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NEWSPAPER



**FINE FOCUS SPOT LIGHT**  
Follows page 36

VOLUME 99 NO. 50

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

December 12, 1987/\$3.95 (U.S.), \$5 (CAN.)

## MCA, Warner Bros. Applaud Tests Of Antiduping Chip

BY STEVEN DUPLER

NEW YORK Private tests of CBS' antiduping Copycode system by MCA and Warner Bros. Records have so far yielded "very positive" results, with most producers, engineers, and a&r personnel unable to differentiate consistently between encoded and nonencoded music.

Says Ed Outwater, executive director of quality assurance for the Warner Communications Inc. Records Group: "For all intents and purposes, the system is inaudible. That's my opinion as well as that of people here who have heard it in action."

The CBS system works by slicing a notch in the music's sonic spectrum at an upper-midrange frequency of about 3,800 hertz. When the

presence of the notch is detected by a sensing chip placed in a tape recorder, the machine's recording ability is temporarily disabled.

The system has been touted by CBS and the Recording Industry Assn. of America as a method to prevent prerecorded music—especially compact disks—from being copied by digital audiotape recorders.

A federal agency, the National Bureau of Standards, will have the final word on whether the CBS system has any audible effect on the prerecorded music it is meant to protect; its decision will probably come in early 1988.

RCA Records, which also has the system, has not yet performed any in-house testing, although the la-

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## POUR ON THE GRAVY! Music Sales Up, Despite Worries

This story was prepared by Earl Paige in Los Angeles and Geoff Mayfield in New York.

NEW YORK The holiday selling season got off to a promising, yet curious start during the Thanksgiving weekend.

"We're handily ahead of last year, but it's not comforting when you can't identify what the pattern is," says David Blaine, vice president and general manager of the 26-store Waxie Maxie's chain, based in Washington, D.C. "We are planning what's done [for the fourth quarter] earlier

and more efficiently than any of the six years I've been here, but I'm still nervous."

Most chains report increases over the generous sales they enjoyed during last year's Thanksgiving weekend, which led to a booming fourth-

(Continued on page 72)

## Video Stores Feast On Hot Titles

This story was prepared by Chris Morris in Los Angeles and Ed Morris in Nashville.

LOS ANGELES Sales and rental business at video specialty stores sparkled during the four-day Thanksgiving weekend, with some

merchants reporting robust increases over last year's holiday season kickoff.

A wealth of manufacturers' sell-through programs sparked sharp sales increases for some retailers: The 135-store Erol's chain reports a staggering chainwide sales leap of

81% over the '86 holiday weekend, while Applause Video saw sales soar 30% at its 84 outlets.

The boost in sales was not at the expense of rentals—chains also saw a spurt in rental activity during the long holiday weekend. And dis-

(Continued on page 72)

## Founder Buys Kartes Vid From Scripps Howard

BY AL STEWART

NEW YORK After two troublesome years in the video business, newspaper chain Scripps Howard has sold Kartes Video back to its original owner, Jim Kartes.

Kartes, who will serve as chairman and CEO, says the shift in ownership has already triggered a 43% staff reduction and a plan to hike prices on select titles in the company's line of self-through product.

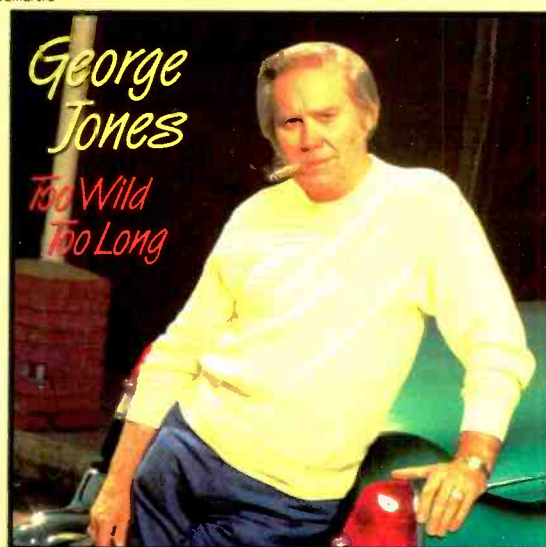
Kartes says he will also move to discontinue the company's 100%-guaranteed sales policy. Initiated after Scripps Howard bought Kartes Video, the policy provided no incentive for retailers to promote the com-

(Continued on page 73)

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"ONE OF THE YEAR'S BEST BANDS!" Charlie Logan WYNF, WNEW-FM, WLIR, WXRT, WRDU, and 91X agree. North Carolina's favorite band, **THE CONNELLS**, now sweeping the nation with haunting melodies and driving guitars. Their new album "**BOYLAN HEIGHTS**" TOP 15 Gavin Alternative—First Track "OVER THERE" arriving at AOR this week. On TVT Records.



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## For Melodiya, Glasnost Has Sour Notes, Too

BY VADIM YURCHENKOV

MOSCOW As a Mikhail Gorbachev-inspired atmosphere of *glasnost* and *perestroika* spreads in the Soviet Union, state-owned record company Melodiya has found itself a target of the new spirit of openness.

Under attack is the company's policy on the licensing of Western product for release here. Says a letter in the newspaper Soviet Culture: "Are there experts at Melodiya capable of selecting foreign records for release in our country? Worthwhile records are seldom issued, and even then only after long delays. It seems that Melodiya is..."

(Continued on page 73)



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VOLUME 99 NO. 50

December 12, 1987

## WHITNEY HAS CAUSE TO GET EMOTIONAL

Whitney Houston's second solo album went quintuple platinum in the RIAA's latest round of certifications in November. Music research editor Paul Grein reports the achievements. **Page 4**

## Rhino Records Makes Its Mark

Rhino Records, best known for its popular reissues, forges ahead with releases from acts as varied as Little Richard and the Young Rascals. Co-founder Harold Bronson outlines Rhino's reissue philosophy and position on the CD market in a conversation with L.A. bureau chief Dave DiMartino. **Page 17**

## SPOTLIGHT ON FRANCE

Thanks to the compact disk boom, record revenues in France were up 4.1% during the first seven months of 1987, compared with 1986 figures. However, during the same period, LP sales were down by 29.9%, singles slumped 4.4%, and cassette sales dropped by 5%. International editorial director Mike Hennessey reports. **Follows page 36**

## More News From AVC

Billboard's coverage of the first American Video Conference, Nov. 19-21 in Los Angeles, continues with reports on a number of panel discussions on home video (page 44) and video music (page 51) as well as a complete photo layout highlighting the excitement at the AVC Awards Gala (page 45).

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# Handleman Shrugs Off Stock Bust Rack Reports Rosy Biz, Recent Buy

BY EARL PAIGE

LOS ANGELES Reporting steadily rising home video and compact disk sales, Handleman Co. believes consumers are not being turned off by Wall Street's distress signals.

As further evidence of its confidence in the marketplace, Handleman has signed a letter of intent to acquire the Los Angeles-based rack firm Viking Entertainment Corp.—its first major acquisition in three years. The purchase price was undisclosed.

Detroit-based Handleman is easily the dominant player among U.S. rackjobbers, with sales last year of \$460.3 million.

In a newly released financial report, Handleman executives characterize the Oct. 19 stock collapse as a "meltdown" but express bullishness for a number of reasons, among them the rack's decreased reliance on prerecorded music as compared with 1981-82, when the last major recession took place.

In 1980, music accounted for 91% of Handleman's sales, compared with today's 60% share, as just reported for the second quarter ending Oct. 31.

Video is the firm's fastest-growing line. With 4,900 departments—up from 4,000—video amounts to 31% of revenues and is up 48.5% in sales from the August-to-October quarter a year ago. For all of the last fiscal year, video was up 117%.

Another contrast to the last recession, Handleman contends, is today's CD growth. At the time of the last recession, consumers were making the switch from 8-track to

cassette. Says Frank Hennessey, president and chief operating officer, "CDs require a rebuilding of the consumer's library, whereas cassettes could be recorded directly from the LP." Handleman's CD sales for the second quarter were up 97.6% over the previous year.

All the same, Handleman is re-viewing its business. These steps include evaluating productivity and controlling the expenses of sales, general, and administrative activity; renewing emphasis on cash flow and improved collections of accounts receivable; and re-evaluating

inventory levels.

Such caution is understandable, says analyst Keith Benjamin of the Wall Street firm Silberberg, Rosenthal & Co., who, though high on Handleman, says its stock is still "selling at around a 30% discount to the market average" because rack-jobber growth is regarded by investors as slower than retail.

Total sales were up 15.2% for the first six months of the fiscal year and 19.5% for the second quarter ending Oct. 31. This compares with a modest 9% rise for all of last year.

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## Musicland Tests Selected Albums \$1.50 Above List

BY CHRIS MORRIS

LOS ANGELES An unprecedented high in shelf pricing appears to have been reached with the Musicland Group's institution of a \$10.49 tag for \$8.98 list albums in isolated locations.

Billboard has learned that at least one Musicland mall store, located in the Menlo Park Mall in central New Jersey, is selling a diverse selection of \$8.98 list titles at \$10.49. The unit prices LPs over list in most categories.

At the Menlo Park store, a number of Beatles catalog titles and Lynyrd Skynyrd's "Gold And Platinum" carry the \$10.49 tag. Eric

Clapton's "Time Pieces," distributed by PolyGram, and a number of Columbia's Elvis Costello titles are selling at the same level; while neither PolyGram nor CBS offer suggested retail prices, these titles carry wholesale costs equivalent to or lower than those of \$8.98 list albums.

A well-placed industry source indicates that the \$10.49 price level is not restricted to a single outlet in the Musicland chain.

The erosion of the list-pricing system, spurred by ever-growing wholesale prices on LPs, is thought to be the impetus behind Musicland's margin-expanding, (Continued on page 69)

## Jem, Harms Settlement Points To Country-Of-Sale Doctrine Accord Reached On Import Mechanicals

BY IRV LIGHTMAN

NEW YORK As part of an agreement that apparently clears the air in a 1½-year-old mechanical-license battle between U.S. importers and music publishers, Jem Records will not appeal a decision issued in March by a federal court in Newark, N.J.

Groups representing both sides in the controversy express hope that the agreement will lead to acceptance of a "country-of-sale doctrine" in which importers would be required to pay mechanical fees only in the country where the recordings are put up for sale.

The federal court, acting on a publisher's copyright-infringement suit against Jem, decided that publishers had rights under Section 602 of the U.S. Copyright Act to force importers to obtain a U.S. mechanical license on imported product before its sale here.

The suit, filed in June 1985, followed a period in which hundreds of importers were warned by letters from the Harry Fox Agency, which collects mechanical royalties for more than 5,000 publishers, that their failure to obtain licenses was a violation of law.

In what was regarded as a test case, T.B. Harms charged that Jem had infringed on Harms' copyright of "Ol' Man River" with its importa-

tion from New Zealand of a WEA album by Frank Sinatra containing that song.

Importers were stung by the implications of the decision because of fears that it would devastate their businesses by making them pay two mechanical-license fees, one within the country of export and another in the U.S.

The Jem decision not to pursue the appeal stems from an "amicable settlement" reached shortly before Thanksgiving Day by Jem, T.B. Harms, and the Harry Fox Agency.

The settlement was announced Nov. 30 in a joint statement from Ed Murphy, president of the National Music Publishers' Assn., parent of the Fox agency; Jem vice president Ed Grossi; and Dean Kay, vice president and general manager of the Welk Music Group, of which T.B. Harms is a unit. According to the statement, procedures are to be established for Jem and other importer members of the Recordings International Trade Committee to apply for importation licenses through the Fox agency.

Due to a mutual agreement among the parties, the statement does not go beyond the importers' agreement on procedures to comply with the law. But it has been learned that the settlement includes an unspecified monetary payment by Jem to T.B. Harms. Also, there

are to be continuing efforts by the publishers to convince foreign mechanical-rights groups to forgo licenses at point of sale to the importers, while publishers here would act similarly for those companies that buy here for export abroad.

NMPA's Murphy says the settlement with Jem and other RITC members sends a strong signal to foreign mechanical-rights groups that the U.S. law will be observed, creating what he calls a "great deal of pressure" to drop demands for mechanical licenses on goods meant for sale in the U.S. Murphy says he will meet with foreign mechanical-rights groups at MIDEM in Cannes, France, next month in an attempt to convince them it is in the best interests of labels, publishers, and importers for mechanical licenses to be required only in the territory where the product is sold to the consumer.

RITC, headed by Grossi, was formed in the aftermath of the federal-court decision that went against Jem, which immediately appealed the ruling.

According to Grossi, RITC's 15 members include 10 U.S. firms and five based in the U.K. Grossi says the basic decision by RITC to agree to a settlement was made during a meeting among members last September in London.

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# Houston's 'Whitney' Tops 5-Million-Sales Mark Floyd Album Goes Platinum In Nov.

BY PAUL GREIN

LOS ANGELES Whitney Houston's "Whitney" was certified in November for sales of 5 million copies, making her the first act—male, female, or group—to top the 5 million mark with its first two albums. Houston's 1985 debut release, "Whitney Houston," was certified for U.S. sales of 8 million copies.

Boston's 1976 debut album sold

even better than Houston's—it was certified by the Recording Industry Assn. of America for sales of 9 million copies—but the band's 1978 follow-up stopped at 4 million.

By hitting 5 million, "Whitney" becomes one of the most successful follow-ups to a blockbuster album. By comparison, Lionel Richie's "Dancing On The Ceiling," his follow-up to the 10 million seller "Can't Slow Down," sold 4 million. Prince's "Around The World

In A Day" follow-up to the 9 million seller "Purple Rain" moved 2 million.

Houston is only the sixth act to have back-to-back albums certified for sales of 5 million units. She follows Simon & Garfunkel, Fleetwood Mac, Billy Joel, Michael Jackson, and Madonna.

Jackson is vying to become the first act to have *three* consecutive albums top the 5 million mark in U.S. sales. His new album, "Bad," was certified gold, platinum, double platinum, and triple platinum in November (Billboard, Nov. 14). Jackson's 1979 album, "Off The Wall," was certified at 5 million; his 1982 follow-up, "Thriller," topped 20 million domestically.

"Bad" wasn't the only album to be certified gold and platinum simultaneously in November. Pink Floyd's "A Momentary Lapse Of Reason" hit both certification levels Nov. 9.

Rush's current album, "Hold Your Fire," was certified gold but—unlike such past hits as "Signals" and "Grace Under Pressure"—was not simultaneously certified platinum. The group received some consolation as two catalog titles first released in 1981 finally made it to platinum: "Moving Pictures" and the double live album "Exit... Stage Left."

Kenny G's "Duotones" on Arista was certified double platinum. It's the third contemporary jazz al-

(Continued on page 67)



**NARAS Salute.** Quincy Jones and Herb Alpert are honored by the Los Angeles chapter of NARAS in a ceremony in the Grand Ballroom of the Hollywood Roosevelt Hotel. Both also received honors from the city of Los Angeles and the state of California. Standing, from left, are Jones and Stix Hooper, president of the Los Angeles chapter of NARAS. Seated, from left, are Alpert and Jerry Moss, A&M Records chairman.

## Picture This: Stars Adorn CD Collectibles In U.K.

LONDON CBS U.K. has released four big-name picture compact disk albums in limited editions of 10,000 copies each. The marketing ploy will be extended by the release of a picture CD single in January.

The initial album batch features four hit titles: George Michael's "Faith" and Michael Jackson's "Bad," both on Epic, and Bruce Springsteen's "Tunnel Of Love" and Terence Trent D'Arby's "Introducing The Hardline According To Terence Trent D'Arby."

CBS/Epic marketing directors Alan Phillips and Jerry Turner say they regard the releases as "a major step forward in marketing CDs

as a pop format. The CD picture disks are the ultimate collector's items."

Says marketing division executive Mark Williams: "Obviously we're aiming the launch package at the Christmas-gift market. The picture disks are for real fans of the artists involved, and we're looking for repeat sales from customers who've already bought the titles."

CBS will launch its CD single picture disk campaign in January with a new title by D'Arby. The company has not decided how many copies will be included in the limited edition.

PETER JONES

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Motown Industries in Los Angeles appoints **Kenneth V. Northrup** vice president of finance. He was corporate controller and treasurer for Capitol Industries-EMI Inc.

CBS Records International in New York promotes **Julian Shapiro** to director of marketing and sales for the Columbia label and **Lisa Kramer** to director of marketing and sales for the Epic/Portrait/CBS Associated labels. Shapiro was director of media relations. Kramer was serving as product manager for CBS Records U.K. **Sandy Sawotka** is promoted from associate director to director of media relations and public information, CBS Records International. Additionally, CBS Records U.K. makes the following



NORTHROP



SHAPIRO



KRAMER



SAWOTKA

appointments: **Elyse Taylor** as product manager; **Terry Fellgate**, trainee product manager; **Mandy Beel**, product promoter; and **Steve Hodges**, video manager.

Elektra Records promotes **Jim Davenport** to Southeast regional director of top 40 promotion, based in Atlanta. He was local promotion marketing manager for that area.

Capitol Industries-EMI in New York names **Anne Yarmark** director of human resources and administration. She was director of personnel and office services at Arista Records.

**HOME VIDEO.** CBS/Fox Video in New York makes the following promotions: **Nick Neumann** to director of marketing services, international; **Dave Chemidlin**, controller, consumer products division; and **Jim Savage**, director of program asset management. Neumann was director of analysis and research. Chemidlin was director of internal auditing. Savage was director of business analysis and forecasting.

Sony Video Software appoints **Jeff Rabinovitz** sales manager of music accounts and names **Steve Brecker** and **David Sobieraj** product managers. Rabinovitz was national sales manager for Ingram Video. Brecker was national manager of merchandising and sales promotion for MGM/UA Home Video. Sobieraj was vice president of Praxis Media.

**PRO AUDIO/VIDEO.** **Jeannette Petti** is appointed sales representative for Sound-Arts Co., an Oakhurst, N.J.-based sound-recording and audiocassette-tape-duplications company.

Telstar Video names **Larry Peterson** account executive for the New York area. He was with Chase Manhattan Bank.

**PUBLISHING.** MCA Music Publishing promotes **Gail Wooten** to director of copyright and licensing in New York. She was director of synchronization licensing. **Lynda Riheldaffer** is named assistant director of copyright and licensing. She was upped from copyright and licensing supervisor.

**RELATED FIELDS.** **Debra Rosner** is appointed vice president of New Image Public Relations in Los Angeles. She was head of her own firm, the Rosner Media Group.

**Evan Hosie** is named talent coordinator for CBS-TV's "Top Of The Pops" program, based in Los Angeles. She will continue to work with Bands Across The Sea Management.

**Karen Johnson** becomes executive director of the nonprofit Rock Against Drugs Foundation, based in Los Angeles. She joins from an extensive background in public relations.

## IVE In Bid For Vista Home Video

### \$38 Million Offer; Future Releases Part Of Deal

NEW YORK International Video Entertainment has moved to acquire Vista Home Video for \$38 million in short-term notes.

If finalized, the agreement will give IVE the ancillary rights to a number of films produced by Vista Home Video's parent company, the Vista Organization. The films include titles already marketed on videocassette by Vista as well as future titles slated for theatrical release by the company.

According to sources at both companies, Vista is expected to accept the offer, which calls for the payment to be made in installments in 1988.

Nick Santrizos, president and chief executive officer of Vista Home Video, makes no comment other than to acknowledge that IVE has issued a letter of intent to acquire the company. "Until we know anything further, it will be business as usual," says Santrizos.

If Santrizos opts to remain with the firm, he will most likely have to relocate from Vista's office in New York to IVE's Newbury Park, Calif., headquarters. An IVE spokesman says there are no plans to establish a New York office.

IVE's attempt to acquire Vista's home video arm comes on the heels of a lawsuit against Vista by Heron Communications, the parent company of Media Home Entertainment. Heron claims that Vista failed to make good on a deal for video rights to 11 films. Heron recently was denied a preliminary injunction that

would have stopped any dealings by Vista and could have stalled IVE's proposed takeover of Vista Home Video. The case is still pending.

Under the terms of the proposed acquisition, IVE would land the rights to 12 movies: "Howling III," "Maid To Order," "Three For The Road," "Fright Night II," "Trading Hearts," "Pass The Ammo," "Nightflyers," "Leader Of The Band," "Rented Lips," "Dudes,"

"Remote Control," and "The Penitent." IVE would also have the rights to eight films currently in production as well as the right of first refusal to eight titles still on the drawing board.

A spokesman for IVE says the deal is likely to position Vista's theatrical distribution company, New Century/Vista Film Co., as the vehicle to release IVE's feature films.

## CBS/Fox Chief Sees Flat Future For Vid Rentals

NEW YORK Despite an ever-expanding universe of VCR owners, the sales of cassettes priced for the rental market will remain flat for the remainder of the decade, according to James G. Fifield, president and CEO of CBS/Fox Video.

Fifield's sobering prediction was a key element in his presentation at the International Tape/Disc Assn. meeting Nov. 17. While Fifield said that product priced for the sell-through market is likely to continue to post dramatic gains, he noted that growth in the industry's core business—rental product—has slowed to a crawl. He went on to predict that by 1989 sell-through unit volume will be al-

most twice that of the rental market.

Fifield called on suppliers to become more "proactive in marketing strategies in order to enhance the growth of the business, particularly rental."

During his presentation, Fifield quoted figures culled from research conducted by CBS/Fox and a number of industry watchdogs:

- Total industry revenue will jump from \$3.3 billion in 1987 to \$4 billion next year, with the majority of the growth coming from increased sell-through units carrying decreased prices and lower margins.

- The rental market has grown

(Continued on page 73)

# THE ASCAP ADVANTAGE

As a performing right organization, we offer our members professional services...and more:

ASCAP is the only performing right organization in the USA whose Board of Directors is entirely made up of songwriters and music publishers. At ASCAP, leaders are elected from the membership, by the membership and represent *only* the interests of songwriters and publishers and no other interests. And only at ASCAP, can members have a voice. *It's the democratic way.*

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# Few Biggie Albums Due In Early '88

## Labels To Focus On New, Midlevel Acts

BY STEVE GETT

NEW YORK The lean season is on the way. As usual, major labels have launched a barrage of front-line product during the fourth quarter, leaving slim pickings in terms of new superstar releases for the early part of 1988.

Still, retailers can expect more big-name product than emerged during the first couple of months of 1987, when Deep Purple and Foreigner's Lou Gramm were the only platinum-based acts to release albums.

Scheduled to hit the stores in January and February are new albums

from Hall & Oates, Billy Ocean, Robert Plant, AC/DC, Bob Dylan, Metallica, Julio Iglesias, Gregory Abbott, David Lee Roth, and Talking Heads.

However, labels will basically kick off the new year by putting out albums from new, midlevel, and developing acts in addition to continuing to work 1987 carry-over product.

The thrust on heavy hitters during this year's final quarter has been stronger than ever, with new releases coming from superstars like Bruce Springsteen; George Michael; Sting; INXS; George Harrison; Dokken; Steve Winwood; Earth, Wind & Fire; Robbie Robertson; the Jets; Ma-

donna; Stevie Wonder; and the Pretenders.

For the most part, labels have not wanted to hold back any of their superstar acts until the new year, despite the glut of fourth-quarter product. Instead, their thrust has been to hit the marketplace with a wave of potential blockbusters during the peak, holiday-season buying period.

Two major releases just reaching the stores are the latest albums by Foreigner and the Eurythmics. Atlantic executives say they are not worried that releasing Foreigner's "Inside Information" so late in the season could have an adverse effect at either retail or radio.

"We've done this before with For-  
(Continued on page 72)



**ZZ Top Cover-age.** Billboard associate publisher Gene Smith presents Warner Bros. Records executives with a laminated plaque commemorating the six-page, wraparound, gatefold cover featuring ZZ Top that appeared on the Oct. 3 issue of the magazine, which included a special-issues section on the group. It was the first time a cover of that size had been used by Billboard. Pictured, from left, are Bob Merlis, vice president/publicity director; Jim Wagner, director of merchandising and advertising; Smith; Laurie Burke, advertising coordinator; and Adam Somers, vice president/director of creative services and operations.

## Canada Ups Vidclip Reach

### As MuchMusic Goes Cable

BY KIRK LaPOINTE

HULL, Quebec The MuchMusic Network has been given permission to move to basic cable service, broadening exposure of music video in Canada and potentially quadrupling the network's million-plus subscriber base.

The Canadian Radio-Television and Telecommunications Commission, in a far-reaching decision Nov. 30 that created 10 new Canadian TV services, amended the MuchMusic license so it will no longer be carried strictly as a pay TV service. At the same time, it

gave MuchMusic's owner, CHUM Ltd., and the Quebec-based Radiomutuel broadcast chain a license for a French-language equivalent.

The CRTC calls MuchMusic's contribution to Canadian music "significant" and says it is convinced that a larger audience base will make its "positive contribution to the Canadian broadcasting system... even greater."

MuchMusic, under the new terms of its license, will have to broadcast 30% Canadian content in its videoclips. But it has been given an important break in program-  
(Continued on page 69)

## Michael Tops Singles Chart With 'Faith'; Good And Bad News For Stevie Wonder

**G**EORGE MICHAEL'S "Faith" jumps to No. 1 on the Hot 100, while his album of the same name leaps to No. 5 on the Top Pop Albums chart. Since no other album in the top 10 moved up this week, Michael's solo debut is considered an odds-on favorite to eventually hit No. 1.

This is Michael's second No. 1 single of the year, following a duet with Aretha Franklin, "(I Knew) You Were Waiting For Me," which topped the chart in April. Michael's solo hit "I Want Your Sex" peaked at No. 2 in August.

Only one other artist—**Madonna**—has done as well with singles this year. Like Michael, she topped the chart twice—with "Open Your Heart" and "Who's That Girl"—and peaked at No. 2 with a third hit, "Causing A Commotion." But Madonna also scored a fourth hit, "La Isla Bonita," which peaked at No. 4.

Michael's "Faith" album took just four weeks to crack the top five, compared to 14 weeks for **Wham!**'s 1985 breakthrough album, "Make It Big."

**FAST FACTS:** Stevie Wonder's "Skeletons" dips to No. 21 on the Hot 100 after peaking last week at No. 19. That's the lowest that the first single from a Wonder album has charted since "Superwoman" from "Music Of My Mind" peaked at No. 33 in 1972. The first singles from Wonder's last nine albums cracked the top five. "Skeletons" ran into resistance from pop radio because of its hard r&b edge—though that edge didn't hurt such past Wonder hits as "Living For The City" and "Boogie On Reggae Woman." We should note that Wonder's "Characters" album had a good second week anyway, jumping from No. 74 to No. 21 on the Top Pop Albums chart.

**Dusty Springfield** returns to the Hot 100 for the first time in nearly 18 years as her collaboration with the **Pet Shop Boys**, "What Have I Done To Deserve This?" blasts on at No. 60. Springfield first hit the chart in January 1964—one week after the **Beatles**. Her chart discography—three top 10 hits, seven that made the top 30—doesn't begin to do justice to her importance in pop history. Springfield was also featured on **Richard Carpenter**'s "Something In Your Eyes," a top 15 adult contemporary hit last month.

**George Harrison**'s "Got My Mind Set On You" jumps to No. 10 on the Hot 100, nearly 24 years after he landed his first top 10 hit with the **Beatles**' "I Want To Hold Your Hand." For the record, **Paul McCartney** was most recently in the top 10 in February 1986

with "Spies Like Us," **John Lennon** in March 1984 with "Nobody Told Me," and **Ringo Starr** in April 1975 with "No No Song."

**Eric Carmen**'s "Hungry Eyes"—the second hit from the No. 1 "Dirty Dancing" soundtrack—cracks the top 40 at No. 36. It's Carmen's 11th top 40 pop hit in a checkered career that has spanned more than 15 years. Carmen earned four top 40 hits fronting the **Raspberries** on Capitol and five more as a solo artist on Arista. He scored his 10th top 40 hit two years ago

on Geffen. The current hit is on RCA. **Jimmy Ienner**, executive producer of the "Dirty Dancing" soundtrack, also produced Carmen's early hits.

**Michael Bolton**'s "That's What Love Is All About" jumps five notches to No. 19 on the Hot 100. It's Bolton's first top 20 hit as an artist, but his

second as a writer: He co-wrote **Laura Branigan**'s "How Am I Supposed To Live Without You," which peaked at No. 12 in 1983. But here's the best part: Bolton has written recent singles for both **Cher** and her ex-husband **Gregg Allman**. Cher's "I Found Someone" jumps seven notches to No. 57 this week; Allman's "Can't Keep Running" was a single earlier this year.

**Linda Ronstadt**'s all-Spanish album, "Canciones De Mi Padre," is the top new entry on this week's Top Pop Albums chart at No. 103. It's the highest-charting Spanish album since **Julio Iglesias**' "Julio" peaked at No. 32 in 1983.

**Elton John** has two double albums climbing this week's chart, both of which feature "Candle In The Wind," his top 30 smash. "Live In Australia With The Melbourne Symphony Orchestra" moves up one notch to No. 63, while "Goodbye Yellow Brick Road" re-enters the chart at No. 186. The Aussie album has surpassed its original peak of No. 66, set in August.

It's a good time for early '60s pop and r&b veterans on the Hot Black Singles chart. Wonder leads the way at No. 2, followed by **Gladys Knight & the Pips** at No. 13, **David Ruffin & Eddie Kendrick** at No. 15, **Smokely Robinson** at No. 16, **Dionne Warwick** (with **Kashif**) at No. 20, and the **Temptations** at No. 24.

**WE GET LETTERS:** Louis Iacueo of Covina, Calif., says **Marvin Gaye**'s "Got To Give It Up"—though featured on the "Live At The London Palladium" album—was actually cut in the studio.

**Mike Perini** and **Mike Zeiger** of Ypsilanti, Mich., note that **Noel**'s "Silent Morning" spent five weeks at No. 52 on the Hot 100.

## Branigan Loses Lawsuit

NEW YORK Atlantic recording artist **Laura Branigan** lost her suit against her former manager, **Susan Joseph**, and a jury granted Joseph's counterclaim against Branigan Nov. 30 in a federal court in Manhattan.

After a six-day trial, the jury found that Joseph had not breached her five-year management contract with Branigan, which ended in May, or her fiduciary duty to the singer. The panel awarded \$509,238.74 to Joseph in her counterclaim and also levied \$100,000 in punitive damages against **Laurence Kruteck**, Branigan's husband and business manager.

According to **Robert W. Cinque**, Joseph's attorney, the jurors found that

**Kruteck** had induced Branigan to breach her contract with Joseph. He said it was very unusual for a jury to levy punitive damages against a third party such as Kruteck. "It requires a very high level of culpability for punitive damages," he commented.

Branigan claimed in her suit that she had properly terminated her contract with Joseph because the latter had failed to fulfill her obligations under the agreement. One of the key issues was the use of \$125,000 of Branigan's money for independent promotion of her records. **Sidney Friedler**, attorney for Branigan and Kruteck, contended at the trial that  
(Continued on page 69)

## Rights Groups Extend Rebate Deadline

### Juke Operators Get A Break

NEW YORK To spur compliance with the law, **ASCAP**, **BMI**, and **SESAC** have agreed to extend the payment of 1987 compulsory license-fee rebates to all jukebox operators who register their jukeboxes during the 1987 calendar year as long as 110,000 jukeboxes are registered by the end of the year.

In 1985, the performance-rights groups and the Amusement And Music Operators Assn. reached a voluntary agreement that called for rebates of \$3 per box for jukebox operators who properly registered within the statutory time period—provided compliance with the law improved and at least 110,000 boxes

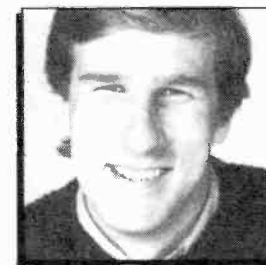
were registered. The deadline was usually Jan. 31.

According to a joint announcement by **ASCAP**, **BMI**, and **SESAC**, many of the boxes registered this year were registered long after the Jan. 31 deadline, and thus their operators would have been denied rebates. The rebate extension requires that the goal of 110,000 jukeboxes be reached by Dec. 31.

The 1976 Copyright Act requires jukebox operators to register their boxes and pay a license fee to the U.S. Copyright Office in January of each year. The fee this year is \$63 per box.



by Paul Grein



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# MUSIC IN ACTION

## THE PMRC -- MORE TROUBLE THAN YOU THINK!

To date, the PMRC has scored some stunning PR coups. They've lined up congressional members, the PTA and the American Academy of Pediatrics as part of their "coalition." These alliances give the impression that the experts who should know -- pediatricians and the PTA -- confirm the claims that music is damaging the children of America.

To a lot of people in our industry, the PMRC doesn't seem like a real threat. After all, we have a First Amendment. But pressure groups like the PMRC in 1921 mounted a headline-grabbing media campaign claiming that the film business was riddled with sex and perversion. The coverage crippled the film industry, cut boxoffice revenues in half, and forced the creation of the Hayes Board, which censored films for more than forty years. We had a First Amendment then too.

Those of us who care about music need to show that the PMRC does not represent the American majority. One way to do it: sign the petition below!

This petition will be presented to the FCC, the Justice Department, and other governmental agencies currently being swayed by the PMRC.

Simply signing your name and sending in this page may help ensure that you can hear the music you enjoy as easily tomorrow as you can today.

*I want to state my support for American freedom.*

*I believe in the American Constitution and its Bill of Rights. I object to the attack on freedom of expression being mounted by groups attacking rock, rap and pop music. I oppose pressure tactics being used by groups like the PMRC and Decency In Media to get the FCC to remove music the leaders of these groups dislike from the air.*

*I oppose laws -- like the one in San Antonio, Texas -- that prevent some people from attending concerts city officials don't care for. I object to the arrest of an 18-year old store clerk in Calloway, Florida for selling a rap record. And I object to the arrest of bandleader Jello Biafra in California for selling material "harmful to minors" when that material was a reproduction in his album of a piece of art shown in gallery exhibits all over the world.*

*I may not like every form of music, but I believe it all has a right to exist. That freedom is what America is about.*

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#1  
AWARD  
WINNERS  
90  
CHARTS

# BILLBOARD'S YEAR-END

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*A Call For Lower Prices*

# HELP CDs REACH THEIR MARKET POTENTIAL

BY JOHN QUINN

Are we marketing the compact disk? Or are we milking its short-term high profits at the expense of its long-term potential?

These are important questions to ask as this lucrative product moves from its initial sales phase to what should be the growth stage of the market. Steps we take now can determine whether CD hardware and software, which have so far penetrated less than 7% of U.S. households, will begin to reach a mass audience. If the record industry makes the wrong moves, the CD market may be forced into a "mature" phase that will bring very little growth, followed by decline.

Over the past few years, CD hardware prices have fallen very fast—perhaps even too fast—and a consumer can now find a player for less than \$100. As a result, the consumer who has not yet purchased a CD machine is price-sensitive, not to the hardware, but to the software, which is still priced much higher than LPs and tapes.

Retailers have priced CDs at a level that brings them a margin less than that of LPs or cassettes. While this has helped the early penetration of the format, it leaves no room for any lower retail pricing at current costs. Therefore, the ball is in the manufacturers' court.

Manufacturers certainly recognize the validity of setting different price levels at different stages in a product's life cycle. They have used this concept effectively to increase sales of older albums in the form of midlines. Even in the CD format, there are now several hundred older titles available at new

price levels. Consumer reaction to these new prices has been strong. But there is a difference between increasing sales from a current consumer base and actually enlarging that base.

The person who is considering buying a CD player cares less about catalog selections than about hot new titles that are advertised in all three formats. The problem is that he can buy that hot title for \$6.99 on cassette, and yet on CD it might cost him \$12.99. It is that large spread between prices of different formats that will con-

• Of current CD owners, the 25-34 age group currently has the highest percentage of ownership, while the greatest potential for growth lies in the 12-24 age group.

• When current CD owners were asked to complete the statement, "I would buy more CDs if . . .," the No. 1 answer, given by 72% of the respondents, was "lower price." The No. 2 response, given by 23% of the respondents, was "if I had more money." Other responses, all with less than 23% of the total, called for more titles, better selection, and more digital mastering.

releases. After these upward "spikes," sales fell back to their previous levels during the following months.

The concept of setting price levels to increase market penetration is not new or unfamiliar. The theory is that as we move further into the population with a product, price becomes more of a barrier as we begin to encounter customers who have lower income or less desire for a product or who don't see the benefit of the product at higher prices. Only when prices go down can these consumers be persuaded to buy.

Various industries have used this strategy to mass-market products ranging from calculators and watches to computers and home entertainment hardware. Some of the price drops in these fields resulted from economies of scale as production and sales increased. Others stemmed from a calculated decision to trade off lower margins for higher sales.

It appears that the major record companies have an opportunity to use this strategy to their advantage. While it will mean lower margins for them, increased profits from higher sales may more than make up the difference. Meanwhile, the reduction of CD manufacturing costs has already raised their per-unit profit, and further economies of scale can be realized.

The market needs lower prices now, or the CD format will lose its momentum and the industry will fail to realize the potential of its greatest current money maker.

*John Quinn is director of retail for the Dallas-based Sound Warehouse chain.*

## 'Price becomes more of a barrier as we encounter customers who have lower income or less desire for a product'

tinue to limit CD market penetration.

Growth of CD player sales is already slowing. The Electronics Industries Assn. recently lowered its estimate of CD hardware sales in 1987 from 4 million to 2.9 million units, which means the growth rate this year will be smaller than it was in 1986.

Software prices also are inhibiting purchases by current CD player owners. A study conducted last summer by the retail advisory committee of the National Assn. of Recording Merchandisers fully supports this conclusion. Consider the following NARM consumer research results:

• Of current CD owners, the heavy-music buyer also represents the heaviest current ownership, while the greatest potential for growth exists among the medium and light buyers.

It is reasonable to assume that lighter and younger buyers do not have, or choose not to spend, as much money on their music purchases as heavy purchasers do. The younger buyers don't generally have incomes as high as those of the 25-34 age group. Some of the lighter buyers may have the money to buy high-priced software, but decide not to because music is not that important to them. Which-ever situation applies to particular CD buyers, those in the survey revealed that pricing is the No. 1 deterrent to additional CD purchases.

Retailers already know this. Most of the NARM retail advisory board members have seen a clear leveling off of CD sales as a percentage of their music configuration mix since early 1987, interrupted only by brief increases during the months of the Beatles



tell then they could die if they were to ingest them?

Judging from their attitudes, it appears both Baker and Wilcox come from families where children were raised to be seen, not heard.

Stephen Sheehan  
Dirt Cheap Records  
Omaha, Neb.

### PARENTAL RESPONSIBILITY

I read with great interest both Susan Baker's "PMRC Responds" commentary and Vince Wilcox's letter "The Right To Say No" (Billboard, Nov. 14).

Baker says "judge for yourself" when it comes to explicit lyrics for minors, and Wilcox wonders if Jello Biafra would allow his own children unchecked access to medicine chests and cleaning-solution cabinets.

The attitude of both writers seems to be one of not wanting to be bothered.

If Baker found music with explicit lyrics in the possession of her children, would she see fit only to run to her nearest attorney or media consultant? Or would she sit down with her children and explain why she finds explicit lyrics unsuitable?

And would Wilcox take his children aside and show them how to read labels of toxic materials and

captioned symbol be shown not only on the videocassette containers, but on the labels themselves.

This product's message needs to reach the widest possible audience. The deaf and hearing-impaired community is waiting to receive that message.

Arthur Goetz, Administrator  
Eastern Shore Regional Library  
Salisbury, Md.

### SINGLING OUT QUALITY

I have bought thousands of 45 rpm singles over the past 20 years, but never before have I had to return so many because they were defective. Sometimes I have to go to several different retailers to find a pressing that's not scratched, cracked, or distorted.

Retailers have also complained to me about the problem. It puts a strain on them as well as the consumer. It's time to start putting back some quality in the product.

Craig Shumaker  
Bremen, Ohio

### CD COMPILATIONS FOR DJs

In the recent page 1 article on CD jukeboxes (Billboard, Nov. 21), I see that Seeburg is licensing singles titles that appear on the charts and compiling them on compact disk for jukeboxes.

Why don't the record companies (or Seeburg) get with it and do the same thing for us mobile DJs. I'm not talking about free promos. I'll pay full price just to get new material. As one of the few all-CD DJs in the country, I find there is a serious lack of new product for my use.

Gary L. Dawson  
Rochester, Pa.

### CLOSED-CAPTIONED VIDEOS

We have been awarded a grant to fund a program to bring the newest technology to eight rural-county library systems to increase access to library service for the deaf and hearing impaired. As part of this project, we have sought to purchase closed-captioned materials for our video collection.

While major motion-picture releases are often closed captioned, this is not the case with educational and how-to videos.

Here, then, is an appeal to producers in the informational end of the video business. We ask that reviews and suppliers' catalogs indicate if a videotape is closed captioned. We ask also that the closed-

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## End Of An Era For Pioneer Progressive Rocker New Licensor For 13-Year-Old WLIR

BY KIM FREEMAN

NEW YORK Progressive rock pioneer WLIR Hempstead/Long Island, N.Y., has reached the end of an era.

After at least 13 years of operating on interim licenses, the outlet now has permanent licensors in Jared Broadcasting, a newly formed group owned wholly by voice-over and broadcast veteran Ronald Morey.

The facility will soon adopt the WDRE calls with 10-year WLIR PD Denis McNamara at the programming helm for Jared. At press time, McNamara would not elaborate on WDRE's musical direction but predicted that it could be heard on the air before the end of the year. It's worth noting that the WDRE call set could lend itself to the word "dare," which might make for a variation on WLIR's longstanding "the station

that dares to be different" slogan.

The move means that McNamara is parting company with Elton Spitzer, longtime operator of WLIR under the Phoenix Media banner, and it ends McNamara's involvement with young progressive rocker WXXP Pittsburgh, of which Spitzer is an owning partner. Spitzer could not be reached at press time, but word is that he's keeping the WLIR calls and hoping to transfer them to another Long Island outlet.

Definitely hired to work for WDRE are WLIR-ers "Malibu" Sue and Maxx, and McNamara says other WLIR staffers may be considered candidates in his current talent search. Billboard award-winning assistant PD/air personality Larry "the Duck" Dunn had not announced plans at press time.

Even though WLIR rarely made a

huge dent in the Nassau-Suffolk, L.I., or New York ratings, the station and its loyal audience had always been a key cog in the promotion plans of many alternative rockers.

WLIR was also a springboard station for many of rock radio's hottest players. Notable WLIR alumni include Satellite Music Network's George Taylor Morris; WNEW-FM New York's Dan Neer; WNEW-AM New York's Richard Neer; WXRK "K-Rock" New York's Meg Griffin, Bob Waugh, and Vin Scelsa; WMMR Philadelphia's John DeBella, Mark "the Shark", and Joe Bonadonna; PolyGram's Bob Kranes; WAQX Syracuse, N.Y.'s Lorraine Rapp; WEBN Cincinnati's Joel Moss; Radio Today's Ben Manilla; NBC/the Source's Steve North; ABC Radio Network's Nancy Amramson; and Billboard's own Margaret LoCicero.



**Squeeze On The City.** KTCZ "the Cities" Minneapolis PD Alan Larson, center, partakes of the successful aura surrounding Chris Difford, left, and Glenn Tilbrook—leaders of A&M's Squeeze. Larson was one of several programmers flown into Manhattan for a recent sellout concert by the group.

## PMN's 'Breeze' Blew Before 'Wave'

NEW YORK Satellite Music Network's "the Wave" is not the only force affecting the fair new age forecast: Progressive Music Network's "the Breeze" actually preceded the Wave as a nationally available satellite format, and it now has six on-line affiliates with an additional seven or eight ready to sign on soon.

KEYF Spokane, Wash., became the first Breeze affiliate on Sept. 6, 1987. The Wave debuted on KTWV Los Angeles in February of this year, and SMN's first affiliate for the format, KCWV Kansas City, debuted in mid-September. To date, the Wave has cracked bigger markets—Dallas, Seattle, and San Diego—than the Breeze.

PMN's president Jack Moore says he doesn't think the Wave has gotten an unfair share of the fanfare surrounding new age radio and does not refer to SMN's service as a direct competitor. "I'm not saying one is better or worse, but that we're different from each other," says Moore. "Based on air checks, I think the Breeze is more broad based."

The Breeze's mix of mostly acoustic new age and soft jazz dates back to 1979, when Moore was involved in a partnership that put KTWV-FM Minneapolis on the air. In looking for that market niche, "I decided I'd just play what I liked," says Moore. At that time, Chuck Mangione's "Feel So Good" was in the middle of a 20-

week chart run, and Moore based the format on similar sounds. "Most of our library was compiled from the \$2 bins at Woolworth's," quips Moore, noting that the jazz genre was not a big seller at the time.

In 1984, Moore accepted a \$3.8 million bid for KTWV, which he'd bought for \$650,000. Moore's effective new age/jazz approach sat on the back burner until this spring, when its potential spurred him to offer it nationally through PMN.

In addition to KEYF Spokane, contracted Breeze affiliates include KLMS Lincoln, Neb.; WETB Johnson City/Bristol, Tenn.; KRAI Steamboat Springs, Colo.; and WTNN Knoxville, Tenn. On Nov. 27, the Breeze returned to its point of origin and filled the void left when KTWV changed formats when it debuted on KSNE-AM Minneapolis, where PMN is based.

KIM FREEMAN

## newsline...

**GROUP W** has acquired NBC's WMAQ Chicago for an undisclosed amount, pending approval by the Federal Communications Commission. Plans call for KODA-FM Houston GM David Pearlman to assume managerial duties at the Chicago station, which would be converted from talk to an all-news format.

**WISKES/ABARIS** Communications has agreed to sell medium-market properties KIKX-FM Colorado Springs, Colo., and KQIZ-FM Amarillo, Texas, pending FCC approval. First Sierra Communications has agreed to purchase the outlets for \$6.2 million.

**KENT BURKHART** has entered into a joint venture with Broadcast Media Corp., securing 65% ownership of and controlling interest in the company's three stations: WLNZ Lansing, Mich., and WINW and WRQK Canton, Ohio. The conglomerate's new name is Degree Communications Inc. The deal was for \$4.5 million.

**KWIZ-AM-FM** Santa Ana, Calif., has been purchased by Liberman Broadcasting Inc. for \$6.25 million.

**INTER-URBAN GROUP** chief financial officer Reggie Brown is named GM at the company's WIZF Cincinnati. He replaces Bill Chapman.

**MARTIN COMMUNICATIONS** made a counteroffer to WKLC St. Albans, W.Va., OM Brian Krysz, who had agreed to become VP/programming for Devine Communications' WBYR Buffalo. Krysz opted to stay with Martin, becoming group PD for the organization.

**MELVIN TURNER** is appointed marketing and research director for the Buckley Broadcasting Corp., Greenwich, Conn. Turner returns to Buckley after six years with the Jack Masla Co.

## Goodman Out To Tout Local Productions

NEW YORK How good are the production abilities stations can offer local advertisers? During a luncheon speech at the Radio Advertising Bureau's Sales and Management Conference, Jan. 23-26, 1988, in Atlanta, American Comedy Network president Andy Goodman will be out to prove that clients can count on sizzling stuff. He needs help from the hottest production departments in any size market.

If you've got a good example of how great local production can be, send it to Goodman at ACN's Bridgeport, Conn., headquarters by Jan. 8. Send it on a reel, with credits to creators behind it. If chosen, your bit will be heard by 1,200 radio honchos.

## OUTA' THE BOX

Programmers reveal why they have jumped on certain new releases.

