WHITNEY HOUSTON  
U2  
MILES DAVIS  
TOM WAITS

# PUBLISHING

## Following the Upward Curve

By GAIL CORK

It has been a year of continued diversification and intensive entrepreneurial activity in Australian music publishing. 1987 ended on an upward curve, in a climate of optimism, tempered with fears about piracy and the complex, unresolved copyright issues raised by new sound technology.

The most recent estimate of gross income from music publishing in Australia is \$36 million for 1985/86 (including sheet music revenue at wholesale prices). Of income received from royalties, an average of 70% was paid out to composers, overseas publishers or other copyright owners.

A major report on the Australian music industry, commissioned by the government-funded Australia Council, suggests that it has become standard practice for Australian publishers to pay 85% of royalty receipts to overseas publishers and that profits can still be generated from the remaining 15%. This figure was however contested by several publishers. Managing director of the Australasian Mechanical Copyright Owners Society (AMCOS), Brett Cottle, reports that, on sub-publishing deals, the trend is now toward a greater percentage being retained by the sub-publisher, the more usual deal being 80/20 or less, depending on advance paid.

Figures aside, the year has held a number of significant developments, not the least of which was the sale of CBS Songs to SBK, a move which has injected new enthusiasm into company ranks, although day-to-day operations remain essentially unchanged. While CBS dispensed with its publishing arm, two other majors took on the development of publishing as Priority No. 1. In mid year, BMG moved a&r manager Jim Shipstone over to head its previously dormant local publishing operation. Negotiations are well-advanced for BMG Music's first domestic signings. Meanwhile, PolyGram's new MD, Michael Smellie, announced a major drive to establish PolyGram as a force in the Australian publishing arena. In the midst of these developments, the Warner/Chappell merger—hotly contested in the U.K. and elsewhere—proceeded with scarcely a hiccup, following advice from the Commonwealth Trade Practices Commission that, although the merger would give the company a market share of around 40%, it did not contravene Section 50 of the Trade Practices Act, which relates to monopolies. In late November '87, it was confirmed that the new Warner/Chappell organization was to be headed by ex-Chappell MD, Colin Cornish (president) and ex-Warner Music MD, John Bromell (creative director).

The year has seen a steady growth in music publishing revenue across-the-board. AMCOS, the country's central collection agency for mechanical royalties, increased its gross income by

34%, the result of a strengthened licensing team, implementation of a new record company audit program, and more equitable blanket licensing agreements with broadcasters.

Most of the major publishers similarly report an increase in revenue over the past 12 months. For Rondor MD Bob Aird it was the culmination of talent from its Los Angeles, London, and Sydney offices which gave Rondor a great year, consistently in the top 5 with major hits from Dire Straits, Whitney Houston, Tina Turner, Steve Winwood, Bryan Adams, Chris De Burgh, John Farnham, the Angels, Redgum, and the Party Boys. MCA/Gilbey also reported an improvement which MD Chris Gilbey put down to "more hit catalogs and a lot of luck." He also comments on tightening competition for the publishing dollar. "Regardless of what I say, the



SBK Songs Australia signs the Divinyls.

cake is not any bigger and there are more people trying to get a slice—or to keep the share they have," he says. "Deals are becoming more and more complex—whether they originate overseas or locally. After all, lawyers want to make more money and there is new technology, all of which have to be put into the picture."

In a year that has seen a substantial improvement  
(Continued on page A-8)

## GOVERNMENT & THE ARTS

### Music in a New Light

By PHIL TRIPP

In the lead up to the 200th anniversary of Australia's invasion by European white settlers, both the government and major arts organizations are looking at the contemporary music industry in a totally different perspective. In addition, a number of support organizations have emerged in the areas of exporting, education and communica-

assist the music industry after a rash of studies, reports, and position papers. One recent report on the Australian music industry showed that it is worth over \$1.5 billion and employs over 60,000 individuals, 40,000 full time—comparable to the shoe and textile industries in terms of output and employment. Of 1986's \$250 million in government funding directed to music, most went into education and an insignificant amount filtered through to the contemporary music industry—a pittance compared to funding for the opera and classical music.

But the reports, coupled with a major election that the existing party saw the youth vote as a key to re-election, caused a sudden shift in government attitudes and programs to assist the industry on the fronts of business education and export assistance emerged. The most important program was developed by the Australian Trade Commission, AUSTRADE, which appointed a panel of music industry heavies to advise the government on export initiatives and establish programs to help the industry. The panel consists of Mushroom Records MD Michael Gudinski, Hoyts Media head Glenn Wheatley, Mental Management's Jeremy Fabinyi, 3EON FM radio's Lee Simon, Dirty Pool Management's John Woodruff, Chris Gilbey of MCA/Gilbey Music, IMMEDIA! Public Relations' managing partner Phil Tripp and David Hooper of the Musicians' Union as well as two government representatives.

Already, several projects have come to fruition. 1987 was the first year that AUSTRADE participated in the New Music Seminar, having funded the double-sized booth at the trade show as well as two meeting rooms with excellent audio/video equipment. AUSTRADE continues its support to the industry through subsidy of the Australian stand at MIDEM this year. Both events will see expanded AUSTRADE participation in the coming year and the government organization has also produced an extensive "Guide To The Export Market For The Music Industry" which is being distributed to record companies, publishers and artist management.

Also under the AUSTRADE banner is the funding of  
(Continued on page A-8)

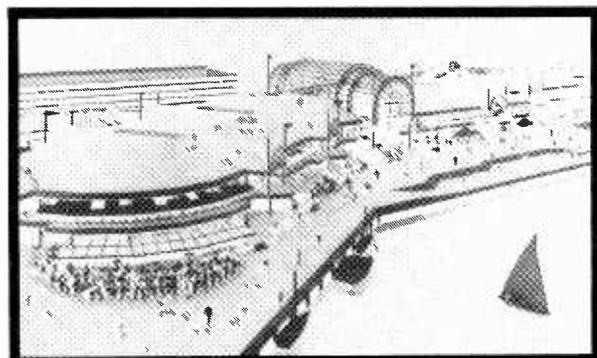


The new Strand megastore on George Street, Sydney.

tions which are enhancing the industry's ability to do business globally as well as train the troops locally for the future musical invasions of overseas markets.

In 1987, the Australian government stepped in to

# Australia 200

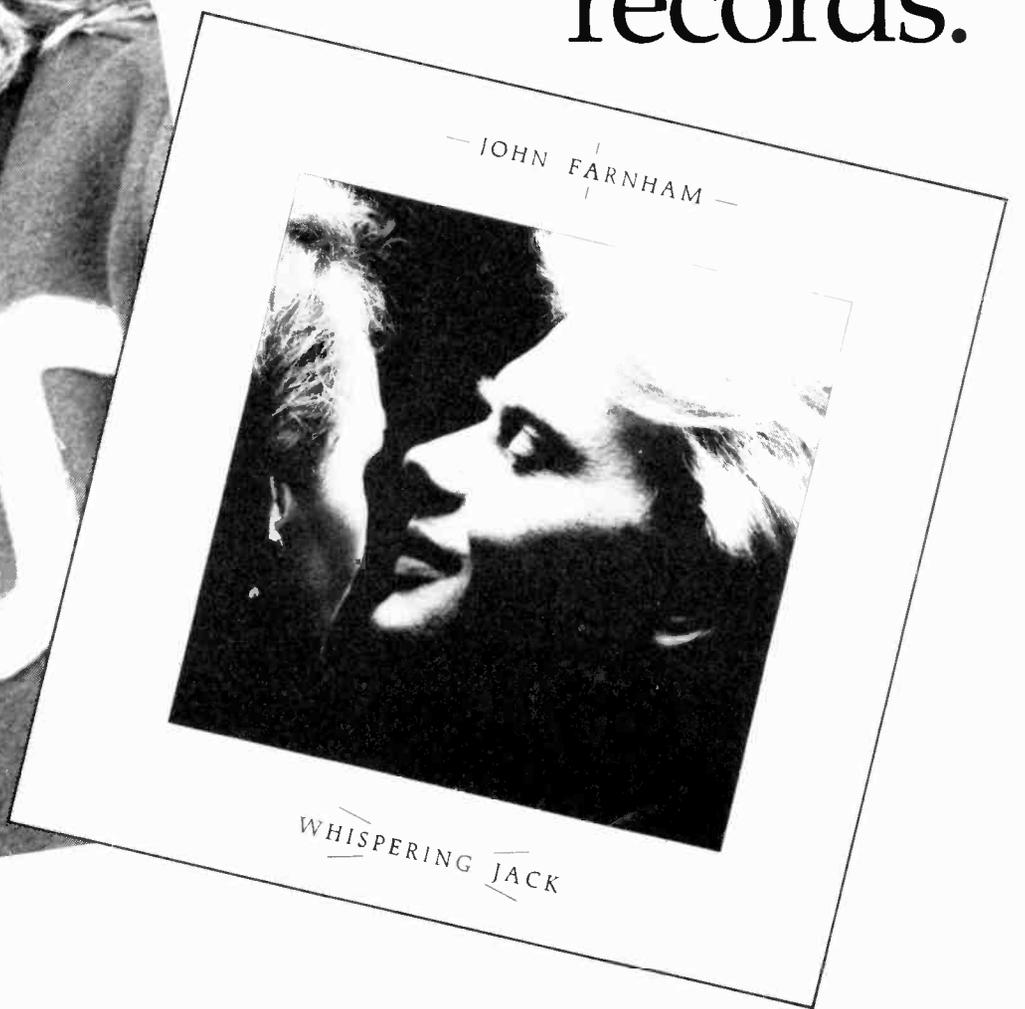
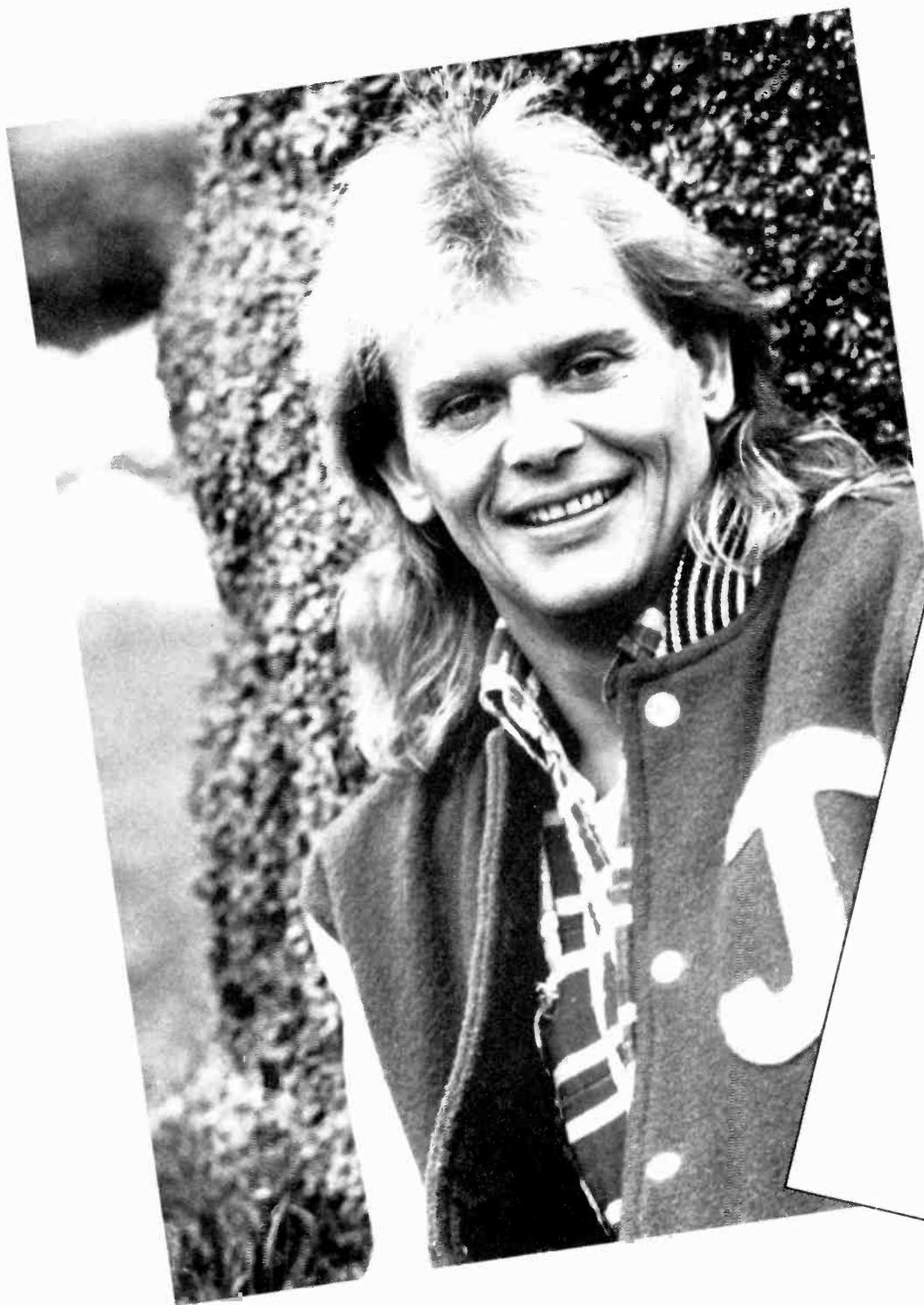


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## PROMOTERS' PARADISE

(Continued from page A-4)

to lose the market they established with their records. For our population base, we often produce a surprising level of support for touring artists."

One of the more established Australian promoters is Gary Van Egmond, who's had his own touring company since 1973. Starting out with the Bee Gees back then, in 1987 he toured Jackson Browne, Kenny Rogers and Dolly Parton, Eric Clapton, and Elvis Costello, with AC/DC planned for February this year. His theories on the local market coincide with Coppel's . . .

"I think it's also the standard of facilities we offer here—the service is good, the conditions are excellent. Where a few years ago we were limited to 4,000-5,000 capacity venues in the major cities, now most capitals offer 12,000-seater Entertainment Centres with coordinated parking, bar facilities, and restaurants. It's an agent's dream here these days; you get one hot band an offer and up to six promoters go after it. If overseas agents shop their acts around, they're in a great situation."

That's not always the case, however. Other operators like Paul Dainty, Kevin Jacobsen, and the Frontier axis prefer to nurture ongoing relationships with their clients. Says Jacobsen, another veteran of the trade whose '87 tour schedule included such major names as Michael Jackson, Billy Joel and Cyndi Lauper:

"I've taken part in bidding wars in the past and suffered accordingly, so I don't do it anymore. The hard thing for me is dealing with outside accountants, who tend to be less sympathetic. I prefer to speak to artists' agents and managements direct. I also avoid hit record pop acts, who don't generally represent good secure business. I'd rather a Springsteen, John Cougar Mellencamp, Billy Joel or Julio Iglesias, because they've got track records, an embedded market, and a current album only heats up the act more. Bringing someone in on the strength of one hit record doesn't necessarily work anymore."

In 1987, Frontier toured ZZ Top, Billy Idol, Bon Jovi, Suzanne Vega, Jimmy Buffett and Crowded House, as well as bringing Billy Joel back for a highly successful "encore" tour. Chugg continues, "Michael [Gudinski] spends a lot of time overseas and has built up a hell of a lot of respect, so now a lot of American managers simply ring us direct. We don't get into bidding wars with other promoters because we tend to maintain relationships with clients. We make them an offer, and if someone else comes up with a better one we're happy to bow out."

"But in most cases, we've been lucky in being able to set up a rapport with the artists very early, so that when other promoters come on the scene we're already a long way down the road."

Although he isn't able to claim quite the same success rate as Frontier enjoyed in '87, Michael Coppel did reasonably well . . . "Most of my tours finished ahead—one or two were behind, but that's indicative of being a promoter. If you were ahead all the time, you could basically retire after two or three years. But being a promoter is also a license to be wrong and pay for it. If you had to engage in bidding wars for every act you wanted, the margin would be squeezed so tightly that you'd only have to make a couple of miscalculations and you'd be out of the business."

The combined effects of an increasingly conservative musical climate and the devaluation of the Australian dollar saw to it that more big-name acts toured Down Under in 1987 than in any other year. Such acts were obviously considered safer risks, but most promoters also pointed to a dearth of emerging new talent as the reason for an unprecedented influx of major concert attractions last year. Trouble was, most of them bottlenecked into the last two months of '87, taxing the market to dangerous extremes.

Even the minor-league promoters were forced into sticking with tried-and-true acts for the most part. Most fell into two general categories—the nostalgia market, or the one-hit wonder brigade. Exceptions to the rule included Melbourne-based entrepreneur Vivian Lees, who mounted ambitious tours by English politico-folk artist Billy Bragg and post-punkers New Order; Lees is also touring London Irish group the Pogues in January. After a year of ups and down in 1986, Sydney promoter Peter Noble entered the fray late in '87 with veteran blues acts Screamin' Jay Hawkins and Memphis Slim—both were eventually cancelled.

Apart from these two, such operators as Zev Eizek (a former partner of Michael Coppel's), Selwyn Miller, Duet Productions, and the Dirty Pool organization also had mixed fortunes in '87. Eizek fared indifferently with Stevie Wonder and was forced to cancel Supertramp, Dirty Pool broke even on the Cult, Duet held their own, and Selwyn Miller marked time with old warhorses like George Thorogood, Suzi Quatro, Smokey, and Hot Chocolate. However, he did break the mold with a relatively new American band, Jason & the Scorchers, and tends to gamble on more contemporary acts in the future.

"Overseas agents are very aware of the competitiveness among Australian promoters, so they tend to play acts one off the other. I don't like to get into that. I'd rather take an act like the Scorchers whose market value was a little lower, and with the buzz they created they'll do even better the next time. For live entertainment, Australia is probably the most competitive market in the world. If you're going for the big names, you've got every promoter going for the same act. I try to rely on my own taste and belief in any act rather than get involved in an auction situation."

Though 1987 has been generally acknowledged as a good year for Australian promoters, Chugg for one views the immediate future with caution . . . and he's not alone. The recent glut of major tours, mushrooming costs, currency fluctuations, and a noticeable swing away from the vast Australian outdoor venues on the part of the consumer have all taken their toll on the industry. Ticket prices have doubled in the last five years, trucking and accommodation costs have risen sharply in the past 12 months, and general expenses are all but outflanking the inflation rate.

## PUBLISHING

(Continued from page A-6)

in overseas penetration for Australian copyrights, all major publishers report a number of highlights in this area. Gilbey says, "We feel that we are getting somewhere with the success of INXS, Shona Laing, and Wa Wa Nee. Other companies are having success with Icehouse, Jimmy Barnes, Farnham, and, of course, AC/DC continues forever. But I cannot remember a time when so many Australian acts and copyrights were on the international charts." For Rondor Music, a cause for celebration was the major international breakthrough with John Farnham's "Whispering Jack" album, which had several tracks by Rondor writers.

While individual companies continue to jostle for a stronger position in the market, a number of broader issues have brought the music publishing community together in the face of looming threats to copyright posed by technology, such as DAT, op-

tical fiber technology, and multi-point distribution systems. Chris Gilbey comments that, "We have come to terms with not only the fact that Sony have already created the successor to DAT, but also that with the purchase of CBS by Sony, we can probably say goodbye to a copy-protect chip in hardware, and expect to see an increase in piracy and counterfeiting—unless we get very organized and very together about our communications with Canberra, as an overall industry." Cottle adds that the problems with DAT and regional piracy are symptomatic of a worldwide attack on copyright and that "we are going to have to be both imaginative and energetic to cope with them." Bob Aird comments on the need for more government support in the continuing fight against international piracy. "Governments have the power to legislate to protect legitimate copyright owners and it would appear that, despite lobbying by international groups, most governments are failing to take the necessary action." Of particular concern is the extreme vulnerability of Australian music to pirates in Southeast Asian countries which have not joined the international Copyright Conventions. A prime example is Singapore, whose new copyright law, based on bilateral agreements with the U.S. and Great Britain, offers no copyright protection for Australian works. The situation is all the more galling since the Singapore law is based largely on the Australian mode. The need for bilateral copyright agreements with Australia's Southeast Asian neighbors has therefore become a high priority for music industry lobbyists.

While progress on this issue is frustratingly slow, there are signs that the new spirit of cooperation and unity within the industry is having some impact at government level. After months of analysis and negotiation, the stage is now set for the imminent introduction of a levy on blank tape sales. In this, and in other legal/political issues, the local music industry, in which publishing plays an increasingly vital part, is at last demonstrating an ability to put aside their differences and speak with a united voice.

One contribution to a new, more progressive attitude in Australian publishing has been the input from the extremely profitable crop of publishing outshoots of independent record labels and management companies. At the forefront of this area are Mushroom Music and Wheatley Music, which are administered out of the Mushroom/Liberation and Wheatley record operations, and MMA Music, which is attached to the management company handling INXS, Models and Richard Clapton. These concerns deftly anticipate trends by spotting and signing developing talents and catalogs from all over the world. They are less institutionalized royalty collectors and more active participants in the ongoing creative process within contemporary music.

## GOVERNMENT

(Continued from page A-6)

a 30 minute pilot for a music video television program which is being shopped for placement with overseas broadcasters. The program includes clips from major artists as well as up-and-comers with exclusive coverage of homegrown talent. The AUSTRADE committee is also considering radio program proposals brought to it by independent producers as well as ways to penetrate international markets through other media.

Other incentives for the industry are being proposed. One of the more adventurous is the formation of the Australian Contemporary Music Development Corporation which would serve as an overseeing organization for music industry funding and programs by the government. Included in its proposed activities brief are: encouraging exposure and promotion of the image of Australian music through international media and markets; encouraging greater live audiences for Australian music; promoting local manufacture of

(Continued on page A-21)

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**MICHAEL JACOBSON**

## MUSICAL WONDERS

(Continued from page A-1)

62 weeks), James Reyne, Paul Kelly & the Messengers, Kevin "Bloody" Wilson, Hunters & Collectors, the Party Boys, Noiseworks, and "Australia All Over." Most of those were represented on the singles chart, along with Choirboys, Machinations, Kylie Minogue (with Mushroom's biggest ever hit in 15 years of operation), Do Re Mi, Dragon (Hunter), and Cattletruck.

"The cultural cringe really is over," insists Regular Records managing director Martin Fabyini, "and it couldn't have happened at a better time. International music, to my ears, is kind of flat while Australian music is quirky, fun, and always interesting. This industry has the right kind of basis as far as I'm concerned. The majors might use their might to sell lots of records for us all, but independents account for about 90% of all band signings. This has become a very a&r oriented country."

At the moment, it would be hard to wipe the smiles off the seven majors' faces with an ax swipe. Turnovers have increased by 25%, 50%, even 100%. Australians are back into their local record stores with a vengeance, as home video suffers the slump which beset the record business five years ago. "We've had a very strong year," says BMG/RCA's MD Brian Smith. "As an industry we've won back the share of the entertainment dollar we lost when the public started acquiring video hardware. The \$20-\$30 a month people were spending on video hire purchase was, traditionally, our money. Now there is glamor in music again and more people than ever are willing to support a good record." Virgin MD Laurie Dunne concurs: "The industry is now so sophisticated that it can target a potential market and squeeze out every last sale." And, as CBS MD Denis Handlin believes, "1988 will be even bigger and better."

Even companies who have undergone some less-than-ideal times are far from despondent. "EMI is a lot healthier and happier a company than it has been for a long time," says general manager Brian Harris. "Through ARIA [Australian Record Industry Assn.] we have become a much closer and more professional industry. We'll always be competitive but now we talk freely and openly about common challenges and we manage to come up with solutions. I'm particularly proud of the impending blank tape levy, which will be one of the first in the world. I even believe that the Cultural Development Fund component of the levy is a good way to go and not necessarily the unfortunate compromise it's being painted as."

Festival MD Jim White is particularly pleased about getting Pay For Play into place, even though he was one of the last company leaders to push for it. Despite the fact that the entire scheme nets only a bit more than half a million dollars a year for the industry, there is still the general satisfaction that creative works are no longer being freely exploited. "We didn't want to go through the same disruption as New Zealand, so we had to act effectively as an industry," White says.

White is concerned by the CDF aspect of the blank tape levy because, as he sees it, "The government has a depressing habit of doing things in a terribly non-commercial way. If they use the money to train engineers, educate lawyers, that sort of thing, fine. But I fear they will direct 10% of our money toward the promotion of esoteric material that may or may not be helpful to the industry."

PolyGram's new MD Michael Smellie is particularly concerned with inter-industry conciliation. "I believe we urgently need to develop a music industry as opposed to a record industry. We must establish some forum situation where we can discuss mutual areas of interest with publishers, radio, managers, and hardware manufacturers. Historically, the only time we ever talk to these people is when we've got a fight on our hands. Unfortunately, it's a treadmill

that's hard to get off. In the past we've argued about who gets the bigger slice of the cake, not about how to make the cake bigger."

The principal ingredient to the ever-expanding cake would appear to be the CD boom which, although leveling out as a result of full supply, is still extremely profitable for all concerned. The product breakdown for the industry is now approximately 15% CD, 35% vinyl disk, and 50% cassette, with CD expected to grow significantly over the next year at the expense of vinyl. The standard price dropped to \$A25 (approximately \$U.S.16) and low-/mid-range lines began appearing, with some classical titles even going out at \$9.99. "The amount of CD titles and stock is unbelievable," says BMG/RCA's Smith, who has sold 70,000 CDs of John Farnham's "Whispering Jack." "I don't believe that price is a barrier at all for CD growth. The real barrier is that there is still no promotion for CD players like there is for, say, Walkmans. When that happens, CDs will go through the roof and people automatically buy new releases on CD and systematically replace favorite albums."

With Melbourne's Disctronics CD factory up and running (and expanding dramatically with American plant takeovers), Australia is among the international forerunners in the medium, although not all those profiting from the boom are totally taken by it. "I still strongly believe that the vinyl record is *not* dead and we do ourselves a great disservice in trying to shove it out the back door," says Festival's Jim White. "CD buyers are older people. Kids, mostly, do not have CD players and are not likely to for some time. Let's look at the entire music market, not just the glossy surface image."

WEA managing director Paul Turner, who led the CD price dip from \$30 to \$25 during 1987, is all for bringing it down even further. "I'd like to see the Japanese situation where the prices for the different formats are essentially the same. The more we can get prices down, the more we'll exert pressure on the hardware manufacturers, who certainly don't assist us." Turner, soon to step down after an exceptionally effective period as ARIA chairman, is displeased by the blank tape levy, believing that "payment of a few cents shouldn't excuse the infringement of copyright. It's still a crime as far as I'm concerned."

Although Turner declares that "business is healthy and strong," he minces few words when expressing his feelings about FM rock radio's current highly selective, research-oriented programming style. "There's a bunch of bloody amateurs running radio in this country," he thunders. Interestingly, the stations at the receiving end of Turner's (and many others') anger are almost all No. 1 in their respective cities and enjoying record listener support.

Still, frustrations are few as the Australian record industry moves into the final leg of the '80s. As one government report revealed early in 1987, music is a more profitable industry than footwear. In fact, the government has been taking an uncommonly serious interest in contemporary music of late, to the extent of organizing an Austrade Rock Committee panel to investigate avenues of assistance to the industry's international aims. So far, most companies are keeping their distance. "I'm opposed to any government interference in the industry, no matter how good the intentions," says PolyGram's Michael Smellie. WEA's Paul Turner dismisses most of the overtures as "the government trying to appeal to

young voters."

## THE MAJORS

(Continued from page A-3)

soundtrack album "Footrot Flats." Local acts the Party Boys and Black Sorrows went gold. Billy Joel—CBS Australia's all-time biggest selling act—hit 300,000 with his "Greatest Hits" set. Of particular note was more than 100,000 single sales of Dave Dobbyn's "Slice Of Heaven," from the aforementioned soundtrack disk.

**WEA:** The dignified WEA is the last major in the market to beat its chest, though it has every right to. Over the past 18 months it has consistently maintained its No. 2 position in album chart share, while also performing strongly (second/third) with singles. WEA has traditionally let its music do the talking with a tight, veteran team expertly though unobtrusively working high quality repertoire under the deft leadership of the "father of the industry," ARIA chairman Paul Turner.

"I have to say this has been a great year," beams Turner. "Our profits are up 20%, and 1988 looks as if it will be even better. We might have been a bit over-enthusiastic about CD. Now that there's no shortage of software, we're finding that hardware manufactureres are letting us down. We've only had a 12%-15% CD player penetration in four years, compared to a color TV penetration of 70%, and video penetration of 80% in far less time." During 1987, WEA led an overall industry drop in CD prices from almost \$30 to \$25, and launched a \$17.50 mid-price range featuring titles by Howard Jones, Steely Dan, Cold Chisel, and others.

"I think the only real gripe I have is FM radio, which is really pissing me off," Turner adds. "I just can't believe the attitude it is adopting. I think that what it did to Michael Jackson, who is not even my act, is disgusting." WEA has probably fared worst with rock FM's current programming attitude, finding it very difficult to gain exposure for the likes of the Bee Gees, Madonna, Prince, and a-ha.

Notwithstanding the problem, the company has sold 268,000 of Madonna's "True Blue," which makes it WEA's second-biggest seller after Paul Simon's "Graceland" (430,000). "Radio Songs—A Best Of Cold Chisel" has passed 250,000, Fleetwood Mac's "Tango In The Night" has hit 200,000 and INXS's "Kick" has moved 112,000 in just two months. Also of note are 100,000 sales of Simply Red's "Men And Women" and 70,000 units of "Body & Soul" by local thrush Jenny Morris (due for American release on Atlantic in February).

**EMI:** EMI's 1987 saw, in the words of general manager Brian Harris, "a degree of rationalization." After 50 years of residence at its inner-city headquarters, the company accepted an \$A8 million offer for the building and moved all nonmanufacturing operations to the northside Sydney suburb of Cremorne. "Not only do we now have lower overheads," explains Harris, "but the communication and attitude within the company has changed for the better."

Although EMI was consistently fourth in both album and single chart action for the fiscal year 1986/87, it slipped to an uncharacteristic sixth during the first four months of the new year. Although 1987, according to Harris, "has been profitable," the company is looking forward to a significant resurgence during 1988.

Like Festival, EMI's greatest recent success has come from local talent, an unthinkable situation a decade ago for any major. Domestic sales for the debut Crowded House album are 400,000, while former Australian Crawl frontman James Reyne has so far shifted 120,000 of his debut solo effort. AC/DC's "Who Made Who?," distributed on behalf of Albert Productions, is up to 150,000. George Thorogood "Live" is 60,000 and David Bowie's "Never

(Continued on page A-15)



# BON JOVI

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# CANADA

## 1988—A YEAR OF STARMAKING

By KIRK LaPOINTE

**Y**ear after year, hope springs eternal for the Canadian music industry. Just around the corner, we're told, help is on its way for the ailing sectors of the business. Long overdue copyright reforms are pending to help better compensate the country's creators. The tough tax regimes that burden business and drive artists from Canada are due to be diminished. Roadblocks that stand in the way of Canadian successes abroad are about to be lifted, broadening the exposure to new artists and consolidating the clout of established ones. And much maligned radio programming is about to set itself straight, paving the way for an exciting era of starmaking. In short, the optimists hold, this will be Canada's year.

Well, maybe this year.

Indeed, it's difficult to be categorical when assessing the potential performance of an industry long neglected by government. But, if ever there seemed to be a year that Canadian music will come alive and the music industry will flex its muscles, 1988 is it. Having shaken off the economically recessive doldrums of the early 1980s, having broken internationally some artists and just missed breaking a few more, having waited for what seems an interminable period for copyright reform, the optimists are a growing group as the coming

*(Continued on page C-6)*

Bryan Adams

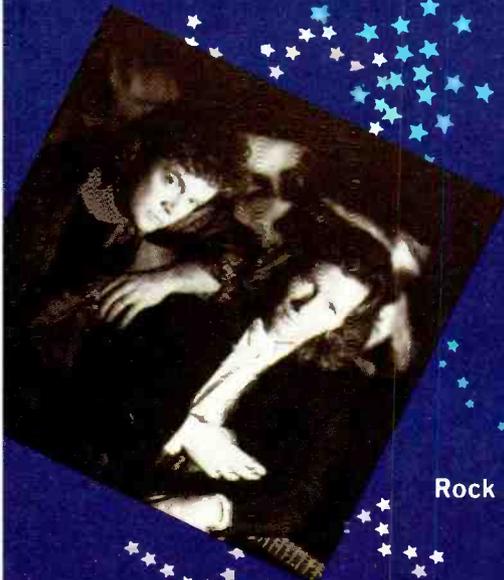


Glass Tiger



Partland Brothers

### A Billboard SPOTLIGHT



Rock & Hyde



Corey Hart



Frozen Ghost



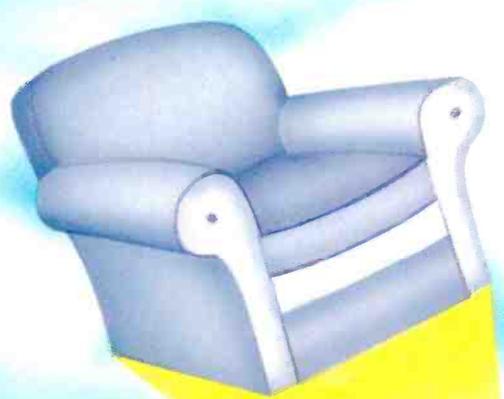
Platinum Blonde

**MIDEM**  
Special  
Edition

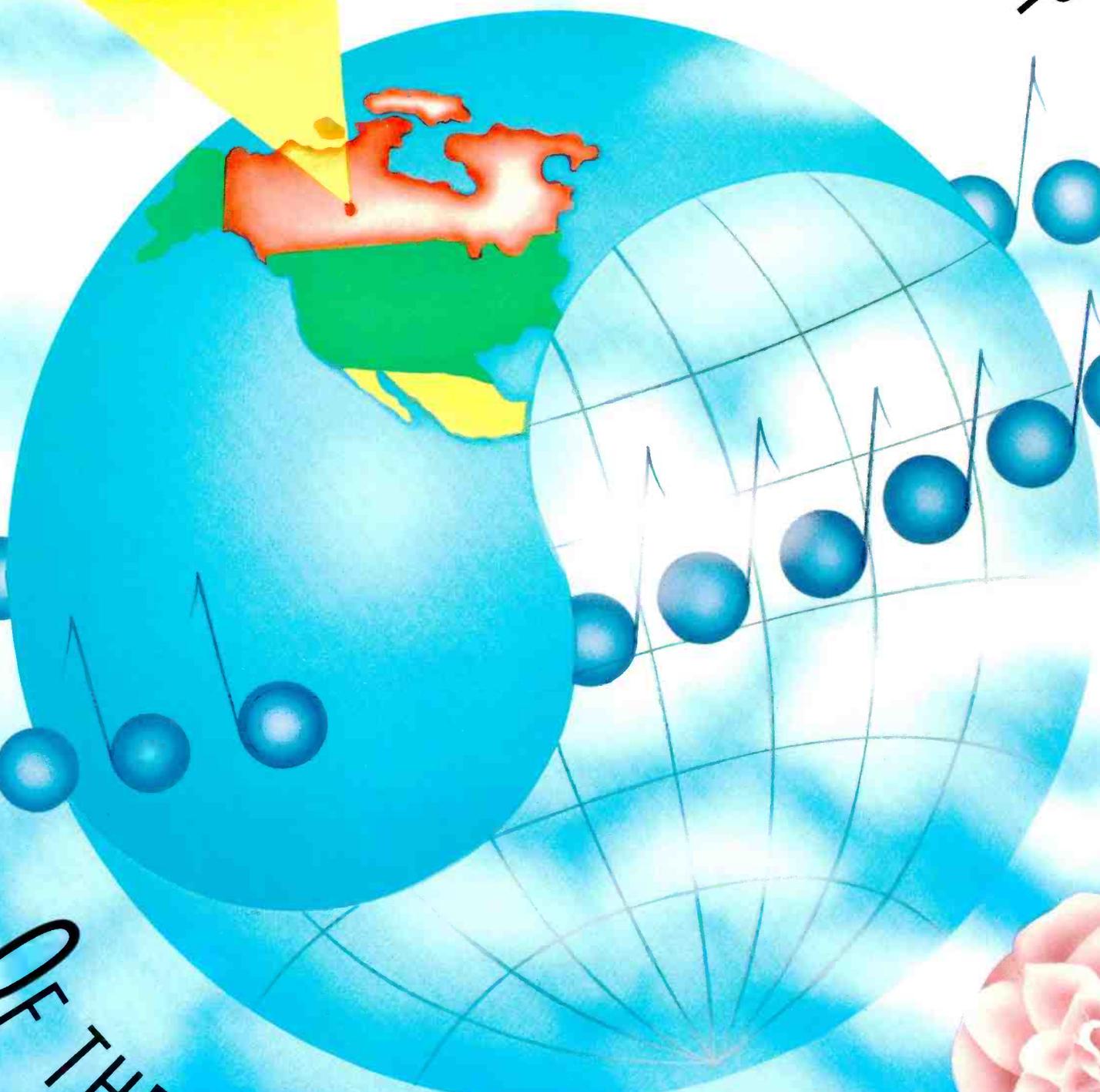
• LOVERBOY • PLATINUM BLONDE • GOWAN • BRUCE COCKBURN •

PLATINUM BLONDE • GOWAN • BRUCE COCKBURN • ALTA MODA • CELINE DIONE

ALTA MODA • CELINE DIONE • BRUCE COCKBURN • LOVERBOY • CELINE DIONE



WE'RE SITTING ON TOP



OF THE WORLD.



CBS RECORDS CANADA.



CBS RECORDS INTERNATIONAL.  
WHEREVER YOU'RE LISTENING, OUR MUSIC IS THERE.

GREAT SOUNDS

FROM THE NORTH.

# TALENT WATCH: The Next Wave of Sounds for the World Tomorrow Is Already Hitting Home Today

Put simply, 1987 was not the kind of year observers of Canadian talent abroad will remember fondly. The biggest name in the Canadian business, Bryan Adams, took one step backward so he could later take two steps forward by recording an album of more literate and introspective but less commercially striking material. The second-hottest name, Corey Hart, suffered a setback with his third album. Loverboy's latest record didn't click as would be expected. And some of Canada's biggest names at home—Platinum Blonde, Gowan, the Parachute Club, Luba—met with a meager reception outside of the country.

On the other hand, not everyone was shut out. Dan Hill had a song on the Billboard adult contemporary charts every week of the year and grabbed the top rung on that year-end chart with "Can't We Try." The Nylons, long an a capella favorite of Canada, connected with a top 10 single for

"Kiss Him Goodbye" and appeared to pave the way for further success. The Partland Brothers came from nowhere to snare a top 30 song with "Soul City" and seem certain to consolidate that breakthrough in the near future. And such artists as Frozen Ghost and Rock & Hyde made significant inroads with their releases, achieving just enough to guarantee that radio programmers will listen closely next time around.

Who else will the programmers and reviewers be monitoring carefully in 1988? Billboard surveyed talent experts, radio, and record executives and critics to pick 10 artists who merit attention in the coming year.

**1. Colin James.** Just about anyone who has heard or seen the baby-faced but decidedly assured blues-country-

rock singer and guitarist identifies the Vancouver-based James as the Canadian star of the late 1980s. Think of a cross between Stevie Ray Vaughan and Dwight Yoakam with crossover potential and you have an idea of James. Young, engaging, and intelligent, James has recorded a debut album with veteran producer Tom Dowd and was scheduled for release worldwide by Virgin Records in early 1988. Barring disaster, experts say, he's the pick of the litter for the year.

**2. Honeymoon Suite.** Former Juno-winning group of the year in Canada, with two promising records already on Warner Bros. in the U.S. Now, with Ted Templeman at the production helm on an album due for 1988 issue, the Canadian industry is using reverential language to talk about a rock band that only three years ago was grinding through the club circuit. The elements are all there—compelling  
(Continued on page C-13)

Blue Rodeo



k.d. lang



54.40



Alta Moda



The Northern Pikes



Colin James



Haywire



The Grapes Of Wrath



Tim Feehan

Jane Siberry



## WESTERN CANADA: Fresh Growth Sets Stage for Hard Decisions and New Opportunities

By TOM HARRISON

P.T. Barnum could have learned from Bruce Allen. Allen, who is best known as manager of Bryan Adams and co-manager of Loverboy, has formed an independent record label with partners Lou Blair, Sam Feldman, Cliff Jones, and John Ford, called Penta. With the November signing of agreements with WEA Music of Canada and Elektra/Asylum/Nonesuch for distribution of the Vancouver-based company's artists nationally (WEA) and for the rest of the world (Elektra), Penta modestly has declared itself "the future of Canadian music." Well, why not? If you consider the state of the business in Western Canada, the prospect of two important cities—Toronto, the hub of the industry, and Vancouver—suddenly creates a new set of hard decisions as well as possibilities.

Any emerging talent living in Western Canada knows that one day he, she, or the band will have to choose between staying at home or relocating. If they choose to stay in Cana-

da, most will opt for Toronto, which offers the prospect of being in the industry's backyard. Some, who are attracted to the city's mild climate, informality, and alternative culture, come to Vancouver.

While each of the major centers in Western Canada—Winnipeg, Regina, Saskatoon, Calgary, and Edmonton—have distinctive music businesses, they cater primarily to their own markets, which are too small to support a substantial music industry. Vancouver has international links, several important studios, a burgeoning film industry, numerous independent labels, supportive media (particularly TV and press), and a few (painfully few) management companies besides that of Bruce Allen. Penta refers to the five different personalities who are partners in this joint venture. Allen is established as one of the most forceful managers in rock'n'roll. In addition to Bryan Adams he co-manages Loverboy with Lou Blair, and Rock & Hyde with Cliff Jones. Sam Feldman is not only a longtime business partner with Allen but also heads S.L. Feldman & Associates, one of the largest

booking agencies in North America. John Ford started in the record business as a sales rep for the Vancouver branch of RCA and rose to vice president of RCA Records internationally before he and the company parted two years ago.

There are numerous examples of Western Canadian acts having to desert their prairie city for Vancouver or Toronto. Mo Berg left Edmonton in 1986, formed his Pursuit Of Happiness with other Edmonton musicians, and almost immediately scored a hit with "I'm An Adult Now," a sly rocker which leaped from underground status when WEA picked it up. Northern Pikes are a Saskatoon-based group, which found a Toronto producer and manager and parlayed two indie releases and constant cross-country touring into a contract with Virgin. Tim Feehan, for years the "boy most likely" in Edmonton, set his sights on L.A., got a contract with Scotti Brothers and was named most promising male vocalist at the 1987 Juno Awards. Edmonton's k.d. lang (Chatelaine Magazine's woman of the year for 1987) re-  
(Continued on page C-10)

# STARMAKING

(Continued from page C-1)

year is being sized up.

Fact: Copyright reform, or at least a good chunk of it, has been accomplished under federal legislation that more greatly protects creators and penalizes pirates.

Fact: Broadcasting showed significant financial improvements in 1987, and while a disarming number of radio stations waded into so-called "gold" formats that emphasized the old hits, many found the pool too crowded and were contemplating another beach.

Fact: Several Canadian artists are well-established in other markets, and while there were relatively few big scores in the U.S. in 1987, more musicians than ever stand poised to capitalize in 1988.

Fact: A late-1987 regulatory decision opened the way for the feisty MuchMusic Network to be carried on basic cable service in Canada, a shift from pay-TV-only carriage that could ultimately triple or quadruple the million-plus subscribers for the channel and pave the way for many more musical breakthroughs for Canadian and foreign artists.

Fact: Two major firms emerged in late-1987 with a wealth of industry experience and just the right personal clout to put Canada on the worldwide map. Toronto-based SuperCorp Entertainment may actually live up to its name as a full-service concert, label, management, recording, and publishing concern. The Vancouver-based Penta group of companies, spearheaded by such West Coast music moguls as Bruce Allen, Lou Blair, Sam Feldman, and Cliff Jones and run by veteran industryite John Ford, promises to make much noise in the near future as a world-class outfit specializing in marketing, management, publishing, and recording.

Fact: A golden opportunity appears to be awaiting the industry just down the road. A free-trade deal between Canada and the U.S., negotiated late in 1987 and due to be ratified this year, eliminates tariffs between the two

countries by 1999 and poses possible gains for Canadian manufacturers and distributors. Although some portray the deal as the beginning of the end for some firms, most believe that Canadian international industrial competitiveness will allow some companies to expand and serve parts of the U.S.

Even so, the results were mixed in 1987. The Canadian Recording Industry Assn. (CRIA) estimated that revenue would increase roughly 10% in the year, but unit sales would be stagnant. Any increases "are driven by CD sales," says CRIA chief Brian Robertson. "It's little or no growth in reality." Vinyl sales are in serious decline, tape sales were up marginally, and CD doubled its market share to more than 8%.

Just about every multinational company had some reason to cheer: WEA mined diamond with Madonna and achieved solid results for its domestic artists; CBS chalked up heavy gains with its Canadian talent and a host of riches with the likes of Bruce Springsteen and Michael Jackson; PolyGram chugged along in early year with Bon Jovi and late year with John Cougar Mellencamp; Capitol-EMI showed steady results with its immense domestic roster and had a field day with the Beatles on CD; MCA's successes included Billy Idol; BMG had Whitney Houston and the "Dirty Dancing" soundtrack to chortle about; A&M snared big results with Bryan Adams; Island Records rode U2's "The Joshua Tree" to its biggest year ever; and Virgin Records rebounded under president Doug Chappell to score big with a range of product and such domestic artists as the Northern Pikes and Juno-winning singer Rita MacNeil.

And the independent successes were often substantial. Attic's the Nylons broke through internationally with a top 10 hit. Haywire went exactly that with its second release and showed immense international promise as the youngest and most commercially appealing band to come from Canada in some time, and the label also enjoyed enormous Canadian success with a Canadian-penned album, "Famous Blue Raincoat" by Jennifer Warnes, her interpretations of the works of Leonard Cohen. Aquarius'

Corey Hart may have cooled off abroad, but he was still a big ticket item at home. Anthem's Rush had its biggest single ever. Duke Street, aligned with Manta Sound Studio, had its biggest year, too, with both Jane Siberry and Chalk Circle scoring gold albums and seemingly with their best work ahead of them. Alert Records, formed a few years ago by the aggressive executive combo of Tom Berry and Marc Durand, was perhaps the biggest breakthrough label of 1987. The Box, a bilingual band from Montreal, defied odds and scored platinum for its second release, while veteran rocker Kim Mitchell pulled off the biggest coup of all: a Juno best album award for "Shakin' Like A Human Being."

Indeed, the 1987 Junos themselves were the most democratically awarded ever. The traditional Toronto monopoly pretty much disappeared, with the likes of Halifax's MacNeil and Edmonton's Time Feehan snaring Junos.

In the children's recording field, Canada is arguably the strongest producer. Raffi, Robert Munsch, Sharon, Lois & Bram, Bob Schneider, the Raccoons, and others command widespread followings. "There are profits to be made, if you pay closer than usual attention to your costs," says Juno-winner Bill Usher, who also runs Toronto-based Kids Records.

In the classical field, you had to merely look to one acronym for an indication of accomplishment: MS. The Montreal Symphony Orchestra, under conductor Charles Dutoit, simply walked away with any award for the taking in 1987, just as it had a year earlier. Both PolyGram and CBS maintain strong commitments to the underfinanced field for such artists as the Canadian Brass, while the likes of Fanfare and CBC Enterprises manage nicely to find more than occasional gems with the likes of cellist Ofra Harnoy and the Toronto Symphony Orchestra. The field lost one of its biggest stars to new age music in 1987: guitarist Liona Boyd enlisted a rock producer and such sidemen as Eric Clapton and David Gilmour for "Persona," a real departure from form that met with

(Continued on page C-8)

## IN CANADA WE'VE GOT TWO WORDS FOR ROCK'N'ROLL

①

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—Stan Kulin, PRESIDENT, WEA MUSIC OF CANADA.



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—Jonathan Gross, TORONTO STAR



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- ONE WILD MOMENT • TESS • TOP SONART •



ARISTA

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# STARMAKING

(Continued from page C-6)

mixed response.

Jazz holds well to its niche in Canada. Pianist Oscar Peterson made rumblings of retirement, but seemed satisfied with his first-ever Juno. Rob McConnell & the Boss Brass, Oliver Jones, Moe Koffman, and Ed Bickert maintain strong followings in and out of Canada.

French-language music showed signs it was coming out of the doldrums in 1987. CBS reported its largest-ever year in Quebec-based music and such artists as Marjo, Martine St. Clair, Daniel Lavoie, and Celine Dion kept the industry afloat as some restructuring took place and the business was given some government help.

Perhaps the biggest gains in 1987 were made in Canadian country. For the first time, the annual Canadian country music awards were televised nationally and two of the most dynamic stars on the horizon in Canada—k.d. lang and Colin James—are no strangers to the field. Lang, in particular, could lead a renaissance in the field, while James is more likely to rivet attention on the little-known field of Canadian blues.

Unfortunately, 1987 was not the big year for Canadian black music that some expected. Although CBS issued a stunning debut in late year by Alta Moda, by and large the gains were minimal in what appeared to be Canada's most promising music of 1986. Some key potential stars, like Billy Newton-Davis, Kim Richardson, and Liberty Silver, weren't heard from during the year, so the jury remains out on whether there can be a breakthrough in the field soon.

Ironically, however, many of the largest Canadian stars domestically have little or no following outside the country—Platinum Blonde (its last three albums multi-platinum), Gowan (his last two multi-platinum), Luba (three consecutive Junos as best female vocalist), Parachute Club (three platinum-plus albums), Frank Mills (platinum-plus in recent memory) are among them. Many cynics call

it the "black hole syndrome" and wonder why an artist can be a smash in upstate New York (where programmers pay attention to such cities as Toronto) and an absolute flop in New York City. Many Canadian executives think that imported talent simply isn't worked as hard in the U.S. market as homegrown artists. "It's only natural," says MCA's vice president Graham Powers.

Americans simply say it isn't so; whatever fails is failing because things simply didn't click, they assert. But they do concede that they sometimes don't take seriously Canadian hits, largely because Canadian radio stations are forced to play a quota of Canadian music each day. If you play a dial tone often enough, they argue, it will catch on with the public. It may surprise some Americans that many Canadians have trouble with radio, too. Even though the Canadian Assn. of Broadcasters (CAB) says that radio profits are up and that the industry has turned around those harsh years of the recession, pressure continues to build on the broadcast regulator from the radio business to trim Canadian content quotas. Record companies, on the other hand, are stepping up their lobby to entrench and even improve on the quotas; they complain that Canadian music is "ghettoized" in off-peak hours. And companies are even harsher in their criticism of programming habits in Canada. As more and more stations soften their sounds to attract a demographic with a disposable income—few will use the dreaded "y-word"—fewer new artists are being exposed and few chances are being taken.

Similarly, labels have stepped up their complaints about retailers and rackjobbers, who they say are following the narrow course of radio.

They simply aren't open to new music, the labels say. They just don't take chances, they won't stock anything but proven successes and they capitalize on return practices to write off product that takes some work to sell. What's worse, while the big cities can have enormous price competition, smaller Canadian markets have far fewer outlets and are far less attractive to recording buyers. Retailers and rackers, in return, argue that the labels

still are releasing too much and hyping too often to be taken with credulity.

And by year's end, those who sell the records had a whale of an issue to argue about with at least one company that makes them. CBS Records Canada Ltd., seeking to curtail what all labels privately concede is a rampant practice by some sub-distributors of exporting relatively cheap Canadian product, upped the wholesale price on its best-selling material by about one dollar. The result: nose-thumbing by exporters, shrill protests by the non-offenders, and CBS prices that were industry highs. "It was a difficult move, but something we had to do," says Don Oates, CBS marketing vice president. Coupled with the price increases were CBS-imposed disincentives for accounts to export, including lack of advertising and discount allowances on product that left the country. Pin-doffs Sales, a sub-distributor that routinely exports, called the move "contrary to the best interests of Canada" because exporting creates Canadian jobs and business. A&A Records And Tapes, the largest retail chain in the country, called the move a "consumer rip-off" and took the unprecedented step of calling on record buyers to complain to the federal government about a label's practices. Ironically, CBS is A&A's former owner.

But, if CBS was taking a public lambasting, it was winning accolades among fellow labels privately. "It's a gutsy move," commented one major label executive, who preferred anonymity because his label was considering a similar move. Other majors were also eyeing potential price hikes, not only because of exports, but because of production cost increases. "A great deal of our profits have come from CDs, but we can't keep going to that well forever," said the anonymous executive.

Indeed, it seemed certain by early 1988 that compact disks were about to come down in price. And, while the CBS move didn't have a discernible effect on demand for its works, many believe that price declines at CD will most definitely have a positive effect on demand. The first move came in November, when MCA Records Canada

(Continued on page C-14)

**HERE'S TO CANADA'S BEST...RUSH, TRIUMPH, LOVERBOY, BRYAN ADAMS, PARACHUTE CLUB  
COREY HART, HONEYMOON SUITE, GLASS TIGER, HELIX, KIM MITCHELL, BRUCE COCKBURN  
TOM COCHRANE & RED RIDER, PARTLAND BROS, GUESS WHO, BTO, STEPPENWOLF, GOWAN  
BURTON CUMMINGS, PLATINUM BLONDE, FROZEN GHOST, ROCK & HYDE, JONI MITCHELL  
HAYWIRE, IAN THOMAS, NEW REGIME, JEFF HEALEY, CHALK CIRCLE, STREETHEART, LEE AARON  
ALDO NOVA,  
THE KINGS,  
CAROL  
POPE,  
FM,**

**LUBA  
SAGA  
5440  
COLIN  
JAMES  
FLUDD**

**EYE  
EYE,  
THE BOX,  
DOWNCHILD,  
TEENAGE HEAD,  
BOYS BRIGADE,  
DOUG & THE SLUGS,  
PUKKA ORCHESTRA,  
GRAPES OF WRATH,  
REGATTA PAUPERS,  
BREEN, BODY ELECTRIC, NEO A4, THE LUCY SHOW, ARROWS, BRAVE BELT, LONG JOHN  
BALDRY, BUSH, A FOOT IN COLD WATER, FIVE MAN ELECTRICAL BAND, CONEY HATCH  
CROW BAR, STRANGE ADVANCE, APRIL WINE, KENSINGTON MARKET, GARY O.**

**TORONTO'S BEST ROCK**

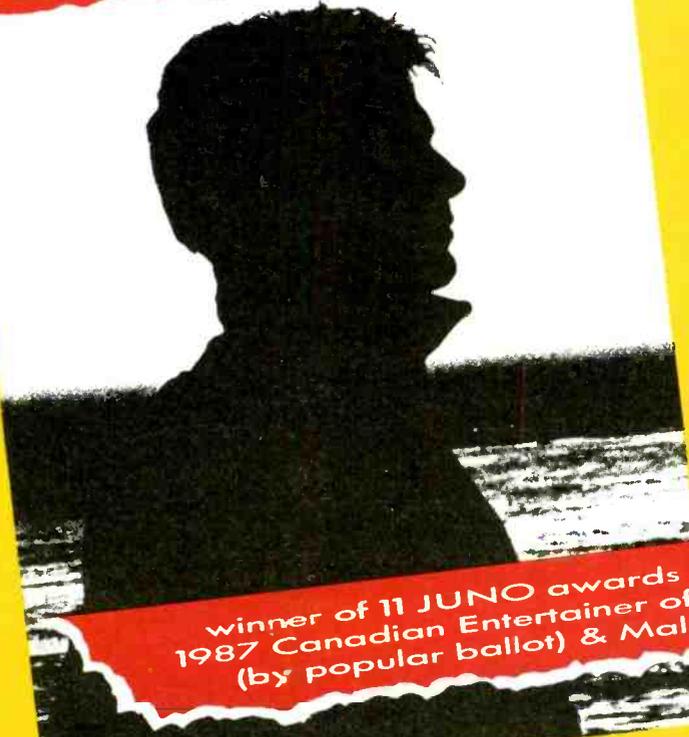
**GINO VANELLI  
BRIGHTON ROCK  
IMAGES IN VOGUE  
NORTHERN PIKES  
PURSUIT OF HAPPINESS**

**BLUE RODEO, DAVID WILCOX, NEIL YOUNG  
ZAPPACOSTA, LISA DALBELLO, ROUGH TRADE  
CHILLIWACK, TORONTO, HEADPINS, HARLEQUIN, IDLE  
EYES, SPOONS, KICK AXE, REFUGEE, SANTERS, LIGHTHOUSE  
MASHMAKAN, PRISM, RONNIE HAWKINS, CAROLE POPE  
MCKENNA, MENDELSON MAINLINE, STEEL RIVER, THE BAND  
PAYOLAS, MARC JORDAN, MAX WEBSTER, JITTERS, MICHAEL**

**NEIL YOUNG  
ZAPPACOSTA, LISA DALBELLO, ROUGH TRADE  
CHILLIWACK, TORONTO, HEADPINS, HARLEQUIN, IDLE  
EYES, SPOONS, KICK AXE, REFUGEE, SANTERS, LIGHTHOUSE  
MASHMAKAN, PRISM, RONNIE HAWKINS, CAROLE POPE  
MCKENNA, MENDELSON MAINLINE, STEEL RIVER, THE BAND  
PAYOLAS, MARC JORDAN, MAX WEBSTER, JITTERS, MICHAEL**

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(by popular ballot) & Male Vocalist

**PAUL JANZ**



past JUNO winner  
the **ELECTRICITY** lp  
spawned his 1st Top 20  
AC single, "Believe In Me"  
...the beginning of  
a career

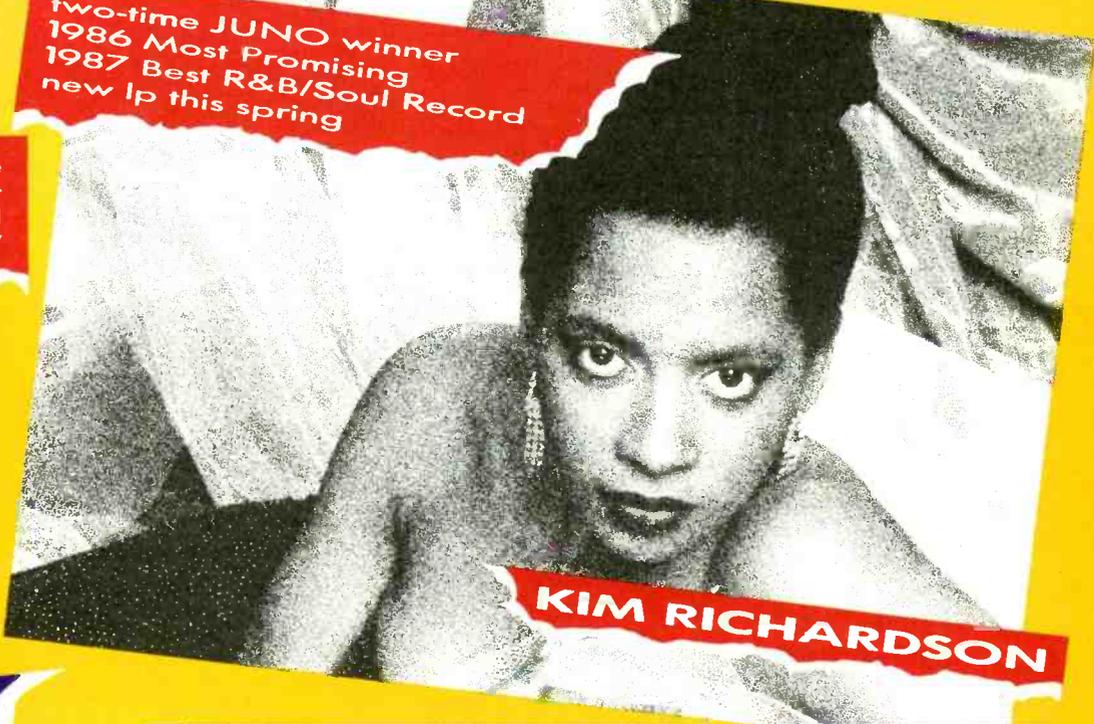
two-time JUNO winner  
1986 Most Promising  
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JUNO nominee – Female  
Vocalist of the Year  
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WINDHAM HILL**



**A&M Records of Canada Limited**

## WESTERN CANADA

(Continued from page C-3)

mains loyal to Edmonton, but her management, Homestead, operates from Vancouver. Homestead also manages Winnipeg's Colin James, the sharp blues/rock guitarist who signed this year with the new Virgin International label and whose Tom Dowd-produced debut LP will be released early this year.

There are many other examples of Western Canadian acts who have gravitated East, West, or South. The most recent is Jeffrey Hatcher & the Big Beat.

The Hungry I Agency is the link between the country's two largest booking agencies, The Agency in Toronto and S.L. Feldman & Associates in Vancouver. Rob Hoskins, who came to HIA just over two years ago from Feldman's, is optimistic about his adopted city.

"There's a good base here—good club scene, studios, talent—but we're lacking vital things such as good management. We're just waiting for the cycle to come back to what it was a decade ago."

The cycle may turn faster with the creation in '87 of CIDO. CIDO—the Cultural Industries Development Office—was established by the Manitoba government and has a 1 million dollar fund set aside to assist independent recording and video production over an 18 month period.

Otherwise . . . Winnipeg has a solid but low profile country market represented by Ma Henning's Downs Club, recording studio and label and the Double Eagle band.

Much stronger is the blues scene. The Winnipeg Sun's Mitch Potter figures that at one time there were 13 venues catering up to six days a week to imported and local blues acts. Chief among them are Riffs and The Blue Note, the latter being an afterhours club which is earning a nationwide reputation for its early morning jams with local and touring musicians. Highly rated among blues bands are the Detonators whose young harp player Ben Darvill literally stole the thunder from Neil Young at a Blue Note jam.

Winnipeg's veteran performers such as Harlequin and

Kenny Shields come from a surge of energy that took place in the mid-'70s and faded. The new generation of Winnipeg talent is beginning to find its feet but, with the exception of the Cheer, Fool's Crow, and Monuments Galore, few of them are recording, although Hypno Gogo has signed with Neill Dixon's Chart Topper's productions, and Playground X is rumored to be signing with A&M.

Winnipeg's important clubs are: the 18-month-old showcase club, Nite Moves, 800-seater Rendezvous, the soon to be completed Diamond, the 650-capacity Banana Club, the hard-rockin' Zoo and the Royal Albert, Chameleon Club and Verna's (homes to indie and alternative bands). The city's concert halls include the soft-seater Playhouse and Concert Hall and the Winnipeg Arena while its largest, most active promoter is Nite Out Productions. Working hand in hand with Toronto's CPI and Vancouver's Perryscope Productions, a few of Nite Out's shows in '87 included Tina Turner, Neil Diamond, and David Bowie. Although Winnipeg has a population of 650,000, routing is a major problem for Canadian promoters because it is a long, costly trek between Edmonton or Calgary to Winnipeg. For this reason, Nite Out, like many in the music business, is eagerly awaiting the completion of the 10,000-seat Saskatchewan Place in Saskatoon.

"That's going to be huge for us," says Greg Harrison of C95-FM. "It's going to be terrific."

The building of Saskatchewan Place isn't the only good news for this province's music. Clearly the story of the year is Saskatoon's Northern Pikes launching their first album, "The Blue Sky," for Virgin and enjoying three consecutive hit singles.

"The Pikes have been a real shot in the arm for us," Harrison continues. "A lot of our local talent we consider Saskatchewan talent."

Although the Northern Pikes recorded two indie EPs, the group was given exposure by their appearance on another compilation LP, C95's "City Works." The album was recorded one year after the album rock station went on the air. Now in its second year, C95 (one of seven stations in Saskatoon owned by the Rawlco Network including Regina's Z99

and Prince Albert's comparable Power 99) has put its support behind the city's small but hustling music community.

Saskatoon is the more active of Saskatchewan's two major cities. With few venues for live music, Regina is scoffed at as a wasteland. Saskatoon, on the other hand, has a lively campus in the Univ. of Saskatchewan, a busy soft-seater with Centennial Hall, and several bars catering to touring and local acts, notably the Iron Eagle (for hard rock), Artful Dodger, and Riley's.

Edmonton is better known for the acts that have left than those who stay: Mark Korven (of Duke Street Records), NEO A4 (Duke St.), k.d. lang (Sire), Pursuit Of Happiness (new publishing deal), Tim Feehan (Scotti Brothers), Sharon Anderson (writing in Nashville), Jerry Jerry & the Sons Of Rhythm Orchestra (rarely in town), and Jr.'s Gone Wild (likewise).

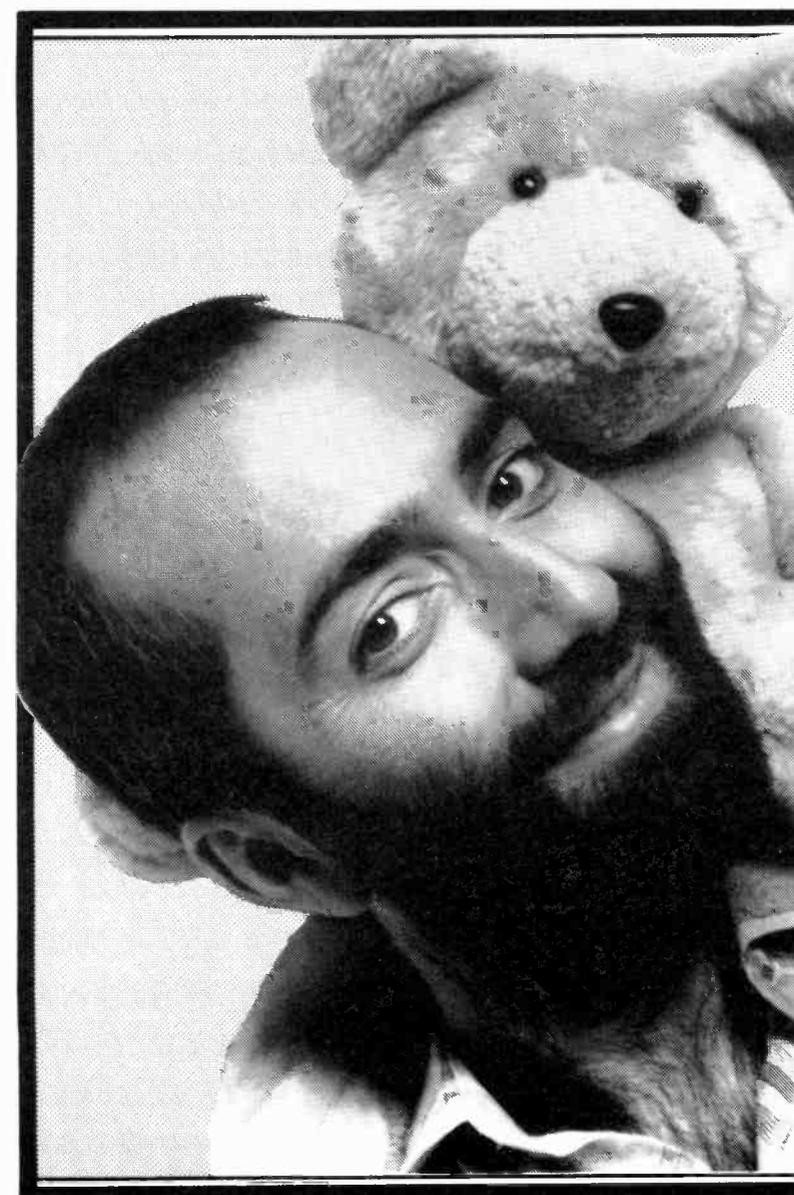
The last two groups record for the enterprising Better Youth Canada label, which up and left Edmonton for Montreal although it still has a great interest in developing Edmonton groups.

For those who stay behind, the promise remains in clubs such as Howlin' Wolf's, Andante, Club John's, Studio 82 (a teen club), the Ambassador, Billy Bud's, and the Media Club.

Edmonton is home to Stony Plains Records, the country's best roots label, now celebrating its 11th year of resourcefulness. Stony Plain is operated by Holger Peterson and has enjoyed one of the biggest years thanks to albums by Vancouver's Spirit of the West ("Tripping Up The Stairs"), the Formerly Brothers (Amos Garrett, Gene Taylor, and Doug Sahm recorded at Edmonton's Sundown Studios), but especially Cowboyography, which earned veteran cowboy and folk singer Ian Tyson awards from both the Junos and the Canadian Country Music Assn. Peterson also hosts a nationally heard blues program on CBC Radio and books the talent for the Edmonton Folk Festival, which is heading into its ninth year.

Yet Stony Plain is primarily a labor of love and hasn't the finances to sign, develop, or promote local acts. That is left

(Continued on page C-12)



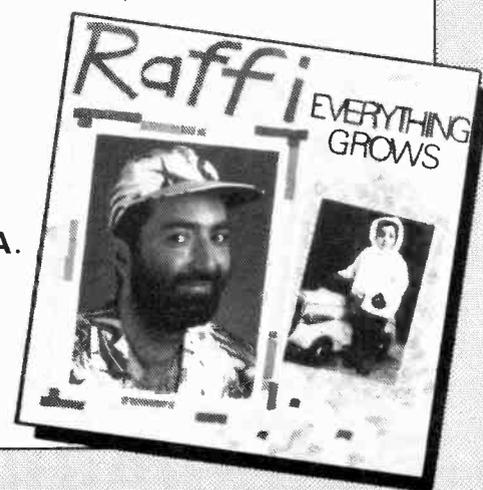
# Everything Grows for Raffi in '87

<b>THE CATALOGUE GREW</b>	- North American sales now exceed 2.7 million units
<b>THE VIDEO GREW</b>	- "A Young Children's Concert With Raffi" (TRV-1) was certified GOLD by the RIAA
<b>THE BOOKS GREW</b>	- Crown Publishing's <i>Raffi Songs To Read</i> ™ books and two songbooks are a national hit and back to press for a second printing
<b>THE TOURING GREW</b>	- Raffi and The Rise And Shine Band performed in 39 cities in the fall of 1987 - 60 cities across North America in 1987
<b>THE AUDIENCE GREW</b>	- SRO crowds saw Raffi in Minneapolis, Chicago, Dallas, Cleveland, Philadelphia, Detroit, Washington, Indianapolis, Toronto, Los Angeles, San Francisco, Vancouver and New York.
<b>AND WE'RE STILL GROWING</b>	- Raffi tours California in February '88, the Southeast and Southwest in March and April

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## WESTERN CANADA

(Continued from page C-10)

to small labels such as Rubber (which released an LP by Euthanasia and the compilation, "Writing On Stone") or to the enterprise of the musicians. Blues player Rusty Reid is due to release an album. Jato is signed to Vancouver's Parallel One label, which released the band's first LP last summer. Wilfred 'N' the Grown Men released an LP, "Thunder On The Tundra," that was popular locally.

Otherwise, the best records to come from Edmonton were by its scruffy rock bands—SNFU, Jr.'s Gone Wild, Jerry Jerry, and Idyl Tea. Fugitive Mark Korven scored the film track of "I Heard The Mermaid Singing" and took advantage of a new video production company set up by Peter Wunstorf. Wunstorf also has produced the promising Upangybottoms.

Edmonton's chief concert venues are the Northlands Coliseum (14,000 capacity), the Jubilee Auditorium (2,500),

and the Commonwealth Stadium (which hosted Bowie's Glass Spider Tour), but most of the shows are brought in by outside promoters, notably Vancouver's Perryscope, Calgary's Brimstone, Vancouver's Timbre, or the Labatt's Blue Live series promoted by Ontario's Jim Skarratt. The exception is Gerry Stoll of the Univ. Of Alberta who deals in "alternatives" such as DOA, X, R.E.M., and John Cale.

Calgary is in much the same position as Edmonton. More a cowboy town which will be associated forever with its annual Stampede, the city nonetheless is not progressing in the country field.

"That's because, although the activity in the music business is healthy, it's not focused," states James Muretich of the Calgary Herald. "The biggest problem remains the lack of output by local bands, although this year there has been a difference."

Muretich cites records by Amin Bhattia (an LP on the "progressive" Cinema label), Funeral Factory (Small Horse Big Apple label), Color Me Psycho (cassette LP), the MOR-ish Sailcats (on The Label), Big Bang Theory (a cassette),

and several compilation LPs.

The Now Feeling has split for Toronto; Boulevard, which has its debut coming on MCA, is in Vancouver. The Slip went to Toronto, Tau Ceti to Montreal.

Meanwhile . . . back in Vancouver, the city has blossomed again after close to two years lying in fallow.

While its economy is slow in recovering (Edmonton's and Calgary's still haven't, and Saskatchewan's relies primarily on its farmers), the cultural life of Vancouver got a tremendous boost from the Expo '86 world's fair, which created an influx of shops, restaurants, clubs and left behind the 4,000-seat, half-covered Expo Theatre.

Originally the theater was to be torn down, but the municipal and provincial governments were convinced that a mid-sized hall was exactly what the city needed. In one swoop, Perryscope Productions got an exclusive three-year contract to book the theater, which is usable for five months of the year, and the 55,000-capacity B.C. Place across the street.

Perryscope celebrated its 10th anniversary in '87. The company, which was established by Norman Perry (who retains an interest in Perryscope although he now heads CPI's merchandising division in Toronto), brazenly set up shop as an underdog which booked the underground and punk/new wave acts that no one else wanted. Perryscope has since traded in its street reputation for touring theater companies and mega shows along the line of David Bowie (August, B.C. Place), U2 (B.C. Place, Nov. 12) and Pink Floyd (B.C. Place, Dec. 10). Yet, if it shows signs of playing it safe, the company isn't slowing down. In 1987, it was booking shows in the 400-capacity Town Pump and 1,200-capacity 86 Street as well.

The street now belongs to people such as Peter McCulloch of Timbre who has been extremely active in booking shows at the Town Pump, 86 Street, and, lately, the refurbished Commodore Ballroom (1,000). His partner on a few of these shows has been Bob Burrows, formerly manager of the Town Pump. Between them they have brought a staggering number of acts to Vancouver (and as far east as Winnipeg) including Beat Farmers, the Pogues, David Lindley, Fishbone, Red Hot Chili Peppers, and the Bears. The middle-of-the-road is owned by Paul Merchs and Craig MacDowell whose City Nights concerts at the Queen Elizabeth Theatre and Orpheum (both 2,700) traded on Merchs' experience with booking Expo Theatre for Expo '86. The quiet success of City Nights was sealed by such celebs as Victor Borge, Wynton Marsalis, and Peter, Paul, & Mary, and the odd group out, Crowded House.

The 13,000-capacity Pacific Coliseum likewise saw plenty of action (especially one memorable night when Ian Astbury of the Cult was arrested for allegedly assaulting a Coliseum security staffer). The city's downtown clubs were a traffic jam of touring international and national acts, as well as up-and-coming locals, but this proved to be a problem as there just isn't enough money around to support them. Several night spots are barely holding on despite the invaluable support they give to the city's original talent. But the Town Pump and Club Soda are in receivership, the former going strong now that it is being run by Royal Bank, and the latter a victim of 86 Street Music Hall.

86 Street was a nightclub built on the Expo grounds that was taken over and reopened by Bruce Allen and partners after Expo's closure. The garish 1,200-capacity exceeds the 350-capacity law put in place by B.C.'s liquor distribution board and has been the center of controversy between the LDB and Vancouver hotel and bar owners who resent the government waiving one of its own rules in creating the hall for Expo while they are strapped by the law.

86 Street also has taken over from the Commodore Ballroom as a premier concert and showcase club, but in the last months of '87 the Ballroom has begun to fight back. Owner Drew Burns has spent almost \$2 million in renovating his venerable dancehall to transform it into a New York or European-styled club/cabaret. While the new lighting and sound system put a stunning new face on the Commodore it meanwhile has gone to a policy of regular club and concert bookings—notably recent showcases by Toronto's Jitters, U.K.'s Pogues, and Vancouver's Grapes Of Wrath and 54.40.

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(Continued on opposite page)

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getic Terry David Mulligan, MuchMusic West has been an important avenue for West Coast bands. By contrast, radio is dragging its heels. Although a few local acts do receive airplay, they generally do not reflect the breadth or depth of activity taking place in their own backyards.

Yet there is much more happening in Vancouver's startlingly diverse music scene. If the announcement of Penta's existence was big news to the industry this year, the arrival of Parallel One was no less stirring.

Set up as a vehicle for two acts, Body Electric and Jato, Parallel One is a combination label, management, and production company with its own in-house artists and video producers. It made a splash at the '86 Juno Awards when it arrived with a colorful, expensive promotional package and announced that it was going to operate on the West Coast without the benefit of major label distribution.

As it turns out, distribution has been the main stumbling block to the success of albums by Body Electric, Jato, and now Nancy Nash. President Scott Andrews hopes Parallel One will finally have that problem licked with its recent agreement with Electric, Toronto's bustling indie distributor which is being looked after in Vancouver by John Donnelly. Donnelly also is head of another new indie label, Pacific Wave, which has had success with its first artist, country-rocking Sue Medley, and is a founder of FAAD, a resourceful production company geared to helping indie recording artists.

Where Vancouver had virtually no significant independent labels at the beginning of the decade, there now seems to be a label for every taste. Festival is a distribution arm of the popular Vancouver Folk Festival (which itself has a label, Aural Tradition) that handles a boggling array of folk, roots, and ethnic albums, as well as locally-produced records by such artists as Roy Forbes (aka Bim) whose "Love Turns To Ice" was a welcome return to vinyl.

Rana is the label of Bullfrog Recording, a 16-track facility which lately has cornered the market on independent country acts, particularly Bootleg, whose singles now consistently crack the Canadian country top 10.

Criminal is a new label whose first record was a release by the delightfully arty Bob's Your Uncle, but rather than be pigeonholed as an "alternative label," Criminal's next project will be the release of an LP by Bobby Hale's Big Band.

Edge Records so far has enjoyed the success of "Fool Revelation" by Oversoul Seven; Mo Da Mu, which began as an arts collective, was kept alive by Bamff's Come Inside label; MusicLine, which released albums by Long John Baldry and Assault. There have been scattered releases by a number of other small labels and two more, Notorious and Inc., likely will show their colors in '88.

Two of the most important (and first) of the '80s labels have gone different directions.

Zulu has scaled down its label's operations to concentrate on its distribution company but will be releasing new albums by Victoria's Wardells and Vancouver's great Scramblers.

Nettwerk, however, has branched out while expanding its roster multifold. Its most recent local signing is the young After All, and it has seen success with the Grapes Of Wrath, which it released to Capitol although Nettwerk still manages the band, the notorious Skinny Puppy, and electronic/dance records by Belgium's Front 242, Australia's Severed Heads, and England's Chris & Cosey. It is a label which has grown with both style and boldness.

This year the Dept. Of Communications set up a committee to study the B.C. music industry with the aim of establishing it as an important resource and to find means of assisting it just as it had done for the province's booming film industry.

Yet even without having awakened the DOC, the film industry has been beneficial to West Coast music in employing numerous musicians, composers, and arrangers as well as studios. One of the busiest is Pinewood, which increasingly has turned its attention to film and TV post-production. Another studio to have benefited is Little Mountain Sound, which earned an Oscar nomination for the recording of the soundtrack to Oliver Stone's film, "Platoon."

Little Mountain Sound's SSL board has made it the city's premier studio where, in the past year, albums by Bon Jovi (the multi-platinum "Slippery When Wet"), Aerosmith ("Permanent Vacation"), Rock & Hyde ("Under

The Volcano"), and Loverboy ("Wildside") were recorded. All of these were produced by Bruce Fairbairn, who prefers to work near his home and family and whose track record is as much an attraction as Little Mountain, the city's climate, or the Canadian dollar. Consequently, Little Mountain's A studio is booked solid with repeat business from Bon Jovi and Aerosmith until 1989.

No doubt in the year to come, many people will be watching Penta and its first act in particular. He is Raymond May, an exciting young English rock'n'roller that Bruce Allen and producers Bruce Fairbairn and Paul Hyde have been watching for three years.

## TALENT WATCH

(Continued from page C-3)

front-man, stirring lead guitarist, and seasoned players. If a single can be found from what early listeners of the album claimed was a gold mine of material, then Honeymoon Suite will be in the penthouse quite shortly.

3. **Haywire.** On the surface of it, there's no way this group should succeed. From Canada, from a smaller city in Canada, on an independent label from a smaller city in Canada. Just doesn't make sense. But the band's first record soared past gold and its second went platinum, including the year's hottest contemporary hit radio single from Canada, "Dance Desire." Singer Paul McAusland has undeniable appeal and, as a young group, there's loads of future to handle. Consider them outsiders, still, but Canadian experts have been convinced and warn those abroad not to rule them out.

4. **Blue Rodeo.** Musicians' musicians, arguably the most traditional potential international success ever to spring from Canada. Also arguably the finest writing band in the country. Dylan, Byrds, Tom Petty, Marshall Crenshaw sounds and scope. Hard work and long listens at radio earned the band's first album, "Outskirts," gold status. A video for the brilliant second single, the ballad "Try," focused attention on them. Due for release in the U.S. early in

(Continued on page C-16)

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## STARMARKING

(Continued from page C-8)

Ltd. slashed 20% from its suggested list price, garnering widespread praise from retailers and industry observers. But MCA didn't force the hand of other labels in the pre-Christmas rush, although CD price cuts appeared inevitable. "I think you'll see prices come down" in 1988, says Lewis Ritchie, chief financial officer at Cinram Ltd., the country's largest manufacturer of records, tapes, and CDs. The reason is simple, Ritchie says: long-term supply contracts Canadian labels had with foreign CD plants are expiring, and a cheaper, locally-made supply is available, duty-free, and more quickly accessible.

The compact disk has been slower off the mark in Canada than below the border, largely due to slow-to-fall hardware prices. Even when hardware prices came down, however, CD prices remained rather high. Now that labels have access to Canadian CDs (there were three plants operating at the end of 1987, and at least one more is in the works), the prices should decline. And innovations should increase in the bidding for CD buyers. By year's end, Capitol-EMI was experiencing solid response to its "Over 60 Minutes" line of CDs featuring Canadian artists. Others were contemplating compilations and other gimmickry to grab a larger share of the CD market and to stimulate demand. It's also expected that the free-for-all for business will continue, forcing plants to offer rockbottom prices on their supplies. Although no one believes that any of the three Canadian plants will collapse, some were predicting hard times for at least one of them. There just may not be a large enough market to sustain them, even if their production costs are competitive.

Room will be made, however, for copyright changes. The Copyright Act hasn't been amended in more than 60 years and is hopelessly outdated. Penalties are meager for infringement and the two-cents-a-song compulsory mechanical royalty has been in place since the act's inception. Now, it seems certain there will be changes in

1988. Although the ruling federal Conservatives failed to push through a wide-ranging reform package in late 1987, there were assurances that the bill would be amended no later than March. Included are provisions to make Canada the toughest punisher of pirates (up to \$1 million fines) and to eliminate the compulsory mechanical rate so creators and record companies can devise a new one. Indications are that the rate will move to about five cents a song shortly, a significant move for the country's songwriters, many of whom make very little from non-broadcast royalties.

One would expect there would be sheer gratitude from the music business, but it's not quite the case. Although the act updates in many regards, "there are gaping holes remaining," says Paul Berry, head of the Canadian Music Publishers Assn. (CMPA) and the Canadian Musical Reproduction Rights Agency Ltd. (CMRRA) and a leading authority on copyright in Canada. "If we don't get a second stage of reforms soon, we will be almost no better off," Berry says. Home taping compensation, rental and cable rights aren't addressed in the first stage of copyright reform and many in the industry consider these issues as crucial as piracy and the compulsory mechanical to the future of the business. Technology now makes it much too easy to duplicate copyrighted works and the industry feels it needs the government to step in and protect.

Protective tariffs are about to come off in the next decade under a free-trade deal worked out last October between Canada and the U.S. Initially, there was considerable fear that it would spell the end of the Canadian business because U.S. firms would close up shop in Canada. "There is a reason for having separate operations here, and it's not the tariffs," says Stan Kulin, president of WEA Music Of Canada Ltd., the country's largest record firm. "It simply makes sense to serve a market like this separately, and I don't see any changes." Indeed, some manufacturers were hoping that free trade might mean export opportunities.

(Continued on page C-16)

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## MUCHMUSIC

(Continued from page C-4)

but improve since its inception. Long-winded VJs have been reined in, a spotty news and information package has been beefed up, the natural tendency to think Toronto at every turn has been defused, interviews are better grounded, and the once-diffuse playlist has been tightened to better cater to the brief viewer without sacrificing unconventionality.

MuchMusic has an eight-hour programming day, repeated twice more to form a 24-hour service. The VJ lineup includes originals Christopher Ward, Michael Williams, and Erica Ehm, but irreverent newcomer Steve Anthony quickly commanded a following upon arrival last year and other newcomer Laurie Brown brought along a wealth of music video experience to help the network. Kim Clarke Champniss anchors the news desk and has been a strong addition from his first day.

Early on, there were some complaints that the network didn't emphasize hit music enough and was too fuzzy from a programming standpoint.

"The average viewer is with us only for a quarter-hour or so," says Martin. "We now make sure that viewer will see at least one hit."

As a condition of its license, MuchMusic plays 20% Canadian videos—the quota will be 30% once the service moves to basic cable—and finances a production fund called the Video Foundation To Assist Canadian Talent. To date, more than 200 videos have been helped by the fund, making MuchMusic the largest producer in Canada.

Just what is in store? Having tightened the format, MuchMusic still might introduce a new wrinkle or two to shake things up, including country or new age music. The go-ahead for basic cable also allowed MuchMusic to begin showing music films, and the network plans to help finance such Canadian productions and regularly show documentaries as they become available. A weekly eastern Canadian report to complement the existing four-hour MuchWest package seems likely, and Martin is even planning a game show.

"Stay tuned," Martin advises.

## INDEPENDENT LABELS

(Continued from page C-4)

contract nearly a decade ago, took on the job as chief indie spokesman and lobbyist after a lengthy and well-respected career within the industry. He knows he hasn't exactly won the lottery.

"In judging from what the members are saying, 1987 was as good as last year, which is to say not totally negative," he says. "But we have lots of problems, lots of constraints, and we probably always will."

More than 100 substantial independent labels exist in Canada. Still, bankers remain reluctant to help underwrite their operations. With such an intangible product as music, pitching the bank manager on the merits of a loan becomes difficult.

A federally commissioned study last year cited undercapitalization as the pre-eminent indie problem. Chater won't tip his hand, but he clearly is pondering new ways for the industry to gain start-up and sustaining capital.

If he can lead the industry out of that problem, he may find there is help in being led out of others. Copyright reforms are likely in 1988 to stiffen penalties for pirates and increase protection and compensation for creators. The move comes 64 years after the Copyright Act was last amended and the industry desperately hopes that it won't be even another 64 months before a second wave of changes takes place to lessen the impact of home taping and enact rental rights.

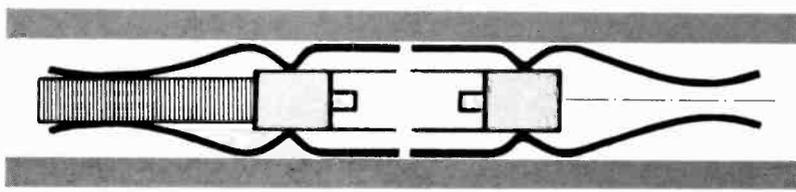
"You could justifiably argue that the creative community has been screwed royally by existing copyright law," Chater says. "No one would dispute it."

Yet, in spite of all that seems doom and gloom, optimism abounds in the business. The enormity of such successes as Raffi in children's music, Rush in rock, and Corey Hart in pop underscore such prevalent positive attitudes.

"It's fun, it's music, it's better than working," Chater sighs. "And there's always the brass ring."

KIRK LaPOINTE

# help in azimuth



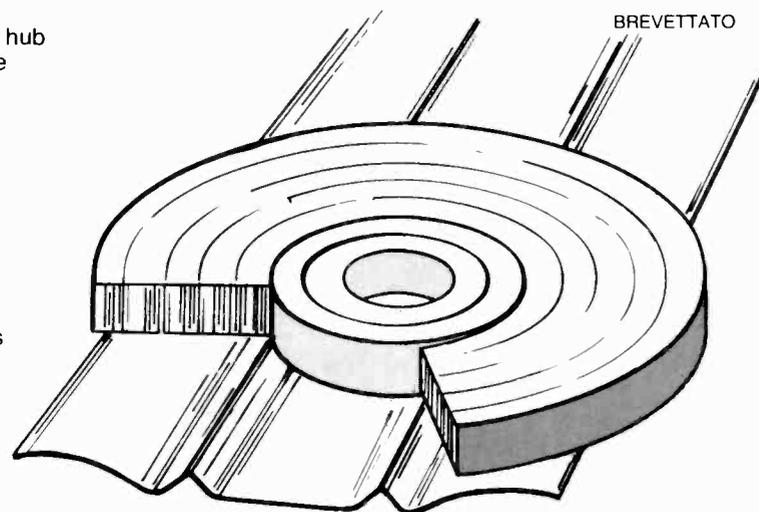
## CORRUGATED LINER: TWO DIFFERENT ELASTIC FLEXIBILITY OF WAVES

### Inner wave: low flexibility

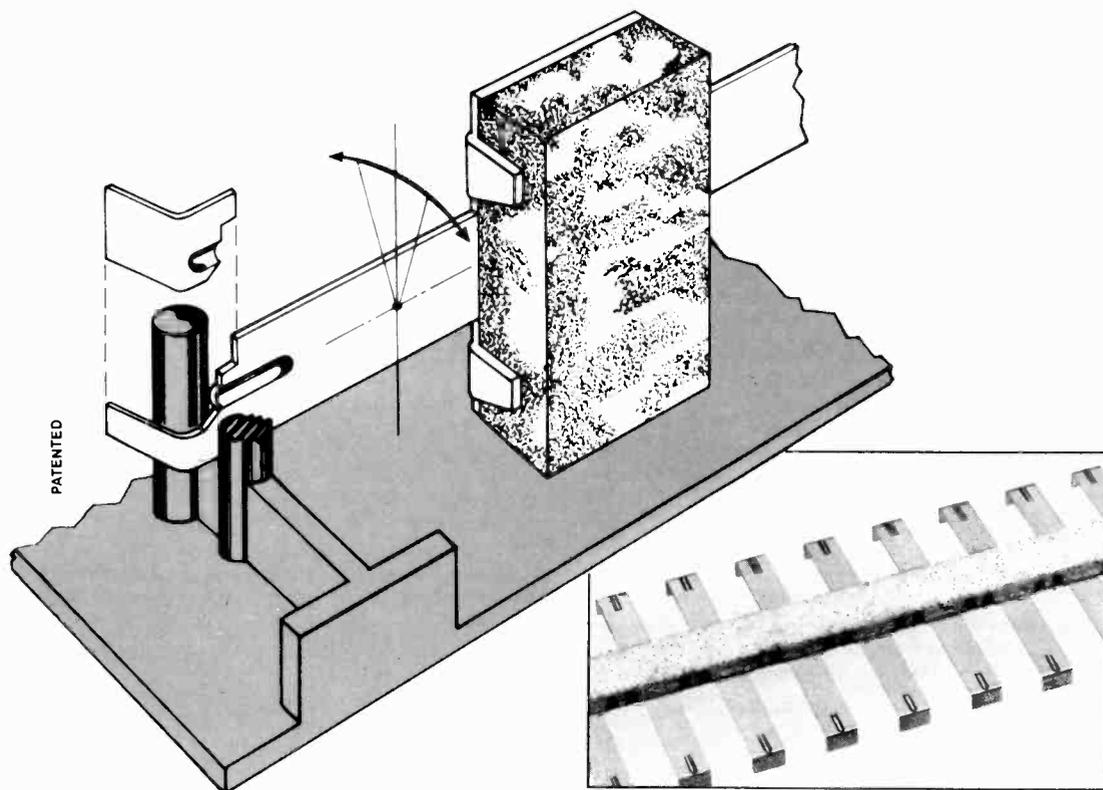
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# STARMAKING

(Continued from page C-14)

The business does want the government to step back and leave it alone when it comes to taxation. The federal government indicated it was going to tax recordings at the wholesale level, not the manufacturer's level, starting Jan. 1. Such a move would have added nearly \$1 to the price of a recording, depressing what is already a stagnant market. Some independent firms feared they—and not consumers—would have to swallow the impact of the new tax, a move that would run many out of business. Late in 1987, the government agreed to defer the tax change until at least July 1 so the matter can be better studied. "At least now we'll have some time to make our case," says CRIA's Robertson.

It wouldn't be out of the realm of realism to claim that

the concert business was one big case in 1987—case of beer, that is. Increasingly, touring Canada became a proposition only undertaken with a brewery as underwriter. The late-year formation of SuperCorp, a merger between the Labatt beer company and Kessler Entertainment hinted of the scope necessary to compete in the business. Indications were that Concert Productions International, the largest concert firm in the country, was somehow involved in the deal—although it was allied with the Molson's brewery last year. Only the beer companies seem able to carry the large-scale part of the concert business, particularly since many performers demand payment in American dollars.

The relative value of the Canadian dollar vis-a-vis its American counterpart continues to give some parts of the industry an advantage, however. Although recording stu-

dios are no longer much cheaper, the roughly 30% advantage does compel more and more Americans to film videos in Canada. Such houses as Champagne Pictures and Total Eclipse are breaking through internationally. And, for the most part, the big-league studios aren't suffering. Le Studio, a multi-media complex near Morin Heights, Quebec, has grown immensely following a public issue and has set up shop in Washington. Vancouver's Little Mountain Studios remains much in demand as the house that Bruce Fairbairn (Bon Jovi, Loverboy) prefers, while Grant Avenue Studios in Hamilton has become a bit of a shrine because of its progeny, Juno-winner Daniel Lanois (U2, Peter Gabriel, Robbie Robertson).

Indeed, Lanois' personal best epitomizes the Canadian business—relatively quiet, workmanlike, unconventional, adventurous, and open-minded. Oh, what the business would give to have a 1988 like his 1987.

## TALENT WATCH

(Continued from page C-13)

1988, there is a sound that recalls basic rock but speaks of a simpler future for music.

**5. Alta Moda.** Potential galore, reviewers and programmers say. Toronto's Molly Johnson, a multi-faceted artist who could probably hit the big screen tomorrow, is the most striking singer to emerge from Canada in many years. With partner Norman Orenstein, she has fashioned a sophisticated mix of sounds and idioms that many might have thought possible only from America or Europe. Although some expressed initial disappointment that the band's self-titled debut didn't take off when released in late 1987 in Canada, most believed it was a record that got caught in the late-year crush which would be reworked in early 1988. Due for release in the U.S. in February.

**6. k.d. lang.** Already with an album on Sire Records in the U.S. and a recent duet with Roy Orbison, lang is simply too young and too good to miss. Although her collaboration with British rocker Dave Edmunds as producer didn't seem to jell, no one can discount her raw talent. Count on her as a star, soon or pretty soon, the critics and executives agree.

**7. Tom Cochrane & Red Rider.** In the comeback category. Already with four stabs at success in the U.S., Cochrane & Red Rider now own the Juno for best group and insiders say the new material is of consequence. Literate, straight-ahead rock of this sort shouldn't miss in the U.S., so the wait shouldn't be much longer.

**8. Jane Siberry.** A darling of the critics, she has gone big league with a new U.S. deal to Warner Bros. Although it may be optimistic to expect of her the stary heights of compatriot Joni Mitchell, some put her right up there. It took some time and some work, but she's fully established in Canada. With the same effort abroad, there's no telling what the results could be.

**9. Luba.** In this list three years in a row, she still hasn't connected, despite three straight Junos as best female vocalist. Under new management, she could flourish this year. Still young, still with her best work ahead of her, she still has immense commercial potential. Anyone's guess if this will be her year.

**10. Gowan.** On last year's list, he didn't connect in 1987, despite a lush ballad with Jon Anderson of Yes and strong CBS backing. Even so, he's a creative writer and a masterful performer who will win over many doubters in time. Again, however, it's unclear if this will be the year.

The experts also cite other possibilities: **Brian Greenway**, ex-April Wine, is signed directly to Atlantic and is being managed by Bud Prager (Foreigner), the **Jitters** are Canada's answer to Huey Lewis & the News and had a fine first album out last fall, **Strange Advance** has two platinum-plus albums and a modern sound, **David Wilcox** is a veteran blues-rocker with a sense of humor that could click abroad one day, **Kim Mitchell** won the Juno for his last album and has the goods to go the distance, the **Box** could be the first bilingual band to break out of Canada. Also expected this year are new releases from **Glass Tiger**, **the Nylons**, and the **Portland Brothers**, all established but poised to go over the top.

**KIRK LaPOINTE**

**CREDITS:** Special Issues Editors, Ed Ochs & Robyn Wells; All Editorial by Billboard Canadian correspondent Kirk LaPointe in Ottawa except "Western Canada" by Vancouver freelance writer Tom Harrison; Cover & Design, Stephen Stewart.



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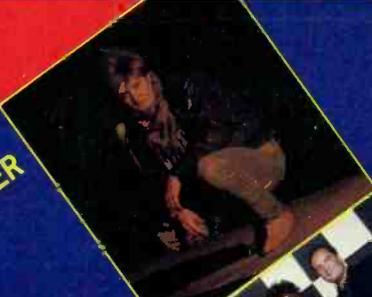
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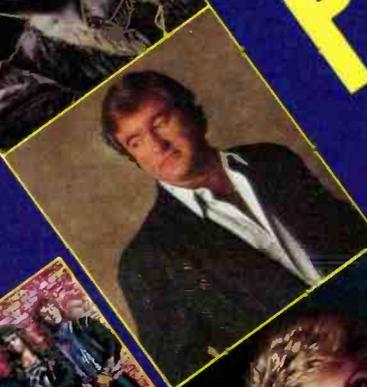
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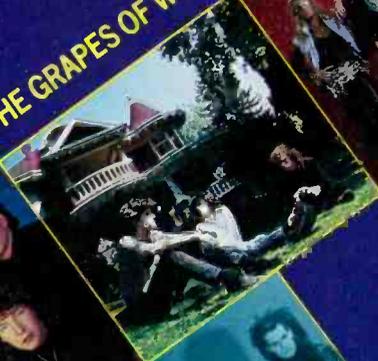
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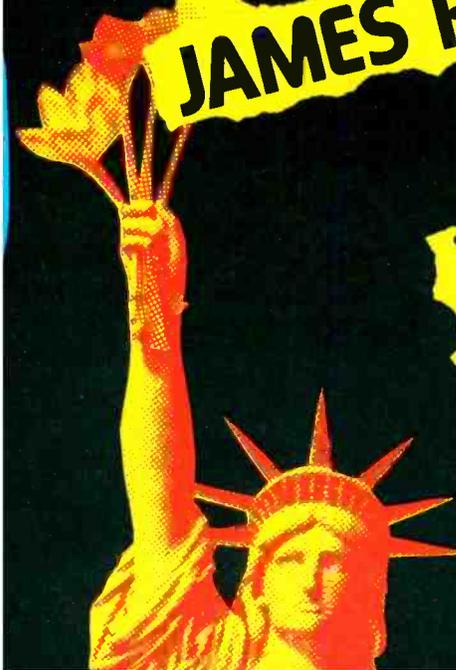
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## THE MAJORS

(Continued from page A-10)

Let Me Down" 40,000, just slightly ahead of "Whitesnake."

Harris sees the predominance of local repertoire as very much the way of the future. "Australia is no longer an island, it's part of the world. We have to go out and sell our product worldwide and earn foreign income. This industry needs acts like LRB, AC/DC, Men At Work, Crowded House, and Pseudo Echo. It can't just rely forever on automatic sales from international superstar acts. This business is ever-changing and the key to success for EMI or any Australian record company is an active local roster and the patience to see projects through. It took a year for the Crowded House album to kick a goal. If we'd slackened off it never would have happened."

**BMG/RCA:** With new ownership and a new name has come a new vitality. Propelled by the astronomical sales performance of the John Farnham "Whispering Jack" album (top 20 domestically for well over a year), the company has tended to make every post a winner over the last year. As it displayed with Abba in 1976, when it has explosive product, RCA knows how to run with it. Interestingly, before the first quarter of 1988 is over, the company will be able to claim the two biggest selling albums in Australia ever—"Best Of Abba" (1.2 million) and

"Whispering Jack" (expected to be 1 million).

As 1987 drew to a close, the company was riding high with Rick Astley's "Never Gonna Give You Up" at No. 1 on the singles chart and the Eurythmics and Wax in the top 20. "This has definitely been our best year for a long time," enthuses MD Brian Smith, "and we feel confident that we're going to continue with this growth. We've been very fortunate with tour backup from the Eurythmics, Lionel Richie, Whitney Houston, and John Farnham, but I think the 'internationalization' of the world company has a lot to do with it. The overall attitude is that big acts can come from any and every territory, not just the U.S. and U.K. I really don't think that Farnham could have broken in 15 countries and sold 2 million albums under the old RCA setup."

BMG/RCA's five biggest albums over the past year (including cumulative sales) have been: John Farnham's "Whispering Jack" (850,000), the Eurythmics' "Revenge" (400,000), Whitney Hous-

ton's "Whitney" (250,000), Lionel Richie's "Dancing On The Ceiling" (218,000), and the Hoodoo Guru's "Blow Your Cool" (85,000). Interestingly, the two volumes of Motown's "Big Chill" soundtrack, spurred by a TV screening, have racked up over 150,000 combined sales, quite an achievement given that Australians have traditionally disdained full-price American vintage hit compiles sporting five brief tracks per side.

**POLYGRAM:** As the major which dived headlong into CD marketing and dragged its competitors with it, PolyGram appropriately reaped the lion's share of the early profits from the medium. However, the full embracing of CDs by the industry and a free flow of supply has eroded the company's natural CD supremacy in the nonclassical areas. Even so, the other majors would be hard pressed to even approach the "Brothers In Arms" CD level of 83,000.

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(Continued on page A-22)

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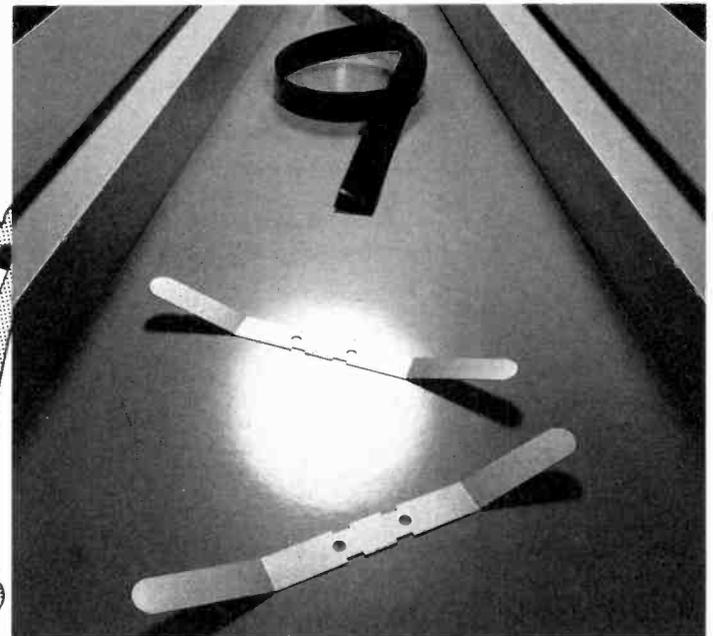
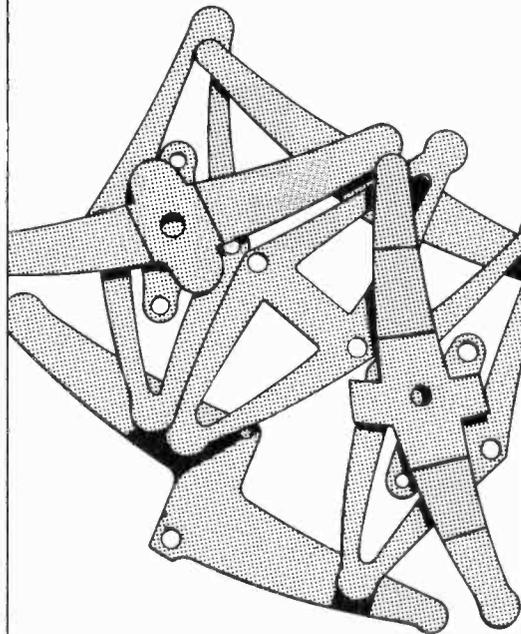
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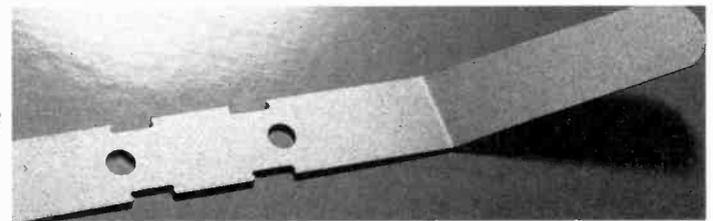


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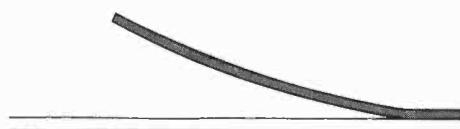
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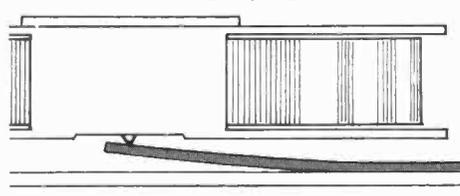


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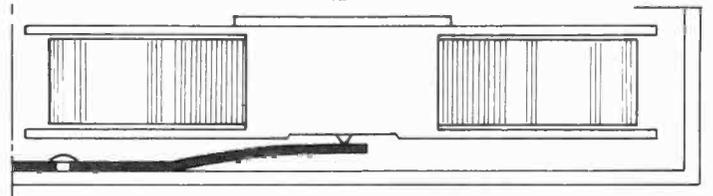
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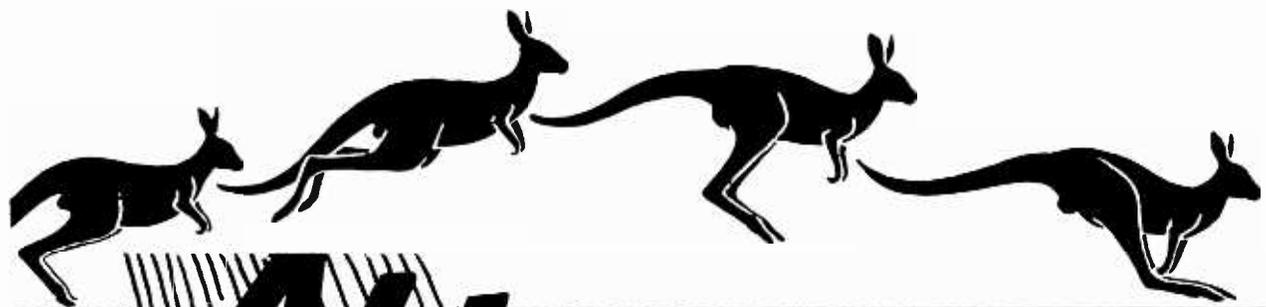
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**THE INDEPENDENTS**

(Continued from page A-3)

a global as well as just local scale.

Anyone who dares challenge the combination of Mushroom Records for mainstream acts, White and White Hot for the underground plus Liberation for overseas sourced artists like Billy Ocean, Mel & Kim, Bangles and Joe Cocker, is countered with an array of statistics and chart equations. Whether it's an act like Angels or Rose Tattoo that had run their laps with other record companies or newer artists that have been groomed for stardom, Gudinski has recently had an uncanny knack for success though he'd be the last one to say it's overnight.

"We've been as close to the edge as they come yet we've always managed to survive," Gudinski analyzes. "We've probably made more mistakes than anyone else as well as taking more chances. But it's the loyalty of the artists, dedication of our staff and being slightly ahead of the times that has assured our success. We tried to make the big move overseas with a few artists and it was premature, but it paved the way for a lot of others later who are now making it easier for us to develop a mass of talent for foreign markets."

Mushroom took the big gamble to budget and develop their acts for bigger markets than just home-grown consumption and it's now paying off. As general manager and 15-year Mushroom veteran Gary Ashley states, "In the last few years, our relationships with our acts have grown very solid on a creative level which has resulted in us making some pretty amazing records. We've teamed our artists with overseas producers and equivalent budgets, where appropriate, and are making world-class product rather than third world productions."

Gudinski's success is due also to having a conglomerate that includes concert promotion (Frontier Touring), merchandising (Australian Tour Merchandising), the country's top booking agency (Premier/Harbour), extensive music publishing (Mushroom Music) and various smaller interests. The variety of interest has seen his record company through lean times, while Gudinski points to his long running relationship with distributor Festival Records as the key to growth. "We can deliver the hits but it takes a dynamic superior distributor to deliver the goods and with Festival, we've always been a top priority. We owe a lot to them for the investment of resources and faith they've given us. In this country, with its vast distances and small population, an indie without a major distributor is virtually doomed to failure," Gudinski opines.

Martin Fabinyi concurs with eight years of independence and sharing the distribution network of Festival. "We've been fortunate to have excellent distribution at the times of our major growth periods—first with Festival, then to WEA and back to Festival. Independents have always been more susceptible to the effects of downturns in record sales than the majors with their huge cash resources and diversification, on the other hand most independents tend to operate close to the bone, picking up new trends which can then be put to work selling records quickly and efficiently," Fabinyi says.

Regular Records has been ahead of many trends to hit Australia and unlike Gudinski, has relied solely on Australian talent. His company spawned the careers of the hugely successful Mental As Any-

(Continued on page A-18)



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## AUSTRALIAN TALENT

(Continued from page A-4)

the soundtrack of "Crocodile Dundee" has hardly been a negative factor.

**CROWDED HOUSE.** The band put together by former Split Enz members Neil Finn and Paul Hester with Nick Seymour, made a strong showing in both radio charts and video awards nominations, a testament to its winning blend of strong songs and appealing personality. Crowded House's debut LP was greeted unanimously by critics longing for the day when an album was so chock-a-bloc with good songs there was no room for filler. The band is currently recording its next album in Melbourne with American producer Mitchell Froome, who produced its debut LP.

**ICEHOUSE.** Originally started out in the Sydney pubs as a self-confessed jukebox unit pounding out Bowie/Roxy covers, lead singer Iva Davies honed his craft and kept his vision fresh with an ever-changing lineup that broke Icehouse into the European charts with "Hey Little Girl" in 1983 and into the American charts with "Crazy" in 1987.

Late last year, a songwriting collaboration with John Oates of Hall & Oates fame resulted in the irresistible Australian No. 1 "Electric Blue," which looks set for global breakout this year along with the Chrysalis album "Man Of Colours."