### TOP 40

"If you're looking for a good dance record, this is the one," says **Mike Schaefer**, the always-steppin' KIKI/KMAI "I-94" Honolulu PD, of M/A/R/R/S' "Pump Up The Volume" (4th & Broadway). "From the first play, we got instant phone reaction." Great reaction was also the billing for the Pet Shop Boys' "What Have I Done To Deserve This" (Manhattan). "It's a great follow-up to their last single," says Schaefer. "Dusty Springfield's background vocals are a nice touch, and quite simply, it's a smash." Schaefer also sees a comeback for Boy George with his latest, "Live My Life" (Virgin). "His past problems are behind him now, and the timing is right for Boy George. This song is a great one, reflective of his past great work with the Culture Club."

### BLACK/URBAN

"Superbad" (CBS Associated) "is superb!" says **KACE** Los Angeles' newly appointed PD, **Pam Wells**, of Chris Jasper's latest effort. She calls it "a superb song that's getting great response from L.A. listeners." Wells also notes great response on Five Star's new single, "Stronger Than Steel" (RCA). She sees a coming of age for the band, saying, "They don't sound so teeny-bopperish anymore. This record has a more mature sound, with lots of feeling and strength." The last pick of the week for Wells is Total Contrast's "Kiss" (London). "It's a little lengthy," she says, "but with that funky sound and great hook, it's worth every second."

### ALBUM ROCK

"I'm hot on Flesh For Lulu!" says **WBCN** Boston MD **Carter Alan**, who describes "Postcards From Paradise" (Beggars Banquet/Capitol) as "a bright rock'n'roll tune with lots of power and one of those great, '60s-sounding melodies that made the classic hits classic." Alan also feels pangs of nostalgia listening to Love & Rockets' "No New Tale To Tell" (Beggars Banquet/Capitol). "If you were plugging into Pink Floyd in 1969, you'll get the same feeling tuning into Love & Rockets right now," he says. Alan considers the Bangles' "Hazy Shade Of Winter" (Columbia) an obvious choice, but laments, "Many stations don't consider this an AOR record. It's a great rocker, and coming off of three previous hit singles there should be no question about it." The last vote is cast for U2's "In God's Country" (Island), which, Alan says, "may not be seen as a typical single, but it would make an excellent choice for a 45. Its sound is unique from the other album picks, and combined with band familiarity should make it a winner for us."

YVONNE OLSON

Hits From Billboard 10 and 20 Years Ago This Week

## POP SINGLES—10 Years Ago

1. **How Deep Is Your Love**, Bee Gees, RSO
2. **You Light Up My Life**, Debby Boone, WARNER/CURB
3. **Blue Bayou**, Linda Ronstadt, ASYLUM
4. **Back In Love Again**, L.T.D., A&M
5. **It's So Easy**, Linda Ronstadt, ASYLUM
6. **Baby Come Back**, Player, RSO
7. **Don't It Make My Brown Eyes Blue**, Crystal Gayle, UNITED ARTISTS
8. **Here You Come Again**, Dolly Parton, RCA
9. **Sentimental Lady**, Bob Welch, CAPITOL
10. **Slip Sidin' Away**, Paul Simon, COLUMBIA

## POP SINGLES—20 Years Ago

1. **Daydream Believer**, Monkees, COLGEMS
2. **I Heard It Through The Grapevine**, Gladys Knight & the Pips, SOUL
3. **Hello Goodbye**, Beatles, CAPITOL
4. **I Second That Emotion**, Smokey Robinson & the Miracles, TAMLA
5. **The Rain, The Park & Other Things**, Cowsills, MGM
6. **Incense And Peppermints**, Strawberry Alarm Clock, UNI
7. **I Say A Little Prayer**, Dionne Warwick, SCEPTER
8. **Boogaloo Down Broadway**, Fantastic Johnny C., PHIL-L.A. OF SOUL
9. **In And Out Of Love**, Diana Ross & the Supremes, MOTOWN
10. **You Better Sit Down Kids**, Cher, IMPERIAL

## TOP ALBUMS—10 Years Ago

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

## TOP ALBUMS—20 Years Ago

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

## COUNTRY SINGLES—10 Years Ago

1. **Here You Come Again**, Dolly Parton, RCA
2. **I'm Knee Deep In Loving You**, Dave & Sugar, RCA
3. **Georgia Keeps Pulling On My Ring**, Conway Twitty, MCA
4. **Take This Job And Shove It**, Johnny Paycheck, EPIC
5. **Come A Little Bit Closer**, Johnny Duncan (With Janie Fricke), COLUMBIA
6. **My Way**, Elvis Presley, RCA
7. **What A Difference You Made In My Life**, Ronnie Milsap, RCA
8. **Don't Let Me Touch You**, Marty Robbins, COLUMBIA
9. **Chains Of Love**, Mickey Gilley, PLAYBOY
10. **Middle Age Crazy**, Jerry Lee Lewis, MERCURY

## SOUL SINGLES—10 Years Ago

1. **Serpentine Fire**, Earth, Wind & Fire, COLUMBIA
2. **FFUN**, Con Funk Shun, MERCURY
3. **Reach For It**, George Duke, EPIC
4. **Ooh Boy**, Rose Royce, WHITEFIELD
5. **You Can't Turn Me Off (In The Middle Of Turning Me On)**, High Energy, GORDY
6. **Back In Love Again**, L.T.D., A&M
7. **Our Love**, Natalie Cole, CAPITOL
8. **Native New Yorker**, Odyssey, RCA
9. **Belle**, Al Green, HI
10. **Galaxy**, War, MCA

## FEATURED PROGRAMMING

**RADIO TODAY**, New York, is getting a running start on 1988 with two "new" shows in its catalog. The easy listening "Special Of The Week" bowed the weekend of Nov. 2, and with the unexpected return of the two-hour classic rock "Flashback" to the Radio Today nest, the company is now in the process of getting out the word that "the 'Flashback' series continues."

"Flashback" bowed in January 1987 and was distributed by NBC Radio Entertainment. With the NBC acquisition, NBC parent Westwood One has decided to bring out its own version, "Backtrack," for 1988. "Backtrack" is also two hours long and focuses each week's installment on a theme. The WW1 show bowed Nov. 23, sending "Flashback" to Radio Today.

According to Radio Today, the contract with Westwood One prevented it from clearing "Flashback" on its own until the first quarter of 1988. The company reports that affiliates have been running two nondated first hours from past shows to fill the program's slot until January.

Bill St. James will remain as host of "Flashback" in 1988. As an incentive for continued or new clearances, Radio Today is offering stations two additional shortform-production packages. The first is a series of 30-second "time slides" to be used as classic rock-track intros. The 20 different sound collages pull together the audio images from a particular year, giving stations two intros for each of the years 1966-1975. The second package has the same purpose for particular rock acts. The "starpac" artist intros are also customized for each affiliate.



**Interspace Interface.** Art rock veteran Patrick Moraz, seated, shows off the acoustic side of "Human Interface" at London's Abbey Road Studios. The keyboard wiz gave listeners a preview of his new "Human Interface" release during a performance carried live by satellite by the Westwood One Radio Network. Shown with Moraz is Denny Somach, who produced the show.

Radio Today is touting the three-hour weekly "Special Of The Week" as the first syndicated program designed specifically for the easy-listening format. The syndicator has enlisted the former Bonneville and easy-listening veteran Marlon Taylor to make the track selections and put former WPAT New York air personality/OM Ken Lamb in the host's seat.

Lamb says that his approach is definitely a foreground one. Lamb has fun with the role and places emphasis on giving listeners information about the music and artists. The show's programming will be based in the "string sound" but with the addition of vocalists not generally associated with the format. Radio Today's intention is to stretch the format's boundaries a bit. The last hour is devoted to a homemade countdown based on affiliate phone response. Advertising sales for both shows are being handled by LBS Communications Inc.

**PERSONNEL:** Johnny Biggs will leave his senior management exec post at ABC/Watermark at the beginning of January, saying that the time has come to move on. Biggs has been with Watermark since 1976, taking over full responsibility for the production house in 1986. ABC/Watermark produces the "American Top 40" and "American Country Countdown." Biggs will be on hand throughout January to help in the transition.

Things are hoppin' at MJI Broadcasting, New York. The syndicator

has relocated its West Coast office, added seven new staffers to the New York production department, and promoted one of its own. Veteran musician David Landau gets the promotion—to senior producer for "Classic Cuts"—and among the new faces are Peter Bochan, as that show's technical director, and Richie Rosenfield, late of United Stations, who comes on as a line producer. MJI's West Coast office, where VP/talent acquisition Dave Schulps has relocated, is at 3019 Maxwell St., Los Angeles, Calif. 90027; 213-660-4873.

Global Satellite Network GM Rachel Perloff has been upped to VP/GM of the Los Angeles outfit. Perloff has been with the company for most of its five years. In addition to her current duties, she will have increased supervision responsibilities for both the main West Coast and new East Coast offices.

PETER J. LUDWIG

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

- Dec. 11-12, **Bon Jovi**, On The Radio, On The Radio Broadcasting, one hour.
- Dec. 11-13, **Dokken**, Metalshop, MJI Broadcasting, one hour.
- Dec. 11-13, **Whitney Houston**, Hot Rocks, United Stations, 90 minutes.
- Dec. 11-13, **Oak Ridge Boys**, Country Today, MJI

Broadcasting, one hour.  
Dec. 11-13, **George Harrison**, Rock Watch, United Stations, three hours.

Dec. 11-13, **Barry White**, Star Beat, MJI Broadcasting, one hour.

Dec. 11-13, **Leslie Gore/Peter Noone**, Cruisin' America With Cousin Brucie, CBS RadioRadio, three hours.

Dec. 11-18, **Bob Dylan & Tom Petty**, Westwood One Concert Special, 90 minutes.

Dec. 12, **Waylon Jennings, Part 2**, Country Close-Up, ProMedia, one hour.

Dec. 12-13, **Me'lissa Morgan/Jimmy Walker/Chico DeBarge**, RadioScope, Lee Bailey Communications, one hour.

Dec. 13, **Foreigner/Alarm**, Powercuts, Global Satellite/ABC Radio Networks, two hours.

Dec. 13, **Elton John**, King Biscuit Flower Hour, DIR Broadcasting, one hour.

Dec. 13, **Restless Heart**, Countryline U.S.A., James Paul Brown Entertainment, one hour.

Dec. 13, **Earl Thomas Conley**, Nashville Live, MCA Radio Network, 90 minutes.

Dec. 13, **Manfred Mann**, Rock Over London, Radio International, one hour.

Dec. 13, **Peter Moffit**, The Jazz Show With David Sanborn, NBC Radio Entertainment, two hours.

Dec. 14, **Triumph**, Rockline, Global Satellite/ABC Radio Networks, 90 minutes.

Dec. 14, **The Doors, Part 2**, Legends Of Rock, NBC Radio Entertainment, one hour.

Dec. 14-20, **Mutual's Christmas In The Heartland**, Mutual Broadcasting Holiday Special, three hours.

Dec. 14-20, **13th Annual Volunteer Jam Highlights**, Westwood One Special, two hours.

Dec. 14-20, **Los Lobos**, In Concert, Westwood One, 90 minutes.

Dec. 14-20, **Jethro Tull**, Classic Cuts, MJI Broadcasting, one hour.

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## Research Helps, But Never Underestimate Instinct

BY DAVE ANTHONY

**B**ACK IN THE '70s, a curious experiment was conducted that literally went on to change the face (or ears) of radio listening for years to come: Passive research was invented.

### GUEST COLUMN

One of the more controversial issues in the history of radio, passive research—as it applies to radio—means conducting

music research over a telephone line.

Despite significant opposition to the concept, passive research became a reality at several stations, including the old Doubleday property KRIZ Phoenix, Ariz. KRIZ is a 250-watt station located at 1230 on the AM dial in one of the largest cities in the U.S. (Have you ever tried driving from one end of the "Valley Of The KRIZ People" to the other?) But these disadvantages only forced KRIZ's resident

thinkers to dig deeper into their bag of strategies. KRIZ is well known for sponsoring some of the country's most progressive contests—and for being one of the stations where passive research first took hold.

Originally, passive research was described as a tool for finding out what the "silent majority" of listeners wanted to hear on their favorite stations. Record buyers and request-line callers were labeled active; other listeners were dubbed passive. Hence, the term "passive research."

The first stations to employ this bold new technique were treading in uncharted waters, armed with a theory that they would have a sizeable advantage over competing stations. It was a good idea. It worked.

As competition grew and listeners discovered the different formats of contemporary music, funny things began to occur. The audience became more selective in its choices and found more reasons to switch from one station to another. The need for passive research

grew.

But as it grew, more programmers began using it. And worse, more programmers became overly dependent on it. They *lived* by it. To them, it seemed a panacea, a quick fix for whatever ailment had afflicted their station. A common battle cry arose: "Remove all the negatives." It was a noble thought, but it was also a trap: Removing all negatives only increases sterility.

**H**OPEFULLY, we're all smarter as we head into the end of the '80s, some 15 years after music research arrived on the scene. One point in our favor is that the term "passive research" was retired years ago. True, you can find your station's "silent" listeners through random calling, but there's nothing to prevent the active listeners from finding their way into your sample. When that happens, all of a sudden you have a very potentially *active* data base.

Nowadays, passive research is just another form of music research. Smart programmers don't

live and die by the numbers that their computers spit out. They skillfully integrate these results with store reports, request-line data, nightclub reaction, and—get this—their gut feelings, personal judgments, instinct. That's radical strategy, I realize, but some people do believe that instinct is simply the result of years of experience on this planet. Based on that, a little reliance on this hard-to-document sixth sense couldn't hurt. Look, it's another tool to use!

**C**ALL-OUT RESEARCH is definitely a valuable tool that this author has employed since those early days at KRIZ in 1974. How else can you find out with as much accuracy when a particular song is finished in your market? How else can you detect with as much dependability when to place which songs in power rotation? How else can oldies and recurrenents be researched? Sure, auditorium testing can give you insight, but it's basically the same strategy.

All right, I'll come clean. This ar-

ticle is very pro research. Because unless you have a crystal ball, are the only station in town, have toads as competitors, or operate a dynasty, you're probably fighting a heated battle daily. Any tool is wise to use, but don't forget a few key points: Use all the tools that you have access to, including your own judgment. Have the guts to go against the computer printouts when instinct tells you to do so. And remember that it's difficult to research unfamiliar music over the phone. This is one area where you'll have to live and die by your instincts. Research 'em *after* you've been playing 'em for awhile. Have the guts to use all of your tools. Have the guts to use your ears. Have guts.

So, the question was: Whatever happened to passive research? The answer is simple: It just got better.

Dave Anthony is program manager of KDWB-AM-FM Minneapolis.

## Pay-For-Play Radiothon Benefits Dallas Hospital Research KZEW, Audience Rock Against AIDS

BY CHARLENE ORR

**D**ALLAS On Dec. 3, this market's No. 2 album rocker, KZEW, suspended its regular programming between 6 a.m. and midnight. Instead of hearing the usual rock'n'roll, listeners participated in the station's "pay-for-play" radiothon held to benefit the local Parkland Memorial Hospital's AIDS Research Fund.

Tagged Rock Against AIDS and aimed at raising awareness of the station's young, active audience, the event was the first of its kind in the market.

According to KZEW promotion director Kathy Aubry, listeners who pledged at least \$5 were given the opportunity to hear their requests as time permitted. As long as the requests were on an album, the picks did not have to be in the album rock genre. The entire KZEW staff brought in personal album collections of everything from country to jazz in order to accommodate diverse audience requests.

For a pledge of \$50 to \$100, "the Zoo's" "Rare Rock Collection,"—a special album featuring never-be-

fore-released and out-of-print material from well-known artists such as R.E.M., Gregg Allman, Jethro Tull, the Police, U2, Fleetwood Mac, Elton John, and the Doors—are available for pickup at the station. For \$100 or more, the collection was available on compact disk. KZEW PD David Grossman secured the artists' donations of the tracks during the past several months.

The entire air staff was on hand as the 18-hour shift commenced. DJ Charlie Jones, who broadcasts his midday show weekly from the Hard Rock Cafe here, pulled in many participants at the restaurant's downtown site. Staffers were also on hand at the Fort Worth and Arlington Sound Warehouse retail stores to host shows and give out "Rare

Rock Collection" packages to contributors.

Aubry says response to the event and its cause was overwhelmingly positive. The station did not receive any negative feedback—the AIDS epidemic sometimes evokes unfavorable comments from uninformed audiences, she says. Depending on the event's overall success, KZEW will look into conducting more radiothons.

On a side note, KZEW's annual November/December food drive for local food banks did not suffer from competition from KZEW's AIDS effort. Over one ton of nonperishable food items was collected during the first weekend of the project.

## FCC Vague On Indecency Postmidnight Broadcast Time Set

**W**ASHINGTON The Federal Communications Commission, at its Nov. 24 open meeting, reaffirmed its April decision to broaden the generic definition of indecent broadcast programming, but did little to further clarify what can be broadcast and what cannot—much to the dismay of broadcasters who had petitioned for reconsideration.

The commission, however, did vote to allow programming that "depicts or describes, in terms of patently offensive as measured by community standards for the broadcast medium, sexual or excretory activity or organs" to be broadcast after midnight, assuming "that parents could be expected to supervise whatever children remain in the audience."

The FCC declined or rejected peti-

tioners' suggestions that licensee judgment or subject merit should be a factor in determining indecency. It also refused to provide a comprehensive list of words.

Broadcasters, while relieved that the commission saw fit to give them a time area where such programming could be broadcast, still said that the guidelines are too vague and may consider appeal.

Several commissioners at the meeting also said they would like FCC staffers to further modify the time frame and move it back to the former 10 p.m. guideline. Dennis Patrick, FCC chairman, said that while indecent programming is protected under the First Amendment, "it has always been subject to time and place standards."

BILL HOLLAND



**We All Go For Yugo.** XTRA-FM "91X" San Diego's airstaff rocks out at the "Yugo Ball," a party celebrating the culmination of a promotion in which one winner won six 1988 Yugo cars. Driving things to party pitch, from left, are 91X-ers Oz Medina, Robin Roth, Mike Halloran, Dred Scott, Billy Bones, and Steve West.

## Philly's WOGL Switches Slogans Oldies Outlet Avoids Court Fight

**P**HILADELPHIA New oldies outlet WOGL here decided it would rather switch slogans than sling mud in court. Shortly after former hit outlet WCAU-FM switched to oldies, cross-town AM oldies outlet WFIL-AM went into U.S. District Court here seeking a temporary restraining order to prevent WOGL from using what WFIL called "virtually identical" slogans to promote itself in its new format.

Involved are slogans WFIL says it has used since 1983: "The greatest hits of all time," "With one great memory after another," and "With one great oldie after another." WOGL went oldies Nov. 9, and its set of slogans included "The greatest hits of all time" and "With one great song after another." In

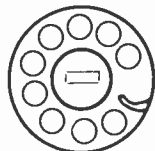
its complaint, WFIL charged that WOGL intended to "cause confusion" and to "deceive listeners and the trade" in order to give WOGL's new format "a salability which it would not otherwise have." The judge handling the matter urged WFIL and WOGL to settle the matter out of court, and WOGL subsequently picked up new liners, including "Greatest hits for three decades" and "Music you grew up with."

Surely watching the slogan fray were the remaining stations in Philadelphia's new four-way oldies race—WPGR-AM and WIOQ-FM. The latter dropped adult rock for oldies one day after WOGL adopted the format.

MAURIE ORONDENKER

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## WHVE Sarasota Catches A Jazzy Wave; Jay DuBard Makes PD Move To WIZF

WHVE Sarasota/St. Petersburg, Fla., is now positioning itself as "the Jazzy Alternative." Before Thanksgiving Day, WHVE had been AC by day and jazz by night. Now it's playing up its longstanding "the Wave" image—no relation to Satellite Music Network's "Wave"—for a full-time mix of jazz and adult-oriented pop artists like Sting, Stevie Wonder, and George Benson. At the programming helm is acting PD **Blake Lawrence**, who had been WHVE's MD before it evolved into its new music mix. Previous PD **Robert Lindsay** is no longer with the Susquehanna station.

**JAY DuBARD** is the new PD at WIZF Cincinnati, replacing **Ty Bell**, who moved on to WYLD New Orleans last month. DuBard is fresh from afternoons at WBMX-FM Chicago and brings a résumé that covers on-air stints at KKDA Dallas, KMJQ Houston, and WJMI Jackson, Miss., and programming gigs at WERD Jacksonville, Fla., and WGIV Charlotte, N.C.

DuBard says his goals are keyed to broadening the urban outlet's core audience and producing growth in 18-34s. Interim WIZF PD **Marv Hankston** stays on board as assistant PD/MD.

Word is that new WUSL "Power 99" Philadelphia PD **Dave Allan** couldn't decide which of two top morning talents to hire, so he hired them both. The new duo is **Brian Carter** from WBSB Baltimore and **David Sanborn** from WMYK Norfolk, Va.—which Allan used to program. Power 99's press release proudly claims that the duo "is not your average morning team. In fact, they've never worked together before," an appreciated twist to your average release.

**BARRY MARDIT** is upped to director of programming operations for Shamrock country outlets WCXI/WWW Detroit. Mardit began programming WWW "W4" in 1982 and assumed WCXI PD duties when Shamrock bought it last year. Now, he'll continue programming W4 and is seeking a new PD for WCXI, which carries a traditional country slant compared to W4's more modern approach. **J. Michael McCoy** takes over the PD reins at Fuller-Jeffrey country outlets KMRY/KJJY Des Moines, Iowa, an oldies/country combo. McCoy replaces **J.D. Spangler**, who has become PD at WQHK/WMEE Fort Wayne, Ind.

**MAJOR MILESTONES:** WHDH Boston morning man **Jess "the Dean" Cain** just marked his 30th year with the legendary AC outlet. . . Out on the West Coast, **Charlie Tuna** celebrates his 20th year in Los Angeles radio. A former "Boss Jock" on KHJ there, he's been with oldies outlet KRLA for several years now. . . And, it was poignant in a way that **Denis McNamara** celebrated his 10th year as PD of WLIR Long Island, N.Y., just a few days before joining Jared Broadcasting, which won WLIR's license and will soon debut on its 92.7 frequency as WDRE (see story, page 10).

**Jay West** can now be found doing nights at top 40 outlet WKQA "Q-105" Peoria, Ill. His last gigs were at KIVA "Power 105" and KKSS "97 Kiss," both in Albuquerque, N.M. . . Hot-hits outlet WTIC-FM Hartford, Conn., makes two personnel changes. **Alicia Kaye** joins in middays from KHFI Austin, Texas, and **Jonathan Monk** is promoted to promotion director, although he still holds his 9-11 a.m. shift. Monk replaces **Peter Cosenza**, who is now programming WTHH Portland, Maine.

**Judy McNutt** leaves hotshot rocker WKDF Nashville, and four-year-plus station veteran **Kidd Redd** is upped from MD to PD after her departure.

**PHOENIX FINDINGS:** **Jon Town** gets the nod

from interim to permanent PD at EZ AC outlet KAMJ-AM-FM Phoenix, Ariz. . . After a brief but profitable stint at Gannett's short-lived top 40 KHIT Seattle (now a "Wave" station), radio vet **Howard Hoffman** has resurfaced for wake-up service at Phoenix top 40 outlet KKFR. Hoffman is no stranger to Phoenix, having previously done air work at former top 40 KOPA (now classic rock KSLX). **Ken Voss** will remain as morning sidekick, and former morning man **Steve Goddard** moves to afternoon drive.



by Kim Freeman

And speaking of mornings in Phoenix, **Glen Beck** and **Tim Hat-trick** are the new AM team at KOY-FM. . . **Gary Balaban** is named PD at Midwest Communications' AC-formatted WLTE Minneapolis. Balaban arrives from Washington, where he previously programmed country combo WMZQ-AM-FM and AC WLTT. . . **KQKQ** Omaha, Neb., APD/MD **John Ivey** exits to program Davenport, Iowa, top 40 KIHK, following a station reorganization. GM **Jim O'Hara** previously handled programming, and OM **Jenny O'Hara** was MD; Ivey acquires PD/MD responsibilities.

**Rob Roberts** takes the programming reins from **Bob Perry** at AC KATP-FM Austin, Texas, leaving a 32.0 share at top 40 KRLB Lubbock, Texas, to do so. "After seven years in a relatively small market, this was just one of those offers I couldn't refuse," he explains. As for changes at KATP, Roberts comments, "This station's been in a rather uncomfortable spot formatically, somewhere between AC and top 40. We don't plan on any drastic changes here, but we'd like to reexamine the market and find an unexploited, adult-oriented niche."

**WE'RE TIPPED** to a major-market opening for a morning show producer, a slot that comes with a good salary if the experience is right. Preferred experience includes programming and on-air experience in a medium or small market and strong instincts for what's hot and what's not. Interested parties should contact Vox Jox world headquarters at 212-764-7519.

**Mark Lipsky** is upped to director of advertising and promotion for WPEN/WMGK Philadelphia. He's been promotion manager of the combo since 1981 and started there in 1979 as producer of WPEN's "Let's Talk" series. . . **Bill O'Brien** returns to Parkersburg, W.Va., as late-night talent for "magic" AC WMGP-FM. Most recently, he'd been on air at WCEF-FM Ripley, Va.

**WESTWOOD ONE's** acquisition of NBC Radio Network paid big image dividends recently when the web's affiliates got exclusive access to Soviet leader **Mikhail Gorbachev's** interview with "NBC Nightly News" anchor **Tom Brokaw**.

On a far lighter subject, we enjoyed WHTZ "Z-100" New York midday talent **Susan Lee Taylor's** recent weather update describing a superwindy day as "a double-hair-spray day" . . . And there's a silly one brewing in Baltimore that goes like this: Young AC outlet WWMX "WMIX" chose former WMAR-TV newswoman **Sloan Brown** to appear in a television spot that includes the phrase "I used to listen to B-104, but I don't anymore because they play the same four songs over and over." B-104 is the market's hit leader, WBSB, which hired Brown as a morning show teammate in mid-November. WWMX's Brown TV spots began airing in prime-time in October and continue to run heavily. B-104's morning man has tried to get Brown to publicly retract her anti-B-104-spot statement, but so far she's refused.

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

## ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				*** NO. 1 ***	
1	1	1	9	TUNNEL OF LOVE COLUMBIA 38-07663	BRUCE SPRINGSTEEN 4 weeks at No. One
2	2	4	10	RHYTHM OF LOVE ATCO 7-99419/ATLANTIC	YES
3	36	—	2	SAY YOU WILL ATLANTIC 7-89169	FOREIGNER
4	3	2	9	SHOWDOWN AT BIG SKY GEPFEN 7-28175	ROBBIE ROBERTSON
5	12	19	5	DEVIL'S RADIO DARK HORSE LP CUT/WARNER BROS.	GEORGE HARRISON
6	6	8	7	RAIN IN THE SUMMERTIME I.R.S. 53219/MCA	THE ALARM
7	7	7	10	FARM ON THE FREEWAY CHRYSALIS LP CUT	JETHRO TULL
8	8	9	9	I DON'T MIND AT ALL ISLAND 7-99409/ATLANTIC	BOURGEOIS TAGG
9	10	14	8	DON'T SHED A TEAR CHRYSALIS 43164	PAUL CARRACK
10	15	23	12	ON THE TURNING AWAY COLUMBIA 38-07660	PINK FLOYD
11	5	5	12	ONE SLIP COLUMBIA LP CUT	PINK FLOYD
12	13	13	8	NEED YOU TONIGHT ATLANTIC 7-89188	INXS
13	11	12	9	UNCHAIN MY HEART CAPITOL 44072	JOE COCKER
14	17	21	13	HYSTERIA MERCURY LP CUT/POLYGRAM	DEF LEPPARD
15	16	11	8	LITTLE WING A&M LP CUT	STING
16	19	26	6	SWEET FIRE OF LOVE GEPFEN LP CUT	ROBBIE ROBERTSON
17	33	—	4	IN GOD'S COUNTRY ISLAND 7-99385/ATLANTIC	U2
18	24	34	5	HANG MAN JURY GEPFEN LP CUT	AEROSMITH
19	9	3	15	CHERRY BOMB MERCURY 888 934-7/POLYGRAM	JOHN COUGAR MELLENCAMP
20	4	6	8	GOT MY MIND SET ON YOU DARK HORSE 7-28178/WARNER BROS.	GEORGE HARRISON
21	23	28	5	HAVE MERCY EMI-MANHATTAN LP CUT	RICHARD MARX
22	25	30	6	BURNING LIKE A FLAME ELEKTRA 7-69435	DOKKEN
23	27	33	4	THERE'S THE GIRL CAPITOL 44089	HEART
24	14	10	12	CRAZY CHRYSALIS 43156	ICEHOUSE
25	37	38	3	GIVE ME ALL YOUR LOVE TONIGHT GEPFEN LP CUT	WHITESNAKE
26	38	35	4	IT'S THE END OF THE WORLD AS WE KNOW IT I.R.S. LP CUT/MCA	R.E.M.
27	34	37	5	SHOOT HIGH ATCO LP CUT/ATLANTIC	YES
28	32	31	6	LONG TIME GONE MCA LP CUT	TRIUMPH
29	46	—	2	THROWING STONES (ASHES ASHES) ARISTA 9643	GRATEFUL DEAD
30	35	36	5	WHEN WE WAS FAB DARK HORSE LP CUT/WARNER BROS.	GEORGE HARRISON
31	40	39	5	SNAKEDANCE MERCURY LP CUT/POLYGRAM	THE RAINMAKERS
32	26	24	6	SOMETHING IN THE HEART MCA LP CUT	DAVE MASON
				*** FLASHMAKER ***	
33	NEW ▶		1	LOCK AND KEY MERCURY LP CUT/POLYGRAM	RUSH
34	20	16	10	VALERIE ISLAND 7-28231/WARNER BROS.	STEVE WINWOOD
				*** POWER TRACK ***	
35	50	—	2	EVERYWHERE WARNER BROS. 7-28143	FLEETWOOD MAC
36	49	—	2	NO NEW TALE TO TELL BIG TIME LP CUT/RCA	LOVE AND ROCKETS
37	30	22	15	THE ONE I LOVE I.R.S. 53171/MCA	R.E.M.
38	22	17	14	RAG DOLL GEPFEN LP CUT	AEROSMITH
39	44	50	3	REASON TO LIVE MERCURY 870 022-7/POLYGRAM	KISS
40	18	18	11	ONLY LOVE SLASH 7-28139/REPRISE	BODEANS
41	28	20	11	LOVE WILL FIND A WAY ATCO 7-99449/ATLANTIC	YES
42	21	15	13	TIME STAND STILL MERCURY 888 891-7/POLYGRAM	RUSH
43	RE-ENTRY			THE REAL LIFE MERCURY LP CUT/POLYGRAM	JOHN COUGAR MELLENCAMP
44	NEW ▶		1	ONE STEP UP COLUMBIA LP CUT	BRUCE SPRINGSTEEN
45	41	32	9	SPARE PARTS COLUMBIA LP CUT	BRUCE SPRINGSTEEN
46	29	25	6	THE USUAL COLUMBIA LP CUT	BOB DYLAN & ERIC CLAPTON
47	RE-ENTRY			THE LAZARUS HEART A&M LP CUT	STING
48	48	49	3	HAZY SHADE OF WINTER DEF JAM 38-07630/COLUMBIA	BANGLES
49	31	27	9	LIKE DREAMERS DO EPIC LP CUT	THE RADIATORS
50	47	40	16	IS THIS LOVE GEPFEN 7-28233	WHITESNAKE

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

### TALKING TURKEY

WGAR Cleveland this year offered Thanksgiving aboard the Mayflower for the listener who could identify the celebrity who "stole the turkey." Each day the promotion offered listeners another clue as to the identity of the celebrity thief. The station then allowed only one time slot on Nov. 23 for listeners to call in their "accusations." The winner won the complete dinner on the Mayflower (moving van). The truck's semi-trailer was fully decorated a la the original ship and the meal was served by caterers in period costumes.

Meanwhile, at WMXQ Washington a bird of a different feather was the order of the day. The station teamed with the local Ford dealership to offer a new Thunder-

bird for the Thanksgiving table. Listeners registered at the dealership to have their names read over the air. Announced listeners had 98 minutes to call the station and become eligible for the final drawing. If Ford's quality really is job one, there'll be no bones about it.

### I'LL BE HOME FOR CHRISTMAS

Both WCBS-FM New York and WKLI/WABY Albany, N.Y., are running the Christmas Wish promotion again this year, and here are a few of the items from their listeners' letters to Santa: a designer pair of glasses for a little sister who can't afford them and won't wear "ugly things"; a television set for a nursing home; a special anniversary weekend for a long-married couple who can't afford one; a washing machine for a

young single mother; a donation to the charity that helped a family when its needed it; and the traditional gift that touches everyone who has moved away from home—a trip back for the holidays for someone who can't afford it.

### EXCELLENT MATCH

KLOL "Houston's Rock'n'Roll Tradition" has announced that it will devote the energies of its upcoming fifth annual rock auction in April to benefit the National Fund for Runaways. The call has gone out to rock acts across the country to donate rock'n'roll paraphernalia to the cause.

The National Network of Runaway and Youth Services serves both the runaways and their families in a variety of personal, social, educational, legal, and economic ways. The organization actively encourages young people to be active leaders in their own youth-service programs. It's a natural for rock. Starship has been

FOR WEEK ENDING DECEMBER 12, 1987

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## HOT CROSSOVER 30™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	2	8	<b>★★ NO. 1 ★★</b> <b>SHAKE YOUR LOVE</b> ATLANTIC 7-89187	DEBBIE GIBSON 2 weeks at No. One
2	5	7	6	<b>SO EMOTIONAL</b> ARISTA 1-9642	WHITNEY HOUSTON
3	3	5	9	<b>TELL IT TO MY HEART</b> ARISTA 1-9612	TAYLOR DAYNE
4	10	13	5	<b>FAITH</b> COLUMBIA 38-07623	GEORGE MICHAEL
5	9	10	5	<b>I WANT TO BE YOUR MAN</b> REPRISE 7-28229	ROGER
6	6	6	8	<b>SKELETONS</b> MOTOWN 1907	STEVIE WONDER
7	4	4	14	<b>DON'T YOU WANT ME</b> MCA 53162	JODY WATLEY
8	14	21	3	<b>THE WAY YOU MAKE ME FEEL</b> EPIC 34-07645/E.P.A.	MICHAEL JACKSON
9	8	8	6	<b>SYSTEM OF SURVIVAL</b> COLUMBIA 38-07608	EARTH, WIND & FIRE
10	2	3	14	<b>CATCH ME (I'M FALLING)</b> VIRGIN 7-99416	PRETTY POISON
11	11	11	6	<b>HEAVEN IS A PLACE ON EARTH</b> MCA 53181	BELINDA CARLISLE
12	13	9	8	<b>I DO YOU</b> MCA 53193	THE JETS
13	7	1	12	<b>I THINK WE'RE ALONE NOW</b> MCA 53167	TIFFANY
14	15	18	3	<b>BECAUSE OF YOU</b> FEVER 1914/SUTRA	THE COVER GIRLS
15	12	12	7	<b>THE TIME OF MY LIFE</b> RCA 5224	BILL MEDLEY & JENNIFER WARNES
16	21	28	3	<b>PUSH IT</b> NEXT PLATEAU 315	SALT-N-PEPA
17	23	—	2	<b>SEASONS CHANGE</b> ARISTA 1-9640	EXPOSE
18	26	—	2	<b>I LIVE FOR YOUR LOVE</b> EMI-MANHATTAN 50094	NATALIE COLE
19	17	16	5	<b>PARTY YOUR BODY</b> LMR 74000	STEVIE B
20	16	19	6	<b>WE'LL BE TOGETHER</b> A&M 2983	STING
21	19	24	4	<b>CRITICIZE</b> TABU 4-07600/E.P.A.	ALEXANDER O'NEAL
22	25	27	3	<b>SHE'S FLY</b> EPIC 34-07417/E.P.A.	TONY TERRY
23	20	26	3	<b>LOVER'S LANE</b> MOTOWN 1906	GEORGIO
24	24	29	3	<b>WHAT'S TOO MUCH</b> MOTOWN 1911	SMOKEY ROBINSON
25	29	—	2	<b>SOMEONE TO LOVE ME FOR ME</b> COLUMBIA 38-07619	LISA LISA & CULT JAM
26	28	—	2	<b>TRUE FAITH</b> QWEST 7-28271/WARNER BROS.	NEW ORDER
27	18	20	4	<b>HARD DAY</b> COLUMBIA 44-07466	GEORGE MICHAEL
28	30	—	2	<b>MY FOREVER LOVE</b> ATLANTIC 7-89182	LEVERT
29	<b>NEW ▶</b>	1	1	<b>PUMP UP THE VOLUME</b> 4TH & B'WAY 7452	M/A/R/R/S
30	<b>NEW ▶</b>	1	1	<b>SPOTLIGHT</b> SIRE LP CUT/WARNER BROS.	MADONNA

Products with the greatest airplay gains this week.

PETER J. LUDWIG

FOR WEEK ENDING DECEMBER 12, 1987

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## HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	12	<b>★★ NO. 1 ★★</b> <b>THE TIME OF MY LIFE</b> RCA 5224	◆ BILL MEDLEY & JENNIFER WARNES 4 weeks at No. One
2	2	2	9	<b>VALERIE</b> ISLAND 7-28231/WARNER BROS.	◆ STEVE WINWOOD
3	4	9	7	<b>GOT MY MIND SET ON YOU</b> DARK HORSE 7-28178/WARNER BROS.	◆ GEORGE HARRISON
4	3	4	13	<b>THAT'S WHAT LOVE IS ALL ABOUT</b> COLUMBIA 38-07322	◆ MICHAEL BOLTON
5	8	13	7	<b>NEVER THOUGHT (THAT I COULD LOVE)</b> COLUMBIA 38-07618	DAN HILL
6	7	10	10	<b>SPECIAL WAY</b> MERCURY 888 867-7/POLYGRAM	KOOL & THE GANG
7	13	14	8	<b>I DON'T MIND AT ALL</b> ISLAND 7-99409/ATLANTIC	◆ BOURGEOIS TAGG
8	10	15	7	<b>SO EMOTIONAL</b> ARISTA 1-9642	◆ WHITNEY HOUSTON
9	6	3	11	<b>CANDLE IN THE WIND</b> MCA 53196	◆ ELTON JOHN
10	5	5	11	<b>BRILLIANT DISGUISE</b> COLUMBIA 38-07595	◆ BRUCE SPRINGSTEEN
11	14	17	6	<b>HEAVEN IS A PLACE ON EARTH</b> MCA 53181	◆ BELINDA CARLISLE
12	16	21	6	<b>FAITH</b> COLUMBIA 38-07623	◆ GEORGE MICHAEL
13	12	8	15	<b>I'VE BEEN IN LOVE BEFORE</b> VIRGIN 7-99425	◆ CUTTING CREW
14	19	20	6	<b>I LIVE FOR YOUR LOVE</b> EMI-MANHATTAN 50094	◆ NATALIE COLE
15	9	7	10	<b>RESERVATIONS FOR TWO</b> ARISTA 1-9638	◆ DIONNE & KASHIF
16	11	6	14	<b>BREAKOUT</b> MERCURY 888 016-7/POLYGRAM	◆ SWING OUT SISTER
17	17	18	5	<b>BROOKLYN BLUES</b> ARISTA LP CUT	◆ BARRY MANILOW
18	18	22	7	<b>DAWNING ON A NEW DAY</b> CYPRESS 666 122-7	MICHAEL TOMLINSON
19	22	23	5	<b>WHAT'S TOO MUCH</b> MOTOWN 1911	SMOKEY ROBINSON
20	27	41	3	<b>ALL I WANT IS YOU</b> ARISTA 1-9653	CARLY SIMON
21	26	34	6	<b>SHOULD'VE KNOWN BETTER</b> EMI-MANHATTAN 50083	◆ RICHARD MARX
22	15	12	15	<b>LITTLE LIES</b> WARNER BROS. 7-28291	◆ FLEETWOOD MAC
23	20	11	15	<b>DON'T MAKE ME WAIT FOR LOVE</b> ARISTA 1-9625	◆ KENNY G.
24	29	30	6	<b>MOTORTOWN</b> CAPITOL 44062	◆ THE KANE GANG
25	23	28	6	<b>NEW YORK (HOLD HER TIGHT)</b> RCA 5280	RESTLESS HEART
26	37	—	2	<b>★★★ POWER PICK ★★★</b> <b>EVERYWHERE</b> WARNER BROS. 7-28143	FLEETWOOD MAC
27	28	32	4	<b>SEEING YOU AGAIN</b> FULL MOON/EPIC 34-07640/E.P.A.	DAN FOGELBERG
28	24	16	9	<b>I DREAMED A DREAM</b> COLUMBIA 38-07614	NEIL DIAMOND
29	25	26	8	<b>BELIEVE IN ME</b> A&M 2978	◆ PAUL JANZ
30	31	—	2	<b>HUNGRY EYES</b> RCA 5315	◆ ERIC CARMEN
31	34	46	3	<b>CAN'T STAY AWAY FROM YOU</b> EPIC 34-07641/E.P.A.	◆ G. ESTEFAN/MIAMI SOUND
32	30	31	7	<b>EVERCHANGING TIMES</b> QWEST 7-28163/WARNER BROS.	◆ SIEDAH GARRETT
33	33	40	5	<b>CHERRY BOMB</b> MERCURY 888 934-7/POLYGRAM	◆ JOHN COUGAR MELLENCAMP
34	32	27	18	<b>IN MY DREAMS</b> EPIC 34-07255/E.P.A.	◆ REO SPEEDWAGON
35	21	19	8	<b>POWER OF LOVE</b> ATLANTIC 7-89191	LAURA BRANIGAN
36	44	—	2	<b>THE WAY YOU MAKE ME FEEL</b> EPIC 34-07645/E.P.A.	◆ MICHAEL JACKSON
37	35	24	21	<b>LONELY IN LOVE</b> FULL MOON/EPIC 34-07275/E.P.A.	◆ DAN FOGELBERG
38	38	45	4	<b>I WONDER WHO SHE'S SEEING NOW</b> MOTOWN 1908	◆ THE TEMPTATIONS
39	36	25	11	<b>SOMETHING IN YOUR EYES</b> A&M 2940	◆ RICHARD CARPENTER
40	<b>NEW ▶</b>	1	1	<b>★★★ HOT SHOT DEBUT ★★★</b> <b>SEASONS CHANGE</b> ARISTA 1-9640	◆ EXPOSE
41	39	—	2	<b>ANOTHER DAY GONE</b> AVATAR 6038	BRYDGE
42	40	48	7	<b>I THINK WE'RE ALONE NOW</b> MCA 53167	◆ TIFFANY
43	43	38	17	<b>WHY DOES IT HAVE TO BE</b> RCA 5132	◆ RESTLESS HEART
44	<b>NEW ▶</b>	1	1	<b>COULD'VE BEEN</b> MCA 53231	TIFFANY
45	50	—	2	<b>HOOR GLASS</b> A&M 2967	◆ SQUEEZE
46	<b>NEW ▶</b>	1	1	<b>CRYING</b> VIRGIN 7-99388	◆ ROY ORBISON & K.D. LANG
47	42	36	21	<b>ONE HEARTBEAT</b> MOTOWN 1897	◆ SMOKEY ROBINSON
48	<b>NEW ▶</b>	1	1	<b>HAPPY ENDING</b> CRITIQUE 7-99392/ATLANTIC	◆ THE BEACH BOYS & LITTLE RICHARD
49	<b>NEW ▶</b>	1	1	<b>IS THIS LOVE</b> GEPHEN 7-28233	◆ WHITESNAKE
50	46	39	17	<b>THE STUFF THAT DREAMS ARE MADE OF</b> ARISTA 1-9619	◆ CARLY SIMON

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

# POWERPLAYS

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

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

### PLATINUM

# 400

## WHTZ FM

New York O.M.: Steve Kingston

1	1	Bill Medley & Jennifer Warnes, (I've Belinda Carlisle, Heaven Is A Place O
2	2	George Michael, Faith
3	4	Tiffany, I Think We're Alone Now
4	3	Debbie Gibson, Shake Your Love
5	7	Jody Watley, Don't You Want Me
6	8	Whitney Houston, So Emotional
7	6	Billy Idol, Money Money
8	10	Taylor Dayne, Tell It To My Heart
9	9	Swing Out Sister, Breakout
10	11	Fleetwood Mac, Little Lies
11	12	Sting, We'll Be Together
12	13	Whitesnake, Is This Love
13	14	Bruce Springsteen, Brilliant Disguise
14	15	Pretty Poison, Catch Me (I'm Falling)
15	16	Madonna, Causing A Commotion
16	17	Whitesnake, Here I Go Again
17	18	Cutting Crew, I've Been In Love Before
18	19	Tiffany, Could've Been
19	20	Def Leppard, Animal
20	21	Michael Jackson, The Way You Make Me
21	22	Elton John, Candle In The Wind
22	23	Sting, We'll Be Together
23	24	Prince, I Could Never Take The Place
24	25	Heart, There's The Girl
25	26	Whitney Houston, So Emotional
26	27	Michael Jackson, The Way You Make Me
27	28	Expose, Seasons Change
28	29	Natalie Cole, I Live For Your Love
29	30	Michael Jackson, The Way You Make Me
30	31	Icthouse, Crazy
31	32	Bangles, Hazy Shade Of Winter
32	33	Prince, I Could Never Take The Place
33	34	Heart, There's The Girl
34	35	Tiffany, Could've Been
35	36	George Harrison, Got My Mind Set On Y
36	37	Eric Carmen, Hungry Eyes
37	38	Glenn Jones, We've Only Just Begun (T
38	39	Exposure, Let Me Be The One
39	40	M/A/R/R/S, Pump Up The Volume
40	41	Bangles, Hazy Shade Of Winter
41	42	Madonna, Spotlight

23 29 Salt-N-Pepa, Push It

24 27 Aerosmith, Dude (Looks Like A Lady)

25 28 George Harrison, Got My Mind Set On Y

26 15 Los Lobos, Come On, Let's Go

27 30 Steve Winwood, Valerie

28 31 Expose, Seasons Change

29 32 Natalie Cole, I Live For Your Love

30 33 Michael Jackson, The Way You Make Me

31 34 Icehouse, Crazy

32 35 Bangles, Hazy Shade Of Winter

33 EX Prince, I Could Never Take The Place

34 EX Heart, There's The Girl

35 A35 EX Tiffany, Could've Been

A — Pet Shop Boys, What Have I Done To De

A — Gloria Estefan & Miami Sound Machine, Eric Carmen, Hungry Eyes

EX EX Glenn Jones, We've Only Just Begun (T

EX EX Temptations, I Wonder Who She's Seen

EX EX John Cougar Mellencamp, Cherry Bomb

### GOLD

# KISS

## 108 FM

Boston P.D.: Sunny Joe White

1	3	George Michael, Faith
2	2	Pretty Poison, Catch Me (I'm Falling)
3	6	Whitney Houston, So Emotional
4	5	Laura Branigan, Power Of Love
5	8	Aerosmith, Dude (Looks Like A Lady)
6	9	Debbie Gibson, Shake Your Love
7	7	George Harrison, Got My Mind Set On Y
8	11	The Jets, I Do You
9	16	INXS, Need You Tonight
10	17	Natalie Cole, I Live For Your Love
11	12	Sting, We'll Be Together
12	14	Taylor Dayne, Tell It To My Heart
13	15	Cher, I Found Someone
14	22	Michael Jackson, The Way You Make Me
15	19	Steve Winwood, Valerie
16	20	The Cover Girls, Because Of You
17	18	Icthouse, Crazy
18	21	New Order, True Faith
19	26	Sting, We'll Be Together
20	24	The Cure, Just Like Heaven
21	30	Elton John, Candle In The Wind
22	28	John Cougar Mellencamp, Cherry Bomb
23	25	The Kane Gang, Motorlow
24	33	Bananarama, Can't Help It
25	29	Stevie B, Party Your Body
26	27	Whitesnake, Is This Love
27	27	Expose, Seasons Change
28	28	Fleetwood Mac, Everywhere
29	32	Shanice Wilson, (Baby Tell Me) Can Yo
30	30	Bangles, Hazy Shade Of Winter
31	34	Prince, I Could Never Take The Place
32	35	The Beach Boys & Little Richard, Happ
33	EX	Roger, I Want To Be Your Man
34	EX	Deja, You And Me Tonight
35	EX	Eric Carmen, Hungry Eyes
36	EX	Boy George, Live My Life
37	EX	Pet Shop Boys, What Have I Done To De
38	EX	Foreigner, Say You Will
39	EX	Gloria Estefan & Miami Sound Machine, U2, In God's Country
40	EX	The Alarm, Rain In The Summertime
41	EX	Bourgeois Tagg, I Don't Mind At All
42	EX	Men Without Hats, Pop Goes The World
43	EX	Paul Carrack, Don't Shed A Tear
44	EX	Millions Like Us, Guaranteed For Life
45	EX	Marlon Jackson, Don't Go
46	EX	Mick Jagger, Throwaway
47	EX	Martha Davis, Don't Tell Me The Time
48	EX	M/A/R/R/S, Pump Up The Volume
49	EX	Def Leppard, Animal
50	EX	Bruce Springsteen, Tunnel Of Love
51	EX	Bea Gees, ESP
52	EX	Buster Poindexter & His Banshees, Donna Summer & Mickey Thomas, Only