**WA WA NEE.** Following an intensive campaign by CBS Records through last spring, Wa Wa Nee's "Sugar Free" cracked the Billboard top 30. A PR tour and showcase gigs on both sides of the coast saw compliments from Joe Cocker and Nona Hendryx. The band's American success follows three top 10 singles and a high-flying debut LP in Australia, lukewarm response from the Australian rock press, a dramatic split from their Australian management company Sweet Conspiracy, and joining the stable of London-based manager Simon Napier

Bell. According to band leader and songwriter Paul Grey, Wa Wa Nee will undertake a full-scale U.S. tour in the early part of 1988.

**MONDO ROCK.** The minor success of "Primitive Love Rites" in late 1987 in the States, resulted in its U.S. label, Columbia, sending the band into the studios to produce its third album for them. Leader Ross Wilson is a semi-legendary figure on the Australian music scene whose records and performances with Daddy Cool in the early '70s brought him on the brink of U.S. success. Elton John counts himself as one of Wilson's staunchest fans and offered Mondo Rock support on one of his American tours, although it did not come to fruition. One of

(Continued on page A-24)

## THE INDEPENDENTS

(Continued from page A-16)

thing as well as launching Icehouse, whose latest album stayed in the No. 1 spot for 10 weeks running in the lead up to Christmas. His foray into comedy led to the largest selling single at the time, Austen Tayshus' "Australiana," which paved the way for other record companies to release comedy, most notable the multi-nationals which avoided it previously.

Fabinyi feels the talent buying side of the industry is out of kilter. "Major record companies throw so much money behind selected priority acts that when one of them doesn't deliver the goods, or delivers an album out of the norm, the whole company goes into decline.

"This priority system, necessary though it may be with the proliferation of new acts, remains the best way of undermining a major's confidence in one easy lesson.

"This never deters a multi-national from chewing up talent, however, and one of the problems continually faced by independents has been the reluc-

tance of majors to discriminate in their signings, causing too many bands to be signed [and then discarded] and heating up the marketplace. Deals start becoming ludicrous and competition cut-throat."

Mighty Boy's Moira Bennett, former managing director of Virgin Records in Australia before forming her highly visible and successfully emerging label, agrees with Fabinyi that checkbook a&r has led to a "feeding frenzy" among the sharks. "The traditional role of the indie in the world market place is the start of the 'food chain,' i.e. it is the indies who are in a position to develop artists at the formative stages of their career.

"Given the size of the Oz market this role is even more important than in other territories. In line with other territories the importance of the Australian Indies has been growing especially as the multi-nationals have become more and more corporate and less solely concerned with the record business, the true entrepreneurial spirit and drive of the record business has been grasped and capitalized upon by the indies," Bennett says.

Like other indies, she sees the lack of unified distribution as a detriment but also sees the need for the indies to finally link up more effectively.

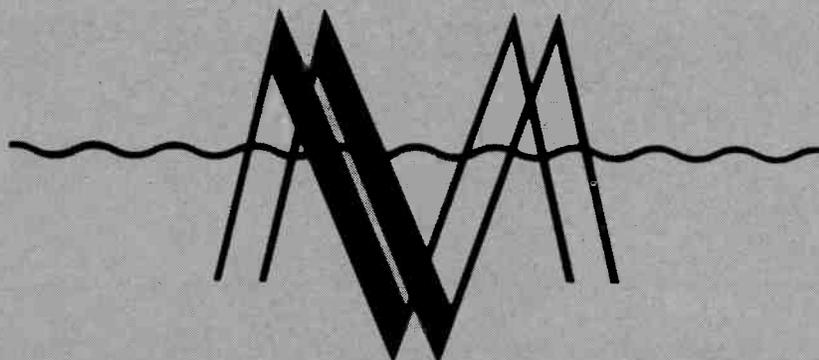
"Broadly speaking, the biggest challenge is to increase market share. An increased sophistication in terms of networking could have profound and significant benefits to the indie companies. A major challenge for the next decade is to unify the Aussie independent industry and set up an association which could have far reaching effects in manufacturing production and distribution costs, and an increased buying power."

Like many other indies, Bennett is not content to rely on local product in a local market, seeing the Pacific Rim countries as both a repertoire source and a viable product consumer. Her company's

(Continued on page A-21)

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## GOVERNMENT

(Continued from page A-8)

musical instruments; seeking inclusion of contemporary music education in primary and secondary school curriculum; supporting research and development as well as investment in the industry and to seek and coordinate corporate sector funding in the development of contemporary music and events.

One organization that is taking somewhat the same approach for the Melbourne music industry is the Victorian Rock Foundation, formed early in 1987 to stage an annual Melbourne Music Show as a center for their efforts to garner support and recognition of that major market. This year's inaugural event, being staged at the mammoth Melbourne Showgrounds Feb. 13-21 comprises performances from top Oz acts, an Expo for all aspects of the music trades, a comprehensive educational program and industry seminars. The MMS has secured \$400,000 from the Bicentennial Authority and \$500,000 from the State Bank of Victoria with several major sponsors still being positioned.

In the area of educational opportunities for the industry, two major forces have emerged. The established National Arts Industry Training Committee (NAITC) has held a month long series of music business seminars in Sydney in conjunction with AUSTRALIA and will be taking the concept to the Melbourne Music Show as well. In addition, NAITC plans to initiate specialist seminars and more mainstream training programs for the music industry.

The second force being established is the Australian Contemporary Music Institute (ACMI) which plans to develop a thorough series of courses taught mainly by industry professionals in both contemporary music composition and performance as well as the intricacies of music business. The courses will not only be accredited and credited towards degree requirements but also made into modules for use by other tertiary institutions around the country.

A series of imaginative teaching techniques are being formatted which may include video and audio tapes, teleconferencing and 'college-of-the-air' via television and radio broadcast. These governmental incentives and organizational enhancements are indicative of the direction the Australian music industry is taking for its future. To overcome the tyranny of distance—both internally and from major markets—the industry has to be smarter and more cost efficient. But it takes the support of the government and its arts organizations to hurdle the oceans.

## THE INDEPENDENTS

(Continued from page A-18)

plans this year include not only expanding regionally but also buying catalog and selling her artists internationally.

Survival Music's Alex Geshos is well acquainted with the international market, exporting 75%-80% of his company's inventory (including other indie product) with several acts on his label such as Screaming Tribesmen, Tall Tales & True, Psychotic Turnbuckles, Gravity Pirates and Voodoo Lust. He sees the ultimate success of an indie in exporting to larger markets where the economics can pay off the investment.

"It's a global market, even for specialist material, so we have to develop solid business bases beyond the cottage industry level. To consolidate some form of profile internationally is crucial. Record sales are just not increasing in Australia.

"But our distance from other main markets is prohibitively expensive, and despite our efforts to ease communications and speed delivery of product, there's still a psychological barrier which is not easy to overcome. The real challenge for indies in the next few years will be to jump that hurdle and make the same impact overseas with Australian talent that the major labels are doing. We have the talent and resources, it's a matter of becoming more global in our goals and desires."

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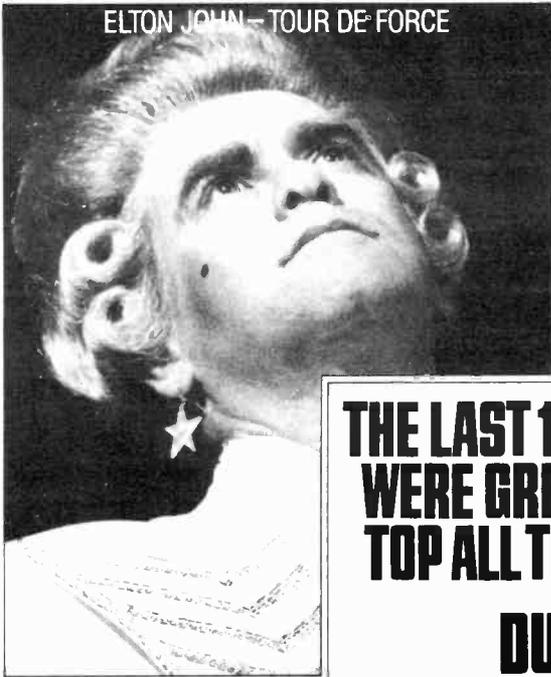


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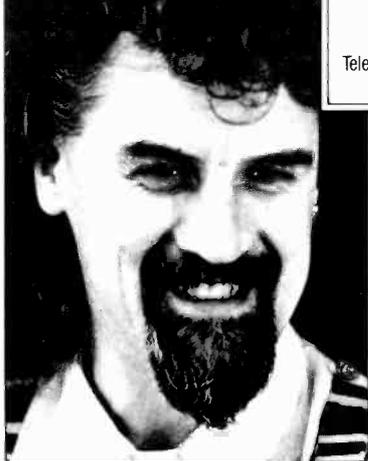


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## THE MAJORS

(Continued from page A-15)

the just-departed Bruce McKenzie, PolyGram developed an effective marketing style which enabled the company to wring maximum sales out of sometimes less than premium product. Although it ranked only sixth overall in the chart share breakdown for the 1986/87 fiscal year, it rose to fourth in the first four months of the new fiscal year; primarily due to its marathon No. 1 charting with the "La Bamba" soundtrack. Of course, like EMI, PolyGram is slightly mis-served by chart share figures, which fail to take into account its extensive business outside of the pop sphere.

PolyGram's five biggest albums over the past year (including cumulative sales) have been Dire Straits' "Brothers In Arms" (870,000), Bon Jovi's "Slippery When Wet" (320,000), "La Bamba" (140,000 and rising), John Cougar Mellencamp's "Lonesome Jubilee" (90,000), and Elton John's "Live In Australia With The Melbourne Symphony Orchestra" (85,000 sets). With 75,000 sales, Chris Rea's "Dancing With Strangers" is a notable runner-up.

New MD Michael Smellie promises "no major adjustments" to the company, beyond an increase in local a&r and a greater emphasis on publishing. "I'm happy with the personnel, the depth of experience, and the recent infusion of new blood," he says.

**VIRGIN:** With an average 5% of chart share since its elevation to the big leagues two years ago, Virgin is still very much the minor major. However, with more than 200,000 sales of Genesis' "Invisible Touch," the streamlined company is more than profitable. "We've doubled our turnover in the past year," says MD Laurie Dunne. "Unfortunately, that is primarily from two or three big acts, which is not good for the growth of the roster. My disappointment with the business generally this year is that the boom mood seems to have reduced the pressure to break new talent. Buyers seem to be playing it safe and sticking to 20 or so big acts. Marginal acts are becoming even more marginal. Part of the blame for that can be directed to FM radio, but the broader problem, I think, is that contemporary music has become cheapened. There are just so many outlets that it comes at people from every direction, like elevator music. I mean, there's even rock content in television sports shows now."

During 1987, Virgin expanded its VG new age music arm with the introduction of the Venture label which was met with, in Dunne's words, "almost complete indifference." Undaunted, it is about to bow an African music label called Earthworks and to push for great ambient/exotic music acceptance.

Virgin's big five of the past year, after the Genesis LP, have been Peter Gabriel's "So" (150,000), "Feargal Sharkey" (80,000), and, coming in around the 25,000-35,000 mark, OMD's "The Pacific Age," "Simple Minds Live," and "The Mission" soundtrack. A special \$13.99 CD hit compile for FM stations 2MMM and 3EON shifted 30,000 units. In the area of domestic artists, Virgin's proudest moment was a top 10 placing (18,000 sales) of "Glad I'm Not A Kennedy," a two-year-old New Zealand track by veteran folk warbler Shona Laing. This single will be released Stateside by Tee Vee Toons in 1988.

**CREDITS:** Editorial by Glenn A. Baker, Billboard correspondent in Australia, except "Indies" and "Government" by freelance writer Phil Tripp, "Talent" by Juke editor Christie Eliezer, "Promoters" by RAM editor Phil Stafford, "Publishing" by Music Business editor Gail Cork; Photo assistance, Bob King; Cover & Design, Anne Richardson-Daniel.



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**'88**

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## AUSTRALIAN TALENT

(Continued from page A-18)

Mondo Rock's songwriters, Eric McCusker, recently came to attention as the writer of "State Of The Heart," a top 20 American hit for Rick Springfield which had been a success in Australia for Mondo Rock.

**PSEUDO ECHO.** Initially beginning in Melbourne clubs as a lightweight proponent of the New Romantic movement, Pseudo Echo gradually established itself as an AM radio chart act with original poppy songs, although it was its cover of Lipps Inc's disco smash "Funky Town" which charted it on the U.S. dance charts. The band toured following the record's success, and has also consolidated its base in Europe and Japan, where it won the Yamaha World Popular Song Festival with its song "Take On The World," which will be included on its next LP.

**JOHN FARNHAM.** A 20-year veteran of Australian music, has become the most successful domestic act of all time. Greatly admired by Quincy Jones and Stevie Wonder, he's now a major chart star in Austria, Belgium, Denmark, Finland, Germany, Great Britain, Holland, Norway, Sweden, South Africa, Canada, Portugal, and New Zealand. Although the "You're The Voice" single reached No. 1 in Canada and was top 10 in England, nothing could persuade the U.S. to open its doors to the personable vocalist. Undaunted, Farnham will focus much of his 1988 activities on breaking down the barriers between himself and total international acceptance. A new album will be ready before mid-year.

**THE SAINTS.** Punk pioneers turned textured and evocative, are long-standing heroes in Europe who are finally making the cross to the U.S., with some determined push by Steve Gottlieb at Tee Vee Toons. Despite rave reviews for the "Just Like Fire Would" single and "All Fools Day" album, chart

penetration is proving elusive. There is little doubt that America will finally succumb to the myriad charms of enigmatic songsmith Chris Bailey.

**COLIN HAY.** After the demise of Men At Work, lead singer Colin Hay, who'd written and sung "Who Can It Be Now," "Downunder," and "Overkill," tried to overcome the Men At Work saturation by basing himself in New York and launching a solo career with "Looking For Jack." The album sold dismally, but undaunted, Hay continues to record a LP due out mid-1988.

**MENTAL AS ANYTHING.** Celebrating its 10th anniversary on disk in 1988, the off-beat, idiosyncratic Mentals have the honor of racking up more local chart hits than any Australian group, other than '70s heartthrobs Sherbet. Unfortunately, only a limited number have been heard outside their homeland. "If You Leave Me Can I Come Too?" went top 10 in Canada, while "Live It Up" (from "Crocodile Dundee") made the U.K. top three. With its two most recent albums slickly produced by American hit veteran Richard Gottehrer, the Mentals have all the ingredients for a full-scale international breakout. The only thing that seems to be holding them back is their sense of humor, which does take some getting used to.

### Waiting in the Wings

**MIDNIGHT OIL.** Midnight Oil's home reputation is akin to that of the Grateful Dead in the '60s or the Clash 10 years ago—a noncompromising singular approach to working within the music industry, intense emotional concerts, and a strong bond with its audience that transcends media exposure and cooperation. Since the last Oils' U.S. tour three years ago, the band's popularity base has widened at home to encompass top 40 awareness.

**HUNTERS & COLLECTORS.** The collusion that took place between Australian top 40 and the sharper independent scene two years ago created a strong pop sensibility. One of the winners was Hunt-

ers & Collectors who on their first U.S. tour some years ago were a heavy industrial funk outfit relying on rolling rhythms. Since then, they've emerged to a more pop-oriented outfit. 1986's "Human Frailty" was the band's breakthrough LP in Australia, while "What's A Few Men" consolidated their hold.

**THE CHURCH.** Now signed directly to Arista by Clive Davis, the Church consolidates its pockets of popularity in the U.S. and Europe with the release of a new LP, "Starfish," recorded in Los Angeles with Greg Ladanyi and Waddy Watchel, due out in January. The band will tour heavily through the U.S. and Europe through the year.

**JAMES REYNE.** Signed to Capitol and managed by Roger Davies (Tina Turner, Mick Jagger) and Lindsay Scott, the former Australian Crawl frontman re-established himself through 1987 with a self-titled debut LP which gave him two top 10 singles in the home country.

**PAUL KELLY & THE MESSENGERS.** It took almost 10 years for songwriter Paul Kelly to have a hit at home, but his double album "Gossip" packed in enough Australian sentimentality, American musical influences, and wry observations to connect.

**HOODOO GURUS.** Strong favorites on the college radio circuit, the Hoodoo Gurus' six U.S. tours since 1984 and Big Time albums have given them a strong base.

**NOISEWORKS.** Managed by the original manager of AC/DC, Michael Browning, Noiseworks have employed the same approach to breakout as their famous predecessors—lots of hard touring, and then some. Noiseworks' music is as traditional as their approach, giving CBS Australia a best-selling, self-titled debut LP.

**JIMMY BARNES.** Former Cold Chisel singer Barnes is all decked out to edge into the Springsteen/Cougar Mellencamp Midwest market with his third solo album "Freight Train Heart," due for early 1988 U.S. release on Geffen.

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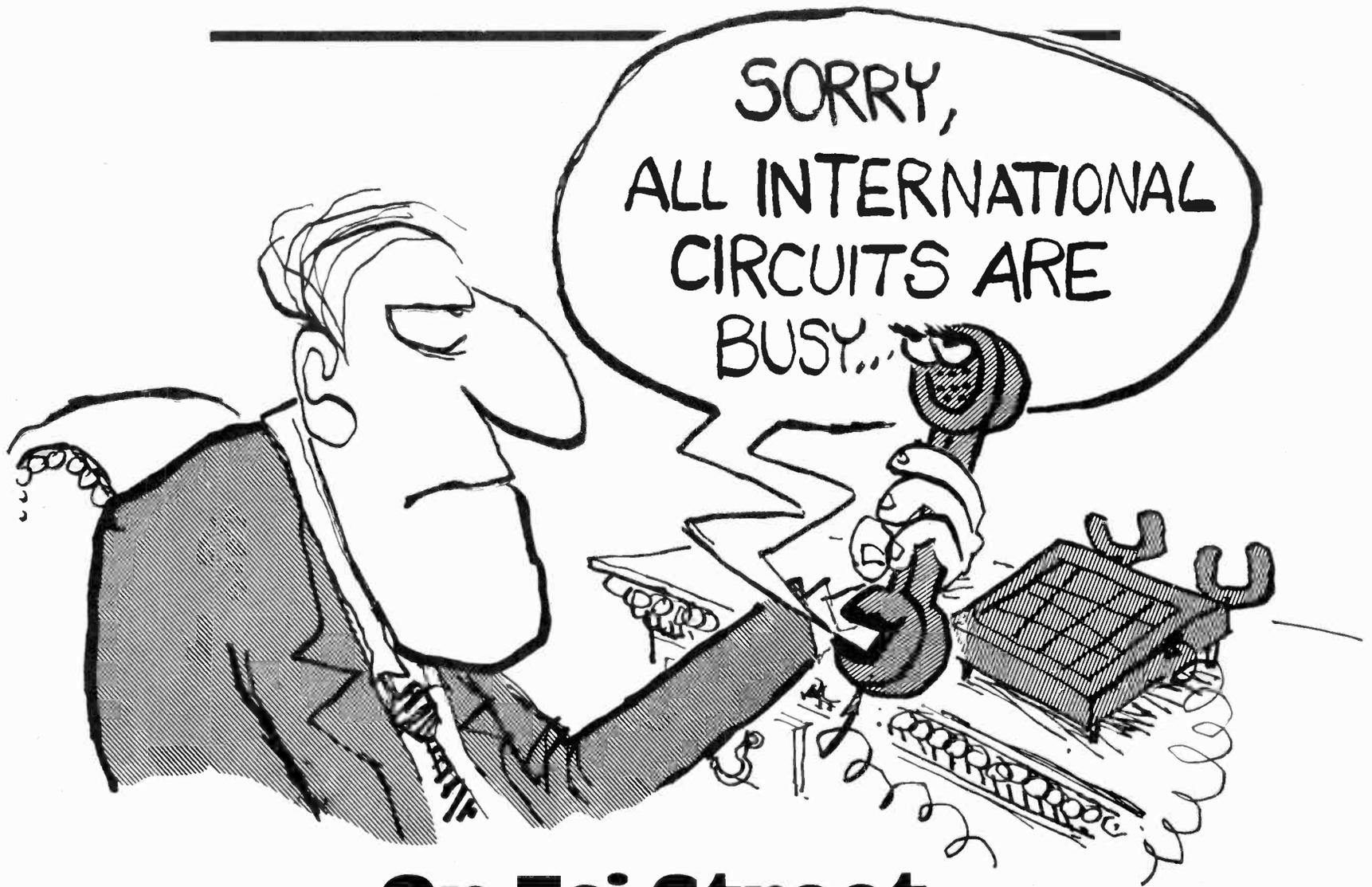
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# DMP To Issue Audiophile DATs

## Label Touts New Sampler As 'Higher-Fi'

BY STEVEN DUPLER

NEW YORK Prerecorded digital audiotape is barely out of the starting gate, but already one label is touting a new, improved "audiophile" version of the DAT cassette.

Stamford, Conn.-based DMP Records, the small, high-quality, speciality label headed by engineer/producer Tom Jung, says its first DAT release, a sampler entitled "A Taste Of DMP," has audio quality superior both to DAT cassettes that have already been produced and to compact disks.

"Our first DAT cassette is an even higher-fi product than our compact disks," says Jung. "They are virtually clones of our master tapes."

The reason for this, says Jung, is that his DAT sampler is being duplicated directly from the 48-kilohertz, digital-master tapes produced by his Mitsubishi professional two-track digital-studio recorders.

Jung says that other firms producing prerecorded DAT are using masters that have been first prepared in the 44.1-kHz sampling rate standard for CD replication. These must then be converted upward to the 48-kHz optimum DAT rate.

According to Jung, this sam-

pling-rate conversion causes the musical program's sonic quality to be inferior to the original 48-kHz master.

"These DATs offer much better sound than CDs, particularly in terms of high-frequency detail," says Jung. "When I take my [Mit-

**'This DAT cassette is virtually a clone of the master tape'**

subishi] X-80 two-track master and listen to it next to the CD, I can definitely hear a difference.

"What we do is literally clone the X-80 master using the Harmonia Mundi system with an AES/EBU interface to the X-80."

After building a DAT master in this fashion, the DMP DATs are then duplicated in real time on the Sony 2500 professional system.

Another duplicator also involved in real-time DAT production says the difference between DAT cassettes duplicated using 44.1-kHz masters or 48-kHz masters would be "negligible."

"I think most listeners would have a hard time differentiating between the two," says Jung.

"I feel most of the audiophiles out there have never felt that CD

is a valid format," Jung continues. "I'm trying to give them something closer to what I think they would feel is a valid audiophile product. I don't want our DATs to sound just like our CDs, when it's possible to make them sound better. We're offering the highest sampling rate available for a standard digital format. To tell you the truth, if I could produce a 96-kHz product, I'd do it."

The DMP sampler contains nine cuts from the DMP catalog. These include "Hands On" by Warren Bernhardt, "TRB" by the Thom Rotella Band, "Camouflage" by the Bob Mintzner Big Band, "Braziliana" by Flim & the BB's, "Lighthouse" by Bill Barber, "N.Y. Cats Direct" by John Tropa, "Share My Dream" by Gerry Niewood, and "Friends" by Joe Beck.

The sampler will initially be available directly from DMP. While pricing is not yet firm, Jung says DMP has sold several units at \$24.95 each. He hopes to get the price lower, though.

"We're paying \$10 a unit for blank tapes right now," says Jung. "As those prices come down, so will ours."

## AUDIO TRACK

NEW YORK

**I**N AT POWER PLAY following his debut single, "My Christmas Bells," was Ivan "Doc" Rodriguez, also known as "Doc" Rcnv. He played on and engineered his new self-produced single (currently untitled) for Nova Star Productions. Keitt & Sky cut tracks with Patrick Adams. Rick Neuhoff assisted. And, Spyder D and D.J. Doc worked on a single with producers Rodriguez and KRS. Rodriguez ran the board.

In to record its new album at Chung King House of Metal was Run-D.M.C., working with engineer Steve Ett. Also, Def Jam artist MC Breeze completed tracks for his debut album. La Posse produced; Greg Gordon ran the board. And, Uptown artist Guy recorded his debut album for MCA Records. Teddy Reilly produced; Jay Henry was behind the board.

At Quad, Mike Heapy and High Lonesome mixed tracks with producer/engineer Steve Zoyes. Also, Zoyes and Mike Levine co-produced several projects for Manhattan Country Inc. Rob Norris co-engineered with Zoyes.

Brian Slawson completed his second album at Edison Recording Studio; Gary Chester was chief en-

gineer. The album, "In The Hall Of The Mountain King," features appearances by Stevie Ray Vaughan, Freddie Hubbard, Chris Barker, Steve Gadd, and Will Lee. Larry Cullen was tracking engineer, and Steve Chapin produced. Also, the "Greatest Hits" and "Romantic" collections of O.C. Smith, former lead singer of the Count Basie Orchestra, were mixed for the OAR label. Charles Wallert produced, with Chester engineering.

At Clinton Studios, producer Roger Kellaway worked on album tracks with artist Eddie Daniels. Ed Rak engineered. The product, titled "Memos From Paradise," is due out in March.

LOS ANGELES

**A**NNE H. MAXWELL and executive producer Marco Dydo were at The Enterprize working on an independent album project. Derek Nakamoto produced and arranged, and Craig Burbidge engineered. Live rhythm tracks on the tapes were recorded at George Tobin Studio, overdubs were at Silverlake Studio, and the digital mix-down was at Take One. Also at The Enterprize was producer Roy Thomas Baker, who recorded and mixed Michael Michael's album for PolyGram. Jerry Napier sat at the

(Continued on page 60)

## SOUND INVESTMENT

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

**NEW MODEL:** E-mu Systems has unveiled a new addition to its line of samplers and drum machines, the Emax SE—for Synthesis Enhanced—digital sampling system. The firm says the new product is based around "spectrum synthesis," a new process in which the programmer works with harmonic building blocks, or "spectra." Each spectrum consists of 24 harmonics, each with its own level and pitch ratio, relative to fundamental frequency.

Each Emax SE voice can consist of two synthesized timbres; a timbre and a sampled sound; or two sampled sounds. The resulting voice can then be processed using the device's analog processing features and placed anywhere in the sonic spectrum. E-mu can be contacted for more details at 408-438-1921.

**HIGH-END MIC:** Copenhagen, Denmark-based Bruel & Kjaer's new Type 4011 cardioid microphone has already received acclaim from engineers at the BBC, from noted digital maven Tom Jung (who used the new cardioid while digitally recording Flim & the BB's latest release on DMP Records), and from recording engineer Peter Willemoes, who recently used a pair of the new microphones to record Mahler's Eighth

Symphony for Denon Records.

According to the firm, the microphone has been 10 years in development and is a "prepolarized condenser microphone with a first-order cardioid directional characteristic." Frequency response of the microphone capsule and preamp combined extends from 40 hertz to 20 kilohertz. Each mic is individually calibrated and can handle 158 dB SPL before clipping. Contact B&K 45280 0500. The firm's telex exchange is 37316 bruka dk.

**HAPPY BIRTHDAY:** Thirty years ago, John C. Koss manufactured the SP-3 stereophone, a fairly low-tech device jerry-built from surplus parts taken from the headphones worn by World War II pilots. He retailed the device for \$24.95, and a company was built. During the recent Consumer Electronics Show in Las Vegas, Koss Corp. celebrated its 30th anniversary while showing such hi-tech offerings as infrared wireless headphones and speakers.

(Continued on page 60)

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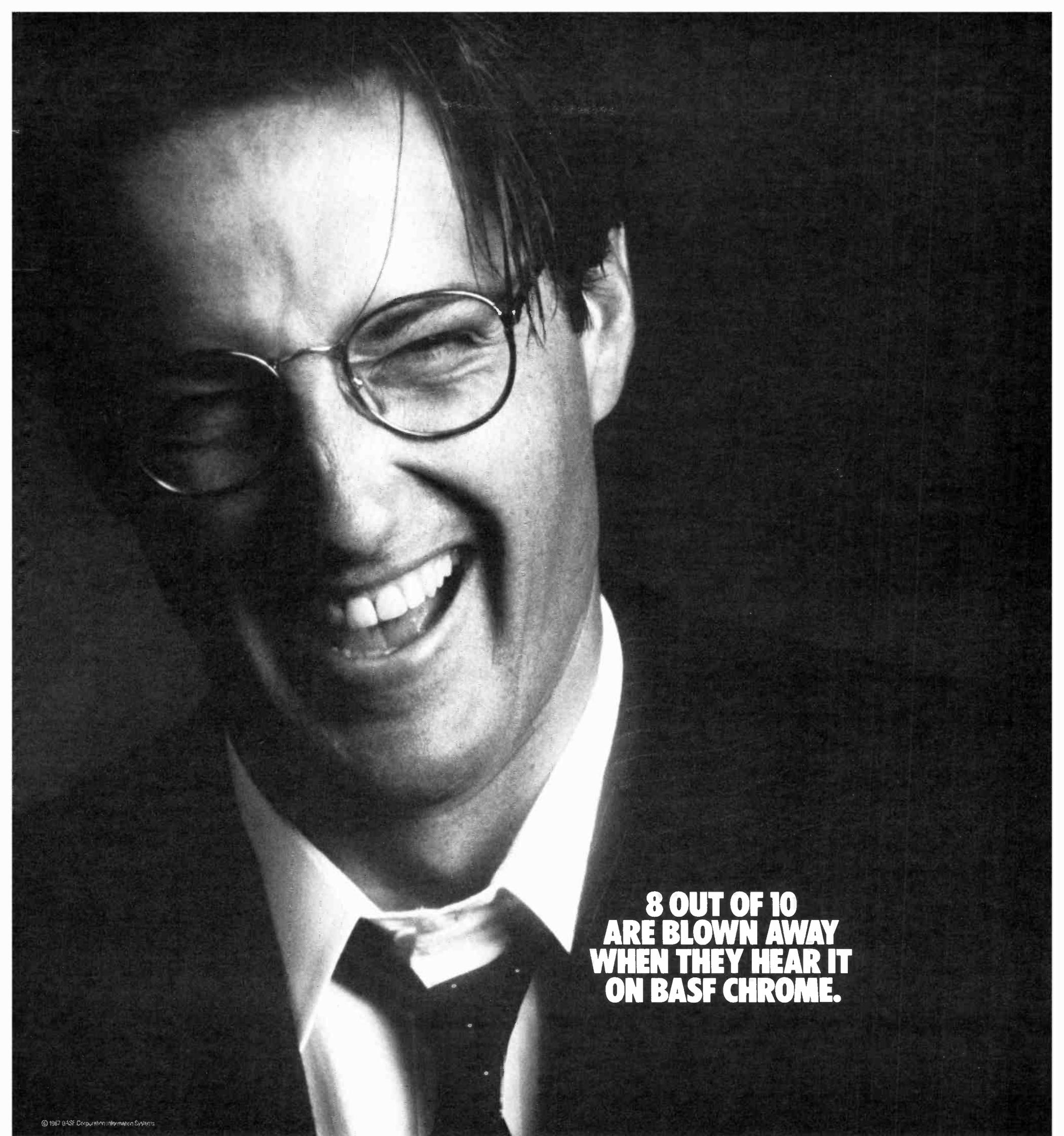
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Two generations of the leading U.S. stereo-headphone family are shown cutting the 30th anniversary cake at a celebration thrown by Koss Corp. at the recent Consumer Electronics Show in Las Vegas. Company founder John C. Koss, center, is flanked by sons Michael, left, president of Koss Corp., and John Jr., right, vice president of sales.



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## AUDIO TRACK

(Continued from page 58)

controls. Elliot Easton (of the Cars) put down guitar tracks for the project. And, the Rave-Ups mixed 16 tunes for their upcoming Epic debut. David Leonard produced and engineered, with the Rave-Ups' Terry Wilson assisting.

Recently at Ground Control, Kenny Loggins worked on tracks for a new album. Peter Wolf produced and arranged. Brian Malouf ran the board. Also, CBS artist Ronnie Laws put down tracks for

an album. He co-produced the project with Wayne Henderson. Tommy Fletcher engineered.

Larrabee Sound saw a visit from producers Jeff Lorber and Rick Waritz, who were in to work on Atlantic's Nu Shooz album with engineer Taavi Mote. Also, Shep Pettibone and Paul Gurvitz co-produced Jermaine Stewart's "Don't Have Sex With Your Ex." Michael Hutchinson mixed the tune. And, Tom Lord-Alge mixed Earth, Wind

& Fire's new product.

Dennis Hayden produced tracks for the Markley Brothers at Harp Studios.

At Mad Hatter, Chick Corea produced tracks for John Patitucci (Corea's bassist). Bernie Kirsh ran the board, assisted by Ira Rubnitz. The project, not yet titled, includes appearances by Michael Brecker, Dave Weckl, and Peter Erskine and is due out in March.

At Red Zone, the Dickies put down tracks with producer/engineer Ron Hitchcock for the group's upcoming Enigma album. Also, the Busboys recorded tracks for Voss Records. John Hug produced, and Steve Shepherd assisted on the sessions. And, Boom Shaka recorded and mixed its new album for Celluloid Records; Shepherd ran at the board.

At Mama Jo's, Greg Mathieson mixed the new Jasmine album with engineer Tom Vicari. Also, engineer Erik Zobler mixed the upcoming Elektra release by producer/artist George Duke. In addition,

Zobler worked on a Vanessa Williams PolyGram project with producer Rex Salis. Steven Bradley Ford and Gil Morales assisted.

At Cherokee, Lilian Axe recorded tracks for Timecoast Communications with producer Robbin Crosby. Paul Winger engineered, assisted by Mike Bosley. Also, Eydie Gorme worked on vocal overdubs for CBS International under the guidance of producer Robert Olivi. Franz Pusch engineered with his assistant Cliff Kane. And, Stephanie Mills did vocal overdubs for her album. Louil Silaus produced, with Keith Cohen engineering. Jalvin Broussard assisted.

### NASHVILLE

TELEVISION PERSONALITY Snowbird of Pro-Kids Productions popped by Ralph Henley Productions to record television spots promoting "The Snowbird Report" (the report announces school and business closings due to severe winter weather). Snowbird began his ca-

reer at Nashville's WSMV-TV with weatherman Bill Hall and is currently syndicated in 10 markets in the U.S. Greg Page produced, with Henley behind the board.

### OTHER CITIES

NEWLY SIGNED COLUMBIA artist Britny Fox put down tracks at the Warehouse in Philadelphia. The producer was John Jansen (of Cutting Crew's "I Just Died In Your Arms" fame). Jansen also engineered.

Stetsasonic completed its second album for Tommy Boy Records at Calliope. Also, jazz vocalist/flautist Bobbie Humphries recorded a new album, with Shane Faber and Robert Power at the console. And, Emergency Records artist Carolyn Harding worked on cuts with producer Winston Jones.

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

## Disco-Equipment Technology Matures SIB '88 Dates, Venue Set

MILAN Dates for the 1988 SIB (International Exhibition of Disco and Dance Hall Equipment and Technology) event have been finalized by its organizers, the Rimini Fair and SILB (Assn. of Italian Dance Hall Owners).

The sixth staging of the annual trade show will take place March 22-28 in the northern Italian resort of Rimini. Exhibits will cover sound systems, lighting, video, special effects, safety, and other areas, and new, as yet unspecified, side events are planned to broaden the scope and appeal of the event.

Says a spokesman for the orga-

nizers: "We can anticipate that SIB 1988 will be more representative of the various technological fields involved than ever before. We have always aimed at a high degree of specialization where discos are concerned, and this policy will be maintained and extended."

A push for more international exhibitors and more visitors will be mounted. Last year's SIB attracted 400 exhibitors, including 130 overseas firms from 12 different countries. There were almost 13,000 professional attendees, of whom 1,800 came from overseas.

## SOUND INVESTMENT

(Continued from page 58)

THE SUN SETS IN THE EAST: Nestled on Manhattan's East Side is Sunset Productions, a new 24/32-track facility catering to the music, film, television, and advertising industries. The studio says it offers "generous acoustic tracking facilities together with full sound-to-picture lockup and comprehensive MIDI implementation."

Featured in Sunset are more than 30 synthesizers; a 9-foot Steinway grand piano; a Harrison 4832 mixing console; Telefunken, Studer, and Sony analog and digital recorders; two Adams-Smith Zeta synchronization systems; and a wide range of outboard gear. For more information, call 212-832-8020.

NEW LOOK: Power Play Studios in Long Island City, N.Y., has moved one block from what had been its home for the past eight years to a new, larger facility. The studio's new home was recently renovated and redesigned by Benchmark Associates/Downtown Design, the well-known firm that Power Play owner Tony Arfi had contracted with for a previous renovation in his original facility.

The first phase of Power Play's new construction was finished in the fall. This included a 48-track SSL control room; a 700-square-foot studio; and a new reception area, kitchen, and offices. Phase two—set to take place within the next 18 months—will include the addition of two more recording suites and a mastering lab. Power Play can be reached at 718-729-9609. For information on Benchmark Design, contact Vin Gizzi at 212-688-6262.

MASTERFUL UPGRADE: Disc Mastering Inc.'s recent upgrades have put the well-known mastering house in the forefront of modern mastering technology. The Nashville-based facility is now

running the Neve DTC digital transfer console as well as the first Studer D820X DASH two-track recorder. Owner Randy Kling has also opened a Tannoy showroom, featuring the complete

line of Tannoy monitors in an optimized evaluation environment. The facility can be contacted at 615-254-8825.

Edited by STEVEN DUPLER

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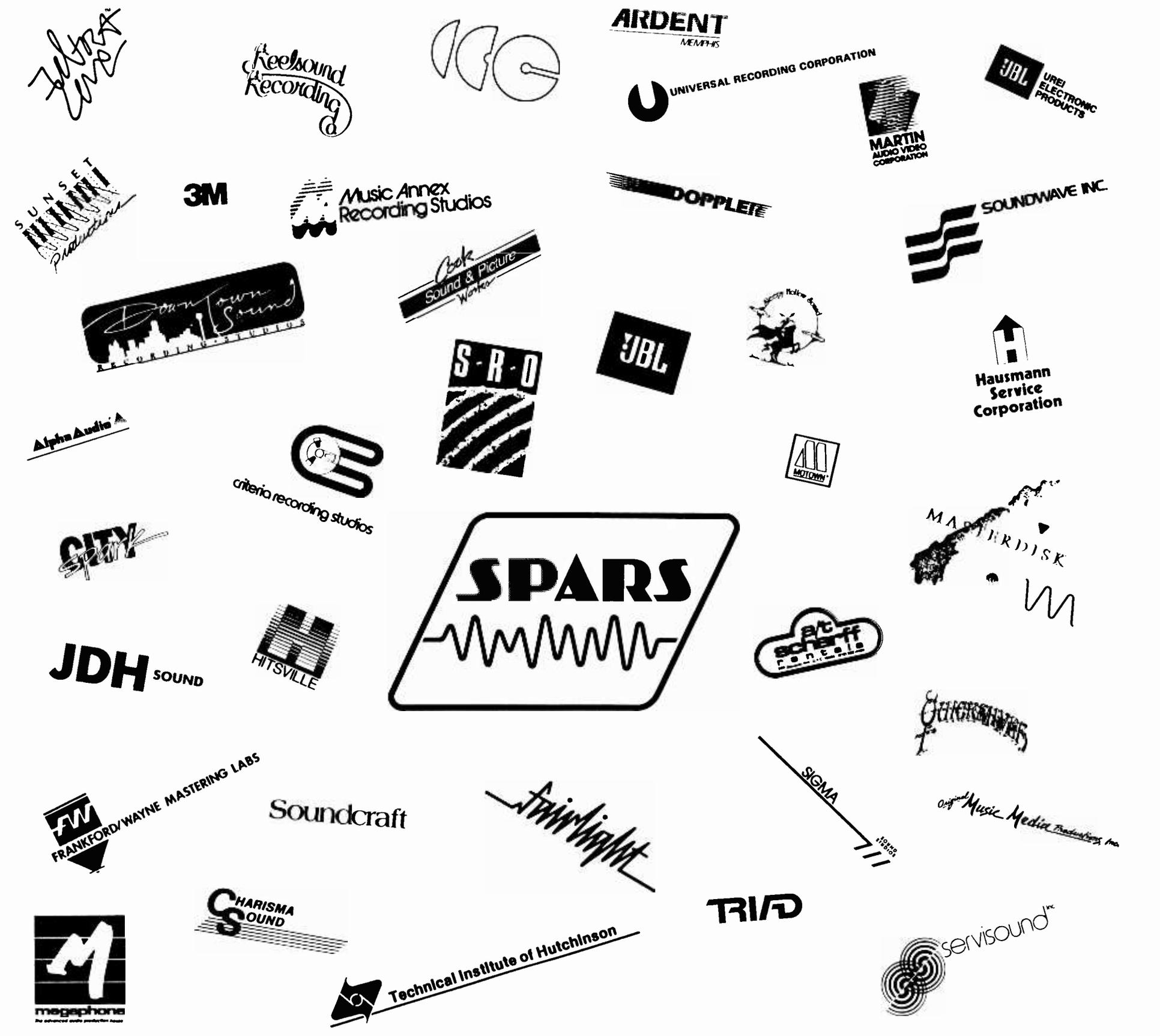
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# HOT LATIN 50™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
Compiled from national Latin radio airplay reports.					
★★ NO. 1 ★★					
1	1	4	13	ANA GABRIEL CBS	AY AMOR <small>2 weeks at No. One</small>
2	2	1	12	JOSE JOSE ARIOLA	SOY ASI
3	3	2	15	JOSE LUIS RODRIGUEZ MERCURY	Y TU TAMBIEN LLORARAS
4	9	7	12	JOSE JAVIER SOLIS MELODY	ME ESTOY VOLVIENDO LOCO
5	7	11	8	JUAN GABRIEL ARIOLA	DEBO HACERLO
6	5	3	16	ROBERTO CARLOS CBS	NEGRA
7	6	9	12	EDDIE SANTIAGO TH	LLUVIA
8	4	5	20	BEATRIZ ADRIANA PROFONO	LA LUNA SERA LA LUNA
9	10	6	15	LOS YONICS CBS	PETALO Y ESPINAS
10	13	13	9	BRENDA K. STARR MCA	DESAYUNO DE AMOR
11	16	45	14	FLANS MELODY	CORRE CORRE
12	8	8	16	JOSE FELICIANO EMI	PONTE A CANTAR
13	12	10	25	JULIO IGLESIAS CBS	QUE NO SE ROMPA LA NOCHE
14	14	18	12	KARINA RODVEN	SE COMO DUELE
15	15	28	10	VICENTE FERNANDEZ/VIKKI CARR CBS	DOS CORAZONES
16	18	23	5	LISSETTE EMI	GENTE
17	11	12	12	ALVARO TORRES PROFONO	HAZME OLVIDARLA
★★★ POWER PICK ★★★					
18	34	—	2	LUIS ANGEL A&M	DAME TU AMOR
19	19	17	51	LOS BUKIS LASER	TU CARCEL
20	21	21	10	LAURA FLORES MELODY	DESAMOR
21	20	24	27	JULIO IGLESIAS CBS	TODO EL AMOR QUE TE HACE FALTA
22	17	30	14	YOLANDITA MONGE CBS	LABERINTO
23	30	14	12	ROCIO BANQUELLS/LUIS MIGUEL WEA LATINA	NO ME PUEDO ECAPAR
24	23	16	27	LOS LOBOS WARNER BROS.	LA BAMBA
★★★ HOT SHOT DEBUT ★★★					
25	NEW ▶	—	1	JOSE FELICIANO/PANDORA EMI	NO HAY MAL QUE POR BIEN...
26	31	—	2	JOAN SEBASTIAN MUSART	MASCARADA
27	25	—	2	ROCIO DURCAL ARIOLA	CON TODO Y MI TRISTEZA
28	24	22	18	PALOMA SAN BASILIO EMI	LUNA DE MIEL
29	NEW ▶	—	1	JOHNNY VENTURA CBS	EL OLOR DE LA LLUVIA
30	36	47	5	WILFRIDO VARGAS SONOTONE	A MOVER LA COLITA
31	NEW ▶	—	1	LISSETTE EMI	DESCARTAME
32	29	27	11	MARIA CONCHITA ALONSO A&M	OTRA MENTIRA MAS
33	22	15	33	LUIS MIGUEL WEA LATINA	AHORA TE PUEDES MARCHAR
34	NEW ▶	—	1	LINDA RONSTADT ELEKTRA	POR UN AMOR
35	39	—	2	KARINA TH-RODVEN	A QUIEN
36	37	—	2	NELSON NED EMI	LA REVANCHA
37	42	46	11	NAPOLEON RCA	PARA NO PENSAR EN TI
38	41	—	26	SONIA RIVAS CBS	DE PECHO A PECHO
39	45	—	2	MARIA SORTE CBS	SOLO QUIERO CONTIGO
40	27	33	7	JOHNNY VENTURA/SOPHY CBS	NO LO DEJES CAER
41	43	44	5	MARICELA VERENA GAD	RAICES
42	RE-ENTRY	—	—	EMMANUEL RCA	LUCES DE BOHEMIA
43	NEW ▶	—	1	PRISMA PEERLESS	ME REGALE CONTIGO
44	44	—	2	SERGIO FACHELLI MELODY	CORAZON CAUTIVO
45	26	20	19	DANNY RIVERA DNA	AMAR O MORIR
46	48	39	19	WILKINS WEA LATINA	MARGARITA
47	RE-ENTRY	—	—	AL BANO Y ROMINA POWER WEA LATINA	LOVE
48	28	25	10	LA PATRULLA 15 RINGO	SI TU ME DICES
49	32	41	6	MILLIE Y LOS VECINOS CBS	LA FIESTA
50	35	19	12	CONJUNTO QUISQUEYA KAREN	LAMENTO DE SOLTERO

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## Latin Notas



by Carlos Agudelo

THE NATIONAL ACADEMY OF RECORDING Arts and Sciences has announced the finalists for the 30th annual Grammy Awards. The nominees for best-Latin-pop performance are Braulio for the album "En Bancarrota" (CBS), Yolandita Monge for the album "Laberinto De Amor" (CBS), Julio Iglesias for the album "Un Hombre Solo" (CBS), José José for the album "Siempre Contigo" (BMG-Ariola), Emmanuel for the album "Solo" (BMG-RCA), Maria Conchita Alonso for the single "Otra Mentira Mas" (A&M), Lunna for the album "Lunna" (A&M), and Luis Miguel for the album "Luis Miguel 87" (WEA Latina). In the best-tropical-Latin-performance category, the nominees are Rubén Blades for the album "Agua De Luna" (Elektra), Ray Barretto for the album "Aquí Si Se Puede" (Fania), Caribbean Express for the album "Caribbean Express" (Sonotone), Eddie Palmieri for the album "La Verdad" (Fania), Hector Lavoe for the album "Strikes Back" (Fania), and Celia Cruz/Willie Colon for the album "The Winners" (Vaya). In the best-Mexican/American-performance group, the nominees are Los Diablos for the album "Celebracion" (CBS), Chavela Y Su Grupo Brown Express for the album "El Rey Del Barrio" (CBS), Antonio Aguilar for the album "15 Exitos Con Tambora, Volume 2" (Musart), Los Tigres Del Norte for the album "Gracias America" (Profono) and Little Joe for the album "Timeless" (CBS).

As usual, the nominations are raising a few eyebrows. And, as usual, I would like to point out that whatever the advantages and limitations of the awards are, they are directly proportional to the level of involvement of Latin recording industry personnel who are eligible to become members of NARAS and thus vote for the nominees they consider most deserving of the awards.

Starting with this issue of Billboard, this column will present profiles of artists and records nominated for the awards, which will be handed out March 2 at Radio City Music Hall in New York.

LUNNA HAS been nominated for the first album that has brought her international recognition. Although she has been singing for several years and has recorded two previous albums, it has been "Lunna" that has shown her enormous potential as a singer. Her voice—and the personality she displays with remarkable control and ease—show a mature artist ready to crack the U.S. and Latin American music scenes. During a three-week engagement at Club Caribe in San Juan, Puerto Rico, Lunna displayed all of her many talents, even performing excellent renditions of songs in English. The album for which she has been nominated was produced by Jose

Quintana, K.C. Porter, and her husband, Cuco Peña. Two of the songs from the album have made the radio playlists: "Si Vivir Contigo," her personal favorite, and "Fugitivo Amante." Lunna, who is managed by Puerto Rican promoter Angelo Medina, says she now plans to concentrate on the U.S. Latin market, Mexico, and South America. The singer says she also plans to record an album in English by the end of the year.

THE WAY THINGS look right now, it seems as if the rage of 1988 will be Latin pop acts singing in English, just as 1987 saw several U.S. singers performing in Spanish. Another of Medina's artists, Emmanuel, is coming out with what he calls "the most expensive album ever recorded in the history of Latin pop music"

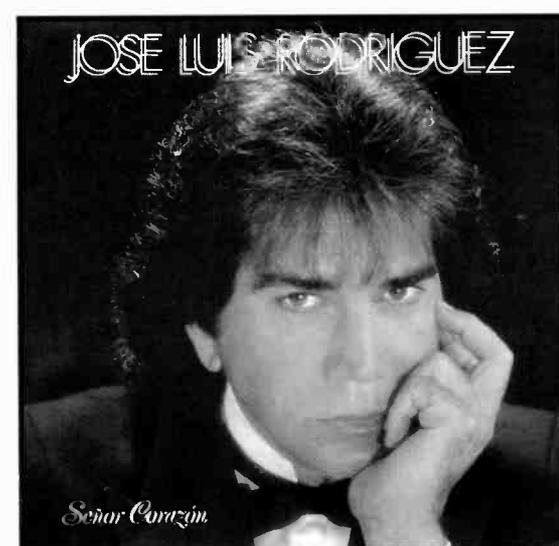
### A list of Grammy finalists, and a talk with Lunna

(the estimated cost is \$300,000) and "the first totally digital album of the Latin industry." The album, recorded in Los Angeles and New York here and Spain and Italy abroad, is expected to be released Feb. 1. According to Medina, BMG has made the album a high priority and plans to release it in French, Portuguese, and Italian. The music, described by Medina as having "a modern sound, happy, dense, and serious, not only because of the music but also because of the themes and the construction of the songs," was produced by Porter, Lucio Dalla, Mark Spyro, and Rudy Perez. Medina also says a new album in English by Emmanuel could be ready by the fall.

An English-language album due out a lot sooner is Miguel Bose's latest, just released in its Spanish-language version by WEA. This version of the album has been backed by a strong promotion campaign, and WEA says all versions will benefit from the sales push. An Italian-language version is also planned. The English- and Italian-language versions are due to be launched worldwide by the first week in March. Bose's following in Italy has been greatly increased by the showing there of the television miniseries "Secret Of The Sahara," in which Bose plays the main role. The series recently drew a 46% ratings share. The first single from Bose's album, "Como Un Lobo," is already out in the U.S. The album was recorded in the Happy Farm studios outside London and was produced by Tony Mansfield, who has produced for AJA, Naked Age, and U2.

Also expected any time now is a new English-language album by Iglesias. The main cut on his newest foray into the Anglo market will be a duet with Stevie Wonder. Having heard the prealbum version, I can say the tune seems to be one of the best things Iglesias has ever done.

As if this were not enough, Jose Luis Rodriguez, the Venezuelan singer signed worldwide by PolyGram, is also coming out with an album in English, following the success of his last album, "Señor Corazon."



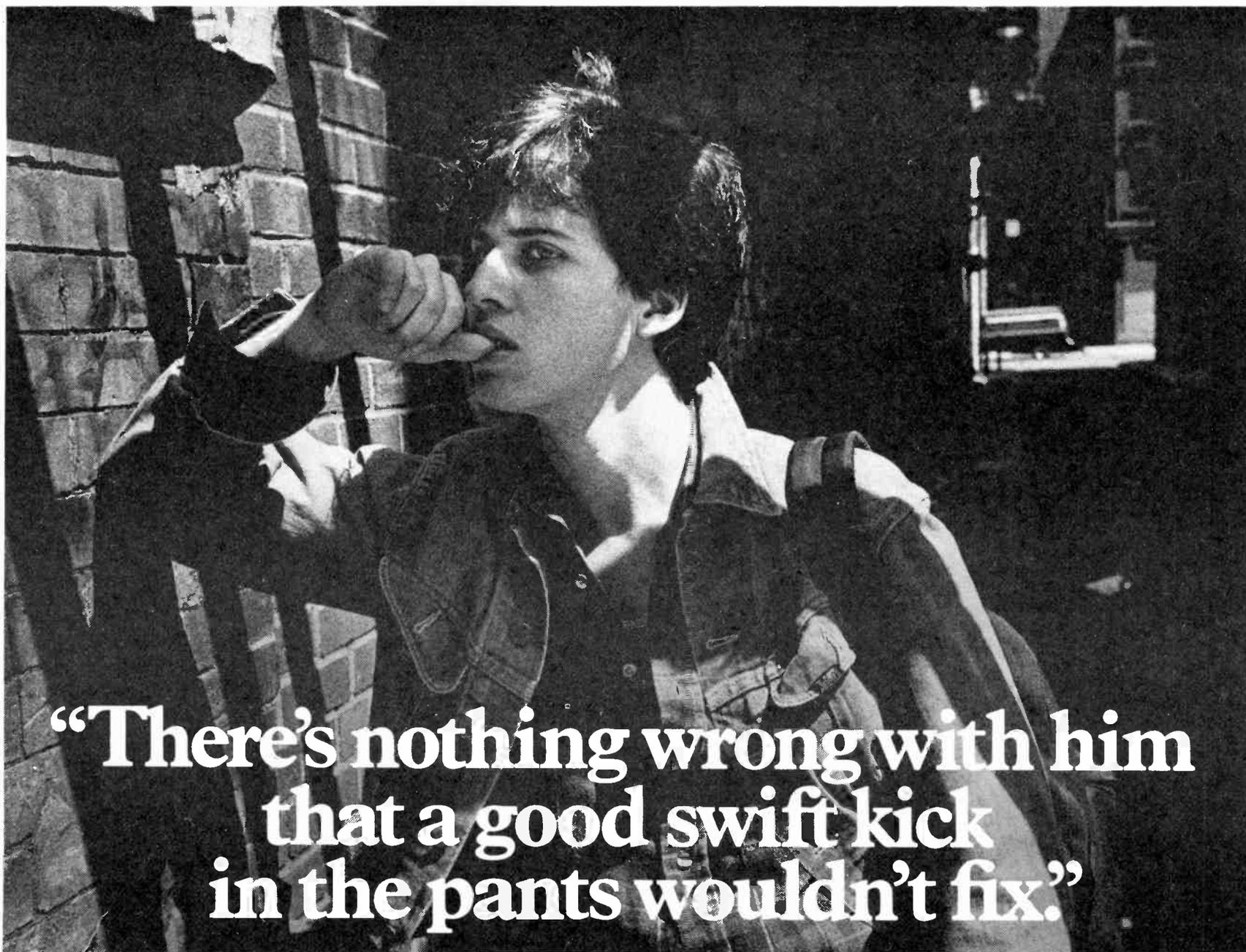
JOSE LUIS RODRIGUEZ, "El Puma" has recently released his latest LP, titled "Señor Corazon" (Mr. Heart) 832-763-1. This LP has all the ingredients a perfect track should have. Songs like "Si Puediera," "Sueño Contigo," "Recuerdos," "Por Esa Mujer" and "Quiero Ser Tu Amor" among the rest should hit the top of all the soft and romantic lists. If you used to like what he used to produce, this time you'll fall in love with him. PolyGram Int'l. Music B.V.