10 14 Jody Watley, Don't You Want Me

11 13 Debbie Gibson, Shake Your Love

12 4 Billy Idol, Money Money

13 15 Taylor Dayne, Tell It To My Heart

14 16 Pretty Poison, Catch Me (I'm Falling)

15 12 Bill Medley & Jennifer Warnes, (I've Belinda Carlisle, Heaven Is A Place O

16 18 INXS, Need You Tonight

17 19 Michael Jackson, The Way You Make Me

18 22 Cutting Crew, I've Been In Love Before

19 21 Michael Bolton, That's What Love Is A

20 23 George Harrison, Got My Mind Set On Y

21 24 Bangles, Hazy Shade Of Winter

22 25 Whitney Houston, So Emotional

23 11 Expose, Let Me Be The One

24 27 Elton John, Candle In The Wind

25 25 EX Striper, Honestly

26 29 New Order, True Faith

27 30 R.E.M., The One I Love

28 31 The Cure, Just Like Heaven

29 10 Prince, I Could Never Take The Place

30 30 EX Deja, You And Me Tonight

31 30 EX Bruce Springsteen, Tunnel Of Love

32 31 EX Tiffany, Could've Been

33 32 EX Aerosmith, Dude (Looks Like A Lady)

34 33 EX Roger, I Want To Be Your Man

35 34 EX Expose, Seasons Change

36 35 EX Eric Carmen, Hungry Eyes

37 36 EX Patrick Swayze, She's Like The Wind

### PowerHits

# B94

## FM

Pittsburgh P.D.: Jim Richards

1	2	Richard Marx, Should've Known Better
2	3	Belinda Carlisle, Heaven Is A Place O
3	4	Steve Winwood, Valerie
4	5	Michael Bolton, That's What Love Is A
5	6	George Michael, Faith
6	7	Whitesnake, Is This Love
7	9	Jody Watley, Don't You Want Me
8	8	Aerosmith, Dude (Looks Like A Lady)
9	10	John Cougar Mellencamp, Cherry Bomb
10	11	Whitney Houston, So Emotional
11	14	Sting, We'll Be Together
12	12	Pretty Poison, Catch Me (I'm Falling)
13	16	Debbie Gibson, Shake Your Love
14	15	Heart, There's The Girl
15	17	Elton John, Candle In The Wind
16	18	Michael Jackson, The Way You Make Me
17	19	The Jets, I Do You
18	19	Bill Medley & Jennifer Warnes, (I've Belinda Carlisle, Heaven Is A Place O
19	13	Paul Carrack, Don't Shed A Tear
20	21	Taylor Dayne, Tell It To My Heart
21	25	R.E.M., The One I Love
22	26	Expose, Seasons Change
23	27	Billy Idol, Money Money
24	27	EX Tiffany, Could've Been
25	30	EX Eric Carmen, Hungry Eyes
26	30	EX Bruce Springsteen, Tunnel Of Love
27	EX	Tiffany, I Think We're Alone Now
28	29	EX Fleetwood Mac, Everywhere
29	23	EX Foreigner, Say You Will
30	EX	Bangles, Hazy Shade Of Winter
31	EX	Roger, I Want To Be Your Man
32	EX	INXS, Need You Tonight

### EAGLE-106

## WEGX

Philadelphia P.D.: Charlie Quinn

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

### 7

Washington P.D.: Chuck Morgan

1	4	Richard Marx, Should've Known Better
2	3	Debbie Gibson, Shake Your Love
3	5	George Michael, Faith
4	6	Steve Winwood, Valerie
5	2	Tiffany, I Think We're Alone Now
6	1	Bill Medley & Jennifer Warnes, (I've Belinda Carlisle, Heaven Is A Place O
7	10	Whitesnake, Is This Love
8	9	Poison, I Won't Forget You
9	12	Jody Watley, Don't You Want Me
10	8	Expose, Let Me Be The One
11	17	George Harrison, Got My Mind Set On Y
12	16	Taylor Dayne, Tell It To My Heart
13	15	Cutting Crew, I've Been In Love Before
14	7	Billy Idol, Money Money
15	18	Michael Jackson, The Way You Make Me
16	21	Michael Bolton, That's What Love Is A
17	20	Whitney Houston, So Emotional
18	22	Pretty Poison, Catch Me (I'm Falling)
19	23	Elton John, Candle In The Wind
20	24	Bangles, Hazy Shade Of Winter
21	25	Eric Carmen, Hungry Eyes
22	26	Sting, We'll Be Together
23	26	EX New Order, True Faith
24	30	EX Aerosmith, Dude (Looks Like A Lady)
25	EX	R.E.M., The One I Love
26	EX	Expose, Seasons Change
27	EX	Natalie Cole, I Live For Your Love
28	EX	Deja, You And Me Tonight
29	EX	Eric Carmen, Hungry Eyes
30	EX	Boy George, Live My Life
31	EX	Pet Shop Boys, What Have I Done To De
32	EX	Foreigner, Say You Will
33	EX	Gloria Estefan & Miami Sound Machine, Heart, There's The Girl

### Q103

## TAMPA BAY

Tampa O.M.: Mason Dixon

1	1	Belinda Carlisle, Heaven Is A Place O
2	3	Steve Winwood, Valerie
3	4	George Michael, Faith
4	6	Whitesnake, Is This Love
5	7	Richard Marx, Should've Known Better
6	2	Bill Medley & Jennifer Warnes, (I've Belinda Carlisle, Heaven Is A Place O
7	8	Elton John, Candle In The Wind
8	10	Debbie Gibson, Shake Your Love
9	12	Pretty Poison, Catch Me (I'm Falling)
10	9	George Harrison, Got My Mind Set On Y
11	14	Michael Bolton, That's What Love Is A
12	15	Cutting Crew, I've Been In Love Before
13	15	R.E.M., The One I Love
14	18	Aerosmith, Dude (Looks Like A Lady)
15	17	John Cougar Mellencamp, Cherry Bomb
16	20	Eric Carmen, Hungry Eyes
17	9	Tiffany, I Think We're Alone Now
18	22	Whitney Houston, So Emotional
19	19	Poison, I Won't Forget You
20	24	Jody Watley, Don't You Want Me
21	21	Def Leppard, Animal
22	23	Sting, We'll Be Together
23	11	Bruce Springsteen, Brilliant Disguise
24	24	Heart, There's The Girl
25	27	Bangles, Hazy Shade Of Winter
26	26	Stevie Wonder, Skeletons
27	28	Roger, I Want To Be Your Man
28	29	Bruce Springsteen, Tunnel Of Love
29	30	Tiffany, Could've Been
30	EX	Expose, Seasons Change
31	EX	Stripper, Honestly
32	EX	Prince, I Could Never Take The Place
33	EX	Pet Shop Boys, What Have I Done To De
34	EX	INXS, Need You Tonight
35	EX	Taylor Dayne, Tell It To My Heart

### 79.5

## WCVF/AM 1500

Detroit P.D.: Brian Patrick

1	5	George Michael, Faith
2	2	Sting, We'll Be Together
3	3	Stevie Wonder, Skeletons
4	4	Steve Winwood, Valerie
5	6	Richard Marx, Should've Known Better
6	7	Whitesnake, Is This Love
7	8	Whitney Houston, So Emotional
8	9	The Jets, I Do You
9	10	Aerosmith, Dude (Looks Like A Lady)
10	11	Belinda Carlisle, Heaven Is A Place O
11	12	Glenn Jones, We've Only Just Begun (T
12	13	R.E.M., The One I Love
13	14	Dionne & Kasht, Reservations For Two
14	15	Squeeze, Hourglass
15	17	Eric Carmen, Hungry Eyes
16	18	Jody Watley, Don't You Want Me
17	20	Laura Branigan, Power Of Love
18	22	Michael Jackson, The Way You Make Me
19	21	The Kinks, You Really Got Me
20	21	John Cougar Mellencamp, Cherry Bomb
21	23	EX INXS, Need You Tonight
22	24	EX Elton John, Candle In The Wind
23	26	EX John Cougar Mellencamp, Cherry Bomb
24	25	EX Smokey Robinson, What's Too Much
25	28	EX Heart, There's The Girl
26	29	EX Prince, I Could Never Take The Place
27	31	EX Bill Medley & Jennifer Warnes, (I've Belinda Carlisle, Heaven Is A Place O
28	31	EX Michael Bolton, That's What Love Is A
29	32	EX Millions Like Us, Guaranteed For Life
30	33	EX Roger, I Want To Be Your Man
31	34	EX Paul Carrack, Don't Shed A Tear
32	35	EX Bangles, Hazy Shade Of Winter
33	36	EX Natalie Cole, I Live For Your Love
34	37	EX Taylor Dayne, Tell It To My Heart
35	38	EX Bruce Springsteen, Tunnel Of Love
36	39	EX Cher, I Found Someone
37	40	EX Tiffany, Could've Been
38	EX	Earth, Wind & Fire, System Of Surviva
39	EX	Shanice Wilson, (Baby Tell Me) Can Yo
40	EX	Icehouse, Crazy
41	EX	Debbie Gibson, Shake Your Love
42	EX	Fleetwood Mac, Everywhere
43	EX	David Ruffin & Eddie Kendrick, I Cou

### POWER 96

## WVBT-FM

Detroit P.D.: Rick Gillette

1	4	George Michael, Faith
2	2	Jody Watley, Don't You Want Me
3	1	Belinda Carlisle, Heaven Is A Place O
4	6	Whitney Houston, So Emotional
5	3	Pretty Poison, Catch Me (I'm Falling)
6	7	Stevie Wonder, Skeletons
7	8	Debbie Gibson, Shake Your Love
8	11	Taylor Dayne, Tell It To My Heart
9	3	Bill Medley & Jennifer Warnes, (I've Belinda Carlisle, Heaven Is A Place O
10	19	The Jets, I Do You
11	15	Laura Branigan, Power Of Love
12	10	Bruce Springsteen, Brilliant Disguise
13	16	Steve Winwood, Valerie
14	9	Billy Idol, Money Money
15	17	Glenn Jones, We've Only Just Begun (T
16	18	Earth, Wind & Fire, System Of Surviva
17	20	Michael Jackson, The Way You Make Me
18	19	Alexander O'Neal, Criticize
19	21	George Michael, Faith
20	22	EX Eric Carmen, Hungry Eyes
21	22	EX Prince, I Could Never Take The Place
22	EX	Expose, Seasons Change
23	EX	Deja, You And Me Tonight
24	EX	Eric Carmen, Hungry Eyes
25	EX	Boy George, Live My Life
26	EX	Pet Shop Boys, What Have I Done To De
27	EX	Foreigner, Say You Will
28	EX	Gloria Estefan & Miami Sound Machine, Heart, There's The Girl

### WMMs

## 100.7 FM

Cleveland O.M.: Kid Leo

1	3	George Harrison, Got My Mind Set On Y
2	2	Whitesnake, Is This Love
3	4	R.E.M., The One I Love
4	6	George Michael, Faith
5	1	Belinda Carlisle, Heaven Is A Place O
6	8	John Cougar Mellencamp, Cherry Bomb
7	10	INXS, Need You Tonight
8	12	Whitney Houston, So Emotional
9	13	Men Without Hats, Pop Goes The World
10	11	Icehouse, Crazy

12 9 Sting, We'll Be Together

13 5 Bill Medley & Jennifer Warnes, (I've Belinda Carlisle, Heaven Is A Place O

14 19 Eric Carmen, Hungry Eyes

15 17 Def Leppard, Animal

16 18 The Cure, Just Like Heaven

17 24 Prince, I Could Never Take The Place

18 29 Michael Bolton, That's What Love Is A

19 20 Steve Winwood, Valerie

20 23 Paul Carrack, Don't Shed A Tear

21 22 Elton John, Candle In The Wind

22 28 Bruce Springsteen, Tunnel Of Love

23 25 Heart, There's The Girl

24 28 Michael Jackson, The Way You Make Me

25 26 Bourgeois Tagg, I Don't Mind At All

26 30 Bangles, Hazy Shade Of Winter

27 27 Squeeze, Hourglass

28 7 Aerosmith, Dude (Looks Like A Lady)

29 11 Poison, I Won't Forget You

30 33 Mick Jagger, Throwaway

31 31 Jimmy Davis & Junction, Kick The Wall

32 39 New Order, True Faith

33 16 Yes, Love Will Find A Way

34 26 Europe, Choke

35 36 Millions Like Us, Guaranteed For Life

36 40 Fleetwood Mac, Everywhere

37 30 Foreigner, Say You Will

38 30 EX Cher, I Found Someone

39 30 EX The Heatseekers, Karla

40 30 EX The Alarm, Rain In The Summertime

EX EX Tiffany, Could've Been

EX EX U2, In God's Country

EX EX David Ruffin & Eddie Kendrick, I Cou

EX EX Buster Poindexter & His Banshees, Gloria Estefan & Miami Sound Machine, Martha Davis, Don't Tell Me The Time

### 79.5

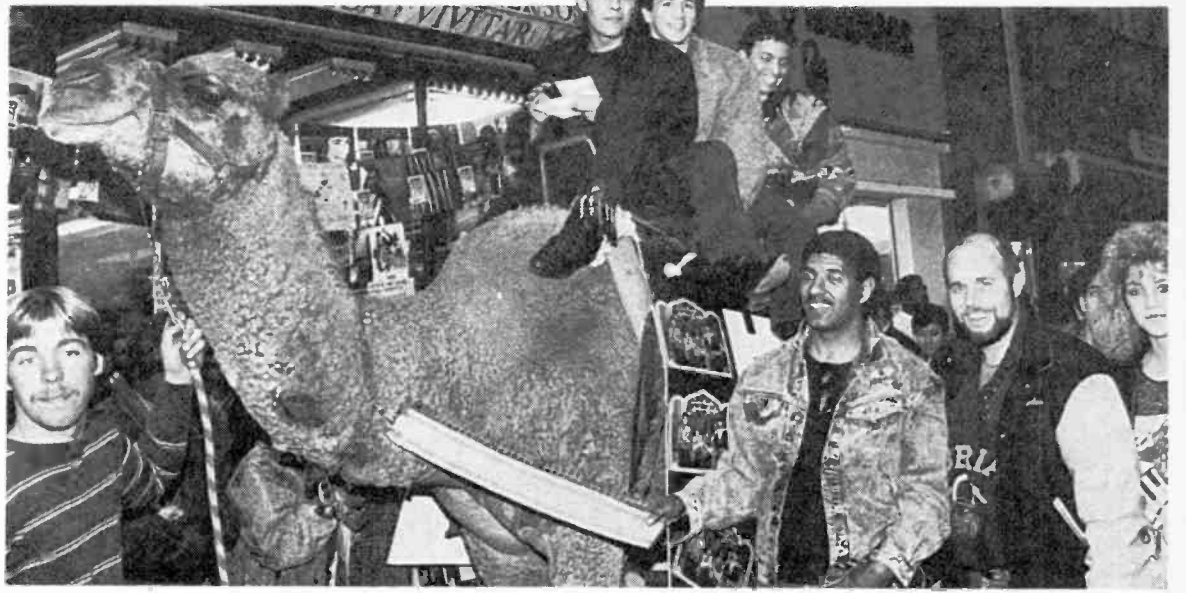
## WVBT-FM

Chicago P.D.: Brian Kelly

1	1	Belinda Carlisle, Heaven Is A Place O
2	2	Bill Medley & Jennifer Warnes, (I've Belinda Carlisle, Heaven Is A Place O
3	4	Richard Marx, Should've Known Better
4	3	Billy Idol, Money Money
5	9	George Michael, Faith
6	5	R.E.M., The One I Love
7	5	Tiffany, I Think We're Alone Now
8	12	INXS, Need You Tonight
9	17	Pretty Poison, Catch Me (I'm Falling)
10	10	Sting, We'll Be Together</



**Floyd Flies In Florida.** Pink Floyd members David Gilmour and Nick Mason relax after an extensive interview with the powers that be at rocker WYNF Tampa, Fla. Shown, from left, are WYNF PD Carey Curelop, assistant PD/MD Charlie Logan, and the Floys.



**Hump Day.** Above, Tin Pan Apple Records brings out WQHT "Hot 103" New York, a camel, and boxer Ray "Boom Boom" Mancini to stage yet another wild record-release party in New York City. This one's for the Latin Rascals' single "Arabian Knights." Seated on the steed, from left, are Rascal Tony Moran, Mancini, and Rascal Albert Cabrera. To the camel's right are, from left, Hot 103 talent Big John Monds, Tin Pan Apple president Charles Stettler, and an unidentified fan. In the photo to the left, Capitol country star T. Graham Brown, center, tells KIKK Houston afternoon man Gerry Harmon, left, and oldies show host Larry Galla how it ought to be. Brown was one of many celebrities in town for KIKK's seventh annual free country concert.



**Come As You Are.** New A&M artist Shanice Wilson, third from left, dresses as the budding star she is for KSOL San Mateo, Calif.'s Halloween Masquerade Party. Also dressed as stars in their own right are, from left, KSOL air talents Barbara Byrd and Chris James and the leading station's operations manager, Bernie Moody.



19	24	Whitney Houston, So Emotional
20	23	Laura Brangan, Power Of Love
21	27	M/A/R/R/S, Pump Up The Volume
22	15	Shanice Wilson, (Baby Tell Me) Can You
23	30	Hubert Kah, Military Drums
24	28	Whitesnake, Is This Love
25	34	Natalie Cole, I Live For Your Love
26	EX	Steve Winwood, Valerie
27	32	Tony Terry, She's Fly
28	12	Michael Bolton, That's What Love Is A
29	EX	Gloria Estefan & Miami Sound Machine,
30	EX	Madonna, Spotlight
31	EX	Prince, I Could Never Take The Place
32	18	Billy Idol, Momy Momy
33	33	Sting, We'll Be Together
34	EX	Tiffany, Could've Been
35	EX	Smokey Robinson, What's Too Much
EX	A	Lisa Lisa & Cult Jam Featuring Full Force,
A	A	Pet Shop Boys, What Have I Done To De
A	A	Michael Jackson, The Way You Make Me
A	A	Rick Astley, Never Gonna Give You Up
A	A	Fleetwood Mac, Everywhere

**SILVER**

**96TIC-FM**

Hartford	P.D.: Dave Shakes	
1	5	George Michael, Faith
2	1	Belinda Carlisle, Heaven Is A Place O
3	3	Whitesnake, Is This Love
4	4	Debbie Gibson, Shake Your Love
5	6	George Harrison, Got My Mind Set On Y
6	2	Pretty Poison, Catch Me (I'm Falling)
7	8	Taylor Dayne, Tell It To My Heart
8	17	Michael Jackson, The Way You Make Me
9	15	Whitney Houston, So Emotional
10	10	Sting, We'll Be Together
11	11	Stevie Wonder, Skeletons
12	12	Earth, Wind & Fire, System Of Surviva
13	7	Bill Medley & Jennifer Warnes, (I've
14	9	Jody Watley, Don't You Want Me
15	23	INXS, Need You Tonight
16	18	R.E.M., The One I Love
17	21	John Cougar Mellencamp, Cherry Bomb
18	20	Michael Bolton, That's What Love Is A
19	26	Bruce Springsteen, Brilliant Disguise
20	22	The Jets, I Do You
21	30	Expose, Seasons Change
22	24	Aerosmith, Dude (Looks Like A Lady)
23	25	Prince, I Could Never Take The Place
24	27	New Order, True Faith
25	29	Heart, There's The Girl
26	31	Alexander O'Neal, Criticize
27	31	Paul Carrack, Don't Shed A Tear
28	37	Bruce Springsteen, Tunnel Of Love
29	37	Banarama, I Can't Help It
30	34	George Michael, Faith
31	34	Natalie Cole, I Live For Your Love
32	35	M/A/R/R/S, Pump Up The Volume
33	35	Pet Shop Boys, What Have I Done To De
34	EX	Madonna, Spotlight

1	2	Belinda Carlisle, Heaven Is A Place O
2	1	Bill Medley & Jennifer Warnes, (I've
3	3	Richard Marx, Should've Known Better
4	5	George Michael, Faith
5	4	Billy Idol, Momy Momy
6	10	Debbie Gibson, Shake Your Love
7	6	Tiffany, I Think We're Alone Now
8	13	Whitesnake, Is This Love
9	11	Steve Winwood, Valerie
10	12	Sting, We'll Be Together
11	15	Whitney Houston, So Emotional
12	14	Poison, I Won't Forget You
13	17	Michael Bolton, That's What Love Is A
14	14	George Harrison, Got My Mind Set On Y
15	19	Pretty Poison, Catch Me (I'm Falling)
16	18	Elton John, Candle In The Wind
17	20	Jody Watley, Don't You Want Me
18	7	Cutting Crew, I've Been In Love Befor
19	22	Michael Jackson, The Way You Make Me
20	24	Bangles, Hazy Shade Of Winter
21	23	Taylor Dayne, Tell It To My Heart
22	8	John Cougar Mellencamp, Cherry Bomb
23	EX	John Cougar Mellencamp, Brilliant Disguise
24	EX	Tiffany, Could've Been
25	29	Heart, There's The Girl
26	30	Expose, Seasons Change
27	EX	Bruce Springsteen, Tunnel Of Love
EX	A28	INXS, Need You Tonight
EX	A29	Bruce Springsteen, Brilliant Disguise
EX	A30	Eric Carmen, Hungry Eyes
EX	A	Aerosmith, Dude (Looks Like A Lady)
EX	A	Prince, I Could Never Take The Place

**BIO4 MEANS MUSIC**

**Baltimore** P.D.: Brian Thomas

**Orlando** P.D.: Brian White

1	3	George Michael, Faith
2	2	Belinda Carlisle, Heaven Is A Place O
3	5	Jody Watley, Don't You Want Me
4	8	Whitesnake, Is This Love
5	7	Taylor Dayne, Tell It To My Heart
6	6	Eric Carmen, Hungry Eyes
7	1	Bill Medley & Jennifer Warnes, (I've
8	4	Richard Marx, Should've Known Better
9	10	R.E.M., The One I Love
10	11	Whitney Houston, So Emotional
11	14	George Harrison, Got My Mind Set On Y
12	13	Steve Winwood, Valerie
13	15	Sting, We'll Be Together
14	17	Michael Jackson, The Way You Make Me
15	23	INXS, Need You Tonight
16	20	Def Leppard, Animal
17	19	Michael Bolton, That's What Love Is A
18	24	Aerosmith, Dude (Looks Like A Lady)
19	27	Tiffany, Could've Been
20	12	Billy Idol, Momy Momy
21	10	Stevie Wonder, Skeletons
22	29	Salt-N-Pepa, Push It
23	16	Pretty Poison, Catch Me (I'm Falling)
24	25	The Jets, I Do You
25	26	Heart, There's The Girl
26	28	The Cure, Just Like Heaven

27	32	M/A/R/R/S, Pump Up The Volume
28	30	New Order, True Faith
29	9	Cutting Crew, I've Been In Love Befor
30	EX	Bangles, Hazy Shade Of Winter
31	35	Elton John, Candle In The Wind
32	33	John Cougar Mellencamp, Cherry Bomb
33	34	Shanice Wilson, (Baby Tell Me) Can Yo
34	EX	Expose, Seasons Change
35	EX	Prince, I Could Never Take The Place
A	A	Icehouse, Crazy
A	A	Foreigner, Say You Will
A	A	Banarama, I Can't Help It
EX	EX	Men Without Hats, Pop Goes The World
EX	EX	Natalie Cole, I Live For Your Love
EX	EX	Stryper, Honestly
EX	EX	Paul Carrack, Don't Shed A Tear
EX	EX	Glenn Jones, We've Only Just Begun (T
EX	EX	Eric Carmen, Hungry Eyes
EX	EX	Roger, I Want To Be Your Man

**7-100 AMERICAN MICROSTATION**

**Miami** P.D.: Steve Perun

1	1	Bill Medley & Jennifer Warnes, (I've
2	2	Belinda Carlisle, Heaven Is A Place O
3	4	Taylor Dayne, Tell It To My Heart
4	5	Jody Watley, Don't You Want Me
5	6	George Michael, Faith
6	3	Fleetwood Mac, Little Lies
7	8	Pretty Poison, Catch Me (I'm Falling)
8	9	Whitney Houston, So Emotional
9	10	Debbie Gibson, Shake Your Love
10	11	Whitesnake, Is This Love
11	12	Expose, Seasons Change
12	14	Dimple T, Jealous Fellas
13	16	Def Leppard, Animal
14	7	Tiffany, I Think We're Alone Now
A15	19	Sharon Batts, Dear Mr. Jesus
16	19	Gloria Estefan & Miami Sound Machine,
17	15	Billy Idol, Momy Momy
18	21	Richard Marx, Should've Known Better
19	24	Madonna, Spotlight
20	20	Cutting Crew, I've Been In Love Befor
21	26	Michael Jackson, The Way You Make Me
22	17	John Cougar Mellencamp, Brilliant Disguise
23	27	Steve Winwood, Valerie
24	25	New Order, True Faith
25	EX	Poison, I Won't Forget You
26	EX	Tiffany, Could've Been
27	22	Whitesnake, Here I Go Again
28	23	Bangles, Hazy Shade Of Winter
29	EX	Los Lobos, Come On, Let's Go
30	13	George Harrison, Got My Mind Set On Y
A	A	R.E.M., The One I Love
A	A	Salt-N-Pepa, Push It

**Z-93**

**Atlanta** P.D.: Bob Case

1	2	George Michael, Faith
2	5	Whitesnake, Is This Love
3	3	R.E.M., The One I Love
4	4	Richard Marx, Should've Known Better
5	1	Belinda Carlisle, Heaven Is A Place O
6	8	Debbie Gibson, Shake Your Love
7	7	Sting, We'll Be Together

8	9	Pretty Poison, Catch Me (I'm Falling)
9	11	Jody Watley, Don't You Want Me
10	12	Whitney Houston, So Emotional
11	15	Aerosmith, Dude (Looks Like A Lady)
12	13	George Harrison, Got My Mind Set On Y
13	14	The Jets, I Do You
14	16	Steve Winwood, Valerie
15	17	The Cure, Just Like Heaven
16	19	Taylor Dayne, Tell It To My Heart
17	20	Def Leppard, Animal
18	18	Stevie Wonder, Skeletons
19	21	INXS, Need You Tonight
20	22	New Order, True Faith
21	23	Michael Jackson, The Way You Make Me
22	24	Tiffany, Could've Been
23	25	Paul Carrack, Don't Shed A Tear
24	26	George Harrison, Got My Mind Set On Y
25	EX	Elton John, Candle In The Wind
26	29	Bangles, Hazy Shade Of Winter
27	28	Deja, You And Me Tonight
28	32	Men Without Hats, Pop Goes The World
29	30	Shanice Wilson, (Baby Tell Me) Can Yo
30	31	Prince, I Could Never Take The Place
31	33	Heart, There's The Girl
32	34	Banarama, I Can't Help It
33	35	Roger, I Want To Be Your Man
34	36	Expose, Seasons Change
EX	EX	Bruce Springsteen, Tunnel Of Love
EX	EX	Pet Shop Boys, What Have I Done To De
EX	EX	Foreigner, Say You Will
EX	EX	U2, In God's Country
A	A	Icehouse, Crazy
A	A	Salt-N-Pepa, Push It

**KDWB 101**

**Minneapolis** P.D.: David Anthony

1	2	George Michael, Faith
2	1	Bill Medley & Jennifer Warnes, (I've
3	3	Belinda Carlisle, Heaven Is A Place O
4	8	Elton John, Candle In The Wind
5	10	Phil Collins, We Said Hello Goodbye
6	12	Expose, Let Me Be The One
7	7	George Harrison, Got My Mind Set On Y
8	9	Kenny G, (Vocal By Lenny Williams), D
9	5	Tiffany, I Think We're Alone Now
10	13	The Jets, I Do You
11	14	Pretty Poison, Catch Me (I'm Falling)
12	6	Cutting Crew, I've Been In Love Befor
13	16	George Harrison, Got My Mind Set On Y
14	7	Richard Marx, Should've Known Better
15	19	Whitesnake, Is This Love
16	23	Taylor Dayne, Tell It To My Heart
17	22	Heart, There's The Girl
18	19	Whitney Houston, So Emotional
19	18	Stevie Wonder, Valerie
20	24	Bangles, Hazy Shade Of Winter
21	23	Fleetwood Mac, Little Lies
22	11	New Order, True Faith
23	25	Alexander O'Neal, Criticize
24	27	Prince, I Could Never Take The Place
25	27	Sting, We'll Be Together
26	17	R.E.M., The One I Love
27	17	Whitney Houston, So Emotional
28	30	Icehouse, Crazy
29	32	Roger, I Want To Be Your Man
30	33	Stryper, Honestly
31	35	Paul Carrack, Don't Shed A Tear
32	36	Natalie Cole, I Live For Your Love
33	37	The Kane Gang, Motortown

35	15	Michael Bolton, That's What Love Is A
36	EX	Deja, You And Me Tonight
37	EX	Fleetwood Mac, Everywhere
A	A	Kiss, Reason To Live
A	A	Pet Shop Boys, What Have I Done To De
A	A	Jody Watley, Don't You Want Me
EX	EX	Tony Terry, She's Fly
EX	EX	M/A/R/R/S, Pump Up The Volume
EX	EX	Millions Like Us, Guaranteed For Life
EX	EX	Europe, Cherokee
EX	EX	Bruce Springsteen, Tunnel Of Love
EX	EX	Tiffany, Could've Been
EX	EX	Foreigner, Say You Will
EX	EX	Limited Warranty, Mr. No It All

**KIKK 103.5**

**St. Louis** P.D.: Dave Robbins

1	1	George Michael, Faith
2	3	Bill Medley & Jennifer Warnes, (I've
3	2	Belinda Carlisle, Heaven Is A Place O
4	6	George Harrison, Got My Mind Set On Y
5	4	Tiffany, I Think We're Alone Now
6	7	Whitney Houston, So Emotional
7	10	Debbie Gibson, Shake Your Love
8	12	Whitesnake, Is This Love
9	5	Billy Idol, Momy Momy
10	16	Pretty Poison, Catch Me (I'm Falling)
11	13	Richard Marx, Should've Known Better
12	8	Richard Marx, Should've Known Better
13	15	Steve Winwood, Valerie
14	14	Sting, We'll Be Together
15	17	John Cougar Mellencamp, Cherry Bomb
16	18	The Jets, I Do You
17	27	INXS, Need You Tonight
18	20	Stryper, Honestly
19	22	Michael Jackson, The Way You Make Me
20	9	Swing Out Sister, Breakout
21	23	Taylor Dayne, Tell It To My Heart
22	24	Elton John, Candle In The Wind
A23	EX	Bangles, Hazy Shade Of Winter
A24	EX	Aerosmith, Dude (Looks Like A Lady)
25	25	Heart, There's The Girl
26	29	Tiffany, Could've Been
27	28	Michael Bolton, That's What Love Is A
28	30	Prince, I Could Never Take The Place
29	EX	Foreigner, Say You Will
30	EX	Fleetwood Mac, Everywhere
A	A	Bruce Springsteen, Tunnel Of Love
EX	EX	Expose, Seasons Change
EX	EX	Madonna, Spotlight
EX	EX	Breakfast Club, Never Be The Same

**KZZP 104.7 FM**

**Phoenix** P.D.: Guy Zapoleon

1	2	George Michael, Faith
2	1	Bill Medley & Jennifer Warnes, (I've
3	3	Belinda Carlisle, Heaven Is A Place O
4	6	Pretty Poison, Catch Me (I'm Falling)
5	15	Roger, I Want To Be Your Man
6	7	Salt-N-Pepa, Push It
7	9	Jody Watley, Don't You Want Me
8	8	Fleetwood Mac, Little Lies
9	4	Expose, Let Me Be The One
10	12	Whitney Houston, Moment Of Truth



# David Sylvian Talks 'Secrets'

BY STEVE GETT

NEW YORK David Sylvian does not expect his new Virgin album, "Secrets Of The Beehive," to rocket up the Top Pop Albums chart or to spawn a string of hit singles. However, the critically acclaimed British singer/songwriter is optimistic that his latest work will help to broaden his base internationally.

"Secrets Of The Beehive" is the first Sylvian album to be released simultaneously in Europe and the U.S. His last album, "Gone To Earth," emerged overseas in the fall of 1986 but did not surface here until early this year, when Virgin relaunched its U.S. operations. Meanwhile, Sylvian's first album, 1984's "Brilliant Trees," is still only available as an import in the U.S.

That people have found it difficult to discover his work here has been somewhat frustrating for Sylvian. "The idea of creating music is to reach as many people as possible," he says. "But now there seems to be a lot of support from the American company. And it's nice that there's some kind of belief in what I do—or, at least, that's the feeling I got when I was there recently."

Prior to embarking on his solo career, Sylvian had fronted the British group Japan. Despite instant acceptance in—where else?—Japan, the band failed to make any significant impact in the U.S. Indeed, Japan did not make a major breakthrough in the U.K. until 1982, when it scored a No. 3 single with "Ghosts," a song from its fifth studio album, "Tin Drum."

Following the success of "Ghosts," Japan became immensely

popular in Britain. However, "Tin Drum" was to be the band's final studio output. According to Sylvian, "When Japan split up, I realized how unhappy I was with both my situation in life—I was very uncomfortable being a public figure—as well as being quite unhappy with the material. There were some ideas in Japan's work that I still think are quite strong, but I judge what I'm doing now on a totally different level."

Sylvian began writing songs for "Secrets Of The Beehive" when he returned to Britain following an international press tour to promote "Gone To Earth," a double album that comprised seven vocal tracks and 10 instrumentals.

"Originally, I thought I'd take a couple of months off after the press trip and see what I wanted to do, which direction to go in," says Sylvian. "But suddenly the material started coming to me, and very easily, too. That was quite new for me because I tend to take quite a long time on songwriting."

Sylvian started recording "Secrets Of The Beehive" in April of this year at the Studio Miraval in the south of France. Additional sessions for the album, which took two months to complete, were held at studios in Bath, England, and Hilversum, Holland.

Working closely with Sylvian was his longtime friend and collaborator, Japanese composer/multi-instrumentalist/actor Ryuichi Sakamoto. "Working with Ryuichi again was a refreshing experience," says Sylvian. "He has an understanding of all different forms of music and is very adaptable. In fact, I couldn't

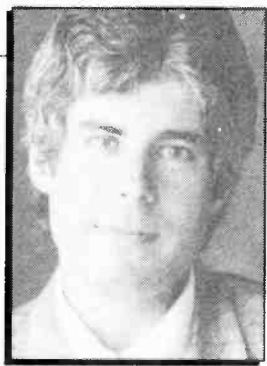
wish for a better person to be working with in the studio because he understands me so well."

Among the other musicians who played on "Secrets Of The Beehive" were Danny Thompson (double bass), Phil Palmer (acoustic guitar), Danny Cummings (percussion), Mark Isham (horns), David Torn (guitars), and former Japan member Steve Jansen (drums and percussion).

Plans call for Sylvian to embark on his first solo tour next March. Dates are scheduled to begin in the U.S. and will continue through Japan, Australia, Europe, and the U.K.

"When Japan split up, I made a promise to myself that I wouldn't even consider touring until I made my third vocal album," says Sylvian. "By that time, I wouldn't have an audience coming along to the shows with a fixed idea of seeing the same kind of performance they saw with the band. Now I hope the audience has grown with me to some degree, and that people will come along with different expectations."

Sylvian recognizes that his music is not mainstream pop fare. "I'm not pursuing a career where I'm looking for that sort of commercial success," he says. "But I'm obviously keen to widen the market in some way, otherwise I wouldn't spend time doing promotion, trying to get videos made, and so on. I still feel very uncomfortable about being a public figure in any way. If I can achieve a certain level of success by selling purely on the musical level, then that's fine."



## ONE TO ONE

**Harold Bronson, co-founder of Rhino Records, discusses the label's success**

Harold Bronson co-founded the Rhino Records label with Richard Foos nearly a decade ago, after establishing the highly successful store of the same name in West Los Angeles. The label is perhaps best known for its well-researched reissue projects, which, within the next few months, will include product from the Byrds, the Young Rascals, Stephen Bishop, Little Richard, and Phil Spector, among others. Here Bronson discusses various aspects of Rhino's reissue program with Billboard's Los Angeles bureau chief, Dave DiMartino.

**Q: Are you finding major labels more or less reluctant to license their recordings now that compact disks have made them catalog-conscious?**

A: At the moment, there are some companies that are easier to deal with than they were a couple of years ago—and by the same token, there

are a couple of companies that are more difficult. It's on an individual basis. CDs may not have very much to do with it.

**Q: How has the reaction been to the Todd Rundgren Bearsville reissue series?**

A: The reaction in general has been very good, as far as the reviews we've gotten. Everybody, including Todd himself, feels that we did a really good job as far as bringing them to CD and making them sound better than they do on record. Retailers have been very receptive and there's definitely been consumer interest. It's the type of thing that's going to sell well over a long period of time, rather than something which is pronounced as, say, the Beatles. The Beatles will sell over a long period of time, but if you look at the graph of what those CDs sold in the first month, and then later, it's a different situation. The Todd things, like most of our catalog, are going to be real steady sellers.

**Q: When can we expect your Phil Spector boxed set, and how did it come about?**

A: Richard [Foos] made the deal for that. That was his project, and the Bearsville one was mine. That's scheduled for release in March. It's going to be Phil's 60 best tracks—and the way we constructed that was something similar to [Bob Dylan's] "Biograph." If you did one on Dylan, we were thinking, what other American artist or auteur could you do a biograph on? Spector was a really logical choice.

**Q: What was your motivation in issuing the Zombies' "Odessey**

**and Oracle" album? What did you expect from it?**

A: With something like that, it's just totally a personal thing. In America, the record had been out of print—actually, it was coupled with [Epic's] "Time of the Zombies" album, which was out of print. And I just thought that this was one of the greatest albums ever made, and that this should be out in a state unto itself. It's that special.

**Q: What's been the most successful Rhino product so far?**

A: Among them, the biggest seller is Billy Vera. Aside from that, the Monkees catalog, particularly the first few albums. Also, our Turtles greatest hits album—which month-in and month-out, through the entire history of Rhino, has always been the most consistent seller for us. And the Rodney Dangerfield album, and Doctor Demento's "Dementia Royale"—those are definitely up there. I should also mention the new Monkees album, "Pool It." In fact, that's our second

biggest album.

**Q: Speaking of the Monkees, are you surprised their new videos did not get any airplay on MTV?**

A: Yes, I'm very surprised—considering that the Monkees marathon on MTV was their highest-rated show or period of all time. Does MTV really feel that a year later, all the people who watched the Monkees on MTV aren't watching MTV anymore, and therefore would not care to program it for that reason?

**Q: Is there an album, artist or catalog that you'd like to put out that so far has been unavailable or difficult to license?**

A: The Dave Clark Five. We'd like to put out a best-of and some of the original albums, but Dave apparently feels that if he waits, the catalog can only be more valuable—rather than realizing that he may be losing sales because it's not out here, or that Italian exports can be imported. The Dave Clark Five is by far at the top of our list.

**Q: Ultimately, how do you decide whether something would sell or not?**

A: I think we have a real good feel for the marketplace. Most of it is intuitive, but a lot of it is from when we used to run the Rhino records store. We had a good rapport with our customers, and that gave us a certain amount of background. What we try to do is maintain good relationships with a lot of retail stores, getting feedback from them and things like that. That helps us as well. It's a matter of realizing the whole picture and having an understanding of the socio-cultural trends that are happening.

**'I think we have a good feel for the marketplace'**

## Clapton Career Retro Due In Spring

**HOT LICKS:** Eric Clapton fans will be delighted to learn that Polydor plans to issue a special boxed set, "Crossroads," next spring to celebrate the legendary guitarist's 25th anniversary in the business. The 72-track package, authorized by Clapton and his manager, Roger Forrester, will be available on either six LPs, four cassettes, or four compact disks.

The material will span Clapton's complete recording career—from his demo tapes with the Yardbirds to his recent Warner Bros. solo albums. In addition to a selection of greatest hits, "Crossroads" will feature an abundance of rare and previously unreleased tracks. Highlights will include songs from the second Derek & the Dominoes sessions, live Cream recordings from the British Broadcasting System, and several previously unreleased Blind Faith tunes.

No official release date for "Crossroads" has been scheduled, but the set should be in the stores by late March or early April. Included in the package will be a special booklet featuring photographs and a 6,000-word essay by Rolling Stone writer Anthony DeCurtis.

**SHORT TAKES:** The Pet Shop Boys' cover version of the Elvis Presley hit "Always On My Mind" has just been released as a single in the U.K. The group originally cut the tune for inclusion in a Brit television tribute to the King... Word has it that Cure front man Robert Smith and his longtime girlfriend, Mary Poole, are set to tie the knot... The Talking Heads' Chris Frantz and Tina Weymouth are producing Ziggy Marley & the Melody Makers' new Virgin album, slated for re-

lease next spring. Keith Richards plays guitar on the track "Lee & Molly"... Congrats to former RCA press gal Pat Baird on her new gig as director of publicity at BMI's Gotham offices... Lita Ford is putting the finishing touches to her new album, "Lita," due out Jan. 19. The album is being produced by Mike Chapman, and it will be the first release on his reactivated Dreamland label, which is to be distributed by RCA. Meanwhile, Ford has inked a management deal with Sharon Osbourne.

**SO THERE:** Peter Gabriel is currently overseeing completion of a state-of-the-art studio in Wiltshire, England. The artist is reportedly financing the complex, located in a converted water mill, with the royalties from his "So" album.

When the studio is finished, it will be opened for commercial use. Meanwhile, as the builders and decorators put the final touches on the complex, Tears For Fears has been in working on tracks.

Meanwhile Gabriel is scoring Martin Scorsese's next movie, "The Passion," and producing an album for Senegalese musician Youssou N'Dour. Additionally, Gabriel is said to be writing songs for his next album, although he has no immediate plans to start recording.

**SHORT TAKES II:** Congrats to Mike Rutherford and his wife, Angie, on the Nov. 20 birth of a boy, Harry... Contrary to reports in the U.K. press, the official word on Dire Straits is that the band is not splitting up. Band leader Mark Knopfler, whose wife recently gave birth to twins, is taking a vacation. Meanwhile, bassist John Illsey has a solo album due out shortly.



**ARTIST  
DEVELOPMENTS**

**MOTORING AHEAD**

The Kane Gang—the British trio of **Martin Brammer**, **Paul Woods**, and **David Brewis**—has been moving up the Hot 100 Singles chart with “Motortown,” the leadoff single from its first album for Capitol, “Miracles.” And no one could be happier than **Simon Potts**, the label’s senior vice president of a&r, who signed the band shortly after he joined the company this year.

“The Kane Gang is a group I’ve always been interested in,” says Potts. “I was even talking to them when I was [managing director] at Elektra U.K. a couple of years ago, but, of course, that came to no fruition because Elektra folded over there.”

The Kane Gang scored a gold album in England with its 1985 debut on London Records, “The Bad And Lowdown World Of The Kane Gang,” but that record failed to take off in the U.S. However, under its new deal with Capitol, the band is finally starting to break ground here with the **Peter Wingfield**-produced “Miracle.”

“This has been a priority record at the label,” says Potts. “Our basic plan was to put out the first single four to five weeks ahead of the album, and then come with the album, to be followed by a tour early in the new year. The sales department picked Kane Gang as the new artist of the month, so we’ve put a lot of records out there at discounted prices.”

Potts says the Kane Gang has garnered a good deal of exposure with the video for “Motortown,” which has been getting strong airplay on VH-1 and MTV. Meanwhile, the band is gearing up for a series of U.K. dates in December as an opening act for **Simply Red**.

**HURRICANE ALARM**

It’s been quite some time since the **Alarm** has released a new album, but I.R.S. has little fear that the group’s new album, “Eye Of The Hurricane,” has arrived a little too late.

“I’m not so sure that [the delay] has affected it in a negative way,” says **Barbara Bolan**, vice president of sales at I.R.S. “Prior to this album, the Alarm has been very consistent in its release schedule since we issued its first EP—and the band has toured the U.S. very comprehensively each time. The group has always come back and toured at least twice for both its EP and the next two albums.”

In fact, says Bolan, the last time America saw the Alarm—the worldwide UCLA broadcast of April ’86—was the biggest longevity boost of all.

“I think in a lot of ways it certainly helped to solidify the strength of the albums we had out there. And additionally, as 1986 progressed and then into the first part of 1987, I think in some areas we had instances of the Alarm continuing to grow into that core album rock radio base. More and more, the Alarm was popping up in various cities as a consistently

**Airplay Boosts Mannheim Steamroller Ticket Sales**

BY LINDA MOLESKI

**NEW AGE:** Not only are new age-oriented stations boosting record sales for the genre (Billboard, Dec. 5), but they’re generating business for the live concert scene as well. One tour that seems to be benefiting from the increased radio airplay is **Mannheim Steamroller**, which is currently on a nationwide trek in support of its “Fresh Aire” series on American Gramophone.

“Advance ticket sales in all cities are exceptionally strong, especially in Washington, D.C., and Chicago,” says road manager **David Bucksner**. The group has reportedly experienced sellouts in Kansas City, Los Angeles, Denver, and Washington.

Concerts are being promoted in each city on radio outlets that program new age music and music from “the Wave.” Upcoming stops include Minneapolis (Dec. 11-13); Chicago (Dec. 18-19); and the group’s hometown, Omaha, Neb. (Dec. 22-23 and Dec. 26-27).

**TAKING ACTION:** It seems that **Black Sabbath**’s decision to perform in Sun City, Bophuthatwana, earlier this year is coming back to haunt the veteran rock act. Word is that the band—along with fellow rockers **Status Quo**—may be included on the United Nations’ list of entertainers who have performed in Sun City, despite South Africa’s system of apartheid. If they do appear on the list, the groups could be banned from appearing in some European countries that are sympathetic to the anti-apartheid movement.

Since its Sun City date, **Black Sabbath** has reportedly had concerts canceled in Tiburg, Netherlands, and Budapest, Hungary.

**FREE FOR ALL:** On The Road hears that **Ted Nugent** will be taking over for Atlantic newcomer **White Lion** as the opening act on **Kiss**’ U.S. tour. **White Lion** wraps

the first leg of the tour on Tuesday (8); Nugent is set to come aboard in January, with a new album to follow in February.

**White Lion** is taking its talents to Europe to headline a number of club dates from Jan. 1-20.

**SHORT TAKES:** **Mr. Mister** is on the road warming up a series of shows for **Heart** to promote its new RCA album, “The Border.” The band is scheduled to begin headliner dates early in ’88... The **Wembley Country Music Festival** is set for April 2-4 at London’s Wembley Arena. Acts already confirmed are **Willie Nelson**, **Crystal Gayle**, **Chris Hillman & The Desert Rose Band**, **Pattie Loveless**, and **Leon Everette**... **Sting** wraps the Brazilian leg of his world tour Monday (7). Coca-Cola sponsored the Brazilian dates, which included performances at Rio de Janeiro’s

200,000-seat Maracana Stadium. The only other artists said to have performed there are **Frank Sinatra** and **Kiss**... On Monday (7), **Eastern Bloc** hits the road, where it will be warming up a number of East Coast performances for **Richard Marx**. The shows support the group’s eponymous debut album on the PolyGram-distributed Paradox label... **Johnny Mathis** will be performing a series of select U.S. shows that will commence in late January. Stops include Las Vegas, Chicago, and Omaha... **Barry White** is set to begin a world tour in January to promote his new A&M album, “The Right Night And Barry White.” The trek is expected to hit the U.S. in late spring/early summer... In light of Florida’s new statewide gun law allowing individuals to carry concealed weapons with a permit, tickets for **U2**’s recent concert at Miami’s Orange Bowl Stadium included this restriction: “No bottles, cans, weapons.”

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



**Lonesome Rocker.** John Cougar Mellencamp played songs from his latest Mercury/PolyGram album, “The Lonesome Jubilee,” during a Nov. 26, Thanksgiving night concert at New York’s Madison Square Garden. (Photo: Chuck Pulin)

played band. So the anticipation level on the street for this record was very good.”

Bearing Bolan out is the success of the album’s leadoff cut, “Rain In The Summertime,” No. 6 on last week’s Album Rock Tracks chart. Look for “Presence Of Love” and “Rescue Me” to be worked early next year, says Bolan.

**GUITAR HERO**

Guitarist **Joe Satriani**, who made his mark as instructor for such well-known players as **Steve Vai** and **Metallica**’s **Kirk Hammett**, has finally stepped into the spotlight with “Surfing With The Alien,” his second Relativity/Important album. The new release is at No. 135 on this week’s Top Pop Albums chart. Playing a key role in breaking the album is an across-the-board retail campaign that ties into the the **Marvel** Comic character the **Silver Surfer**, which Relativity licensed to use on the album’s cover.

“We got great initial response from retailers to do display contests because they liked the surfer concept,” says **Howard Gabriel**, vice president of Important. “We sent out four-foot, foam-rubber standups of the **Silver Surfer** to retailers, and we’ve also been doing lots of retail advertising for Christmas.”

With his new album, Satriani is being promoted more as a rock “guitar hero,” according to Gabriel. “Joe’s first album [“Not Of This Earth”] was more jazz-oriented,” he says. “We wanted him to go more rock’n’roll and he did. So we’re keying in on the guitar-hero audience, doing a lot of advertising with the guitar magazines and fanzines, in cooperation with Ibanez guitars.”

On the radio front, two promotional 12-inch disks—

“Always With Me, Always With You” and “Satch Boogie”—have been serviced to jazz and special heavy metal formats, respectively. “The next step is to hit album rock radio,” says Gabriel.

Satriani is scheduled to embark on a cross-country road trek early next year, which will include a Jan. 15 date at the National Assn. of Music Merchants (NAMM) show in Anaheim, Calif.

**IN BRIEF**

“Twilight World” is the second single—and follow-up to “Breakout”—from **Swing Out Sister**’s debut Mercury/PolyGram album, “It’s Better To Travel”... Look for Columbia to issue “Wishing Well” as the next single from **Terence Trent D’Arby**’s album, “Introducing The Hardline According To Terence Trent D’Arby”... Virgin has scheduled a Jan. 25 release date for **Mike Oldfield**’s new album, “Islands.” His first studio project since 1983’s “Crisis,” the album features a variety of guest artists like **Bonnie Tyler** and **GTR**’s **Max Bacon**. The first side boasts a two-part orchestral suite, “Wind Chimes,” while side two contains five pop compositions, featuring the leadoff single “Magic Touch”... **Pet Shop Boys** are joined by **Dusty Springfield** on their latest EMI-Manhattan single, “What Have I Done To Deserve This?”... MCA is working “Don’t Give Up” as the second single from **Timothy B. Schmit**’s album, “Timothy B.”

**STEWART’S SAILING**

**John Stewart**’s latest album, “Punch The Big Guy,” represents the first release on his new label, **The Ship**, a subsidiary of the PolyGram-distributed Cypress logo. Stewart—whose recording career began in 1960 with the **Cumberland Three**, extended through his ’61-’65 **Kingston Trio** days, and continued with a series of critically acclaimed solo albums with the majors—says his new label has been in the works since 1980, when he left RSO and eventually founded his own indie, **Homecoming**.

“As many of us from the ’60s and ’70s got drummed out of the major record label business, I knew that there was an audience out there, because I was playing to them every night,” he says. “I knew that all of a sudden, people who had bought my albums just didn’t go away. Maybe there wasn’t the million or half-million that the majors wanted, but there was enough.”

After several attempts to start up a label that would cater to musicians like himself—and their fans—Stewart finally struck up a deal with Cypress Records president **Craig Sussman**. The result? His new album, and **The Ship**. And Stewart says he’s looking to bring some new signings aboard.

“We want to nurture and support people who do real quality music,” he says.

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

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# BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
PINK FLOYD	Frank Erwin Center Univ. of Texas, Austin, Texas	Nov. 19-20	\$489,675 \$20/\$17.50	26,966 sellout	in-house PACE Concerts
DEF LEPPARD TESLA	Cow Palace San Francisco, Calif.	Nov. 28-29	\$411,344 \$19.50/\$17.50	23,316 29,000 sellout	Bill Graham Presents
MOTLEY CRUE GUNS N' ROSES	Lakeland Civic Center Lakeland, Fla.	Nov. 24-25	\$328,185 \$16.50	19,890 20,000 sellout	C&C Entertainment
R.E.M. dB'S	Fox Theatre Atlanta, Ga.	Nov. 24-25, 27-28	\$311,112 \$17	18,712 sellout	Concert Promotions/Southern Promotions
JOHN COUGAR MELLENCAMP	Arena, Madison Square Garden Center New York, N.Y.	Nov. 26	\$268,000 \$20/\$18	14,000 15,000	Ron Delsener Enterprises
WHITNEY HOUSTON JONATHAN BUTLER	Centrum in Worcester Worcester, Mass.	Nov. 9	\$264,319 \$21.50/\$19.50	12,430 sellout	Don Law Co.
AEROSMITH DOKKEN	Richfield Coliseum Richfield, Ohio	Nov. 29	\$250,763 \$17/\$16	15,577 18,000	Belkin Prods.
FLEETWOOD MAC CRUZADOS	Rosemont Horizon Rosemont, Ill.	Nov. 19	\$241,419 \$18.50/\$17.50	13,067 14,465	Jam Prods.
FLEETWOOD MAC CRUZADOS	McNichols Arena Denver, Colo.	Nov. 27	\$231,662 \$18.70/\$17.60	12,662 13,340	Fey Concert Co.
RANDY TRAVIS GENE WATSON JOHNNY RUSSELL	Charlotte Coliseum Charlotte, N.C.	Nov. 28	\$225,302 \$13.50	17,478 19,000	Special Moments Promotions Stellar Entertainment
AEROSMITH DOKKEN	Market Square Arena Indianapolis, Ind.	Nov. 26	\$225,090 \$16.50/\$15.50	14,310 18,000	Sunshine Promotions
JOHN COUGAR MELLENCAMP	Montreal Forum Montreal, Que. Canada	Nov. 17	\$213,945 \$22.50	12,521 15,327	Donald K. Donald Prods.
GALLAGHER	Fox Theatre St. Louis, Mo.	Nov. 27-29	\$204,047 \$16.50/\$14.50	12,897 sellout	Fox Concerts Steve Litman Prods.
U2 BODEANS	Charles M. Murphy Athletic Center Middle Tennessee State Univ. Murfreesboro, Tenn.	Nov. 28	\$203,333 \$17.50	11,619 sellout	Mid-South Concerts
SQUEEZE SILENCERS	The Wang Center for the Performing Arts Boston, Mass.	Nov. 16-18	\$201,153 \$17.50/\$16.50	12,063 sellout	Don Law Co.
JOHN COUGAR MELLENCAMP	Providence Civic Center Providence, R.I.	Nov. 29	\$199,650 \$16.50	12,100 sellout	Frank J. Russo
YES	Rosemont Horizon Rosemont, Ill.	Nov. 25	\$191,118 \$17.50/\$16.50	10,921 12,265	Jam Prods.
FLEETWOOD MAC CRUZADOS	St. Louis Arena St. Louis, Mo.	Nov. 20	\$191,100 \$17.50	11,662 12,072	Contemporary Prods.
MOTLEY CRUE GUN N' ROSES	Birmingham-Jefferson Civic Center Birmingham, Ala.	Nov. 18	\$181,102 \$15.50	11,684 12,000	New Era Prods.
HEART MR. MISTER	Mid-South Coliseum Memphis, Tenn.	Nov. 28	\$178,912 \$16	11,182 sellout	Mid-South Concerts
DEF LEPPARD TESLA	ARCO Arena Sacramento, Calif.	Nov. 27	\$178,372 \$19.50/\$17.50	10,160 sellout	Bill Graham Presents
O'JAYS ATLANTIC STARR LEVERT	Greensboro Coliseum Complex Greensboro, N.C.	Nov. 27	\$174,062 \$14	12,958 15,781	Dimensions Unlimited
RUSH MSG	The Omni Atlanta, Ga.	Nov. 25	\$169,208 \$17.50	10,353 12,000	Beaver Prods.
JETHRO TULL FAIRPORT CONVENTION	Centrum in Worcester Worcester, Mass.	Nov. 21	\$168,353 \$15/\$13.50	11,431 sellout	Don Law Co.
ROGER WATERS	Centrum in Worcester Worcester, Mass.	Nov. 16	\$161,210 \$17.50	9,212 9,274	Don Law Co.
AEROSMITH DOKKEN	Cincinnati Gardens Cincinnati, Ohio	Nov. 27	\$155,186 \$15.50	10,205 sellout	Electric Factory Concerts
WHITESNAKE GREAT WHITE	Barton Coliseum Arkansas State Fairgrounds Little Rock, Ark.	Nov. 27	\$150,000 \$15	10,000 sellout	Mid-South Concerts
MOTLEY CRUE GUNS N' ROSES	UTC Arena Roundhouse Univ. of Tennessee, Chattanooga Chattanooga, Tenn.	Nov. 21	\$149,152 \$16	9,552 10,500	Sound Seventy Prods.
WHITESNAKE GREAT WHITE	Mississippi Coliseum Mississippi State Fair Jackson, Miss.	Nov. 28	\$148,200 \$15	9,880 sellout	Mid-South Concerts
RUSH MSG	Charlotte Coliseum Charlotte, N.C.	Nov. 27	\$143,121 \$16.50	9,186 11,009	C&C Entertainment
JETHRO TULL FAIRPORT CONVENTION	UIC Pavilion Univ. of Illinois, Chicago Chicago, Ill.	Nov. 29	\$138,700 \$16.50/\$14.50	8,971 sellout	Chicago Jam Concert Inc.
JUDDS EARL THOMAS CONLEY VINCE GILL	Arena, Niagra Falls Convention & Civic Center Niagra Falls, N.Y.	Nov. 27	\$130,218 \$16.50/\$15.50	7,892 10,428	Pate & Associates
ALICE COOPER ACE FREHLEY'S COMET FASTER PUSSYCAT	Arena, Buffalo Memorial Auditorium Buffalo, N.Y.	Nov. 12	\$128,805 \$15.50/\$13.50	8,310 13,610	Pate & Associates
REBA McENTIRE MICHAEL MARTIN MURPHEY	Lloyd Noble Center Univ. of Oklahoma Norman, Okla.	Nov. 21	\$128,466 \$13.50	10,024 sellout	KWTV
WHITESNAKE GREAT WHITE	Ector County Coliseum Odessa, Texas	Nov. 25	\$127,750 \$15.50/\$14.50	8,500 sellout	Stardate Concerts PACE Concerts
KENNY ROGERS T. GRAHAM BROWN RONNIE MILSAP	Senator Nat G. Kiefer UNO Lakeland Arena Univ. of New Orleans New Orleans, La.	Nov. 20	\$121,143 \$16.50	7,342 10,198	North American Tours
JUDDS RANDY TRAVIS FORESTER SISTER	Arena #1, Olympic Center Complex Lake Placid, N.Y.	Nov. 21	\$119,955 \$15.50	7,739 10,385	North American Tours #2 Pro Tours
TINA TURNER LEVEL 42	Birmingham-Jefferson Civic Center Birmingham, Ala.	Nov. 20	\$115,914 \$16.50	7,040 12,000	New Era Prods.

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### TELARC INTERNATIONAL CORPORATION

23307 Commerce Park Road • Cleveland, Ohio 44122 U.S.A.

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Quality has been our only clout since our first digital release in 1978... quality which won us 6 GRAMMYS\* and 14 GRAMMY\* nominations in a single year.

This year, TELARC has submitted an especially dynamic roster of recordings for your consideration during the GRAMMY\* nominating period of December 1-December 22.

We are particularly excited about our first foray into popular music... the critically-acclaimed LIZA MINNELLI AT CARNEGIE HALL! To quote one reviewer, it is "a magnificent recording full of Minnelli's on-stage magic."

Also for your consideration:

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

Although these releases are available through the NARAS\* AWARDS GUIDE, we want to make sure you have every chance to review them. Just fill in the form below, or call (800) 321-7152 and we will send them at our \$8.99/compact disc accommodation price. This includes special pricing for the double-disc LIZA MINNELLI set. (NOTE: Please be prepared to give the expiration date on your NARAS\* Active (Voting) Member card.)

Thank you for your consideration.

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## BMA To Salute Cholly Atkins Dancer Created Motown Bands' Moves



**It's Mills Time.** Stephanie Mills drew sellout crowds to the Universal Amphitheater in Los Angeles—both in the concert hall and backstage. Filling up her dressing room, from left, are MCA executives Richard Palmese and Lou Mann; Mills; MCA executive Jheryl Busby; Mills' manager, Cassandra Mills; MCA artist Johnny Gill; and MCA executive John Burns.

NEW YORK The Black Music Assn. has over the years saluted some of the great creative forces in American music: Miles Davis, James Brown, Count Basie, and the fertile Philadelphia music scene.

For its 1988 tribute, the BMA is saluting an individual whose contribution to black music hasn't been in music, but in his ability to enhance the presentation of popular music. The honoree's name is Cholly Atkins, and since the '30s the dancer/choreographer has been a bridge between the world of black music and dance. After a long career as a dancer in the '50s, Atkins created what he calls "vocal choreography," the elaborate stage movements for singing groups that are as strongly identified with black music as gospel shouts.

On Feb. 27, the BMA will honor At-

kins at Los Angeles' Wilmet Theater. Among those scheduled to appear are the O'Jays, the Temptations, Gladys Knight & the Pips, Ron Townson, and Mary Wilson, all of whom have benefited from Atkins' guidance. Proceeds from the tribute, titled *High Steppin' With Cholly*, will go toward the BMA and the BMA Foundation.

Atkins' distinguished career began in his native Buffalo, N.Y., where a stint as a singing waiter led him into show business. With partner William Parton, Atkins performed in the dance duo, the Rhythm Pals. In 1936, the Rhythm Pals moved to California, where Atkins did extra work in a number of Hollywood features, including "San Francisco" and "Charge Of The Light Brigade." On the West Coast, Atkins teamed with another fine dancer, Honie Coles, to form Coles & Atkins. Together, they were one of the best tap-dance teams in the business, playing in supper clubs and venues with singers and big bands.

In the mid-'50s Atkins saw a change coming in popular taste. Street-corner vocal groups were replacing jazzy solo singers in popularity among black Americans. These groups were very raw performers, and they sought inspiration in the stylish moves of Atkins.

He says, "As time went on, I'd show members a way to distinguish themselves from the crowd. Pretty soon, word got around about what I was doing."

By 1962, Atkins had given up touring on the road and had purchased studio space in a building on 53rd and Broadway in New York that housed the theater where Ed Sullivan shot his Sunday night variety show. During that time, Atkins worked with the Moonglows, the Miracles, and Gladys

Knight & the Pips, among others.

His career took a historic turn in 1965, when Harvey Fuqua, former Moonglow and then-Motown executive, approached Atkins about joining Berry Gordy's growing Detroit operation. "At the time, we were very conscious of the black movement, and to be part of something destined to become a first and contribute to the future of black artists was an opportunity," he says.

From 1965 to 1971, Atkins was a key fixture in Motown's artist development arm, choreographing steps for the Temptations, Supremes, Gladys Knight & the Pips, the Four Tops, Marvin Gaye, and just about everyone else who went through Motown's doors at the time. Motown artists became identified with polished stage presentations, and Atkins was a key reason for this.

In the years since exiting Motown, Atkins has continued to work with many veteran Motown acts as well as with the O'Jays and the Spinners.

NELSON GEORGE

## Executive Squabbles, Managerial Changes Could Lie Ahead 1988 Predictions From Coast To Coast

WITH ONE YEAR ABOUT TO END, that usually means another is about to begin. But why wait to find out what will happen? An informal survey of industry types, taken over eggnog, fruitcake, and left-over Thanksgiving turkey, led to the following predictions for 1988.

One: that one of the more volatile industry executives on the supposedly mellow West Coast will have a fateful run-in with other executives at his label. Whether this will result in a resignation, firing, or consolidation of his power, no one can say. But the feeling that some explosion—as a result of bad judgment and poor interoffice relationships—is coming is widely shared.

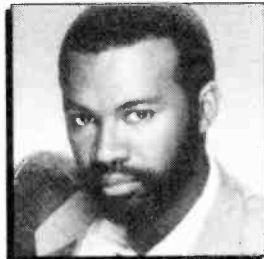
Two: that a major New York-based production/writing team will change managers in search of greater mass acceptance. Though the team members have written many pop hits, they feel they should be more widely known. A new manager is, perhaps, the answer. But some feel the real secret to mass success lies in more critical introspection.

Three: that a new creative force on the level of a Prince or Stevie Wonder will emerge in 1988. Why? Folks just seem to feel it is time for someone with some fresh ideas to emerge. Some feel this person or group will have to come from outside the major record industry centers, since the herd mentality in New York and Los Angeles can discourage—and sometimes destroy—creativity.

Finally, there is reason to believe that both Anita Baker and Sade will actually record new albums in 1988. Both have been out of the studio and off the market for a long time. It'll be particularly interesting to see whether Sade, now residing in Spain, will have the same impact she did with "Diamond Life" and "Promise." Many female singers have, in various ways, emulated the mellow sound of her music, and many of them have better instruments.

**SHORT STUFF:** In Zomba Music's unending and highly successful efforts to corner the market in New York-based writer/producers, the U.K.-based label has inked **Teddy Riley**, a former member of the team appeal group **Kids At Work**, who has produced

a slew of rap hits and much of **Keith Sweat's** Elektra debut. As a result of the deal, Riley was flown to England to produce the female rap duo **Wee Poppa** and, more impressive, a track on **Billy Ocean's** 1988 Jive/Arista album . . . New York is still the home of hip-hop, but Philadelphia is coming on strong. **Schoolly D**, **Steady B**, and **Jazzy Jeff & Fresh Prince** (all on Jive/RCA), as well as **Sleeping Bag's** brilliant scratcher **Cash Money** and the notorious **Roxanne Shante** are among the rappers who have made Philly rap's second city . . . After a slow start, **Miles Jaye** is starting to build a national presence with the rise of his single "Let's Start Love Over" on Island/Top Priority on the Hot Black Singles chart. Look for Jaye to produce and write songs on the next Elektra album of his sponsor, **Teddy Pendergrass** . . . It's



by Nelson George

ironic that while Philadelphia International is finally enjoying major success via its deal with Manhattan, it's beginning to market product independently at the same time. The O'Jays' "Let Me Touch You" album comes on the heels of the beautiful ballad "Lovin' You" and has a shot at the No. 1 slot on the Top Black Albums chart. Meanwhile, Philly International is selling **Lou Rawls'** return to the label through independent distribution, a path **Gamble & Huff's** company hasn't taken since the late '60s . . . Warner Bros. has signed a distribution deal with a New York-based hip-hop label run by **Tyrone Williams**, with the creative input of mixer/DJ **Marley Marl** . . . New MCA vocalist **George Pettus** received help from a mix of Minneapolis and New York producers on his self-titled debut. Among those joining the party were, from Minneapolis, **David Z** and **Chico "Fat-fingers" Edner**, and, from New York, **La La**, **Carl Sturken**, **Evan Rogers**, **Brian Morgan**, **Shelley Morgan**, and **Kashif** . . . Hardworking **Millie Jackson** will be appearing throughout Kansas and Georgia in December. On New Year's Eve, the Jive signee performs at the Dallas Convention Center with the O'Jays, **Bobby Bland** and **Johnnie Taylor** . . . **Ray, Goodman & Brown** recently appeared on the CBS comedy "Frank's Place" as singers at a black lodge meeting. The television connection was made by black director **Mary Neema Barrette**, who has directed two episodes of the acclaimed program.

### The Rhythm and the Blues

**WANTED:**  
**A&R ADMINISTRATOR**  
**Tommy Boy Music** seeks NY-based A&R person to find songs for our artists. help choose producers, engineers, remixers and studios, establish and administer project budgets, listen to tape submissions and help discover the stars of the future. Administrative experience, typing, some computer familiarity, budgeting experience, and great communication skills a plus. Must have thorough knowledge of all aspects of popular Black music from songwriters to producers to remixers. Must have awareness of what is selling, where, and why. Send resume with tape of your three favorite songs of all time and your favorite current song with an explanation of what is significant about each. Tell us, in one page or less, what you think is missing from the Black music market today. Send resume, tape and essays to: Personnel Department, Tommy Boy, 1747 1st Ave., New York, NY 10128. ABSOLUTELY NO PHONE CALLS.

FOR WEEK ENDING DECEMBER 12, 1987

Billboard

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## HOT BLACK SINGLES ACTION RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 17 REPORTERS	SILVER ADDS 31 REPORTERS	BRONZE/ SECONDARY ADDS 49 REPORTERS	TOTAL ADDS 97 REPORTERS	TOTAL ON
<b>SUPERBAD</b> CHRIS JASPER CBS ASSOCIATED	6	6	14	26	57
<b>HOT THING</b> PRINCE PAISLEY PARK	6	2	16	24	41
<b>OVER YOU</b> RAY PARKER JR./N. COLE GEFFEN	6	5	11	22	68
<b>FOR YOUR LOVE</b> BARRY WHITE A&M	5	4	10	19	27
<b>LET ME TOUCH YOU</b> THE O'JAYS P.I.R.	2	5	8	15	61
<b>LET'S TRY AGAIN</b> SURFACE COLUMBIA	4	1	9	14	72
<b>GET LUCKY</b> WELL RED VIRGIN	0	4	10	14	65
<b>BABY TONIGHT</b> MARLON JACKSON CAPITOL	0	5	9	14	14
<b>DO THAT TO ME...</b> RENA SCOTT SEDONA	0	1	13	14	14
<b>PUMP UP THE VOLUME</b> M/A/R/R/S 4th & B'WAY	3	3	7	13	34

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

# Billboard Hot Black Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	SKELETONS	STEVIE WONDER	2
2	2	SYSTEM OF SURVIVAL	EARTH, WIND & FIRE	1
3	7	I WANT TO BE YOUR MAN	ROGER	3
4	5	CRITICIZE	ALEXANDER O'NEAL	4
5	6	LET'S START LOVE OVER	MILES JAYE	6
6	9	MY FOREVER LOVE	LEVERT	5
7	11	CATCH ME (I'M FALLING)	PRETTY POISON	14
8	12	SO EMOTIONAL	WHITNEY HOUSTON	8
9	13	I LIVE FOR YOUR LOVE	NATALIE COLE	7
10	3	I WONDER WHO SHE'S SEEING NOW	THE TEMPTATIONS	24
11	4	(BABY TELL ME) CAN YOU DANCE	SHANICE WILSON	27
12	8	ANGEL	ANGELA WINBUSH	25
13	21	SHE'S FLY	TONY TERRY	10
14	16	LOVE IS FOR SUCKERS (LIKE ME AND YOU)	FULL FORCE	12
15	17	I DO YOU	THE JETS	19
16	23	IF YOU CAN DO IT: I CAN TOO!!	MELI'SA MORGAN	11
17	22	TOUCH AND GO	FORCE M.D.'S	17
18	33	THE WAY YOU MAKE ME FEEL	MICHAEL JACKSON	9
19	20	I COULDN'T BELIEVE IT	DAVID RUFFIN & EDDIE KENDRICK	15
20	25	WHAT'S TOO MUCH	SMOKEY ROBINSON	16
21	36	LOVE OVERBOARD	GLADYS KNIGHT & THE PIPS	13
22	15	GAMES	SHALAMAR	26
23	32	LOVE CHANGES	KASHIF AND MELI'SA MORGAN	18
24	29	RESERVATIONS FOR TWO	DIONNE & KASHIF	20
25	31	LOVER'S LANE	GEORGIO	33
26	39	SOMEONE TO LOVE ME FOR ME	LISA LISA & CULT JAM	22
27	10	DON'T GO	MARLON JACKSON	45
28	34	(I WANNA GET) CLOSE TO YOU	VANESE THOMAS	21
29	27	SHOW A LITTLE LOVE	MISSION	34
30	19	IF YOU LET ME STAY	TERENCE TRENT D'ARBY	47
31	38	BABY, BE MINE	MIKI HOWARD	23
32	35	RICH MAN	ST. PAUL	32
33	24	LUV'S PASSION AND YOU	CHAD	40
34	14	HARD DAY	GEORGE MICHAEL	35
35	26	YOU AND ME TONIGHT	DEJA	53
36	28	CERTIFIED TRUE	THE BAR-KAYS	56
37	30	LOVIN' YOU	THE O'JAYS	49
38	—	I WANT HER	KEITH SWEAT	29
39	—	SECRET LADY	STEPHANIE MILLS	28
40	18	SHO' YOU RIGHT	BARRY WHITE	58

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	2	SYSTEM OF SURVIVAL	EARTH, WIND & FIRE	1
2	3	I WANT TO BE YOUR MAN	ROGER	3
3	1	SKELETONS	STEVIE WONDER	2
4	5	MY FOREVER LOVE	LEVERT	5
5	4	CRITICIZE	ALEXANDER O'NEAL	4
6	10	THE WAY YOU MAKE ME FEEL	MICHAEL JACKSON	9
7	8	I LIVE FOR YOUR LOVE	NATALIE COLE	7
8	9	SO EMOTIONAL	WHITNEY HOUSTON	8
9	7	SHE'S FLY	TONY TERRY	10
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19	21	(I WANNA GET) CLOSE TO YOU	VANESE THOMAS	21
20	24	SOMEONE TO LOVE ME FOR ME	LISA LISA & CULT JAM	22
21	27	TOUCH AND GO	FORCE M.D.'S	17
22	29	SECRET LADY	STEPHANIE MILLS	28
23	32	GIRLFRIEND	PEBBLES	30
24	26	NOTHING VENTURED - NOTHING GAINED	CHARLIE SINGLETON	31
25	31	TO PROVE MY LOVE	MICHAEL COOPER	36
26	20	I DO YOU	THE JETS	19
27	33	I WANT HER	KEITH SWEAT	29
28	22	CATCH ME (I'M FALLING)	PRETTY POISON	14
29	36	TWO OCCASIONS	THE DEELE	37
30	40	SO AMAZING	GERALD ALBRIGHT	38
31	11	GAMES	SHALAMAR	26
32	23	HARD DAY	GEORGE MICHAEL	35
33	34	RICH MAN	ST. PAUL	32
34	—	WANNA MAKE LOVE (ALL NIGHT LONG)	LILLO THOMAS	43
35	38	WE'LL BE TOGETHER	STING	39
36	—	EVERCHANGING TIMES	SIEDAH GARRETT	44
37	39	SHOW A LITTLE LOVE	MISSION	34
38	—	IN THE MOOD	THE WHISPERS	42
39	—	HOW YA LIKE ME NOW	KOOL MOE DEE	41
40	—	LET'S TRY AGAIN	SURFACE	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
COLUMBIA (10)	12
Def Jam (2)	
WARNER BROS. (4)	11
Paisley Park (3)	
Geffen (2)	
Qwest (1)	
Tommy Boy (1)	
RCA (6)	10
Jive (4)	
MCA	7
E.P.A.	6
Epic (3)	
Tabu (2)	
CBS Associated (1)	
MOTOWN	6
ATLANTIC (3)	5
Critique (1)	
Island (1)	
CAPITOL	5
ARISTA	4
EMI-MANHATTAN (2)	4
P.I.R. (2)	
POLYGRAM	4
Mercury (2)	
London (1)	
Polydor (1)	
SOLAR	4
A&M	3
VIRGIN	3
4TH & B'WAY	2
PROFILE	2
SLEEPING BAG	2
2000 AD	1
CHRYSALIS	1
COLD CHILLIN'	1
EDGE	1
ELEKTRA	1
Ventertainment (1)	
LMR	1
P.I.R.	1
Gamble & Huff (1)	
REPRISE	1
SUTRA	1
Fever (1)	
WARLOCK	1
Ligosa (1)	

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

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

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

CLUB PLAY					
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	3	4	10	<b>PUMP UP THE VOLUME</b> 4TH & B'WAY 452 1 week at No. One	◆ M/A/R/R/S
2	2	2	10	<b>LOVER'S LANE (REMIX)</b> MOTOWN 4592MG	◆ GEORGIO
3	5	11	5	<b>SO EMOTIONAL (REMIX)</b> ARISTA ADI-9641	◆ WHITNEY HOUSTON
4	1	1	8	<b>SYSTEM OF SURVIVAL (REMIX)</b> COLUMBIA 44 07475	◆ EARTH, WIND & FIRE
5	7	14	4	<b>I'M BEGGIN' YOU (REMIX)</b> A&M SP-12254	◆ SUPERTRAMP
6	8	9	7	<b>AFTERGLOW (REMIX)</b> CAPITOL V-15349	TINA TURNER
7	4	3	8	<b>THE NIGHT YOU MURDERED LOVE</b> MERCURY 888 864-1/POLYGRAM	◆ ABC
8	6	6	9	<b>SHAKE YOUR LOVE (REMIX)</b> ATLANTIC 0-86651	◆ DEBBIE GIBSON
9	10	12	7	<b>JOIN IN THE CHANT (REMIX)</b> GEFEN 0-20786/WARNER BROS.	NITZER EBB
10	18	36	3	<b>NEVER GONNA GIVE YOU UP (REMIX)</b> RCA 6784-1-RD	◆ RICK ASTLEY
11	9	8	8	<b>NEVER BE THE SAME</b> MCA 23797	◆ THE BREAKFAST CLUB
12	14	24	5	<b>I CAN'T HELP IT (REMIX)/MR.SLEAZE</b> LONDON 886 212-1/POLYGRAM	◆ BANANARAMA
13	11	15	6	<b>LET'S GO</b> SLEEPING BAG SLX-29	NOCERA
14	12	13	7	<b>NEVER LET ME DOWN AGAIN/PLEASURE LITTLE TREASURE</b> SIRE 0-20783/WARNER BROS.	◆ DEPECHE MODE
15	15	21	5	<b>MOVE</b> CRIMINAL CR12-015	JOHN ROCCA
16	20	32	4	<b>NEED YOU TONIGHT</b> ATLANTIC 0-86645	◆ INXS
17	17	17	7	<b>NO NO LOVE</b> PROFILE PRO-7166	RHONDA PARRIS
18	24	30	5	<b>BREAKFAST IN BED (REMIX)</b> MCA 23796	◆ BRENDA K. STARR
19	37	—	2	<b>WHAT HAVE I DONE TO DESERVE THIS?</b> EMI-MANHATTAN V-56080	PET SHOP BOYS
20	26	27	6	<b>SKELETONS</b> MOTOWN 4593MG	◆ STEVIE WONDER
21	29	34	5	<b>WE'LL BE TOGETHER (REMIX)</b> A&M SP-12251	◆ STING
22	28	41	3	<b>ANDY (REMIX)</b> VIRGIN 0-96734/ATLANTIC	◆ LES RITA MITSOUKO
23	19	22	6	<b>I CAN'T LET GO</b> DICE TGR 1017	CELI BEE
24	21	25	6	<b>CRITICIZE (REMIX)</b> TABU 429 07469/E.P.A.	◆ ALEXANDER O'NEAL
25	33	50	3	<b>LOVE OVERBOARD (REMIX)</b> MCA 23803	◆ GLADYS KNIGHT & THE PIPS
26	23	26	6	<b>IF YOU SHOULD NEED A FRIEND</b> QUARK 006	BLAZE
27	31	37	4	<b>THE GUN</b> JCI & ASSOCIATED LABELS JCO-9003	D.A.F.
28	34	43	3	<b>HOT HOT HOT</b> RCA 6737-1-RD	◆ BUSTER POINDEXTER & HIS BANSHEES OF BLUE
29	<b>NEW</b>	1	1	<b>THE WAY YOU MAKE ME FEEL (REMIX)</b> EPIC 49 07487/E.P.A.	◆ MICHAEL JACKSON
30	13	7	9	<b>ANIMAL MAGIC (REMIX)</b> CAPITOL V-15334	◆ BELOUIS SOME
31	27	29	6	<b>POP GOES THE WORLD</b> MERCURY 888 859-1/POLYGRAM	◆ MEN WITHOUT HATS
32	16	5	9	<b>HARD DAY (REMIX)</b> COLUMBIA 44 07466	GEORGE MICHAEL
33	30	31	10	<b>LOVE IT</b> BIG TIME 6068-1-BD/RCA	SOCIETY
34	25	19	8	<b>TRAMP/PUSH IT</b> NEXT PLATEAU NP 50063	◆ SALT-N-PEPA
35	39	—	2	<b>WELCOME TO THE CLUB (LP CUTS)</b> JUMP STREET JS LP 1001	VARIOUS ARTISTS
36	22	16	9	<b>BECAUSE OF YOU</b> FEVER SF 819/SUTRA	THE COVER GIRLS
37	<b>NEW</b>	1	1	<b>JACK LE FREAK</b> ATLANTIC 0-86634	CHIC
38	36	40	4	<b>LOVE CHILD (REMIX)</b> CAPITOL V-15348	JAMIE DEAN
39	42	—	2	<b>FEMALES (GET ON UP)</b> TVT V-4009	THE COOKIE CREW
40	43	—	2	<b>PROVE IT</b> 4TH & B'WAY 449/ISLAND	DOUBLE DESTINY
41	<b>NEW</b>	1	1	<b>NEVER CAN SAY GOODBYE</b> MCA 23812	THE COMMUNARDS
42	40	—	2	<b>THIS CORROSION</b> ELEKTRA 0-66790	SISTERS OF MERCY
43	<b>NEW</b>	1	1	<b>RAIN IN THE SUMMERTIME (REMIX)</b> I.R.S. 23811/MCA	◆ THE ALARM
44	44	47	4	<b>DON'T TAKE YOUR LOVE AWAY</b> NEW YORK GROOVE NYG 1001	LYDIA LOVE
45	50	—	2	<b>PRIVATE PARTY (REMIX)</b> CRIMINAL CR12-016	WALLY JUMP JUNIOR & THE CRIMINAL ELEMENT
46	<b>NEW</b>	1	1	<b>LIVE MY LIFE</b> VIRGIN 0-96728/ATLANTIC	BOY GEORGE
47	<b>NEW</b>	1	1	<b>E.S.P.</b> COLUMBIA 44 07470	CHENA
48	49	—	2	<b>COME INTO MY ARMS</b> PROFILE PRO-7165	JUDY TORRES
49	<b>NEW</b>	1	1	<b>SEATTLE/THE BODY</b> VIRGIN 0-96729/ATLANTIC	◆ PUBLIC IMAGE LTD
50	41	48	6	<b>MISUNDERSTOOD</b> COLUMBIA 44 06936	MICO WAVE

12-INCH SINGLES SALES					
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	1	2	9	<b>SHAKE YOUR LOVE (REMIX)</b> ATLANTIC 0-86651 2 weeks at No. One	◆ DEBBIE GIBSON
2	2	7	6	<b>SYSTEM OF SURVIVAL (REMIX)</b> COLUMBIA 44 07475	◆ EARTH, WIND & FIRE
3	6	10	5	<b>SKELETONS</b> MOTOWN 4593MG	◆ STEVIE WONDER
4	3	4	11	<b>TELL IT TO MY HEART</b> ARISTA ADI-9611	◆ TAYLOR DAYNE
5	5	6	10	<b>LOVER'S LANE (REMIX)</b> MOTOWN 4592MG	◆ GEORGIO
6	7	9	11	<b>DEVOTION</b> ATLANTIC 0-86652	TEN CITY
7	13	20	4	<b>SO EMOTIONAL (REMIX)</b> ARISTA ADI-9641	◆ WHITNEY HOUSTON
8	12	14	5	<b>LET'S GO</b> SLEEPING BAG SLX-29	NOCERA
9	4	1	8	<b>BAD (REMIX)</b> EPIC 49 07462/E.P.A.	◆ MICHAEL JACKSON
10	8	3	14	<b>DON'T YOU WANT ME (REMIX)</b> MCA 23785	◆ JODY WATLEY
11	15	15	9	<b>PUMP UP THE VOLUME</b> 4TH & B'WAY 452	◆ M/A/R/R/S
12	18	30	3	<b>I WANT HER</b> VINTERTAINMENT 80-66788/ELEKTRA	KEITH SWEAT
13	20	47	3	<b>NEVER GONNA GIVE YOU UP (REMIX)</b> RCA 6784-1-RD	RICK ASTLEY
14	14	18	4	<b>CRITICIZE (REMIX)</b> TABU 429 07469/E.P.A.	◆ ALEXANDER O'NEAL
15	9	11	8	<b>HARD DAY (REMIX)</b> COLUMBIA 44-07466	GEORGE MICHAEL
16	16	21	7	<b>BECAUSE OF YOU</b> FEVER SF 819/SUTRA	THE COVER GIRLS
17	11	5	13	<b>THE REAL THING (REMIX)</b> CHRYSALIS 4V9 43171	◆ JELLYBEAN FEATURING STEVEN DANTE
18	10	8	12	<b>I THINK WE'RE ALONE NOW (REMIX)</b> MCA 23793	◆ TIFFANY
19	23	31	4	<b>NEED YOU TONIGHT</b> ATLANTIC 0-86645	◆ INXS
20	24	41	3	<b>FAITH</b> COLUMBIA 44 07478	◆ GEORGE MICHAEL
21	30	—	2	<b>LOVE OVERBOARD (REMIX)</b> MCA 23803	◆ GLADYS KNIGHT & THE PIPS
22	22	22	6	<b>EASIER SAID THAN DONE (REMIX)</b> ATCO 0-96746/ATLANTIC	VANILLA MIX
23	21	16	7	<b>SUGAR FREE</b> EPIC 49 06864/E.P.A.	◆ WA WA NEE
24	26	46	3	<b>AFTERGLOW (REMIX)</b> CAPITOL V-15349	TINA TURNER
25	<b>NEW</b>	1	1	<b>THE WAY YOU MAKE ME FEEL (REMIX)</b> EPIC 49 07487/E.P.A.	◆ MICHAEL JACKSON
26	34	—	2	<b>HEAVEN IS A PLACE ON EARTH (REMIX)</b> MCA 23808	◆ BELINDA CARLISLE
27	25	—	2	<b>YOU KEEP ME COMING BACK</b> BEST HAL 1241/HOT	CHARLOTTE MCKINNON
28	17	12	13	<b>MY LOVE IS GUARANTEED (REMIX)</b> NEXT PLATEAU NP 50067	SYBIL
29	36	—	2	<b>MANDOLAY (REMIX)</b> SEATHRU 91935	LA FLAVOUR
30	32	50	3	<b>I CAN'T HELP IT (REMIX)/MR. SLEAZE</b> LONDON 886 121-1/POLYGRAM	◆ BANANARAMA
31	31	34	4	<b>POP GOES THE WORLD</b> MERCURY 888 859-1/POLYGRAM	◆ MEN WITHOUT HATS
32	41	—	2	<b>COME INTO MY LIFE</b> SLEEPING BAG SLX-28	JOYCE SIMS
33	35	40	4	<b>MILITARY DRUMS</b> CURB 7172/MCA	◆ HUBERT KAH
34	19	13	11	<b>CAUSING A COMMOTION (REMIX)</b> SIRE 0-20762/WARNER BROS.	◆ MADONNA
35	28	25	9	<b>DISORDERLY CONDUCT/ARABIAN KNIGHTS</b> TIN PAN APPLE 885-981-1/POLYGRAM	LATIN RASCALS
36	33	36	4	<b>THE NIGHT YOU MURDERED LOVE</b> MERCURY 888 864-1/POLYGRAM	◆ ABC
37	37	29	6	<b>NEVER LET ME DOWN AGAIN/PLEASURE LITTLE TREASURE</b> SIRE 0-20783/WARNER BROS.	◆ DEPECHE MODE
38	40	—	2	<b>MOVE</b> CRIMINAL CR12-015	JOHN ROCCA
39	27	26	6	<b>IF YOU LET ME STAY</b> COLUMBIA 44 07450	◆ TERENCE TRENT D'ARBY
40	39	45	4	<b>BREAKFAST IN BED (REMIX)</b> MCA 23796	◆ BRENDA K. STARR
41	29	24	19	<b>CATCH ME I'M FALLING (REMIX)</b> VIRGIN 0-96752/ATLANTIC	◆ PRETTY POISON
42	42	44	6	<b>YOU AND ME TONIGHT</b> VIRGIN 0-96755/ATLANTIC	◆ DEJA
43	<b>NEW</b>	1	1	<b>IF YOU CAN DO IT: I CAN TOO!!</b> CAPITOL V-15345	◆ MEL'SA MORGAN
44	50	38	5	<b>I WANT TO BE YOUR MAN</b> REPRISE 0-20771/WARNER BROS.	ROGER
45	<b>NEW</b>	1	1	<b>(BABY TELL ME) CAN YOU DANCE</b> A&M SP-12235	◆ SHANICE WILSON
46	45	39	5	<b>I DO YOU</b> MCA 23798	◆ THE JETS
47	47	42	5	<b>DON'T TAKE YOUR LOVE AWAY</b> NEW YORK GROOVE NYG 1001	LYDIA LOVE
48	<b>NEW</b>	1	1	<b>HOT HOT HOT</b> RCA 6737-1-RD	◆ BUSTER POINDEXTER & HIS BANSHEES OF BLUE
49	48	37	4	<b>NEVER BE THE SAME</b> MCA 23797	◆ THE BREAKFAST CLUB
50	38	17	10	<b>NOTHING'S GONNA STOP ME NOW</b> JIVE 1 071-1-JD/RCA	◆ SAMANTHA FOX

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

1. GET LUCKY WELL RED VIRGIN
2. TODAY, TONIGHT, FOREVER CASTLE BEAT SELECT

**BREAKOUTS**  
Titles with future chart potential, based on sales reported this week.

1. NEVER CAN SAY GOODBYE THE COMMUNARDS MCA
2. THIS GIRL'S BACK IN TOWN RAQUEL WELCH COLUMBIA
3. I COULD NEVER TAKE THE PLACE OF YOUR MAN PRINCE PAISLEY PARK

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.

# Women Artists Dominate With Power Releases

**FEMALES:** They've got the hottest releases of the week, so look out. **Watley—Jody**, that is—kicks out her fourth single with "Some Kind Of Lover" (MCA); **Louil Silas Jr.** remixed and provides this melodic number with additional hooks and a broader rhythmic bottom. Smash potential... **Tina B.** releases "Miracles Explode" (Criminal, 212-967-5465) as the single to launch her forthcoming album, not "Bodyguard," as was reported earlier. Produced and co-written by **Arthur Baker**, this track combines elements of the Latin sound with a solid song selection and vocal performance. Included are varied hip-hop and house remixes from the **Latin Rascals** and **Junior Vasquez**... "Love Emergency" (Omni) is a churning track from nonscreamin' newcomer **Rachel**. Remixed by **Freddy Bastone** and co-written and co-produced by **Byron Stingily** ("Devotion"), this irresistible number is seasoned with a pulsating bass line and retro-Chic-like strings... **Terry Billy** offers everything you liked about "Summertime, Summertime" and more with the **Mantronik**-produced "Don't Lock Me Out" (Atlantic)... "I'm The One Who Loves You" (Atlantic) from **Mel & Kim** has been postproduced and remixed by **Robert Clivilles** and **David Cole**. This gingerly paced number can best be described as



by Bill Coleman

**Bananarama** singing "When I Think Of You"—you figure it out.

**UP ON THE ROOFTOP:** **On The One** has been keeping the jocks happy by asking the inevitable question "Who's Really Bad?" (Bassment, 201-963-1560), a serious house track that lifts **Michael Jackson's** basic rhythm track from "Bad" and apparently samples his vocals in abundance... "Move & Groove" (Govinda, 718-786-8473) from **Larry Joseph** picks up where his last production, "Today, Tonight, Forever," left off with a spacier mix... The flip to **Jesse's Gang's** "Don't U Care" (Geffen), titled "I'm Back Again," should be of interest to those who can never get enough house. Remixed by **Farley "Jackmaster" Funk** with lead vocals courtesy of **Shawn Christopher**, this track gets an overhaul and benefits greatly; its sound is much more raw and Chicago than the act's previous efforts... "Lost In The Groove" (Trax, 312-247-3033) from **Hercules** is a hypnotic track that is best cap-

tured in its "lost-in-house" version... **E'lessa's** "Where Did Your Love Go" (Bassment) has also been receiving quite a bit of attention; the female-sung track pumps a smooth and vaguely familiar track not unlike War's "Galaxy"; note the nearly 10-minute dub.

**F.Y.I.:** On import, try the heavily rhythmic "Largo" (Virgin), from the talented U.K. outfit **Working Week**. It's primarily an instrumental that's in the "rare-groove" formula, but manages to rise above it in its jazz-style treatment; if you missed the act's last release, "Surrender," it's worth finding. When will the trio's material finally be released domestically?

**A&M** has released a compilation titled the "Latin Dance Sampler," which includes Spanish-language versions of tracks from a variety of artists; highlights include **Willie Colon's** hits "Set Fire To Me" and "She Don't Know I'm Alive" as well as **Liz Torres' "Can't Get Enough,"** which originally appeared on the State Street label.

**COMING CORRECT:** Flash one time—**Rumor** has it that **Grandmaster Flash** is in the studio preparing a new album with none other than the original **Furious Five** (yes, that means **Melle Mel** will be joining them)... **Philly's Steady B** keeps within a nice r&b groove with "Use Me (Before I Let Go)" (Jive/RCA), which is coupled with

the equally notable remix of "Believe Me Das Bad"... '70s soul grooves are the inspiration for **Super Star A-Mar Featuring Jay Bee Rock's** "Grasshopper Meets The Master" (Zakia, 212-316-5900); be careful at the end—there's a surprise bpm drop. The intermission mix is a medley of slow jams you've probably forgotten.