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# TOP LATIN ALBUMS™

	THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.		
				ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
POP	1	1	9	JOSE JOSE	SOY ASI	ARIOLA 6786
	2	2	35	JULIO IGLESIAS	UN HOMBRE SOLO	CBS 50337
	3	3	13	JOSE LUIS RODRIGUEZ	SEÑOR CORAZON	MERCURY 832-763-4
	4	4	13	JOSE FELICIANO	TU INMENSO AMOR	EMI 6672
	5	5	19	DANNY RIVERA	AMAR O MORIR	ONA 336
	6	6	13	JUAN GABRIEL	14 EXITOS ORIGINALES	ARIOLA 7289
	7	7	63	BRAULIO	LO BELLO Y LO PROHIBIDO	CBS 10452
	8	8	15	BEATRIZ ADRIANA	LA LUNA SERA LA LUNA	MELDOY 8210
	9	—	1	ANA GABRIEL	PECADO ORIGINAL	CBS 20825
	10	11	19	LOS BUKIS	ME VOLVI A ACORDAR DE TI	LASER 3025
	11	12	57	EMMANUEL SOLO	RCA 5919	
	12	9	59	DYANGO	CADA DIA ME ACUERDO MAS DE TI	EMI 5735
	13	10	7	ALVARO TORRES	MAS ROMANTICO QUE NADIE	PROFONO 90547
	14	13	37	YOLANDITA MONGE	LABERINTO DE AMOR	CBS 10382
	15	14	17	WILKINS	PARAISO PERDIDO	WARNER BROS. 54945/WEA
	16	16	77	JUAN GABRIEL	PENSAMIENTOS	ARIOLA 6078
	17	18	5	SOPHY	VOZ, RITMO Y SENTIMIENTO	CBS 10506
	18	21	3	LUIS ANGEL	LA DAMA DE ROJO (LADY IN RED)	A&M 5121
	19	15	9	LUIS MIGUEL	LUIS MIGUEL 87	WEA LATINA 54719/WARNER BROS.
	20	17	17	ROBERTO CARLOS	ROBERTO CARLOS 87	CBS 12333
	21	—	1	MARIA CONCHITA ALONSO	MIRAME	A&M 37800
	22	19	3	GRUPO FLANS	LUZ Y SOMBRA	MELDOY 121
	23	—	1	KARINA	AMOR A MILLON	TH-RODVEN 060
	24	25	17	JOSE LUIS PERALES	SUENOS DE LIBERTAD	CBS 69301
	25	—	1	LISSETTE MANIQUI	EMI 6793	
TROPICAL/SALSA	1	1	5	EDDIE SANTIAGO	SIGUE ATREVIDO	TH 2497
	2	2	7	FRANKIE RUIZ	HISTORIA MUSICAL DE FRANKIE RUIZ	TH 2491
	3	3	31	TOMMY OLIVENCIA	30 ANIVERSARIO	TH 2464
	4	4	23	EL GRAN COMBO	25 ANIVERSARIO 1962-1987	COMBO 2050
	5	6	17	JOHNNY VENTURA	SI VUELVO A NACER	CBS 999
	6	14	3	WILFRIDO VARGAS	EL BAILE	SONOTONE 1409
	7	22	3	LA PATRULLA 15	CON FUERZA	TTH 1923
	8	8	7	BONNY CEPEDA	THE MUSIC MAKERS	COMBO 2025
	9	13	17	CELIA CRUZ/WILLIE COLON	THE WINNERS	VAYA 109
	10	5	21	PEDRO CONGA	NO TE QUITES LA ROPA	SONOTONE 1119
	11	—	1	PAQUITO GUZMAN	TU AMANTE ROMANTICO	TH-RODVEN 2495
	12	10	3	ANDY Y HAROLD MONTANEZ	EL COMIENZO DEL CAMINO	SONOTONE
	13	24	7	PUERTO RICAN POWER	PUERTO RICAN POWER	SONOTONE 1120
	14	—	1	JOSE MEDINA	NO ES SUFICIENTE	BRONCO 007
	15	16	5	HANSEL Y RAUL	MI AMIGA MARGARITA	RCA 6670
	16	11	7	OSCAR D'LEON	LA SALSA SOY YO	TH 2490
	17	9	67	EDDIE SANTIAGO	ATREVIDO Y DIFERENTE	TH 2424
	18	17	43	FRANKY RUIZ	VOY PA' ENCIMA	TH 2453
	19	21	59	ANDY MONTANEZ	MEJOR ACOMPAÑADO QUE NUNCA	TH 3434
	20	18	5	MILLIE Y LOS VECINOS	ETIQUETA NEGRA	CBS 10508
	21	19	11	VARIOS ARTISTAS	MERENGUEANDO	RCA 6558
	22	20	9	EDDIE PALMIERI	LA VERDAD	FANIA 24
	23	23	19	GILBERTO SANTAROSA	KEEPING KOOL	COMBO 2051
	24	—	1	ROBERTO LUGO	EL GALAN DE LA SALSA	SONOTONE 1132
	25	12	7	FERNANDITO VILLALONA	LA CARTITA	KUBANEY 10040
REGIONAL MEXICAN	1	1	11	LOS YONICS	PETALOS Y ESPINAS	LASER 3041
	2	2	57	LOS BUKIS	ME VOLVI A ACORDAR DE TI	LASER 3025
	3	4	5	LINDA RONSTADT	CANCIONES DE MI PADRE	ELEKTRA 60765
	4	5	5	VICENTE FERNANDEZ/VIKKI CARR	DOS CORAZONES	CBS 450711
	5	8	5	GRUPO EL TIEMPO	A FUEGO LENTO	LUNA 1153
	6	10	9	JOSE JAVIER SOLIS	NO ME OLVIDARAS	PROFONO 90544
	7	9	5	GRUPO PEGASO	ENAMORADO	REMO 1018
	8	3	27	LOS CAMINANTES	GRACIAS MARTIN	LUNA 1147
	9	7	57	LOS TIGRES DEL NORTE	GRACIAS AMERICA	PROFONO 90499
	10	12	7	GRUPO AGUA PRIETA	A LA MODERNA	SONOTONE 1123
	11	6	17	FITO OLIVARES	LA GALLINA	GIL 20001
	12	19	9	INDUSTRIA DEL AMOR	MARCHATE	RAMEX 1190
	13	—	1	RAMON AYALA	DAMELO	FREDDIE 1411
	14	—	1	BRONCO	SUPERBRONCO	ARIOLA 6618
	15	22	19	LOS LOBOS	LA BAMBA	WARNER BROS. 25605-4
	16	14	13	LOS BRIOS	NUEVAS VERSIONES	PROFONO 90524
	17	13	9	LOS HERMANOS MIER	LA COLORETEADA	ARIOLA 5368
	18	11	5	LOS SOCIOS DEL RITMO	LOS SOCIOS CON LOS SOCIOS	ARIOLA 6650
	19	15	37	RAMON AYALA	HASTA QUE TE PERDI	FREDDIE 1385
	20	21	13	SONORA DINAMITA	16 SUPERCUMBIAS	SONOTONE 1615
	21	20	15	LA MAFIA	LIVE	CBS 84339
	22	—	1	LOS BUKIS	SI ME RECUERDAS	LASER 3044
	23	24	11	MR. CHIVO	TONGONEAITO	FREDDIE 1400
	24	—	13	GRUPO MAZZ	BEYOND	CBS 10495
	25	17	15	ROCIO BANQUELLS	ENTREGA TOTAL	WARNER BROS. 6608/WEA

## Classical KEEPING SCORE



by Is Horowitz

THERE WERE NO REAL SURPRISES in the classical Grammy nominations made public last week. And there was a reasonable sprinkling of labels among those cited, providing no evidence of the kind of bloc voting that has, on occasion, marred results in the past. In at least one case, a small label that, if memory serves, never placed before came up with a nomination—Reference Recordings, with its album of material from Copland songs to poems of Emily Dickinson as sung by Marni Nixon.

If Reference and a couple of other small labels figured in the nominations, one major was conspicuous by its failure to place a single album on the lists. This dubious distinction went to RCA Red Seal, although its affiliate label, Erato, did have an entry for best contemporary composition with its recording of the Penderecki Cello Concerto No. 2, performed by Mstislav Rostropovich. RCA's Jay David Saks, however, did win a nomination as producer of the year, although not a single one of his productions made the album listings.

Sir Georg Solti, whose awards shelf now groans under the weight of 25 Grammys—more than any other artist, pop or classical—comes in for three more nominations. Nor is it surprising that Vladimir Horowitz, with 20 Grammys to his credit, is also nominated for three more. Triple listings were also snared by Itzhak Perlman and Thomas Frost, the latter as producer and engineer.

But the most nominations this year went to Kathleen Battle. She captured five in all, topping any other artist regardless of musical category, with citations for best vocal performance and as principal soloist in four opera nominations.

PASSING NOTES: The Assn. For Classical Music, no longer involved directly in the fortunes of the recording industry, is stepping up its school-music-education campaign. Sight-singing programs are now being extended beyond core New York City schools, reports executive director Claudia Dumitrescu. The AFCM is also commissioning composers to write songs for use in schools and will produce a handbook of guidelines for developing a music education program in elementary schools.

Mobile Fidelity, which has been issuing Melodiya recordings on compact disk, will tie in promotionally with the Soviet arts festival to open in Boston in mid-March.

### No real surprises in this year's Grammy nominations

Among those scheduled to participate is composer Alfred Schnittke. Chamber music of Glazunov will be performed by the Shostakovich Quartet in Mobile Fidelity's next CD drawn from Melodiya sources.

Fanfare Records has more than 30 new recordings being prepared for release in the first half of the year. Julian Rice, president, says increased activity stems directly from recent restructuring moves. The Canadian label has merged with Tom Baldeck's Audio Market Sales and has entered into a licensing/distribution deal with Pro Arte Records. The firm has also set up a special-products division to handle custom-label projects for third parties, says Rice.

Beethoven's Ninth Symphony topped the list of all-time favorites in a pre-New Year's Day poll of WQXR New York listeners. In all, Beethoven copped five out of the top 10 entries. No. 3 spot went to the "Turandot" aria "Nessun dorma." Mozart, surprisingly, placed no higher than ninth, with "Exsultate, Jubilate" ... The live broadcast from WFMT Chicago studios Feb. 7 will feature the Brahms Piano Trio No. 1, performed complete in its final 1889 edition, together with excerpts from the 1854 original. Lots of differences, it's said.

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\*Billboard Newsstand Survey, December 1987

# H I T M A K E R S U S E I T

# U.K. Companies Flock To Sellout MIDEM Confab

BY NICK ROBERTSHAW

**CANNES** The roll call of U.K. companies exhibiting at MIDEM this week has topped 90 names for the first time, according to the organizers of the international music industry trade fair, which opened in

## 'Our view is that this is basically a publishing event'

the Palais des Festivals here Monday (25).

Since July 1986 the event has been owned by British commercial-television company TVS, which recently appointed Bob Bingham of the Button Group as the organization's joint managing director, in partnership with Xavier Roy, a longtime Bernard Chevry associate.

Last year British attendance totaled 326 companies in all, second only to France, with 368 companies, followed by the U.S., with 232 companies, and West Germany, 116 companies. More than 1,600 companies from 54 territories took part in 1987, and individual registrations totaled 7,602.

This year, with more than 8,000 registrants, the event is designated as sold out and headed for its largest attendance ever. MIDEM U.K. bureau chief Peter Rhodes says that in addition to the 90-plus U.K. exhibitors, most of whom are benefiting from the British overseas-trade-board subsidy administered through either the British Phonographic Industry or Music Publishers' Assn., an additional 220 or more U.K. companies have opted for so-called participation sans bureau, taking overall British representation to more than 300 firms.

"Last year everyone came back saying they did very good busi-

ness," says Rhodes, "and that usually means a build-up in attendance the following year." Despite the growing popularity of joint stands as a means of achieving high-profile participation at modest cost, there is no collective stand for U.K. companies. Plans for a British radio stand in the MIP-Radio section, sponsored in the same way as the West German publishers' Mercedes/Adidas-supported booth, did not come to fruition.

Nor has MIDEM been able to persuade some major U.K. labels that their presence in Cannes is essential. Virgin has no booth, for example, nor do Chrysalis, WEA, and EMI. At EMI Music, corporate publicity director Brian Southall says: "Our view is that MIDEM is basically a publishing event. We are not selling Kate Bush rights or picking up Springsteen for the U.K. What is on offer is publishing, mainly.

Companies with booths include CBS, whose stand is reportedly its largest ever, BMG, SBK Songs, and, for the first time, leading independent Rough Trade. Others include Pickwick, Charly, Lightning, Creole, Old Gold, Prestwich/Legend, and PRT, now attempting to rebuild after a period of decline culminating in its acquisition by Ray Richards, owner of the Damont pressing facility and recent purchaser of two Swedish CD operations.

The shift of emphasis toward service industries evident at last year's MIDEM is maintained this week with high-profile presences of a number of accountancy and legal firms, including the giant KPMG financial consultancy, which claims 700 offices in 110 countries, and major accountants Arthur Young, which sponsored the 1987 MIDEM seminar "Music Money Matters" which first sparked concern over the British government's new withholding tax.

According to tax manager Eric Longley, this year's seminar under the same title Tuesday (26) will examine the impact of the tax and ways of minimizing its effects, while holding out the unwelcome prospect that Inland Revenue officials may soon turn their attention to the earnings of overseas artists in earlier years. The company, which numbers Stevie Wonder and Paul McCartney among its clients, also has a U.S. tax expert on hand to discuss stateside tax problems and is expected to announce a major, new studio client.

U.K. legal firm Jeffrey Green & Russell has taken MIDEM's first-

ever lawyer's booth to promote its specialist services for the music and entertainment businesses.

Other U.K. legal experts, including Robert Allan and Michael Flint, will take part in the annual MIDEM meeting of international-show-business lawyers Monday and Tuesday (25-26), which this year discusses the twin topics of "Music And The New Technologies" and "The Music Business And The Law."

Further seminars with British involvement include the "Technology Forum" Wednesday (27), at which Distronics managing director Roger Richmond-Smith, Tower Records director of European operations

Steve Smith, and others will discuss the state of compact disk manufacturing and sales and the likely impact of digital audiotape and compact disk video; IFPI's "Music Markets In The 1990s" Wednesday (27), where president Nesuhi Ertegun, director general Ian Thomas, and associate director general Gillian Davies will be among the speakers; and the 10th annual International Federation of Popular Music Publishers congress, at which a panel that includes Mechanical Copyright Protection Society managing director Robert Montgomery will examine the present and future collection of mechanical royalties in Europe.

## French Independents Share Stand Joint Label/Producer Presence Noted

BY PHILIPPE CROCCQ

**CANNES** French participation at MIDEM this year is marked by the first joint presence for the country's leading independent labels and production companies, more than 70 of which will be represented on a single shared stand in the Palais des Festivals here.

Says Charles Ibgby of Atoll Music: "In recent years we have seen collective stands taken by the Canadians, Norwegians, Dutch, and others, and with French product performing increasingly well in the international marketplace it had become essential for us to do the same."

Joint participation is seen as a means to achieve greater impact at MIDEM, and also as a strategy that allows small, new companies to take part that would otherwise not have the financial resources to do so.

Says Flarenasch production di-

rector Jean Mareska: "The joint stand will give us a shop window and a place to welcome our international partners and will also throw a spotlight on French production in general, which, thanks to acts like Image, Caroline Loeb, and Vanessa Paradis, has developed the potential to make a mark in overseas markets."

Other companies represented on the stand include Francis Dreyfus Music, Disques Apache, Disques Temporel, Scorpio, Clever, Delphine Production, Paul Lederer, and Trema. The last mentioned is launching France's first two compact disk video titles, featuring Michel Sardou and Didier Marouani and manufactured by French CD-pressing facility MPO.

PolyGram Music Video France, which has taken its own booth, has also scheduled a CDV demonstration, but the company's projected launch date for the new format has now been moved back

to fall 1988.

Director Philippe Laco says: "Visuals are becoming indispensable, and CDV will eventually replace conventional singles." PMV France will also beat the drum for its new music video series, now selling at under the 100 francs (\$18) price point. According to Laco, demand has been boosted by the disappearance of France's TV6 all-music channel in March, which had programmed up to 80% videoclips.

Other major French companies with their own stands at MIDEM this year include Carrere, Vogue, Copelia, EPM, CPA, ACI, MPO, PDO, Sonodisc, and Ades, which is currently celebrating its 35th anniversary. While trade group SPPF has organized the joint participation of the French indies, SNEP (Syndicat National de l'Édition Phonographique) plans a similar joint stand for members of the association of French stu-

(Continued on next page)

## Publishers Team Up To Boost Country's Profile West Germans Form United Front

BY WOLFGANG SPAHR

**CANNES** West German music publishers are ganging up on MIDEM this year, operating for the first time from a stand jointly operated by more than 20 companies and using a banner that says "Meet the Germans" to make a number of important points to the rest of the world.

To make more of an impact, they will start MIDEM on Monday (25) with a special "German Day," which will feature a reception at which publishers will be able to mingle with politicians and diplomats, talk over their problems, and—given any luck—emphasize the many German copyrights available to the global music business.

Among those invited to the reception were the French minister

of education and the arts; the German ambassador to France; several consuls; members of European parliaments; West German composers, authors, and artists airlifted in for the occasion; and international business associates of West German music publishers.

Explaining the philosophy behind the West German companies' early assault on MIDEM, Hans-Wilfried Sikorski, vice president of the German Music Publishers' Assn., says, "It's a carefully planned international offensive. We are presenting a unified front because it is more important than ever that German publishers operate closely together. It is not just a matter of meeting face to face the rapid development of satellite television, cable, radio, and TV and the attendant copyright problems thrown up by new technology in

general.

"There is also the fact that the other European territories are becoming more and more international in their acceptance of music, and it is more difficult for German composers to prevail against the flood of releases from the U.S. and U.K.," Sikorski says.

The MIDEM stand was organized by the German Music Publishers' Assn., which, with 300 members, represents about 90% of the publishing firms in West Germany.

Publishers participating in this year's MIDEM stand are Budde, Francis Day & Hunter, Gerig, Slezak, Young, Melodie der Welt, Filmkunst, Peer, SBK Songs, Intermedia, Schacht, Siegel, Sikorski, UBM, UFA, AS, Chappell/Intersong, Intro, Edition Roland,

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# Dutch 'Island' Promotes Light Music At MIDEM

BY WILLEM HOOS

CANNES At least 200 key figures in the Dutch music industry are here at MIDEM this week. For the fourth consecutive year there is a Dutch "island," an area of the Palais des Festivals where some 15 companies and trade organizations

## 'Dutch light music has the power to conquer the world'

are showing what the Netherlands has to offer in terms of music.

The "island" is an initiative of the Conamus Foundation, set up to promote Dutch light music inside and outside of Holland. Financial back-up comes from Netherlands foreign trade agency EVD, which is part of the economic affairs ministry. The EVD attitude is: "Dutch light music has the power and potency to conquer the world. MIDEM offers us a chance to showcase it."

John de Mol, managing director of Conamus, hosts the special Dutch Day Monday (25) with a guest list headed by Yvonne van Rooy, Dutch minister of export. A thousand copies of a specially made compact disk, the 18th volume of the annual production "Music From Holland With Love," are being dis-

persed during MIDEM week. "It's a sign of the times," says de Mol, "that what used to come up in LP or tape format is now exclusively in CD."

Dutch companies involved in the national "island" are Bertus CNC Music, CNR Records, the Company of the Two Pieters, Le Disque, Europe Optical Discs, DMC Records, Dureco, Nada Music, Roadrunner Records, Roba Music Benelux, 4-Tune, and Universal Songs, with the central stand going to Conamus itself as well as housing Dutch copyright organization BUMA/S-TEMRA.

The main Dutch companies here this week have wide-ranging interests in Cannes. Bertus, for example, as Holland's leading record importer and wholesaler, seeks new distribution deals for the Netherlands, Benelux, or Europe. The firm currently represents 25 labels from eight countries.

CNC Music, a record company set up in 1978 and specializing in dance music, is a first-timer at MIDEM. Unveiled here this week is CNC Worldwide Consultancies, set up by CNC Music managing director Clemens Duijnstee and Marc de Raaff of MDR Productions and a former general manager of Dutch record company Dureco. The new division's aim: to supply know-how on global exploitation of master tapes.

Cees Baas, managing director of CNR Records, is seeking U.K. and U.S. representation for "Stars On Frankie," an LP/CD production featuring Peter Douglas, known as the Dutch Frank Sinatra. Operating from the same stand is Jaws Music Group, newly set up by Dutchman Freddy Haayen, vice president of WEA International and former president of Polydor Inc.

A U.S.-Dutch link is evident at the Company of the Two Pieters, via "Stuck On Earth," a disco-novelty single featuring "Alf" from the U.S. television series. Use of the character was granted by the Los Angeles-based Brill-Stein company.

The brothers Rob and Ferdi Boland, the best-known and most award-laden producers in Holland, are in Cannes promoting their Le Disque production company. They recently bought the Soundpush Studio from their colleague, producer Jaap Eggermont.

Matt Moayedi, head of Europe Optical Disc, is a MIDEM first-timer whose firm will open up a CD factory in the Dutch city of Tilburg early April, the country's second. Another new company added to the Dutch industry roster is Dance Music Corporation, with Jan Frei and Peter Boertje as managing directors. And Dureco is here with a

stand twice as large as last year's, with managing director Hans Tonino handing out information on the company's CD plant, Holland's first, opened in October.

Also on the Dureco stand is indie record company Megadisc with managing director Ric Urmel.

Willem van Kooten, managing director of Nada Music and Red Bullet Productions, claims to be the only Dutchman to have attended every single MIDEM. In previous years he has been in Cannes as chairman of CNR Records, but recently he sold all his shares to set up Cable One, a Pan-European, com-

(Continued on page 68)

## FRENCH INDIES UNITED AT MIDEM WITH JOINT STANDS

(Continued from page 65)

dios, designed to publicize their technical capacities and competitive prices.

At MIDEM Classique, the visual dimension of music is at the forefront.

Operas as feature films are already well established, and the video opera of Ravel's "L'Heure Espagnole," a joint production by Radio France, FR3, and the culture ministry, are among notable recent productions being showcased at MIDEM this year. And this is the year for FR3 to air a clip for Francois Cagnon and Marie-Pierre Cocheureau's "Cor

Et Harpe" album, the prototype for a new generation of classical video clips.

MIDEM's classical concerts are sponsored this year by copyright society SACEM. Awards for the outstanding classical interpreters of 1987 are being presented, 27 of them at a concert organized by monthly magazine Diapason. SACEM itself is set to stage a meeting the same day for press and professionals to review the progress made in the French record industry last year. The high point was the successful campaign by SACEM and BLIM, the new go-

vernment/record industry liaison body, for a cut in what were widely seen as exorbitant value-added tax rates for records and tapes.

French performers at this year's MIDEM are strongly represented in the schedule of nightly MIDEM galas, with Bertignac and Indochine at the Gala Prestige; Guesch Patti, Vanessa Paradis, Ralt, and Blues Trottoir at the Gala Trophee; Gil Caplan and Haurogne at the Gala Decouverte; and Christian Garros and the New Jazz Orchestra at the Soiree Jazz.

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# Italian Consensus: Indies Have The Most To Gain

BY VITTORIO CASTELLI

**CANNES** Though there is a sizable Italian contingent here at MIDEM again this year, a growing number of attendee companies say they can make the best use of the event's advantages by not booking stand space, thus leaving themselves free to move around and build contacts.

It has long been the view, held industrywide in Italy, that MIDEM is a place to renew old business links rather than finalize new deals. Initial contacts can be made easily but the final contracts are sorted out later on, they say.

Maurizio Cannici, CGD Dischi International director, is here

again this year and says: "We use Cannes as a meeting place for the 70 or 80 people with whom the bulk of a year's work for our company is done. My view is that it is very unlikely that you can sign on at MIDEM and end up with a series of new license deals. Occasionally we end up actually signing something new, but invariably it is a deal mooted some months ahead of MIDEM itself."

But the Italian view is that MIDEM has added significance for the independent producers and publishers. Ricordi group managing director Guido Rignano, who also heads the Italian IFPI group, says: "For the independent opera-

tor, MIDEM remains a very interesting prospect." His company is here this year for three reasons: The recording division is seeking new material to release in Italy, the pop-publishing sector is tracking down new copyrights, and the classical-publishing department is treating MIDEM as a public relations exercise.

Says Rignano: "There are few publishers left in the classical field, and we all know each other well. But MIDEM remains a place

to meet and chat, with the famed French cuisine a vital accessory."

One of the oldest Italian publishing houses represented here is Curci, a regular visitor to MIDEM. This year the company delegation is headed up by the chiefs of the two sister companies, Alfred Gramitto Ricci for Carosello, the record wing, and Gabriele Abbato for the publishing division.

Abbato insists: "MIDEM still offers a unique opportunity for peo-

ple to meet in the same place at the same time. It's a real international event. Traditional-style publishers, meaning those [that are] not just an offshoot of a record company, and Curci is certainly one, seem to have less space in which to operate in today's music business. The multinationals have the power backup to make deals for everywhere they have a base, so a meeting place where the indies get a chance is obviously much needed."

## DUTCH 'ISLAND' PROMOTES LIGHT MUSIC AT MIDEM

(Continued from page 66)

mercial, all-music radio station that started transmitting early this year.

Cees Wessels, head of heavy metal label Roadrunner, is using MIDEM for talks with Doug Keogh, who oversees his New York office, and Phil Scott, who heads the London operation. And another MIDEM veteran is Tony Berk, managing director of Roba Music.

Alongside firms like Universal Songs, 4-Tune, and others, BUMA/STEMRA's delegation (managing director Ger Willemsen, special project chief Ronald Mooy, and legal head Rob du Bois) will have strong interest value following the central-accounting deal between the society and PolyGram International, a topic strong on controversy.

Certainly MIDEM seems a

"must" for Dutch publishers, whose industry sector is in a very healthy state despite the vagaries of the record company side. The year 1988, they feel, will be a good one.

Most claim to have good relations with mechanical rights society STEMRA. "But we'd like a pay-out every quarter, as happens in the U.K., not every half-year as happens in Holland," says Rob Ebberts, general manager of Dutch Publishing, which is linked to indie record company Dureco.

STEMRA's Ronald Mooy says this could well be arranged in the near future, largely as a result of the deal with PolyGram. VNM, the group looking after the 75 Dutch publishing companies, says, via Cor

Smit: "By and large our members don't have significant objections to the STEMRA/PolyGram deal. It's a development which can hardly be stopped. Anyway, I'm proud that such a small country as Holland has scored the deal."

Various objections to the pact have been voiced recently, however, and such objectors as Willem van Kooten (Nada Music) and others will make their points during MIDEM week.

There's a real mood of optimism running through the Dutch music publishing industry these days. Among those signaling that mood here this week are Universal, Roba, Intersong Basart, SBK Benelux, and BMG Ariola.

## Labels Don't Expect To Finalize Deals Danes Set Modest Goals

BY KNUD ORSTED

**CANNES** As minnows in the international music market, Danish record companies don't have very high expectations for MIDEM. In recent years only a handful of independent labels, including Mega and Danacord, have taken booths at the convention, though Danish subsidiaries

of major companies are regularly represented at stands taken by their multinational parents.

Says Michael Ritto of Medley Records, a leading Danish independent, "MIDEM is not the place to go running around with Danish-produced records and tapes in the hope that people will listen to your prod-

(Continued on page 71)



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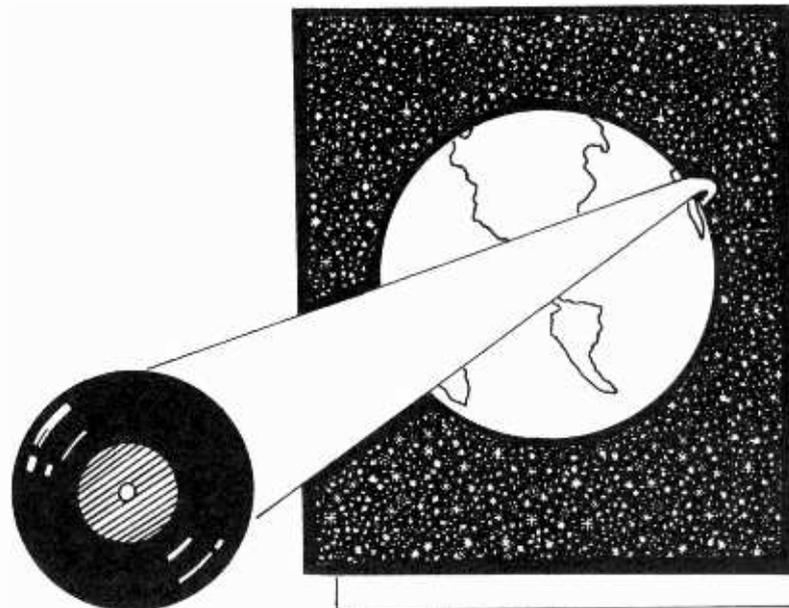
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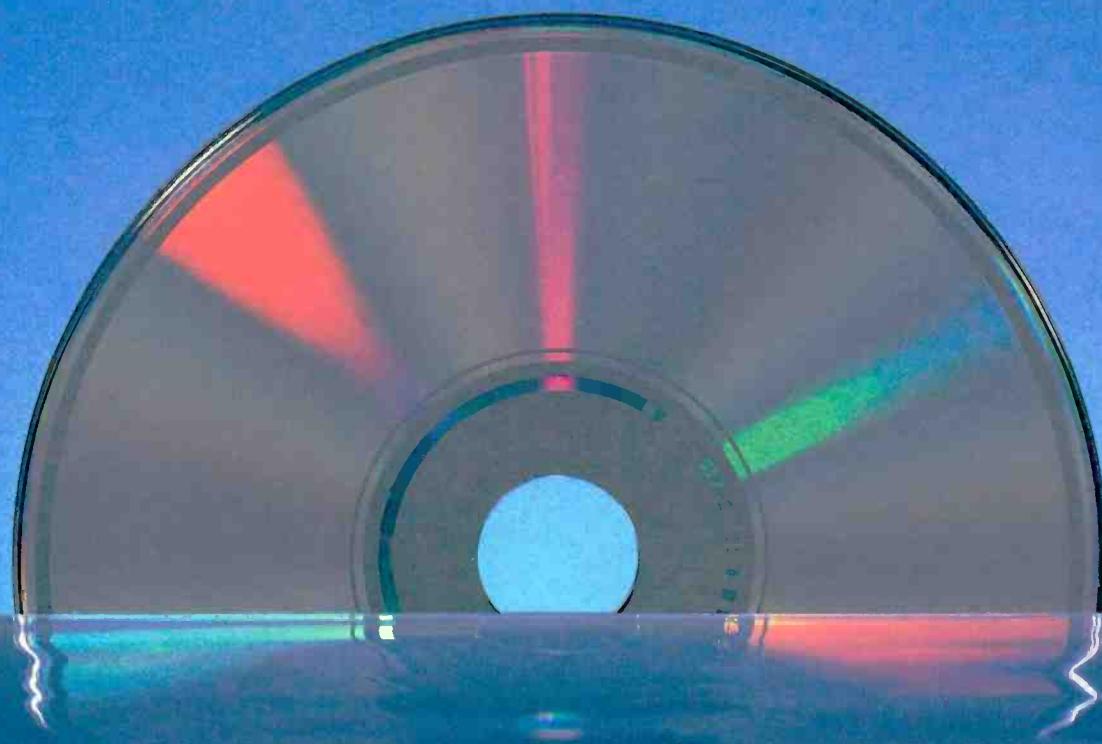
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- Digital shortfall. Interview with the musician Alan Parsons: "Why more studios should move into digital technology!"
- Live-in, work-in, sleep-in studios of Europe. A round-up of residential facilities
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## Pubs View Cannes As A Place To Renew Old Ties Japanese Attendance Up At MIDEM

BY SHIG FUJITA

CANNES Top Japanese music-publishing executives are convinced that MIDEM is a vital meeting place, providing unique opportunities to build on corporate areas of activity and to negotiate and renew contracts.

Among the leading Japanese publishers here this year are Shoo Kusano, president of the Music Publishers' Assn. of Japan, who is also head of Shinko Music; Mamoru Murakami, president of Nichion; and Ichiro Asatsuma, president of Fujipacific Music.

In fact, this is Kusano's first MIDEM attendance in three years and the first in four years for Murakami. But both underscore the corporate benefits to be gained by being in Cannes, while Asatsuma is here for the 17th year in succession, a record in regularity unmatched by any other Japanese publisher.

Takayuki Akiyama, who has been secretary general of the Japanese MPA for nine years, says that the Japanese delegation to MIDEM this year is 40 strong, as compared with 28 in 1987. Of the attendees, about 80% have been regulars in recent years.

However, one "regular" missing out this year is Misa Watanabe, president of Watanabe Music Publishing. Her husband, Shin Watanabe, president of Watanabe Productions and of other companies within the group, died last year.

Akiyama returned to MIDEM in 1987 for the first time in four years and found the event "much more active and lively than I expected." He reported back to the publishers' trade group, and his enthusiastic reaction did a lot to boost Japanese attendance this time around.

Shinko's Kusano was one of those convinced that MIDEM was by no means losing its attraction as an international meeting place, and a key reason for his visit is to attend the international meeting staged by SBK Music, with which Shinko signed a deal last year.

But Kusano says: "It is very difficult for Japanese publishers to sell Japanese songs and singers at MI-

DEM. And since we're only buying, not selling, it wasn't worth our while to pay the admittedly high fees to have our own booth in the Palais des Festivals."

He missed out on a couple of years at MIDEM because of the cut back in the number of independent publishers in the industry. "Even if it was

### 'Attendance here is half business and half social reunion'

possible to set up a contract with an artist for one song, it was a fair bet that the artist would be taken over by a major company as from the second song."

Nichion chief Murakami's main reason for being at MIDEM is to attend Warner Bros.' top-level international meeting in Cannes, when representatives and licensees from around the world are involved. Says Murakami: "The probability is that I won't be transacting any new business. But MIDEM is essentially a place where old friendships and existing contracts can be renewed.

"It's my firm belief that our music publishers' association should set up its own booth at MIDEM so that publishers from other nations would have a specific place to meet us and talk." He says that such a stand, already operated by some other countries, would "give us the opportunity to earn ourselves some valuable publicity and prestige."

The MPA delegation, therefore, is initiating talks this week with the MIDEM authorities to see if a deal for a Japanese-publisher stand can be set in time for MIDEM 1989.

Asatsuma, Fujipacific president, says he feels Japanese attendees this year have really come to grips with the "essence" of MIDEM and learned how best to make use of what it offers—"at least how to separate business from entertainment."

He says: "Attendance here is half

business and half social reunion with old associates. Our team of three called into London the way through for business talks, and I visit New York on the way back to Tokyo."

Victor Co. of Japan, better known as JVC, with a team of 10, is Japan's biggest contingent this year. It has its own booth for the second year in a row, this one twice as big as that of 1987.

Toshio Ishiwata, general manager of Victor Musical Industries' foreign trade department, says that though JVC is promoting its overall catalog as in previous years, special emphasis is being placed on Masami Nakagawa and jazz altoist Malta in promotional efforts this year.

But the company is also working on its compact disk catalog and seeking new license deals. Ishiwata, who heads the JVC team with Yoshihisa Honda, general manager of the international repertoire division, says the company "discovered" several worthwhile new artists in previous MIDEMs. The JVC team also includes representatives of Majors Corp., a trading firm within the JVC group.

Other Japanese firms represented at MIDEM this year are Nippon Columbia and Toshiba Music Publishing.

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### DANES SET MODEST GOALS

(Continued from page 68)

uct and buy it for release in their own country."

Whatever deals are made are made during the course of the year, Ritto adds; very few are finalized at MIDEM itself.

"Obviously, MIDEM is a good place to make contacts, both business and social, but in our position it can take years to build up contacts which you can use when you have a product suitable for a particular

market," he says. "For instance, the act Laid Back has been released in virtually every country in the world, but it took several years to convince overseas record companies to join forces with us."

This year, Medley's hopes are pinned to the new Swedish band Time Gallery, whose forthcoming album is produced by Keith Olsen. "Keith has had success with Whitesnake and Saga, so we think we may be on the right track here," Ritto says.

Ritto has brought in Thom Panunzio, well known for his work with Bruce Springsteen, U2, Patti Smith, and others, to produce a new album by Danish singer Michael Falch, but Ritto says, "We have to wait and hear what the results are like before we try and sell it."

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BY FRED BRONSON

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# CRIA Announces December Certifications Pink Floyd's 'Wall' Goes Diamond

BY KIRK LaPOINTE

OTTAWA Retailers have proclaimed the Christmas-Boxing Day sales rush as the savior of what had otherwise been a lackluster fourth quarter, and the certification list from the Canadian Recording Industry Assn. is proof that December was indeed a hot month.

"Things weren't going all that well, but the last week of the year exceeded expectations and made up for it," reports Peter Parrish, vice president of marketing for the A&A Records And Tapes chain, with more than 200 outlets nationwide.

And, while many of the CRIA certifications are of albums issued ages ago and that qualified long before December, the total of 48 is a year high and lengthier than any month in recent memory.

Leading the way was a blast from the past, Pink Floyd's 1979 double set, "The Wall," which went diamond. In so doing, it became the first double-record set to reach 1 million sales since the first and third albums ever certified diamond, "Saturday Night Fever" and "Grease." CBS opted to wait a long time to give the record multiplatinum honors, certifying it double, triple, quadruple, quintuple and six, seven, eight, nine, and 10 times platinum in the month. No slouch, either, is the latest release from the band, "A Momentary Lapse Of Reason," which surpassed triple platinum in December.

John Cougar Mellencamp's "The

Lonesome Jubilee," at the top of the Canadian charts during the big sales season, was certified quadruple platinum in the month and has long since gone past the half-million mark.

Interestingly, two older U2 albums, "The Unforgettable Fire" and "War," were certified triple platinum in December. CRIA reports they both qualified in November, meaning that U2 now has the three best-selling albums in Island Canada's history, according to the certifications. "The Joshua Tree," which has yet to be officially certified, has sold more than 1 million copies in Canada.

"Vital Idol" by Billy Idol joins his recent multiplatinum records. It, too, went three times platinum, for 300,000 Canadian sales.

"War" and "Vital Idol" also went double platinum in December, as did George Michael's "Faith," the "Dirty Dancing" soundtrack, and a Canadian album, "Quand On Est En Amour" by Patrick Norman.

Another French-language record, "Noel Sans Toi" by Alain Morisod and Sweet People, went platinum in December. Two other Canadian releases, Haywire's "Don't Just Stand There" and Rita MacNeil's "Flying On Your Own," also eclipsed the 100,000-sales plateau. Others to go platinum were U2's "War" and "Boy," Eurythmics' "Savage," Belinda Carlisle's "Heaven On Earth," and Tiffany's self-titled debut.

Five Canadian recordings were certified gold in December: the Morisod-Sweet People release, "Pop Goes The World" by Men Without

Hats, "Surveillance" by Triumph, "Wild In The Streets" by Helix, and "Big Blue Sky" by the Northern Pikes. Others to hit gold in the month included "Live In Australia" by Elton John, the two releases to go platinum from Haywire and Rita MacNeil, the Tiffany and Eurythmics records, "California Raisins," the "Bring On The Hits" compilation from CBS, "Piledriver—The Wrestling Album II," and the seemingly ancient "Midnight Express" soundtrack.

Gold singles included the Canadian-made "Pop Goes The World" by Men Without Hats, "Faith" by George Michael, "Heaven Is A Place On Earth" by Belinda Carlisle, and "I Think We're Alone Now" by Tiffany.



**Loverboy Toys.** Columbia artists Loverboy party hardy with unidentified staffers at L.A.'s Rip magazine. Shown, from left, are Loverboy members Doug Johnson; Scott Smith; Mike Reno; and Matthew Frenette.

## 'New Music' Earns Top Ratings In 6 Years New Features, Co-host Boost TV Show's Appeal

OTTAWA "The New Music," the pre-eminent music-television program made by Canadians, chalked up its best ratings in six years during the fall viewing season, reports John Martin, director of music programming for the show.

The syndicated, hourlong show, seen in most major Canadian markets and throughout Europe via The Sky Channel, is in its ninth year and

shows no signs of complacency. Indeed, a gradual overhaul that is turning the show into a program about both rock'n'roll music and the lifestyles of its fans and performers—Martin calls it a "Rolling Stone of TV"—has only entrenched its award-winning status with its viewers and the industry.

Those changes have included the introduction of Denise Donlon as co-

host and producer. In the opinion of many, Donlon and Laurie Brown, who doubles as a VJ on the MuchMusic Network, have brought luster and credibility to many thematic shows while retaining that loose edge that is an integral part of the program's appeal.

"We've also shed, once and—I think—for all, the music video," says Martin, whose efforts with "The New Music" at CITY-TV Toronto helped owner CHUM Ltd. gain the license for MuchMusic, the national music video service on cable.

Instead, "The New Music" focuses on in-depth profiles, original performance footage, and such non-music fare as fashion, consumer electronics, and even some social issues. The show also offers features on major music events in foreign lands. Specials on Australia and East and West Berlin are in the works; last year's shows included one from Hong Kong.

"I think it took me a year before I really felt comfortable," says Donlon, who came to the show via MuchMusic and the music business. "But what works best is being flexible with the show, knowing that we can do a bit of this and that within an hour."

The European connection has been helpful, too, notes Martin. "A lot of major stars watch us from there, so we're familiar to them when they come over."

"The New Music" has always kept well ahead of the pack in spotting future stars, from the Police to Crowded House, but it has also taken chances on alternative music and has been a big supporter of the Toronto scene and such artists as the Parachute Club and its newest pet project, Blue Rodeo, an act that has an album due out on Atlantic Records in the U.S. in February.

"I think you'll see more nonmusic features in the future," says Martin. But he and Donlon says the show will never stray too far from music.

KIRK LaPOINTE

### MAPLE BRIEFS

**FROM THE** what-more-could-we-get-wrong? department: A few weeks ago, we said pollster Allan Gregg is publisher of Music Express magazine. In fact, he's simply an investor. And the magazine long ago became Rock Express. Incidentally, the magazine distributed more than 1 million copies in the U.S. in November, reports (still) publisher Connie Kunz.

**LUBA'S REMAKE** of Percy Sledge's "When A Man Loves A Woman" is the first-ever 3-inch compact disk single by a Canadian artist. Capitol Records-EMI of Canada Ltd. reports strong interest in the release by the Juno-winning female vocalist.

**DECEMBER WAS NOT** a kind month for Johnnie Dee, the lead singer for Honeymoon Suite. Taking a brief rest from recording in Los Angeles, Dee was struck by a car and suffered injuries that should set back his group's album by a couple of months (Ted Templeman is producing and Dee will finish the last two vocal tracks in Toronto in coming weeks). As if that weren't bad enough, his parents paid him a hospital visit in Los Angeles and discovered upon their return that their Niagara Falls, Ontario, house had burned to the ground.

**PROMOTER JIM SCARRATT**, who runs the Blue Live Entertainment op-

eration for the Labatt's brewery, has applied for an FM license for his native Hamilton, Ontario. He aims to put together an album rock station, including a playlist that features a whopping 36%-40% Canadian content.

**TORONTO'S** Horseshoe Tavern, once the top country club in Canada and later a punk palace that played host to the Police, Talking Heads, and the Ramones when they were developing acts, celebrated 40 years of operation in December. Now it is a host to country music and for its two-week self-celebration it has a mixture of acts booked, from Roy Buchanan to Dave Mason to Jack Scott.

**VJ STEVE ANTHONY** of MuchMusic has left to join CFNY-FM as its morning man. The Toronto progressive rock station recently underwent a stem-to-stern shake-up, and Anthony's immense popularity on MuchMusic should further boost the station.

**IAN THOMAS**, a veteran Canadian singer and songwriter, has been signed worldwide to WEA Music. His next album is due in the spring with Christopher Neil producing.

*Maple Briefs features short items on the Canadian music industry. Information should be submitted to Kirk LaPointe, 83 Hamilton Ave. N., Ottawa, Ontario, Canada K1Y 1B8.*

## Video-Vending-Machine Co. Plans Major Expansion

OTTAWA It operates from Calgary, Alberta, so it doesn't grab the attention that a company from bigger Canadian cities like Toronto, Montreal, and Vancouver would.

But let the record show that Credit Vending Enterprises Ltd. can now lay claim to being the largest video-vending-machine operator in the world, with 74 machines and still growing.

Although the Amazing Video Machine, operated by Nelson Videovend, has garnered the headlines in recent months as it has made its foray into the lucrative southern Ontario market, it's the original Video Vending trade name from the Calgary company that's tops in the business.

"Not only are we the largest, but we are the most successful and profitable," says company principal John Fornaro. Plans call for the expansion across Canada and into the U.S. of the machines, which have their own computer, modem, and dialer built in.

Unlike some other machines, the Video Vending units directly interface with credit card firms to verify the validity of a customer's card, a move that protects Video

Vending from card fraud.

After the movie is returned, the machine calculates rental charges, issues a receipt, and instantly transfers funds electronically out of the customer's credit card account and into Video Vending's account.

Each week, Video Vending gets reports on which movies are popular and which are not. The machines were first installed nearly two years ago, and while consumers have sometimes complained that such vending units are frequently not functioning, Video Vending says its downtime has been less than .05%.

The company is blanketing the Alberta market, with machines in Calgary, Edmonton, Red Deer, and such tourist facilities as Banff, Lake Louise, and the Olympic ski hill at Canmore. The units can stock 168 cassettes, but up to 15 copies of 30 to 40 titles are available in the machines, which restock themselves.

The SX 5000 machines are built in Connecticut and subassembled in Calgary so they can gain access to Canadian banking systems. Future plans include a Calgary manufacturing plant. KIRK LaPOINTE

# HITS of the WORLD

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## BRITAIN (Courtesy Music Week/Gallup) As of 1/23/88

This Week	Last Week	SINGLES
1	1	HEAVEN IS A PLACE ON EARTH BELINDA CARLISLE VIRGIN
2	8	SIGN YOUR NAME TERENCE TRENT D'ARBY CBS
3	13	I THINK WE'RE ALONE NOW TIFFANY MCA
4	3	HOUSE ARREST KRUSH FONIT CETRA/CLUB
5	4	STUTTER RAP (NO SLEEP TIL BEDTIME) MORRIS MINOR & THE MAJORS 10/VIRGIN
6	5	I FOUND SOMEONE CHER GEFFEN
7	7	ALL DAY AND ALL OF THE NIGHT THE STRANGLERS EPIC
8	9	COME INTO MY LIFE JOYCE SIMS SLEEPING BAG/LONDON
9	6	ANGEL EYES WET WET WET PRECIOUS/PHONOGRAM
10	10	RISE TO THE OCCASION CLIMIE FISHER EMI
11	2	ALWAYS ON MY MIND PET SHOP BOYS PARLOPHONE
12	17	HEATSEEKER AC/DC ATLANTIC
13	11	FATHER FIGURE GEORGE MICHAEL EPIC
14	26	ROK DA HOUSE BEATMASTERS/COOKIE CREW RHYTHM KING/MUTE
15	22	IDEAL WORLD (REMIX) THE CHRISTIANS ISLAND
16	39	WHEN WILL I BE FAMOUS? BROS CBS
17	12	JINGO JELLYBEAN CHRYSALIS
18	33	O'LAMOUR DOLLAR LONDON
19	15	G.T.O. SINITTA RCA
20	23	I CAN'T HELP IT BANANARAMA LONDON
21	14	WHEN I FALL IN LOVE/MY ARMS KEEP MISSING YOU RICK ASTLEY RCA
22	24	THE WISHING WELL G.O.S.H. MBS
23	38	YOU'RE ALL I NEED MOTLEY CRUE ELEKTRA
24	21	BEHIND THE WHEEL DEPECHE MODE MUTE
25	35	NEW SENSATION INXS MERCURY/PHONOGRAM
26	16	THE WAY YOU MAKE ME FEEL MICHAEL JACKSON EPIC
27	NEW	HOT IN THE CITY BILLY IDOL CHRYSALIS
28	20	TURN BACK THE CLOCK JOHNNY HATES JAZZ VIRGIN
29	NEW	TIRED OF GETTING PUSHED AROUND 2 MEN A DRUM MACHINE & A TRUMPET FFRR/LONDON
30	NEW	CANDLE IN THE WIND (LIVE) ELTON JOHN ROCKET
31	37	JENNIFER SHE SAID LLOYD COLE & THE COMMOTIONS POLYDOR
32	18	LOVE LETTERS ALISON MOYET CBS
33	NEW	THE JACK THAT HOUSE BUILT JACK 'N' CHILL OVAL/10/VIRGIN
34	32	BRING THE NOISE PUBLIC ENEMY DEF JAM
35	NEW	SHAKE YOUR LOVE DEBBIE GIBSON ATLANTIC
36	NEW	WILD HEARTED WOMAN ALL ABOUT EVE MERCURY/PHONOGRAM
37	NEW	SAY IT AGAIN JERMAINE STEWART 10/VIRGIN
38	NEW	PARADISE BLACK A&M
39	19	FAIRYTALE OF NEW YORK THE POGUES FEATURING KIRSTY MACCOLL POGUE/MAHONE
40	28	CHINA IN YOUR HAND T'PAU SIREN
		<b>ALBUMS</b>
1	NEW	JOHNNY HATES JAZZ TURN BACK THE CLOCK VIRGIN
2	1	WET WET WET POPPED IN SOULED OUT PRECIOUS/PHONOGRAM
3	4	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
4	8	THE CHRISTIANS THE CHRISTIANS ISLAND
5	2	MICHAEL JACKSON BAD EPIC
6	10	GEORGE MICHAEL FAITH EPIC
7	22	BELINDA CARLISLE HEAVEN ON EARTH VIRGIN
8	11	MIRAGE THE BEST OF MIRAGE JACK MIX '88 STYLUS
9	3	RICK ASTLEY WHENEVER YOU NEED SOMEBODY RCA
10	16	VARIOUS LIFE IN THE FAST LANE TELSTAR
11	9	FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS.
12	7	T'PAU BRIDGE OF SPIES SIREN
13	17	VARIOUS THE GREATEST LOVE TELSTAR
14	5	PET SHOP BOYS ACTUALLY PARLOPHONE
15	6	VARIOUS NOW THAT'S WHAT I CALL MUSIC 10 EMI/VIRGIN/POLYGRAM
16	29	JOYCE SIMS COME INTO MY LIFE FFRR/LONDON
17	19	ALISON MOYET RAINDANCING CBS
18	13	WHITNEY HOUSTON WHITNEY ARISTA
19	15	PRETENDERS THE SINGLES WEA
20	NEW	INXS KICK MERCURY/PHONOGRAM
21	18	U2 THE JOSHUA TREE ISLAND
22	14	PAUL McCARTNEY ALL THE BEST! PARLOPHONE
23	12	VARIOUS HITS 7 CBS/WEA/RCA/ARISTA
24	24	ERIC CLAPTON/CREAM THE CREAM OF ERIC CLAPTON POLYDOR
25	23	WHITESNAKE WHITESNAKE 1987 EMI
26	20	ALEXANDER O'NEAL HEARSAY TABU
27	21	UB40 THE VERY BEST OF UB40 VOL 1 VIRGIN
28	30	MICHAEL JACKSON THE MICHAEL JACKSON MIX STYLUS
29	32	JELLYBEAN JUST VISITING THIS PLANET CHRYSALIS
30	NEW	CHER CHER GEFFEN
31	26	LEVEL 42 RUNNING IN THE FAMILY POLYDOR
32	31	PAT BENATAR BEST SHOTS CHRYSALIS
33	27	ERASURE THE CIRCUS MUTE
34	25	MADONNA YOU CAN DANCE SIRE
35	35	PAUL SIMON GRACELAND WARNER BROS.
36	34	MICHAEL JACKSON & DIANA ROSS LOVE SONGS TELSTAR
37	NEW	SIMPLY RED MEN & WOMEN ELEKTRA
38	33	ELAINE PAIGE MEMORIES TELSTAR
39	NEW	LUTHER VANDROSS GIVE ME THE REASON EPIC
40	38	SINITTA SINITTA FANFARE

## CANADA (Courtesy The Record) As of 1/14/88

	SINGLES
1	1 FAITH GEORGE MICHAEL COLUMBIA/CBS
2	3 THE TIME OF MY LIFE BILL MEDLEY & JENNIFER WARNES BMG
3	5 THE WAY YOU MAKE ME FEEL MICHAEL JACKSON EPIC/CBS
4	2 GOT MY MIND SET ON YOU GEORGE HARRISON DARK HORSE/WARNER BROS./WEA
5	4 POP GOES THE WORLD MEN WITHOUT HATS MERCURY/POLYGRAM
6	9 CHERRY BOMB JOHN COUGAR MELLENCAMP MERCURY/POLYGRAM
7	8 WHEN A MAN LOVES A WOMAN LUBA CAPITOL
8	6 I THINK WE'RE ALONE NOW TIFFANY MCA/MCA
9	10 TRY BLUE RODEO WEA/WEA
10	7 HEAVEN IS A PLACE ON EARTH BELINDA CARLISLE MCA/MCA
11	13 COULD'VE BEEN TIFFANY MCA/MCA
12	15 SO EMOTIONAL WHITNEY HOUSTON ARISTA/BMG
13	12 IS THIS LOVE WHITESNAKE GEFFEN/WEA
14	16 HAZY SHADE OF WINTER BANGLES DEF JAM/COLUMBIA
15	11 MONY MONY BILLY IDOL CHRYSALIS/MCA
16	14 WE'LL BE TOGETHER STING A&M
17	18 NEED YOU TONIGHT INXS ATLANTIC/WEA
18	17 CATCH ME (I'M FALLING) (FROM THE FILM "HIDING OUT") PRETTY POISON VIRGIN
19	19 I NEED A MAN EURYTHMICS RCA/BMG
20	NEW DUDE (LOOKS LIKE A LADY) AEROSMITH GEFFEN/WEA
	<b>ALBUMS</b>
1	1 GEORGE MICHAEL FAITH COLUMBIA/CBS
2	2 JOHN COUGAR MELLENCAMP THE LONESOME JUBILEE MERCURY/POLYGRAM
3	5 VARIOUS ARTISTS DIRTY DANCING SOUNDTRACK RCA/BMG
4	3 GEORGE HARRISON CLOUD NINE DARK HORSE/WARNER BROS./WEA
5	8 INXS KICK ATLANTIC/WEA
6	9 STING ...NOTHING LIKE THE SUN A&M
7	10 MICHAEL JACKSON BAD EPIC/CBS
8	7 BILLY IDOL VITAL IDOL CHRYSALIS/MCA
9	4 U2 THE JOSHUA TREE ISLAND/MCA
10	13 TIFFANY MCA/MCA
11	20 MEN WITHOUT HATS POP GOES THE WORLD POLYGRAM
12	6 BRUCE SPRINGSTEEN TUNNEL OF LOVE COLUMBIA/CBS
13	15 EURYTHMICS SAVAGE RCA/BMG
14	16 BELINDA CARLISLE HEAVEN ON EARTH MCA/MCA
15	19 FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS./WEA
16	12 WHITESNAKE GEFFEN/WEA
17	14 MADONNA YOU CAN DANCE SIRE/WEA
18	11 DEF LEPPARD HYSTERIA VERTIGO/POLYGRAM
19	NEW ROBBIE ROBERTSON GEFFEN/WEA
20	17 WHITNEY HOUSTON WHITNEY ARISTA/BMG