**Pet Shopping.** Shep Pettibone, right, listens to playbacks from Pet Shop Boys' latest EMI-Manhattan album, "Actually," with band members Chris Lowe, left, and Neil Tennant, center. Pettibone produced the album track "I Want To Wake Up" and remixed Pet Shop Boys' new single, "What Have I Done To Deserve This?"

## Hot Rap/Reggae Fusion Catches On In U.S., U.K.

BY BILL COLEMAN

**NEW YORK** In what is considered by most to be a natural progression, 12-inch releases are fusing rap, hip-hop, and reggae—with bankable results. With a buzz that has moved from the streets to the airwaves, recent product has been capitalizing on the combination.

Although reggae introduced a rap form of its own in the late '60s, "toasting," the rap community has never really used reggae rhythms or stylings to build on—until now.

Many of the new records are coming out of the U.K., where reggae and hip-hop are less insular and more collaborative. In England, both of the musical worlds tend to benefit from a "much healthier cross-culturization of ideas," says **Simon Harris** of **Music Of Life Records**. Harris recently licensed his British hip-hop compilation "Hard As Hell" to New York's **Profile** label. **Profile** has issued the reggae/rap "Ragamuffin Hip Hop" by **Asher D** featuring **Daddy Freddy** as the first single from the collection. "Early airplay and street response created pressure to release the single," says **Gary Pini**, the label's a&r director.

Popular underground Jamaican reggae artist **Shinehead**, who uses both musical forms expertly, is being pursued by various labels. Recent releases from rap artists **Just-Ice** and **Boogie Down Productions** and last year's "Sexy" by **Masters Of Ceremony** indicate that reggae and its artists may finally receive mass appeal and exposure through the rap marketplace. Harris sees the fusion as a "bridge-building piece of music" because of its strong appeal to both audiences. **Asher D** adds that he "knew it would work; it was just a question of the outlet."

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Trash + Ready—Soul Dimension	My Mind—Vanessa Franklin
Feel My Love—Last Generation	Broken Hearted—De Bock
You Played Me—Definite Destruction	Coming Out Of Hiding—P Stanley
I'm Happy—Trak This	On The Dope Side—Three D
Barrid Beats—Latin Express	It's Alright—Sterling Void
Lost In Groove—Hercules	On Step—Double Trouble
Join Hands—Taravhonly	You Only You—Tasha
Lets Get Busy—M. Jefferson	Don't Stop—Ross
Illusions—Dhar Braxton	China Blue—Fancy
Fantasy—Debbie Deb	Supernature 88—Carrone
Take Me Tonight—Pressure Point	Hot Girls—Sabina—Remix
Meet Me On Level 2—R.F. Jam	So Close To Heaven—Chip Chip

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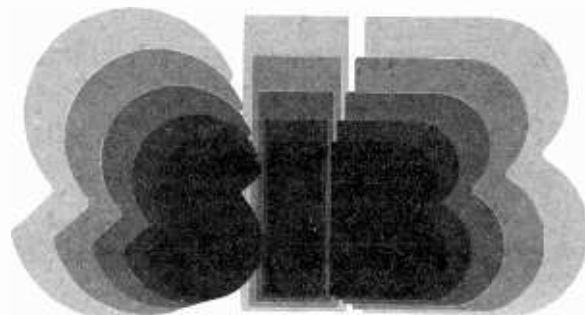


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**Reba Reaps Award.** ASCAP member Reba McEntire, right, was named female singer of the year by the Country Music Assn. for the fourth consecutive year. Shown at left is Paul Adler, ASCAP director of membership.

## 19th Radio Seminar Set In Nashville Plan Free Program Listings, Exhibits

NASHVILLE The 19th annual Country Radio Seminar, scheduled for Feb. 11-13 at the Opryland Hotel here, has set Dec. 11 as the deadline for submissions for its program book listing and Jan. 8 as the cutoff date for submissions for its air checks and promotional-video exhibits.

All country radio stations are eligible for free listings in the program book and to have their air checks and videos displayed, according to Country Radio Broadcasters CRB executive director Frank Mull.

To be listed, Mull says, station reps must return the questionnaire already mailed to them by the CRB. It asks for call letters; addresses; phone numbers; the names of the station manager, sales manager, program director, music director, and chief engineer; power; frequency; and hours per day of country programming. The stations are listed in the directory by state.

According to Mull, the CRB distributes more than 5,000 copies of

the program to registrants and radio and country music leaders.

The CRB will make compilation audiotapes of sample air checks available to registrants, and reels of successful promotional videos will be shown throughout the three-day meeting.

Air-check submissions should include either a 90-second highlight plus a 60-second produced promo or a two-minute air check or station highlight plus a 30-second produced promo. Tapes, which should begin with a legal ID and be in the reel-to-reel format at 7 1/2 ips are to be sent

to Barry Mardit, WWWW-FM, 2930 E. Jefferson Ave., Detroit, Mich. 48207.

Video spots are to be sent to Michael O'Malley, WYNY, #252, 30 Rockefeller Plaza, New York, N.Y. 10112. They must be on 1/2-inch tape and labeled with the station call letters, city, state, and name of the campaign. Tapes will be returned.

Registration fee for the Country Radio Seminar is \$279 per person if received by Jan. 4. After that, the fee is \$349. Additional information is available from the CRB office at 615-327-4488 or 615-329-4487.

## McEntire's Music Garners New Respect In The Northeast Reba Takes Manhattan With Sellout Show

THE COUNTRY GIRL came to the big city, saw, and conquered Carnegie Hall. That's what happened when Reba McEntire recently played New York City in one of the most significant country concerts in recent years. The sellout performance climaxed a 10-city tour of the Northeast—a region that's not known as a country music hotbed.

Preceded by MCA label mates the Desert Rose Band, McEntire first won the ears and then the hearts of her listeners. Noting that McEntire had promised on a Country Music Association Awards show that "Whenever I can get my foot in the door for country music, it will be there for all of us," Bruce Hinton, executive vice president and general manager of MCA/Nashville, commented, "Without a doubt, our entire industry has benefited from her triumph in New York City."

Winning over the New York media is no easy task. These journalists, many of whom fail to realize that an entire country exists beyond the Hudson River, deal in more negatives than Eastman Kodak. But their reviews looked as though McEntire's mother had written them.

Gushed the New York Post: "Although it wasn't quite the Grand Ole Opry, the sweetheart of the rodeo and the reigning queen of country Reba McEntire's New York debut at Carnegie Hall was stunning. Her debut here climaxed in a solid, lengthy standing ovation. Almost in tears, McEntire took a chance with an a capella encore of Patsy Cline's signature tune, 'Sweet Dreams.' Her voice showed no strain as it danced from her warm middle register to thrilling highs." Added Newsday: "Her voice is one of the more impressive instruments in any kind of popular music, rich, resonant, and powerful, capable of long sustained notes and quick, gymnastic curlicues. While she remains strongly part of a country

tradition, McEntire's vocal prowess and stage command at one point made one think of a rodeo version of Lena Horne."

Congratulations to McEntire, her manager, Bill Carter, and MCA for pulling off this gutsy feat. She not only got her foot in the big-city door, she opened it for a lot of country acts to follow. Hopefully, they'll forsake any "Aw shucks, it's just little ole me in the big city" hayseed approach and tackle the challenge with the class and professionalism exhibited by this remarkable and talented lady.



by Gerry Wood

**SIGNINGS:** Songwriter Max D. Barnes ("Red Neckin' Love Makin' Night," "Who's Gonna Fill Their Shoes," and "If You're Gonna Do Me Wrong (Do It Right)") signed an exclusive agreement with Deja-

mus Inc./Nashlon Inc. And, Dave Gibson ("Midnight Fire" and "You've Got Something On Your Mind") and Craig Karp ("Second Hand Heart" and "Honeycomb") signed with Maypop Music Group.

Actor/singer/songwriter Tom Wopat signed an exclusive writers agreement with MCA Music Publishing. The Word Music Group, a division of Word Inc., signed Kathy Frizzell ("A Son, A Saviour" and "A Season Of The Heart") and writer/arranger/producer David Maddux to exclusive writer contracts. And, singer/songwriter Nancy Montgomery ("Love Can't Ever Get Better Than This" and "I Wanna Hear It From You") signed with the Little Big Town Music Group.

Vernon Rust recently signed a writer's agreement with ASCAP. Then he was promptly signed as the first staff writer for David Briggs's new publishing company, David-N-Will. And, Vern Gosdin, ("Do You Believe Me Now" and "If You're Gonna Do Me Wrong (Do It Right)") re-signed with ASCAP as a writer member.

## MCA Nashville Anniversary To Tie In With Giveaways

NASHVILLE The advertising agency handling the MCA Records/Nashville 30th anniversary celebration is using the label's prominence in the retail marketplace to trade for prizes to help promote the celebration.

Foote, Cone & Belding, Los Angeles, is soliciting trade-offs via ads in the weekly trade magazine Advertising Age. The ad campaign's pitch is that the MCA activities can get the prize trader's name and message to the country music consumer audience. Using data gathered by Simmons Market Research Bureau, FCB defines this audience as being 57% male, in the 25-34 age range, and high school grad-

uates; it also has a \$30,000-plus household income.

The agency promises exposure via any or all of the following: 10,000 retailers, The Nashville Network, national print ads, radio ads in 15 major markets, print ads in 15 major markets, and in-package coupons in 2 million albums and compact disks.

According to FCB's Pat Garvey, the variety of outlets of exposure will enable the agency to tailor its trade-offs to products or services of widely varying values. He adds that while no deadline for trade-off offers has been set, offers will probably not be accepted "much after" the end of December. EDWARD MORRIS

FOR WEEK ENDING DECEMBER 12, 1987

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## HOT COUNTRY SINGLES ACTION RADIO MOST ADDED

	GOLD ADDS 27 REPORTERS	SILVER ADDS 57 REPORTERS	BRONZE/ SECONDARY ADDS 64 REPORTERS	TOTAL ADDS 148 REPORTERS	TOTAL ON
<b>TOO GONE TOO LONG</b> RANDY TRAVIS WARNER BROS.	12	17	25	54	55
<b>FACE TO FACE</b> ALABAMA RCA	9	20	13	42	110
<b>I DIDN'T</b> JOHNNY RODRIGUEZ CAPITOL	1	8	16	25	26
<b>THIS MISSIN' YOU HEART...</b> SAWYER BROWN CAPITOL/CORB	4	8	10	22	93
<b>SHOULDN'T IT BE EASIER...</b> CHARLEY PRIDE 16TH AVENUE	1	8	13	22	33
<b>I WON'T TAKE LESS...</b> TANYA TUCKER CAPITOL	6	8	7	21	126
<b>THIS OLD HOUSE</b> S-K-B MTM	2	8	9	19	60
<b>TALKIN' TO MYSELF AGAIN</b> TAMMY WYNETTE EPIC	0	5	13	18	51
<b>STOP THE RAIN</b> SHENANDOAH COLUMBIA	0	7	11	18	24
<b>SOMEWHERE BETWEEN...</b> JOHN ANDERSON MCA	1	4	12	17	56

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 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	13	<b>THE LAST ONE TO KNOW</b> J.BOWEN,R.MCENTIRE (M.BERG, J.MARIASH)	◆ REBA MCENTIRE MCA 53159
2	3	5	15	<b>ONE FOR THE MONEY</b> R.HALL (B.MOORE, M.WILLIAMS)	T.G. SHEPPARD COLUMBIA 38-07312
3	5	7	14	<b>DO YA'</b> H.SHEDD (K.T.OSLIN)	K.T. OSLIN RCA 5239-7
4	4	6	14	<b>SHE COULDN'T LOVE ME ANYMORE</b> B.LOGAN (MADDOX, HENDERSON, MCGUIRE)	T. GRAHAM BROWN CAPITOL 44061
5	6	8	12	<b>THOSE MEMORIES OF YOU</b> ◆ G.MASSENBURG (A.O'BRYAN)	◆ DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS WARNER BROS. 7-28248
6	7	9	12	<b>SOMEWHERE TONIGHT</b> P.WORLEY (H.HOWARD, R.CROWELL)	HIGHWAY 101 WARNER BROS. 7-28223
7	9	12	10	<b>I PREFER THE MOONLIGHT</b> B.BANNISTER (G.CHAPMAN, M.WRIGHT)	KENNY ROGERS RCA 5258-7
8	8	11	14	<b>ROUGH AND ROWDY DAYS</b> J.BOWEN,W.JENNINGS (W.JENNINGS, R.MURRAH)	WAYLON JENNINGS MCA 53158
9	12	15	10	<b>I CAN'T GET CLOSE ENOUGH</b> E.SCHEINER (S.LEMAIRE, J.PENNINGTON)	◆ EXILE EPIC 34-07597
10	11	14	10	<b>HEAVEN CAN'T BE FOUND</b> B.BECKETT,H.WILLIAMS, JR.,J.E.NORMAN (H.WILLIAMS, JR.)	HANK WILLIAMS, JR. WARNER/CURB 7-28227/WARNER BROS.
11	13	17	9	<b>ONE FRIEND</b> K.LEHNING (D.SEALS)	DAN SEALS CAPITOL 44077
12	17	19	8	<b>WHERE DO THE NIGHTS GO</b> R.MILSAP,R.GALBRAITH,K.LEHNING (M.REID, R.M.BOURKE)	RONNIE MILSAP RCA 5259-7
13	18	22	9	<b>GOIN' GONE</b> A.REYNOLDS (P.ALGER, B.DALE, F.KOLLER)	KATHY MATTEA MERCURY 888 874-7/POLYGRAM
14	1	2	17	<b>SOMEBODY LIED</b> S.BUCKINGHAM (J.CHAMBERS, L.JENKINS)	◆ RICKY VAN SHELTON COLUMBIA 38-07311
15	20	21	11	<b>STILL WITHIN THE SOUND OF MY VOICE</b> J.BOWEN,G.CAMPBELL (J.WEBB)	GLEN CAMPBELL MCA 53172
16	19	20	11	<b>GIVE BACK MY HEART</b> T.BROWN,L.LOVETT (L.LOVETT)	LYLE LOVETT MCA/CURB 53157/MCA
17	21	23	10	<b>TIME IN</b> J.BOWEN (R.MURRAH, R.ALVES, J.D.HICKS)	THE OAK RIDGE BOYS MCA 53175
18	22	24	9	<b>CRYING SHAME</b> B.MAHER (M.JOHNSON, D.SCHLITZ, B.MAHER)	MICHAEL JOHNSON RCA 5279-7
19	24	26	7	<b>WHEELS</b> T.DUBOIS,S.HENDRICKS,RESTLESS HEART (D.LOGGINS)	RESTLESS HEART RCA 5280-7
20	23	27	9	<b>JUST LOVIN' YOU</b> K.KANE,J.O'HARA (J.O'HARA, K.KANE)	THE O'KANES COLUMBIA 38-07611
21	26	29	9	<b>I'LL PIN A NOTE ON YOUR PILLOW</b> N.LARKIN (C.BERZAS, D.GOODMAN, N.LARKIN)	◆ BILLY JOE ROYAL ATLANTIC AMERICA 7-99404/ATLANTIC
22	25	28	8	<b>ONLY LOVE CAN SAVE ME NOW</b> J.E.NORMAN (B.JONES, C.WATERS, T.SHAPIRO)	CRYSTAL GAYLE WARNER BROS. 7-28209
23	27	30	9	<b>I'M TIRED</b> R.SKAGGS (M.TILLIS, A.R.PEDDY, R.PRICE)	RICKY SKAGGS EPIC 34-07416
24	10	13	14	<b>GOTTA GET AWAY</b> S.BUCKINGHAM (J.GILL)	SWEETHEARTS OF THE RODEO COLUMBIA 38-07314
25	28	33	8	<b>I WOULDN'T BE A MAN</b> D.WILLIAMS,G.FUNDIS (R.M.BOURKE, M.REID)	DON WILLIAMS CAPITOL 44066
26	29	36	7	<b>ONE STEP FORWARD</b> P.WORLEY (C.HILLMAN, B.WILDES)	THE DESERT ROSE BAND MCA/CURB 53201/MCA
27	30	35	7	<b>LYN' IN HIS ARMS AGAIN</b> J.L.WALLACE,T.SKINNER (T.SKINNER, J.L.WALLACE)	THE FORESTER SISTERS WARNER BROS. 7-28208
28	31	37	5	<b>TENNESSEE FLAT TOP BOX</b> R.CROWELL (J.CASH)	◆ ROSANNE CASH COLUMBIA 38-07624
29	16	18	13	<b>LET'S DO SOMETHING</b> R.LANDIS (V.GILL, R.NIELSEN)	◆ VINCE GILL RCA 5257-7
30	35	43	5	<b>PLEASE PLEASE BABY</b> P.ANDERSON (D.YOAKAM)	DWIGHT YOAKAM REPRISE 7-28174/WARNER BROS.
31	34	40	6	<b>SURE THING</b> B.LLOYD,R.FOSTER (R.FOSTER, B.LLOYD)	FOSTER AND LLOYD RCA 5281-7
32	14	4	16	<b>ONLY WHEN I LOVE</b> T.WEST (H.DUNN, C.WATERS, T.SHAPIRO)	HOLLY DUNN MTM 72091/CAPITOL
33	15	1	15	<b>LYNDA</b> T.BROWN (B.LABOUNTY, P.MCLAUGHLIN)	STEVE WARINER MCA 53160
34	36	41	6	<b>DO YOU BELIEVE ME NOW</b> B.MONTGOMERY (V.GOSDIN, M.D.BARNES)	VERN GOSDIN COLUMBIA 38-07627
35	40	46	5	<b>OH WHAT A LOVE</b> M.MORGAN,P.WORLEY (J.IBBOTSON)	NITTY GRITTY DIRT BAND WARNER BROS. 7-28173
36	38	45	4	<b>TWINKLE, TWINKLE LUCKY STAR</b> K.SUESOV,M.HAGGARD (M.HAGGARD)	MERLE HAGGARD EPIC 34-07631
37	41	50	4	<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
38	39	44	7	<b>I WANT A LOVE LIKE THAT</b> T.WEST (T.SCHUYLER, J.JIAN)	JUDY RODMAN MTM 72092/CAPITOL
39	50	—	2	<b>FACE TO FACE</b> H.SHEDD,ALABAMA (R.OWEN)	ALABAMA RCA 5328-7
40	43	53	5	<b>TELL ME TRUE</b> R.LANDIS (B.MAHER, P.KENNERLEY)	JUICE NEWTON RCA 5283-7
41	46	52	5	<b>THAT'S MY JOB</b> J.BOWEN (G.BURR)	CONWAY TWITTY MCA 53200
42	42	48	7	<b>MAPLE STREET MEM'RIES</b> J.KENNEDY (D.REID)	◆ THE STATLER BROTHERS MERCURY 888 920-7/POLYGRAM
43	47	51	7	<b>YOU SAVED ME</b> E.GORDY, JR., T.BROWN (C.WRIGHT)	PATTY LOVELESS MCA 53179
44	49	59	4	<b>I'M GONNA MISS YOU, GIRL</b> S.GIBSON, J.E.NORMAN (J.WINCHESTER)	MICHAEL MARTIN MURPHEY WARNER BROS. 7-28168
45	51	55	5	<b>SOME OLD SIDE ROAD</b> B.MEVIS (R.FERRIS)	KEITH WHITLEY RCA 5326-7
46	53	—	2	<b>THIS MISSIN' YOU HEART OF MINE</b> R.CHANCEY (W.MULLIS, M.GEIGER)	SAWYER BROWN CAPITOL/CURB 44108/CAPITOL
47	33	16	16	<b>I WON'T NEED YOU ANYMORE (ALWAYS AND FOREVER)</b> K.LEHNING (T.SEALS, M.D.BARNES)	RANDY TRAVIS WARNER BROS. 7-28246
48	32	10	17	<b>BONNIE JEAN (LITTLE SISTER)</b> R.ALBRIGHT,M.RONSON,D.L.JONES (D.L.JONES)	◆ DAVID LYNN JONES MERCURY 888 733-7/POLYGRAM
49	55	61	5	<b>YOU CAN'T BLAME THE TRAIN</b> D.BURGESS (T.SHARP)	DON MCLEAN CAPITOL 44098
50	44	31	17	<b>MAYBE YOUR BABY'S GOT THE BLUES</b> B.MAHER (T.SEALS, G.LYLE)	THE JUDDS RCA/CURB 5255-7/RCA

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	NEW ▶	1	1	<b>TOO GONE TOO LONG</b> K.LEHNING (G.PISTILLI)	◆ ◆ ◆ HOT SHOT DEBUT ◆ ◆ ◆ RANDY TRAVIS WARNER BROS. 7-28286
52	37	39	9	<b>SWEET LITTLE '66</b> T.BROWN,E.GOROY, JR., R.BENNETT (S.EARLE)	STEVE EARLE MCA 53182
53	61	66	3	<b>COME ON JOE</b> B.BENNETT,B.HALVERSON (T.ROMEO)	JO-EL SONNIER RCA 5282-7
54	48	32	18	<b>CRAZY FROM THE HEART</b> E.GORDY, JR. (D.BELLAMY, D.SCHLITZ)	THE BELLAMY BROTHERS MCA/CURB 53154/MCA
55	57	65	3	<b>LIVING LIKE THERE'S NO TOMORROW</b> B.LOGAN (J.MCBRIDE, R.MURRAH)	JOHN CONLEE COLUMBIA 38-07643
56	65	75	3	<b>THIS OLD HOUSE</b> J.STROUD (T.SCHUYLER, C.BICKHARDT)	◆ S-K-B MTM 72100/CAPITOL
57	63	—	2	<b>SOMEWHERE BETWEEN RAGGED AND RIGHT</b> J.BOWEN,J.ANDERSON (W.JENNINGS, R.MURRAH)	JOHN ANDERSON MCA 53226
58	69	—	2	<b>TALKIN' TO MYSELF AGAIN</b> S.BUCKINGHAM (J.O'HARA)	TAMMY WYNETTE EPIC 34-07635
59	59	63	5	<b>WE'RE STAYING TOGETHER</b> R.BAKER (T.SCHUYLER)	REX ALLEN JR. TNP 75010/CAPITOL
60	73	—	2	<b>LOUISIANA RAIN</b> B.BECKETT (R.ALVES, R.MURRAH)	JOHN WESLEY RYLES WARNER BROS. 7-28228
61	68	71	4	<b>ROLL THE DICE</b> M.DANIEL,D.KNIGHT (P.NELSON, L.BOONE)	SHURFIRE AIR/COMPLEAT 180/POLYGRAM
62	45	25	16	<b>IF THERE'S ANY JUSTICE</b> J.BOWEN,L.GREENWOOD (M.NOBLE, C.M.SPRIGGS, T.COLTON)	LEE GREENWOOD MCA 53156
63	72	—	2	<b>SURE FEELS GOOD</b> T.COLLINS (C.WHITSETT, F.KNIGHT)	BARBARA MANDRELL EMI-AMERICA 50102/CAPITOL
64	71	76	3	<b>I'LL FALL IN LOVE AGAIN</b> N.PUTNAM (A.ROBERTS, T.CERNEY)	BUTCH BAKER MERCURY 888 926-7/POLYGRAM
65	NEW ▶	1	1	<b>SHOULDN'T IT BE EASIER THAN THIS</b> J.BRADLEY (J.JARRARD, R.GILES)	CHARLEY PRIDE 16TH AVENUE 70408/CAPITOL
66	77	—	2	<b>CRYING (FROM THE "HIDING OUT" SOUNDTRACK)</b> P.ANDERSON,D.WAS,D.WAS (R.ORBISON, J.MELSON)	◆ ROY ORBISON & K.D. LANG VIRGIN 7-99388
67	78	—	2	<b>NEVER MIND</b> T.BROWN,N.GRIFFITH (H.HOWARD)	NANCI GRIFFITH MCA 53184
68	74	80	3	<b>THIS OLE HOUSE</b> P.SULLIVAN (D.MORGAN, F.J.MYERS, D.PFRIMMER)	RAZORBACK IN CONCERT/COMPLEAT 184/POLYGRAM
69	54	34	12	<b>TELL IT TO YOUR TEDDY BEAR</b> W.ALDRIDGE (W.ALDRIDGE, G.BAKER, S.LONGACRE)	THE SHOOTERS EPIC 34-07367
70	52	54	8	<b>JUST ENOUGH LOVE</b> R.PENNINGTON (M.BERG, J.MARIASH)	RAY PRICE STEP ONE 378
71	56	42	12	<b>GOOD GOD, I HAD IT GOOD</b> M.WRIGHT (M.WRIGHT, R.NIELSEN)	PAKE MCENTIRE RCA 5256-7
72	60	47	21	<b>LOVE ME LIKE YOU USED TO</b> J.CRUTCHFIELD (P.DAVIS, B.EMMONS)	◆ TANYA TUCKER CAPITOL 44036
73	62	49	17	<b>AM I BLUE</b> J.BOWEN,G.STRAIT (D.CHAMBERLAIN)	GEORGE STRAIT MCA 53165
74	76	83	3	<b>WALK ON BOY</b> E.WINFREY (C.F.WEATHERS)	OGDEN HARLESS DOOR KNOB 87-287
75	NEW ▶	1	1	<b>I DIDN'T (EVERY CHANCE I HAD)</b> T.COLLINS (B.PARKER, K.PALMER)	JOHNNY RODRIGUEZ CAPITOL 44071
76	84	—	2	<b>IF YOU ONLY KNEW</b> A.HENSON (J.MARIASH, D.RAE)	KIM GRAYSON SOUNDWAVES 4795
77	82	—	2	<b>THE RADIO SONG</b> L.ROGERS,J.KELTON (J.ANDERSON, D.LENZINI)	RIC STEEL PANACHE 1001
78	NEW ▶	1	1	<b>STOP THE RAIN</b> R.HALL,R.BYRNE (W.HOLYFIELD, R.LEIGH)	SHENANDOAH COLUMBIA 38-07654
79	NEW ▶	1	1	<b>BACK IN BABY'S ARMS</b> J.BOWEN,E.HARRIS (B.MONTGOMERY)	EMMYLOU HARRIS MCA/HUGHES 53236/MCA
80	83	—	2	<b>NO MORE ONE MORE TIME</b> R.BAKER (T.SEALS, D.KIRBY)	JUDY BYRAM F&L 554
81	81	—	2	<b>GOIN' TO CALIFORNIA</b> S.MACLELLAN (R.BULLOCKS, R.OTT)	DANNY SHIRLEY AMOR 452002
82	70	60	20	<b>YOU HAVEN'T HEARD THE LAST OF ME</b> J.KENNEDY (T.R.SNOW, E.KAZ)	MOE BANDY MCA/CURB 53132/MCA
83	66	58	20	<b>RIGHT FROM THE START</b> N.LARKIN,E.T.CONLEY (B.HERZIG, R.WATKINS)	EARL THOMAS CONLEY RCA 5226-7
84	NEW ▶	1	1	<b>CATCH 22</b> N.LARKIN (D.HOLT, N.GELIN)	DARRELL HOLT ANOKA 222
85	NEW ▶	1	1	<b>W. LEE O'DANIEL (AND THE LIGHT CRUST DOUGH BOYS)</b> J.CLEMENT (J.TALLEY)	JOHNNY CASH MERCURY 870 101-7/POLYGRAM
86	64	64	4	<b>NOW YOU'RE TALKIN'</b> J.KENNEDY (R.SCAFE, P.THOMAS)	MEL MCDANIEL CAPITOL 44106
87	NEW ▶	1	1	<b>BAD DAY FOR A BREAK UP</b> F.KELLY (F.KELLY, R.BARLOW)	CALI MCCORD GAZELLE 011/ARTS
88	NEW ▶	1	1	<b>STILL PICKIN' UP AFTER YOU</b> R.PENNINGTON (D.BLACKWELL, L.BASTIAN)	THE KENDALLS STEP ONE 379
89	80	70	23	<b>I WANT TO KNOW YOU BEFORE WE MAKE LOVE</b> J.BOWEN,C.TWITTY,D.HENRY (C.PARTON, B.HOBBS)	CONWAY TWITTY MCA 53134
90	58	38	16	<b>SUSANNAH</b> J.CRUTCHFIELD (B.RICE, M.S.RICE)	TOM WOPAT EMI-AMERICA 43034/CAPITOL
91	89	86	26	<b>I'LL BE YOUR BABY TONIGHT</b> T.WEST (B.DYLAN)	JUDY RODMAN MTM 72089/CAPITOL
92	90	89	16	<b>WOULD THESE ARMS BE IN YOUR WAY</b> B.MEVIS (H.COCHRAN, V.GOSDIN, R.LANE)	KEITH WHITLEY RCA 5237-7
93	85	68	21	<b>SHINE, SHINE, SHINE</b> D.GANT,E.RAVEN (B.MCGUIRE, K.BELL)	EDDY RAVEN RCA 5221-7
94	67	67	5	<b>LOVIN' THE BLUE</b> P.MCMACKEN (VAL & BIRDIE)	LYNNE TYNDALL EVERGREEN 1060
95	86	62	17	<b>TAR TOP</b> H.SHEDD,ALABAMA (R.OWEN)	◆ ALABAMA RCA 5222-7
96	75	57	7	<b>IT'S SUCH A HEARTACHE</b> M.LLOYD (E.STEVENS, H.KANTER)	RIDE THE RIVER ADVANTAGE/COMPLEAT 182/POLYGRAM
97	91	73	6	<b>RISE AND SHINE</b> J.STROUD (P.OVERSTREET, T.SCHUYLER)	RONNIE DOVE DIAMOND 379
98	92	78	6	<b>IF IT WAS ANYONE BUT YOU</b> J.BOWEN,J.SCHNEIDER (L.SILVER, D.SCHLITZ)	JOHN SCHNEIDER MCA 53199
99	88	85	23	<b>FISHIN' IN THE DARK</b> J.LEO (W.WALDMAN, J.PHOTOGLO)	NITTY GRITTY DIRT BAND WARNER BROS. 7-28311
100	79	81	3	<b>DON'T STAY IF YOU DON'T LOVE ME</b> J.JACKSON (E.PLEASANT)	PATSY SLEDD SHOWTIME 1007

○ 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

"SHE'S GOT A MONSTER RECORD, just like her daddy did," says MD Jerry King, KKYX San Antonio, Texas, of Rosanne Cash's "Tennessee Flat Top Box" (Columbia), charted at No. 28. Rosanne's dad is Johnny Cash, who wrote the song and had a hit with it on the same label in 1961.

MD Kim Carson, WUSN Chicago, is amazed at the reaction. "We added the record on a Wednesday and had a party at a club that same night. All evening, folks were coming up and requesting that song. Rosanne is really lighting our phones."

CONTINUING TO RIDE THE WAVE of her critically acclaimed album "Higher Ground," Tammy Wynette has just released "Talkin' To Myself Again" (Epic), which is an out-of-the-box add at KIKK Houston. "We got instant phone action; it's a hot number here," says MD Joe Ladd.

The Wynette record, which features the vocal harmonies of the O'Kanes, is also strong in Tulsa, Okla. "We're getting super response. This will be a great record," says KVOO PD Billy Parker. It's charted at No. 58.

MD JENNIFER PAGE, KYGO Denver, is high on "I Won't Take Less Than Your Love" (Capitol). "Some may think it's too gospel, but I love it," she says of the Tanya Tucker single, charted at No. 37.

Tucker, who gets vocal assistance from Paul Overstreet (co-writer of the song) and Paul Davis on the record, is also highly touted at KUPL Portland, Ore. "It's my personal pick," says PD Bill Bradley, "It's a well-produced record and sounds like KUPL."

NEW FACES: David Chamberlain, who wrote the recent chart-topper "Am I Blue" by George Strait, is taking a turn as vocalist with early success in Dothan, Ala. WTVY MD Ken Carlile says the new Chamberlain record, "I Owe, I Owe (It's Off To Work I Go)" (Country International), is getting a lot of response. "I just put it on one morning as a novelty because it's a takeoff on the bumper sticker, but the phone reaction was immediate," he says.

"THEY'RE EATING IT UP WITH A BIG SPOON," is how Charlie Casady, MD of KKCS Colorado Springs, Colo., describes his audience's reaction to Michael Martin Murphey's "I'm Gonna Miss You, Girl" (Warner Bros.). "He's a local favorite," Casady adds. Mike Wilson, MD of KVOO Tulsa, also has good words for Murphey. "We're getting great response," he says. Murphey is charted at No. 44.

FOR WEEK ENDING DECEMBER 12, 1987

## Billboard HOT COUNTRY SINGLES™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	3	THE LAST ONE TO KNOW	REBA MCENTIRE	1
2	5	ONE FOR THE MONEY	T.G. SHEPPARD	2
3	4	DO YA'	K.T. OSLIN	3
4	8	I'LL PIN A NOTE ON YOUR PILLOW	BILLY JOE ROYAL	21
5	6	SHE COULDN'T LOVE ME ANYMORE	T. GRAHAM BROWN	4
6	9	SOMEWHERE TONIGHT	HIGHWAY 101	6
7	10	HEAVEN CAN'T BE FOUND	HANK WILLIAMS, JR.	10
8	1	SOMEBODY LIED	RICKY VAN SHELTON	14
9	2	LYNDA	STEVE WARINER	33
10	13	I CAN'T GET CLOSE ENOUGH	EXILE	9
11	11	THOSE MEMORIES OF YOU	D. PARTON, L. RONSTADT, E. HARRIS	5
12	12	GOTTA GET AWAY	SWEETHEARTS OF THE RODEO	24
13	15	ONE FRIEND	DAN SEALS	11
14	7	ONLY WHEN I LOVE	HOLLY DUNN	32
15	17	I PREFER THE MOONLIGHT	KENNY ROGERS	7
16	18	ROUGH AND ROWDY DAYS	WAYLON JENNINGS	8
17	20	JUST LOVIN' YOU	THE O'KANES	20
18	21	I'M TIRED	RICKY SKAGGS	23
19	24	WHERE DO THE NIGHTS GO	RONNIE MILSAP	12
20	16	BONNIE JEAN (LITTLE SISTER)	DAVID LYNN JONES	48
21	14	I WON'T NEED YOU ANYMORE	RANDY TRAVIS	47
22	27	GOIN' GONE	KATHY MATTEA	13
23	—	TENNESSEE FLAT TOP BOX	ROSANNE CASH	28
24	23	MAYBE YOUR BABY'S GOT THE BLUES	THE JUDDS	50
25	25	LET'S DO SOMETHING	VINCE GILL	29
26	—	WHEELS	RESTLESS HEART	19
27	22	IF THERE'S ANY JUSTICE	LEE GREENWOOD	62
28	28	GIVE BACK MY HEART	LYLE LOVETT	16
29	26	CRAZY FROM THE HEART	THE BELLAMY BROTHERS	54
30	—	TWINKLE, TWINKLE LUCKY STAR	MERLE HAGGARD	36

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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 (14)	19
MCA/Curb (4)	
MCA/Hughes (1)	
RCA (16)	17
RCA/Curb (1)	
CAPITOL (8)	16
MTM (4)	
EMI-America (2)	
16th Avenue (1)	
Capitol/Curb (1)	
TNP (1)	
WARNER BROS. (10)	12
Reprise (1)	
Warner/Curb (1)	
COLUMBIA	8
POLYGRAM	8
Mercury (5)	
Advantage/Compleat (1)	
Air/Compleat (1)	
In Concert/Compleat (1)	
EPIC	5
STEP ONE	2
ARTS	1
Gazelle (1)	
AMOR	1
ANOKA	1
ATLANTIC	1
Atlantic America (1)	
DIAMOND	1
DOOR KNOB	1
EVERGREEN	1
F&L	1
PANACHE	1
SHOWTIME	1
SOUNDWAVES	1
VIRGIN	1

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist.	7 I PREFER THE MOONLIGHT (Riverstone, ASCAP/Blackwood, BMI/Land Of Music, BMI) HL	(Shobi, BMI/Swallowfork, ASCAP)	65 SHOULDN'T IT BE EASIER THAN THIS (Alabama Band, ASCAP/Dejamas, ASCAP)
73 AM I BLUE (Milene-Opryland, ASCAP) CPP	38 I WANT A LOVE LIKE THAT (Writer's Group, BMI/Bethlehem, BMI/MCA, ASCAP/Doubletime, ASCAP) HL	72 LOVE ME LIKE YOU USED TO (Web IV, BMI/Paul & Jonathan, BMI/Rightson, BMI/Atladoo, BMI) HL	45 SOME OLD SIDE ROAD (Uncle Artie, ASCAP) CPP
79 BACK IN BABY'S ARMS (Talmont, BMI)	89 I WANT TO KNOW YOU BEFORE WE MAKE LOVE (Irving, BMI/Beckaroo, BMI) CPP/ALM	94 LOVIN' THE BLUE (Tri-Spectra, ASCAP)	14 SOMEBODY LIED (Galleon, ASCAP) CPP
87 BAD DAY FOR A BREAK UP (Frebar, BMI)	47 I WON'T NEED YOU ANYMORE (ALWAYS AND FOREVER) (Warner-Tamerlane, BMI/Face The Music, ASCAP/Blue Lake, BMI) CPP	27 LYIN' IN HIS ARMS AGAIN (Hall-Clement, BMI) HL	57 SOMEWHERE BETWEEN RAGGED AND RIGHT (Waylon Jennings, BMI/Tom Collins, BMI)
48 BONNIE JEAN (LITTLE SISTER) (Mighty Nice, BMI/Hat Band, BMI)	37 I WON'T TAKE LESS THAN YOUR LOVE (MCA, ASCAP/Don Schlitz, ASCAP/Writer's Group, BMI/Scarlet Moon, BMI) HL	33 LYNDA (Screen Gems-EMI, BMI)	6 SOMEWHERE TONIGHT (Tree, BMI/Granite, ASCAP/Coolwell, ASCAP) HL
84 CATCH 22 (Anoka, BMI)	25 I WOULDN'T BE A MAN (Jack & Bill, ASCAP/Songs De Burgo, ASCAP/Lodge Hall, ASCAP) CPP/HL	42 MAPLE STREET MEM'RIES (Stattler Brothers, BMI) CPP	88 STILL PICKIN' UP AFTER YOU (Jobete, ASCAP/Rio Bravo, BMI)
53 COME ON JOE (Lawyer's Daughter, BMI/Wherefore, BMI)	98 IF IT WAS ANYONE BUT YOU (MCA, ASCAP/Don Schlitz, ASCAP/Music Corp. Of America, BMI) HL	50 MAYBE YOUR BABY'S GOT THE BLUES (WB, ASCAP/Two Sons, ASCAP/Good Single, BMI/Irving, BMI) CPP/ALM	15 STILL WITHIN THE SOUND OF MY VOICE (White Oak, ASCAP)
54 CRAZY FROM THE HEART (Bellamy Bros., ASCAP/MCA, ASCAP/Don Schlitz, ASCAP) HL	62 IF THERE'S ANY JUSTICE (WB, ASCAP/Bob Montgomery, ASCAP/Warner-Tamerlane, BMI/Writers House, BMI)	67 NEVER MIND (Tree, BMI)	78 STOP THE RAIN (April, ASCAP/Ideas Of March, ASCAP/Lion Hearted, ASCAP)
66 CRYING (Acuff-Rose, BMI)	76 IF YOU ONLY KNEW (Cavesson, ASCAP/Tapadero, BMI/Merit, ASCAP)	80 NO MORE ONE MORE TIME (WB, ASCAP/Cross Keys, ASCAP)	63 SURE FEELS GOOD (Tom Collins, BMI)
18 CRYING SHAME (Tonka, ASCAP/MCA, ASCAP/April, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP) HL	91 I'LL BE YOUR BABY TONIGHT (Dwarf, ASCAP)	86 NOW YOU'RE TALKIN' (Vogue, BMI/Partner, BMI)	31 SURE THING (Uncle Artie, ASCAP/Lawyer's Daughter, BMI) CPP
3 DO YA' (Wooden Wonder, SESAC)	64 I'LL FALL IN LOVE AGAIN (Let There Be Music, ASCAP)	35 OH WHAT A LOVE (Unami, ASCAP)	90 SUSANNAH (April, ASCAP/Swallowfork, ASCAP) HL
34 DO YOU BELIEVE ME NOW (Hookern, ASCAP/Blue Lake, BMI) CPP	21 I'LL PIN A NOTE ON YOUR PILLOW (White Wing, BMI/Ensign, BMI/Famous, ASCAP/Blue Moon, ASCAP) CPP	2 ONE FOR THE MONEY (Tapadero, BMI/Cavesson, ASCAP) CPP	52 SWEET LITTLE '66 (Goldline, ASCAP)
100 DON'T STAY IF YOU DON'T LOVE ME (Eddie Pleasant Productions, BMI)	44 I'M GONNA MISS YOU, GIRL (Fourth Floor, ASCAP/Hot Kitchen, ASCAP)	11 ONE FRIEND (Pink Pig, BMI)	58 TALKIN' TO MYSELF AGAIN (Cross Keys, ASCAP/Tree, BMI)
39 FACE TO FACE (Maypop, BMI)	23 I'M TIRED (Cedarwood, BMI) HL	26 ONE STEP FORWARD (Bar None, BMI/Bug, BMI)	95 TAR TOP (Maypop, BMI)
99 FISHIN' IN THE DARK (Screen Gems-EMI, BMI/Moon & Stars, BMI/Burger Bits, ASCAP)	96 IT'S SUCH A HEARTACHE (DebDave, BMI/Tender Vittles, BMI) CPP	22 ONLY LOVE CAN SAVE ME NOW (Tree, BMI/Cross Keys, ASCAP) HL	69 TELL IT TO YOUR TEDDY BEAR (Rick Hall, ASCAP/Song On Hold, SESAC)
16 GIVE BACK MY HEART (Michael H. Goldsen, ASCAP/Lyle Lovett, ASCAP)	70 JUST ENOUGH LOVE (Lyn Pen, BMI/Cavesson, ASCAP) CPP	32 ONLY WHEN I LOVE (Lawyer's Daughter, BMI/Tree, BMI/Cross Keys, ASCAP) CPP/HL	40 TELL ME TRUE (April, ASCAP/Irving, BMI) CPP/ALM/HL
13 GOIN' GONE (Bait And Beer, ASCAP/Forerunner, ASCAP/Little Laurel, BMI/Foreshadow, BMI/Lucrative, BMI/Bug, BMI)	20 JUST LOVIN' YOU (Cross Keys, ASCAP/Tree, BMI/Kieran Kane, ASCAP) HL	30 PLEASE PLEASE BABY (Coal Dust West, BMI)	28 TENNESSEE FLAT TOP BOX (Rightson, BMI) HL
81 GOIN' TO CALIFORNIA (Shamlin, BMI)	1 THE LAST ONE TO KNOW (Tapadero, BMI/Cavesson, ASCAP) CPP	77 THE RADIO SONG (Vogue, BMI/Partner, BMI)	41 THAT'S MY JOB (Terrace, ASCAP/Garwin, ASCAP) CPP
71 GDOD GOD, I HAD IT GOOD (Blackwood, BMI/Land Of Music, BMI/Englishtown, BMI) HL	29 LET'S DO SOMETHING (Benefit, BMI/Englishtown, BMI)	83 RIGHT FROM THE START (Ensign, BMI/Red Ribbon, BMI) CPP	46 THIS MISSIN' YOU HEART OF MINE (Acuff-Rose, BMI/Milene-Opryland, ASCAP)
24 GOTTA GET AWAY (MCA, ASCAP) HL	55 LIVING LIKE THERE'S NO TOMORROW (April, ASCAP/Blackwood, BMI/Shobi, BMI) HL	97 RISE AND SHINE (Writer's Group, BMI/Scarlet Moon, BMI/Bethlehem, BMI)	56 THIS OLD HOUSE (Writer's Group, BMI/Bethlehem, BMI/Screen Gems-EMI, BMI/Lawyer's Daughter, BMI/Colgems-EMI, ASCAP)
10 HEAVEN CAN'T BE FOUND (Bocephus, BMI) CPP	60 LOUISIANA RAIN	61 ROLL THE DICE (Screen Gems, ASCAP/Uncle Artie, ASCAP) CPP	68 THIS OLE HOUSE (Little Shop Of Morgansongs, BMI/Morganactive, ASCAP/You & I, ASCAP/Jack & Bill, ASCAP) HL
9 I CAN'T GET CLOSE ENOUGH (Tree, BMI/Pacific Island, BMI) CPP/HL		8 ROUGH AND ROWDY DAYS (Waylon Jennings, BMI/Tom Collins, BMI) CPP	5 THOSE MEMORIES OF YOU (Bill Monroe, BMI) CPP
75 I DIDN'T (EVERY CHANCE I HAD) (Tom Collins, BMI/Collins Court, ASCAP)		4 SHE COULDN'T LOVE ME ANYMORE (Rick Hall, ASCAP/Farne, BMI)	17 TIME IN (Tom Collins, BMI/Collins Court, ASCAP) CPP

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

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



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## Gospel Conference Set

NASHVILLE The Gospel Music Assn. will hold its annual convention at the Stouffer Hotel here April 10-14. It will be divided into five activities: National Christian Radio Assn. seminars, industry seminars, church-music workshops, round-table discussions, and how-to sessions.

The convention concerts will begin April 10 with GMA-sponsored events at five Nashville churches in conjunction with evening services and a concert at Fisk University. There will be a Southern gospel concert at the Tennessee Performing Arts Center April 11; a contempo-

rary Christian music show at the Cannery and a black gospel concert at TPAC April 12; and a Christian rock concert, sponsored by the NCRA, at the Exit/In April 13.

The week's activities will be capped by the 19th annual Dove Awards ceremonies at the TPAC April 14.

Registration fees, for those signed up by Jan. 15, are \$195 for GMA members, \$95 for spouses, \$145 for the second representative from a member's company, \$235 for nonmembers, and \$95 for full-time students.



**Happy 40th!** Country comedian Jerry Clower and his wife, Homerline, were presented with a proclamation from the Tennessee House of Representatives, a 1952 Studebaker, and a cake in honor of their 40th wedding anniversary during an episode of The Nashville Network's "Nashville Now" TV show. Pictured, from left, are John Sturdivant, general manager of Music City News; Barbara Mandrell; Homerline and Jerry Clower; and Tandy Rice of Top Billing International.