## WEST GERMANY (Courtesy Der Musikmarkt) As of 1/18/88

	SINGLES
1	1 ALWAYS ON MY MIND PET SHOP BOYS PARLOPHONE
2	2 CHINA IN YOUR HAND T'PAU VIRGIN
3	3 SOLANG' MAN NOCH TRAEUME LEBEN KANN, MUENCHENER FREIHEIT, U.LSO U. JACKSON SINGER CBS
4	4 KUESS' DIUE HAND MSCHOENE FRAU EAV
5	6 (I'VE HAD) THE TIME OF MY LIFE BILL MEDLEY & JENNIFER WARNES RCA
6	NEW MY ARMS KEEP MISSING YOU RICK ASTLEY RCA
7	11 HEAVEN IS A PLACE ON EARTH BELINDA CARLISLE VIRGIN
8	5 WHENEVER YOU NEED SOMEBODY RICK ASTLEY RCA
9	7 GOT MY MIND SET ON YOU GEORGE HARRISON WEA
10	9 NEVER CAN SAY GOODBYE THE COMMUNARDS METROMONE
11	19 MY BABY JUST CARES FOR ME NINA SIMONE ZYX
12	8 LOVE CHANGES (EVERYTHING) CLIMIE FISHER EMI
13	15 E.S.P. THE BEE GEES WEA
14	10 WONDERFUL LIFE BLACK A&M
15	16 HEY MATTHEW KAREL FIALKA I.R.S. (CBS)
16	13 ONCE UPON A LONG AGO PAUL McCARTNEY PARLOPHONE
17	14 THE WAY YOU MAKE ME FEEL MICHAEL JACKSON EPIC
18	17 ETIENNE GUESCH PATTI EMI
19	12 JOE LE TAXI VANESSA PARADIS POLYDOR/DGG
20	NEW MY LOVE IS A TANGO GUILLERMO MARCHENA TELDEC
	<b>ALBUMS</b>
1	2 RICK ASTLEY WHENEVER YOU NEED SOMEBODY RCA
2	4 SOUNDTRACK DIRTY DANCING RCA/ARIOLA
3	3 ERSTE ALLGEMEINE VERUNSICHERUNG LIEBE, TOD, & TEUFEL EMI
4	1 RONDO VENEZIANO MYSTERIOSA VENEZIA BABY
5	8 PET SHOP BOYS ACTUALLY PARLOPHONE/EMI
6	7 BEE GEES E.S.P. WARNER BROS
7	9 FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS
8	5 THE LONDON SYMPHONY ORCHESTRA ROCK SYMPHONIES PORTRAIT
9	19 T'PAU BRIDGE OF SPIES VIRGIN
10	NEW RAINBIRDS RAINBIRDS MERCURY/PHONOGRAM
11	14 JOE COCKER UNCHAIN MY HEART CAPITOL
12	NEW FOREIGNER INSIDE INFORMATION ATLANTIC
13	11 MICHAEL JACKSON BAD EPIC
14	6 ENGELBERT REMEMBER I LOVE YOU ARIOLA
15	17 STING ...NOTHING LIKE THE SUN A&M/DG
16	18 GEORGE MICHAEL FAITH EPIC
17	16 MIKE OLDFIELD ISLANDS VIRGIN
18	10 DRAFI DEUTSCHER DIESMAL FUER IMMER EMI
19	NEW PAUL McCARTNEY ALL THE BEST! PARLOPHONE
20	20 MADONNA YOU CAN DANCE SIRE

## JAPAN (Courtesy Music Labo) As of 1/18/88

	SINGLES
1	1 GLASS NO JYUDAI HIKARU GENJI PONY/CANYON/JOHNNYS P/FUJI/PACIFIC/YAMAHA
2	2 SHOW ME YUKARI MORIKAWA FUN HOUSE/NICHION
3	3 HAIKARASAN GA TORU YOKO MINAMINO CBS/SONY/S ONE COMPANY/FUJI/PACIFIC
4	4 KANAHI KIMOCHI KEISUKE KUWATA VICTOR
5	5 INOCHIKURENAI EIKO SEGAWA CROWN/CROWN RFMP
6	8 NANPASEN AKINA NAKAMORI WARNER/PIONEER/KIRAKU/MC CABIN
7	7 OTOKO TO ONNA NO HASHIGOZAKE TESTUYA TAKEDA WITH YOSHIMI ASHIKAWA POLYDOR/SHYUCHI M/WISPER M
8	6 KANASHINE MISATO WATANABE EPIC/SONY/NICHION/SUNDER M/HEARTLAND
9	9 ABC SHONENTAI WARNER/PIONEER
10	10 MUSHYAKURYOJO DAISAKU OGATA VAP/JCM/NICHION/ABC
	<b>ALBUMS</b>
1	1 HIKARU GENJI HIKARU GENJI PONY/CANYON
2	2 YUMI MATSUTOYA BEFORE THE DIAMOND DUST FADES TOSHIBA/EMI
3	3 KIYOTAKA SUGIYAMA KONA WEATHER VAP
4	4 YOKO OGINOME POP GROOVER VICTOR
5	5 REBECCA POISON CBS/SONY
6	7 MIHO NAKAYAMA COLLECTION KING
7	8 HOUND DOG BE QUIET MOTHER/CHILDREN
8	6 YOSUI INOUE NEGATIVE FOR LIFE
9	9 MADONNA YOU CAN DANCE WARNER/PIONEER
10	NEW TUNNELS ONENGA PONY/CANYON

## MUSIC & MEDIA PAN-EUROPEAN CHARTS As of 1/25/88

	HOT 100 SINGLES
1	1 ALWAYS ON MY MIND PET SHOP BOYS PARLOPHONE
2	5 HEAVEN IS A PLACE ON EARTH BELINDA CARLISLE VIRGIN
3	2 CHINA IN YOUR HAND T'PAU SIREN
4	4 ETIENNE GUESCH PATTI COMOTION/EMI
5	6 LA BAMBAM LOS LOBOS LONDON
6	9 LA BAS JEAN JACQUES GOLDMAN & SIRIMA EPIC
7	19 WHEN I FALL IN LOVE RICK ASTLEY RCA
8	NEW HOUSE ARREST KRUSH MERCURY
9	3 THE WAY YOU MAKE ME FEEL MICHAEL JACKSON EPIC
10	10 KUESS' DIUE HAND MSCHOENE FRAU ERSTE ALLGEMEINE VERUNSICHERUNG EMI
11	7 WHENEVER YOU NEED SOMEBODY RICK ASTLEY RCA
12	NEW BAMBOLEO/DJOBI, DJOBA GIPSY KINGS PEM/CBS
13	17 (I'VE HAD) THE TIME OF MY LIFE BILL MEDLEY & JENNIFER WARNES RCA
14	18 NEVER CAN SAY GOODBYE THE COMMUNARDS LONDON
15	8 NEVER GONNA GIVE YOU UP RICK ASTLEY RCA
16	NEW STUTTER RAP (NO SLEEP TIL BEDTIME) MORRIS MINOR & THE MAJORS 10/VIRGIN
17	16 SOLANG' MAN NOCH TRAEUME LEBEN KANN MUENCHENER FREIHEIT CBS
18	11 YOU WIN AGAIN BEE GEES WARNER BROS.
19	15 FAITH GEORGE MICHAEL EPIC
20	14 GOT MY MIND SET ON YOU GEORGE HARRISON DARK HORSE/WEA
	<b>HOT 100 ALBUMS</b>
1	1 RICK ASTLEY WHENEVER YOU NEED SOMEBODY RCA
2	2 MICHAEL JACKSON BAD EPIC
3	3 MADONNA YOU CAN DANCE SIRE
4	4 GEORGE MICHAEL FAITH EPIC
5	10 SOUNDTRACK DIRTY DANCING RCA
6	8 PET SHOP BOYS ACTUALLY PARLOPHONE
7	11 TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
8	7 T'PAU BRIDGE OF SPIES SIREN
9	5 STING ...NOTHING LIKE THE SUN A&M
10	9 FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS.
11	NEW WET WET WET POPPED IN SOULED OUT PRECIOUS/PHONOGRAM
12	13 BEE GEES E.S.P. WARNER BROS
13	12 JEAN JACQUES GOLDMAN ENTRE GRIS CLAIR ET GRIS FONCE EPIC
14	15 ERSTE ALLGEMEINE VERUNSICHERUNG LIEBE, TOD UND TEUFEL EMI
15	6 RONDO VENEZIANO ARABESQUE BABY RECORDS
16	16 BRUCE SPRINGSTEEN TUNNEL OF LOVE CBS
17	14 MADONNA WHO'S THAT GIRL SIRE
18	17 PAUL McCARTNEY ALL THE BEST PARLOPHONE
19	NEW PINK FLOYD A MOMENTARY LAPSE OF REASON EMI
20	EROS RAMAZZOTTI IN CERTI MOMENTI DDD
	<b>SINGLES</b>
1	2 GOT MY MIND SET ON YOU GEORGE HARRISON DARK HORSE
2	1 FAITH GEORGE MICHAEL EPIC
3	3 NEVER GONNA GIVE YOU UP RICK ASTLEY RCA
4	9 (I'VE HAD) THE TIME OF MY LIFE BILL MEDLEY & JENNIFER WARNES RCA
5	4 RUN TO PARADISE CHORIBROS MUSHROOM
6	10 PUMP UP THE VOLUME M/A/R/R/S VIRGIN
7	5 THE WAY YOU MAKE ME FEEL MICHAEL JACKSON EPIC
8	6 HOLD ME NOW JOHNNY LOGAN EPIC
9	NEW HEAVEN IS A PLACE ON EARTH BELINDA CARLISLE VIRGIN
10	8 MONY MONY BILLY IDOL CHRYSALIS
11	7 TOO MUCH AIN'T ENOUGH LOVE JIMMY BARNES MUSHROOM
12	12 WALK THE DINOSAUR WAS NOT WAS MERCURY
13	18 I THINK WE'RE ALONE NOW TIFFANY MCA
14	NEW CELEBRATION DRAGON RCA
15	13 NOTHING'S GONNA CHANGE MY LOVE GLENN MEDEIROS MERCURY
16	11 NEED YOU TONIGHT INXS WEA
17	15 MY OBSESSION ICEHOUSE REGULAR
18	14 TO HER DOOR PAUL KELLY MUSHROOM
19	NEW NEVER CAN SAY GOODBYE COMMUNARDS LONDON
20	NEW CHERRY BOMB JOHN COUGAR MELLENCAMP MERCURY
	<b>ALBUMS</b>
1	3 THE TWELFTH MAN WIRED WORLD OF SPORTS EMI
2	2 ICEHOUSE MAN OF COLOURS REGULAR
3	1 JIMMY BARNES FREIGHT TRAIN HEART MUSHROOM
4	NEW SOUNDTRACK DIRTY DANCING RCA
5	4 GEORGE MICHAEL FAITH EPIC
6	5 MIDNIGHT OIL DIESEL AND DUST CBS
7	9 INXS KICK WEA
8	8 VARIOUS ARTISTS SUMMER '88 WEA
9	6 MICHAEL JACKSON BAD EPIC
10	7 VARIOUS ARTISTS CELEBRATE '88 EMI
11	12 STING ...NOTHING LIKE THE SUN A&M
12	NEW RICK ASTLEY WHENEVER YOU NEED SOMEBODY RCA
13	11 PINK FLOYD A MOMENTARY LAPSE OF REASON CBS
14	10 VARIOUS ARTISTS SMASH HITS '87 CBS
15	14 JOHN COUGAR MELLENCAMP THE LONESOME JUBILEE MERCURY
16	17 BILLY IDOL VITAL IDOL CHRYSALIS
17	13 MOTION PICTURE SOUNDTRACK LA BAMBAM LONDON
18	16 GEORGE HARRISON CLOUD NINE DARK HORSE
19	NEW PRETENDERS THE SINGLES REAL
20	15 MADONNA YOU CAN DANCE SIRE
	<b>ALBUMS</b>
1	1 EROS RAMAZZOTTI IN CERTI MOMENTI DDD
2	4 MADONNA YOU CAN DANCE WEA
3	2 ADRIANO CELENTANO LA PUBBLICA OTTUSITA' CGDMM
4	6 MICHAEL JACKSON BAD CBS
5	NEW EAGLES THE LEGEND OF EAGLES WEA
6	3 LUCA CARBONI LUCA CARBONI RCA
7	5 ZUCCHERO BLUE'S POLYGRAM
8	7 GEORGE MICHAEL FAITH CBS
9	14 STING ...NOTHING LIKE THE SUN POLYGRAM
10	9 TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
11	12 POOH IL COLORE DEI PENSIERI CGDMM
12	10 MINA RANE SUPREME PDU/EMI
13	8 FRANCESCO DE GREGORI TERRA DI NESSUNO CBS
14	17 GIANNA NANNINI MASCHI E ALTRI RICORDI
15	11 LOS LOBOS LA BAMBAM CBS
16	16 STEVIE WONDER CHARACTERS MOTOWN/RCA
17	NEW PINK FLOYD A MOMENTARY LAPSE OF REASON EMI
18	NEW RONDO VENEZIANO ARABESQUE BABY RECORDS
19	20 BRUCE SPRINGSTEEN TUNNEL OF LOVE CBS
20	19 MADONNA WHO'S THAT GIRL WEA

## ITALY (Courtesy Germano Ruscitto) As of 1/7/88

	SINGLES
1	1 GLASS NO JYUDAI HIKARU GENJI PONY/CANYON/JOHNNYS P/FUJI/PACIFIC/YAMAHA
2	2 SHOW ME YUKARI MORIKAWA FUN HOUSE/NICHION
3	3 HAIKARASAN GA TORU YOKO MINAMINO CBS/SONY/S ONE COMPANY/FUJI/PACIFIC
4	4 KANAHI KIMOCHI KEISUKE KUWATA VICTOR
5	5 INOCHIKURENAI EIKO SEGAWA CROWN/CROWN RFMP
6	8 NANPASEN AKINA NAKAMORI WARNER/PIONEER/KIRAKU/MC CABIN
7	7 OTOKO TO ONNA NO HASHIGOZAKE TESTUYA TAKEDA WITH YOSHIMI ASHIKAWA POLYDOR/SHYUCHI M/WISPER M
8	6 KANASHINE MISATO WATANABE EPIC/SONY/NICHION/SUNDER M/HEARTLAND
9	9 ABC SHONENTAI WARNER/PIONEER
10	10 MUSHYAKURYOJO DAISAKU OGATA VAP/JCM/NICHION/ABC
	<b>ALBUMS</b>
1	1 HIKARU GENJI HIKARU GENJI PONY/CANYON
2	2 YUMI MATSUTOYA BEFORE THE DIAMOND DUST FADES TOSHIBA/EMI
3	3 KIYOTAKA SUGIYAMA KONA WEATHER VAP
4	4 YOKO OGINOME POP GROOVER VICTOR
5	5 REBECCA POISON CBS/SONY
6	7 MIHO NAKAYAMA COLLECTION KING
7	8 HOUND DOG BE QUIET MOTHER/CHILDREN
8	6 YOSUI INOUE NEGATIVE FOR LIFE
9	9 MADONNA YOU CAN DANCE WARNER/PIONEER
10	NEW TUNNELS ONENGA PONY/CANYON

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What's hot. What's not. Why.

### CD Output Rises But Vinyl Stats Fall In Japan

TOKYO Japanese compact disk production rose 41% in 1987 to 63.6 million units, while vinyl disk output, including both singles and LPs, fell 28% to 76.4 million units. Tape production totaled 76.7 million units, up 8% over the previous year's figure.

According to the Japan Phonograph Record Assn., CD production was worth \$1.08 billion, 41% more than in 1986. Tape production was up 7% in value at \$823.6 million, and disk production dropped 29% to \$574 million.

The ongoing shift from analog to CD sound carriers is apparent from figures for the period from 1985 to 1987, with vinyl disk output falling from 124.5 million units in 1985 to 106 million in 1986 and 76.4 million in 1987. In contrast, CD output grew from 20.6 million units in 1985 to 45.1 million in 1986 and 63.6 million in 1987.

In the video software sector, videodisk production in 1987 totaled 7.8 million units, down 4% from the 1986 figure, and value was down 3% to \$406.3 million. Videotape output was 4.9 million units, up 37%, with value up 30% to \$336.2 million.

According to the JPRA, CD hardware ownership in Japan reached 10% at the end of 1987, compared with 43% for video recorders, 59% for stereo sets, and 75% for tape recorders.

### WEST GERMANS

(Continued from page 65)

Siegron, and Edition Esperanza. Commenting on this united front, Wolfgang Mewes of Melodie der Welt says, "It was certainly time that one of the world's most important markets was represented by an attractive stand at one of the world's most important trade fairs. It's an open invitation to all publishing colleagues who are still standing aside from the main action to join with us in solving our mutual problems."

Andreas Budde, head of Budde Music, says that the publishers will make it easier to have wide contacts by joining together to form one stand at MIDEM. Peter Ende, managing director of Francis Day & Hunter, says he believes the stand will be so successful that it will undoubtedly be repeated in 1989.

It all adds up to a new all-for-one-and-one-for-all approach that, West German publishers say, will help them increase their global impact in the years ahead.

### THE BILLBOARD BOOK OF NUMBER ONE HITS

BY FRED BRONSON  
The inside story of every Number One single from "Rock Around the Clock" to "We Are the World." AT BOOKSTORES NOW.

## TOP SPIRITUAL ALBUMS™

			Compiled from a national sample of retail store and one-stop sales reports.	
THIS WEEK	4 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	17	<b>THE WINANS</b> QWEST 25510/WARNER BROS.	★★ NO. 1 ★★ 5 weeks at No. One DECISIONS
2	2	29	<b>REV. MILTON BRUNSON/THOMPSON COMMUNITY SINGERS</b> REJOICE WR 8369/A&M	IF I BE LIFTED
3	8	5	<b>ARETHA FRANKLIN</b> ARISTA AL-8497	ONE LORD, ONE FAITH, ONE BAPTISM
4	3	33	<b>FLORIDA MASS CHOIR</b> MALACO 6001	LIVE IN MIAMI FLORIDA
5	6	37	<b>REV. CLAY EVANS &amp; THE FELLOWSHIP CHOIR</b> SAVOY SAV 14780	FROM THE SHIP
6	4	17	<b>VICKIE WINANS</b> LIGHT 7-115-72001-0	BE ENCOURAGED
7	5	37	<b>NICHOLAS</b> COMMAND CRN 1006	A LOVE LIKE THIS
8	9	29	<b>BEBE &amp; CECE WINANS</b> SPARROW 12573/CAPITOL	BEBE & CECE WINANS
9	7	33	<b>NEW JERUSALEM BAPTIST CHURCH CHOIR</b> SOUND OF GOSPEL SOG 2B160	SHOW ME THE WAY
10	11	41	<b>THE RICHARD SMALLWOOD SINGERS</b> REJOICE WR 8355/A&M	TEXTURES
11	13	41	<b>AL GREEN</b> A&M SP 5150	SOUL SURVIVOR
12	10	53	<b>NEW JERSEY MASS CHOIR</b> LIGHT 7-115-711097/LEXICON	LOOK UP AND LIVE
13	30	5	<b>COMMISSIONED</b> LIGHT 7-115-72005-3/LEXICON	ON THE WINNING SIDE
14	14	5	<b>VANESSA BELL ARMSTRONG</b> RCA 10741J	VANESSA BELL ARMSTRONG
15	23	21	<b>CANTON SPIRITUALS</b> J&B 0086	DETERMINED
16	25	5	<b>TIMOTHY WRIGHT &amp; JEROME FERRELL/LIGHTHOUSE CHOIR</b> SOUND OF GOSPEL SOG-2D166	HALLELUJAH IS THE HIGHEST PRAISE
17	22	129	<b>NICHOLAS</b> COMMAND CRN 1003	DEDICATED
18	16	33	<b>MIGHTY CLOUDS OF JOY</b> REJOICE WR8366/A&M	CATCHING ON
19	15	77	<b>THE WILLIAMS BROTHERS</b> MALACO 4409	HAND AND HAND
20	12	13	<b>GOSPEL MUSIC WORKSHOP OF AMERICA</b> KING JAMES 8609/SOUND OF GOSPEL	LIVE IN THE MIAMI CIVIC AUDITORIUM
21	18	9	<b>YOLANDA ADAMS</b> SOUND OF GOSPEL SOG-163	JUST AS I AM
22	31	49	<b>EDWIN HAWKINS/MUSIC &amp; ARTS SEMINAR MASS CHOIR</b> BIRTHRIGHT 70300/CAPITOL	GIVE US PEACE
23	24	37	<b>LUTHER BARNES &amp; THE RED BUDD GOSPEL CHOIR</b> ATLANTA INT'L AIR 10116	SEE WHAT THE LORD HAS DONE
24	21	41	<b>DONALD VAILS &amp; THE SALVATION COOPERATION</b> SOUND OF GOSPEL SOG-2D155	UNTIL THE RAPTURE
25	20	13	<b>TIMOTHY WRIGHT/CONCERT CHOIR LIVE</b> GOSPEARL PL 16038/AIR	JESUS WILL
26	17	29	<b>REV. F.C. BARNES &amp; REV. JANICE BROWN</b> ATLANTA INT'L AIR 10120	I HEAR JESUS CALLING
27	27	141	<b>DOUGLAS MILLER</b> LIGHT LS5876/LEXICON	UNSPEAKABLE JOY
28	19	17	<b>PILGRIM JUBILEES</b> MALACO 4419	GOSPEL ROOTS
29	28	57	<b>VANESSA BELL ARMSTRONG</b> MUSCLE SHOALS SOUND M5SG 8001/MALACO	FOLLOWING JESUS
30	NEW ▶		<b>JEFF BANKS &amp; THE REVIVAL TEMPLE MASS CHOIR</b> SAVOY SL 14787	CAUGHT UP IN THE RAPTURE
31	32	25	<b>BAY AREA CHAPTER/MUSIC &amp; ARTS SEMINAR</b> BIRTHRIGHT 370310/CAPITOL	HOLD ON
32	RE-ENTRY		<b>REV. F.C. BARNES &amp; REV. JANICE BROWN</b> ATLANTA INT'L AIR 10059	ROUGH SIDE OF THE MOUNTAIN
33	NEW ▶		<b>MAGGIE INGRAM AND THE INGRAMETTES</b> ATLANTA INT'L AIR 10118	THE MIAMI RIOT
34	26	9	<b>JAMES MOORE</b> SOUND OF GOSPEL SOG-2D159	SOMETHING OLD AND SOMETHING NEW
35	NEW ▶		<b>JAMES CLEVELAND</b> KING JAMES KJ-8507/SOUND OF GOSPEL	INSPIRED
36	36	41	<b>SHIRLEY CAESAR</b> REJOICE WR 8365/A&M	SHIRLEY CAESAR HER VERY BEST
37	33	5	<b>FRANK HOOKER</b> COMMAND CRN 1007	HEAR THE WORD
38	29	53	<b>THE JACKSON SOUTHERNAIRES</b> MALACO MAL 4417	HEAR OUR PRAYERS O LORD
39	35	65	<b>REV. B.W. SMITH JR.</b> PASTOR PR 75000	WATCH THEM DOGS
40	37	89	<b>REV. MILTON BRUNSON/THOMPSON COMMUNITY SINGERS</b> REJOICE WR 8324/A&M	THERE IS HOPE

(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.

Gospel  
LECTERN

by Bob Darden

**ED DeGARMO & DANA KEY** stand at the forefront of a small group of Christian rock artists who have been tested by the fire and have not just survived, but flourished. Through a decade's worth of albums, they've kept alive artistic and spiritual visions—sometimes in the face of definitely un-Christian attacks from within the religious community.

The result is a widely respected musical ministry, one that seems poised to reach an even wider audience with the release of the hard-rockin' "D&K" album on Power Discs Records.

The release comes on the heels of an incredibly busy year, even by the band's standards. DeGarmo & Key still release an album a year, which takes up a lot of time rehearsing and recording. In addition, they've just released the special "Air Care Video" for the Mission Aviation Fellowship, they've done their usual number of U.S. concerts this year, and they recently finished their first Canadian tour in four years.

"I think 'D&K' is our most live-sounding LP yet," Key says. "I know of our tendency in the past to over-produce somewhat. Eddie and I grew up in the studio, and maybe we just know too much. We'd keep on cleaning up the little things until it sounded too perfect—and just a little sterile.

"'Street Light' changed all of that," he says. "That's when we began experimenting by recording our tracks live. It went so well we did it again on 'D&K,' only this time we did even more live work in the studio. It takes more courage to do it this way, but we did all of the lead breaks in one take in the studio, for instance. It is really difficult for me not to clean up a note here or a note there. I still think I could go back

and clean it up a little. But that's what happens when you have that tendency to rerecord stuff until a project has no life."

Now that "D&K" has been out for a while, Key says he's better able to step back and look at—and listen to—it more objectively.

"Certain tracks you like at first, but after you hear them a million times they make you nervous," he says. "At first, I loved 'Out Of The Danger Zone.' Now it is starting to sound obnoxious to me. I think 'Brother To Brother' is now my favorite, because it has a dark, moody feel that seems to hold up better over a long period of time.

"The new, live sound on 'D&K' has a delightful side effect," he says. "One of our earlier albums, 'Commander Sozo And The Charge Of The Light Brigade,' took about a zillion tracks to perfect. Consequently, the LP was impossible to play live; we had to take a computer on the road. For a four-piece band, it was a

## New DeGarmo &amp; Key album has live, hard-rockin' sound

nightmare.

"The new stuff is a lot more fun live. Now we're finding ourselves with the bad habit, live, of just wanting to do the stuff off of 'Street Light' and 'D&K' and just forget the older stuff."

Over New Year's Eve, DeGarmo & Key filmed the group's first concert video, in Orlando, Fla. The video features a second guitar player, who plays rhythm so that Key can use a wireless mike and, he says, "act like a lead singer and do all of my great U2 stuff!

"Boy, that's fun," he says with a laugh. "I never realized how restricted I was up there, stuck to that amp."

*Gospel Lectern has new hours through the end of February. During working hours on Tuesdays and Thursdays call 817-799-3611, extension 3083. Call 817-752-1468 at all other times.*

Jazz  
BLUE NOTES

by Peter Keepnews

**FAMILIAR NAMES DOMINATE** the jazz categories of this year's Grammy nominations—including three great band leaders who are no longer with us.

If there is a theme to the nominations, it is the link between past and present—or, as some might put it, the conservatism—that has characterized much of the jazz scene in the '80s. Thus, the still-swinging bands founded by **Count Basie** and **Duke Ellington** are both cited for showcasing young artists. Basie's ensemble provided the accompaniment for **Diane Schuur's** most recent album, a contender for best-female-vocal honors (Schuur won her first Grammy last year). And an augmented version of the Ellington orchestra is nominated in the big-band category for the "Digital Duke" album—while one of that album's special one-time-only sidemen, saxophonist **Branford Marsalis**, copped a nomination for his solo on "Cottontail." In addition, the late **Woody Herman** is nominated for the final album of his long career, "Woody's Gold Star"—which means that only three of the five big-band albums in the Grammy race bear the names of living band leaders (**Louis Bellson**, **Patrick Williams**, and last year's winner, **Doc Severinsen**).

Fans of sibling rivalry may be intrigued to note that Branford Marsalis is competing against his brother **Wynton** for the second year in a row. But we think the trumpet-playing Marsalis' two jazz nominations (best instrumental performance, soloist and group) are noteworthy less for the family angle—or for the fact that he has clearly entered that select list of artists who get nominated every time they release an album—than for the further evidence they provide that tradition is this year's watchword. After all, his album

"Marsalis Standard Time, Volume 1" consists almost entirely of old chestnuts—as does clarinetist **Eddie Daniels'** tribute to **Charlie Parker**, "To Bird With Love," which also earned two nominations.

Other familiar names up for jazz Grammys this year include vocalists **Ella Fitzgerald**, **Carmen McRae**, **Billy Eckstine**, **Arthur Prysock**, and **Joe Williams** (the younger generation is represented by **Janis Siegel** and **Bobby McFerrin**; the quirkier side of things, happily, is represented by **Dave Frishberg**)

## The past meets the present at the Grammy nominations

and instrumentalists **Dexter Gordon** and **Chick Corea**. Saxophonist **Michael Brecker**—who, while not exactly a grizzled veteran, has probably been around long enough to qualify as a familiar name—is nominated in both the soloist and group categories for his eponymous, straight-ahead album. And guitarist **Larry Carlton** has scored a coup of sorts by receiving nominations (for two different albums) in both jazz and fusion. His competitors in the latter category—speaking of familiar names—are **David Sanborn**, **Yellowjackets**, the **Pat Metheny Group**, and the duo of **George Benson** and **Earl Klugh**.

We imagine these nominations will provide new fodder for those who routinely criticize the Grammys for ignoring the cutting edge of jazz. We'd be hard pressed to argue that this year's slate *doesn't*—but if it's a somewhat predictable lineup, you won't catch us suggesting that there's anyone on the list who doesn't deserve to be there.



**Dear Diary.** Elektra artists Guadalcanal Diary recently meet with label brass after their performance at New York's Ritz. Pictured, from left, are Warren Chilton, road manager; Rhett Crowe, band member; David Bither, vice president, international; Murray Attaway, band member; John Poe, band member; Robin Sloane, vice president, video production; Howard Thompson, vice president, East Coast a&r; Gary Casson, senior vice president, business affairs; Jeff Walls, band member; Aaron Levy, executive vice president; and Rick Alden, vice president, top 40 promotion. In the foreground is Kevin Patrick, director, a&r.



**Quartet Harmony.** The Tokyo String Quartet signs an exclusive, long-term contract with the RCA Victor Red Seal label. Shown standing, from left, are Quartet members Kazuhide Isomura and Kikuei Ikeda. Seated, from left, are Peter Oundjian, Quartet; Michael Emmerson, president, BMG Classics; and Sadao Harada, Quartet.



**Collision Policy.** Columbia artist Deniece Williams joins producers Jerry Knight and Aaron Zigman to work on the soundtrack of the upcoming DEG Films release "Collision Course." Pictured standing, from left are Zigman; Lewis Teague, "Collision Course" director; and Jay Landers, a&r, CBS Records. Seated are Knight and Williams.



**Head Turner.** Capitol artist Tina Turner meets with label president David Berman before her appearance at Los Angeles' Forum.



**Feliciano's Felicitations.** José Feliciano, center, performs at a Christmas ceremony welcoming 15 Soviet teenagers who are visiting Southern California through the Bridge Of Peace program.



**Hendricks In The West.** Legendary jazz vocalist John Hendricks, left, joins other pop-songwriting greats at a special benefit performance for the Society Of Singers in Los Angeles. Pictured with Hendricks from left are Ginny Mancini, president, Society Of Singers; Henry Mancini; and Lamont Dozier.



**Sounds And Pictures.** Sounds Of Film Ltd. enters a worldwide co-publishing agreement with Arista Music Publishing Group/BMG Music. Pictured, from left, are Billy Meshel, president, Arista Music Publishing Group/BMG Music; and David Chackler, president, Sounds Of Film.



**Songwriters' Seminar.** Stephen Sondheim, left foreground, joins Charles Strouse, right foreground, for the ASCAP Musical Theatre Workshop. Strouse has led the workshop since its creation eight years ago.

## Leslie Group Chief Offers His Viewpoint Small Firms Must Rethink Financing

BY CY LESLIE

This is another in a series of guest columns that will appear every few weeks on the financial page. This week's columnist, Cy Leslie, is a 35-year veteran of the home entertainment software industry.



His previous positions include chairman of Pickwick Records, president of CBS Video Enterprises, and chairman of the

MGM/UA Home Entertainment Group. Leslie currently devotes his time to his own New York-based investment firm, the Leslie Group.

In recent years, many small home entertainment companies have discovered the joys of the public markets—organizational growth and prosperity, with the benefits accruing to shareholders, employees, and management alike. Companies used stock to purchase related businesses, borrow for growth, and place a value on their assets and holdings. In short, the public

route allowed companies to realize their dreams.

All that was prior to Oct. 19. While this method of financing growth did not altogether disappear after Black Monday, for most small to midsize firms, the crash has taken away that option, at least for the foreseeable future.

What, then, are the alternatives? Small firms can grow internally, within the frameworks of their current banking relationships; they can merge with comparable or larger public or private entities; they can acquire small units on the basis of their asset values; or they can do nothing but work harder in the belief that the public financing route will open up soon.

For those who feel the need to move in the current economic climate, let's examine some market realities.

**Venture Capital:** In the precrash era, venture capitalists could generally be counted upon to supply capital to new, evolving companies in exchange for participation in the company's future. The form could be debt, equity, or a combination of the two. The VCs counted on a

midterm pay back in the form of earnings and a public offering from which it would profit while possibly retaining a position in the portfolio company.

Vcs still see opportunities in mature companies on the brink of offerings—so-called near-term candidates representing a more secure investment. Unfortunately, this means diminished interest in—and fewer dollars available to—fledgling companies needing cash. In the coming months, these evolving organizations are likely to find venture capital very tough going.

**Banking Relationships:** If a company has maintained a good relationship with its bank, this is a good time for a candid discussion of financing alternatives, which could lead to debt funding that would tide a company over until the public markets are more receptive. The bank could act as a secure lender or, if it is more aggressive and has a particularly close and comfortable history with the client, could participate on an equity basis.

Traditional investment bankers, for their part, can provide imaginative financial planning, helping with private placements or positioning a company for an eventual public offering or integration into another entity. The advantage of having an important investment banker in your corner, offering advice on an "as-you-go" basis, is crucial.

**Leveraged Buyouts:** Regarding leveraged buyouts, an evolving company is also in over its head in the current environment. A newer, smaller firm lacks the necessary asset base and long-term cash-flow history on which to secure debt financing and equity participation. This avenue is available only to older companies with accumulated assets and proven performance.

**Foreign Capital:** The ever-declining dollar and the very low-interest bank financing available in Japan are driving Japanese investors to look for opportunities in home entertainment software in this country. The investment banker can be helpful in putting the U.S. company in touch with potential foreign co-venturers. Given the overall picture, this seems to be among the more promising financing alternatives.

These are just a few of the options available in the absence of a vigorous market for new or secondary public offerings. It pays to investigate the full range of funding alternatives, summoning up all the patience, resourcefulness, and fiscal ingenuity you can muster.

One final thing to keep in mind: History illustrates how quickly an investment climate can change (witness last October). Those willing to delay some of the rewards of their own achievements may be surprised to find opportunities in public markets beginning to sprout in the near future.

## New Stores, CD Sales Lift Musicland's Income In '87

NEW YORK The Musicland Group Inc. reports that net income for the year ended Dec. 31 rose 71% to \$22.6 million, or \$2.05 a share. This compares with \$13.2 million, or \$1.45 a share, in 1986.

Revenues for the year were \$510.5 million, compared with \$412.2 million in the previous 12-month period.

Jack Eugster, chairman and chief executive of the music and video retailer, attributes the revenue gains to the net addition of 91 new stores, an 84% hike in compact disk sales, a 51% hike in home video sales, and an aggressive remodeling program. He says ongoing cost-control programs reduced expenses throughout the company.

For the quarter ended Dec. 31, Musicland net income rose 36% to \$16.2 million, while fourth-quarter revenues improved from \$178.4 million in 1986 to \$202.7

million in 1987.

Keith Benson, chief financial officer, says fourth-quarter results exceeded expectations due to a late December surge and the avoidance of widespread mark-downs.

During the fourth quarter, the chain opened 34 new stores and acquired 21 outlets. At year's end, 616 Musicland stores were in operation.

Financial analysts, who had been projecting 1987 earnings of no more than \$1.85-\$1.90, say discounts on Musicland's CD purchases also produced higher profits.

Musicland stock did not immediately reflect the strong performance. On Jan. 12, the stock was up only 12 cents to \$20.50. At midday on Jan. 19, Musicland was trading at \$21.12.

MARK MEHLER

## Miller Expands Sponsorship Brewery Boosts '88 Band Roster

MILWAUKEE Miller Brewing Co. has expanded its regional-act, corporate-sponsorship program by nearly 25% this year, targeting new demographic groups with Latin, zydeco, and reggae acts that supplement the longstanding rock/blues/r&b roster. The current roster numbers 26 groups.

At the annual two-day educational seminar sponsored by Miller, held Jan. 11-12 here, the company also disclosed that it has upped spending on each group in the Genuine Draft Band Network. Gary Reynolds, founder and president of Gary M. Reynolds and Associates, the promotion and marketing firm that coordinates Miller's music programs, declined to detail current spending on radio merchandising and promotion. He said, however, that the company is now spending more per group than

the previously reported \$120,000 a year.

New acts in the network include the Wild Cards, a San Francisco-based group, and Joe "King" Carrasco of Austin, Texas, in the Latin category; Ipso Facto, a Minneapolis group that purveys a reggae/world beat style; and Loui-

## Latin, zydeco, and reggae acts signed

siana zydeco artist Terrance Simien.

Maria Corvalan, co-manager of the Wild Cards, said Miller employs that group to specifically target "assimilated" fourth- and fifth-generation Hispanics with greater disposable income for beer and records.

Meanwhile, Ipso Facto's manager, Micah McFarlane, noted the appeal of the network-sponsorship deal for new acts looking for broader exposure. "The ad support we're getting through the network for club appearances could help swell an audience by a couple of hundred people," he said. This support includes a package of print/radio ads and promotion, music gear from equipment sponsors, and individualized posters, jackets, banners, and T-shirts, all bearing the names of the band and the beer. MOIRA McCORMICK

## Trans World Sales Up In '87

NEW YORK Trans World Music says comparable-store sales in December were up 12% over sales for the same period in 1986. Total sales were up 43% over those of 1986, the company says.

The music and video retailer, which operates nearly 300 stores, says that for the 11-month period ended Jan. 2, 1987, comparable-store sales were up 10% over those of the previous 11-month period, while total sales increased 41% to \$169 million.

Trans World opened 25 new stores and closed one during the current quarter.

Nashville-based indie publisher Little Big Town succeeds in rounding up investors ... see story, page 34

## MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF  
PAINE WEBBER RESEARCH, 1285 Ave. of the Americas  
New York, N.Y. 10019, (212) 713-2000

Company	Sale/ 1000's	Open 1/12	Close 1/18	Change
<b>NEW YORK STOCK EXCHANGE</b>				
CBS Inc.	325.4	161	158 3/4	-2 1/2
Cannon Group	74.2	4 1/2	4 1/2	.....
Capital Cities Communications	108.5	336	335 1/2	-1/2
Coca-Cola	2903.2	38 3/4	39	+1/4
Walt Disney	2446	60 1/2	60 3/4	+1/4
Eastman Kodak	7795.9	49 1/2	51	+1 1/2
Gulf & Western	683.7	70 1/2	70 3/4	+1/4
Handeman	208.7	23 1/2	23 1/2	-1/4
MCA Inc.	1231.2	36	35 3/4	-1/4
MGM/UA	57.9	8 1/2	8 1/2	.....
Musicland	47.4	20 1/2	20 1/2	+1/4
Orion Pictures Corp.	363.2	10 1/2	12 1/2	+1 3/4
Primerica	714.5	24 1/2	26 1/2	+1 1/2
Sony Corp.	268.7	38 1/2	38 1/2	-1/4
TDK	8.6	75 1/2	74	-1 1/2
Vestron Inc.	95.4	4	4 1/2	+1/2
Warner Communications Inc.	1367.7	27 1/2	28 1/2	+1/2
Westinghouse	1964.5	51 1/2	50 1/2	-1 1/2
<b>AMERICAN STOCK EXCHANGE</b>				
Commtron	3.7	2 1/2	2 1/2	.....
Electrosound Group Inc.	6.6	6 1/2	6 1/2	.....
Lorimar/Telepictures	1310	11 1/2	10 1/2	-1 1/2
New World Pictures	39.5	2 1/2	3 1/2	+1 1/2
Price Communications	50.8	11 1/2	11 1/2	+1/4
Prism Entertainment	7	2 1/2	2 1/2	.....
Turner Broadcasting System	.....	23 1/2	23 1/2	.....
Unitel Video	6.2	8 1/2	8 1/2	.....
Wherehouse Entertainment	286.6	13 1/2	13 1/2	+1/4
<b>OVER THE COUNTER</b>				
Crazy Eddie	.....	1 1/2	1 1/2	-1/4
Dick Clark Productions	.....	5 1/2	5 1/2	.....
Infinity Broadcasting	.....	18 1/2	18 1/2	-1/2
Josephson Inc.	.....	11 1/2	11 1/2	.....
LIN Broadcasting	.....	43 1/2	43 1/2	-1/4
Lieberman Enterprises	.....	15	15	.....
Malrite Communications Group	.....	6 1/2	6 1/2	.....
Recoton Corp.	.....	3 1/2	3 1/2	.....
Reeves Communications	.....	6 1/2	6 1/2	-1/4
Satellite Music Network, Inc.	.....	3	3	.....
Scripps Howard Broadcasting	.....	78	78	.....
Shorewood Packaging	.....	11	11	.....
Sound Warehouse	.....	9	9	.....
Speccs Music	.....	5 1/2	5 1/2	.....
Stars To Go Video	.....	1 1/2	1 1/2	-1/4
Trans World Music	.....	18 1/2	18 1/2	.....
Tri-Star Pictures	.....	7 1/2	7 1/2	+1/4
Wall To Wall Sound And Video	.....	3	3	.....
Westwood One	.....	20	20 1/2	+1/2
<b>LONDON STOCK EXCHANGE (In Pence)</b>				
Chrysalis	.....	138	146	+8
Pickwick	.....	175	177	+2
Really Useful Group	.....	550	565	+15
Thorn EMI	.....	569	578	+9
Virgin	.....	122	122	.....

## POP

### RECOMMENDED

**DANNY WILDE**  
Any Man's Hunger  
PRODUCER: Pat Moran  
Geffen GHS 24179

Former Quick and Great Buildings member pushes hard on second solo release (first for Geffen). Sharp melodic approach and no-nonsense, guitar-etched sound will remind some of Tom Petty in his prime. Initial single, "Time Runs Wild," is a good sample of Wilde's hard-driving, well-cleft sound.

**THE ORIGINAL MOTION PICTURE SOUNDTRACK**  
Good Morning Vietnam  
PRODUCER: David Anderle  
A&M SP 3913

Robin Williams' lunatic raps as Vietnam-based DJ Adrian Cronauer tie together a diverse collection of early-'60s oldies used in the Barry Levinson film. Jocks take note: Cronauer's riffs play OK on Armed Forces Radio in the picture, but some may be a little raw for your outlet.

**DAVID FOSTER**  
The Symphony Sessions  
PRODUCER: David Foster  
Atlantic 81799

Successful writer/artist/producer is on unusual turf here. Along with many musician friends, he's devised lush, pop-style symphonic musings and a robust, pomp-and-circumstance Winter Olympics theme, "Winter Games." Obviously, latter's exposure on next month's games from Calgary will draw attention this way.

**BRYDGE**  
New Day  
PRODUCER: Cal Scott  
Avatar Records DK6038

Oregon ensemble, featuring two refugees from Quarterflash, has picked up enough AC play on "Another Day Gone" to chart. Other noteworthy tracks: The Association-ish "New Day" and "Can't Stop Loving You." Contact: P.O. Box 175, Eagle Creek, Ore. 97022.

**MIRIAM MAKEBA**  
Sangoma  
PRODUCER: Russ Titelman  
Warner Bros. 25673

Vet South African songstress joins "Graceland" tour mates Paul Simon, Ladysmith Black Mambazo, and Hugh Masekela (who sings backup here) at Warners. Makeba's first U.S. release in many a year is an impassioned collection of African chants and songs. Highly esoteric package will find favor among those captivated by Makeba's stellar work on the Simon tour.

**WILD SEEDS**  
Mud, Lies & Shame  
PRODUCER: Howard Benson  
Passport PB 6060

Austin quintet continues its winning combo of thrashing energy and melodic, pop-conscious writing; vocals by band leader Michael Hall and femme singing partner Kris McKay put across the material with verve. Exceptionally talented rockers deserve wider attention and a major-label nod.

**GIRLSCHOOL**  
Nightmare At Maple Cross  
PRODUCER: Vic Maile  
GWR/Profile PAL-1236

In the grand-dame tradition of Suzi Quatro and the Runaways, Girlschool cranks out melodic metal. Sixth album, with guitarist Kim McAuliffe once again handling vocal duties, features wonderful "Danger Sign," very reminiscent of the Sweet, and remake of "Leader Of The Gang" with original belter Gary Glitter guesting.

**THE FOOLS**  
Wake Up... It's Alive  
PRODUCERS: the Fools  
PVC/Passport 8962

Perpetually-bubbling-under outfit, once on EMI America, has been slugging it out for a decade with such offbeat ammunition as "Psycho Chicken" and a remake of "Running Scared." Live album doesn't include those "greatest hits," but mixture of new originals, covers, and others is plenty entertaining nonetheless.

**SISTERS OF MERCY**  
Floodland  
PRODUCERS: Andrew Eldritch, Larry Alexander, Jim Steinman  
Elektra 60762

Brit gloomster Eldritch cranks out a moody downer redolent of early efforts by such primordial U.K. postpunkers as Joy Division. Proceedings, which are heavy on somber themes and synth textures, will appeal primarily to black-clad minions who go for manic-depressive pop.

**16 FROM FOUR**  
Sixteen Hits From Four Great Shows  
PRODUCER: None Listed  
CBS Special Products AK 44060

In addition to excellent studio cast renditions of four selections each from "Showboat," "Oklahoma!" and "Annie Get Your Gun," this CD-only set contains four numbers from the cast album of the underrated Arthur Schwartz/Dorothy Fields score for "A Tree Grows In Brooklyn." More than 60 minutes of great words and music.

**LIVE SKULL**  
Dusted  
PRODUCER: None listed  
Homestead/Dutch East India HMS 090

Favorite New York noise/di/drone rockers return with new singer Thalia Zedek and slightly more listenable, half-way-psychedelic material. Standout tracks include the ravenous "Fat Of The Land," the jackhammer-assault "X W/The Light," and the chiming-guitar-laden "5-D."

**THE AMERICAN CAST RECORDING**  
Olympus On My Mind  
PRODUCER: John Yap  
TER 1131

Musical had a successful run off-Broadway several seasons ago; score by Barry Harmon (lyrics) and Grant Sturiale (music) is not Rodgers & Hart or Cole Porter, who tackled similar subject matter, but it's genial nonetheless. Two nice items are "Heaven On Earth" and "Something Of Yourself."

**VARIOUS ARTISTS**  
The Secret Garden  
PRODUCER: Robert Sher  
CBS Special Products P-19920

This is a stellar studio version of a musical based on the children's classic; the liner notes state that it has played the repertory circuit in England. The score, lacking well-defined tunes and wit in the lyrics, couldn't ask for better performances, led by Barbara Cook, George Rose, Max Showalter, and Judy Kaye.

**EUGENE CHADBOURNE WITH CAMPER VAN BEETHOVEN**  
Camper Van Chadbourne  
PRODUCER: Eugene Chadbourne  
Fundamental Music SAVE 46

Out-there guitarist joins forces with Santa Cruz, Calif., upstarts for an assault on eclectic selection of covers (Pink Floyd, King Crimson, Thelonious Monk, Byrds, etc.) and a few originals by the axeman. Utterly strange outing may introduce Chadbourne to a wider (but still underground) audience. Contact: P.O. Box 2309, Covington, Ga. 30209.

**BREAKING CIRCUS**  
Smokers' Paradise  
PRODUCER: None listed  
Homestead/Dutch East India HMS 092

## NEW AND NOTEWORTHY

**THE ACCELERATORS**  
PRODUCERS: Dick Hodgkin, Don Dixon, Rod Abernathy  
Profile PRO-1246

Profile's excellent album-rock-oriented output (Cucumbers, LeRoi Brothers) has inexplicably been overlooked; this album, however, North Carolina band's second, is simply too good to ignore. From the powerful, no-frills rock of "Stayin' Up In The City" to the melodic angst of "What Is Real," material is absolutely riveting. College radio will lead the way, but album rockers shouldn't be far behind. Could break out of nowhere à la the Georgia Satellites.

**HOUSE OF FREAKS**  
Monkey On A Chain Gang  
PRODUCERS: Randy Burns, House Of Freaks  
Rhino RNLPL 70838

Dynamic duo transplanted from Richmond, Va., to L.A. crafts an unusual and exciting first effort. Singer/guitarist Bryan Harvey and drummer Johnny Hott deliver 13 high-energy yet distinctly melodic tracks that could be mistaken for the work of a full band. Second single, "40 Years," album's prettiest tune, could inspire Freakmania beyond the college/alternative market, where this pair should attract immediate and widespread attention. Another inspired signing for Rhino.

Taut, Wire-esque music is mated with spit-'em-out vocals on third release from Minneapolis group, a six-song EP. College play assured for this confident, competent recording.

**DENNY FREEMAN**  
Out Of The Blue  
PRODUCERS: Denny Freeman, Jim Yanaway, Stuart Sullivan  
Amazing AM-1014

Austin-based fret squeezer Freeman steps out of the Angela Strehli Band to strut his fearsome stuff on second all-instrumental solo work. Varied program of blues-based material features Jimmie Vaughan and other top Texas sidemen. Contact: P.O. Box 2512, Austin, Texas 78768.

## BLACK

### PICKS

**PEABO BRYSON**  
Positive  
PRODUCERS: Michael Powell & Sir Gant, Peabo Bryson & Dwight W. Watkins  
Elektra 60753

Bryson appears to be the only one reaping benefits from the Bill Cosby turkey "Leonard Part VI": "Without You," soundtrack duet with Regina Belle, has cracked black top 30. Most other tracks here are similarly chartworthy; old smoothie Bryson's vocals are in peak form here, and material ("Come On Over Tonight," "Hurt") is top flight.

### RECOMMENDED

**GIDEON**  
Love Train  
PRODUCER: Gideon Israel  
Hangar 18 Records H-18-HLYFLA-4710

Under another name, Gideon was once part of the Cornelius Brothers & Sister Rose, who scored with "Treat Her Like A Lady" and "Too Late To Turn Back Now." This do-it-yourself project is Gideon's paean to Yahweh

Ben Yahweh; limited appeal other than to oddity collectors. Contact: 305-987-5686.

## COUNTRY

### PICKS

**GEORGE JONES**  
Too Wild Too Long  
PRODUCER: Billy Sherrill  
Epic FE 40781

Jones turns in his usual mixed bag of the banal and the brilliant; his lyrics are always the latter. Best cuts: "One Hell Of A Song," "New Patches," "Moments Of Brilliance."

**MEL McDANIEL**  
Now You're Talkin'  
PRODUCER: Jerry Kennedy  
Capitol C1-48058

McDaniel continues his flirtation with rock'n'roll (he includes a Chuck Berry tune) that emphasizes horns and a big beat. His best country offering is "She's A Lover Of Lost Causes," but the catchiest number is "Real Good Feel Good Song."

**VERN GOSDIN**  
Chiseled In Stone  
PRODUCER: Bob Montgomery  
Columbia FC 409821

In country music, only George Jones can match Gosdin's dramatic power and sensitivity to strong lyrics, demonstrated here by "Do You Believe Me Now" (his current single), the title cut, and "There Ain't Nothing Wrong (Just Ain't Nothing Right)."

### RECOMMENDED

**SHENANDOAH**  
PRODUCERS: Rick Hall, Robert Byrne  
Columbia BFC 407831

Less unctuous than Exile and less soulful than Alabama, this five-man group is still in search of a distinctive sound. Generally thoughtful lyrics are well sung, and the production is suitably restrained.

**WILLY CLAFLIN**  
Bones Of Love  
PRODUCERS: Tom Carr, Willy Claflin  
Old Coyote OCR 9681

Folky, cerebral, and a mite overproduced, the album still has some memorable moments, ranging from the dark, image-ridden "The King Is Dead" to the droll pop-psych put-down "Hey OK." Contact: Suite 251, 2261 Market St., San Francisco, Calif. 94114.

**ERNIE BIVENS 3RD**  
Musical Fix  
PRODUCER: Colonel Ernie Bivens  
GBS GBS-101

Bivens sings well, but he needs to intensify his attack on the lyrics to get at their marrow. Contact: 615-242-5001.

## JAZZ

### PICKS

**RAMSEY LEWIS, PHILHARMONIA ORCHESTRA**  
Classic Encounter  
PRODUCER: Ettore Stratta  
FM/CBS 42661

Snobs may complain of style over substance, but Lewis and composer/arranger James Mack have crafted pretty music here. Pianist is both smooth and sassy; orchestra adds an exquisite touch. More successful than Lewis' prior orchestral efforts; album could win favor beyond the jazz crowd.

**HENRY JOHNSON**  
Futur Excursions  
PRODUCER: Henry Johnson  
Impulse/MCA 42089

Second Impulse! go-round for guitarist Johnson will go down easy with fans of the Montgomery/Benson style, although axeman sports some fret moves of his own. Crisply produced, slickly played disk includes some ill-advised vocals, underlining fact that Johnson's main strength is as an instrumentalist, not a pop singer/writer.

### RECOMMENDED

**WILTON FELDER**  
Love Is A Rush  
PRODUCERS: Joe Sample, Wilton Felder  
MCA 42096

Vet saxman Felder cruises through a lively program of funk/blues-oriented sounds, getting an able assist from Crusaders stable mate Sample at the keyboards. As ever, the sound is pop inflected; singer Reichii Guillory makes a supple-voiced bow here on two numbers.

**BIRELI LAGRENE**  
Inferno  
PRODUCERS: Steve Khan, Christine Martin  
Blue Note 48016

As album's title suggests, this French guitarist is a burner. Some jazz outlets may find him a bit too hot to handle, but his chops merit attention. Worthy cast includes Bill Evans on sax and a who's who of contemporary drummers.

## CLASSICAL

### RECOMMENDED

**BRAHMS: SYMPHONY NO. 1**  
Berlin Philharmonic, Karajan  
Deutsche Grammophon 423 141

Spacious and broad, this reading proceeds along a seemingly inevitable path. Karajan has been there many times and knows each twist and turn intimately. Impressive sound.

**AMERICAN 'LIVE' DEBUT**  
Vladimir Feltsman, Piano  
CBS M2X 44589

The Soviet expatriate comes as close to living up to extravagant advance notices as can reasonably be expected. This taped Carnegie Hall recital shows him off to advantage in a program that touches a number of interpretive bases, from Schubert to Schumann, via Messiaen, plus encores by Rachmaninov and Beethoven. A major pianist by any standard.

**BACH ON MARIMBA**  
Leigh Howard Stevens  
Musicmasters MMD 60124F

Bach can withstand transcription to any instrument, it appears, and on marimba sets a standard for gentleness of texture that many will find appealing. Pieces include several two-part inventions and two sonatas originally written for violin solo. Differently, in any case.

**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.



# BOURGEOIS TAGG

## "CRY LIKE A BABY"

*The follow-up to the multi-format smash  
"I Don't Mind At All." From the album  
Y O Y O.*

*Produced by Todd Rundgren for Alchemedia Productions, Inc.  
in association with Brent Bourgeois and Larry Tagg*



# THE CHRISTIANS

## "FORGOTTEN TOWN"

*The debut single, a former Top 5 UK smash!  
From the album  
THE CHRISTIANS.*

*Produced by Laurie Latham*



ON ISLAND COMPACT DISCS, ALBUMS AND CASSETTES

## MUSIC RETAILERS TESTING VIDEO GAME MARKET

(Continued from page 1)

billion in 1988, says Ron Bernard, president of Jack Carter & Associates here, a rep firm for leading brand Nintendo.

Suppliers and accounts say the staggering resurgence derives from three related factors: vastly more sophisticated electronics, tending to move the appeal beyond the young arcade crowd; stringent efforts to limit the number of game producers and titles; and media attention during the holiday selling season, when the games stood out in toy stores and discount-store toy sections.

"Software will be the critical issue," says Bernard. "There was a lot of garbage [in the early '80s] that flooded the market, and then [came] price erosion."

Among large chains reportedly showing keen interest during the recent Consumer Electronics Show in Las Vegas were Musicland, Warehouse, Trans World Music, Sound Warehouse, Camelot Music, and Tower Records, according to Bernard. He says representatives from some of these chains "are astonished at how well Music Plus did this past Christmas."

At Los Angeles-based Music Plus, a 50-unit chain that carries only Nintendo, president Lou Fogelman says that during the holiday selling season, "We did in excess of \$1 million [in video games]." He estimates that 30% of his business was in hardware, with one model selling at \$119.95 and another at \$99.95.

In software, Nintendo has about 75 titles from 22 licensees, ranging in list price from \$24-\$34. The company so stringently controls production that it manufactures the games itself in Japan. Licensees can only produce five games during a two-year pact.

"I wish I knew how many of a title

we could sell, because we never had enough," says Fogelman. He adds that Music Plus will probably stay with Nintendo for now rather than add the other two brands, Sega and Atari.

Video specialty stores seem less excited about the reinvigoration of video games. Although 12-store Los Angeles video specialty chain 20/20 Video was an early Nintendo booster and "sold out completely during Christmas," says Bernard, few other video chains have jumped in.

Erol's, a 138-store, Virginia-based chain, tested the Nintendo system during Christmas in only 10 stores—annexes that stock hardware, says Vans Stevenson, director of communications.

"Video stores are very rental oriented," says Bernard, "and there has been a subtle worry [among suppliers] that somewhere along the line they might want to start renting games. Suppliers have not gone after video chains."

## AFM TO REPEAT ELECTION

(Continued from page 3)

testing the election results, contended that presidents of three major AFM locals used unfair tactics in supporting his opponent, Emerson.

According to published reports, the Department of Labor found that Los Angeles Local 47 leader Bernie Fleischer and Chicago Local 10-208 leader Charles Guse acted improperly in supporting Emerson in their union newsletters; New York Local 802 leader John Glasel wrongly sent an anti-Fuentealba letter out on union stationary imprinted with the AFM logo; and some employer funds were also used to support

Emerson's campaign. Neither Emerson, Glasel, nor Guse was available for comment at presstime.

Fleischer denied that the Local 47 newsletter even mentioned Emerson's candidacy prior to the election. He said he hasn't yet seen the charges from the Department of Labor.

The AFM's decision to hold new elections, said Sprague, was an inevitability, since the group's only other recourse would be to contest the department's findings in court.

Other retailers, however, still have bitter memories of the video game market. "I didn't like the business the first time," says Barrie Bergman, chairman of the 138-store Record Bar. Similar comments were heard from several other chains polled.

## ARTISTS EXPERIMENT WITH LONGER ALBUM PLAYING TIMES

(Continued from page 3)

acts managed by Burnstein and his partner, Peter Mensch—Dokken, Tesla, and Metallica—have 55-minute-plus running times. However, as Burnstein points out, the guitar-driven music of these groups is geared toward tracks longer than singles-oriented pop fare.

"In addition to being very prolific and musical, our bands don't have short songs," says Burnstein. "So with soloing and all that, you go on from there. Metallica, for example, writes long songs. There were three tracks that were over eight minutes on the last album, and we didn't want to just do a five- or six-song album. All of our acts have long albums, but each one is a different case."

Despite their extended running times, all of the albums from the Burnstein/Mensch stable have been released as single vinyl disks. This has not, however, caused any serious complaints about the sonic quality of the vinyl copies, says Burnstein.

"We drive Bob Ludwig at Masterdisk crazy because the stuff has to be cut better," he says. "But the longer [vinyl] albums don't seem to hurt heavy metal. About 80% of our sales are on cassettes now, and CDs are a growing part. From a marketing standpoint, we always highlight the longer length."

While long-running heavy metal albums may not suffer when condensed onto a single LP, some other artists are concerned about losing sound quality in the process. For ex-

ample, recent extended-length titles by Sting, Joe Jackson, and Jonathan Butler are all contained on single CDs and cassettes but came out as double-LP packages.

After completing his A&M album, "... Nothing Like The Sun," Sting was concerned that the sound quality of the one hour-plus recording would be greatly diminished on vinyl. Consequently, he worked out an agreement with A&M to release the album as a two-LP audiophile set, charging only a dollar more than the regular price of a single LP.

Sting says he likes the fact that the extended playing time of CDs and cassettes enables artists to "stretch out" artistically. "But it makes things harder because you have to keep people's attention for an hour or so," he says.

Despite his experimentation with a longer album, Sting does not believe that briefer packages shortchange consumers, even though CDs can hold more than 70 minutes of music.

"I don't think that shorter albums are really cheating people," says Sting. "It's like saying a Picasso miniature is cheating, whereas he could have done a whole mural. It's horses for courses. But I do think albums will get longer."

David Lee Roth says his new Warner Bros. album, "Skyscraper," is "longer than anything I've done before—it's 40 minutes." But, he adds, "I've found that beyond that, with this kind of music, it starts to become

a little bit too enervating. I'm looking for a performance from the beginning to the end of the album, as well as song-for-song balance."

From a business standpoint, some self-contained artists may resist making longer albums because it could hurt their publishing income.

"The mechanical royalty rate clause [imposed by most labels] limits you to 10 songs," says Bert Holman of Aerosmith's management firm. "If you want to include more tracks, you have to take less money per song. That acts as sort of a counterweight to what the CD thing is about." Adds Cinderella manager Larry Mazer, "We don't see any incentive for putting more than 10 songs on an album unless we're getting paid for it."

However, as Mazer points out, in the case of some superstar acts, the 10-song limit may be waived.

Like Burnstein, other managers say that longer running times on cassettes and CDs can be advantageous from a marketing standpoint. However, most of them agree that ultimately, the length of an album is up to the individual act.

"If I started talking to one of our acts about the length of an album when they were going in to record, they wouldn't want to know," says Ian Grant, who co-manages the Cult and Big Country with partner Alan Edwards. "When you start making an album, I don't really think you go from the outset planning out how long it's going to be."

# HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

"NEED YOU TONIGHT" by INXS (Atlantic) hits No. 1 in the closest battle in recent memory; in fact, "Could've Been" by Tiffany (MCA) could have been No. 1 this week with only a few more points. Tiffany is already No. 1 in radio points, but INXS tops her in retail and overall points. The teen star is in a great position to move to No. 1 next week, however, as her single gains more total points than INXS' and the other contenders are still far behind.

NEW ARTIST RICK ASTLEY from Manchester, England, grabs the Power Pick/Airplay with "Never Gonna Give You Up" (RCA). Astley is 21 years old, by the way, not 19, as was reported in an earlier column. Astley just misses winning the combined Sales & Airplay award, as his label mate Patrick Swayze wins on the sales side, with Astley the runner-up. The airplay win for Astley means he has a 90% chance of hitting the top five with his first Hot 100 record; the moves at radio look great, including 15-10 at Q-106 San Diego, 9-6 at WXKS Boston, 14-9 at WKTI Milwaukee, and 12-9 at KKFR Phoenix, Ariz. The two strong runners-up for the airplay award are "Endless Summer Nights" by Richard Marx (EMI-Manhattan), which is also the most-added record already on the chart and moves 30-20 at Y-108 Denver, and "Father Figure" by George Michael (Columbia), with huge jumps of 14-7 at KWK St. Louis, 19-10 at Hot 105 Miami, and 25-3 at Y-95 Dallas.

ANOTHER HOT YOUNG TALENT, Debbie Gibson from Long Island, N.Y., nabs the Hot Shot Debut at No. 57 with the third single of her career, "Out Of The Blue" (Atlantic). Each of her first two singles went top five, and this looks like a cinch to do the same. Two acts make their Hot 100 bows this week: Scarlett & Black, a new English duo, enter at No. 69 with "You Don't Know" (Virgin); and Pebbles from Oakland, Calif., debuts at No. 74 with her top 10 record on the Hot Black Singles chart, "Girlfriend" (MCA). "Girlfriend" is already a hit in the West, with moves of 9-7 at KMEL San Francisco, 24-15 at KMGX Fresno, Calif., and 26-20 at KZZP Phoenix.

QUICK CUTS: Despite a net gain in points, "Crazy" by Icehouse (Chrysalis) drops from 14-16 on the chart as five bulleted records—Nos. 11 through 15—jump past it and push it down... "Never Let Me Down Again" by Depeche Mode (Sire) has 10 adds from the pop panel but still lacks sufficient point gains for a bullet. The record is breaking out of Houston (26-20 at KRBE) and Salt Lake City (11-8 at KCPX). It has already lost its bullet and recovered it once and may earn another bullet next week if the total point gain is a little stronger... "Hot Hot Hot" by Buster Poindexter (RCA) regains its bullet with 14 adds and good moves of 26-18 at WGH Norfolk, Va., and 20-13 at WMMS Cleveland.

FOR WEEK ENDING JANUARY 30, 1988

Billboard

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## HOT 100 SINGLES ACTION

### RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 20 REPORTERS	SILVER ADDS 58 REPORTERS	BRONZE/ SECONDARY ADDS 158 REPORTERS	TOTAL ADDS 236 REPORTERS	TOTAL ON
OUT OF THE BLUE DEBBIE GIBSON ATLANTIC	10	19	69	98	106
ENDLESS SUMMITS RICHARD MARX EMI-MANHATTAN	4	17	32	53	178
THE DOCK OF THE BAY MICHAEL BOLTON COLUMBIA	2	11	38	51	107
HYSTERIA DEF LEPPARD MERCURY	1	10	38	49	121
ANGEL AEROSMITH GEFEN	5	4	34	43	44
I WANT HER KEITH SWEAT VINTERTAINMENT	5	13	23	41	79
PUMP UP THE VOLUME M/A/R/R/S 4TH & B'WAY	3	6	27	36	136
NEVER GONNA GIVE YOU UP RICK ASTLEY RCA	3	10	18	31	205
BE STILL MY BEATING HEART STING A&M	4	10	16	30	155
ROCKET 2 U THE JETS MCA	4	6	19	29	73

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 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	4	NEED YOU TONIGHT	INXS	1
2	3	COULD'VE BEEN	TIFFANY	2
3	5	HAZY SHADE OF WINTER	BANGLES	3
4	2	THE WAY YOU MAKE ME FEEL	MICHAEL JACKSON	4
5	6	TELL IT TO MY HEART	TAYLOR DAYNE	10
6	9	SEASONS CHANGE	EXPOSE	5
7	1	GOT MY MIND SET ON YOU	GEORGE HARRISON	7
8	11	I WANT TO BE YOUR MAN	ROGER	6
9	7	CANDLE IN THE WIND	ELTON JOHN	9
10	13	HUNGRY EYES (FROM "DIRTY DANCING")	ERIC CARMEN	8
11	12	CRAZY	ICEHOUSE	16
12	14	I COULD NEVER TAKE THE PLACE OF YOUR MAN	PRINCE	11
13	20	WHAT HAVE I DONE TO DESERVE THIS?	PET SHOP BOYS	12
14	15	TUNNEL OF LOVE	BRUCE SPRINGSTEEN	14
15	17	I LIVE FOR YOUR LOVE	NATALIE COLE	17
16	18	SAY YOU WILL	FOREIGNER	13
17	24	DON'T SHED A TEAR	PAUL CARRACK	15
18	10	THERE'S THE GIRL	HEART	19
19	22	POP GOES THE WORLD	MEN WITHOUT HATS	22
20	8	SO EMOTIONAL	WHITNEY HOUSTON	20
21	27	EVERYWHERE	FLEETWOOD MAC	18
22	26	HONESTLY	STRYPER	23
23	29	PUMP UP THE VOLUME	M/A/R/R/S	25
24	30	PUSH IT	SALT-N-PEPA	26
25	32	NEVER GONNA GIVE YOU UP	RICK ASTLEY	24
26	36	SHE'S LIKE THE WIND	PATRICK SWAYZE	21
27	19	SHAKE YOUR LOVE	DEBBIE GIBSON	32
28	21	FAITH	GEORGE MICHAEL	28
29	37	CAN'T STAY AWAY FROM YOU	G.ESTEFAN/MIAMI SOUND MACHINE	27
30	34	I FOUND SOMEONE	CHER	29
31	16	CHERRY BOMB	JOHN COUGAR MELLENCAMP	34
32	23	IS THIS LOVE	WHITESNAKE	31
33	—	LOVE OVERBOARD	GLADYS KNIGHT & THE PIPS	39
34	28	CATCH ME (I'M FALLING)	PRETTY POISON	38
35	40	BECAUSE OF YOU	THE COVER GIRLS	36
36	25	POWER OF LOVE	LAURA BRANIGAN	45
37	35	IN GOD'S COUNTRY	U2	47
38	—	I NEED A MAN	EURYTHMICS	46
39	31	DON'T YOU WANT ME	JODY WATLEY	41
40	33	HEAVEN IS A PLACE ON EARTH	BELINDA CARLISLE	52

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	2	COULD'VE BEEN	TIFFANY	2
2	1	NEED YOU TONIGHT	INXS	1
3	5	HAZY SHADE OF WINTER	BANGLES	3
4	3	THE WAY YOU MAKE ME FEEL	MICHAEL JACKSON	4
5	6	SEASONS CHANGE	EXPOSE	5
6	9	I WANT TO BE YOUR MAN	ROGER	6
7	11	HUNGRY EYES (FROM "DIRTY DANCING")	ERIC CARMEN	8
8	4	GOT MY MIND SET ON YOU	GEORGE HARRISON	7
9	7	CANDLE IN THE WIND	ELTON JOHN	9
10	12	I COULD NEVER TAKE THE PLACE OF YOUR MAN	PRINCE	11
11	15	SAY YOU WILL	FOREIGNER	13
12	17	WHAT HAVE I DONE TO DESERVE THIS?	PET SHOP BOYS	12
13	18	DON'T SHED A TEAR	PAUL CARRACK	15
14	20	EVERYWHERE	FLEETWOOD MAC	18
15	19	TUNNEL OF LOVE	BRUCE SPRINGSTEEN	14
16	10	TELL IT TO MY HEART	TAYLOR DAYNE	10
17	22	I LIVE FOR YOUR LOVE	NATALIE COLE	17
18	24	SHE'S LIKE THE WIND	PATRICK SWAYZE	21
19	8	SO EMOTIONAL	WHITNEY HOUSTON	20
20	27	FATHER FIGURE	GEORGE MICHAEL	30
21	25	CAN'T STAY AWAY FROM YOU	G.ESTEFAN/MIAMI SOUND MACHINE	27
22	31	NEVER GONNA GIVE YOU UP	RICK ASTLEY	24
23	21	CRAZY	ICEHOUSE	16
24	23	HONESTLY	STRYPER	23
25	26	PUSH IT	SALT-N-PEPA	26
26	14	THERE'S THE GIRL	HEART	19
27	30	I FOUND SOMEONE	CHER	29
28	37	PUMP UP THE VOLUME	M/A/R/R/S	25
29	13	FAITH	GEORGE MICHAEL	28
30	38	I GET WEAK	BELINDA CARLISLE	33
31	32	POP GOES THE WORLD	MEN WITHOUT HATS	22
32	16	IS THIS LOVE	WHITESNAKE	31
33	35	SPOTLIGHT	MADONNA	—
34	—	ENDLESS SUMMER NIGHTS	RICHARD MARX	40
35	—	JUST LIKE PARADISE	DAVID LEE ROTH	37
36	40	853-5937	SQUEEZE	35
37	—	BE STILL MY BEATING HEART	STING	42
38	—	BECAUSE OF YOU	THE COVER GIRLS	36
39	29	DON'T YOU WANT ME	JODY WATLEY	41
40	28	TRUE FAITH	NEW ORDER	43

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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
MCA (11)	14
I.R.S. (3)	
ATLANTIC (5)	9
Atco (2)	
Island (2)	
COLUMBIA (7)	8
Def Jam (1)	
POLYGRAM	7
Mercury (6)	
London (1)	
RCA (6)	7
Jive (1)	
WARNER BROS. (2)	7
Dark Horse (1)	
Island (1)	
Paisley Park (1)	
Qwest (1)	
Sire (1)	
E.P.A.	6
Epic (5)	
Tabu (1)	
CHRYSALIS	5
A&M	4
ARISTA	4
EMI-MANHATTAN	4
ELEKTRA (3)	4
Vintertainment (1)	
GEFFEN	4
VIRGIN	4
CAPITOL	3
MOTOWN	2
4TH & B'WAY	1
AMHERST	1
ENIGMA	1
NEXT PLATEAU	1
POWERVISION	1
PRIORITY	1
REPRISE	1
SUTRA	1
Fever (1)	

## HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	PUBLISHER - LICENSING ORG.	SHEET MUSIC DIST.
35 853-5937	(Virgin, ASCAP) CPP	
72 ALL I WANT IS YOU	(C'est, ASCAP/Nonpareil, ASCAP/Maya, ASCAP)	
81 ANGEL	(Aero Dynamics, BMI/Desmobile, ASCAP/April, ASCAP)	
79 ANIMAL	(Bludgeon Riffola, ASCAP/Zomba, ASCAP) HL	
97 (BABY TELL ME) CAN YOU DANCE	(Wiz Kid, BMI/Irving, BMI) CPP/ALM	
42 BE STILL MY BEATING HEART	(Magnetic, BMI/Regatta, BMI/Illegal, BMI/Atlantic, BMI) HL	
36 BECAUSE OF YOU	(Amber Pass, ASCAP/Disco Fever, ASCAP/Red Instructional, ASCAP)	
82 BURNING LIKE A FLAME	(WB, ASCAP/Megadude, BMI/E/A, ASCAP) WBM	
9 CANDLE IN THE WIND	(Dick James, BMI/PolyGram Songs, BMI) HL	
27 CAN'T STAY AWAY FROM YOU	(Foreign Imported, BMI) CPP	
38 CATCH ME (I'M FALLING) (FROM THE FILM "HIDING OUT")	(Genetic, ASCAP) HL	
99 CHEROKEE	(Screen Gems-EMI, BMI) WBM	
34 CHERRY BOMB	(Riva, ASCAP) WBM	
84 COMING UP YOU	(Lido, ASCAP) WBM	
2 COULD'VE BEEN	(George Tobin, BMI) HL	
16 CRAZY	(Rondor Music/Almo, ASCAP/SBK Songs/April, ASCAP) CPP/ALM/HL	
94 DEAR MR. JESUS	(Klenco, ASCAP) HL	
15 DON'T SHED A TEAR	(High Frontier, ASCAP/Blackwood, BMI/Little Life, ASCAP/Wood Monkey, ASCAP) HL	
41 DON'T YOU WANT ME	(Rightson, BMI/Franne Gee, BMI/Ardavan, ASCAP/Intersong-USA, ASCAP) CHA/HL	
62 DUDE (LOOKS LIKE A LADY)	(Aero Dynamics, BMI/Desmobile, ASCAP/April, ASCAP) HL	
40 ENDLESS SUMMER NIGHTS	(Chi-Boy, ASCAP) CLM	
23 EVERYWHERE	(Fleetwood Mac, BMI) WBM	
28 FAITH	(Chappell, ASCAP/Morrison Leahy, ASCAP) CHA/HL	
30 FATHER FIGURE	(Chappell, ASCAP/Morrison Leahy, ASCAP) CHA/HL	
74 GIRLFRIEND	(Kermy, BMI/Hip Trip, BMI)	
7 GOT MY MIND SET ON YOU	(Carbert, BMI) HL	
3 HAZY SHADE OF WINTER	(Paul Simon, BMI)	
52 HEAVEN IS A PLACE ON EARTH	(Future Furniture, ASCAP/Shipwreck, BMI/Screen Gems-EMI, BMI)	
23 HONESTLY	(Sweet Family, BMI) CPP	
49 HOT HOT HOT	(Rare Blue, ASCAP)	
58 HOT IN THE CITY	(Boneidol, ASCAP/Rare Blue, ASCAP) CLM	
71 HOW CAN I FORGET YOU	(Warner-Tamerlane, BMI/Bertus, BMI) WBM	
8 HUNGRY EYES (FROM "DIRTY DANCING")	(Knockout, ASCAP/Jemava, ASCAP/R.U. Cyrius, ASCAP) CPP	
55 HYSTERIA	(Bludgeon Riffola, ASCAP/Zomba, ASCAP)	
80 I CAN'T HELP IT	(In A Bunch, PRS/WB, ASCAP/Terrace, ASCAP) CPP	
11 I COULD NEVER TAKE THE PLACE OF YOUR MAN	(Controversy, ASCAP) WBM	
93 I DON'T MIND AT ALL	(April, ASCAP/Lena May, ASCAP/Ackee, ASCAP/Bourgeois Zee, ASCAP) HL/WBM	
29 I FOUND SOMEONE	(April, ASCAP/Is Hot, ASCAP/But For, ASCAP) HL	
33 I GET WEAK	(Not Listed) WBM	
85 I HEARD IT THROUGH THE GRAPEVINE	(Jobete, ASCAP) CPP	
17 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	
46 I NEED A MAN	(BMG Music/Arista, ASCAP) CPP	
96 I THINK WE'RE ALONE NOW	(ABZ, BMI) WBM	
48 I WANT HER	(Vintertainment, ASCAP/Keith Sweat, ASCAP/Donril, ASCAP/Zomba, ASCAP)	
6 I WANT TO BE YOUR MAN	(Troutman's, BMI/Saja, BMI) HL	
47 IN GOD'S COUNTRY	(Chappell, ASCAP/U2, ASCAP) CHA/HL	
95 IN MY DREAMS	(Fate, ASCAP/Denise Barry, ASCAP) WBM	
31 IS THIS LOVE	(Whitesnake Overseas, ASCAP/WB, ASCAP) WBM	
83 IT'S THE END OF THE WORLD AS WE KNOW IT (AND I FEEL FINE)	(Night Garden, BMI/Unichappell, BMI)	
56 (I'VE HAD) THE TIME OF MY LIFE	(Knockout, ASCAP/Jemava, BMI/Donald Jay, ASCAP/R.U. Cyrius, ASCAP) CPP	
61 JUST LIKE HEAVEN	(Bleu Disque, ASCAP/A.P.B., PRS)	
37 JUST LIKE PARADISE	(Diamond Dave, ASCAP/Tuggle Tunes, ASCAP)	
51 LIVE MY LIFE (FROM THE FILM "HIDING OUT")	(Streamline Moderne, BMI/Texas City, BMI/No Pain No Gain, ASCAP/Uncity, ASCAP) MCA/HL	
67 LONELY WON'T LEAVE ME ALONE	(April, ASCAP/Air Bear, BMI/Warner-Tamerlane, BMI/Black Stallion, ASCAP/Entertainment Television, ASCAP/Lady of the Lake, ASCAP) WBM	
39 LOVE OVERBOARD	(Calloco, BMI/Hip Trip, BMI) CPP	
89 LOVE WILL FIND A WAY	(Affirmative, BMI) WBM	
75 LOVER'S LANE	(Georgia's, BMI/Stone Diamond, BMI) CPP	
92 MONY MONY	(ABZ, BMI) WBM	
90 MOTORTOWN	(SBK Songs/Blackwood, BMI) HL	
1 NEED YOU TONIGHT	(MCA, ASCAP) MCA/HL	
68 NEVER CAN SAY GOODBYE	(Jobete, ASCAP)	
24 NEVER GONNA GIVE YOU UP	(Terrace, ASCAP) CPP	
70 NEVER KNEW LOVE LIKE THIS	(Flyte Tyme, ASCAP/Avant Garde, ASCAP) WBM	
65 NEVER LET ME DOWN AGAIN	(Grabbing Hands, ASCAP/Sonet, BMI/Emile, ASCAP)	
54 NEVER THOUGHT (THAT I COULD LOVE)	(CAK, ASCAP/Songs Of Jennifer, ASCAP/If Dreams Had Wings, ASCAP/A Question Of Material, ASCAP) HL	
91 THE ONE I LOVE	(Night Garden, BMI/Unichappell, BMI) CHA/HL	
57 OUT OF THE BLUE	(Creative Bloc, ASCAP/Deborah Ann's, ASCAP)	
22 POP GOES THE WORLD	(PolyGram Songs, BMI)	
45 POWER OF LOVE	(Leibraphone Musikverlag, ASCAP/April, ASCAP) HL	
25 PUMP UP THE VOLUME	(MNS, PRS/WB, ASCAP) WBM	
26 PUSH IT	(Next Plateau, ASCAP/Turnout Bros, ASCAP)	
78 RAIN IN THE SUMMERTIME	(Illegal, BMI)	
64 REASON TO LIVE	(Paul Stanley, ASCAP/April, ASCAP/Desmobile, ASCAP) HL	
44 RHYTHM OF LOVE	(Affirmative, BMI) WBM	
60 ROCKET 2 U	(Groupie, BMI)	
77 SAVE YOUR LOVE	(White Vixen, BMI)	
13 SAY YOU WILL	(Michael Jones, ASCAP/Stray Notes, ASCAP/Colgems-EMI, ASCAP) CHA/HL	
5 SEASONS CHANGE	(Panchin, BMI/Screen Gems-EMI, BMI) WBM	
32 SHAKE YOUR LOVE	(Creative Bloc, ASCAP/Deborah Ann's, ASCAP) HL	
21 SHE'S LIKE THE WIND	(Troph, BMI/Strawberry Fork, BMI) HL	
73 SHOULD'VE KNOWN BETTER	(Chi-Boy, ASCAP) CLM	
59 (SITTING ON) THE DOCK OF THE BAY	(Irving, BMI) CPP	
100 SKELETONS	(Jobete, ASCAP/Black Bull, ASCAP) CPP	
20 SO EMOTIONAL	(Billy Steinberg, ASCAP/Denise Barry, ASCAP)	
76 SOME KIND OF LOVER	(Ultrawave, ASCAP/April, ASCAP/Intersong, ASCAP)	
86 STIMULATION	(MCA, ASCAP)	
10 TELL IT TO MY HEART	(Chappell, ASCAP/November Nights, ASCAP/Goldpoint, ASCAP) CHA/HL	
66 THAT'S WHAT LOVE IS ALL ABOUT	(Emboe, ASCAP/Kaz, ASCAP/April, ASCAP) HL	
19 THERE'S THE GIRL	(Makiki, ASCAP/Knighty-Knight, ASCAP/Know,	

**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.

# 30th Annual Grammy Awards Final Nominations

## RECORD OF THE YEAR

Back In The Highlife Again—Steve Winwood, Island. Producers: Russ Titelman, Steve Winwood; Graceland—Paul Simon, Warner Bros. Producer: Paul Simon; I Still Haven't Found What I'm Looking For—U2, Island Records. Producers: Daniel Lanois, Brian Eno; La Bamba—Los Lobos, Slash. Producer: Mitchell Froom; Luka—Suzanne Vega, A&M. Producers: Steve Addabbo, Lenny Kaye.

## ALBUM OF THE YEAR

Bad—Michael Jackson, Epic. Producers: Quincy Jones, Michael Jackson; The Joshua Tree—U2, Island. Producers: Daniel Lanois, Brian Eno; Sign 'O' The Times—Prince, Paisley Park. Producer: Prince; Trio—Dolly Parton, Linda Ronstadt, & Emmylou Harris, Warner Bros. Producer: George Massenburg; Whitney—Whitney Houston, Arista. Producer: Narada Michael Walden.

## SONG OF THE YEAR

Didn't We Almost Have It All—Michael Masser, Will Jennings (Prince Street Music/ASCAP; Willin' David Music, Blue Sky Riders Songs/BMI); I Still Haven't Found What I'm Looking For—U2 (Chappell Music/U2/ASCAP); La Bamba—adapted by Ritchie Valens (Picture Our Music/BMI); Warner Tamerlane Publishing Corp., Screen Gems-EMI Music Inc./BMI); Luka—Suzanne Vega (Wafersongs Ltd., AGF Music Ltd./ASCAP); Somewhere Out There—James Horner, Barry Mann, Cynthia Weil (MCA Music Publishing/ASCAP/BMI).

## BEST NEW ARTIST

Breakfast Club, MCA; Cutting Crew, Virgin; Terence Trent D'Arby, Columbia/CBS; Swing Out Sister, Mercury; Jody Watley, MCA.

## POP

**BEST POP VOCAL PERFORMANCE, FEMALE**  
Coming Around Again (Album)—Carly Simon, Arista; Heaven Is A Place On Earth (Single)—Belinda Carlisle, MCA; I Wanna Dance With Somebody (Single)—Whitney Houston, Arista; Luka (Single)—Suzanne Vega, A&M; One Voice (Album)—Barbra Streisand, Columbia/CBS.

**BEST POP VOCAL PERFORMANCE, MALE**  
Bad (Album)—Michael Jackson, Epic; Brilliant Disguise (Single)—Bruce Springsteen, Columbia/CBS; Bring On The Night (Album)—Sting, A&M; Candle In The Wind (Single)—Elton John, MCA; Moonlighting (Theme) (Single)—Al Jarreau, MCA.

**BEST POP PERFORMANCE BY A DUO OR GROUP WITH VOCAL**  
Alone (Single)—Heart, Capitol; Breakout (Single)—Swing Out Sister, Mercury; I've Had The Time Of My Life (Track from album)—Bill Medley & Jennifer Warnes, BMG Music/RCA; La Bamba (Single)—Los Lobos, Slash; Somewhere Out There (Single)—Linda Ronstadt & James Ingram, MCA.

**BEST POP INSTRUMENTAL PERFORMANCE (ORCHESTRA, GROUP, OR SOLOIST)**  
Dagnat (Track from album)—The Art Of Noise, China/Chrysalis; It Might Be You (Track from album)—Dave Grusin, GRP; Keep Your Eye On Me (Album, instrumental tracks only)—Herb Alpert, A&M; Light Years (Track from album)—Chick Corea Elektric Band, GRP; Minute By Minute (Single)—Larry Carlton, MCA.

## BEST NEW AGE PERFORMANCE

Between Two Worlds (Album)—Patrick O'Hearn, Private Music; The Field (Track from album)—Kitaro, Geffen; Reconciliation (Track from album)—Liz Story, Novus; Sweet Intentions (Track from album)—Monteux, Windham Hill; Traveler (Album)—Paul Horn, Golden Flute/Global Pacific; Yusef Lateef's Little Symphony (Album)—Yusef Lateef, Atlantic.

## ROCK

**BEST ROCK VOCAL PERFORMANCE, FEMALE, MALE**  
Better Be Good To Me (Track from album)—Tina Turner, A&M; Don't Mean Nothing (Single)—Richard Marx, Manhattan; Shakedown (Single)—Bob Seger, MCA; Tunnel Of Love (Album)—Bruce Springsteen, Columbia/CBS; Unchain My Heart (Single)—Joe Cocker, Capitol.

**BEST ROCK PERFORMANCE BY A DUO OR GROUP WITH VOCAL**

Bad Animals (Album)—Heart, Capitol; Big Generator (Album)—Yes, Atco; By The Light Of The Moon (Album)—Los Lobos, Slash; The Joshua Tree (Album)—U2, Island; Keep Your Hands To Yourself (Single)—Georgia Satellites, Elektra.

**BEST ROCK INSTRUMENTAL PERFORMANCE (ORCHESTRA, GROUP, OR SOLOIST)**

Jazz From Hell (Album)—Frank Zappa, Barking Pumpkin; Paradise By The "C" (Track from album)—Bruce Springsteen, Columbia/CBS; Pipeline (Single)—Stevie Ray Vaughan & Dick Dale, Columbia/CBS; Say What! (Track from album)—Stevie Ray Vaughan & Double Trouble, Epic; Wipe Out (Track from album)—Herbie Hancock, Dweezil Zappa, & Terry Bozzio, Columbia/CBS.

## RHYTHM & BLUES

**BEST R&B VOCAL PERFORMANCE, FEMALE**  
Aretha (Album)—Aretha Franklin, Arista; Everlasting (Album)—Natalie Cole, Manhattan; For The Love Of You (Track from album)—Whitney Houston, Arista; Forbidden Lover (Album)—Nancy Wilson, Columbia/CBS; Looking For A New Love (Single)—Jody Watley, MCA.

**BEST R&B VOCAL PERFORMANCE, MALE**  
Bad (Single)—Michael Jackson, Epic; In The Midnight Hour (Track from album)—Wilson Pickett, Motown; Just To See Her (Single)—Smokey Robinson, Motown; Lies (Single)—Jonathan Butler, Jive; Skeletons (Single)—Stevie Wonder, Motown.

**BEST R&B PERFORMANCE BY A DUO OR GROUP WITH VOCAL**  
Casanova (Single)—Levert, Atlantic; I Knew You

Were Waiting (For Me) (Track from album)—Aretha Franklin & George Michael, Arista; Lean On Me (Single)—Club Nouveau, King Jay/Warner Bros.; Rock Steady (Single)—The Whispers, Solar (Elektra); U Got The Look (Single)—Prince & Sheena Easton, Paisley Park.

**BEST R&B INSTRUMENTAL PERFORMANCE (ORCHESTRA, GROUP, OR SOLOIST)**  
Boogie On Reggae Woman (Track from album)—Stanley Turrentine, Blue Note; Chicago Song (Single)—David Sanborn, Warner Bros.; Diamonds (Instrumental Version) (Single)—Herb Alpert, A&M; Going Home (Track from album)—Jonathan Butler, Jive; Najee's Theme (Album)—Najee, EMI America.

**BEST RHYTHM & BLUES SONG**  
Casanova—Reggie Calloway (Calloco Music, Hip Trip Music/BMI); Just To See Her—Jimmy George & Lou Padriani (Unicity Music Inc., Lucky Break Music, Lars Music/ASCAP; Lean On Me—Bill Withers (Interior Music); Skeletons—Stevie Wonder (Jobete Music Co., Black Bull Music/ASCAP; You Got The Look—Prince (Controversy Music/ASCAP).

**JAZZ**  
**BEST JAZZ FUSION PERFORMANCE, VOCAL OR INSTRUMENTAL**  
A Change Of Heart (Album)—David Sanborn, Warner Bros.; Collaboration (Album)—George Benson & Earl Klugh, Warner Bros.; Discovery (Album)—Larry Carlton, MCA; Four Corners (Album)—Yellowjackets, MCA; Still Life (Talking

Know (Single)—Reba McEntire, MCA; Love Me Like You Used To (Single)—Tanya Tucker, Capitol.

**BEST COUNTRY VOCAL PERFORMANCE, MALE**  
All My Ex's Live In Texas (Single)—George Strait, MCA; Always & Forever (Album) Randy Travis, Warner Bros.; Born To Boogie (Album)—Hank Williams Jr., Curb/Warner Bros.; Exit O (Album)—Steve Earle, MCA; Hillbilly Deluxe (Album)—Dwight Yoakam, Reprise.

**BEST COUNTRY PERFORMANCE BY A DUO OR A GROUP WITH VOCAL**  
Can't Stop My Heart From Loving You (Single)—O'Kanes, Columbia/CBS; The Desert Rose Band (Album)—Desert Rose Band, MCA; Heartland (Album)—the Judds, BMG Music/RCA; I'll Still Be Loving You (Track from album)—Restless Heart, BMG Music/RCA; Trio (Album)—Dolly Parton, Linda Ronstadt, & Emmylou Harris, Warner Bros.

**BEST COUNTRY VOCAL PERFORMANCE, DUET**  
Another World (Single)—Crystal Gayle & Gary Morris, Warner Bros.; A Face In The Crowd (Single)—Michael Martin Murphey & Holly Dunn, Warner Bros.; The Hand That Rocks The Cradle (Single)—Glen Campbell & Steve Wariner, MCA; Make No Mistake, She's Mine (Single)—Ronnie Milsap & Kenny Rogers, BMG Music/RCA; You Are (Track from album)—Glen Campbell & Emmylou Harris, MCA.

**BEST COUNTRY INSTRUMENTAL PERFORMANCE (ORCHESTRA, GROUP, OR SOLOIST)**  
Changing Channels (Album)—Jerry Douglas, MCA

All To You (Album)—Keith Pringle, Muscle Shoals; Call Me (Track from album)—Bebe Winans, Sparrow; Everything's Gonna Be Alright (Track from album)—Al Green, A&M; The Winning Side (Album)—Jesse Dixon, Power Disc/Wenson; Wintley Phipps (Album)—Wintley Phipps, Word.

**BEST SOUL GOSPEL PERFORMANCE BY A DUO, GROUP, CHOIR, OR CHORUS**  
Ain't No Need to Worry (Single)—The Winans & Anita Baker, Qwest; Bebe & Cece Winans (Album)—Bebe & Cece Winans, Sparrow; Decisions (Album)—the Winans, Qwest; Give Us Peace (Album)—Edwin Hawkins & the Music & Arts Seminar Mass Choir, Birthright; Heart And Soul (Album)—Clark Sisters, Rejoice/Word.

**LATIN**  
**BEST LATIN POP PERFORMANCE**  
Amar O Morir (Album)—Danny Rivera, DNA; En Bancarrota (Track from album)—Braulio, Discos CBS International; Laberinto De Amor (Album)—Yolandita Monge, Discos CBS International; Luis Miguel '87: Soy Como Quiero Ser (Album)—Luis Miguel, WEA Latina; Lunna (Album)—Lunna, A&M; Otra Mentira Mas (Single)—Maria Conchita Alonso, A&M; Siempres Contigo (Album)—Jose Jose, Arista; Solo (Album)—Emmanuel, BMG Music/RCA; Un Hombre Solo (Album)—Julio Iglesias, Discos CBS International.

**BEST TROPICAL LATIN PERFORMANCE**  
Agua De Luna (Moon Water)—Ruben Blades, Elektra; Aqui Se Puede (Album)—Ray

Barretto, Fania/Musica Latina International; Caribbean Express (Album)—Caribbean Express, A&M; La Verdad—The Truth (Album)—Eddie Palmieri, Fania/Musica Latina International; Strikes Back (Album)—Hector Lavoe, Fania/Musica Latina International; The Winners (Album)—Celia Cruz & Willie Colon, Vaya/Musica Latina International.

**BEST MEXICAN/AMERICAN PERFORMANCE**  
Celebracion (Album)—Los Diablos, Discos CBS International; El Rey Del Barrio (Album)—Chavela Y Su Grupo Express, Profono International; 15 Existos Con Tambora, Volume II (Album)—Antonio Aguilar, Musart; Gracias! America Sin Fronteras (Album)—Los Tigres Del Norte, Profono International; Timeless (Album)—Little Joe, Discos CBS International.

**TRADITIONAL BLUES**  
**BEST TRADITIONAL BLUES RECORDING**  
Cold Snap (Album)—Albert Collins, Alligator; Houseparty New Orleans Style (Album)—Professor Longhair, Rounder; Live From Chicago—An Audience With The Queen (Album)—Koko Taylor, Alligator; Old Maid Boogie (Track from album)—Eddie "Cleanhead" Vinson, Fantasy; Take Me Back (Album)—James Cotton, Blind Pig.

**CONTEMPORARY BLUES**  
**BEST CONTEMPORARY BLUES RECORDING**  
After All (Album)—Bobby Bland, Malaco; Glazed (Album)—Earl King & Roomful Of Blues, Black Top/Rounder; On A Night Like This (Album)—Buckwheat Zydeco, Island; Standing On The Edge Of Love (Track from album)—B.B. King, MCA; Strong Persuader (Album)—Robert Cray, Mercury/Hightone.

**ETHNIC & TRADITIONAL FOLK**  
**BEST TRADITIONAL FOLK RECORDING**  
Belizaire The Cajun (Original Soundtrack) (Album)—Michael Doucet & Beausoleil, Arhoolie; Celtic Wedding (Album)—the Chieftains, Red Seal; Mbube Roots—Zulu Choral Music From South Africa (Album)—Bantu Glee Singers, Crocodiles, Shooting Stars, & others, Rounder; Zulu Men's Singing Competition (Album)—Various artists, Rounder; Shaka Zulu (Album)—Ladysmith Black Mambazo, Warner Bros.

**BEST CONTEMPORARY FOLK RECORDING**  
Annual Waltz (Album)—John Hartford, MCA; Asimbonanga (Track from album)—Joan Baez, Gold Castle; More Love Songs (Album)—Loudon Wainwright III, Rounder; Unfinished Business (Album)—Steve Goodman, Red Pajamas; The Washington Squares (Album)—the Washington

Squares, Gold Castle.

**BEST POLKA RECORDING**  
In Polka Unity (Album)—Lenny Gomulka & Dick Pillar, Steijo; It's Polkamatic (Album)—Walt Groller & His Orchestra, Chaleit; Let's Celebrate Again (Album)—Eddie Blazonczyk's Versatones, Bel Aire; A Polka Just For Me (Album)—Jimmy Sturr & His Orchestra, Starr; Polka Mania (Album)—the Kryger Brothers, Starr.

**REGGAE**  
**BEST REGGAE RECORDING**  
Brutal Dub (Album)—Black Uhuru, RAS; Hold On To Love (Album)—Third World, Columbia/CBS; No Nuclear War (Album)—Peter Tosh, EMI America; People Of The World (Album)—Burning Spear, Slash; UB40 CCCP (Live In Moscow) (Album)—UB40, A&M.

**CHILDREN'S**  
**BEST RECORDING FOR CHILDREN**  
Bullfrogs And Butterflies, Part III (Album)—Candle, Sparrow; Producers: Tony Salerno & Frank Hernandez; The Elephant's Child (Album)—Jack Nicholson (narrator), Bobby McFerrin (music), Windham Hill; Producers: Bobby McFerrin, Tom Bradshaw, & Mark Soltnick; The Emperor And The Nightingale (Album)—Glenn Close (narrator), Mark Isham (music), Windham Hill; Producers: Mark Isham & Mark Soltnick; Everything Grows (Album)—Raffi, Shoreline/A&M; Producer: Raffi; Lullaby For Teddy (Single)—Barbara Fairchild, Jaba; Producers: J. Aaron Brown, David R. Lehman, and Andy Tolbird.

**COMEDY**  
**BEST COMEDY RECORDING**  
The Best Of Bob & Ray, Volume 1 (Cassette)—Bob Elliott & Ray Goulding, RadioArt; A Night At The Met (Album)—Robin Williams, Columbia/CBS; Polka Party! (Album)—"Weird Al" Yankovic, CBS Associated/Rock'N'Roll; The World According To Me! (Album)—Jackie Mason, Warner Bros.; Would Jesus Wear A Rolex? (Single)—Ray Stevens, MCA.

**SPOKEN-DOCUMENTARY**  
**BEST SPOKEN WORD OR NONMUSICAL RECORDING**  
Lake Wobegon Days (Cassette)—Garrison Keillor, PHC; Lauren Bacall By Myself (Cassette)—Lauren Bacall, Random House AudioBooks; Lincoln Portrait (Track from album)—Katherine Hepburn, Telarc; Star Trek IV: The Voyage Home (Cassette)—Read by Leonard Nimoy and George Takei, Simon & Schuster Audio Works; Whales Alive (Album)—Narrated by Leonard Nimoy, Living Music.

**MUSICAL CAST SHOW**  
**BEST MUSICAL CAST SHOW ALBUM**  
Les Miserables (Original Broadway Cast Recording) (Album)—Producers: Alain Boublil & Claude-Michel Schonberg; Lyricist: Herbert Kretzmer; Composer: Claude-Michel Schonberg, Geffen; Me And My Girl (Original Broadway Cast) (Album)—Producer: Thomas Z. Shepard; Lyricists: L. Arthur Rose, Douglas Furber; Composer: Noel Gay, MCA; My Fair Lady (Album)—Kiri Te Kanawa, Jeremy Irons, & others; Producer: Paul Myers; Lyricist: Alan Jay Lerner; Composer: Frederick Loewe, London; The Phantom Of The Opera (The Original London Cast) (Album)—Producer: Andrew Lloyd Webber; Lyricist: Charles Hart with Richard Stilgoe; Composer: Andrew Lloyd Weber, Polydor; South Pacific (Album)—Kiri Te Kanawa, Jose Carreras, & others; Producer: Jeremy Lubbock; Lyricist: Oscar Hammerstein II; Composer: Richard Rogers, FM.

**COMPOSING**  
**BEST INSTRUMENTAL COMPOSITION**  
The Blues In Three (Track from album)—Henry Mancini (Northridge/Cineplex Odion); Bolling: Suite No. 2 For Flute And Jazz Piano Trio (Album)—Claude Bolling (Claude Bolling, France); Call Sheet Blues (Track from album)—Wayne Shorter, Herbie Hancock, Ron Carter, Billy Higgins (Warner-Tamerlane Publishing Corp., BWM Music Corp./BMI-SESAC); Jazz From Hell (Track from album)—Frank Zappa (Munich Music/ASCAP; Pumpko Industries Ltd.); Minuano (Six Eight) (Track from album)—Pat Metheny, Lyle Mays (Pat-Meth Music, Lyle Mays Inc./BMI).

**BEST ALBUM OF ORIGINAL INSTRUMENTAL BACKGROUND SCORE WRITTEN FOR A MOTION PICTURE OR TELEVISION**  
An American Tale—James Horner (MCA); The Glass Menagerie—Henry Mancini (MCA); The Princess Bride—Mark Knopfler (Warner Bros.); The Untouchables—Ennio Morricone (A&M); The Witches Of Eastwick—John Williams (Warner Bros.).

**BEST SONG WRITTEN SPECIFICALLY FOR A MOTION PICTURE OR TELEVISION**  
(I've Had) The Time Of My Life—Frankie Previte, John DeNicola, Donald Markowitz (RCA); Moonlighting (Theme)—Al Jarreau, Lee Holdridge (MCA); Nothing's Gonna Stop Us Now—Diane Warren, Albert Hammond (Grun); Somewhere Out There—James Horner, Barry Mann, Cynthia Weil (MCA); Who's That Girl—Madonna, Patrick Leonard (Sire).

**BEST ARRANGEMENT ON AN INSTRUMENTAL**  
Any Time, Any Season (Track from album)—Jorge Calandrelli; The Heart Is A Lonely Hunter (Track from album)—Dave Grusin; Jive Samba (Track from album)—Patrick Williams; Main Title (Track from album)—Michael Convertino; Take The "A" Train (Track from album)—Bill Holman.

**BEST INSTRUMENTAL ARRANGEMENT ACCOMPANYING VOCAL**  
Deedles' Blues (Track from album)—Frank Foster;

(Album)—Pat Metheny Group, Geffen.

**BEST JAZZ VOCAL PERFORMANCE, FEMALE**  
Any Old Time (Album)—Carmen McRae, Denon; At Home (Album)—Janis Siegel, Atlantic; Brazilian Romance (Album)—Sarah Vaughan, FM; Diane Schuur & The Count Basie Orchestra (Album)—Diane Schuur, GRP; Easy Living (Album)—Ella Fitzgerald, Pablo.

**BEST JAZZ VOCAL PERFORMANCE, MALE**  
Billy Eckstine Sings With Benny Carter (Album)—Billy Eckstine, Emarcy; Cant Take You Nowhere (Album)—Dave Frishberg, Fantasy; Every Night (Album)—Joe Williams, Verve; This Guy's In Love With You (Album)—Arthur Prysock, Milestone; What Is This Thing Called Love (Track from album)—Bobby McFerrin, Blue Note.

**BEST JAZZ INSTRUMENTAL PERFORMANCE, SOLOIST**  
Cottontail (Track from album)—Branford Marsalis, GRP; Marsalis Standard Time, Volume I (Album)—Wynton Marsalis, Columbia/CBS; Michael Brecker (Album)—Michael Brecker, MCA/Impulse!; The Other Side Of 'Round Midnight (Album)—Dexter Gordon, Blue Note; To Bird With Love (Album)—Eddie Daniels, GRP.

**BEST JAZZ INSTRUMENTAL PERFORMANCE, GROUP**  
Last Night (Album)—Larry Carlton, MCA; Marsalis Standard Time, Volume I (Album)—Wynton Marsalis, Columbia/CBS; Michael Brecker (Album)—Michael Brecker, MCA/Impulse!; To Bird With Love (Album)—Eddie Daniels, GRP; Trio Music, Live In Europe (Album)—Chick Corea, Miroslav Vitous, & Roy Haynes, ECM.

**BEST JAZZ INSTRUMENTAL PERFORMANCE, BIG BAND**  
Digital Duke (Album)—The Duke Ellington Orchestra, conducted by Mercer Ellington, GRP; Louie Bellson & His Jazz Orchestra (Album)—Louie Bellson & His Jazz Orchestra, MusicMasters; 10th Avenue (Album)—Patrick Williams' New York Band, Soundwings; The Tonight Show Band With Doc Severinsen, Volume II (Album)—The Tonight Show Band With Doc Severinsen, Amherst; Woody's Gold Star (Album)—Woody Herman & His Big Band, Concord Jazz.

**COUNTRY**  
**BEST COUNTRY VOCAL PERFORMANCE, FEMALE**  
Angel Band (Album)—Emmylou Harris, Warner Bros.; 80's Ladies (Track from album)—K.T. Oslin, BMG Music/RCA; King's Record Shop (Album)—Rosanne Cash, Columbia/CBS; The Last One To

Master Series; Gagged But Not Bound (Album)—Albert Lee, MCA; The Old County Barn (Track from album)—Bill Monroe, MCA; String Of Pars (Track from album)—Asleep At The Wheel, Epic; Together At Last (Cassette)—Stephane Grappelli & Vassar Clements, Flying Fish.

**BEST COUNTRY SONG**  
All My Ex's Live In Texas—Sanger D. Shafer, Lyndia J. Shafer (Acuff-Rose-Opryland Music/BMI); 80's Ladies—K.T. Oslin (Wooden Wonder Music/SESAC); Forever And Ever, Amen—Paul Overstreet, Don Schlitz (Writers Group Music, Scarlet Moon Music/BMI); MCA Music Publishing, Don Schlitz Music/ASCAP); I'll Still Be Loving You—Mary Ann Kennedy, Pat Bunch, Pam Rose, Todd Cerney (ASCAP); Tellin' Me Lies—Linda Thompson, Betsy Cook (Chappell Music/ASCAP; Firesign Music Ltd./PRS).

**GOSPEL**  
**BEST GOSPEL PERFORMANCE, FEMALE**  
Count It All Joy (Album)—Debbie McClendon, Star Song; I Believe In You (Track from album)—Deniece Williams, Columbia/CBS; Images (Album)—Kathy Troccoli, Reunion; The Name Above All The Names (Track from album)—Debbi Boone, Benson; Turnaround (Album)—Terri Gibbs, Canaan/World.

**BEST GOSPEL PERFORMANCE, MALE**  
Against The Wind (Album)—Dallas Holm, Dayspring/Word; Brand New (Album)—Leon Patillo, Sparrow; The Father Has Provided (Album)—Larnelle Harris, Benson; Joy To The World (Album)—Steve Green, Sparrow; Watercolour Ponies (Album)—Wayne Watson, Dayspring/Word.

**BEST SOUL GOSPEL PERFORMANCE, FEMALE**  
Baby Sis (Album)—Lynette Hawkins Stephens, Birthright; Be Encouraged (Album)—Vickie Winans, Light; For Always (Track from album)—Cece Winans, Sparrow; The Lord Will Make A Way (Track from album)—Shirley Caesar, Rejoice/Word; You Gave Me Love (Track from album)—Della Reese, AIR.

**BEST SOUL GOSPEL PERFORMANCE, MALE**



**Winning Combination.** The finalists for this year's Grammy Awards are announced at the Hotel Parker Meridien. Shown, from left, are veteran record producer Milt Gabler, artists Kashif and Rick Derringer, Moss Music executive Martin Bookspan, and artists Janis Siegel and Branford Marsalis.

Barretto, Fania/Musica Latina International; Caribbean Express (Album)—Caribbean Express, A&M; La Verdad—The Truth (Album)—Eddie Palmieri, Fania/Musica Latina International; Strikes Back (Album)—Hector Lavoe, Fania/Musica Latina International; The Winners (Album)—Celia Cruz & Willie Colon, Vaya/Musica Latina International.

**BEST MEXICAN/AMERICAN PERFORMANCE**  
Celebracion (Album)—Los Diablos, Discos CBS International; El Rey Del Barrio (Album)—Chavela Y Su Grupo Express, Profono International; 15 Existos Con Tambora, Volume II (Album)—Antonio Aguilar, Musart; Gracias! America Sin Fronteras (Album)—Los Tigres Del Norte, Profono International; Timeless (Album)—Little Joe, Discos CBS International.

**TRADITIONAL BLUES**  
**BEST TRADITIONAL BLUES RECORDING**  
Cold Snap (Album)—Albert Collins, Alligator; Houseparty New Orleans Style (Album)—Professor Longhair, Rounder; Live From Chicago—An Audience With The Queen (Album)—Koko Taylor, Alligator; Old Maid Boogie (Track from album)—Eddie "Cleanhead" Vinson, Fantasy; Take Me Back (Album)—James Cotton, Blind Pig.

**CONTEMPORARY BLUES**  
**BEST CONTEMPORARY BLUES RECORDING**  
After All (Album)—Bobby Bland, Malaco; Glazed (Album)—Earl King & Roomful Of Blues, Black Top/Rounder; On A Night Like This (Album)—Buckwheat Zydeco, Island; Standing On The Edge Of Love (Track from album)—B.B. King, MCA; Strong Persuader (Album)—Robert Cray, Mercury/Hightone.

**ETHNIC & TRADITIONAL FOLK**  
**BEST TRADITIONAL FOLK RECORDING**  
Belizaire The Cajun (Original Soundtrack) (Album)—Michael Doucet & Beausoleil, Arhoolie; Celtic Wedding (Album)—the Chieftains, Red Seal; Mbube Roots—Zulu Choral Music From South Africa (Album)—Bantu Glee Singers, Crocodiles, Shooting Stars, & others, Rounder; Zulu Men's Singing Competition (Album)—Various artists, Rounder; Shaka Zulu (Album)—Ladysmith Black Mambazo, Warner Bros.

**BEST CONTEMPORARY FOLK RECORDING**  
Annual Waltz (Album)—John Hartford, MCA; Asimbonanga (Track from album)—Joan Baez, Gold Castle; More Love Songs (Album)—Loudon Wainwright III, Rounder; Unfinished Business (Album)—Steve Goodman, Red Pajamas; The Washington Squares (Album)—the Washington

Squares, Gold Castle.

**BEST POLKA RECORDING**  
In Polka Unity (Album)—Lenny Gomulka & Dick Pillar, Steijo; It's Polkamatic (Album)—Walt Groller & His Orchestra, Chaleit; Let's Celebrate Again (Album)—Eddie Blazonczyk's Versatones, Bel Aire; A Polka Just For Me (Album)—Jimmy Sturr & His Orchestra, Starr; Polka Mania (Album)—the Kryger Brothers, Starr.

**REGGAE**  
**BEST REGGAE RECORDING**  
Brutal Dub (Album)—Black Uhuru, RAS; Hold On To Love (Album)—Third World, Columbia/CBS; No Nuclear War (Album)—Peter Tosh, EMI America; People Of The World (Album)—Burning Spear, Slash; UB40 CCCP (Live In Moscow) (Album)—UB40, A&M.

**CHILDREN'S**  
**BEST RECORDING FOR CHILDREN**  
Bullfrogs And Butterflies, Part III (Album)—Candle, Sparrow; Producers: Tony Salerno & Frank Hernandez; The Elephant's Child (Album)—Jack Nicholson (narrator), Bobby McFerrin (music), Windham Hill; Producers: Bobby McFerrin, Tom Bradshaw, & Mark Soltnick; The Emperor And The Nightingale (Album)—Glenn Close (narrator), Mark Isham (music), Windham Hill; Producers: Mark Isham & Mark Soltnick; Everything Grows (Album)—Raffi, Shoreline/A&M; Producer: Raffi; Lullaby For Teddy (Single)—Barbara Fairchild, Jaba; Producers: J. Aaron Brown, David R. Lehman, and Andy Tolbird.