FOR WEEK ENDING DECEMBER 12, 1987

# Billboard® TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★★ NO. 1 ★★					
1	1	1	29	<b>RANDY TRAVIS</b> ▲ WARNER BROS. 25568-1 (8.98) (CD) 23 weeks at No. One	ALWAYS & FOREVER
2	2	2	8	<b>ALABAMA</b> ● RCA 6495-1 (8.98) (CD)	JUST US
3	4	3	11	<b>GEORGE STRAIT</b> ● MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
4	3	4	11	<b>REBA MCENTIRE</b> MCA 42030 (8.98) (CD)	THE LAST ONE TO KNOW
5	5	5	20	<b>HANK WILLIAMS, JR.</b> ● WARNER/CURB 25593-1/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
6	7	8	19	<b>K.T. OSLIN</b> RCA 5924-1 (8.98) (CD)	80'S LADIES
7	6	6	40	<b>RICKY VAN SHELTON</b> COLUMBIA 40602 (CD)	WILD EYED DREAM
8	8	7	42	<b>THE JUDDS</b> ● RCA/CURB 5916-1/RCA (8.98) (CD)	HEART LAND
9	9	9	31	<b>DWIGHT YOAKAM</b> ● REPRISE 25567-1/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE
10	13	15	17	<b>TANYA TUCKER</b> CAPITOL 46870 (8.98) (CD)	LOVE ME LIKE YOU USED TO
11	11	13	21	<b>HIGHWAY 101</b> WARNER BROS. 25608-1 (8.98) (CD)	HIGHWAY 101
12	10	11	31	<b>REBA MCENTIRE</b> ● MCA 5979 (8.98) (CD)	GREATEST HITS
13	12	14	38	<b>DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS</b> ▲ WARNER BROS. 1-25491 (9.98) (CD)	TRIO
14	15	10	53	<b>RESTLESS HEART</b> RCA 5648 (8.98) (CD)	WHEELS
15	14	12	44	<b>GEORGE STRAIT</b> ▲ MCA 5913 (8.98) (CD)	OCEAN FRONT PROPERTY
16	16	17	77	<b>RANDY TRAVIS</b> ▲ WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
17	20	19	20	<b>ROSANNE CASH</b> COLUMBIA 40777 (CD)	KING'S RECORD SHOP
18	18	21	8	<b>EXILE</b> EPIC 40901	SHELTER FROM THE NIGHT
19	19	16	17	<b>THE STATLER BROTHERS</b> MERCURY 832 404-1/POLYGRAM (CD)	MAPLE STREET MEMORIES
20	21	20	9	<b>THE OAK RIDGE BOYS</b> MCA 42036 (8.98) (CD)	HEARTBEAT
21	17	18	12	<b>SAWYER BROWN</b> CAPITOL/CURB 46923/CAPITOL (8.98) (CD)	SOMEWHERE IN THE NIGHT
22	22	22	9	<b>JOHN SCHNEIDER</b> MCA 42033 (8.98) (CD)	GREATEST HITS
23	25	49	3	<b>DAN SEALS</b> CAPITOL 48308 (8.98) (CD)	THE BEST
24	29	37	4	<b>WAYLON JENNINGS</b> MCA 42038 (8.98) (CD)	A MAN CALLED HOSS
25	27	29	6	<b>BILLY JOE ROYAL</b> ATLANTIC AMERICA 90658-1/ATLANTIC (8.98)	THE ROYAL TREATMENT
26	23	23	94	<b>ALABAMA</b> ▲ RCA AHL 1-7170 (8.98) (CD)	GREATEST HITS
27	26	25	9	<b>STEVE WARINER</b> MCA 42032 (8.98) (CD)	GREATEST HITS
28	28	28	10	<b>DAVID LYNN JONES</b> MERCURY 832 518-1/POLYGRAM	HARD TIMES ON EASY STREET
29	24	24	8	<b>GARY MORRIS</b> WARNER BROS. 1-25581 (8.98) (CD)	HITS
30	32	30	25	<b>T. GRAHAM BROWN</b> CAPITOL 12552 (8.98) (CD)	BRILLIANT CONVERSATIONALIST
31	31	32	69	<b>SWEETHEARTS OF THE RODEO</b> COLUMBIA 40406 (CD)	SWEETHEARTS OF THE RODEO
32	36	26	9	<b>GEORGE JONES</b> EPIC 40776	SUPER HITS
33	38	43	3	<b>KATHY MATTEA</b> MERCURY 832 793-1/POLYGRAM (CD)	UNTASTED HONEY
34	33	34	25	<b>HOLLY DUNN</b> MTM 71063/CAPITOL (8.98) (CD)	CORNERSTONE
35	40	38	7	<b>FOSTER AND LLOYD</b> RCA 6372-1 (8.98) (CD)	FOSTER & LLOYD
36	34	35	108	<b>THE JUDDS</b> ▲ RCA/CURB AHL 1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
37	35	31	44	<b>HANK WILLIAMS, JR.</b> ● WARNER/CURB 1-25538/WARNER BROS. (8.98) (CD)	HANK "LIVE"
38	37	27	17	<b>THE FORESTER SISTERS</b> WARNER BROS. 25571 (8.98) (CD)	YOU AGAIN

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	30	33	8	<b>BAILLIE AND THE BOYS</b> RCA 6272-1 (8.98) (CD)	BAILLIE & THE BOYS
40	41	44	87	<b>DWIGHT YOAKAM</b> ● REPRISE 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
41	43	41	55	<b>THE O'KANES</b> COLUMBIA BL 40459 (CD)	THE O'KANES
42	42	39	27	<b>STEVE EARLE &amp; THE DUKES</b> MCA 5998 (8.98) (CD)	EXIT 0
43	39	36	15	<b>RONNIE MILSAP</b> RCA 6245-1 (8.98) (CD)	HEART AND SOUL
44	45	47	14	<b>GLEN CAMPBELL</b> MCA 42009 (8.98)	STILL WITHIN THE SOUND OF MY VOICE
45	46	42	15	<b>KENNY ROGERS</b> RCA 6484-1 (8.98) (CD)	I PREFER THE MOONLIGHT
46	48	52	161	<b>HANK WILLIAMS, JR.</b> ▲ WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
47	47	45	17	<b>BARBARA MANDRELL</b> EMI-AMERICA 46956/CAPITOL (8.98) (CD)	SURE FEELS GOOD
48	44	46	32	<b>NITTY GRITTY DIRT BAND</b> WARNER BROS. 1-25573 (8.98) (CD)	HOLD ON
49	52	51	9	<b>T.G. SHEPPARD</b> COLUMBIA 40796	ONE FOR THE MONEY
50	55	54	26	<b>THE DESERT ROSE BAND</b> MCA/CURB 5991/MCA (8.98) (CD)	DESERT ROSE BAND
51	51	50	29	<b>CHARLEY PRIDE</b> 16TH AVENUE 70550/CAPITOL (8.98)	AFTER ALL THIS TIME
52	50	48	38	<b>JUDY RODMAN</b> MTM 71060/CAPITOL (8.98) (CD)	A PLACE CALLED LOVE
53	56	56	3	<b>THE BELLAMY BROTHERS</b> MCA/CURB 42039/MCA (8.98) (CD)	CRAZY FROM THE HEART
54	49	40	9	<b>MERLE HAGGARD &amp; WILLIE NELSON</b> EPIC 40293	SEASHORES OF OLD MEXICO
55	60	—	67	<b>EXILE</b> EPIC FE 40401 (CD)	GREATEST HITS
56	53	55	142	<b>GEORGE STRAIT</b> ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
57	54	59	160	<b>THE JUDDS</b> ▲ RCA/CURB AHL 1-5319/RCA (8.98) (CD)	WHY NOT ME
58	58	58	60	<b>ALABAMA</b> ▲ RCA 5649-1-R (8.98) (CD)	THE TOUCH
59	57	53	20	<b>VINCE GILL</b> RCA 5923-1 (8.98)	THE WAY BACK HOME
60	59	61	29	<b>CONWAY TWITTY</b> MCA 5969 (8.98) (CD)	BORDERLINE
61	62	57	15	<b>VARIOUS ARTISTS</b> K-TEL 2080 (6.98)	COUNTRY NOW
62	66	69	21	<b>TAMMY WYNETTE</b> EPIC 40832 (CD)	HIGHER GROUND
63	61	67	93	<b>HANK WILLIAMS, JR.</b> ● WARNER/CURB 25328/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME II
64	63	62	8	<b>S-K-B</b> MTM 71064/CAPITOL (8.98)	NO EASY HORSES
65	64	63	6	<b>JOHN COUGAR MELLENCAMP</b> MERCURY 832 465 1/POLYGRAM	THE LONESOME JUBILEE
66	65	66	19	<b>CRYSTAL GAYLE AND GARY MORRIS</b> WARNER BROS. 25507-1 (8.98) (CD)	WHAT IF WE FALL IN LOVE
67	RE-ENTRY			<b>RAY STEVENS</b> MCA 42062 (8.98) (CD)	GREATEST HITS, VOL. 2
68	69	75	11	<b>CRYSTAL GAYLE</b> WARNER BROS. 25622-1 (8.98) (CD)	THE BEST OF CRYSTAL GAYLE
69	70	—	2	<b>ROSIE FLORES</b> REPRISE 25626-1 (8.98)	ROSIE FLORES
70	73	65	56	<b>GEORGE JONES</b> EPIC 40413 (CD)	WINE COLORED ROSES
71	71	71	50	<b>PATSY CLINE</b> ● MCA 12 (8.98)	GREATEST HITS
72	68	73	104	<b>RONNIE MILSAP</b> ● RCA AHL 1-5425 (8.98) (CD)	GREATEST HITS VOL. 2
73	72	64	40	<b>MOE BANDY</b> MCA/CURB 5914/MCA (8.98)	YOU HAVEN'T HEARD THE LAST OF ME
74	75	74	51	<b>DOLLY PARTON</b> RCA 4422	GREATEST HITS
75	74	72	23	<b>LEE GREENWOOD</b> MCA 5999 (8.98) (CD)	IF THERE'S ANY JUSTICE

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.

## Webs Turning To Broadcast Ads But Print Still Tops For Xmas Promos

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

LOS ANGELES Newspaper continues to be the dominant advertising medium for music chains' holiday season campaigns, but many retailers are steering more dollars toward other outlets.

In a repeat of 1986, several music retailers this year are moving away from newspaper ads—traditionally the labels' preferred outlet—and to broadcast media and direct mail. Still, others continue to swear by newsprint as the primary avenue for luring Yuletide record buyers.

In spite of the high cost of television advertising, which is prohibitive in many major markets, some retail webs are bullish about the tube.

At Long Island, N.Y.-based Record World, director of advertising Phyllis Purpero says the 73-store chain will shift dollars away from print and double its TV budget over the fourth quarter of 1986. She estimates the budget will break out to 55% for print, 30% for TV, and 15% for radio.

Even with a smaller allocation for print, however, Record World's newspaper frequency will be similar to last year's schedule.

"We're going to be there consistently, but with smaller ads," Purpero says. She says that co-op funds from accessories suppliers will also be redirected from print to TV.

Efficiency prompted this year's larger TV budget, according to Purpero. "In a market like Baltimore, we can reach so many more people per dollar," she says.

Record World will also target TV in New York City, where stations reach the chain's largest cluster of stores, and in Washington, D.C.

For the 78-store National Record Mart, based in Pittsburgh, vice president of marketing and advertising George Balicky wants to direct dollars away from print to increase his radio budget.

"The mix we are looking at is about 36% radio, 25% TV, 17% direct mail, 16% newspaper. The remainder, 6%, would go to in-store," says Balicky. "Last year, we were heavier into print. This year, it's more toward radio."

However, Balicky says National may not get the mix it has planned because "we're having trouble selling some of the label people on it." He predicts that the menu may actually end up with 40% for print, 35% for radio, 20% for direct mail and in-store, and 5% for TV.

Balicky notes that for National

Record Mart's markets, co-op TV dollars are harder to come by because labels tend to place their own buys in major markets, tagging all area dealers. However, David Blaine, vice president and general manager of Washington, D.C.-based Waxie Maxie's, has found TV dollars easier to come by in 1987.

"It appears to be an 'on' year for TV as far as the labels are concerned," says Blaine. Consequently, the 26-store web plans to spend 30% of its ad budget on the medium this quarter—a portion that Blaine characterizes as "much higher" than last year.

Print media—including newspaper runs and Waxie's annual gift catalog—will consume 40% of the chain's budget, with radio taking the remaining 30%.

At 84-store Wall-To-Wall Sound & Video, based in the Philadelphia area, the three main media will be radio, newspaper, and freestanding inserts.

"No TV," says Kevin Weinfeld, vice president of advertising, sizing up the fourth-quarter attack. "We use it occasionally, [but] we are very strong in radio and very strong in newspaper."

For Wall-To-Wall's audio software, Weinfeld likes radio, because

(Continued on next page)



Trans World stores received a 34-piece p-o-p kit to fuel The Rock To Remember, its fall WEA campaign. Larger signs were hung from the ceiling to draw attention to the sale; pieces at the sales counter displayed cassettes that were included in the sale and trumpeted the promotion's related trivia contest.

## Trans World Pushes WEA Product Trivia Contest Keys Promo

BY GEOFF MAYFIELD

NEW YORK A consumer trivia contest and an extensive array of point-of-purchase material keyed a recent two-week promotion of WEA product at more than 270 Trans World Music stores.

The Oct. 25-Nov. 7 campaign, called The Rock To Remember, targeted hundreds of titles from the distributor's labels, both catalog and current releases. The sale was coordinated by Trans World; WEA; and the chain's ad agency, Media Logic.

Albany, N.Y.-based Trans World, which is in the process of absorbing 14 of the 16 outlets in the Great American Music chain in Minneapolis (Billboard, Dec. 5), has the second largest store count among U.S. music chains.

According to Gary Arnold, vice president of merchandising for Trans World, the promotion was successful. He declines to quantify results, but he does say that WEA's "share of business increased dramatically" during the campaign's run.

The key to the sale, says Arnold, was the trivia contest, which was called The Rock To Remember

Challenge. The 10-question mix-and-match quiz was distributed as a bag stuffer and was also available without purchase through tear-off pads.

Like the sale's product mix, the trivia test revolved around both older albums—"Who asked the musical question, 'Are You Experienced?'"—and newer product—"Paul Hewson, the lead singer for U2, is better known to the world as . . . ?" (The answers are provided at the conclusion of this article.) Consumers who answered all 10 questions correctly are eligible for a drawing Friday (11). A Rock-Ola jukebox filled with 100 WEA singles is the grand prize, valued at \$3,500.

According to Arnold, the trivia contest fetched "an overwhelming number of responses." He says the quiz helped stir consumer interest and involvement and built repeat visits. And the trivia handouts prompted foot traffic to various sections of Trans World's stores because they "required [customers] to do some homework in the store," Arnold adds. Many customers who visited various bins to research their answers

(Continued on page 33)

## Rose Opens Unit In Montgomery Ward

CHICAGO Rose Records has chalked up two more firsts with its Nov. 21 opening of a new unit within the department store Montgomery Ward.

The new unit marks Rose's first foray into an enclosed mall as well as its first association with another retail operation.

The new Rose is located in the Montgomery Ward at the Yorktown Shopping Center in Lombard, a suburb of Chicago. It is the chain's 16th Chicago-area outlet. The 2,400-square-foot space is situated across from the department store's "Electric Avenue" section, where televisions, video-cassette recorders, and other electronic appliances are merchandised.

According to Jim Rose, president of Rose Records, the new outlet is an experiment. "Montgomery Ward approached us with the idea," he says. "We'd never been in a regional shopping center, and we saw this could be done without a great outlay of cash. Montgomery Ward is an experienced company which has made great strides. If this works, we plan to exploit it further."

The Rose in Montgomery Ward is "not as full-line" as the rest of the units in the eclectically stocked chain, says Rose. "We don't have the small jazz, folk, and esoteric classical labels there that we do in other stores," he says, "but if we find there is a demand, we'll certainly supply it."

The typical Ward's customer may have more mainstream taste than the typical Rose Records shopper, but Rose says, "We can sell Madonna as well as Maria Callas."

The only other record store in the Yorktown Shopping Center is J.R.'s

Music Shop, which is a larger store. Says Rose: "In a major mall, there is room for two competing retailers." The Montgomery Ward credit card, he notes, is valid at the new Rose Records location.

Rose says there has been no major

advertising push yet for the new outlet, and he adds that such a drive may not be necessary in the future, either. "We're new at the mall game, but we understand that this kind of store relies less on advertising than on built-in traffic," he says. MOIRA McCORMICK

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## Indie GRASS ROUTE



by Linda Moleski

**GIANT RECORDS**, Dutch East India's newly formed in-house label based in Rockville Centre, N.Y., is fast making its mark. The logo recently released a host of product from popular underground punk band **Dag Nasty**, hardcore acts **Verbal Assault** and **Indestructible Noise Command**, aka. INC, and dance artists **Anna Domino** and **the Hood**.

Dag Nasty's "All Ages Show" is a three-song single, with the A side featuring the track "You're Mine." A full-length album is slated for release early next year. On the hardcore front, "Trial" is the second album from Newport, R.I.-based group Verbal Assault, while "Razorback" represents the debut record for Bridgeport, Conn.-based INC. Verbal Assault will be supporting its latest release with a series of North American tour dates some time this winter. "This Time" and "Cooler Than Thou" are new albums from Anna Domino and the Hood, respectively.

Expected to ship in December are "Live One Plus One," the sixth album from Reno, Nev.-based band **7 Seconds**, and the motion picture soundtrack "Salvation," which features previously unreleased tracks by **New Order** and **Cabaret Voltaire**. Additionally, Giant will be releasing a never-before-released album from Cabaret Voltaire (now signed to EMI) that contains material recorded a few years back. The tracks were licensed from Belgium-based **Crepuscule Records**.

Giant, headed by **Steev Riccardo**, can be reached at P.O. Box 570, Rockville Centre, N.Y. 11571-0570; 516-764-6200.

**SEEDS & SPROUTS**: The ever-tasteful **Luke Skywalker** label has put out a "classic-limited-edition"

12-inch of **2 Live Crew's** controversial "We Want Some P-y." We hear that retail's initial reaction to the release has been mixed, with some outlets stocking it and others shying away. Unlike past 2 Live Crew records, however, this one does come with a warning sticker on the jacket. It is available on vinyl and cassette... **Select** is reportedly showing strong signs with its first venture into the heavy metal market, Ohio-based band **Damien's** debut album, "Every Dog Has Its Day." To help support the release, the label is in the midst of a promotional campaign targeted at the rock press... **Caroline** has graced us with the first full-length album from U.K. favorites **Gaye Bykers On Acid**. Dubbed "Drill Your Own Hole," the record features a full-color gatefold

### New Giant Records makes a mark with punk, hardcore

jacket. Also new from the imprint is "Children Of God," the **Swans'** first studio album in two years. Plans call for the group to embark on an extensive North American tour early next year... Moving extremely well, particularly in the South and Southeast, is **Salt-N-Pepa's** 12-inch, "Push It," a track not found on the act's **Next Plateau** album, "Hot, Cool & Vicious." At press time, the single debuted on the Hot 100 Singles chart at No. 76... Los Angeles-based **Waterwheel Records** is attracting attention on the r&b level with "When You Love Somebody," a soulful 12-inch from the **Waters**. An album and cassette are expected to follow shortly... We hear that **K-tel** has been aggressively looking for new product to beef up its roster, with newly named vice president and general manager **Al Bergamo** leading the way... **Pop Llama/Frontier** has released the **Young Fresh Fellows'** latest offering, "Refreshments," which is a compilation of seven singles recorded and/or released at various times... **Stevie Ray Vaughan** and **Bonnie Raitt** appear as guest artists on saxophonist **A.C. Reed's** new album, "I'm In The Wrong Business," on **Alligator**.

### FOR XMAS PROMOS, MORE WEBS RELYING ON TV, RADIO, & DIRECT MAIL

(Continued from preceding page)

listeners tend to be "people who are already predisposed to the music you're advertising."

Adds Weinfeld, "TV is the great reach medium—you get millions of people—but you pay so much to get them that it can wipe out your frequency. With radio, you get a real good mix of frequency and reach."

Diane Weidling, marketing and advertising director for Amarillo, Texas-based Western Merchandisers, also says that she will place no TV spots for the company's 115 Hastings Books & Records stores.

"For us to run a good spot, production almost costs more than the schedule," Weidling says. "The labels won't pick up the cost of pro-

duction. Also, our stores are in so many locations that there aren't good buys for us everywhere."

Weidling estimates that 75% of her fourth-quarter ad budget will be dedicated to print media—including in-store fliers and direct mailers—with the remaining quarter for radio.

Alan Schwartz, director of creative marketing for the 50-store Music Plus chain in Los Angeles, is another media buyer who takes a cool view of costly TV schedules.

"L.A. is an incredibly expensive market to advertise in anything, but yeah, TV is expensive, and I wouldn't want to do it if we couldn't do it effectively," Schwartz says.

He adds, "On TV, \$5,000 is not going to do the job. On radio, \$5,000 is going to reach the right audience. For a two-week [TV] campaign, \$100,000-\$200,000 would be enough to make a good impact."

While Schwartz will not offer a complete breakdown of Plus' media campaign, he says that "certainly 60%" of the Christmas budget is being directed to print, including tabloid inserts in the Los Angeles daily newspapers in November and December.

Chris Hopson, vice president of Tower Records' advertising division, is a staunch defender of newspapers' advertising punch.

"We can get across the kind of products we want to feature best in print," says Hopson, who adds that 80% of the Sacramento, Calif.-based chain's ad dollars will be devoted to print buys. Radio will get 15% of the budget, with TV getting a slim 5% allocation.

Randy Davis, recently appointed director of operations for 11-store, St. Louis-based Streetside Records, says the chain is "re-emphasizing print, and we are considering at the last minute venturing into TV with our own dollars."

Davis estimates the chain's fourth-quarter mix will be 60% for radio, 30% for newspaper, and 10% or less for TV. While the share for print reads relatively low in Street-side's total, it represents a higher percentage than last year.

FOR WEEK ENDING DECEMBER 12, 1987

Billboard

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## TOP MIDLINE ALBUMS™

THIS WEEK	4 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	216	<b>AEROSMITH</b> COLUMBIA PC-36865 (1980) (CD)	★★ No. 1 ★★ 80 weeks at No. One AEROSMITH'S GREATEST HITS
2	2	68	<b>LED ZEPPELIN</b> ATLANTIC SD-19129 (1971) (CD)	LED ZEPPELIN IV
3	3	224	<b>ELTON JOHN</b> MCA 1689 (1974) (CD)	ELTON JOHN'S GREATEST HITS
4	5	56	<b>THE EAGLES</b> ASYLUM 6E-105 (1976) (CD)	GREATEST HITS 1971-1975
5	6	60	<b>AC/DC</b> ATLANTIC SD-16018 (1980) (CD)	BACK IN BLACK
6	4	25	<b>WHITESNAKE</b> GEFEN GHS 4018/WARNER BROS. (1984) (CD)	SLIDE IT IN
7	8	40	<b>FLEETWOOD MAC</b> WARNER BROS. BSK-3010 (1977) (CD)	RUMOURS
8	9	21	<b>U2</b> ISLAND 90127/ATLANTIC (1983) (CD)	UNDER A BLOOD RED SKY
9	7	68	<b>PHIL COLLINS</b> ATLANTIC SD-16029 (1981) (CD)	FACE VALUE
10	10	44	<b>PATSY CLINE</b> MCA 12 (1973)	PATSY CLINE'S GREATEST HITS
11	12	92	<b>STEVE MILLER</b> CAPITOL SN-16321 (1978) (CD)	GREATEST HITS 1974-1978
12	15	44	<b>LED ZEPPELIN</b> ATLANTIC SD-19127 (1969) (CD)	LED ZEPPELIN II
13	11	48	<b>JAMES TAYLOR</b> WARNER BROS. BSK-3113 (1976)	JAMES TAYLOR'S GREATEST HITS
14	14	36	<b>YAZ</b> SIRE 23737 (1982) (CD)	UPSTAIRS AT ERIC'S
15	13	21	<b>GRATEFUL DEAD</b> ARISTA 2764 (1974)	THE BEST OF/SKELETON'S FROM THE CLOSET
16	18	25	<b>THE RIGHTEOUS BROTHERS</b> VERVE 5020 (1967)	GREATEST HITS
17	22	96	<b>MEATLOAF</b> EPIC PE-34974 (1977) (CD)	BAT OUT OF HELL
18	16	21	<b>SEX PISTOLS</b> WARNER BROS. 3147 (1977)	NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS
19	23	21	<b>GENESIS</b> ATLANTIC 80116 (1984) (CD)	GENESIS
20	40	5	<b>INXS</b> ATCO 81277-1 (1985)	LISTEN LIKE THIEVES
21	25	222	<b>ELTON JOHN</b> MCA 1690 (1977) (CD)	ELTON JOHN'S GREATEST HITS VOL. II
22	19	68	<b>CROSBY, STILLS, NASH &amp; YOUNG</b> ATLANTIC SD-19119 (1974) (CD)	SO FAR
23	17	224	<b>THE WHO</b> MCA 1691 (1971) (CD)	WHO'S NEXT
24	39	21	<b>THE CARS</b> ELEKTRA GE 135 (1978)	THE CARS
25	32	17	<b>LED ZEPPELIN</b> ATLANTIC 7255 (1973) (CD)	HOUSES OF THE HOLY
26	24	230	<b>STEELY DAN</b> MCA 1688 (1977) (CD)	AJA
27	21	25	<b>LED ZEPPELIN</b> ATLANTIC 19126 (1969) (CD)	LED ZEPPELIN I
28	RE-ENTRY		<b>VAN MORRISON</b> WARNER BROS. 1835 (1970) (CD)	MOONDANCE
29	20	182	<b>STEPPENWOLF</b> MCA 1599 (1973) (CD)	16 GREATEST HITS
30	RE-ENTRY		<b>SOUNDTRACK</b> MCA 1692 (1978)	ANIMAL HOUSE
31	29	76	<b>CHICAGO</b> COLUMBIA PC-33900 (1975) (CD)	CHICAGO IX - GREATEST HITS
32	36	21	<b>PETER GABRIEL</b> ATCO 36147/ATLANTIC (1977)	PETER GABRIEL
33	NEW		<b>PINK FLOYD</b> COLUMBIA 37680 (1981)	A COLLECTION OF GREAT DANCE SONGS
34	NEW		<b>ROBERT JOHNSON</b> COLUMBIA PC-1654 (1937)	KING OF THE DELTA BLUE SINGERS
35	NEW		<b>CREEDENCE CLEARWATER REVIVAL</b> FANTASY CCR-2 (1976)	CHRONICLE (THE 20 GREATEST HITS)
36	27	44	<b>BRUCE SPRINGSTEEN</b> COLUMBIA PC-32432 (1973) (CD)	THE WILD, THE INNOCENT & THE E STREET SHUFFLE
37	RE-ENTRY		<b>AEROSMITH</b> COLUMBIA PC-33479 (1975) (CD)	TOYS IN THE ATTIC
38	38	5	<b>THE DOOBIE BROTHERS</b> WARNER BROS. 2978 (1976)	THE BEST OF THE DOOBIE BROTHERS
39	RE-ENTRY		<b>THE STYLISTICS</b> AMHERST 69005 (1975) (CD)	THE BEST OF THE STYLISTICS
40	35	260	<b>DON MCLEAN</b> UNITED ARTISTS UN-10037 (1971)	AMERICAN PIE

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## TRIVIA CONTEST KEYS TRANS WORLD/WEA PROMO

(Continued from page 31)

were hooked into impulse purchases, he says.

In support of the sale, stores were provided with an extensive sign package that included 34 items. Among the display pieces were a 30-by 40-inch hanging banner, LP bin cards, divider cards for compact disks and cassettes, 8 1/2-by 11-inch signs for use on end caps, and a 22-by 28-inch poster that touted the contest. A counter-top rack was designed to merchandise cassettes that were featured in the sale; additional countertop pieces were related to the contest.

Arnold says uniform sale prices were not employed, primarily because pricing varies according to store and market throughout the web. Plus, Arnold says, this was not intended to be a price-driven promotion. Instead, Trans World relied on the strength of WEA's catalog, the impact of its displays, and the consumer contest to increase product movement.

Although many of its competitors tend to run such promotions over a longer time frame—a monthlong span is common, and some can run as long as six weeks—Arnold says Trans World leans toward two-week sales. "Being that we have so many mall stores, we really feel that visual presentation is vital, especially at the front of the store," he says. "We prefer two weeks, because shorter promotions keep the stores looking fresh."

The concept for The Rock To Remember was developed in house by Trans World executives. Media Logic designed all point-of-purchase material and coordinated logistics for the contest. "They've done just some fabulous work for us," says Arnold.

Display pieces for an earlier WEA promotion in Trans World stores, called Face The Music,

earned Albany-based Media Logic an award from the local Ad Club in 1987. Another industry-related piece, a headphone package designed for Maxell, copped another award from the trade group in 1986.

Trans World operates stores under various logos, including Record Town, Tape World, Peaches, Music World, and Coconuts. The company anticipates a store count of more than 300 before Jan. 30, the close of its fiscal year.

*Note: For those of you who are embarrassed to admit that you wouldn't have qualified in Trans World's Rock To Remember Challenge, the answers to the sample questions mentioned in the article are, respectively, Jimi Hendrix (more specifically, the Jimi Hendrix Experience, but there wasn't room for the act's entire name on the contest card) and Bono.*

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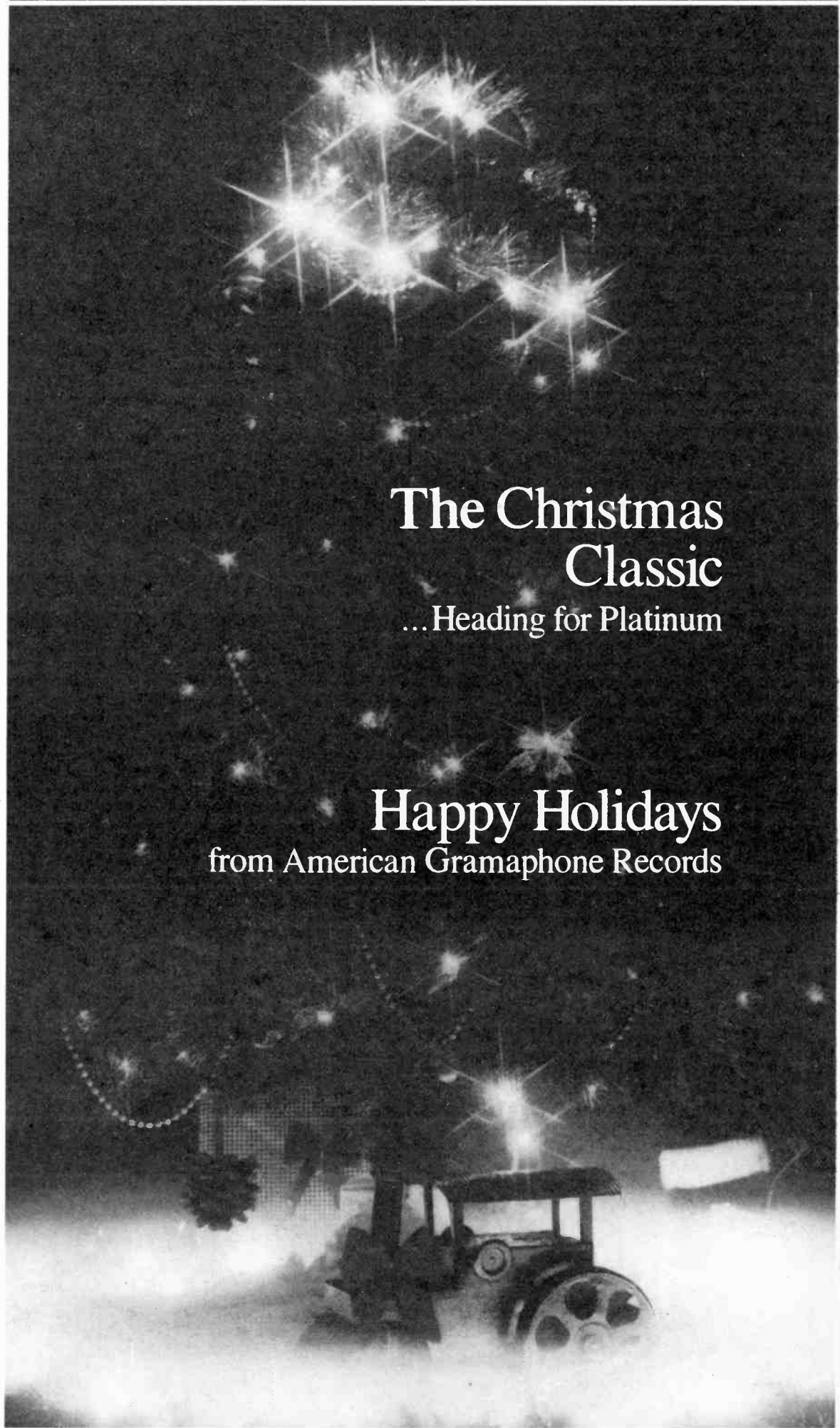
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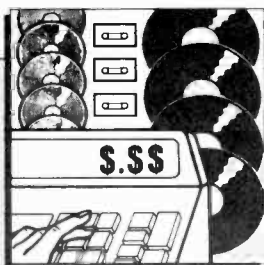


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## RETAIL TRACK



by Earl Paige

**HELPING THE CAUSE:** Retail Track acknowledges two more entertainment merchants who have pledged support for 90 Minutes For Life, the AIDS-research-and-education benefit that was held by retail consultant Peter Glen Sunday (6) at Carnegie Hall in New York City.

The 74-store, Long Island, N.Y.-based Record World web made a donation of at least 50 cents per employee. Also, Record World director of public relations Patrick Hanson turned the chain's mailing list over to Glen's staff.

The benefit, which also attracted video-specialty entities, got a pledge from Lou Berg's Houston superstore, Audio/Video Plus. Other music and video concerns that made commitments to the event include Arista artist Dionne Warwick, Sony, Tower Records, West Coast Video, Camelot Music, Record Shop, the National Assn. of Recording Merchandisers, the Video Software Dealers Assn., Music West Records, and Airways Video.

"I only have one year of exposure to this industry. The response has been phenomenal," says Glen, who stood NARM members on their heads in February in Miami with his presentation on retail stores and was invited to the VSDA meet in August.

All proceeds will be donated to the American Foundation for AIDS Research. For more information about 90 Minutes For Life, call 212-683-4023.

**MORE GOOD WORKS:** The next exhibition at the in-store gallery of Record World's Brooklyn Heights, N.Y., store, Square Circle, is titled A Special Christmas: The Special Olympics. The exhibition focuses on another worthwhile cause. Inspired by "A Very Special Christmas," the all-star charity album from A&M, the show will feature photographs shot by Bill Eppridge at the 1987 International Summer Special Olympics games. Eppridge is a former Life magazine staff photographer whose works have also been published in such magazines as National Geographic and Sports Illustrated. The exhibit opened Dec. 1 and continues through Jan. 2. . . . Meanwhile, Kemp Mill Records in Washington, D.C., is teaming with WWDC-FM "DC-101" to host a special night for the industry push on the A&M Special Olympics project.

**IN-STORE, OFF-SEASON:** This is not the ideal time for loading up on in-store events, since the holiday season is reason enough to bring shoppers in. But Lynn Kricun, advertising director at the 29-store, Beltsville, Md.-based Kemp Mill, says staging an in-store event with Koko B. Ware, the professional wrestler who performs the title number on "Piledriver—The Wrestling Album II," was simply too much fun to pass up. And so the event was scheduled to take place Monday (7).

**WHOLESALE COMBO:** Much is said about audio/video combo dealers. Now, from Long Island, N.Y.-based

Win Records and Video comes a combo wholesale offer. When dealers buy three copies of the RCA/Columbia videocassette "La Bamba," Win will throw in one free audiocassette of the movie's Slash/Warner Bros. soundtrack.

**MAKING CD HAPPEN:** Video distributor giant Commtron is reportedly moving its entire CD stock out of its New York facility and into Denver, an area that lately has seen a frenzy of wholesale activity (Billboard, Nov. 28).

**OIL PATCH TURNAROUND:** In what may be a harbinger of things to come for retailers around the country, business is looking up in and around Houston, which—as one pundit puts it—admittedly had a long way to go. "We're optimistic," says Bud Dailey of the Texas distribution dynasty H.W. Dailey. On the record side, the firm views improved sales via its one-stop. The distribution wing is strictly video. There are also four Cactus Records, two of them combo. Also, Bud's son Wes and daughter and son-in-law Donna and Charlie Rush operate two Cactus Video stores.

Another Houston operation, Texas Tapes 'N Records, has been hit a little harder. The operation has undergone some painful staff cutbacks and other cost-saving moves. Heavy metal fans haven't seen the operation's newsletter in six months. Gone after eight years is David Brichler Jr., former vice president and general manager.

At the same time, according to Mike Weitkunat, secretary/treasurer, the firm is moving into new areas with one TTNT Compact Disc Center downtown and another in suburban Clearlake, a half-mile from Baybrook Mall. "The [compact disk] stores have taken off, especially Clearlake, which is a yuppie, credit-card area that had only a couple of stores [Sound Warehouse and Hastings]," he says. TTNT prices CDs everyday at \$13.99. "We're never lower than \$10.99 on sale. There's no money in front-line CD."

**THE LAST SALE:** Danjay Music & Video Inc. is concluding a public sale liquidation of its one-stop in Denver Saturday (12). The sale was opened to the public Oct. 21 following a determination that the 17-year-old record-store franchise firm would have to close because a proposed merger did not materialize (Billboard, Oct. 19). Advertising for the sale commenced Nov. 14 in local newspapers. The sale's hours are 9 a.m.-4:30 p.m. Monday through Friday (7-11) and 10 a.m.-3 p.m. Saturday (12). In an effort to keep the sale simple, LPs and cassettes were priced at \$5, CDs at \$10.

Danjay president Evan Lasky says, "We had many offers, and a lot of dealers shopped the sale, but as long as we can get decent prices, why sell out wholesale? Our entire stock was set up alphabetically, so it was easy for the public to shop. We set up the cash registers and went to work. It was a zoo out there on Saturdays."

Lasky says he can appreciate the comments of Wall Street analyst Keith Benjamin, who calls for a lower list price of \$10-\$12 on front-line CDs (Billboard, Nov. 28). Says Lasky, "That \$10 is a real magic price. We honored credit cards, and it was nothing to see individual sales of \$600-\$700."

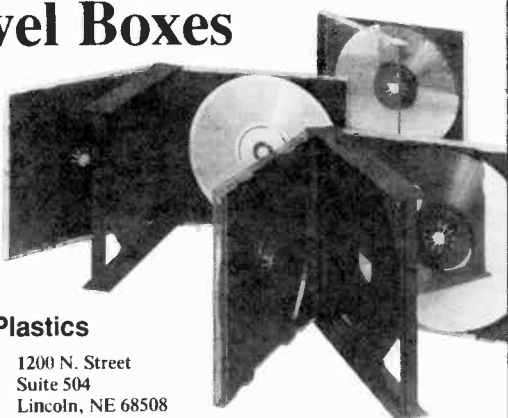
To reach Retail Track, contact marketing editor Earl Paige at 213-273-7040.

## TOP COMPACT DISKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	POP™	
				ARTIST TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
				★★ NO. 1 ★★	
1	1	2	7	STING ...NOTHING LIKE THE SUN	A&M CD 6402
2	2	1	12	PINK FLOYD A MOMENTARY LAPSE OF REASON	COLUMBIA CK 40599
3	5	5	4	GEORGE HARRISON CLOUD NINE	DARK HORSE 2-25643/WARNER BROS.
4	6	9	4	GEORGE MICHAEL FAITH	COLUMBIA CK 40867
5	4	4	8	BRUCE SPRINGSTEEN TUNNEL OF LOVE	COLUMBIA CK 40999
6	7	6	12	SOUNDTRACK DIRTY DANCING	RCA 6402-2-R
7	3	3	6	THE BEATLES ABBEEY ROAD	CAPITOL CCT 46446
8	9	10	4	INXS KICK	ATLANTIC 2-81796
9	8	13	14	JOHN COUGAR MELLENCAMP LONESOME JUBILEE	MERCURY 832 465 2/POLYGRAM
10	11	7	13	MICHAEL JACKSON BAD	EPIC EK 40600/E.P.A.
11	13	14	38	U2 THE JOSHUA TREE	ISLAND 2-90581/ATLANTIC
12	15	23	5	VARIOUS ARTISTS A VERY SPECIAL CHRISTMAS	SPECIAL OLYMPICS CD 3911/A&M
13	12	11	9	YES BIG GENERATOR	ATCO 2-90522/ATLANTIC
14	10	8	13	R.E.M. DOCUMENT	I.R.S. IRSD 42059/MCA
15	25	12	3	STEVE WINWOOD CHRONICLES	ISLAND 2-25660/WARNER BROS.
16	29	—	2	MADONNA YOU CAN DANCE	SIRE 2-25535/WARNER BROS.
17	14	20	5	ROBBIE ROBERTSON ROBBIE ROBERTSON	GEFFEN 2-24160
18	16	16	35	WHITESNAKE WHITESNAKE	GEFFEN 2-24099
19	<b>NEW</b>	—	1	STEVIE WONDER CHARACTERS	MOTOWN 6248 MD
20	23	—	2	DOKKEN BACK FOR THE ATTACK	ELEKTRA 2-60735
21	20	22	34	FLEETWOOD MAC TANGO IN THE NIGHT	WARNER BROS. 2-25471
22	19	21	26	WHITNEY HOUSTON WHITNEY	ARISTA ARCD 8405
23	18	17	17	DEF LEPPARD HYSTERIA	MERCURY 830 675 2/POLYGRAM
24	21	19	8	JETHRO TULL CREST OF A KNAVE	CHRYSALIS VK 41590
25	30	—	11	NEW ORDER SUBSTANCE	QWEST 2-25621/WARNER BROS.
26	17	18	15	THE BEATLES WHITE ALBUM	CAPITOL OCB 46443
27	<b>RE-ENTRY</b>		—	BRYAN FERRY BETE NOIRE	REPRISE 2-25598
28	28	—	2	THE PRETENDERS THE SINGLES	SIRE 2-25664/WARNER BROS.
29	24	26	9	BILLY IDOL VITAL IDOL	CHRYSALIS VK 41620
30	27	24	13	AEROSMITH PERMANENT VACATION	GEFFEN 24162-2

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## ALBUM RELEASES

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

### POP/ROCK

#### DOCTORS CHILDREN

##### King Buffalo

LP Down There 72227-1/NA  
CA 72227-4/NA

#### FAIRPORT CONVENTION

##### In Real Time-Live '87

† LP Island 90678-1/NA  
CA 90678-4/NA

#### DANNY GOTTLIEB

##### Aquamarine

LP Atlantic 81806-1/NA  
CA 81806-4/NA

#### HORSEFLIES

##### Human Fly

LP Rounder 0239/NA  
CA C-0239/NA

#### JUGGERNAUT

##### Trouble Within

LP Metal Blade 72215-1/NA  
CA 72215-4/NA

#### SACRILEGE

##### Within The Prophecy

LP Metal Blade 72229-1/NA  
CA 72229-4/NA

#### SUN RHYTHM SECTION

##### Old Time Rock 'N' Roll

LP Flying Fish FF-445/NA  
CA FF-90445/NA

#### DAVID SYLVIAN

##### Secrets Of The Beehive

† LP Virgin 90677-1/NA  
CA 90677-4/NA

#### THE WINANS

##### Decisions

† LP Qwest/Warner Bros. 1-25510/NA  
CA 4-25510/NA

### NEW AGE

#### CHRISTIAN BUEHNER

##### Visions From Atlantis

† CD Allegiance/Beyond CDP72892/NA  
CA 4XT72892/NA

#### CHRISTIAN BUEHNER & HELGE

##### SCHROEDER

##### Nightflight

† CD Allegiance/Beyond CDP72891/NA  
CA 4XT72891/NA

#### CHRISTAAL

##### Mystic Traveler

† CD Allegiance/Beyond CDP72893/NA  
CA 4XT72893/NA

#### SUZANNE DOUCET

##### Reflectng Light

† CD Allegiance/Beyond CDP72897/NA  
CA 4XT72897/NA

#### SUZANNE DOUCET & CHRISTIAN

##### BUEHNER

##### Transmission

† CD Allegiance/Beyond CDP72896/NA  
CA 4XT72896/NA

#### AL GROMER KHAN

##### Divian I Khas

† CD Allegiance/Beyond CDP72894/NA  
CA 4XT72894/NA

#### MILA

##### Sky Without End

† CD Invincible/NA  
CA /NA

#### MOSAIC

##### New Blue

† CD Invincible/NA  
CA /NA

### CD SOUND EFFECTS

#### SOUND EFFECTS

##### Sound Of Trains Vol. I

† CD Bainbridge BCD6270/\$15.98

#### SOUND EFFECTS

##### Sound Of Trains Vol. II

† CD Bainbridge BCD6271/\$15.98

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

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**Haven's Haven.** Veteran performer Richie Havens, seated, makes an autograph stop at Sam Goody's Rockefeller Plaza store in New York to plug his new RBI/Moss Music Group album, "Simple Things." Standing, from left, are Goody regional advertising director Mike Masca; Goody district supervisor Ken Onstad; store manager Don Bergenty; Goody merchandising manager Foster Grimm; Moss Music's Marla Roseman, director of promotion, RBI division; and Moss vice president Emil Sobylak.



**Together Forever.** The *other* Record Bar, which operates four outlets in the Jacksonville, Fla., area, hosts an in-store appearance by Profile rap masters Run-DMC. Seated, from left, are DMC (aka Darryl McDaniels) and Run (Joseph Simmons). Greeting them, from left, are hosts Eddie Keyser, shipping director; Tammy Stamps, store manager; Pete Chaney, warehouse manager; Michelle Keyser, chief buyer; Dave Cooper, warehouse staffer; Bobby Keyser, vice president and general manager; and Stoney Meece, store manager.



**Ten Times 10.** As part of Musician magazine's 10th anniversary celebration, Brad Lee, right, the publication's dealer sales director, presents Dave Roy, buyer for Albany, N.Y.-based Trans World Music Corp., with a Top 10 Musician Dealer award. Trans World operates more than 270 stores in 28 states, including Record Town and Tape World.



**Meet Danny Wilson.** Members of the Scottish trio Danny Wilson thank staffers at WEA's Los Angeles warehouse for their role in servicing the band's Virgin Records debut, "Meet Danny Wilson." Surrounding a stand-up of Frank Sinatra, who starred in the 1952 movie "Meet Danny Wilson" and inspired the band's name, are, from left, WEA's Bob Salazar, the band's Gary Clark and Ged Grimes, WEA's Patrick Kelly, Danny Wilson's Kit Clark, and WEA's Leslie Campbell. (Photo: Bob Frymire)



**Exclusive Club.** Minneapolis-based The Musicland Group, which for years has had the highest store count among record retailers, becomes the first music chain to hit the 600-unit mark. Cutting the ribbon at the milestone opening in the Broadway Market area of Seattle, are, from left, Pete Pudans, district manager; Paul Ramaker, regional director; and Duayne Zeigler, store manager.



**Gossip Monger.** Paul Kelly, left, leader of Australia's Paul Kelly & the Messengers, plugs his A&M album "Gossip" with a stop at Tower Records' downtown New York location and signs the register of artists who have made appearances at the landmark store for assistant manager Kenny Altman.



**A Belly Full.** When Donna Allen supported her 21 Records/Atlantic album "Perfect Timing" with an appearance at the Record Bar's store in Macon, Ga., she found a fan that wanted a truly personal autograph. Will he ever shower again?

# All-Out Campaign to Make '88 a Turnaround Year

Billboard  
SPOTLIGHT

By MIKE HENNESSEY

The good news is:

- That the French music industry is seeing the emergence of some bright new talents which have genuine international crossover potential;

- That there is a resurgent vitality in the industry, imported by a new and more dynamic generation of executives who have a keen appreciation of the value of sophisticated promotion and marketing techniques;

- That the industry has finally won a 20-year campaign to have the punitive Value Added Tax on soundcarriers reduced from 33% to 18.6%;

- And that France now has one of the most enlightened and all-embracing copyright laws which incorporates a levy on blank tape and ratification of the Rome Convention.

IFPI figures show sales in France in 1986 were worth \$800 million, compared with \$500 million in 1985, an apparent increase of 60%.

In all these circumstances the music industry should be contemplating 1988 with confident expectations of continued growth and prosperity.

Unfortunately, however, the outlook is rather less encouraging than it would, at first, appear. For one thing, the IFPI figures cited above are more than a little misleading. The apparent 60% increase in sales is an aberration created by the severe decline in the value of the dollar between 1985 and 1986. If the French record industry's sales are rendered in the national currency, the figure for 1985 is 4.5 billion francs, and for 1986 4.9 billion francs, an increase of 9%, but one which hides an alarming decline in unit sales of soundcarriers.

The real "mouche dans la pommade," or "chiendent" (as the French actually put it), is the desperate state of the country's record retail business, which is examined in more detail in a separate story in this section (page F-4).