**COMEDY**  
**BEST COMEDY RECORDING**  
The Best Of Bob & Ray, Volume 1 (Cassette)—Bob Elliott & Ray Goulding, RadioArt; A Night At The Met (Album)—Robin Williams, Columbia/CBS; Polka Party! (Album)—"Weird Al" Yankovic, CBS Associated/Rock'N'Roll; The World According To Me! (Album)—Jackie Mason, Warner Bros.; Would Jesus Wear A Rolex? (Single)—Ray Stevens, MCA.

**SPOKEN-DOCUMENTARY**  
**BEST SPOKEN WORD OR NONMUSICAL RECORDING**  
Lake Wobegon Days (Cassette)—Garrison Keillor, PHC; Lauren Bacall By Myself (Cassette)—Lauren Bacall, Random House AudioBooks; Lincoln Portrait (Track from album)—Katherine Hepburn, Telarc; Star Trek IV: The Voyage Home (Cassette)—Read by Leonard Nimoy and George Takei, Simon & Schuster Audio Works; Whales Alive (Album)—Narrated by Leonard Nimoy, Living Music.

**MUSICAL CAST SHOW**  
**BEST MUSICAL CAST SHOW ALBUM**  
Les Miserables (Original Broadway Cast Recording) (Album)—Producers: Alain Boublil & Claude-Michel Schonberg; Lyricist: Herbert Kretzmer; Composer: Claude-Michel Schonberg, Geffen; Me And My Girl (Original Broadway Cast) (Album)—Producer: Thomas Z. Shepard; Lyricists: L. Arthur Rose, Douglas Furber; Composer: Noel Gay, MCA; My Fair Lady (Album)—Kiri Te Kanawa, Jeremy Irons, & others; Producer: Paul Myers; Lyricist: Alan Jay Lerner; Composer: Frederick Loewe, London; The Phantom Of The Opera (The Original London Cast) (Album)—Producer: Andrew Lloyd Webber; Lyricist: Charles Hart with Richard Stilgoe; Composer: Andrew Lloyd Weber, Polydor; South Pacific (Album)—Kiri Te Kanawa, Jose Carreras, & others; Producer: Jeremy Lubbock; Lyricist: Oscar Hammerstein II; Composer: Richard Rogers, FM.

**COMPOSING**  
**BEST INSTRUMENTAL COMPOSITION**  
The Blues In Three (Track from album)—Henry Mancini (Northridge/Cineplex Odion); Bolling: Suite No. 2 For Flute And Jazz Piano Trio (Album)—Claude Bolling (Claude Bolling, France); Call Sheet Blues (Track from album)—Wayne Shorter, Herbie Hancock, Ron Carter, Billy Higgins (Warner-Tamerlane Publishing Corp., BWM Music Corp./BMI-SESAC); Jazz From Hell (Track from album)—Frank Zappa (Munich Music/ASCAP; Pumpko Industries Ltd.); Minuano (Six Eight) (Track from album)—Pat Metheny, Lyle Mays (Pat-Meth Music, Lyle Mays Inc./BMI).

**BEST ALBUM OF ORIGINAL INSTRUMENTAL BACKGROUND SCORE WRITTEN FOR A MOTION PICTURE OR TELEVISION**  
An American Tale—James Horner (MCA); The Glass Menagerie—Henry Mancini (MCA); The Princess Bride—Mark Knopfler (Warner Bros.); The Untouchables—Ennio Morricone (A&M); The Witches Of Eastwick—John Williams (Warner Bros.).

**BEST SONG WRITTEN SPECIFICALLY FOR A MOTION PICTURE OR TELEVISION**  
(I've Had) The Time Of My Life—Frankie Previte, John DeNicola, Donald Markowitz (RCA); Moonlighting (Theme)—Al Jarreau, Lee Holdridge (MCA); Nothing's Gonna Stop Us Now—Diane Warren, Albert Hammond (Grun); Somewhere Out There—James Horner, Barry Mann, Cynthia Weil (MCA); Who's That Girl—Madonna, Patrick Leonard (Sire).

**BEST ARRANGEMENT ON AN INSTRUMENTAL**  
Any Time, Any Season (Track from album)—Jorge Calandrelli; The Heart Is A Lonely Hunter (Track from album)—Dave Grusin; Jive Samba (Track from album)—Patrick Williams; Main Title (Track from album)—Michael Convertino; Take The "A" Train (Track from album)—Bill Holman.

**BEST INSTRUMENTAL ARRANGEMENT ACCOMPANYING VOCAL**  
Deedles' Blues (Track from album)—Frank Foster;

(Continued on next page)

## LIFELINES

### BIRTHS

Girl, Olivia Grayson, to **Daniel and Kellye Hoffman**, Dec. 12 in Larchmont, N.Y. He is vice president of business and legal affairs, RCA Records.

Twins, Emily Kate and Theodore William, to **Denny and Kathy Comach**, Dec. 27 in Philadelphia. He is president of Denny Somach Productions, which produces NBC's "Legends Of Rock," "Scott Muni's Ticket To Ride," and Westwood One's "Psychedelic Psnack." She is a writer/producer, formerly with MTV.

Boy, Max William, to **Geordie and Jenny Gillespie**, Dec. 27 in New York. He is promotion director at Celuloid Records. She is a free-lance publicist.

Boy, Dylan Michael, to **Michael and Amy Holland McDonald**. He is a Warner Bros. recording artist. She is a singer.

Girl, Evan Taylor, to **Fred and Tricia Barrett**, Jan. 5 in Harbor Springs, Mich. He is outside-sales supervisor for Vinyl Vendors.

### MARRIAGES

**Philip Fitzpatrick to Marilyn Lip-silus**, Nov. 22 in New York. She is director of publicity/video for RCA Records.

**Warren Russell Salyer to Monica Carol Clark**, Dec. 31 in Idyllwild, Calif. He is co-owner of DigiPrep there.

### DEATHS

**Ulysses Kae Williams**, 66, after a long illness, Dec. 23 in Philadelphia. He began his radio career as a DJ in 1945, playing blues records. During his stay in radio, he worked at WSSJ, WDAS, WHAT, and WCAM until his retirement last year. He also managed several vocal groups over the years, including the Silhouettes and the Sensations. Williams' son, record producer Ulysses Kae Jr., produced the Pretty Poison hit "Catch Me I'm Falling." He is survived by his wife, two sons, his father, six sisters, a brother, and three grandchildren.

**Gene "Bowlegs" Miller**, 54, following a series of strokes, Dec. 25 in Memphis, Tenn. He was an independent promotion rep, handling black music promotion in the Southeast for Island/4th & B'way Records and CBS Records. Miller was also a musician, entertaining on Memphis' Beale Street with such greats as Dwight "Gate Mouth" Moore, Maurice Hurlbert, and Ma Rainey. His musical direction and arrangements can be heard on cuts by Otis Redding, O.V. Wright, Aretha Franklin, Lou Rawls, Isaac Hayes, B.B. King, and Al Green. He also managed the bands WDIA Goodwill and Starlight Reviews. He is survived by his wife, a son, and a grandson.

**Joseph D'Imperio**, 61, after a short illness, Jan. 4 in Los Angeles. D'Imperio held a number of key posts at RCA Records in addition to being involved in several other music industry activities (see story, page 6).

**Joe Albany**, 63, of upper-respiratory failure and cardiac arrest, Jan. 12 in

New York. One of the first jazz pianists to embrace the modern style known as bebop in the '40s, Albany was best known for his association with Charlie Parker; he also worked with Lester Young, Charles Mingus, and others. Although his career spanned four decades, Albany seldom recorded—primarily because personal problems kept him off the scene for many years. He began a comeback in the '70s, working and recording mostly in Europe before returning to the U.S. in 1977. His last album, "Portrait Of An Artist," was released by Elektra/Musician in 1982. He was also the subject of a documentary film, "Joe Albany: A Jazz Life." Albany is survived by two daughters, Amy Baer and Sybil Hartwell, and a son, Joe Albany Jr.

## 30TH ANNUAL GRAMMY AWARDS FINAL NOMINATIONS

(Continued from preceding page)

**I'm So Lonesome I Could Cry** (Track from album)—Jack Walrath; **It Might As Well Be Spring** (Track from album)—Henry Mancini; **Over The Rainbow** (Track from album)—Randy Kerber; **A Singer Must Die** (Track from album)—Van Dyke Parks, Bill Ginn.

### MUSIC VIDEO

#### BEST PERFORMANCE MUSIC VIDEO

Cyndi Lauper In Paris, Cyndi Lauper, CBS Music Video Enterprises; **Horowitz In Moscow**, Vladimir Horowitz, Camivideo; **One Voice**, Barbra Streisand, CBS/Fox Video Music; **The Prince's Trust All-Star Rock Concert**, Elton John, Tina Turner, Sting, and others, MGM Home Video; **Spontaneous Inventions**, Bobby McFerrin, PMJ/HBO/Pioneer Artists.

#### BEST CONCEPT MUSIC VIDEO

**Control—The Videos, Part II**, Janet Jackson, A&M Video; **David Lee Roth, David Lee Roth, Warner Reprise Video**; **Day In, Day Out**, David Bowie, Picture Music International/Sony; **Kate Bush: The Whole Story**, Kate Bush, Picture Music International/Sony; **Land of Confusion**, Genesis, Atlantic Video.

### ALBUM PACKAGE

#### BEST ALBUM PACKAGE (ART DIRECTORS)

**Document—R.E.M., I.R.S.**; **Art Director**: Ron Scarselli; **Duke Ellington: The Webster Blanton Band—Duke Ellington & His Famous Orchestra**; **Art Director**: Joe Stelmach; **Echelons—For Against**, Independent Project; **Art Director**: Bruce Licher; **King's Record Shop—Rosanne Cash, Columbia/CBS**; **Art Director**: Bill Johnson; **Shaka Zulu—Ladysmith Black Mambazo, Warner Bros.**; **Art Director**: Peter Barrett.

#### BEST ALBUM NOTES

**The Bristol Sessions—Writer**: Charles K. Wolfe; **The Complete Sun Sessions—Writer**: Peter Guralnick; **Jimmie Rodgers On Record: America's Blue Yodeler—Writer**: Nolan Porterfield; **Singers And Soloists Of The Swing Bands—Writer**: Mark Tucker; **Thelonious Monk—The Complete Riverside Recordings—Writer**: Orrin Keepnews.

#### BEST HISTORICAL ALBUM

**The Bristol Sessions (various)—Country Music Foundation**; **Producer**: Kyle Young; **The Gershwin Collection (various)—Teledisc USA**; **Producer**: Paul Tannen; **The Otis Redding Story (Otis Redding)—Atlantic**; **Producers**: Kim Cooke, Bob Porter; **Singers And Soloists Of The Swing Bands (various)—Smithsonian Collection Of Recordings**; **Producer**: Margaret Robinson; **Thelonious Monk: The Complete Riverside Recordings (Thelonious Monk)—Riverside**; **Producer**: Orrin Keepnews.

#### BEST ENGINEERED RECORDING (NONCLASSICAL)

**Bad (Michael Jackson)—Bruce Swedien, Epic**; **Cinemagic (Dave Grusin)—Don Murray, Keith Grant, GRP**; **Heart And Soul (Ronnie Milsap)—Ben Harris, Kyle Lehnig, Joe Bogen, BMG Music/RCA**; **A Momentary Lapse Of Reason (Pink Floyd)—Andrew Jackson, Columbia/CBS**; **Neon (Flim & the BB's)—Tom Jung, Digital Music Products**; **Reflections (Bill Watrous)—Al Schmitt, Soundwings**.

#### PRODUCER (NONCLASSICAL)

**Emilio & the Jerks; Quincy Jones & Michael Jackson; Daniel Lanois & Brian Eno; John Cougar Mellencamp & Don Gehman; Narada Michael Walden.**

#### CLASSICAL

##### BEST CLASSICAL ALBUM

**Adams: The Chairman Dances/Christian Zeal And Activity/Two Fanfares For Orchestra/Tromba Intona/Short Ride In A Fast Machine/Common Tones In Simple Time—Edo De Waart** conducting the San Francisco Symphony, Elektra/Nonesuch; **Beethoven: Symphony No. 9 In D Minor—Sir Georg Solti** conducting the Chicago Symphony Orchestra, London; **Producer**: Michael Haas; **Faure: Requiem, Op. 48, Durufle: Requiem, Op. 9—Robert Shaw**

## EXECUTIVE TURNTABLE

(Continued from page 4)

dent of marketing.

RCA/A&M/Arista Distribution names **Richie Gallo, Jim Kelly, and Lou Tatulli** directors of liaison. Gallo was regional sales manager for A&M's Northeast region. Kelly was New York branch manager for the distribution division. Tatulli was director of national single sales.

**HOME VIDEO**. Sony Video Software in New York promotes **Michael Rudich** to marketing manager. He joined the company in 1983.

Blockbuster Entertainment Corp. in Fort Lauderdale, Fla., names **Luigi Salvaneschi** executive vice president of corporate development. He was with the Kentucky Fried Chicken chain.

Nelson Entertainment in Los Angeles promotes **Maria LaMagra** to director of publicity and public relations. She was manager of that area. LaMagra will be succeeded by **Fred Chang**, who was a copywriter for the company.

**PUBLISHING**. **Brian Kelleher** is promoted to vice president of operations for PolyGram Music Publishing Cos. in New York. He was director of the group.

BMI in New York names **Pat Baird-Taylor** publicity director. She was national director of publicity for RCA Records.

conducting the Atlanta Symphony Chorus and Orchestra, Telarc; **Producer**: Robert Woods; **Hanson: Symphony No. 2 (Romantic)/Barber: Violin Concerto—Leonard Slatkin** conducting the St. Louis Symphony, Angel; **Producers**: Marc Aubort, Joanne Nickrenz; **Horowitz In Moscow—Vladimir Horowitz, Deutsche Grammophon**; **Producer**: Thomas Frost.

#### BEST ORCHESTRAL RECORDING

**Beethoven: Symphony No. 9 In D Minor—Sir Georg Solti** conducting the Chicago Symphony Orchestra, London; **Producer**: Michael Haas; **Berg, Webern, Schoenberg: Orchestral Pieces—James Levine** conducting the Berlin Philharmonic, Deutsche Grammophon; **Producer**: Werner Mayer; **Copland: Symphony No. 3/Quiet City—Leonard Bernstein** conducting the New York Philharmonic, Deutsche Grammophon; **Producer**: Hans Weber; **Hanson: Symphony No. 2—Leonard Slatkin** conducting the St. Louis Symphony, Angel; **Producers**: Mark Aubort, Joanna Nickrenz; **Holst: The Planets—Charles Dutoit** conducting the Montreal Symphony Orchestra, London; **Producer**: Paul Myers.

#### BEST OPERA RECORDING

**Mozart: Die Entführung Aus Dem Serail—Sir Georg Solti** conducting the Vienna Philharmonic Orchestra and Chorus/Principal Soloists: Edita Gruberova, Kathleen Battle, Martti Talvela; **Producer**: Christopher Raeburn, London; **Mozart: Don Giovanni—Herbert von Karajan** conducting the Berlin Philharmonic Orchestra and Chorus/Principal Soloists: Samuel Ramey, Anna Tomowa-Sintow, Agnes Baltsa, Kathleen Battle, Gosta Winbergh, Ferruccio Furlanetto, Alexander Malta, Paata Burchuladze; **Producers**: Michel Glotz, Werner Mayer, Deutsche Grammophon; **Mozart: The Marriage Of Figaro—Riccardo Muti** conducting the Vienna Philharmonic and Chorus/Principal Soloists: Thomas Allen, Margaret Price, Kathleen Battle, Jorma Hynninen, Ann Murray, Kurt Ryd; **Producer**: James Mallinson, Angel; **Strauss: Ariadne Auf Naxos—James Levine** conducting the Vienna Philharmonic/Principal Soloists: Anna Tomowa-Sintow, Kathleen Battle, Agnes Baltsa, Gary Lakes, Hermann Prey; **Producer**: Cord Garben, Deutsche Grammophon; **Verdi: Macbeth—Riccardo Chailly** conducting the Orchestra and Coro Del Teatro Comunale Di Bologna/Principal Soloists: Leo Nucci, Shirley Verrett, Samuel Ramey; **Producer**: Andrew Cornall, London.

#### BEST CHORAL PERFORMANCE (OTHER THAN OPERA)

**Bach: St. John Passion—John Eliot Gardiner** conducting the Monteverdi Choir and English Baroque Soloists, Archiv; **Copland: Old American Songs; Canticle Of Freedom; Four Motets—Michael Tilson Thomas** conducting the Mormon Tabernacle Choir and Utah Symphony, CBS Masterworks; **Hindemith: When Lilacs Last In The Dooryard Bloom'd (A Requiem For Those We Love)—Robert Shaw** conducting the Atlanta Symphony Chorus and Orchestra, Telarc; **Janacek: Glagolitic Mass—Sir Charles Mackerras** conducting the Prague Philharmonic Chorus and Czech Philharmonic Orchestra, Supraphon; **Mahler: Symphony No. 8 In E Flat—Klaus Tennstedt** conducting the London Philharmonic Choir and Orchestra, Angel; **Tippett: A Child Of Our Time—Andre Previn** conducting the Brighton Festival Chorus and Royal Philharmonic Orchestra, RPO Records.

#### BEST CLASSICAL PERFORMANCE, INSTRUMENTAL SOLOIST OR SOLOISTS (WITH ORCHESTRA)

**Barber: Violin Concerto, Op. 14—Elmar Oliveira** (Leonard Slatkin conducting the St. Louis Symphony), Angel; **Beethoven: Piano Concerto No. 5 In E Flat (Emperor)—Murray Perahia** (Bernard Haitink conducting the Concertgebouw Orchestra), CBS Masterworks; **Carnaval (Works By Arban, Clarke, Levy, Paganini, Rimsky-Korsakov, Belistedt)—Wynton Marsalis** (Donald Hunsberger

conducting the Eastman Wind Ensemble), CBS Masterworks; **Mozart: Horn Concertos No. 1-4, Rondo, Fragment—Dale Clevenger** (Franz Litz Chamber Orchestra), CBS Masterworks; **Mozart: Violin Concerto Nos. 2 In D/4 In D—Itzhak Perlman** (James Levine conducting the Vienna Philharmonic), Deutsche Grammophon.

#### BEST CLASSICAL PERFORMANCE, INSTRUMENTAL SOLOIST OR SOLOISTS (WITHOUT ORCHESTRA)

**Bach: The Well-Tempered Clavier, Book 2—Andras Schiff**, London; **Beethoven: Piano Sonatas No. 17, Op. 31/18, Op. 31/26, Op. 81A—Murray Perahia**, CBS Masterworks; **Horowitz In Moscow—Vladimir Horowitz**, Deutsche Grammophon; **Kreisler: My Favorite Kreisler—Itzhak Perlman, Samuel Sanders**, accompaniment, Angel; **Stravinsky: Wolpe: Liebermann (Stravinsky): Serenade In A & Sonata/Wolpe: Form IV: Broken Sequences, Pastorale, Passacaglia/Liebermann: Bagatelles)—Peter Serkin**, New World.

#### BEST CHAMBER MUSIC PERFORMANCE (INSTRUMENTAL OR VOCAL)

**Beethoven: The Complete Piano Trios—Itzhak Perlman, Lynn Harrell, Vladimir Ashkenazy, Angel**; **Brahms: Piano Quartet No. 1 In G Minor—Murray Perahia & members of the Amadeus Quartet**, CBS Masterworks; **Dvorak: Piano Trio In E Minor (Dumky)/Mendelssohn: Piano Trio In D Minor—Beaux Arts Trio**, Philips Classics; **Mozart: The Flute Quartets (K. 285, 285A, 285B, 298)—Jean-Pierre Rampal, Isaac Stern, Salvatore Accardo, Mstislav Rostropovich**, CBS Masterworks; **White Man Sleeps (Music By Volans, Ives, Hassell, Coleman, Johnston, Bartok)—Kronos Quartet**, Elektra/Nonesuch.

#### BEST CLASSICAL VOCAL SOLOIST PERFORMANCE

**Copland: Eight Poems Of Emily Dickinson—Marni Nixon** (Keith Clark conducting members of the Pacific Symphony Orchestra), Reference Recordings; **Kathleen Battle—Salzburg Recital (Faure, Handel, Mendelssohn, Mozart, Purcell, Strauss, Spirituals)—Kathleen Battle** (James Levine, accompaniment), Deutsche Grammophon; **Soiree Francaise (Debussy, Faure, Poulenc, Franck, Canteloube, Roussel, Chausson, Messiaen, etc.)—Ely Ameling** (Rudolf Jansen, accompaniment), Philips Classics; **(R.) Strauss: Lieder Including "Malven"—Jessye Norman** (Geoffrey Parson, accompaniment), Philips Classics; **Villa-Lobos: Bachianas Brasileiras No. 5 (For Soprano & Orchestra Of Violincellos)—Arleen Augur** (The Yale Cellos of Aldo Parisot), Delos International.

#### BEST CONTEMPORARY COMPOSITION

**Adams: The Chairman Dances—John Adams**; **Babbitt: Piano Concerto—Milton Babbitt**; **Penderecki: Cello Concerto No. 2—Krzysztof Penderecki**; **Schwantner: A Sudden Rainbow—Joseph Schwantner**; **Sessions: Symphony No. 5—Roger Sessions**; **Tippett: The Mask of Time—Michael Tippett**.

#### BEST ENGINEERED RECORDING, CLASSICAL

**Beethoven: Symphony No. 9 In D Minor—John Pellowe** (Sir Georg Solti conducting the Chicago Symphony Orchestra) London; **Faure: Requiem, Op. 48/Durufle: Requiem, Op. 9—Jack Renner** (Robert Shaw conducting the Atlanta Symphony Orchestra and Chorus/Judith Blegen, James Morris) Telarc; **Hindemith: When Lilacs Last In The Dooryard Bloom'd (A Requiem For Those We Love)—Jack Renner** (Robert Shaw conducting the Atlanta Symphony Orchestra and Chorus), Telarc; **Horowitz In Moscow—Thomas Frost** (Vladimir Horowitz), Deutsche Grammophon; **Tchaikovsky: 1812 Overture/Romeo & Juliet/The Nutcracker Suite—John Pellowe** (Sit Georg Solti conducting the Chicago Symphony Orchestra), London.

#### CLASSICAL PRODUCER OF THE YEAR

**Steven Epstein**; **Thomas Frost**; **Michael Haas**; **Jay David Saks**; **Robert Woods**.

## CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

### JANUARY

Jan. 24-26, Institute For Graphic Communication Videodisc Systems Conference, Sheraton Sand Key Resort, Clearwater, Fla. 617-267-9425.

Jan. 25, Fifteenth Annual American Music Awards, Shrine Auditorium, Los Angeles. 213-655-5960.

Jan. 25-29, MIDEM Convention, Palais De Congrès, Cannes, France. James Lonsdale-Hands, 212-967-7600.

Jan. 26-29, Ninth Annual Box Office Management International Conference And Exhibition: "Tickets And The Law," Caesar's Palace, Las Vegas. 212-570-2166.

### FEBRUARY

Feb. 8, National Academy Of Songwriters SongTalk, At My Place, Santa Monica, Calif. 213-463-7178.

Feb. 11-13, 19th Annual Country Radio Seminar, Opryland Hotel, Nashville. 615-327-4488 or 615-329-4487.

Feb. 11-13, Gavin Convention, Westin St. Francis Hotel, San Francisco. 415-392-7750.

Feb. 12-14, South Carolina Coin Operators Assn. Convention, Radisson Hotel, Columbia, S.C. Helen Sikes, 803-254-4444.

Feb. 13-15, Performance Magazine Summit Conference, Wyndham Paradise Valley Resort, Scottsdale, Ariz. Shelly Brimacombe, 817-338-9444.

Feb. 18-20, Minorities And Communications Conference, Howard Inn and Blackburn Center, Howard Univ., Washington, D.C. 202-686-5400.

Feb. 23-27, Winter Music Conference III, Marriott Biscayne Bay, Miami. 305-563-3888.

### MARCH

March 2, National Academy Of Recording Arts And Sciences 30th Annual Grammy Awards, Radio City Music Hall, New York. 213-849-1313.

March 3-5, Radio & Records Convention '88, Loews Anatole Hotel, Dallas. 213-553-4330.

March 10-13, South By Southwest Music And Media Conference, Waller Creek Plaza, Austin, Texas. Roland Swenson, 512-473-8995.

March 11-14, 30th Anniversary Convention, National Assn. Of Recording Merchandisers, Century Plaza Hotel, Los Angeles. Dave Hamill, 609-596-2221.

March 12, Eleventh Annual Bay Area Music Awards, San Francisco Civic Auditorium. 415-864-2333.

March 13, New Jersey Record Collectors Show/Convention, Best Western Coachman Inn, Cranford, N.J. 609-443-5405.

## FOR THE RECORD

Due to a production error in the Jan. 16 issue, the last line was omitted from a Commentary by Bob Buziak, president of RCA Records. The final sentence, which referred to links between major and independent labels, should have read: "It looks as if these relationships are working; let's not stop here."

A story in the Jan. 23 issue of Billboard on the MCA-distributed Up-town label should have noted that Teddy Riley of the group G.U.Y. is managed as an artist by Gene Griffin. As a record producer, Riley is handled by Zomba Productions.

# 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	3	19	<b>TIFFANY</b> ▲ <sup>2</sup> MCA 5793 (8.98) (CD)	TIFFANY
2	2	1	11	<b>GEORGE MICHAEL</b> ▲ <sup>2</sup> COLUMBIA OC 40867 (CD)	FAITH
3	3	2	20	<b>SOUNDTRACK</b> ▲ <sup>3</sup> RCA 6408-1-R (9.98) (CD)	DIRTY DANCING
4	6	9	12	<b>INXS</b> ▲ ATLANTIC 81796 (9.98) (CD)	KICK
5	4	4	19	<b>MICHAEL JACKSON</b> ▲ <sup>4</sup> EPIC OE 40600/E.P.A. (CD)	BAD
6	5	5	42	<b>WHITESNAKE</b> ▲ <sup>5</sup> GEFEN GHS 24099 (9.98) (CD)	WHITESNAKE
7	7	6	20	<b>JOHN COUGAR MELLENCAMP</b> ▲ <sup>2</sup> MERCURY 832 465-1/POLYGRAM (CD)	THE LONESOME JUBILEE
8	10	8	24	<b>DEF LEPPARD</b> ▲ <sup>3</sup> MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
9	8	10	11	<b>GEORGE HARRISON</b> ▲ DARK HORSE 25643/WARNER BROS. (9.98) (CD)	CLOUD NINE
10	11	11	19	<b>PINK FLOYD</b> ▲ <sup>2</sup> COLUMBIA DC 40599 (CD)	A MOMENTARY LAPSE OF REASON
11	9	7	32	<b>WHITNEY HOUSTON</b> ▲ <sup>5</sup> ARISTA AL 8405 (9.98) (CD)	WHITNEY
12	12	12	15	<b>BRUCE SPRINGSTEEN</b> ▲ <sup>2</sup> COLUMBIA OC 40999 (CD)	TUNNEL OF LOVE
13	13	15	14	<b>STING</b> A&M SP 6402 (10.98) (CD)	... NOTHING LIKE THE SUN
14	19	21	22	<b>DEBBIE GIBSON</b> ATLANTIC 81780 (8.98) (CD)	OUT OF THE BLUE
15	15	13	44	<b>U2</b> ▲ <sup>4</sup> ISLAND 90581/ATLANTIC (9.98) (CD)	THE JOSHUA TREE
16	14	17	9	<b>MADONNA</b> SIRE 25535/WARNER BROS. (9.98) (CD)	YOU CAN DANCE
17	17	16	20	<b>AEROSMITH</b> ▲ GEFEN GHS 24162 (9.98) (CD)	PERMANENT VACATION
18	18	18	9	<b>DOKKEN</b> ▲ ELEKTRA 60735 (9.98) (CD)	BACK FOR THE ATTACK
19	23	25	50	<b>EXPOSE</b> ▲ ARISTA AL 8441 (8.98) (CD)	EXPOSURE
20	16	14	15	<b>BELINDA CARLISLE</b> ▲ MCA 42080 (8.98) (CD)	HEAVEN ON EARTH
21	21	28	6	<b>FOREIGNER</b> ATLANTIC 81808 (9.98) (CD)	INSIDE INFORMATION
22	20	20	40	<b>FLEETWOOD MAC</b> ▲ <sup>2</sup> WARNER BROS. 25471 (9.98) (CD)	TANGO IN THE NIGHT
23	24	19	9	<b>STEVIE WONDER</b> ▲ MOTOWN 6248 ML (8.98) (CD)	CHARACTERS
24	22	22	17	<b>BILLY IDOL</b> ● CHRYSALIS OV 41620 (CD)	VITAL IDOL
25	26	24	19	<b>R.E.M.</b> ● I.R.S. 42059/MCA (8.98) (CD)	DOCUMENT
26	29	33	28	<b>ELTON JOHN</b> ● LIVE IN AUSTRALIA WITH THE MELBOURNE SYMPHONY ORCH. MCA 2-8022 (10.98) (CD)	LIVE IN AUSTRALIA WITH THE MELBOURNE SYMPHONY ORCH.
27	25	23	34	<b>HEART</b> ▲ <sup>2</sup> CAPITOL PJ-12546 (9.98) (CD)	BAD ANIMALS
28	27	26	11	<b>STEVE WINWOOD</b> ● ISLAND 25660/WARNER BROS. (9.98) (CD)	CHRONICLES
29	30	29	74	<b>KENNY G.</b> ▲ <sup>2</sup> ARISTA AL 8-8427 (8.98) (CD)	DUOTONES
30	28	27	33	<b>RICHARD MARX</b> ● EMI-MANHATTAN ST 53049 (8.98) (CD)	RICHARD MARX
31	32	30	16	<b>YES</b> ● ATCO 90522/ATLANTIC (9.98) (CD)	BIG GENERATOR
32	33	36	46	<b>JODY WATLEY</b> ▲ MCA 5898 (8.98) (CD)	JODY WATLEY
33	31	31	9	<b>SOUNDTRACK</b> DEF JAM SC 44042/COLUMBIA (CD)	LESS THAN ZERO
34	35	38	18	<b>PET SHOP BOYS</b> ● EMI-MANHATTAN 46972 (8.98) (CD)	ACTUALLY
35	37	43	10	<b>ROGER</b> REPRISE 25496 (8.98) (CD)	UNLIMITED
36	40	47	22	<b>NEW ORDER</b> QWEST 25621/WARNER BROS. (12.98) (CD)	SUBSTANCE
37	43	49	23	<b>GUNS &amp; ROSES</b> GEFEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
38	34	32	17	<b>KISS</b> ● MERCURY 832 626-1/POLYGRAM (CD)	CRAZY NIGHTS
39	41	42	12	<b>ROBBIE ROBERTSON</b> GEFEN GHS 24160 (9.98) (CD)	ROBBIE ROBERTSON
40	38	34	94	<b>ANITA BAKER</b> ▲ <sup>3</sup> ELEKTRA 60444 (8.98) (CD)	RAPTURE
41	36	35	79	<b>POISON</b> ▲ <sup>2</sup> ENIGMA ST 12523/CAPITOL (8.98) (CD)	LOOK WHAT THE CAT DRAGGED IN
42	50	67	24	<b>SALT-N-PEPA</b> ● NEXT PLATEAU PL 1007 (8.98)	HOT, COOL AND VICIOUS
43	45	51	8	<b>LINDA RONSTADT</b> ELEKTRA 60765 (9.98) (CD)	CANCIONES DE MI PADRE
44	42	50	29	<b>GREAT WHITE</b> ● CAPITOL ST 12565 (8.98) (CD)	ONCE BITTEN
45	44	41	66	<b>EUROPE</b> ▲ <sup>2</sup> EPIC BFE 40241/E.P.A. (CD)	THE FINAL COUNTDOWN
46	51	61	6	<b>EURHYTHMICS</b> RCA 6794-1-R (9.98) (CD)	SAVAGE
47	39	39	17	<b>JETHRO TULL</b> CHRYSALIS OV 41590 (CD)	CREST OF A KNAVE
48	58	63	33	<b>THE CURE</b> ● ELEKTRA 60737 (13.98) (CD)	KISS ME, KISS ME, KISS ME
49	48	53	42	<b>PRINCE</b> ▲ PAISLEY PARK 25577/WARNER BROS. (15.98) (CD)	SIGN 'O' THE TIMES
50	46	45	18	<b>SQUEEZE</b> A&M SP 5161 (8.98) (CD)	BABYLON AND ON
51	47	40	34	<b>MOTLEY CRUE</b> ▲ <sup>2</sup> ELEKTRA 60725 (9.98) (CD)	GIRLS, GIRLS, GIRLS
52	49	44	11	<b>EARTH, WIND &amp; FIRE</b> ● COLUMBIA FC 40596 (CD)	TOUCH THE WORLD
53	54	60	7	<b>ANTHRAX</b> MEGAFORCE 90685/ISLAND (6.98) (CD)	I'M THE MAN
54	52	46	73	<b>BON JOVI</b> ▲ <sup>8</sup> MERCURY 830264-1/POLYGRAM (CD)	SLIPPERY WHEN WET

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	55	55	23	<b>SWING OUT SISTER</b> MERCURY 832 213 1/POLYGRAM (CD)	IT'S BETTER TO TRAVEL
56	53	56	15	<b>DEPECHE MODE</b> SIRE 25614/WARNER BROS. (8.98) (CD)	MUSIC FOR THE MASSES
57	68	72	8	<b>GLADYS KNIGHT &amp; THE PIPS</b> MCA 42004 (8.98) (CD)	ALL OUR LOVE
58	63	83	26	<b>NATALIE COLE</b> EMI-MANHATTAN ST 53051 (8.98) (CD)	EVERLASTING
59	64	82	19	<b>WHITE LION</b> ATLANTIC 81768 (8.98) (CD)	PRIDE
60	60	70	9	<b>THE CALIFORNIA RAISINS</b> ● PRIORITY 9706 (8.98) (CD)	THE CALIFORNIA RAISINS
61	61	68	63	<b>STRYPER</b> ▲ ENIGMA PJS 73237 (9.98) (CD)	TO HELL WITH THE DEVIL
62	69	64	41	<b>CARLY SIMON</b> ● ARISTA AL 8443 (9.98) (CD)	COMING AROUND AGAIN
63	56	52	34	<b>THE FAT BOYS</b> ▲ TIN PAN APPLE 831 948 1/POLYGRAM (CD)	CRUSHIN'
64	70	79	14	<b>LOVE &amp; ROCKETS</b> BIG TIME 6058-1-B/RCA (8.98) (CD)	EARTH - SUN - MOON
65	65	69	21	<b>DANA DANE</b> PROFILE PRO 1233 (8.98) (CD)	DANA DANE WITH FAME
66	57	48	19	<b>RUSH</b> ● MERCURY 832 464-1/POLYGRAM (CD)	HOLD YOUR FIRE
67	67	77	11	<b>BRYAN FERRY</b> REPRISE 25598 (8.98) (CD)	BETE NOIRE
68	62	62	7	<b>PAUL MCCARTNEY</b> CAPITOL CLW 48287 (14.98) (CD)	ALL THE BEST
69	59	57	36	<b>RANDY TRAVIS</b> ▲ WARNER BROS. 25568 (8.98) (CD)	ALWAYS & FOREVER
70	73	73	8	<b>BARRY MANILOW</b> ARISTA AL 8527 (9.98) (CD)	SWING STREET
71	101	133	4	<b>KEITH SWEAT</b> VINTERTAINMENT 60763/ELEKTRA (8.98) (CD)	MAKE IT LAST FOREVER
72	80	81	16	<b>ICEHOUSE</b> CHRYSALIS OV 41592 (CD)	MAN OF COLOURS
73	79	93	15	<b>TERENCE TRENT D'ARBY</b> INTRODUCING HARDLINE ACCORDING TO TERENCE TRENT D'ARBY COLUMBIA BFC 40964 (CD)	INTRODUCING HARDLINE ACCORDING TO TERENCE TRENT D'ARBY
74	66	54	28	<b>SOUNDTRACK</b> ▲ <sup>2</sup> SLASH 25605/WARNER BROS. (9.98) (CD)	LA BAMBA
75	99	99	9	<b>CHER</b> GEFEN 24164 (8.98) (CD)	CHER
76	78	84	8	<b>K.T. OSLIN</b> RCA 5924-1-R (8.98) (CD)	80'S LADIES
77	83	85	12	<b>MEN WITHOUT HATS</b> MERCURY 832 730-1/POLYGRAM (CD)	POP GOES THE WORLD
78	72	65	33	<b>L.L. COOL J</b> ▲ <sup>2</sup> DEF JAM FC 40793/COLUMBIA (CD)	BIGGER AND DEFFER
79	87	88	33	<b>GLORIA ESTEFAN &amp; MIAMI SOUND MACHINE</b> ● EPIC OE 40769/E.P.A. (CD)	LET IT LOOSE
80	74	59	11	<b>NEIL DIAMOND</b> COLUMBIA CZX40990 (CD)	HOT AUGUST NIGHT II
81	81	78	24	<b>ALEXANDER O'NEAL</b> ● TABU FZ 40320/E.P.A. (CD)	HEARSAY
82	82	97	10	<b>EXODUS</b> COMBAT 8169/IMPORTANT (8.98) (CD)	PLEASURES OF THE FLESH
83	75	58	13	<b>BILLY JOEL</b> ● COLUMBIA CX2 40996 (CD)	KOHUEPT (LIVE IN LENINGRAD)
84	84	100	17	<b>THE SMITHS</b> SIRE 25649/WARNER BROS. (8.98) (CD)	STRANGWAYS, HERE WE COME
85	140	—	2	<b>RICK ASTLEY</b> RCA 6822-1-R (8.98) (CD)	WHENEVER YOU NEED SOMEBODY
86	86	105	11	<b>JOE SATRIANI</b> RELATIVITY 8193/IMPORTANT (8.98) (CD)	SURFING WITH THE ALIEN
87	93	107	11	<b>PAUL CARRACK</b> CHRYSALIS BFV 41578 (CD)	ONE GOOD REASON
88	76	71	13	<b>THE JETS</b> ● MCA 42085 (8.98) (CD)	MAGIC
89	95	120	21	<b>THE COVER GIRLS</b> FEVER SFS 004/SUTRA (8.98) (CD)	SHOW ME
90	71	66	39	<b>LISA LISA &amp; CULT JAM</b> ▲ COLUMBIA FC 40477 (CD)	SPANISH FLY
91	<b>NEW</b> ▶	1	1	<b>TAYLOR DAYNE</b> ARISTA AL 8529 (8.98) (CD)	TELL IT TO MY HEART
92	88	87	21	<b>METALLICA</b> ● ELEKTRA 60757 (5.98) (CD)	THE \$5.98 EP-GARAGE DAYS RE-REVISITED
93	89	89	12	<b>JOE COCKER</b> CAPITOL CLT 48285 (8.98) (CD)	UNCHAIN MY HEART
94	100	101	17	<b>MICHAEL BOLTON</b> COLUMBIA BFC 40473 (CD)	THE HUNGER
95	94	75	16	<b>ALABAMA</b> ● RCA 6495-1-R (8.98) (CD)	JUST US
96	85	86	9	<b>THE PRETENDERS</b> SIRE 25664/WARNER BROS. (9.98) (CD)	THE SINGLES
97	90	90	17	<b>THE O'JAYS</b> P.I.R. 53036/EMI-MANHATTAN (8.98) (CD)	LET ME TOUCH YOU
98	105	106	10	<b>KOOL MOE DEE</b> JIVE 1079-1-J/RCA (8.98) (CD)	HOW YA LIKE ME NOW
99	96	96	13	<b>THE ALARM</b> I.R.S. 42061/MCA (8.98) (CD)	EYE OF THE HURRICANE
100	92	74	16	<b>WHODINI</b> JIVE JL 8494/ARISTA (8.98) (CD)	OPEN SESAME
101	97	80	73	<b>PAUL SIMON</b> ▲ <sup>3</sup> WARNER BROS. 25447 (9.98) (CD)	GRACELAND
102	104	109	9	<b>THE MANHATTAN TRANSFER</b> ATLANTIC 81803 (9.98) (CD)	BRASIL
103	91	76	28	<b>GRATEFUL DEAD</b> ▲ ARISTA AL 8452 (9.98) (CD)	IN THE DARK
104	110	119	4	<b>BUSTER POINDEXTER</b> RCA 6633-1-R (8.98) (CD)	BUSTER POINDEXTER
105	103	91	23	<b>LAURA BRANIGAN</b> ATLANTIC 81747 (8.98) (CD)	TOUCH
106	106	113	6	<b>ARETHA FRANKLIN</b> ARISTA AL 8497 (11.98) (CD)	ONE LORD, ONE FAITH, ONE BAPTISM
107	113	138	7	<b>WARLOCK</b> MERCURY 832 804-1/POLYGRAM (CD)	TRIUMPH AND AGONY
108	102	102	45	<b>SMOKEY ROBINSON</b> ● MOTOWN 6226 ML (8.98) (CD)	ONE HEARTBEAT
109	108	92	15	<b>BOURGEOIS TAGG</b> ISLAND 90638/ATLANTIC (8.98) (CD)	YO YO

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

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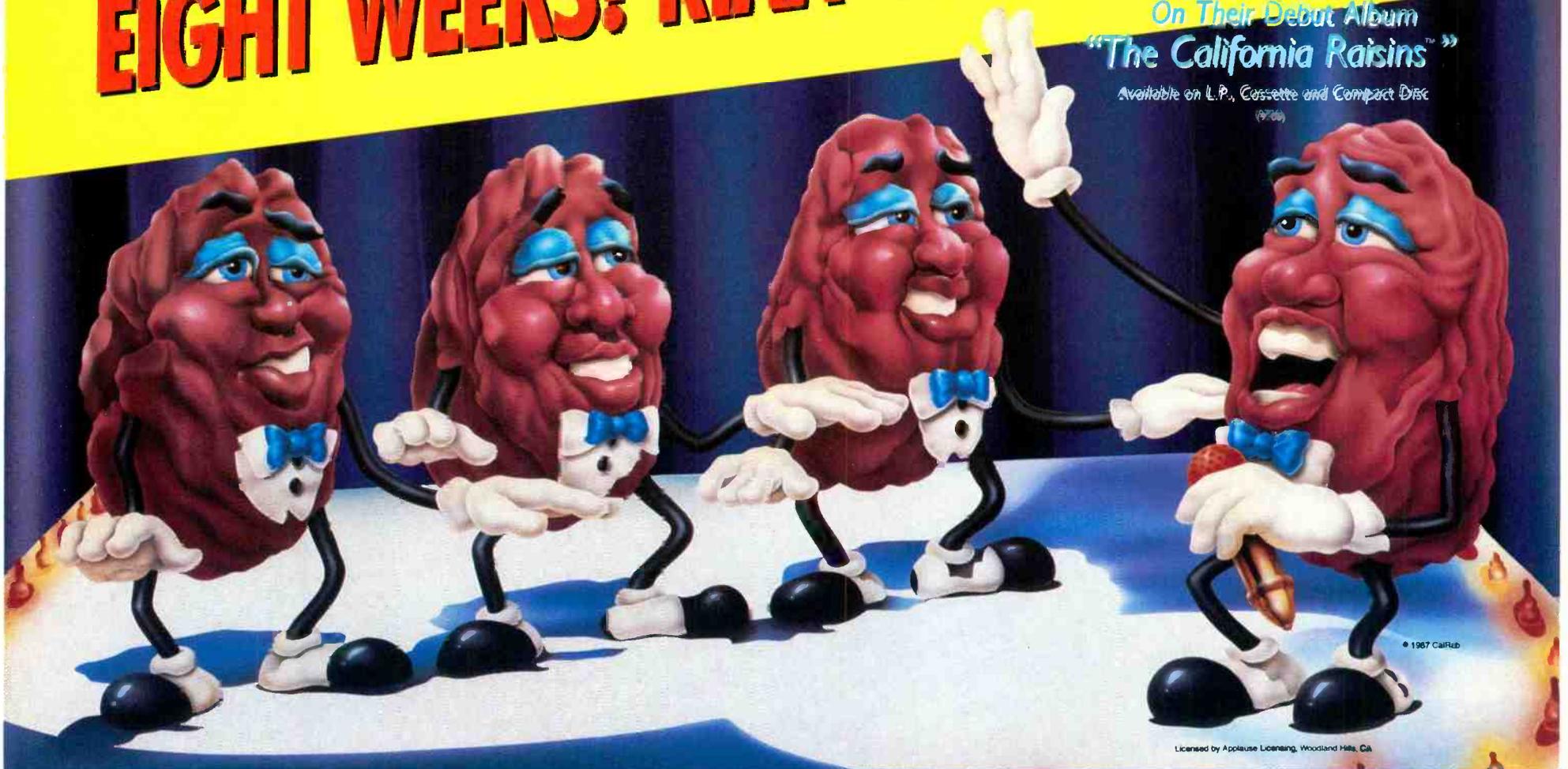
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## 'PLATOON' ADDS FUEL TO RENTAL FIRE

(Continued from page 1)

All told, the company plans to spend \$3.5 million marketing the videocassette.

Distributors and retailers sound particularly optimistic about the title because it is being dropped in at the heaviest rental period of the year, there is still pent-up demand among consumers for the title, and the film's \$150 million box-office gross dictates that the video will perform well.

"Retailers also have more money in their cash registers now," says Bob Alexander of Alexander & Associates, a New York-based video industry analyst. "They can defend those orders."

Alexander predicts that "Platoon" will average more than 100 turns per copy. At an average of \$2.10 per rental, he says, the title should generate about \$70 million in revenue for dealers from about 35 million rental turns.

Another factor in the title's favor, say distributors and retailers, is a month that sees an extraordinary cluster of A-title releases creating more traffic in stores.

"Dirty Dancing" and "Dragnet" arrived in stores the week of Jan. 11, while "La Bamba" and "Predator" were scheduled to hit the street Jan. 21. "RoboCop" is due Thursday (28).

With this strong slate of titles in mind, distributors and retailers say that the months of January and February could set new rental records.

Alexander likens the situation to last summer's theatrical activity, when a number of strong releases generated an upsurge in moviegoers and box-office dollars.

"The orders are increasing," says Dan Thompson, vice president of marketing for St. Louis-based distributor Sight & Sound. "Retailers have more money in their pockets today than they did in October, and their stores are busier. In fact, retailers are more confident in ordering now. Last fall, orders were based on economic conditions of stores. Business is better now."

Thompson says he doesn't see the A titles cannibalizing each other. Rather, he says, they will attract more customers and create excitement. "Usually," he says, "people go into video stores and they can't get what they want. Now they have plenty of opportunity to get one of those titles. I can't see any dark clouds with

this situation. If I had two more A titles, I could sell them.

"The reality for most independent dealers is that they buy this week based on last week. Last week's business was good. 'Dirty Dancing' is exploding and bringing a lot of people into stores," Thompson concludes.

Both John Taylor, president of Nashville-based distributor Ingram, and Vern Fross, vice president of merchandising for Des Moines, Iowa-based Commtron, the industry's largest distributor, echo Thompson's remarks, also reporting increased orders from their accounts.

The weekend of Jan. 23-24 "should be the best so far for both distributors and retailers," says Taylor.

As for "Platoon" at retail, Vans Stevenson at the 140-store, Virginia-headquartered Erol's chain, says orders are up 10%, but a portion of that reflects additional store openings since last fall. "The buy is at least what it would have been last October," says Stevenson. "The film still has legs, there's lots of publicity, and

this is the heaviest rental period of the year for us. Chainwide, we will average at least 35 copies per store. The timing could not be better in terms of rental activity.

"One of the biggest challenges at retail is that you can never have enough copies to meet initial demand for an A title. With this cluster of A titles, we will be able to satisfy that many more people quicker."

Wes Wedermeyer at Video Trend, a three-store independent based in Topeka, Kan., says, "Even if it lost a little bit of steam, and despite all the problems, the title will still be our biggest of the month."

Steve Rogers of the Las Vegas-based, 108-store Major Video chain, says he is more cautious than most and has some reservations about the title. Nonetheless, he says, the chain's order has remained the same.

"Either of two things will happen," he says. "It will rent like hell for a week and a half and taper off, or else you won't be able to find a copy for two months."

## Ohio Judge Mulls Legality X Vid Store Areas Locked

BY EDWARD MORRIS

NASHVILLE The prosecuting attorney of Butler County, Ohio, locked up the adult sections of 13 area video stores on Jan. 19, charging that they constitute a public nuisance. The closure was secured through a temporary restraining order; a hearing on a request for a preliminary injunction is set for Tuesday (26).

The civil action asks for an abatement of the alleged nuisance represented by the adult video racks. If the judge decides in favor of the county, store owners will have to get rid of the offending videos or face lockups of their entire stores, according to prosecuting attorney John Holcomb.

"It's not my idea to punish these stores or put them out of business," Holcomb says. "I just want to get the filth off the shelves." He adds that past criminal-obscen-

ity charges brought against store owners in southwestern Ohio have done little but "make a circus" of the process without curbing the availability of adult material. "It's just a misdemeanor anyway," he adds.

Holcomb says the case will be brought to trial "very quickly" after the preliminary injunction hearing. In the meantime, law-enforcement officials will take an inventory of the suspect stock. Holcomb says his original charge came after police bought allegedly obscene videotapes from the defendant stores.

Stores cited in the Butler County vs. Video Madness, et al. case are Video Madness, Valley Video and Network Video (two locations each), Video Wise, My Movie Store, Quik Video, the Video Store, Video Showplace, Video Village, Linden Video, and Westgate Video.

## SUIT SEEKS TO BLOCK WHEREHOUSE SALE

(Continued from page 1)

ley, Revy Investment Co., a Westwood, Calif., investment adviser; and Wechsler & Krumholz, a New York securities firm.

The three companies hold 34% of Wherehouse's debentures.

Defendants named in the suit are Wherehouse Entertainment Inc., Wherehouse president Louis A. Kwiker and five other directors of the retail firm, and Adler & Shaykin.

According to the suit, the three bondholders assert that Wherehouse should be forced to buy back its \$50 million in convertible bonds at a price slightly higher than their face value rather than force investors to convert the bonds into common stock.

The suit is the latest in a chain of events set in motion when Wherehouse attempted to seek a white knight—which materialized in the form of Adler & Shaykin—to fend off a hostile takeover bid by Shamrock Holdings Inc., a Burbank, Calif.-

based diversified holdings company owned by the Roy Disney family (Billboard, Dec. 5).

Shamrock began its bid for the company in October with a \$14.25-per-share offer, which was speedily rejected by the Wherehouse board (Billboard, Oct. 24). On Nov. 18, Shamrock announced its second gambit, a cash tender bid of \$12 per share; Wherehouse countered with a new poison-pill provision to defend itself against a Shamrock takeover.

Finally, on Dec. 21, Wherehouse said its board had approved a merger agreement with WEI Acquisition Corp., a group formed by Adler & Shaykin. The leveraged buyout, which would see WEI purchasing 8.43 million shares of Wherehouse's outstanding stock at \$14 per share, was valued at about \$143 million.

Shamrock announced Jan. 15 that it had terminated its \$12-per-share offer.

A week after the agreement between WEI and Wherehouse, Thomas Revy, managing director of Froyle, Revy, said that if the merger went through and the outstanding bonds were not redeemed, their market value would decline severely because of the additional debt Wherehouse would acquire under the terms of the buyout (Billboard, Jan. 9).

In their suit, the bondholders contend that a provision of the agreement requires Wherehouse to repurchase the bonds at 106.25% of face value in the event of a hostile takeover. While the Adler & Shaykin bid is friendly, the bondholders maintain that it came about as the result of a hostile bid.

Robert Fischer, New York-based legal counsel for Wherehouse, declined to comment publicly on the suit. A spokesman for Adler & Shaykin said the company "has no response at the moment."

## 'PLATOON' LEGAL WAR ENDS

(Continued from page 3)

originally was scheduled to release "Platoon." "It's not a fluke," says Peisinger. "It was a light moment at the end of the negotiations, and we just thought there was a certain amount of symmetry to the date."

Vestron, which is widely expected to offer the two movies for \$29.98 each, does not have to pay any royalties to Hemdale. Sources close to the case say the settlement also stipulates that Hemdale pay an undisclosed sum of money to HBO since HBO has to surrender the tape after only seven months.

Frank O'Connell, CEO of HBO Video, echoes Peisinger's sense of relief. "It's over and we're glad," says O'Connell. "What we're happiest about is that everyone seems to be pleased with the final solution."

"We also feel fortunate that we're releasing 'Platoon' into a strong market. Rental transactions will be at a particularly high level partially due to the cold weather and the other strong titles that are currently available," says O'Connell (see story, page 1).

The settlement appears to resolve a number of questions that surfaced during the dispute:

- HBO Video's parent company, HBO Inc., has vowed to keep the title off of pay-per-view for 75 days and will not air it on cable TV until September. Still, the film has already been offered on the Spectravision pay TV service, which is featured in many hotels.

- The Chrysler-sponsored tribute to Vietnam veterans that appears at the start of the tape remains intact. "They have been with us all the way," says O'Connell.

- While HBO Video has already duplicated 351,000 copies of "Pla-

toon," the company anticipates that the pent-up demand for the Academy Award-winning film will be so great that additional copies will be needed. As a result, HBO will ship cassettes in plain white sleeves—or "emergency packs," as the company has dubbed them—and deliver the actual packaging to dealers as soon as it becomes available.

The agreement between the parties also appears to have positioned Hemdale as the clear loser. Not only is the company required to pay Vestron a substantial sum of money, it must also give Vestron the home video rights to the film "Best Seller."

While the parties in the case confirm that Vestron has been paid \$15.7 million as a result of the settlement, it is unclear how much of that sum was actually paid by Hemdale.

Alan Grodin, an attorney for Hemdale, will not comment on the terms of the settlement but says, "Hemdale was satisfied with the terms of the settlement. We made a determination that it was in Hemdale's best interest to settle."

The transfer of ownership outlined in the settlement has also given rise to speculation that HBO may cut the price after tapping the rental market. The company is offering "Platoon" for a suggested list price of \$99.98, but there is no provision in the settlement that would prevent HBO from lowering the price point to \$19.98, for example, and attacking the sell-through market before surrendering rights to the tape.

O'Connell states that HBO has no plans to lower the price before surrendering the title. "We're in it for the long run, and so [is HBO]," says Peisinger. "I don't think it will happen."

## PMRC PRESSURES LABELS OVER BLOOM AD

(Continued from page 6)

The letter characterizes the 1985 RIAA-PMRC agreement as a "voluntary public service" and states, "We find it difficult . . . to shed the mantle of controversy and censorship over our mutual agreement when industry personnel like Howard Bloom continue to make outrageous and erroneous statements about our goals and efforts." Bloom is a key organizer of the group Music In Action, in whose name the ad was placed.

The letter disavows the contention in the ad that the PMRC is similar to pressure groups that financially crippled the movie industry in 1921 with claims that it was "riddled with sex and perversion."

The letter continues: "Per our agreement, we ask your help in promoting this [RIAA-PMRC] agreement as a positive public service and not a continuing controversy. We feel it would be helpful if you talk to Howard Bloom and others that are perpetuating these misconceptions so we can all move forward. We try to answer all allegations in the press, but we need your voice alongside ours to show the public that we are working together to help parents without hindering artists."

The letter was signed by all four executives of the PMRC: Sally Nevius, president; Pam Howar, first vice president; Tipper Gore, second vice president; and Susan Baker,

treasurer.

A copy of the letter made its way to Bloom's office, and on Jan. 18 he released a reply to Gore and the PMRC, comparing their letters to "the strategic manual of a previous White House inhabitant. He kept an enemies list and used the IRS to choke the folks who disagreed with him. The name, I believe, was Richard Nixon."

Sending letters to "a set of powerbrokers secretly to silence a critic is a revealing technique for a would-be first lady," wrote Bloom, adding that the "maneuver" was "beneath" Gore.

PMRC representative Jennifer Norwood characterized the existence of the letters as a "nonstory" and added that throughout the negotiations with the RIAA, the trade group had always suggested that the PMRC deal with individual companies about issues surrounding the 1985 agreement.

Trish Heimers, director of public relations for the RIAA, issued the following statement: "Howard Bloom has nothing to do with RIAA member companies. The RIAA has no undue influence over Mr. Bloom. He has a perfect right to say whatever he believes and to take out advertising reflecting those beliefs. If the PMRC has a problem with Mr. Bloom, then they should direct their correspondence to him."

# Billboard® TOP POP ALBUMS™ continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	112	114	7	MELI'SA MORGAN CAPITOL CLT 46943 (8.98) (CD)	GOOD LOVE
111	77	37	12	VARIOUS ARTISTS SPECIAL OLYMPICS SP 3911/A&M (9.98) (CD)	A VERY SPECIAL CHRISTMAS
112	119	131	15	MSG CAPITOL CLT 46985 (8.98) (CD)	PERFECT TIMING
113	107	118	13	ANGELA WINBUSH MERCURY 832 733-1/POLYGRAM (CD)	SHARP
114	115	126	99	ELTON JOHN ● MCA 2-6894 (10.98) (CD)	GOODBYE YELLOW BRICK ROAD
115	98	98	19	GEORGE STRAIT ● MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. II
116	139	158	17	SAVATAGE ATLANTIC 81775 (8.98)	HALL OF THE MOUNTAIN KING
117	111	108	19	BANANARAMA LONDON 828 061-1/POLYGRAM (CD)	WOW
118	109	104	21	ERIC B. & RAKIM ● 4TH & B'WAY 4005/ISLAND (8.98) (CD)	PAID IN FULL
119	124	155	32	STEPHANIE MILLS ● MCA 5996 (8.98) (CD)	IF I WERE YOUR WOMAN
120	120	121	12	HEAVY D. & THE BOYZ MCA 5986 (8.98) (CD)	LIVING LARGE
121	123	124	9	KASHIF ARISTA AL 8447 (8.98) (CD)	LOVE CHANGES
122	122	151	6	RICKY VAN SHELTON COLUMBIA 40602 (CD)	WILD-EYED DREAM
123	118	95	43	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS ▲ WARNER BROS. 25491 (9.98) (CD)	TRIO
124	121	122	41	GEORGIO MOTOWN 6229ML (8.98)	SEXAPPEAL
125	114	103	27	HANK WILLIAMS, JR. ● WARNER/CURB 25593/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
126	126	154	53	TESLA ● GEFEN GHS 24120 (8.98) (CD)	MECHANICAL RESONANCE
127	141	149	25	HIROSHIMA EPIC FE 40679/E.P.A. (CD)	GO
128	157	177	8	FLESH FOR LULU CAPITOL CLT 48217 (8.98) (CD)	LONG LIVE THE NEW FLESH
129	137	137	20	10,000 MANIACS ELEKTRA 60738 (8.98) (CD)	IN MY TRIBE
130	131	134	713	PINK FLOYD ● HARVEST SMAS11163/CAPITOL (9.98) (CD)	DARK SIDE OF THE MOON
131	116	111	21	THE CARS ● ELEKTRA 60747 (9.98) (CD)	DOOR TO DOOR
132	129	115	62	BEASTIE BOYS ▲ <sup>4</sup> DEF JAM FC 40238/COLUMBIA (CD)	LICENSED TO ILL
133	136	140	149	WHITNEY HOUSTON ▲ <sup>8</sup> ARISTA AL8-8212 (8.98) (CD)	WHITNEY HOUSTON
134	134	159	25	ICE-T SIRE 25602/WARNER BROS. (8.98) (CD)	RHYME PAYS
135	117	117	22	LEVERT ● ATLANTIC 81773 (8.98) (CD)	THE BIG THROWDOWN
136	135	116	18	MICK JAGGER COLUMBIA OC 40919 (CD)	PRIMITIVE COOL
137	128	94	158	GEORGE WINSTON ▲ WINDHAM HILL WH 1025/A&M (9.98) (CD)	DECEMBER
138	149	136	36	THE WHISPERS ● SOLAR ST 72554 (8.98) (CD)	JUST GETS BETTER WITH TIME
139	144	144	18	ELTON JOHN GEFEN GHS 24153 (9.98) (CD)	GREATEST HITS, VOL. III 1979-1987
140	138	143	17	VAN MORRISON MERCURY 832 585-1/POLYGRAM (CD)	POETIC CHAMPIONS COMPOSE
141	150	153	79	WHITESNAKE ▲ GEFEN GHS 4018 (6.98) (CD)	SLIDE IT IN
142	130	127	100	JANET JACKSON ▲ <sup>4</sup> A&M SP-3905 (9.98) (CD)	CONTROL
143	151	132	10	THE RAINMAKERS MERCURY 832 795-1/POLYGRAM (CD)	TORNADO
144	148	157	13	WA WA NEE EPIC BFE 40858/E.P.A. (CD)	WA WA NEE
145	142	112	81	STEVE WINWOOD ▲ <sup>3</sup> ISLAND 25448/WARNER BROS. (8.98) (CD)	BACK IN THE HIGHLIFE
146	167	152	9	SOUNDTRACK VIRGIN 90661 (9.98) (CD)	HIDING OUT
147	147	141	7	MASON WILLIAMS & MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE AG 800 (11.98) (CD)	CLASSICAL GAS
148	143	139	11	THE KANE GANG CAPITOL CLX48176 (6.98) (CD)	MIRACLE
149	145	150	15	THE TEMPTATIONS MOTOWN 6246 ML (8.98) (CD)	TOGETHER AGAIN
150	160	145	23	FASTER PUSSYCAT ELEKTRA 60730 (8.98) (CD)	FASTER PUSSYCAT
151	146	146	24	CURIOSITY KILLED THE CAT MERCURY 832 025 1/POLYGRAM (CD)	KEEP YOUR DISTANCE
152	152	—	2	PUBLIC ENEMY DEF JAM BFC 40658/COLUMBIA (CD)	YO BUM RUSH THE SHOW
153	156	160	16	VARIOUS ARTISTS EPIC FE 40889/E.P.A.	PILEDRIIVER -- THE WRESTLING ALBUM II
154	163	176	11	THE RED HOT CHILI PEPPERS EMI-MANHATTAN ELT48036 (8.98) (CD)	UPLIFT MOFO PARTY PLAN
155	162	169	10	SHANICE WILSON A&M SP 5128 (8.98) (CD)	DISCOVERY

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	132	130	81	RANDY TRAVIS ▲ WARNER BROS. 25435 (8.98) (CD)	STORMS OF LIFE
157	127	128	10	TRIUMPH MCA 42083 (8.98) (CD)	SURVEILLANCE
158	159	156	128	THE BEATLES CAPITOL SJ 383 (9.98) (CD)	ABBEY ROAD
159	166	192	3	MICHAEL COOPER WARNER BROS. 25653 (8.98) (CD)	LOVE IS SUCH A FUNNY GAME
160	RE-ENTRY			GENE LOVES JEZEBEL GEFEN GHS 24171 (8.98) (CD)	THE HOUSE OF DOLLS
161	164	175	4	JACKIE MASON WARNER BROS. 25603-1 (9.98)	THE WORLD ACCORDING TO ME
162	153	162	9	FULL FORCE COLUMBIA FC 40894 (CD)	GUESS WHO'S COMIN' TO THE CRIB
163	186	186	4	TONY TERRY EPIC BFE 40890/E.P.A. (CD)	FOREVER YOURS
164	170	173	7	DOLLY PARTON COLUMBIA FC 40968 (CD)	RAINBOW
165	161	165	12	MARTHA DAVIS CAPITOL CLT 48058 (8.98) (CD)	POLICY
166	177	182	24	ABC MERCURY 832 391 1/POLYGRAM (CD)	ALPHABET CITY
167	175	142	30	GEORGE BENSON/EARL KLUGH WARNER BROS. 25580 (9.98) (CD)	COLLABORATION
168	125	125	8	MILES JAYE ISLAND 90615/ATLANTIC (8.98) (CD)	MILES
169	169	178	7	THE RADIATORS EPIC BFE 40888/E.P.A. (CD)	LAW OF THE FISH
170	168	163	81	MADONNA ▲ <sup>5</sup> SIRE 25442/WARNER BROS. (9.98) (CD)	TRUE BLUE
171	193	187	13	THE BAR-KAYS MERCURY 830 305-1/POLYGRAM (CD)	CONTAGIOUS
172	158	110	25	SOUNDTRACK-MADONNA ▲ SIRE 25611/WARNER BROS. (9.98) (CD)	WHO'S THAT GIRL
173	133	129	18	UTFO SELECT SEL 21619 (8.98) (CD)	LETHAL
174	180	193	11	BARRY WHITE A&M SP5154 (8.98) (CD)	THE RIGHT NIGHT AND BARRY WHITE
175	173	200	7	MILLIONS LIKE US VIRGIN 90602 (8.98) (CD)	MILLIONS LIKE US
176	165	147	17	BODEANS SLASH 25629/REPRISE (8.98) (CD)	OUTSIDE LOOKING IN
177	184	194	3	THE HOUSEMARTINS ELEKTRA 60761 (8.98) (CD)	THE PEOPLE WHO GRINNED THEMSELVES TO DEATH
178	154	170	15	ALICE COOPER MCA 42091 (8.98) (CD)	RAISE YOUR FIST AND YELL
179	155	135	87	SOUNDTRACK ▲ <sup>4</sup> COLUMBIA SC 40323 (CD)	TOP GUN
180	181	191	30	2 LIVE CREW LUKE SKYY WALKER XR 100 (8.98)	2 LIVE CREW IS WHAT WE ARE
181	178	181	10	RY CODDER WARNER BROS. 25639 (8.98) (CD)	GET RHYTHM
182	183	183	3	THE SCREAMING BLUE MESSIAHS ELEKTRA 60755 (8.98) (CD)	BIKINI RED
183	187	188	3	GUADALCANAL DIARY ELEKTRA 60752 (8.98) (CD)	2 X 4
184	RE-ENTRY			PUBLIC IMAGE LTD VIRGIN 90642 (8.98) (CD)	HAPPY?
185	171	168	6	BLACK SABBATH WARNER BROS. 25548 (8.98) (CD)	THE ETERNAL IDOL
186	195	195	3	ERASURE SIRE 25667/WARNER BROS. (12.98) (CD)	THE TWO RING CIRCUS
187	189	148	21	LOVERBOY ● COLUMBIA OC 40893 (CD)	WILDSIDE
188	172	123	17	REBA MCENTIRE MCA 42030 (8.98) (CD)	THE LAST ONE TO KNOW
189	176	164	84	GENESIS ▲ <sup>3</sup> ATLANTIC 81641 (9.98) (CD)	INVISIBLE TOUCH
190	182	172	24	DIONNE WARWICK ARISTA AL 8446 (8.98) (CD)	RESERVATIONS FOR TWO
191	191	—	2	LACE WING 833 451-1/POLYGRAM (CD)	SHADES OF LACE
192	179	166	26	ECHO AND THE BUNNYMEN SIRE 25597/WARNER BROS. (8.98) (CD)	ECHO AND THE BUNNYMEN
193	188	189	17	LYNYRD SKYNYRD MCA 42084 (8.98) (CD)	LEGEND
194	199	174	8	VARIOUS ARTISTS PROFILE PRO 1247 (8.98)	CHRISTMAS RAP
195	NEW		1	TKA TOMMY BOY 1011 (8.98) (CD)	SCARS OF LOVE
196	NEW		1	DAVID LANZ & PAUL SPEER NARADA 63001/MCA (9.98) (CD)	NATURAL STATES
197	192	179	17	GLENN JONES JIVE 1062-1/J&RCA (8.98) (CD)	GLENN JONES
198	194	184	26	HOOTERS ● COLUMBIA OC 40659 (CD)	ONE WAY HOME
199	196	180	6	VARIOUS ARTISTS ISLAND 90684/ATLANTIC (14.98) (CD)	THE ISLAND STORY
200	185	171	19	THE BRANDOS RELATIVITY 8192/IMPORTANT (8.98) (CD)	HONOR AMONG THIEVES

## TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

10,000 Maniacs 129  
2 Live Crew 180  
ABC 166  
Aerosmith 17  
Alabama 95  
The Alarm 99  
Anthrax 53  
Rick Astley 85  
Anita Baker 40  
Bananarama 117  
The Bar-Kays 171  
Beastie Boys 132  
The Beatles 158  
George Benson/Earl Klugh 167  
Black Sabbath 185  
Bodeans 176  
Michael Bolton 94  
Bon Jovi 54  
Bourgeois Tagg 109  
The Brandos 200  
Laura Branigan 105  
The California Raisins 60  
Belinda Carlisle 20  
Paul Carrack 87  
The Cars 131

Cher 75  
Joe Cocker 93  
Natalie Cole 58  
Ry Cooder 181  
Michael Cooper 159  
Alice Cooper 178  
The Cover Girls 89  
The Cure 48  
Curiosity Killed The Cat 151  
Terence Trent D'Arby 73  
Dana Dane 65  
Martha Davis 165  
Taylor Dayne 91  
Def Leppard 8  
Depeche Mode 56  
Neil Diamond 80  
Dokken 18  
Earth, Wind & Fire 52  
Echo And The Bunnymen 192  
Erasure 186  
Gloria Estefan & Miami Sound Machine 79  
Europe 45  
Eurythmics 46  
Exodus 82  
Expose 19

Faster Pussycat 150  
The Fat Boys 63  
Bryan Ferry 67  
Fleetwood Mac 22  
Flesh For Lulu 128  
Foreigner 21  
Aretha Franklin 106  
Full Force 162  
Kenny G 29  
Gene Loves Jezebel 160  
Genesis 189  
Georgio 124  
Debbie Gibson 14  
Grateful Dead 103  
Great White 44  
Guadalcanal Diary 183  
Guns & Roses 37  
George Harrison 9  
Heart 27  
Heavy D. & The Boyz 120  
Hiroshima 127  
Hooters 198  
The Housemartins 177  
Whitney Houston 11, 133

INXS 4  
Ice-T 134  
Icehouse 72  
Billy Idol 24  
Janet Jackson 142  
Michael Jackson 5  
Mick Jagger 136  
Miles Jaye 168  
Jethro Tull 47  
The Jets 88  
Billy Joel 83  
Elton John 114, 139, 26  
Glenn Jones 197  
The Jets 88  
Kashif 121  
Kiss 38  
Gladys Knight & The Pips 57  
Kool Moe Dee 98  
L.L. Cool J 78  
Lace 191  
David Lanz & Paul Speer 196  
LeVert 135  
Lisa Lisa & Cult Jam 90  
Love & Rockets 64  
Loverboy 187

Lynyrd Skynyrd 193  
MSG 112  
Madonna 170, 16  
The Manhattan Transfer 102  
Barry Manilow 70  
Richard Marx 30  
Jackie Mason 161  
Paul McCartney 68  
Reba McEntire 188  
John Cougar Mellencamp 7  
Men Without Hats 77  
Metallica 92  
George Michael 2  
Millions Like Us 175  
Stephanie Mills 119  
Melissa Morgan 110  
Van Morrison 140  
Motley Crue 51  
New Order 36  
The O'Jays 97  
Alexander O'Neal 81  
K.T. Oslin 76  
Dolly Parton 164  
Dolly Parton, Linda Ronstadt,

Emmylou Harris 123  
Pet Shop Boys 34  
Pink Floyd 130, 10  
Buster Poindexter 104  
Poison 41  
The Pretenders 96  
Prince 49  
Public Image Ltd 184  
Public Enemy 152  
R.E.M. 25  
The Radiators 169  
Robbie Robertson 39  
The Rainmakers 143  
Eric B. & Rakim 118  
The Red Hot Chili Peppers 154  
Smokey Robinson 108  
Roger 35  
Linda Ronstadt 43  
Rush 66  
Salt-N-Pepa 42  
Joe Satriani 86  
Savatage 116  
Janet Straker 116  
The Screaming Blue Messiahs 182  
Carly Simon 62  
Paul Simon 101  
The Smiths 84

SOUNDTRACKS  
Dirty Dancing 3  
Hiding Out 146  
La Bamba 74  
Less Than Zero 33  
Top Gun 179  
Soundtrack-Madonna 172  
Bruce Springsteen 12  
Squeeze 50  
Sting 13  
George Strait 115  
Stryper 61  
Keith Sweat 71  
Swing Out Sister 55  
TKA 195  
The Temptations 149  
Tony Terry 163  
Tesla 126  
Tiffany 1  
Randy Travis 69, 156  
Triumph 157  
U2 15  
UTFO 173  
Ricky Van Shelton 122  
VARIOUS ARTISTS

Christmas Rap 194  
The Island Story 199  
Piledriver -- The Wrestling Album II 153  
A Very Special Christmas 111  
Wa Wa Nee 144  
Warlock 107  
Dionne Warwick 190  
Jody Watley 32  
The Whispers 138  
White Lion 59  
Barry White 174  
Whitesnake 141, 6  
Whodini 100  
Hank Williams, Jr. 125  
Mason Williams & Mannheim Steamroller 147  
Shanice Wilson 155  
Angela Winbush 113  
George Winston 137  
Steve Winwood 145, 28  
Stevie Wonder 23  
Yes 31

## AUTOMATION IS HOT TOPIC AT NARM MEET

(Continued from page 4)

production on titles that have passed their selling prime.

Although the four accounts that have been testing various telecommunications programs—Record Bar, Musicland Group, Western Merchandisers, and Wherehouse—are large, multistate operations, the Operations Conference showed that smaller retailers are also taking a more serious look at computerization. The turnout here included Listen Up, a Denver-based compact disk specialist that has only three locations, and Norfolk, Va.-based Mother's Record & Tape Co., which has a dozen stores. NARM Operations Committee chairman Jim Nermyr, vice president of information and systems and treasurer of 616-store Musicland Group, stressed that many programs and transactions can be processed through a portable computer.

The surprisingly high attendance—no prior Operations Conference ever drew more than 80 delegates—also proved that the meet is attracting a broader field of executives. Several member companies brought larger delegations this time than in years past, and attendance was not confined to MIS specialists. Buyers and operations staffers also showed up, which appears to indicate that those companies are broadening their application of computerized systems.

That heightened application also became evident when Nermyr summarized highlights from the Operations Committee's nine-hour quarterly meeting on Jan. 14. Among the projects in progress:

- Bill Hartill, director of MIS for 73-store Record World, is developing a standardized advertising-

charge-back form, which accounts could use to telecommunicate ad copy credits.

- The NARM committee is working in league with the Recording Industry Assn. of America's Data Processing/UPC Committee on establishing a standard carton size. The RIAA committee is co-chaired by Walter Burton, director of MIS for RCA parent BMG Music, and Nick Johnson, PolyGram's director of systems and programming.

- Bud Jacks, assistant vice president of operations and planning for rackjobber Handleman Co., said a proposal has been made to the RIAA on a standard for reporting retail sales. Jacks said the system would yield more accurate information for labels to determine production projections and marketing programs, and accounts could realize improved product fill on titles that take off quickly.

- Nermyr said a recording industry data base is being sold by Barney Cohen, president of Sacramento, Calif.-based Valley Record Distributing. Cohen has all major-label product loaded, and 50% of indie label titles are loaded, too. Tower Records bought the data base, and Nermyr says the chain has been satisfied with its completeness.

- During the meet, seven accounts requested customer numbers from NARM in order to participate in telecommunicating with vendors. This brings the total of assigned numbers to 15. The new numbers went to Spec's, Handleman, Elroy, retail chains Streetside Records and Good Vibrations, and indie distributors MS Distributing and Action Music.

When Schneider updated the Op-

erations Committee's scoreboard, which tracks progress that each of the distributors have made in terms of facilitating automated systems, he said it appears likely that all six majors will be telecommunicating orders, invoices, and returns requests by the end of this year.

CBS is the only distributor currently running all three programs. WEA, which is already receiving orders, plans to follow suit shortly, adding invoices in February and returns in March.

MCA and CEMA, the two majors that have not yet implemented telecommunicated transactions, plan to join the pack soon. CEMA projects that it will begin receiving orders next quarter and will add invoices and returns requests to the menu during the second half of the year. MCA plans to introduce its orders system in the third quarter, with the other two transactions going on line during the fourth quarter.

## SKG Cuts Prices In U.S. Audiotape Co. Bucks The Trend

BY STEVEN DUPLER

NEW YORK Favorable currency-exchange rates and internal labor costs could help spell a strong 1988 for SKG, a South Korean manufacturer of consumer audiotapes.

Although the powerful yen and high cost of labor have led virtually every Japanese firm to raise 1988 audiocassette prices in the U.S. by 15%-20%, SKG says it is lowering its prices here by as much as 13% from last year's prices.

"As a relative newcomer to this field, we're intensely aggressive," says Tom Anderson, SKG's national sales and marketing manager, consumer products. "The current world-economic situation has presented us with a great opportunity, and we can't afford to miss it."

Anderson says SKG is "selective-

ly lowering" prices on its premium blank-cassette lines, including its ZX metal tapes and its QX and CD Chrome high-bias lines.

Certain low-bias, or "normal," cassette lines are also less expensive. "On some of our multipack normal-bias lines, the wholesale prices are actually lower than they were last year," Anderson notes.

SKG is the consumer-tape division of Sunkyong Audio Tape, which manufactures bulk tape used in the commercial duplication of cassettes. The colorfully packaged SKG line was kicked off last year with a major print-and-television ad campaign.

"We've been very successful so far, especially considering the difficulty involved in breaking a new product in a very tight market," says Anderson.

## COMMITTEE HOLDS OFF ON SOURCE LICENSING

(Continued from page 1)

drawn. Broadcasters appealed to Congress after failing in the courts to have the blanket license ruled illegal.

It is understood that the decision by the committee is based on the perception that most members of Congress, while sympathizing with broadcasters, also believe that the government should not step in to resolve a decades-old problem.

In a Senate Copyright Subcommittee hearing in November, chairman Dennis DeConcini, D-Ariz., strongly suggested that the broadcasters, ASCAP, BMI, and SESAC pursue further negotiations toward an alternative method of licensing, including a reasonable per-program license and discount provisions in the current licensing methods.

DeConcini also hinted that he had held the hearing only to honor a request from the source-licensing bill's Senate sponsor, Strom Thurmond, R-S.C., who is the former chairman of the Judiciary Committee, under which the DeConcini subcommittee falls.

The All-Industry Committee is keeping its new plans under wraps, but sources indicate it plans to follow up on the observations of DeConcini and other members of his committee that there should be real options available to broadcasters, particularly in the most rankling area of the controversy, the lack of "carve-out" provisions.

Under the current blanket-licensing system, even though a broadcaster may try to minimize his blanket license fee by using more locally produced material, there is no provision to "carve out" a discount on the blanket fee. DeConcini and his subcommittee understand this is of paramount concern to the broadcasters, and he has stated that without such an option the blanket method "smacks of unfairness."

Unfair or not, however, Congress seems unwilling to go further than to suggest that negotiations resume—although some insiders say that DeConcini might entertain a new bill that keeps the blanket license in place but offers more focused and redefined options like the carve-out discount.

Jack Zwaska, executive director of the All-Industry Committee, says,

"There's not much I can put on the record at this time. But certainly, we'd be fools not to follow up and consider what the chairman offered. We're looking at a number of options."

The broadcasters also continue to wait for a decision on the legality of ASCAP's blanket license from a U.S. Rate Court—a case that began three years ago and could continue for several more. The court set an interim industrywide rate in March of \$60 million annually. Negotiations broke down between ASCAP and broadcasters when the All-Industry committee walked out, citing ASCAP intransigence.

At press time, Morton Gould, president of ASCAP, said of the committee's decision, "We hope it's true, but we haven't heard anything from

someone calling us up and saying, 'Hey, we're not going to work on the bills. So I can't really say more than that we're always open for negotiations, as usual.'"

BMI Washington lobbyist Jim Byers says BMI is "pleased that the current system is being preserved" and that Congress has "acted wisely in letting the marketplace make these decisions rather than trying to legislate some solution that would probably require revisitation in the near future."

Byers says that BMI stands behind consultant and former BMI president Ed Cramer's remarks at the November hearing that alternatives such as per-program licenses and discounted carve-out provisions are "still negotiable and on the table for discussion."

## SBK ANNOUNCES NEW DEALS AT MIDEM

(Continued from page 6)

To be introduced in Cannes as SBK's new managing director in France is Jean Davoust, a widely respected French music man who held a similar post at Warner Bros. Music.

As for "The Difference," Koppelman holds that SBK Entertainment is set apart from other publishers—particularly the larger entities—by the force of its production arrangements and organizational wherewithal to work in marketing and promotion with labels that have released SBK-associated albums. A key player in marketing and promotion services is Arma Andon, the former CBS Records marketing/artist relations executive who joined the company in early 1987.

While successful production, label marketing, and promo liaison services had been part of Koppelman and Bandier's activities at the Entertainment Company—the firm they ran before joining financier Stephen Swid in SBK—the approach has taken on a global thrust.

With the acquisition 14 months ago of the CBS Songs catalog, says Koppelman, such activities extend beyond the U.S., to where Koppelman and Bandier had previously confined their production schedules.

"We now regard ourselves as a

worldwide organization that finds artists," says Koppelman. "What we do in the U.S. in terms of marketing and in hiring independent promotion people we also do in the U.K., Germany, Holland, France, and other territories."

In citing some 30 acts that will be recorded under SBK auspices this year, Koppelman lists SBK Songs Productions featuring Shine and Core from the U.K. and German-based Helen Schneider and Jennifer Rush. U.S. acts under label deals include newcomer Tracey Chapman (Elektra) and Walk This Way (Polydor). Established acts under the SBK production banner are Gregory Abbott (CBS), Michael Bolton (CBS), Dan Hill (CBS), Sally Oldfield (CBS, Germany), and Buster Poindexter (RCA). Although SBK does not produce hit act Icehouse (Chrysalis), it controls its publishing rights.

Although SBK can claim a publishing connection to the acts it produces, the right song, says Koppelman, can dictate the use of material from other music publishers. Such is the case of a new Michael Bolton hit, a recording of the Otis Redding/Steve Cropper-penned "Sittin' On) The Dock Of The Bay."

IRV LIGHTMAN

## NEW MCA LABEL AIMS FOR THRASH METAL MARKET

(Continued from page 4)

going to be a label which is going to have a lot of meaning to the cult audience."

Myron Roth, president of MCA Records, calls the Mechanic deal part of a general plan to expand the scope of the entire MCA Records line. "We've wanted to make it a broad-based label, not limited to a few areas of music," he says. "We're now pretty successful in the mainstream. So we've gone heavily into jazz, we've gone into new age, we've gone into classical, and it seems logical with the way metal music has had an impact that

we go into it, and we are."

MCA will release heavy metal rock via three different avenues soon, says Roth: through MCA Records proper, through custom label Mechanic, and through an upcoming pressing and distribution deal with yet another metal label. The latter, he adds, will soon be finalized.

Although Mechanic aims to be "pretty much of a street label" and Sinclair won't be signing a lot of name bands, says Roth, "He certainly has all the resources of MCA behind him, if he needs them."

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## MOTOWN RETURNING TO ROOTS

(Continued from page 1)

it. It may be back to the basics here."

An official Motown statement, which announces Bell's appointment, characterizes the personnel moves as "a continuing streamlining and restructuring process."

The statement quotes Motown Music Group president Lee Young Jr. as saying, "We are going through an examination of our operations from top to bottom, adding here and eliminating there, in order to remain more competitive in today's uneasy economic climate."

On Jan. 15, Motown vice president of pop promotion Michael Lessner was relieved of his duties. His departure came on the heels of national director of pop promotion Vicki Leber's resignation.

Several major-market pop promotion field personnel have also departed recently: Chicago rep Judy Verucci resigned, while Kelly North of Cleveland and Chuck Oliner, who serviced Philadelphia, New York, and the New England area, were fired.

"They're unloading what seems like the whole pop promotion staff and going back to their roots," says Lessner, contacted at his home in Los Angeles. "They're going to go chasing black records, and if it hits, then they're going to go pop."

Lessner implies that the round of layoffs may not be over yet. "There are a few pop staffers left, but if you want to know how long they're going

to be there, I don't know."

Motown's official statement lends credence to Lessner's notion—it says that Young "indicated that . . . there still may be additional streamlining at the label."

Simultaneously, Motown is, in Lessner's words, "staffing up black."

The label has promoted two regional reps, James Cochran of Chicago and Everett Smith of Washington, D.C., to national status and has hired new local reps in the nation's capital and the Carolinas. The imminent hiring of a national black promo staffer in Los Angeles is also rumored.

Motown is currently operating without the services of a publicity staff. On Jan. 15, publicist Lee Wilder was fired by the label. She had assumed broader duties following the January exit of public relations director Bob Jones, a 17-year veteran of the label, who left to direct personal publicity for Michael Jackson.

"Evidently they're not hiring anybody to replace [Wilder]," says the source at Motown, who adds that media relations will now apparently be carried out by the staff assistant to Motown Records president Skip Miller.

Exactly where Bell will fit into the corporate scheme of things at Motown remains uncertain.

One published report has stated that Bell has been brought in to head the label's a&r department, previous-

ly spearheaded by the recently departed Steve Buckley.

Contacted by Billboard before the release of Motown's statement, Bell declined comment on his position—to the point of refusing to divulge his new title.

Whatever his role may prove to be, Bell brings a formidable résumé with him to Motown. He served at Memphis, Tenn.-based Stax from 1965, when he joined the staff in sales and promotion, to 1976, when the label folded in bankruptcy. During his 11 years at Stax, Bell shepherded the careers of many of Southern soul's best-known black artists, from Otis Redding to crossover titan Isaac Hayes.

Most recently, Bell headed L.A.-based Edge Records and Ego Management, a company he founded with former MCA marketing vice president Rick Frio in 1986. The Edge label is still in business.

The dramatic personnel shuffling at Motown follows a commercially lackluster year for the label that once proudly called itself "Hitsville U.S.A."

## LABELS READY TRIBUTES TO BERLIN'S 100th

(Continued from page 6)

ing to a&r chief Mickey Eichner. Also planned are releases from Columbia Masterworks, but the division's Irwin Katz cannot give specifics at this time. The label, via its Columbia Special Products unit, has both of its Berlin cast albums on the market, "Miss Liberty" (1949) and "Mr. President" (1962), the last full score Berlin wrote for Broadway.

Other than MCA's "Easter Parade" soundtrack, no Berlin original cast album or soundtrack is available on CD, although four songs from a Columbia studio cast recording of "Annie Get Your Gun" starring Robert Goulet and Doris Day have just been marketed by Columbia Special Products as part of a compilation CD.

This currently excludes from the CD reissue catalog such classic musicals as MCA's "Annie Get Your Gun" starring Ethel Merman and RCA's "Call Me Madam," which starred Merman on Broadway in 1950. Merman's label, MCA (Decca at the time), would not grant her permission to do the RCA caster—she was replaced by Dinah Shore. However, MCA does have a Merman-featured collection of songs from the show and a soundtrack version, both of which have long been deleted from the catalog.

MCA Records is turning to its extensive back catalog of Berlin recordings to produce "The 100th Anniversary" album, according to Andy McKaie, director of a&r, special markets and products. Due in May, the two-LP, two-CD package will also draw on material from licensing deals with other labels.

In home video, many Berlin-scored films are already in the marketplace, including such Astaire/Ginger Rogers musicals as "Top Hat," "Carefree," and "Follow The Fleet," released by RKO Home Video. MCA Home Video has the Bing Crosby/Astaire film "Holiday Inn," a perennial favorite that introduced Berlin's "White Christmas." A home video surprise hit over the past two yule seasons has been Paramount's "White Christmas," first released theatrically in the '50s; it features Crosby, Danny Kaye, Clooney, and Dan Dailey. MGM/UA Home Video

Only three albums released by Motown during 1987 enjoyed sales of more than 500,000 units. Two albums—"Moonlighting" television star Bruce Willis' "The Return Of Bruno" and Motown vet Smokey Robinson's "One Heartbeat"—went gold, while Stevie Wonder's late-year entry, "Characters," was certified platinum this month.

Ironically (in light of the recent cuts in the pop promotion department), the company's two biggest successes of recent years—"Characters" and Lionel Richie's quadruple-platinum 1986 release, "Dancing On The Ceiling,"—were achieved by Motown's most notable black-to-pop crossover artists.

Releases coming from Motown in January include "Personal Attention," the new album by Stacy Lattisaw; "Just Like That," the debut album by former Prince & The New Power Generation member Brownmark; and Darryl Duncan's "Heaven."

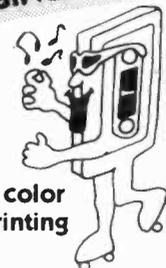
The label is hoping to release El DeBarge's new album in March, along with albums by new artists Ada Dyre and Magic Lady.

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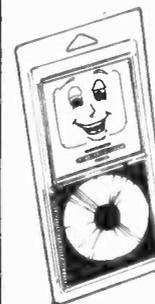


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## INDIE VIDEO DEALERS STILL GOING STRONG

(Continued from page 9)

serve very nicely. Video rental is, for the most part, a neighborhood business and is based primarily on selection and service.

Carrying 10,000 tapes may or may not be crucial, because there are only so many good movies anyway. A dealer with 3,000 tapes could well advertise, "We have selected the 3,000 best movies. At our store, you don't have to waste your time looking through 10,000 titles to find the good ones. We are movie and video experts."

We do submit that some independents need to upgrade their locations, store appearances, and movie displays. Otherwise, we see no reason that smaller stores cannot be extremely competitive with larger

stores and be successful. Many independent video dealers are currently competing head to head with larger outlets and are finding success by offering a higher level of service; while doing things for customers that the bigger stores won't or can't do, they are offering the same movies at the same prices as the larger outlets.

The fact that other types of video retailers are concerned about independent video outlets should be interpreted as recognition of the independents' strength. Indies still control the majority of the rental business. Let us not be hasty, therefore, in dismissing the independent video specialist. We think he's going to be around for a long time.

## MELI'SA MORGAN PROVES A SUCCESS, TOO

(Continued from page 28)

and WBLS.

"For Hush, one of the most important aspects of this has been that throughout, Meli'sa has been recognized as a star entity in her own right," says Harewood. "For example, on all the television shows she's done with Kashif, Meli'sa's also performed 'If You Can Do It' because people realize that it's a record their audience wants to hear."

For Morgan "If You Can Do It," written and produced by Paul Laurence, was a real departure. Last year she debuted with two popular ballads, the No. 1 black single "Do Me Baby" and "Do You Still Love Me." "To start my second album off, we wanted to get total radio," says Morgan. "We had kind of killed radio with all the ballads. We wanted to show radio and the listening audience I could do more. At first it sounded a little Jody Watley

to me; a little teeny bopper. But it turned out to be the perfect complement to the duet."

Morgan's next single will probably be "Here Comes the Night," written and produced by Evan Rogers and Carl Sturken, though Morgan hopes that one of the five songs she composed for the album will be utilized as the third single.

Morgan, currently on a promotional tour that will include stops in Atlanta, Chicago, Los Angeles, and, perhaps, the United Kingdom, spent much of 1987 on the road as an opening act, first for Billy Ocean and then for Freddie Jackson. She plans to go out again in March, headlining 2,000-seat theaters. "I love the road," she says. "Unlike the studio, you get that strong feedback from the audience that helps you do your best. If I could, I'd tour from March to December with no stops in between."

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# P'Gram Prepack Showcases CDV Titles To Audio Dealers

BY KEN TERRY

NEW YORK While commercial release of compact disk video product appears to be several months away, PolyGram has assembled a prepack of 25 CDV titles from eight labels to support the U.S. launch of combination CD-laserdisk players by Pioneer, Yamaha, and Magnavox.

The demonstration-only CDV titles have been shipped to approximately 2,000 accounts of the three hardware companies, according to Emiel Petrone, executive vice president of PolyGram CD Video.

Petrone says the prepack "allows hardware manufacturers to show the flexibility of their players in all formats." In addition, he notes, the not-for-sale prepacks will show the consumer what the 5-inch music video-plus-audio disks are like.

Among the labels that contributed software to the promotional campaign, he says, are PolyGram, RCA, Virgin, Capitol/EMI, Warner Bros., Chrysalis, A&M, and Island. The reason the other labels weren't involved, he says, is that they missed the deadline for mastering the CDVs.

Except for WEA (which includes Warner Bros.), none of the major labels has announced plans to release any commercial CDV product so far.

Petrone points out that PolyGram and its CDV launch partners, Philips (PolyGram's parent company) and Philips-DuPont Optical, have yet to announce definite dates for rolling out CDV in the U.S. and Europe. (The format is already being sold in Ja-

pan.) He ascribes the delay in marketing the new configuration to uncertainties about "sourcing" the product.

While PDO is set to manufacture CDVs at its plant in Blackburn, England, Petrone says that most of the majors want to "get as much sourcing as possible and not leave it to one manufacturer." Currently, four Japanese manufacturers, including Pioneer, are capable of duplicating CDV software; it's not yet clear how they will be involved in the introduction of CDV to the U.S. and Europe.

PolyGram is hoping, however, to settle this matter soon. Petrone says a decision on the U.S. rollout date will be made "within the next few weeks." At this point, the market bow is expected to occur between March and May.

In Europe, says Peter Olliff, head of production and technical services for PolyGram International, the rollout may be delayed until summer, but could occur sooner. Although technical problems at the Blackburn plant have been mentioned in published reports, Olliff states that PDO is ready to manufacture CDVs in both the NTSC (U.S.) and PAL (European) television formats.

Jack Kiernan, senior vice president of marketing for PDO in North America, doubts there will be enough CDV demand to warrant production at his company's North Carolina plant this year. The facility is still scheduled to start CDV duplication at the end of 1988, however.

## Profile Sues Eric B., MCA Label Claims Breach Of Contract

NEW YORK Profile Records and Zakia Records have filed suit in New York State Supreme Court, charging Eric B. & Rakim with breach of contract and MCA Records with, among other things, "wrongfully inducing" Eric B. & Rakim "to enter into a purported

agreement with MCA . . . to render their exclusive recording services." The two companies are asking for damages in excess of \$23 million each.

Eric B. & Rakim, whose recent "Paid In Full" album has been certified gold, just inked a deal with MCA for close to \$1 million, an unusually high figure for a rap act.

According to the suit, Zakia Records signed Eric B. & Rakim to a recording contract in May 1986. Soon afterward, the suit says, Zakia licensed to 4th & Broadway Records the rights to one Eric B. & Rakim 12-inch single, "Eric B. Is President," and one album, "Paid In Full." In March, Zakia inked a production-and-distribution deal with Profile.

Profile and Zakia contend that Eric Barrier and William Griffin, the duo who make up Eric B. & Rakim, are still under contract to them. Russell Simmons, who manages the act, says the pair "were on 4th & Broadway through Zakia for a one-record deal, and now they're gone."

Simmons is named in a counterclaim that Profile initiated after Simmons sued Profile in July for alleged nonpayment of royalties and publishing income to Run-D.M.C., which he also manages. Those two actions are still pending. Though Simmons negotiated Eric B. & Rakim's deal with MCA, he is not a defendant in the current suit.

JEAN ROSENBLUTH

### BUG SETS CAPITOL DEAL

(Continued from page 4)

Burnett or Steve Berlin, who are involved with Bug on the publishing side, to bring in new artists and demo them, says Fred Bourgoise.

Yet Dan Bourgoise adds that the new label deal with Capitol doesn't mean that Bug is turning its back on its primary business.

"We're publishers first," he says. "We're not turning into a record label. It just gives us more of an outlet for our writers."

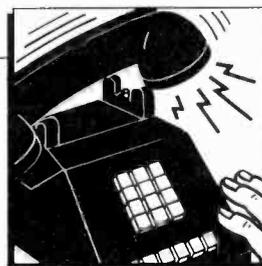
### VIRGIN UNVEILS VENTURE

(Continued from page 4)

in all three configurations "almost simultaneously," according to Swindel.

In November, Virgin introduced Virgin Movie Music, a label devoted to soundtracks, and it plans to bow a classical line, Virgin Classics, here before the end of the year. In addition, the first releases on Earthworks, Virgin's "world beat" imprint, have just shipped.

# INSIDE TRACK



Edited by Irv Lichtman

**PAUL McCARTNEY'S** no-show because of "business differences" with the other Beatles was the talk of the third annual **Rock And Roll Hall of Fame Dinner** Jan. 20. Comments on the matter from the peanut gallery ranged from gracious—"It's hard to get across the ocean" (a profusely perspiring **Little Richard**)—to barbed—"When an artist is inducted, he or she should make it their business to appear" (newly svelte superstar attorney **Allen Grubman**). Several other inductees were unable to attend for different reasons: **Yoko Ono** said that were **John Lennon** still alive, he would have been there. **Arlo Guthrie**, however, wasn't so sure about his father, **Woody**. "I'm fairly positive if my dad had been alive today this is the one place he wouldn't be." Motown chief **Berry Gordy Jr.**—who was inducted to the strains of "Money (That's What I Want)," which he wrote—said that **Diana Ross**, inducted as a member of the **Supremes**, had called him with her regrets. Several wondered whether her longstanding feud with **Supreme Mary Wilson** kept her away. Track hears **Michael Jackson** sent Gordy the following telegram: "Congratulations. You deserve it. You are the father of fine music. Love always, your son, Michael." Some who *did* show up: **Bob Dylan**, **George & Ringo**, the **Beach Boys**, **Neil Young**, and **Bruce Springsteen**.

**BEATLEMANIA—THE SEQUEL:** The frenzy that surrounded **Capitol Records'** release of the Beatles' English albums on compact disk last year could break out in retail stores again this spring, when Capitol issues "Past Masters," two collections of Fab Four tracks. The packages, to be issued on CD, LP, and cassette in March or April, will be made up of singles, B sides, and non-LP tracks (some of which appeared on the originally released U.S. Beatles albums but not on their U.K. counterparts). "Past Masters" will join the 12 original English Beatles albums now available in all configurations.

**AFTER MONTHS** of steadily declining activity, Nashville's **Compleat Records** has closed its doors. Founded in 1982 and distributed by PolyGram, the label became a significant chart factor in its first two years, particularly with country singer **Vern Gosdin**, who regularly had top 10 hits. In addition to Gosdin, the label's large roster included a number of r&b acts. Among Compleat's current woes is a suit by **WEA Manufacturing** demanding payment for \$76,622.75 worth of product.

**JVC—THE LABEL:** JVC, the giant Japanese electronics firm, is bringing its **JVC Records** label to North America via a marketing deal with **GRP Records**. Product with a multinational personality will begin to flow soon. Meanwhile, the arrangement will be officially unveiled at a bash at **Clinton Studios** in New York City Feb. 2.

**SUMMER OLYMPICS—THE ALBUM:** **Arista Records** will market an album of 10 new songs performed by a number of key acts in conjunction with the 1988 Summer Olympics, which runs from Sept. 15 thru Oct. 4 in Seoul, South Korea. The label and **NBC-TV**, which will broadcast many of the games in prime time (thanks to the 14-hour time difference between South Korea and the U.S.), will be working together in a manner that will mean a lot of exposure for the album. **Gary Borman** is music supervisor of the album.

**LEAPING FORWARD:** **Quantum Records** president **Les Garland** tells Track the label remains in business with **MCA Records**, its partner, with releases scheduled in the coming months from **Show Of Hands**, **Taz**, **Willy's**, and others. Track last week wondered if the deal, in which the **MCA Records** branch net is the distributor, was about to end. Garland points out the relationship with MCA operates under a four-year arrangement.

**ITEMIZING:** **Columbia Pictures Music** is closing its New York office in April. The location has four staffers, including East Coast director **Alan Tepper** and professional manager **Karen Ray** . . . **Linda Moleski** has left **Billboard**, where she was a reporter, to join **Atlantic Records** in New York as manager of artists relations

. . . **Jess Auerbach** has left as director of production at **RCA Records**. He can be reached at (212) 661-2896.

**FORMER MCA RECORDS EXEC Sam Passamano** has amended his 1985 suit charging the label with wrongful termination of his employment to include **MCA Inc.** chairman **Lew Wasserman** and corporate president **Sidney Sheinberg** as defendants. The amended complaint, filed in California Superior Court in Los Angeles, charges that Passamano, who oversaw the sales of cutout MCA product, was fired in 1984 because he refused to go along with "discriminatory discounts" offered to favored customers. The suit also alleges that Passamano was removed to make room for reputed mob associate **Salvatore Pisello**.

**AS FOR PISELLO**, the date for his federal income tax evasion trial, originally set to begin this month, has been pushed back to March 21. Pisello is charged with evading taxes on some \$600,000 made in the employ of MCA between 1983 and 1985.

**MOTOR CITY REUNION:** **Millie Bostick Felch** has formed a committee to launch a Motor City reunion—The Ultimate Sock Hop—in Detroit May 7. Invited are all radio and record personnel who have worked in Detroit. Contact her at (313) 644-7030 . . . **Allan McDougall**, exec at the Los Angeles office of **BMI**, is recuperating at home after recent triple-bypass heart surgery.

**SOME MAJOR** administrative changeovers are in the wind at **Famous Music's** Nashville office. **Susan Burns**, formerly professional manager at **Jobete's** Music City outpost, has been installed as creative director at Famous. Company chief **Bob Fead** says more announcements are forthcoming.

**GIFT FROM THE HART?** **Stuart Karl**, the founder and president of **Karl-Lorimar Video** who was dismissed amid conflict-of-interest charges, is a loyal supporter of **Gary Hart**. How loyal? The Federal Election Commission charges that Karl has been secretly subsidizing Hart's presidential bid. Though federal law prohibits an individual from contributing more than \$1,000 to a candidate, Karl allegedly paid for chauffeured limousines, airplane transportation, and the salary of Hart aide **Dennis Walto**. At press time it was unclear what, if any, action the FEC would take against Karl or Hart.

**SOME MUSIC BIZ** connections are cited in New York civil rights activist the **Rev. Al Sharpton's** admission, revealed by **Newsday** Jan. 20, that he has been an informer for the **FBI**. They are in reference to the alleged mob connections of **Sal Pisello** (see other Track item) and talent/sports agent **Norby Walters**.

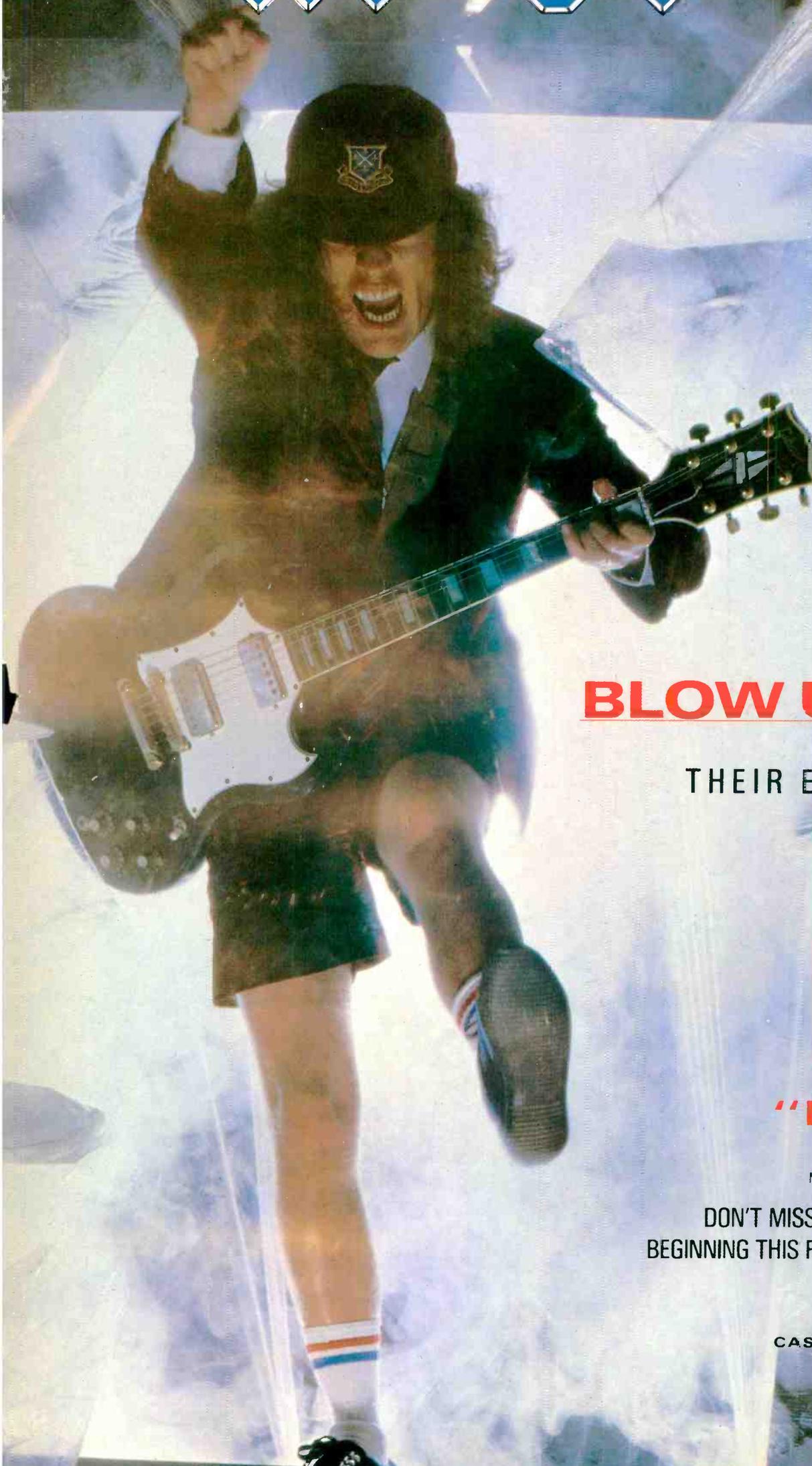
**PERSONICS NOW:** The first **Personics** in-store taping unit was rolled out with minimum fanfare Jan. 18 at a **Wherehouse Records** outlet in Mountain View, Calif.—very close to the company's Menlo Park-based headquarters. "It's generating a lot of attention and also some sales," says Personics chairman **Charles Garvin** of what is essentially a test unit. The company will be rolling out the next few units in various **Wherehouse** and **Musicland** stores in the San Francisco Bay area, Garvin adds. "We'll be as cautious as we have been," he says, "and put them out one by one every couple of weeks."

**TIMING IS EVERYTHING:** When the **American Music Awards** ceremony is broadcast by **ABC** Monday night (25), look for **President Reagan's** State of the Union address to throw the East Coast a curve. The show will be broadcast live from L.A. for an hour—after which the president will speak at 9 p.m. EST. When he's done, the show will continue where it left off, but on videotape. "No one will miss a thing," says a spokeswoman at **Dick Clark Productions**.

**WHY TRACK GETS GRAY HAIR:** When the world gets too fast paced and confusing, it's nice to know how things really stand. Witness the headlines on two press releases Track received on the same day: "**BMI** Songwriters And Composers Dominate Grammy Nominations," reads the first. "**ASCAP** Dominates Grammy Nominations, To Host Nominee Luncheon," reads the second.

# AC/DC

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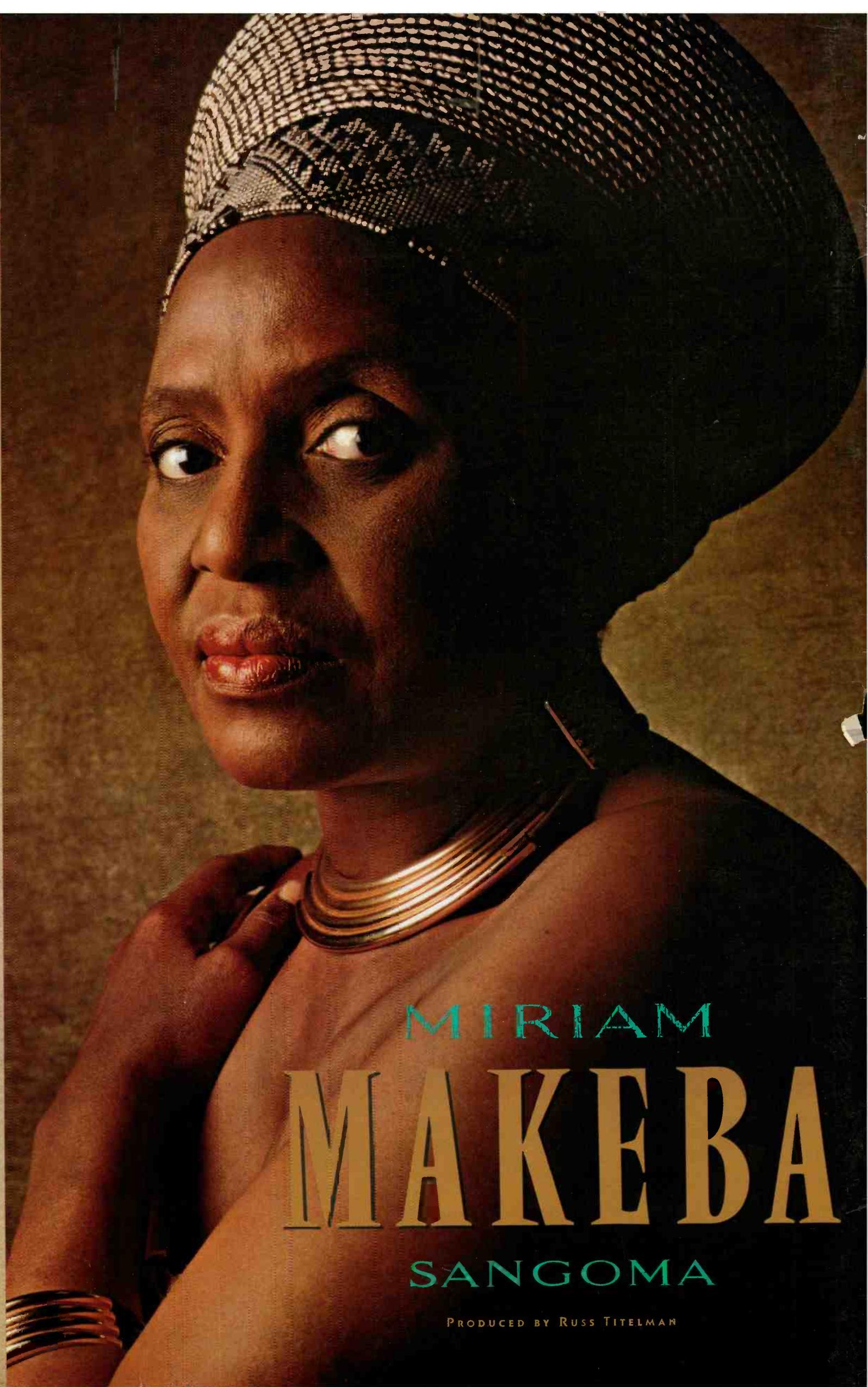
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