Alain Levy, president of PolyGram France, says categorically: "Without the compact disk, the situation would be dreadful. Sales in France are abysmal,



## Vive La Différence

compared with the markets in Britain and Germany. A combination of inflated prices and inadequate or indifferently managed outlets has had a totally depressing effect on the business.

"Record retailing is a decaying industry and the problem now is to find the kind of enterprising retailers we need to revive the business. There is not much encouragement for them to get into a business which is so deeply depressed."

Levy points out that while the French people are consuming as much music as ever, they are getting more of it from FM radio and home taping and less from the purchase of prerecorded music.

Yet, despite the sales slump and the sad disarray in the retail sector, Levy believes that the reduction of VAT and the resultant all-industry campaign to promote record sales, plus the initiative being taken to rebuild the retail infrastructure, could bring about a significant revival in the French record market. He is not alone in thinking that cheaper records, available in more and better retail outlets, could bring the public back into the record

shops and make 1988 a turnaround year for the French industry.

Certainly, if you leave aside compact disk sales, the situation is grim. Looking at the first seven months of 1987, the latest figures available at press-time, sales are substantially down on the same period of 1986. Although, because of the CD boom, revenue for the first seven months of 1987 was up 4.1% at 1.36 billion francs (\$226 million), LP sales were down by 29.9%, singles down by 4.4%, and cassettes down by 5%.

In unit terms, cassette sales actually went up by 1%, an indication of the increasing concentration on budget repertoire in this configuration.

This 1987 decline should be seen in the context of the fact that sales in the first seven months of 1986 were also well down on those for the equivalent period in 1985. In units, singles dropped by 16.2%, LPs by 15.4% and cassettes by 5.3%, figures which throw into vivid relief the considerable rescue job performed by the compact disk.

(Continued on page F-6)

# TOP FRENCH ROCK BAND TAKES ON THE WORLD

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LUXEMBURG - NETHERLANDS -  
NEW ZEALAND - NORWAY - PERU -  
PORTUGAL - SPAIN - SWEDEN -  
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7000  
DANSES



DISTRIBUTION  
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# FM Radio Sparks Talent Revolution

By PHILIPPE CROCCQ

**A** new generation of French artists is being born, one which must look abroad if its full artistic and commercial potential is to be achieved—a situation quite unlike that faced by the famous French performers of the past.

As the era of Edith Piaf, Jacques Brel and Georges Brassens passed, and with others such as Jean Ferrat, Charles Trenet and Leo Ferre in semi-retirement, it was the explosion of local FM radio stations in the early 1980s which provoked the revolution.

Gone were the days when an artist need look only to the French domestic market and the other small French-speaking territories for success.

It took the next breed of performers, like Renaud, Simon, Serge Gainsbourg and Yves Duteil, to realize that creative music could pay, but only if it was given an international dimension.

But the latest statistics from the French copyright organization SACEM remain far from encouraging about the sales of French music abroad, even though there have been some encouraging signs of late, particularly in West Germany and Italy.

Jean-Loup Tournier, the head of SACEM, reports that while its foreign budget, income from societies overseas against SACEM payments abroad, remained in balance up to 1985, the foreign income for French songwriters started to drop the following year.

Now Tournier forecasts a further negative trend for 1987, in part due to a continuing reduction in the sales of French songs abroad.

Yet it remains the case that these French chansons have re-conquered some of the national market lost in the past to foreign product, mainly American and British.

SACEM sees this as partly due to the success of promotions such as the French song week campaigns in which both major and independent labels took part, partly to the stimulation created by the growing competition between majors and independents in France. However, it is too early to determine whether this trend will lead to an upturn in French music exports.

While awaiting the official figures for 1987, a number of relevant signs emerge from statements by French record company chiefs.

Philippe Constantin, president of Barclay Records, sees the international scope of the PolyGram structure as the likely vehicle for Barclay artists such as Mory Kante, Stephan Etcher and Caroline Loeb to develop their careers beyond France's borders. Constantin stresses that these artists were signed to Barclay with such a prospect in view.

For a promotion man like Paul Rene Albertini, head of Phonogram's PR division, the year 1992 will be crucial. "It's then that the European Common Market frontiers will open up toward a joint European tax structure. Then we'll have to be competitive, for our neighbors are so already, and with determination and talent."

The view of the sales manager comes from Gerard Le Fondeur, sales chief at WEA. He is certain that a new generation of artists is emerging, capable not only of winning back lost ground in French-speaking territories, but also of breaking into other new markets.

At WEA, he cites such acts as Tant d'Amour, and one of the firm's best-known artists, Herbert Leonard. Last year, Leonard was top singer of the year in Canada, winning a platinum award for his album "Mon Coeur Et Ma Maison."

Le Fondeur points to Leonard's latest single "Quand Tu M'Aimes" which sold 300,000 in three months in France.

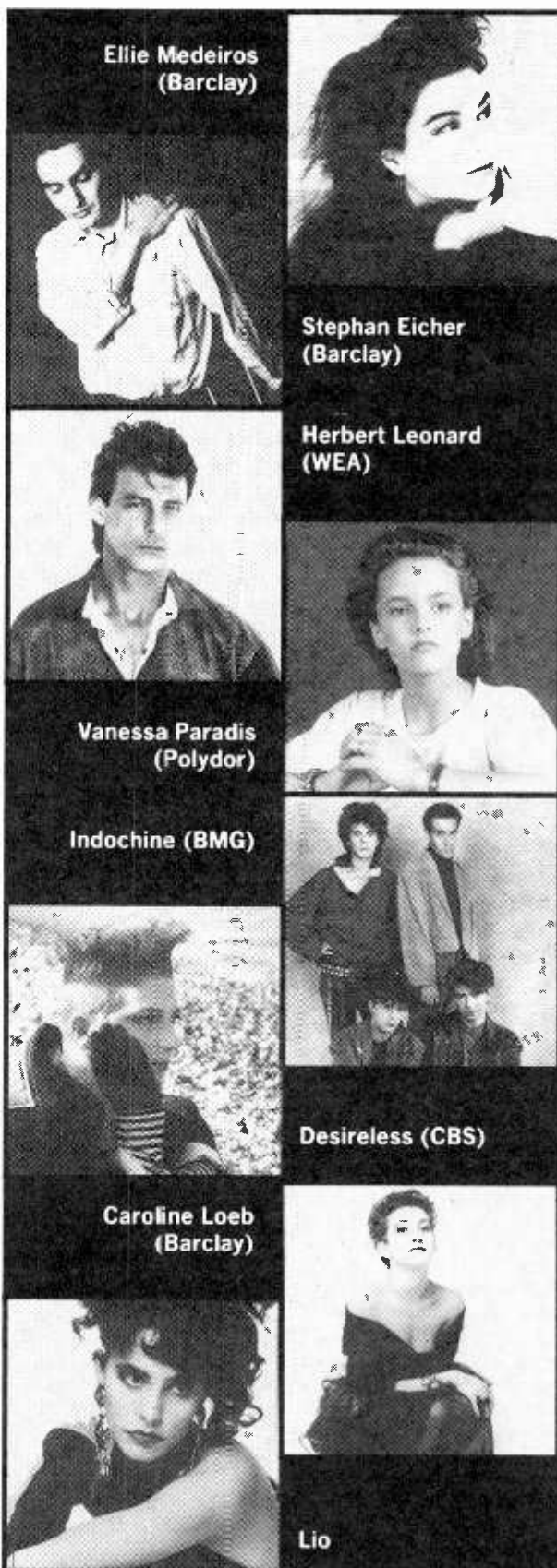
Claude Mongaro is another established artist in the WEA stable with thoughts abroad. His new album "Nouga York" was recorded in New York with such musicians as Nile Rodgers and Marcus Miller, a package Le Fondeur is sure will sell abroad.

WEA's international manager Jean-Paul Commin is adding...  
(Continued on page F-8)

Jean-Paul Commin, WEA Marketing Director (center), and WEA staff award Nick Kamen (hat) U.K. gold disk.



Henri De Bodinat, President, CBS France



Ellie Medeiros (Barclay)

Stephan Eicher (Barclay)

Herbert Leonard (WEA)

Vanessa Paradis (Polydor)

Indochine (BMG)

Desireless (CBS)

Caroline Loeb (Barclay)

Lio

# Broadcasting: Music Industry Now Bids for Seventh Channel

By JACK MONET

**T**he 1980s have been a period of tremendous upheaval in French television and radio, with solid impact on the local music industry. As the decade closes, more audiovisual change looms. More turbulence is ahead for the music sector.

This has been the decade when the state monopoly over TV and radio disappeared. No less than three national private TV channels were created 1984-86.

A fourth outlet, the audience-leading TF1, was de-nationalized last spring, the first time in TV history anywhere a state channel was moved into private hands.

Six terrestrial channels now exist, two still state-run. Together, they offer more pop music programs—in number, not necessarily total time—than over-the-air TV in other European countries, according to industry executives.

At times, though, it's been a roller coaster ride for the music industry. It had its own baby for a year (1986-87), an all-music national channel (TV6), but lost it in a political shuffle. Considerable music video production and showcasing of new talent went down the drain.

Now the music industry and artists are seeking authorization of a seventh terrestrial channel, dedicated to music. It would be limited in national coverage in early years, mainly to the key Paris region (a potential audience of 3.2 million persons) and several other major cities. But cable TV and local stations, developing slowly in France, offer the prospect of wider coverage.

An independent French entrepreneur hopes to launch a satellite-delivered music/drama channel. And MTV Europe is prodding French officials for a green light to broadcast on cable networks. Part-musical Sky Channel already has the authorization.

Hundreds of FM radio stations and a clutch of FM networks have been developed. A transitional "pirate" stage began in the late 1970s and legalization came in 1982.

Poll results released in mid-October confirmed that the FM network NRJ (pronounced energy in French) has surged to the number two or three ranking (depending on how the statistics are interpreted) among all radio stations. NRJ touts itself as the largest FM network in Europe, with 4.5 million listeners.

There are multiple signs of expansion in music sectors as dynamics unfolded in the audiovisual field.

Revenues from TV and radio have soared for the Gallic performing rights society, SACEM (Societe des Auteurs, Compositeurs et Editeurs de Musique) and the mechanical rights outfit (Societe pour l'Administration du Droit de Reproduction Mecanique). These revenues are now the largest single source of income for SACEM/SDRM.

In 1986, total SACEM/SDRM income was some 1.7 billion francs (\$283 million), of which 28.1% came from television and radio, rising from a 22.7% share in 1981. Last year TV accounted for 284 million francs (\$47.3 million) and radio for 190 million francs (\$31.7 million), for a total of some 474 million francs (\$79 million).

A decade ago the largest portion of SACEM/SDRM re-  
(Continued on page F-10)



**P**artenariat—that is the current buzz word in the French record industry. It means, basically, partnership, and it signifies a collective endeavor on the part of record companies and record dealers to rebuild France's decimated network of conventional record outlets.

Nowhere in the world has the attrition of such outlets been so massive. In 1977 there were 700 stores selling nothing but records in France. Today there are less than 300.

The most obvious consequence of this calamitous situation is that hundreds of store owners and staff have lost their livelihoods. But the repercussions have also been disastrous for the record industry—because the disappearance of high street record shops has contributed significantly to the slump in record sales.

The scale of this slump is vividly revealed when unit sales of LPs, cassettes and CDs in West Germany, the U.K. and France—countries with roughly similar populations—are compared:

In 1986, West Germans bought 121 million LPs, cassettes and CDs; Britons bought 130 million; the French a mere 54 million.

What the French industry has experienced is an acceleration in the decline of a record market already hit by the universal problems of home taping and deregulated broadcasting. These problems exist also in West Germany, but the German market is in a far healthier state.

IFPI figures for the first six months of 1987 show a continuing stagnation in LP and cassette sales in France:

West Germany (six months): 25.8 million LPs, 23.7 million cassettes, 8.6 million CDs (total 58.1 million); U.K. (six months): 19.8 million LPs, 26.8 million cassettes, 7 million CDs (total 53.6 million); France (seven months): 9.5 million LPs, 10.9 million cassettes, 5.6 million CDs (total 26 million).

What has caused the dramatic collapse of the conventional record store network in France?

The answer most commonly offered is that record dealers have been forced out of business by ferocious competition from supermarkets and hypermarkets. There are about 600 hypermarkets in France, and 410 of them are selling records. They sell far more cheaply than conventional outlets can possibly afford to—partly because they naturally get more favorable deals from the record distributors, but also because they are often content to use records as loss leaders to generate store traffic.

The range of product they offer is highly restricted—limited in most cases to top 50. Half of these megastores don't sell cassettes because of the pilferage risk. The effect of this limited choice is to condition the public to accept a narrower range of music and configurations, and to devastate catalog sales.

Bernard de Bosson, president of the French record industry association SNEP (Syndicat de l'Édition Phonographique), cites as evidence of this sales erosion the fact that, while prerecorded cassette sales in most other developed markets have overtaken LP sales, in France the cassette market has stagnated in recent years. Unit sales in 1985 were 22.2 million; in 1986 they were 21 million; and for the first seven months of this year they totaled 10.9 million—just 1% up on the figure for the same period last year. In contrast, cassette sales in the U.K. for example went from 55.5 million in 1985 to 69.6 million in 1986. And in the first six months of 1987 they had reached 26.8 million.

(A comparison with the West German cassette market is of no relevance because the cassette in Germany has long been a Cinderella product and sales in the full-price category have been unhealthily low for totally different reasons).

A look at the structure and evolution of the French retail market in more detail shows how the expansion of hypermarkets and supermarkets has been accompanied by a massive contraction in the number of real record stores.

In 1983, there were about 8,600 outlets selling records in France, outside hypermarkets, supermarkets and department stores, broken down as follows (market share in brackets):

- Electrical appliance shops, 2,818 (30%);
- Radio and TV stores, 1,348 (16%);
- Music shops, 1,131 (13%);
- Gas stations, 1,041 (12%);
- Bookshops, gift shops, 998 (998 (12%);
- Various, 786 (9%);
- Record dealers, 701 (8%).

These "officially classified" outlets accounted for 62.5% of French record sales. The rest (37.5%) went through hypermarkets, supermarkets and department stores. By 1983, the supermarket/department store share had increased to 40% and the number of record dealers had declined to 500 in a shrinking "official outlet" universe of 6,430.

Today the supermarket/department store share has risen to 45% and the number of record shops has slumped to under 300, accounting for just 4% of the market. FNAC,

## 'Partenariat'— Can It Revive France's Stricken Retail Network?

By MIKE HENNESSEY

the specialist chain of 21 shops located in France's main metropolitan centers, which sell cameras and video hardware as well as records, tapes and video software, currently accounts for 21% of the record market.

The French experience is a classic example of how "bargain basement" policies can undermine the business. The shift in retailing from the specialist dealer to the multi-commodity megastore, despite cut prices, has certainly speeded the decline in French record sales.

James Moreau, president of the French record dealers' syndicate, who runs the Diapason record store in Angoulême, believes that some responsibility for the disappearance of so many record shops must be attached to dealers who complacently failed to adjust to changing times and neglected to modernize their stores. He also feels that some record companies have been over-eager to support hypermarkets in the interests of volume.

Moreau argues that it takes specialists to sell "across the board" repertoire. He feels that record companies have neglected to take adequately into account the fact that when a record buyer makes his purchase in a supermarket, he generally just buys the hit he came in for. "But in a record shop, one purchase can lead to one or two more, especially when there is a congenial atmosphere, with a knowledgeable assistant on hand to advise customers, and a booth where they can hear new releases."

### Denis Boyer, General Manager, Phonogram, France

"Phonogram in France stresses its close collaboration with the PolyGram publishing division responsible for the development of French artists.

"For sure, we are still the record company for the best in French music. Not just Johnny Hallyday, for so many years a top star, but also Barbara, who is just making a concert comeback. And, of course, Nana Mouskouri, Greek but French by adoption, and her new charity single "Serons-nous Spectateurs?"

"There's also Serge Gainsbourg, whose latest album has been recorded in the U.S.

"We must maintain this tradition of working with the leading artists of our country, while at the same time developing younger talents. Among these are Jean-Luc Lahaye, Veronique Riviere and the latest signing Michel Leeb, along with such names as Turboust, Kuma and Pascal Trogoff.

"But it is important to bear in mind the dangers of excessive exposure in the audio-visual media for our younger artists. It must be organized intelligently and selectively, for too much exposure can be bad for them and their titles. Yet it can, at the same time, open up all sorts of new avenues."

Moreau also feels that the loyalty of genuine record dealers should count for something. "The supermarkets and hypermarkets sell records like they sell bars of soap and cans of peas," he says. "And if tomorrow they find merchandise to put on their shelves which sells better and faster than records, then they will clear the records out. In any case, records form a microscopic part of their total sales."

A vivid example of the kind of savage competition conventional dealers are up against is provided by the last Michael Jackson album.

"This should have been the perfect catalyst for generating a resurgence of traffic through our shops," says Moreau. "But we didn't have a chance. Hypermarkets were selling the album for 55 francs [\$9.15] or even 52 francs [\$8.65]. But we couldn't even buy the record from the record company for that—it cost up 59.95 francs [\$9.99]."

Through "partenariat," Moreau hopes that the retail business in France can be rebuilt. A coalition of interested parties including SNEP, SPEDIDAM (the collection and distribu-

tion society for artists and musicians, SDRM (French mechanical right society) and Moreau's own association, is working on schemes to bring people back into the retail business and help them establish retail outlets.

In January, there will be a major initiative launched in conjunction with the mayors

and chambers of commerce of all French towns of more than 30,000 inhabitants to revive the record retail trade.

"We recognize that the record is a high-risk product and we are prepared to give financial help to get new dealers started," says Moreau.

Both Moreau and Bernard de Bosson believe that a return to the system of resale price maintenance which existed in France back in the 1960s would be a positive step forward. They cite the case of the book publishing industry where price-cutting is almost non-existent. But there is considerable opposition in the record industry to fixed prices.

Another plan in the rebuilding process is to forge a strong link among all the small labels to enable them to have their product available in all sales outlets. "Like the back catalog of the major labels, the repertoire of the small labels really suffers from the increasing domination of the supermarkets," says Moreau.

It is not enough, of course, simply to build up the number of specialist record outlets in France; the outlets also have to have what it takes to bring back the customers. And in this respect there are encouraging signs. There are more and more enterprising retailers who have recognized the importance of creating an ambience and offering peripheral merchandise.

Francis Causson, who runs the Madison chain, has recently opened his 10th store and is aiming for 20, using franchising. His stores create a leisure environment and offer T-shirts, posters, postcards, books and magazines as well as records and tape. The stores have a common marketing strategy based, he says, on putting the consumer in a mood to buy.

Nuggets is another franchising operation whose policy embraces four key elements—a convenient location, wide choice of product, expert help for the client, and an attractive and welcoming layout. With centralized administration, accounting and inventory control, the Nuggets chain has prospered and grown from six shops in 1985 to more than 30 today. Sales this year are expected to top 150 million francs (some \$25 million).

Assistance with this article was provided by Philippe Crocq, Billboard's Paris correspondent.



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RICHARD BALTAUSS

# VIVE LA DIFFÉRENCE

(Continued from page F-1)

What is so frustrating for the French record industry is that the retail sector should be in a such a sorry state at a time when many other factors point to a business revival.

The VAT reduction, originally programmed to come into force on Jan. 1, 1988, but brought forward to Dec. 1, following pressure from the record industry in order to help boost Christmas sales, will certainly have a positive effect on the retail business.

As Barclay managing director Philippe Constantin points out, the VAT reduction comes at a time when French repertoire has a new vitality and this should result in a healthy seasonal market.

"The real solution to the crisis in the record industry, as always, is to provide the public with excellent product," Constantin says. "But allied to this, there has to be good promotion, radio exposure and the possibility to offer the public records at reasonable prices."

Another imperative for a revival of the French record business, according to many industry leaders, is a radical change in broadcasting policy, incorporating more adventurous and varied programming by the FM stations, plus an additional television channel which would provide France with a national equivalent of MTV.

BMG's Claude Brunet, who was program director of Europe No. 1 from 1974 to 1987, says that because of the unrelenting concentration on the top 50 by French radio stations, other categories of repertoire just haven't developed in France as they have in other countries.

"Since the deregulation of broadcasting and the advent of FM stations all playing the same records, we have a situation where there tends to be colossal hits and spectacular flops, with nothing in between," says Brunet.

"In the pre-FM days, when Europe No. 1, Radio Luxembourg and Radio Monte Carlo were the only alternatives to State radio, there were just two or three people making programming decisions. This was an undesirable situation and

it is good that it doesn't exist any more. With the proliferation of FM stations, it should have become much easier to break new artists; but, unfortunately, this is not the case because of the right top 50 programming, a policy which has a tremendous adverse impact on the inventory of the retail outlets.

"This situation is compounded by the fact that, as a defense against the FM explosion, the long-wave stations Europe No. 1 and Radio Luxembourg have altered their formats to capture more mature audiences, offering less music, more news and current affairs. This means that the older age groups hear less music and consequently are less motivated to buy records."

Brunet believes that the long-wave radio stations should rethink their programming strategy and provide an output which would attract a wider age-span.

Barclay's Philippe Constantin believes that FM radio will ultimately break out of the top 50 trap but he agrees that at the present time it is extremely hard to get airplay for repertoire that falls outside the mainstream pop idiom.

"The one thing that helps to break the circle," he says, "is that once an artist has had his or her first big hit and made the rigorous schedule of promotion appearances on the major FM stations around the country, there is a natural reticence to repeat the same punishing routine for the follow-up. So the radio stations, in constant need of guest appearances, can be more receptive to a newcomer."

Quite apart from limiting the range of repertoire bought by the public, the heavy FM rotation of top 50 titles has the effect of diminishing sales of even the megastars. Says Patrick Zelnik, managing director of Virgin: "When people can hear a title on radio over and over again, all day long, they lose the inclination to buy the record. The result is that albums which used to sell 300,000 copies now sell only 200,000 and those which sold 80,000 now sell only 40,000."

The television situation is a similarly frustrating one for the record industry.

"Television is a gigantic mess," says PolyGram president Alain Levy. "You get 30 pop shows a month, all going out

around 7 or 8 p.m., and all wanting the same top 10 superstars. In complete contrast to FM radio, television caters for too wide a demographic range, and this includes the music channel, M6, which came into operation last February."

It is accepted that, because of its nature, TV has to seek to appeal to the widest possible audience, but looked at in the light of the special needs of the record industry, it is not helping to bring people back into the record shops. That is why the music industry is unanimous in pressing for a new music channel which will help to break new acts, a kind of French MTV.

Says Levy: "We welcome the advent of MTV in Europe but we don't want to depend entirely on this program because it is very unlikely to feature French acts to any great extent. And, in any case, cable in France is not very well advanced and won't really be significant until the middle of the next decade."

In the meantime the record industry is urging the government to authorize an all-music channel aimed at the record-buying public.

## Bernard Carbonez, Pres., BMG/Ariola, France

"While times are tougher for the record industry in France than in many other European countries, new French music is gaining ground in international sales—a highly promising sign.

"BMG/Ariola feels several factors are behind the trend—and it's not a matter of pure chance. Product quality, commercial organization and effort, particularly on the part of the multinationals and a growing awareness among French artists of the need to promote their work abroad and so compete with foreign and international stars on their own ground—all these are leading to a new lease of life for French record sales abroad.

"But there is much to be done on the domestic front to halt the slide the record industry is facing. There's been a sharp drop in the sale of singles, particularly disturbing since France has been the leading market for this format for many years.

"There's been decline, too, and a dramatic one, in album sales, surpassing even the increase in compact disk sales. The reasons are numerous: the drop in album sales is mainly due to the spectacular loss in the number of retail outlets, a sector in which France is clearly deficient."

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MUSIC

## TALENT REVOLUTION

(Continued from page F-3)

mant that in this period of crisis in the French record industry, producers must work on extending the market of a record or artist in which they are investing so much. To achieve this, WEA is signing acts which must be competitive both in France and abroad, just as WEA International did in bringing Rose Laurens to a worldwide audience.

There's no question that the quality of French recordings is capable of matching this effort to broaden sales potential. International artists of the reputation of the Eurythmics and Bryan Ferry have recorded here, while the Dire Straits' "Live" album and single "Mind" were made in France.

The artistic formula is there too, says songwriter Etienne Roda Gil. "The mix of Latin sound and French language is just right to open up the frontiers."

He's proved it with a song written by Franck Langoff for Vanessa Paradis, "Joe Le Taxi" on Polydor. It is the biggest single seller in France this year with more than eight weeks at the top of the charts, and has been top in Belgium and No. 2 in Holland, ahead of Michael Jackson and Madonna. The record is being released in nine other European territories, plus Canada.

Lio is another artist finding international dimensions with her Latin-sound title "Fallait Pas Commencer."

PolyGram's international exploitation chief Pierre Satge also looks at the success of Barclay artist Caroline Loeb who, he says, is strong evidence that foreign countries are no longer rejecting French songs out of hand. He notes that Loeb's title "C'est La Ouate" was No. 1 in Italy, 3 in Spain, 13 in Germany and also did well in Austria, Portugal and Scandinavia. The record was released on the Sire label in the U.S., too.

Another PolyGram group artist, Ellie Medeiros (Barclay) has been successful in Germany, Holland, Italy, Spain and Canada with "Abailar Calypso," while PolyGram has similar hopes for the Luna Parker title "T'es Etat d'Ame, Eric."

Satge comments that when a French production reaches a solid position in the domestic top 50, PolyGram's international structure can build it a career overseas. Contracts

with artists like African singer Fela are also made with foreign sales in mind. "To sign Fela just for France would be nonsense," says Satge, noting a vogue for African music, especially in Germany.

There's the question of French tastes, too, and Claude Brunet, former marketing chief at BMG, says these have changed a lot, with French songwriters active in satisfying them.

Says Brunet: "A song is no longer a story. It's a climate, a sound, a look and an atmosphere with a few words mixed in. The contents of the songs are no longer important, the sound is vital. The French language is no longer a hindrance to foreign sales, so the new generation of artists has been able to cross frontiers with much less difficulty."

Brunet says BMG is planning an international career for its new signing, the highly successful group Indochine,

### Guy Dulaz, MD, Pathe Marconi/EMI

"I could write a book on the problems I have faced in the past two years trying to get French artists to make promotional tours to France's neighboring countries, notably Germany and Italy.

"These young ladies and gentlemen just don't seem willing to travel too much. They seem to have a hard time understanding that if they have a big reputation in France they should do something about getting themselves better known in a country with the sales potential of Germany.

"It is partly the fault of the organizations behind them. Managements of such talent really lack the professionalism in show business needed today if France is to export its popular music. In a nutshell, if the music is to export standards, then the mental attitudes involved are often far from being so.

"As for the French record market as a whole, I'm still very disturbed by the evolution of distribution structures and by the general re-modelling of the TV and FM radio scene.

"One bit of good news is the decision by the government to reduce Value Added Tax on records from 33% to 18.6%. This will undoubtedly give a boost to the trade. Lowering the VAT level took the music industry 30 years to achieve—now we have to trust it won't take quite so long to remove another anomaly in France, the banning by law of advertising of records. We must be the only country in the world where this is the case."

whose latest album "7000 Dances" is being released in no less than 26 territories, including Japan, Latin America, Israel and New Zealand, as well as Europe. The band's previous album "Le 3eme Sexe" proved highly popular in Switzerland, Belgium, Canada and Sweden, and a tour of Canada is planned for next year.

Equally ambitious is Nanou Lamblin, longtime international a&r manager at Carrere. "We no longer wait for a record to do well in France before exporting it," she says. The latest Blues Trottoir title "Un Soir De Pluie" went into the Dutch charts before the French, and even before it went on the radio play lists, she says.

Virgin here has always boasted international scope for its artist roster. Virgin's domestic production manager Fabrice Nataf says artists like Etienne Daho and the group Rita Matoko can always sell abroad. But while one title may do so, planning an international career as such is another thing, he says. "To sell abroad means showcasing your wares. A clip is only a first stage. What's needed is a joint media information campaign, as the industrialists do. But the French tend to like working alone and managing as best they can rather than planning broad-scale promotion campaigns."

The spotlight was directed to the problem this fall at a lunch organized by SACEM for the music industry and press. The theme was "France Opens Up To The European Markets," and a key statement came from Stanislas Witold, of SBK:

"It's true that French record companies now have the willpower and structure to sell abroad. It's true that many artists are now signed to international labels. And, citing CBS act Desireless, it's true that many acts set endurance records in the foreign hit parades. But none have the vital tools of the trade here. That is they have no music TV channel, no support fund for the production of TV clips and they have no export help from the government."

Says Witold: "Without such help, efforts achieved abroad by acts like Desireless, all the good intentions of the songwriters and professionals will remain at a kind of cottage industry level. Without the commercially-run TV6 channel, PolyGram would not have enjoyed the success of Caroline

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Loeb, and CBS would not have had such a hit with Desireless. And for my own company, SBK, the clip 'Krootchey' would not have become the hallmark it did."

In joining the call for a TV music channel, Witold expressed the hope that it would not be linked to cable. "If so we'd be in competition with MTV and Sky Channel."

He added: "Let's hope, too, that the government help for exports which exists in many countries, including Canada, is effective, and that a special support commission is set up to help videoclip producers to invest more fully in the visual

### Francois Grandchamps des Roux, Director, Musidisc, France

"Looking back on the record industry here 10 to 15 years ago, there was a broad spread of record companies each complete with its own management team, creative resources, sales forces and access to the media, among many other services. In the welter of amalgamations that followed, there were about half-a-dozen U.S. companies and about the same number in Europe. And this has led to two main developments, a strong commitment by these companies to U.S. and U.K. music plus a domination of the market by these majors at the expense of smaller independent firms.

"As the need to cut costs and increase market share became the imperative in the six years that followed the 'Great Record Crash' of 1980, the number of major companies dropped even further as the labels swallowed each other up. Today, the French market is fair game for five major companies, one being more major than the others. Such is the concentration of artists in their repertoire, that only a minority can claim full commitment from the companies—obviously those who command the biggest sales.

"Against this background comes the concept of catalog splitting as it applies to independent record producers. In the past, record producers entered into exclusive relationships with record companies for their whole catalogs. But this, we believe at Musidisc, is less advisable now.

"By splitting catalogs among several companies, according to such factors as the status of the artist and the suitability of the licensing company, independent producers can assure maximum opportunity, promotion and exploitation for all of their acts. So the catalog split would eliminate the sacrifice of the younger and smaller acts due to the priorities established by the majors.

sector.

"If these three targets are met, then joint action can be planned, information and promotion campaigns established, and France will at last find foreign markets opening up to its works.

"I hope that the government is aware of the growing new interest abroad in our music and that it will soon come to our aid. If not, then this improvement in foreign record sales could disappear as quickly as it started to show through."

"If the majors do accept the concept, it would stimulate competition and allow indies a better chance to stimulate the whole of the record business.

"Obviously this requires a substantial change of attitude among the multinationals, which seem intent on securing label deals with the more successful indie producers. Regretfully, this is often for the wrong reasons, bred more out of fear of losing out on a new talent than a real desire, or even ability, to work on and promote every act on the label fully.

"We at Musidisc are sure the 'catalog split' concept is an ideal solution. What we now hope is that some progressive producers will finally break the mold and try the alternative."

### Henri de Bodinat, President, CBS France

"In our profession, we must have beliefs and be prepared to stick with them for a long time. The fact that the government has finally reduced the Value Added Tax on records shows that it has started to take our industry seriously.

"We fought for so many years to win this one point, and now the fight is on for our second objective, the creation of a music TV channel. I'm optimistic about this prospect, because who would have thought just a few years ago that blank tape would have been taxed and the proceeds shared among the various interested parties in record production?

"And who would have imagined radio stations paying to play records? Or a French title, 'Voyage, Voyage,' by Desireless being top of the German charts? Now CBS France is changing to cope with the proliferation of new media, taking on extra staff to adapt better to the changing situation.

"Furthermore, the company has seen great improvements in productivity, with thanks at least partly due to the successes of the double live album by Jean-Jacques Goldman. And on the distribution side, we're confident that the CBS center at Asnieres is now the best of all such CBS facilities in the world."

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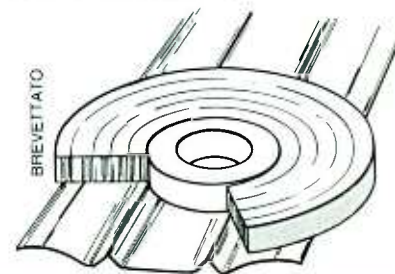
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# BROADCASTING

(Continued from page F-3)

ceipts—around a third—came from records and audiocassettes. But by last year this source represented only 16.5%, including 269 million francs (\$44.8 million) for records and audiocassettes and 10 million francs (\$1.7 million) for videocassettes.

A 1985 law introduced broadcast royalties ("droits voisins") for artists and producers. After long negotiations, it appears artists will share in 100 million francs (\$16.7 million) annually and producers a similar sum, according to Henri de Bodinat, head of the CBS Records subsidiary CBS Disques.

Widespread FM stereo sparked improved artistic and production quality in the view of industry specialists. Many new local talents have been fostered, especially in the last few years, a boom partly generated by short-lived music channel TV6.

International record companies have joined in the thrust. There was a time when it was feared multinational companies were limiting their catalogs to 30% French artists.

Chart results abroad have raised hopes French music could be exported. It's noted Julien Clerc ("Helene"), Desireless ("Voyage Voyage"), Caroline Loeb ("C'est La Ouate"), Elli Medeiros ("A Bailar Calypso"), and Vanessa Paradis ("Joe Le Taxi") have hit the charts elsewhere in Europe. And the duo Rita Mitsouka toured successfully.

Music video creators, notably Jean-Baptiste Mondino and Jean-Paul Goode, have acquired international reputations. Foreigners such as Duran Duran, Mick Jagger, Eurythmics, the Cure, Sting, Prince, and David Bowie are cited as using French recording studios.

When in the early 1980s NRJ programmed French music at only 20%, it now broadcasts a declared 50%. Max Guazini, NRJ general director, attributes this to improved quality in local music. Politically, too, it is not a bad move.

NRJ already broadcasts from the Swiss French-language cities of Geneva and Lausanne and plans further expansion in Europe.

In TV programming, TF1 has a relatively small number of music segments by French standards. Yet it offers some 14 light entertainment ("variete") programs weekly, totalling about 16 hours, in which there are artist guest appearances or music videos. Some of these programs, among them the 90-minute weekly "Rapido," are pure pop music formats.

Canal Plus, the most successful pay-TV service outside North America (2.1 million subscribers) and broadcast over-the-air, has strong pop music-orientated programming during unscrambled periods. The schedule includes the six-day, half-hour "Top 50," presenting music videos.

Other popular music programs include the pioneer segment "Les Enfants du Rock" on Antenne 2, "Decibel" (FR3) and "Childeric" (the fifth channel, La Cinq).

The music industry has gotten its act together, forming

## Claude Carrere, President, Carrere Records

"When the French government decided to privatize three TV channels, it was a natural for Carrere Records to move solidly into the field, creating a new department in the communications market.

"Carrere has established joint ventures with several leading French television personalities, such as presenters Guy Lux and Patrick Sabatier. And now Carrere TV is producing or co-producing more than 10 hours of prime time programs a week on all the TV channels, ranging from major budget light entertainment spectacles to quiz shows.

"The key at Carrere has always been diversification, and this move into television is seen as a natural stage forward, the latest since the company first went into the production and distribution of records.

"Since then Carrere has built up the only French company which is big enough to offer a reliable alternative to those artists and producers who do not wish to work with the majors.

"The proof is in the performance, for the latest French chart survey shows Carrere product in third place, behind CBS and WEA. Our other main activities are in video and book publishing. The company first entered the video scene in 1982 and has since become what we reckon is one of the few reliable independent software distributors in France.

"Book publishing has shown a similar trend, with some titles now having sold more than two million copies."

last year the BLIM (Bureau de Liaison Interprofessionale de la Musique), an equivalent of the American Recording Industry Assn. (RIAA). It now can address the government with one voice. The BLIM is headed by Jean-Loup Tournier, general director of SACEM/SDRM.

CBS Disques, the CBS Records offshoot, has emerged as unusually active on the local front for an American outfit. It had a 3.3% investment in the abolished TV music channel TV6, has a holding in FM radio (Cherie), foresees a 12.5% stake in the proposed new channel TMF (Television Musicale Francaise) and plans ties to a program and music video production house.

According to CBS's de Bodinat, all this arises from a convergence in New York's interests, his own and "the opportunity" offered by the turmoil on the local audiovisual scene.

Of symbolic import, for the moment, is a new law proviso that the state-run TV channels (Antenne 2 and FR3) must offer "French creation" in half of their music programming—symbolic because the state channels generally program French music 60% of the time.

But newly-privatized TF1 has offered a commitment to 50% French music. Canal Plus and La Cinq have no fixed obligations.

By charter, the privately run sixth channel, Metropole 6 (M6), is to give over 40% of its programming to music (of which 50% is French). M6 accepted the obligation to win succession early this year to the all-music franchise, TV6. But M6 and music interests differ on whether it can, for now offer only 30% music, until it can fully develop its schedule.

M6 also is to co-produce annually 100 relatively sophisticated music videos, providing 60,000-120,000 francs (\$10,000-\$20,000) for each, and to fully produce yearly 100 low-budget items for young artists. At the mid-October MIPCOM audiovisual market in Cannes, M6 light entertainment program chief Catherine Regnier acknowledged the channel was behind schedule on music videos, but pledged stepped-up production in quality and numbers.

Also at MIPCOM, an M6 deputy general director Nicolas de Tavernost, warned that if the TMF music channel were

## BARCLAY, THE COMPANY WITHOUT A COUNTRY LISTEN TO THE INVADERS



CAROLINE LOEB - MORY KANTE - STEPHANE EICHER - CARTE DE SEJOUR  
UNO - L'AFFAIRE LOUIS - TRIO - PASSION FODDER - ELLI MEDEIROS . . .

created, M6 would seek a revision of its chart.

Authorizing TMF would be a sticky decision for the new audiovisual regulatory body CNCL (Commission Nationale de la Communication et des Libertés), formed after a conservative coalition took control of the government from the Socialist Party in March, 1986, elections.

It would be a CNCL admission of a goof at a time when it is under fire on other issues. Already Roger Bouzinac, one of the CNCL's 13 members, has publicly acknowledged dumping TV6 for M6 was "an error."

Bouzinac said there was no pressure on the CNCL to give an outlet to M6's dominant investor, the Luxembourg-based CLT (Compagnie Luxembourgeoise de Telediffusion), which has TV operations in France, West Germany

and Belgium, and whose AM/FM radio network RTL is audience-leader in France. Bouzinac and other audiovisual specialists are not sure the French advertising market can support six general-interest channels.

French music interests deplore the loss of TV6's push in music video production and new talent promotion, on the eve of the arrival of MTV Europe and Sky Channel, while such other territories as Italy (Videomusic), West Germany (Music Box) and Quebec (Musique Plus) are developing national programs. The large number of music-orientated programs on French TV, dispersed over six channels, is not seen as compensating for the focus TV6 gave youth fans.

"The French music industry has an urgent need for a window," according to local PolyGram president Alain Levy. "If a rapid initiative is not taken, we'll have to content ourselves with the American network MTV. This would be a hard blow for French production."

PolyGram is partnered with CBS in the TMF project at the same 12.5% level. Other allies are NRJ (18%) and independent French music producers (15%), the team being backed by financially stout non-music interests with experience in cable systems.

A potential rival on the music TV scene is IB Communications, led by Jean-Marc Berger, who is talking up a music/drama project for delivery by the medium-power satellite Astra, due to be lofted late 1988. Among other financial ties, Berger is linked to remnants of the old feature film major Parafrance and has a 20% cut of record producer EPN (founded by former local RCA head Francois Dacla).

**CREDITS:** *International Editorial Director, Mike Hennessey; International Editor, Peter Jones; French Editorial Coordinator, Philippe Crocq; Cover & design, Stephen Stewart.*

**Nanou Lamblin, Head of Int'l A&R,  
Carrere Records**

"Diversification is the only way to be up there with the winners in the French record industry of today. Companies have to expand to meet all aspects of a constantly-changing situation. We reckon the Carrere success story underlines that fact.

"Our first interest was in the production and distribution of records and Claude Carrere's efforts built the key French record company big enough to provide a reliable alternative for artists and producers who didn't necessarily want to work with the majors.

"A survey of the French charts shows Carrere ranking third, behind CBS and WEA, over the first half of this year. But then, in early 1982, Claude Carrere decided to get involved in the video software business and now the company is one of the few reliable indie video software distributors in the country.

"He next turned to book publishing and the company has several titles which have sold in excess of two million copies. Then, when the French government decided to turn three TV channels to private ownership, it was a natural step for the company to get involved in that as well. Setting up joint ventures with leading TV personalities such as Guy Lux and Patrick Sabatier, Carrere Television is currently producing more than 10 hours of prime-time programs each week on TV, ranging from major budget variety shows to quiz games.

"Now, before this year ends, we are well advanced with plans to set up yet another new division to meet the latest demands of the communications market."

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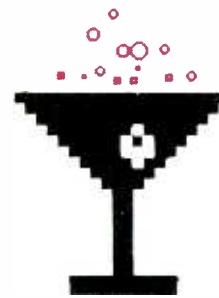
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# Hitachi To Continue Dealer Hardware Program

BY GEOFF MAYFIELD

NEW YORK Hardware vendor Hitachi Sales Corp. of America has mapped out its 1988 game plan and says video stores continue to play a role in its marketing strategies.

The firm introduced a program aimed at video retailers during the 1986 convention of the Video Software Dealers Assn. and in fact was the only hardware maker to attend that year's meet (Billboard, Sept. 13, 1986). Now, a year and a half after the program's launch, Irv Fulton, Hitachi senior vice president, says his company still views such stores as venues for replacement- and step-up VCR sales.

"The program has been successful," says Fulton. "And, if it hadn't been, I can assure we would have not spent the money to go back to the VSDA show in August of this year.

"Will we be back next year at the VSDA show? I would say so. It's paid off for us," Fulton adds.

Through the program, video stores

**'There's a lack of expertise on the part of retail salespeople in explaining new technologies'**

are entitled to a customized, 3-square-foot display kiosk with the minimum order of one 22-inch television monitor and eight VCRs—four of which are designated for display.

Hitachi's introduction of the program at the 1986 VSDA convention came just weeks after the trade group released its annual membership survey, which showed that 1985 hardware sales in video stores had slipped significantly as a percentage of overall volume, falling from 30.2% in 1984 to a mere 10.6%. In 1986, VSDA's poll showed the product category had again declined, accounting for 6.8% of members' business.

According to Fulton, Hitachi's invitation was well received by video dealers. "We're now at a little bit over 1,000 dealers nationally with the replacement displays," he says. "They're not the chains, they're the smaller guys.

"I couldn't quantify how many of them are in metro markets. We don't have a handle on it, because we sell them through our distributors. We know the number of forms the distributors sent back to us in the name of the dealer, and we know where those displays went, but nobody's sat down to do a zip code analysis."

As they plan to do with conventional hardware retailers, Fulton and Bruce Schoenege, Hitachi vice president of product development, say they want to steer video stores toward high-end VCRs. Also, they think the video rental store is an ideal arena for step-up hardware sales.

"We have been getting reorders," says Fulton. "Our distributors tell us they're getting reorders, mainly in the more-expensive goods and less in the less-expensive models.

"I think that follows, because there's so much competition at the bottom end, and Hitachi really isn't there at \$179 or \$199 or \$229. We really start off our goods at \$299 for our lead VCR, which is at the very high end of the under-\$300 business, which is half of the business." Fulton estimates that VCRs under \$300 account for half of industry sales.

Says Schoenege, "What [distributors are] finding is that with the software dealer, if you think about it, the only customer who comes in the store is the guy who already owns a VCR. He knows that he can rent tapes, he knows he can record, he knows the basics of a VCR.

"He's the guy who would understand hi-fi sound. He would understand stereo MTS. He's aware of the programming features. He's a guy who knows that his old VCR is a real bear to program, and he's looking for something easy to guide."

By contrast, Schoenege says consumers who have not yet made the VCR plunge might be more naive about the features of an upscale unit. "He wants to rent tapes. He doesn't know that VCRs are programmable, much less that they can be hard to program," he says.

Fulton says video dealers will be invited to attend an upcoming round of traveling seminars called the School Of Specialty Selling, a sequel to the Merchandising For Survival seminars that hit 20 cities from the fall of 1986 through April of this year.

He says the first course drew 2,500-3,000 retailers. Many, says Fulton, were video store operators and he feels that "in some senses, [the turnout was] disproportionate to what I'd thought we'd have."

Fulton says the School Of Specialty Selling will be "expensive and time-consuming, but we feel that it's absolutely necessary to the survival of our dealers. The school is dedicated essentially to how to sell. It's not a retail management school: It's how to sell—and how to sell up to Hitachi."

Fulton describes the two-day seminar as "a very, very aggressive course" that will include hands-on training, audience participation, and role playing.

"One of the biggest problems that we have in the retail business in the U.S., unfortunately, is that the consumer is getting shortchanged," Fulton says. "There's a lack of expertise on the part of the retail salespeople to explain these new technologies.

"We have to be able to educate the salespeople on how to sell these products, and, as an industry, we have failed to do that. As a substitute for selling, we all resorted to price. And now, price isn't cutting it anymore, because the bottom has been reached."

To bolster such efforts, Fulton says Hitachi is hiring four regional sales trainers, each of whom will have sales experience, management capabilities, and product knowledge.

Like other hardware manufacturers, Hitachi is becoming increasingly concerned about the longstanding trend that finds profitable price points quickly evaporating, according to Fulton.

"Manufacturers are trying to increase their market share, but, for the most part, they really have no

plan to do it, except [through] bringing more product in and then driving the business with price," he says.

"But the flaw in that strategy is that in a flat market, nobody wants to give up market share. In a flat market, the increases have to come from another manufacturer or in the case of retail, another retailer. When manufacturers reduce their prices, the competition doesn't let them stay at that price and have a price advantage to market, and they come down. So, the new price becomes XXX, and the market is further depressed."

Instead, Fulton hopes that the

sales seminars and regional sales trainers will steer hardware dealers and other stores that sell VCRs toward selling "value-added" models in the midprice to high-end price ranges.

Hitachi's niche, according to Fulton, will be products in the middle price points.

"The direction that we've taken is that product in the middle segment of our merchandising thrust and our product development will be value-added product," he says.

"It will be featured and structured to sell at popular, but not depressed, price points. When you move 'up-

scale, upscale,' you have to be careful, because that's a small part of the overall business."

Fulton adds that Hitachi is "attempting to stress brand-product differentiation" in its advertising and marketing strategies. Such ads, he says, have already begun to appear in USA Today.

Among the new products that Hitachi will introduce at the Winter Consumer Electronics Show in Las Vegas are its first Super VHS-C camcorder; its third 31-inch double-tuner, direct-view TV; and three new VCRs.

FOR WEEK ENDING DECEMBER 12, 1987

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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
<b>★ ★ NO. 1 ★ ★</b>						
1	1	8	LADY AND THE TRAMP	Walt Disney Home Video 582	1955	29.95
2	2	12	AN AMERICAN TAIL	Amblin Entertainment MCA Home Video 80536	1986	29.95
3	6	59	SLEEPING BEAUTY	Walt Disney Home Video 476	1959	29.95
4	3	27	HERE'S MICKEY!	Walt Disney Home Video 526	1987	14.95
5	8	13	MICKEY'S CHRISTMAS CAROL	Walt Disney Home Video 225	1983	14.95
6	5	27	DISNEY'S SING ALONG SONGS: HEIGH-HO!	Walt Disney Home Video 531	1987	14.95
7	4	27	HERE'S DONALD!	Walt Disney Home Video 527	1987	14.95
8	10	5	DISNEY'S SING ALONG SONGS: THE BARE NECESSITIES	Walt Disney Home Video 581	1987	14.95
9	7	6	MICKEY & MINNIE	Walt Disney Home Video 576	1987	14.95
10	12	115	DUMBO ▲ ◆	Walt Disney Home Video 24	1941	29.95
11	23	110	ROBIN HOOD ◆	Walt Disney Home Video 228	1973	29.95
12	16	78	ALICE IN WONDERLAND ▲ ◆	Walt Disney Home Video 36	1951	29.95
13	24	87	THE SWORD IN THE STONE ◆	Walt Disney Home Video 229	1963	29.95
14	21	115	PINOCCHIO ◆	Walt Disney Home Video 239	1940	29.95
15	11	27	WINNIE THE POOH AND A DAY FOR EYORE	Walt Disney Home Video 65	1983	14.95
16	15	38	THE TRANSFORMERS: THE MOVIE ◆	Family Home Entertainment 26561	1986	14.95
17	25	78	WINNIE THE POOH AND TIGGER TOO	Walt Disney Home Video 64	1974	14.95
18	18	4	CAPTAIN POWER: SHATTERED PAST	Hi-Tops Video 00633	1987	14.95
19	9	26	HERE'S GOOFY!	Walt Disney Home Video 529	1987	14.95
20	13	27	THE RELUCTANT DRAGON	Walt Disney Home Video 533	1941	14.95
21	14	2	RAFFI-A YOUNG CHILDREN'S CONCERT	A&M Video 6-21707	1986	19.98
22	20	4	DONALD & DAISY	Walt Disney Home Video 578	1987	14.95
23	NEW ▶		LADY LOVELYLOCKS: THE PIXETALES	Hi-Tops Video HT-00473	1987	14.95
24	17	5	CHIP 'N' DALE	Walt Disney Home Video 579	1987	14.95
25	NEW ▶		THE CHIPMUNK ADVENTURE	Bagdarsarian Productions Lorimar Home Video 429	1987	79.95

◆ 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.

# Video Place Canine Keeps Customers Coming Back

BY BILL HOLLAND

WASHINGTON Frank Barnako's Video Place has gone to the dogs.

In what is almost certainly a first in the industry, the former Video Software Dealers Assn. president and owner of 11 Video Place shops around the Washington Metro area has begun placing 2- by 3-foot color prints of his Airedale terrier, Beau, in the front picture windows of his shops. Further, he dresses 9-year-old Beau to reflect the current holiday: Beau as an Armed Services Veteran, Beau as a Pilgrim, Beau as Santa.

Barnako now calls the pet, at least during working hours, "Beau the Video Dog." And well he should, because Beau the Video Dog is a hit. Customers think he's swell.

The former radio newsman intones in a deadpan baritone: "America has a love affair with dogs. You know, dogs are a natural bridge between people. The photos are causing conversations, excitement. Here's a picture of this silly-looking Airedale—he's a wonderful, gentle dog, really—



and people start asking, 'What's this all about? Who is this dog? What's the deal here?'"

Barnako says the idea of posing Beau came in a flash, after he had casually placed a promotional "Crocodile Dundee" hat that he had brought back from the Paramount party at the VSDA convention on

the head of the now nearly famous canine. "He looked so innocent, wonderful, and friendly," he remembers. "I snapped my fingers and said, 'That's it! If there's nothing destructive or demeaning about it, this would be great promotion at the stores.'" His wife agreed that a Beau jest would be a giggle.

"I remember coming back from the convention where (retail consultant) Peter Glen had spoken, telling store owners that if you can't spark

enthusiasm in your business, then you might as well pack up, and so I decided, well, let's see what happens with this," he says. "Maybe it'll get people to open up, get some talk going."

Initially, Video Place staffers raised their eyebrows, but when Barnako showed them the first pho-

to, Beau as a Vet, "they fell over laughing." The same thing happened on the store floor. "They said they wanted some of the same stuff they figured I'd been smoking."

Beau's rise to Nipper-the-RCA-Dog status might not have been as substantial or overwhelming as that of the famous canine audiophile, but it was just as meteoric. "Within 30 minutes after we'd hung up the first photo in the first store, a customer came in, saw Beau up there, and wanted to buy the photo.

Are the photos for sale? "Yes, they are," Barnako replies. "I also wish to announce that Beau the Video Dog will soon be doing personal appearances in our stores."

Barnako also has another promotional plan going in addition to BVD—a special \$4.95 yearly membership special for renewing members during the holiday season—very competitive in light of his large competitor, Erol's, Inc., which has a ongoing \$7.77 yearly membership special.

Upcoming Beau marketing strategies? Very hush-hush, Barnako says, but he hints of a Beau seasonal calendar in the future.



Beau, the 9-year-old Airedale that belongs to Frank Barnako, has added personality—and a sell-through product line—to Washington, D.C.-area web The Video Place. Barnako, president of the web, credits office manager Jona Racherbaumer, office staffer Regina Greene, and inventory manager Dan Sullivan for developing the mascot's various seasonal poses (at left, Veterans Day; at right, Thanksgiving). Customer requests prompted the chain to sell full-color, poster-sized photos of the pooch for \$19.95 each. (Photo: Dan Sullivan)

## VP Enterprises Holds 2-Day Tape Show For Consumers

BY MOIRA McCORMICK

CHICAGO A two-day video show, staged by independent distributor VP Enterprises and aimed at consumers, drew more than 5,000 people to the O'Hare Expo Center Nov. 14-15 in Rosemont, a suburb of Chicago, according to VP president Frank Belcastro.

Participating studios included CBS/Fox, Disney, HBO, Lorimar, MCA, Media Home Entertainment, MGM/UA, Paramount, RCA/Columbia, Vestron, Warner Bros., PPI, Twin Tower, Genesis, City Lights, Simitar, and Kinyo. Several celebrities made autograph-signing appearances, including baseball hall of famer Lou Brock, who was promoting HBO's Sports Illustrated line; former Chicago Cubs ball girl Marla Collins, pushing the VP-distributed "History Of The Cubs;" and Disney character Fievel of "An American Tail."

The Schiller Park, Ill.-based distributor's Video Expo '87 featured new and used videos from 20 major and independent studios. The tapes were being sold to the public at 10% off the suggested retail price. There was no admission fee to the event, which Belcastro says cost \$4,000 to put on and generated \$75,000 in sales.

Belcastro estimates that 70% of the people attending the meet made purchases. "We wanted to move the new and used product to the individual people to help promote sales [in general]," he says. Some 90% of the product on hand was new, he notes, and VP supplied the entire inventory. A number of B-line manufacturers showed their wares, he says. Belcastro says the event was also designed to push certain titles in new ways. For example, the three

"Star Wars" titles, each \$28.95, were being marketed as a trilogy. "We were showing the consumer all the product available at sell-through prices," he says, "as well as educating them as to what's available. There were a lot of how-to titles, for example."

Drawings were held throughout each day, and 1,500 gifts—mostly premiums supplied by wholesaler Baker & Taylor—were given out. They included "Color Purple" and "Raw Deal" jackets, "Golden Child" clocks, and "Psycho III" shower curtains.

Belcastro was encouraged by the turnout. The event was advertised on cable television and in local newspapers. Belcastro says he hopes to bring in more varied product at next year's Video Expo, noting, "Some titles we had too much depth on, and we also needed more hits.

"This is better advertising for the studios than an ad saying, 'Available at Joe Blow Video,' because so often, when the customer heads over to Joe Blow Video, Joe Blow hasn't got the title," he says. "Yet this is what the studios are spending their money on." Belcastro says a show like Video Expo "is something that supports both manufacturers and retail."

Belcastro is in the final stages of planning a local, weekly cable television show, which will include reviews of new home video releases and will offer product for sale via a toll-free number.

The still untitled program will be produced by Bob Levy in association with Belcastro, and Belcastro says he is looking at a 10-10:30 a.m. time slot "on four to five different cable channels" in the area.

## Smart Strategies Bolster Seattle One-Stop Computers, New Facility Aid Video West Comeback

BY EARL PAIGE

LOS ANGELES Veteran video-specialty retailers Ed and Cindy Empey hope that a series of cost-cutting moves, relocation to a strip center, and new rental rates will help their single outlet in suburban Seattle turn the corner.

At one point in late 1986, it looked as though the couple would call it a wrap for Lake Stevens Video West, which opened in 1981 with 600 square feet and expanded to a new site twice as large in late 1984.

Two factors helped during the worst cash-crunch days. "We have the best selection around," says Empey of a library that boasts 4,600 pieces, including Beta, comprising 3,100 titles. The loyalty of Beta customers has been impor-

tant, but the Empeys are now evaluating how to continue handling the fading format.

The other factor that spelled survival was computerization, which aided inventory control. "We couldn't have held out with-

### The Empeys' use sharp marketing

out [computerization], and it let us eliminate one employee.

"I came off the payroll in November 1986 and Cindy went to half-pay. We cut down on employees and juggled work schedules," says Empey, who believes long hours are "one tactic we can control as a way to compete." The

store is open 11 a.m.-9 p.m. daily and closes only on Christmas Day.

The move to a strip center this past February proved to be a real turning point. "We cut our rent in half even though it's 1,500 square feet. There is a lot of traffic and we have better exposure."

The Seattle strip center boasts a Safeway, a Coast-To-Coast store, and a liquor outlet that is next door to the Empey store. The liquor outlet is a good draw, he says, because "here in Washington, the state controls liquor stores." Fewer such stores translates into better traffic than one would expect at liquor outlets in other states.

The Empeys cite a familiar scenario of increased competition and  
*(Continued on next page)*

## VIDEO RELEASES

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

**THE BELIEVERS**  
Martin Sheen, Helen Shaver, Robert Loggia  
♠♥HBO/\$89.95

**CLAIRE'S KNEE**  
Jean-Claude Brialy, Aurora Cornu, Beatrice Romand  
♠♥Tamaralle's/Media/\$59.95

**DRAGNET**  
Dan Aykroyd, Tom Hanks  
♠♥MCA/\$89.95

**ELVIS '56**  
Documentary  
♠♥Media/\$19.95

**ENEMY TERRITORY**  
Ray Parker Jr., Gary Frank  
♠♥CBS Fox/\$79.98

**GOOD MORNING BABYLON**  
Vincent Spano, Greta Scacchi, Charles Dance  
♠♥Vestron/\$56.95

**HENRY IV**  
Marcello Mastroianni, Claudia Cardinale  
♠♥Tamaralle's/Media/\$59.95

**LA BAMBA**  
Lou Diamond Phillips, Esai Morales, Rosana De Soto  
♠♥RCA/Columbia Pictures/\$89.95

**LES MISERABLES**  
Fredric March, Charles Laughton  
♠♥Key/\$59.98

**MORGAN STEWART'S COMING HOME**  
Jon Cryer, Lynn Redgrave, Nicholas Pryor  
♠♥HBO/\$79.95

**NOWHERE TO HIDE**  
Amy Madigan, Daniel Hugh-Kelly  
♠♥Lorimar/\$79.95

**OUTTAKES**  
Forrest Tucker  
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**THRONE OF BLOOD**  
Toshiro Mifune, Isuzu Yamada, Takashi Shimura  
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Irasema Dilian, Jorge Mistral, Lilia Prado  
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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.



## TOP VIDEOCASSETTES RENTALS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
Compiled from a national sample of retail store rental reports.							
1	1	4	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R
2	2	4	TIN MEN	Touchstone Films Touchstone Home Video 571	Danny DeVito Richard Dreyfuss	1987	R
3	3	9	ANGEL HEART	IVE 60460	Mickey Rourke Lisa Bonet	1987	NR
4	10	2	HARRY AND THE HENDERSONS	Amblin Entertainment MCA Home Video 80677	John Lithgow	1987	PG
5	5	4	PROJECT X	CBS-Fox Video 1592	Matthew Broderick	1987	PG
6	37	2	OUTRAGEOUS FORTUNE	Touchstone Films Touchstone Home Video 569	Shelley Long Bette Midler	1987	R
7	4	8	STAR TREK IV-THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG
8	6	4	RIVER'S EDGE	Hemdale Film Corp. Nelson Home Entertainment 7690	Dennis Hopper Crispin Glover	1987	R
9	8	7	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G
10	9	9	RAISING ARIZONA	CBS-Fox Video 5191	Nicholas Cage Holly Hunter	1987	PG-13
11	7	10	MANNEQUIN	Media Home Entertainment M920	Andrew McCarthy Kim Cattrall	1987	PG
12	11	10	BLIND DATE	Tri-Star Pictures RCA/Columbia Home Video 6-20822	Kim Basinger Bruce Willis	1987	PG-13
13	12	10	BURGLAR	Warner Bros. Inc. Warner Home Video 11705	Whoopi Goldberg Bob Goldthwait	1987	R
14	19	2	WHO'S THAT GIRL	Warner Bros. Inc. Warner Home Video 11758	Madonna Griffin Dunne	1987	PG
15	13	11	HOOSIERS	Orion Pictures HBO Video 0041	Gene Hackman Dennis Hopper	1986	PG
16	14	2	EXTREME PREJUDICE	IVE 62178	Nick Nolte Powers Boothe	1987	R
17	15	16	CROCODILE DUNDEE	Paramount Pictures Paramount Home Video 32029	Paul Hogan	1986	PG-13
18	16	12	AN AMERICAN TAIL	Amblin Entertainment MCA Home Video 80536	Animated	1986	G
19	20	4	MALONE	Orion Pictures Orion Home Video 8706	Burt Reynolds Lauren Hutton	1987	R
20	21	12	FROM THE HIP	DEG Inc. Lorimar Home Video 473	Judd Nelson Elizabeth Perkins	1986	PG
21	18	16	THE BEDROOM WINDOW	DEG Inc. Vestron Video 5209	Steve Guttenberg Isabelle Huppert	1987	R
22	17	4	MAKING MR. RIGHT	HBO Video 0016	John Malkovich	1987	PG
23	25	9	POLICE ACADEMY 4: CITIZENS ON PATROL	Warner Bros. Inc. Warner Home Video 20025	Steve Guttenberg Bubba Smith	1987	PG
24	23	10	SOME KIND OF WONDERFUL	Paramount Pictures Paramount Home Video 31979	Eric Stoltz Mary Stuart Masterson	1987	PG-13
25	24	17	BLACK WIDOW	CBS-Fox Video 5033	Debra Winger Theresa Russell	1986	R
26	22	5	CREEPSHOW 2	New World Entertainment New World Video A87003	Lois Chiles George Kennedy	1987	R
27	30	5	GOthic	Vestron Video 5215	Julian Sand	1987	R
28	26	9	ERNEST GOES TO CAMP	Touchstone Films Touchstone Home Video 593	Jim Varney	1987	PG
29	27	7	THE HANOI HILTON	Cannon Films Inc. Warner Home Video 37068	Michael Moriarty	1987	R
30	NEW ▶		AMERICAN NINJA 2: THE CONFRONTATION	Cannon Films Inc. Media Home Entertainment M933	Michael Dudikoff	1987	R
31	32	2	THREE FOR THE ROAD	Vista Organization Vista Home Video 0023	Charlie Sheen Alan Ruck	1987	PG-13
32	29	8	DEATH BEFORE DISHONOR	New World Entertainment New World Video A86260	Fred Dryer	1986	R
33	28	10	HEAT	New Century Entertainment Paramount Home Video 12584	Burt Reynolds	1987	R
34	38	8	EVIL DEAD 2: DEAD BY DAWN	Rosebud Releasing Corp. Vestron Video 5212	Bruce Campbell Sarah Berry	1987	NR
35	36	12	LIGHT OF DAY	Taft/Barish Entertainment Vestron Video 5200	Michael J. Fox Joan Jett	1987	PG-13
36	39	6	84 CHARING CROSS ROAD	RCA/Columbia Pictures Home Video 6-20815	Anne Bancroft Anthony Hopkins	1986	PG
37	33	20	THE COLOR PURPLE	Warner Bros. Inc. Warner Home Video 11534	Whoopi Goldberg Oprah Winfrey	1985	PG-13
38	31	6	STREET SMART	Cannon Films Inc. Media Home Entertainment M930	Christopher Reeve	1987	R
39	34	14	THE MISSION	Warner Bros. Inc. Warner Home Video 11639	Robert De Niro Jeremy Irons	1986	PG
40	35	16	A NIGHTMARE ON ELM STREET 3: DREAM WARRIORS	Media Home Entertainment M900	Robert Englund	1987	R

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

## VIDEO PLUS

BY EDWARD MORRIS

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

**CAM CLEAN:** New from Zenith (312-391-8181) is the Model 845-512 compact VHS camcorder care kit. Packed in a reusable case that can hold up to nine compact VHS videocassettes, the kit contains lens-care and head-care devices plus a blank TC-20 SHG compact VHS cassette. The lens-care system includes a dust brush, cleaning solution, cleaning cloth, and air atomizer. The head-cleaner system consists of a spray cleaner and a tape cartridge with woven polyester tape. The kit's suggested retail price is \$39.95.

**GUARDED RESPONSE:** The HE+ Total Video Protection System package from Jasco (405-752-0710) contains a VHS VCR head cleaner, a transient voltage surge suppressor, and a videocassette recorder dust cover. The Model 8700 carries a suggested retail tag of \$19.49.

**PHILLY FLASHES:** It's called



For \$19.95, Jasco says, its HE+ Total Video Protection System protects VCRs in three ways—with a head cleaner, a transient voltage surge suppressor, and a dust cover.

"The Philadelphia Big 5: A History Of Palestra Pandemonium," and it's billed as "the complete basketball history of the Big Five conference." The 60-minute videotape from 3-M has memorable moments from the court histories of LaSalle, Temple, St. Joseph's, Villanova, and the Univ. of Pennsylvania as they occurred at the Palestra. Available in VHS only, the \$29.95 item can be ordered from the schools' alumni booster clubs or by calling 3-M toll free at 800-328-5727.

## SMART STRATEGIES BOLSTER VIDEO WEST

(Continued from preceding page)

a maturation of the industry, which now finds even the big video stores and chains complaining. Lake Stevens has 10,000 households and five other video-specialty stores, plus rental services at one 7-Eleven and two more mini-markets, as well as the Safeway. "The Safeway has not impacted us, however, even though they are [renting at] \$1.49."

Rentals were \$3 nightly for all tapes when Lake Stevens Video West opened in 1981. Today, only top titles are rented at that price. "We get \$1.99 for most catalog titles and 99 cents on our super-old titles like Hitchcock and other classics. Children's is \$2, and if [a tape is] 30 minutes, 99 cents." Recently, in another move to better contain costs, the Empeys have begun leasing A titles. But, finding reliable suppliers has proved problematic.

"We continue to push sell-through but the margin hardly makes it worth our while. We offer sale items more as a service."

The store is operated by a full-time manager and two other full-time employees. Cindy acts as buyer and handles customer relations with one other parttimer. Ed works five days a week as a design engineer for a photo-accessories

manufacturer and as a police dispatcher on weekends. The couple has no children.

Among other moves was the discontinuation of a membership fee that was initially \$75, then \$50, then \$25, "and now it's gone. The result is we have expanded our customer base, but we are now losing movies for the first time, people just disappear. The membership helped guarantee customers would be more loyal and honest."

Empey says he is proud that he gained experience on the national level through the trade group Video Software Dealers Assn. A local organization, Video West, was organized prior to VSDA's formation as a buying group and became the third of what are now more than 30 VSDA chapters.

Empey, however, is discouraged. "The Northwest is left out," says Empey, who ran for a national VSDA directorship in 1986. Of the eleven regional business seminars that VSDA held since the start of 1986, "none were in the Northwest," he says. Empey further asserts that VSDA still lacks appeal to the basically small, independent store operators that are so numerous in the Seattle market.

Nevertheless, Empey says he is considering running for a board seat again because he believes in the trade group's political process. "I will not wait until just a couple of months from election time. I will run my campaign as a politician in hopes of waking some people up and getting some representation back into the Northwest."

**1988 VSDA financial seminars focus on depreciation, leasing, and rental pricing ... see page 64**

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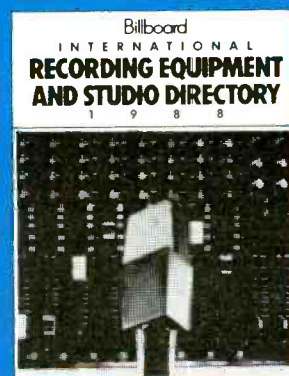
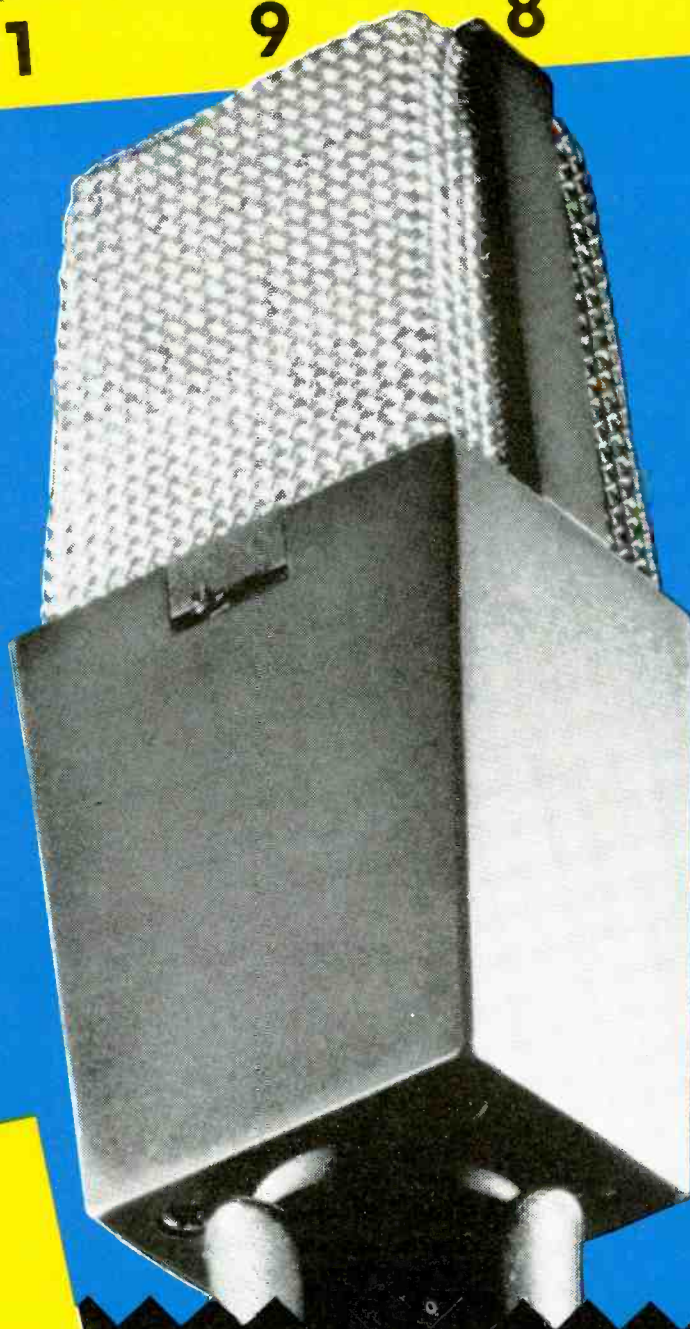
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# DAT Forecast: Grudging Acceptance

## QTI Exec Predicts Cost Will Stunt Sales

BY JIM BESSMAN

NEW YORK Prerecorded digital audiotape will eventually coexist peacefully with both its analog counterpart and compact disks, but DAT's high cost will prevent it from experiencing the same strong growth curve enjoyed by the analog cassette format.

That's the opinion of Vic Beretta, head of BMG Music's duplication facilities in Weaverville, N.C., who spoke Nov. 17 at the International Tape/Disc Assn. seminar at the Sheraton Centre hotel here.

Beretta, director of operations

for QTI Inc., said consumers will look hard at the ratio of "reasonable" pricings to sonic fidelity in regard to DAT hardware and software.

Beretta noted that while DAT software will be as "cheap to make" as CDs, even the lowest-priced DAT hardware will be more expensive than CD and analog audiocassette players.

However, Beretta added that the tiny DAT cassette will attract consumers seeking portability.

According to Beretta, analog cassettes will remain dominant for the next three to five years in prerecorded audio, an industry con-

tinuing to show steep declines in black vinyl shipments, steadily growing CD shipments, and stabilizing or slightly increasing cassette shipments.

Using data from the Recording Industry Assn. of America, Beretta graphed recent shipment patterns. He predicted that in 1988—a year that could end with a record 733 million total net shipments—cassettes will account for 57%, black vinyl LPs and EPs for 12%, singles for 9%, and CDs for 22%.

For 1988, Beretta predicted shipments of 69 million singles units, a 15% drop from 1987; 86 million LPs and EPs, an 18% drop; 163 million CDs, a 53% jump; and 416 million analog cassettes, a 5% increase.

According to Beretta, the key to sustaining the market position of analog cassettes is continued improvement in audio quality.

He said great strides have already been made in several areas, including raw tapes, cassette-shell azimuth, raw-materials inspection, master-tape duplication, and quality control.

"We've really made a concerted effort to improve the audio quality of our product," Beretta said.

## SOUND INVESTMENT

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

**FIRST DOWN UNDER:** AAV Australia is the first postproduction house in that country to use Sony's new digital videotape recorder. This is expected to extend the digital storage capabilities of AAV's Abekas A64 digital disk recorder. According to Ian Maycock of AAV, "This now makes it possible to postproduce television commercials and retain the original quality of the 35mm film."

**CRESTING THE WAVE:** Washington, D.C.'s Soundwave Inc. has completed a three-month renovation of its studio A. The control room now features a Neve 8232 32-input board interfaced with an Audio Kinetics Mastermix automation system.

**GOOD YEAR:** David Neal, newly named marketing manager at DDA, says the firm enjoyed "brisk" international sales of its recording consoles in 1987. Among the firm's recent sales are a 44-input board to Parsifal Studios, West London, and a 36-input board for artist Christopher Cross' private studio.

**NED IN THE NEWS:** New England Digital, manufacturer of the Synclavier digital audio system, is now taking orders for the first 32-track version of its disk-based multi-track digital recording system, which offers users full random-access editing capabilities and up to 125 minutes of recording time per track at a 25 kHz sampling rate.

NED has also announced the new Postpro direct-to-disk postproduction system, an eight-track version of the direct-to-disk recorder, specifically for film and video postproduction use. The price is \$90,000.

Edited by STEVEN DUPLER

## AUDIO TRACK

NEW YORK

**COLUMBIA RECORDS'** the **Manhattans** were at I.N.S. Recording to sort and remix tracks from two albums of oldies. The tunes, which will be used for television tracks, include "Kiss & Say Goodbye," "Neither One Of Us," "Shining Star," "The Way We Were," and "You Send Me." Dan Sheehan was at the board. Divine Force was in working on the 12-inch "Holy War" for Yamak-ka Records and You Can Win Productions. The project was mixed by Jazzy Jay. Gary Clugston engineered.

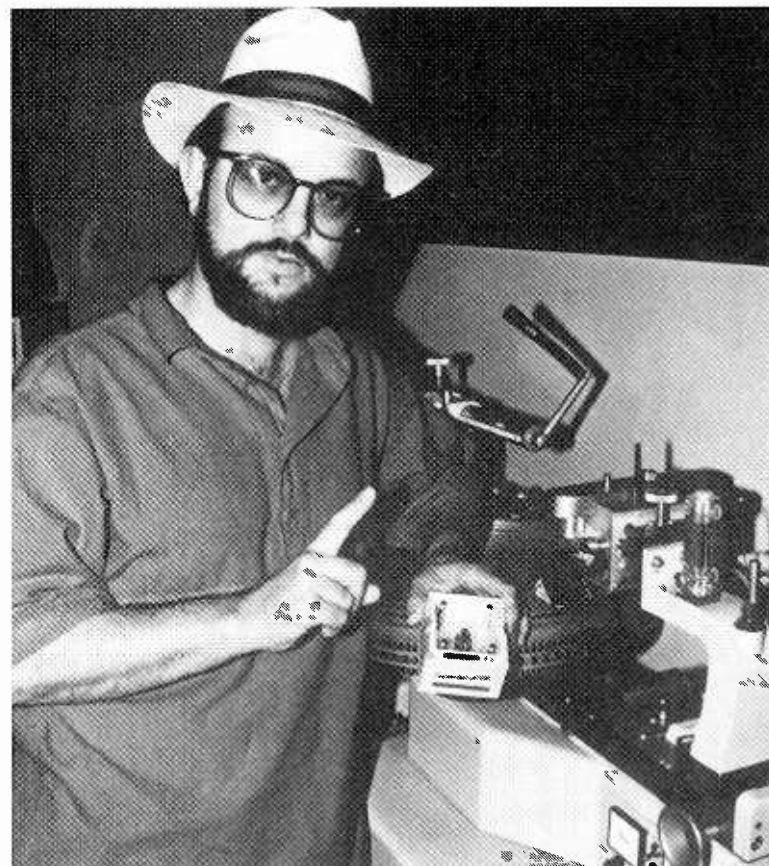
Tirez Tirez worked on album tracks at B.C. Studio for the follow-up to its Primitive Man/I.R.S. album "Social Responsibility." Tentatively titled "Against All Flags," the new album was produced by Mikel Rouse, James Bergman, and Martin Bisi. Bisi ran the board.

Mantis was at Quad to work on cuts with producers Merv DePeyer and Pat Hand. Doug Grama was at the controls, and Alan Myerson mixed.

Executive producer Bob Sallese and Joe Ism were at Tiki to mix "Nightmare At Noon" b/w "Meat In My New Car" by the group Ism. Fred Guarino ran the board on the project, scheduled for release Dec. 15 on Raw Power Records.

Eric B. dropped in at Power Play to lay tracks for the remix of "Move The Crowd." Ivan "Doc" Rodriguez and Tony Arfi were at the controls. Also, Newcleus was in to record "She's Bad," with Judy Feltus at the controls.

Anita Baker was in at Electric Lady to record "Without You" with label mate Peabo Bryson. Dean Grant and Michael Powell pro-



**Monster Grooves.** Georgetown Masters, a Nashville-based digital-to-analog vinyl mastering house, is the first such studio to install Monster Cable's new Alpha Genesis 1000 moving coil cartridge. Shown is Denny Purcell, vice president and mastering engineer of the facility.

duced, with Barney Perkins engineering the project. Also, Aerosmith remixed "Dude Looks Like A Lady," now in single release on Geffen. And, producer Bruce Forest and engineer Frank Heller worked on Georgio's "Lover's Lane" and Pretty Poison's "Catch Me I'm Falling." The two also worked on recent projects with Madonna and Wilson Pickett.

LOS ANGELES

**ENGELBERT HUMPERDINCK** was in at Red Zone Studios with producers Artie Butler and Joel Diamond to work on a new album project. Dave D'Avalon was at the board. Producer Bill Maxwell worked on a posthumous Keith Green album for Sparrow Records. He also took on a project with the Scandinavian group Bobby Socks.

Roy Thomas Baker zapped in at The Enterprise to mix a special project on a band from Ireland. Jerry Napier engineered. Also, Patrick O'Hearn (former member of Missing Persons) mixed and synced his original score to a film project. Gary Epstein guided the controls.

Steve Stone completed tracks at Sound City for his debut album. Among those dropping by to play or sing on the project were Joe Walsh, Jeff "Skunk" Baxter, and Chet McCracken of the Doobies; Ronnie Dio and Jim Bain of Dio; Carmine Appice; Steve Plunkett of Autograph; and Gary Malabar of Steve Miller and Eddie Money fame. Money's former bassist Ralph Carter produced, with Andy Johns (of Cinderella, McCauley-Schenker Group, Rolling Stones, and Rod Stewart production fame) co-producing on several tracks. John Hanlon engineered.

At the Rock House, Krystol

tracked material for an upcoming album. Larry Robinson produced, with John Van Nest engineering.

The Bangles were at Skip Saylor, with producer Steve Beltran and Keith Cohen doing a 12-inch remix of "A Hazy Shade Of Winter," the recent release from the film "Less Than Zero." Clif Jones and Patrick MacDougall assisted on the project. And, Richard Perry produced tunes by the Pointer Sisters with artist/producer Glen Ballard and engineer Francis Buckley for RCA. Jones was behind the board. Also, Capitol artist Bert Robinson worked on a dance remix of "Won't You Be My Lady" with producer Gerry Brown and engineer Fred Howard. Jones and Rob Von Arx edited on the mix. Joe Shay assisted.

NASHVILLE

**AT WESTPARK SOUND,** Steve McCuin recorded a self-produced album project, with Ted Wilson engineering. Also, TR Productions recorded album projects by Dawn Rogers and Patti Haney, with Tom Reeves producing. Wilson and Dan Wujcik ran the console. And, St. Louis producer Lenny Clinger was in recording an Anheiser Busch jingle, with Wilson and Wujcik running the board.

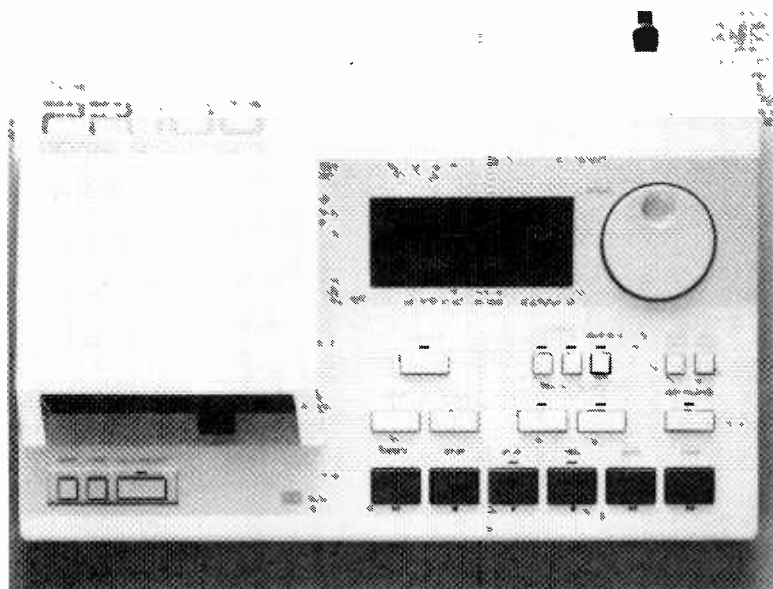
Country songstress Patty Loveless was at Soundstage, with producers Emory Gordy Jr. and Tony Brown, finishing up tracks for her second MCA album. Ron Treat guided the board.

At Chelsea, producer Patty Parker was in with the group Secret to work on the follow-up to its debut release.

Loretta Lynn stopped by Emerald Sound Studio to record her lat-

(Continued on next page)

## NEW PRODUCTS



RolandCorp U.S.' new PR-100 MIDI sequencer provides a low-cost route for getting into MIDI recording, even for beginning musicians. The unit features a 17,000-note internal memory and a built-in 2.8-inch disk drive.

**AUDIO TRACK**

(Continued from preceding page)

est MCA album, with Jimmy Bowen producing. Steve Tillisch and Marty Williams engineered. Also, Rodney Crowell recorded his new album for CBS Records. Tony Brown produced the project, with Steve Marcantonio and Ken Criblez engineering.

Myrrh artist Steve Taylor worked on vocals for his "I Predict 1990" album at Ralph Henley Productions. Taylor and Dave Perkins co-produced, with Malcolm Harper and David Schober engineering.

**OTHER CITIES**

**TYKA NELSON** (Prince's sister) was in at CMC Productions, North Carolina, to record tracks for her upcoming Chrysalis debut album. Benny Dellinger and Rock Wilk co-produced.

At Inter-Actions Computer Music Systems, Pittsburgh, Pa., the Assignment recorded its new single, "Check Out My Groove," on Pretty Boi Records. Bill Gandy was executive producer, and Marc Marcus and Doran produced.

Planet Dallas in Dallas saw Shallow Reign in to complete demos, with Patrick Keel producing and Rick Rooney engineering.

Arista artist Taylor Dayne visited Cove City Sound, Glen Cove, N.Y., to work on a project with producer Ric Wake. Bob Cadway ran the board. Rich Tancredi and Steve Skinner handled keyboard programming, and Steve Stabile and Rich

Hilton worked on basic sequencing and programming. Also, Caledonia finished up mixes for a new project. Clay Hutchinson and Tom Yezzi engineered. Also, Cargo Cult worked on vocals for Public Records. Nenad Bach produced; Hutchinson and Yezzi engineered.

At Starlight Sound, Richmond, Va., veteran blues rocker Elvin Bishop worked on tracks with producer/engineer Josh Hecht. And, Shea Roxi worked on an EP with producer/engineer Bill Thompson.

Seagrape in Chicago saw a visit from Dee Martin, who was in to record lead vocals for a song recorded earlier at Tuff Gong Studios, Kingston, Jamaica. Tommy White engineered the sessions. Mixing was completed on "South African Song" by Andy Danek and engineer Tom Haban. Featured performers were Abdul Hakeem on guitar, Big Youth on drums, and Tony Lewis on bass.

Samuelle Bostic cut tracks for a 12-inch release at Starlight Sound Recording Studios, Richmond, Calif. Steve Counter engineered the project, scheduled for release on Strawberry Lane Records.

At Memphis Sound Productions, Memphis, Tenn., B.B. King recorded two sides for his next album. The sessions were produced by Frederick Knight and engineered by Robert Jackson and John Fleskes. Also, Brenda Eager recorded three sides for the newly formed production company Jams (James Alexander/Memphis Sound). Alexander and

Ernest Williamson produced.

Recent activity at Kajem/Victory West in Gladwyne, Pa., includes the mix of Teddy Pendergrass' album for Elektra/Asylum. Miles Jaye produced, and Mr. Mitch engineered, assisted by Brooke Hendricks and Jon Smeltz. And, Skip Drinkwater worked on the mix of two sides for Chico DeBarge's Motown Records release. David Bianco sat behind the board, assisted by Ryan Dorn.

Wing artist Sharon Bryant put down vocals on her first solo album at Studio A, Dearborn Heights, Mich. Eric Morgeson produced. And, David Ruffin worked on vocal tracks with producer Ronnie McNeir. John Jaszcz was at the board. Also, rocker Johnny Allen put finishing touches on his first self-produced album, "Desperate Years." The project is scheduled for release on Appeal Records. Jaszcz held the controls, with Randy Poole assisting.

Different Fur Recording, San Francisco, took its Sony R-DAT100 on the road to record the Clubfoot Orchestra's live performance of its newly composed score to the 1919 silent film "The Cabinet Of Dr. Caligari."

SounTec Studios, Norwalk, Conn., saw a visit from Cadillac Ranch. The group was in to record tracks for an album. Alec Head engineered the project, with Miles Davis as assistant. Mike Mugrage and Bob Depario produced.



Egva CD a/s, Norway's first CD plant, was recently opened in Rjukan. Shown, from left, are Inge Reithaug, chairman of the board of the company, and Egil Varnes, the company's founder. The plant has the capacity to produce 4 million-5 million disks per year.

## Norway's First CD Plant Is Open; Yearly Capacity 5 Mil

**NEW YORK** Norway's first compact disk plant opened last month in Rjukan, and the plant has a current annual capacity of 4 million-5 million CDs.

The new plant, Egva CD a/s, was founded by Egil Varnes and Inge Reithaug, who say they hope to double the facility's output by the middle of next year.

The plant and the production equipment were developed in conjunction with the Canadian engineering firm SNC. The main shareholders in the venture are Norsk Hydro, T-Incest, Egva a/s, SNC, and Finnish private television company MTV.

Varnes is not new to music software duplication—in 1983, he started a cassette-production factory, Egva a/s, which today is a leader in its field.

Vebjorn Walderhaug, Egva CD's marketing manager, says the

plant will focus on the Scandinavian market for the bulk of its sales. "The Nordic countries will be our home market," he says. "In the long run, they will make up 60% of our entire production."

Although Walderhaug says that the market currently is "rather tight," he notes that Egva CD has already received Norwegian contracts, and he says he sees the market improving in 1988.

**Video marketing and sponsorship were discussed by a panel at the American Video Conference ... see page 51**

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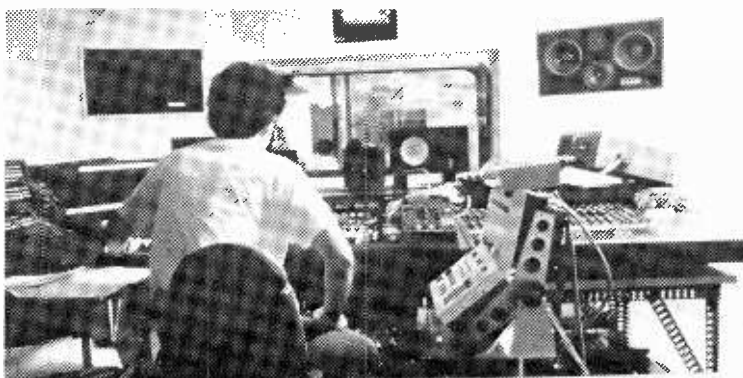


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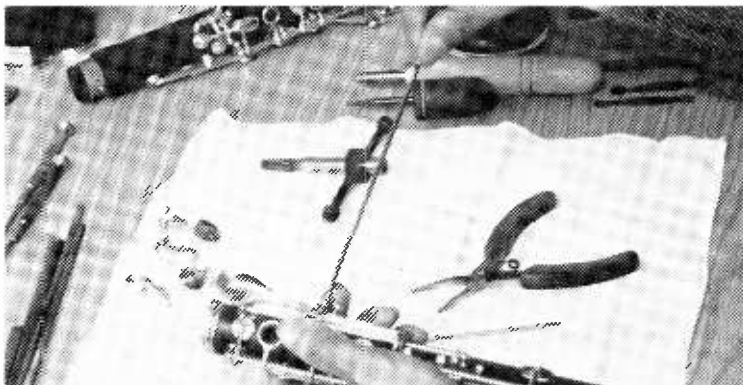
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## Panelists Stress Selectivity In Features Marketing

BY CHRIS MCGOWAN

LOS ANGELES Homework on the "break-even," sales in ancillary markets, and budgets under \$1 million were all cited as essential to survival in the realm of made-for-video features by panelists at the recent American



Video Conference session "Video Features—A Growing Demand."

Participating in the seminar were Jeff Jenest, vice president marketing, Lorimar Home Video; Stephen Poe, senior vice president programming and acquisitions, CBS/Fox Home Video; Barry Barnholtz, senior vice president, VidMark Entertainment; Barry Collier, president and chief executive officer, Prism Entertainment; Jonathan Dana, president television/motion pictures, Atlantic Entertainment Group; and Robin Montgomery,

president and chief operating officer, Cinema Group Home Video. Wolf Schneider, a reporter for the trade newspaper the Hollywood Reporter, moderated the discussion.

"I think there is a market, though not a large market, if you've done your homework on the break-even," commented Cinema Group's Montgomery.

"I don't think the market is big. I think it's selective. You need a very specialized and aggressive marketing campaign to push through to the marketplace. It's a very new business, and the jury is still out," said Dana of Atlantic.

Said Prism's Collier, "Made-for-video features will never be breakthroughs, but they can deliver a lot of impact, sex appeal, and rentability. An MFV is interchangeable with any B title if it's in a hot genre and has slick packaging. And you can often pay for the production with your foreign sales."

Lorimar's Jenest was more pessimistic. "B movies made for theatri-



The highly competitive made-for-video market was discussed during a seminar at the recent American Video Conference. Participants in the "Video Features—A Growing Demand" panel were, from left, Jonathan Dana, president of TV/motion pictures, Atlantic Entertainment Group; Barry Collier, president and chief executive officer, Prism Entertainment; Barry Barnholtz, senior vice president, VidMark Entertainment; Wolf Schneider, reporter, The Hollywood Reporter; Jeff Jenest, vice president of marketing, Lorimar Home Video; Stephen Poe, senior vice president of programming and acquisitions, CBS/Fox Home Video; and Robin Montgomery, president and chief operating officer, Cinema Group Home Video.

cal release have a hard enough time now. If you watch your dollars and cents in made-for-video features, there is some money to be made."

Added VidMark's Barnholtz, "There's a lack of shelf space. Video is star- and title-driven, and there will be problems with [made-for-video] features if they're not."

Commented CBS/Fox's Poe, "We bought a lot of fodder film—B and C titles—in the past, but now we're buying just A titles."

Lorimar has been one of the leaders in the new area; Jenest revealed that each tape in the four-volume "Shades Of Love" series has sold 25,000-50,000 units at \$14.95 each, and all continue to sell well.

Asked to spell out a practical budget for a made-for-video feature, Collier said, "I would say that at over \$1 million on 35mm you're at risk, and at over \$500,000 on 16mm you're at risk."

"I think up to \$2 million is OK if you're using all your [ancillary] outlets," commented Montgomery. "If it's strictly home video, then \$500,000. And you must remember that if you've shot on tape, you've precluded a foreign sale."

Montgomery, in one of the last remarks, added the most upbeat note of the seminar: "People laughed at the movies-of-the-week when they first came out, but they became very successful. I think by 1990 or so, when we may be seeing a 75% VCR penetration, we will be able to make major motion pictures—with all the marketing, hype, stars, and big budget that go with that—when we make made-for-video features, because by then revenue sources and entertainment habits will have changed."

### Panel: How To Succeed In The How-To Market

BY CHRIS MORRIS

LOS ANGELES Narrow-casting your product, careful planning, and a realistic approach to an increasingly competitive market are the keys to surviving in the how-to video marketplace, according to the members of a panel at the American Video Conference here.

The panel, dubbed "The How-To of 'How To's,'" featured a cross-section of video producers and marketers. Most urged producers to zero in on a specific audience and tailor the production to their needs.

"If you're going to make a product, who's the audience you're looking at?" asked Jerome Bowie, president of home video manufacturer J.C.I. Video. "Once you determine that, can you reach the audience? And then, how do you go about doing that? Frankly, if any of that cycle can't be achieved, then there's really no sense in making it."

Howard Silvers, president of manufacturer Increase Video, concurred: "When we look at a piece of product, we look at it from where is the marketplace, and why is there a need for this in the marketplace?"

Babe Winkelman, star of his own syndicated and cable television series and producer of 35 special-interest videos on fishing, also extolled the virtues of narrow-casting. "With how-to  
(Continued on page 50)

### Experts Debate Sales Future For VCRs While Sales Look Good, Usage Declines Over Time

LOS ANGELES Even while VCR penetration in the United States continues to post steady gains, a panel discussion here revealed sharply divided views on the near-future growth potential of home video.



Titled "Viewing Patterns: The Home Video Phenomenon," the seminar here at the American Video Conference was moderated by Bruce Apar, editor of Home Viewer magazine, and featured Stan Baran, chairman of the San Jose State Univ. department of theater arts; Bob Barnett, an attorney and self-described "couch potato"; Paul Lindstrom, a researcher for A.C. Nielsen; Dave Lukas, owner of Dave's Video, a store that specializes in laserdisk; Joe Medjuck, producer for Ivan Reitman Productions; and Peter Zandan, president of Intelliquist.

Apar struck an upbeat note, pointing out that VCR penetration, now at the 50% mark, may hit 57% by year's end. "And we are seeing more and more 'cocooning,' a phenomenon wherein people stay at home more and entertain at home more," he said.

"In 1934-1946," said Medjuck, "people went to the movies rather than a movie. The average American went to a movie once a week. Now, only one-fourth of the population goes to films." Medjuck observed that consumers now tend to go to the video store the way they once would go to the movies: They decide on a certain night they will stay home and watch a movie before they single out a specific movie.

Baran and Lindstrom took a decidedly more pessimistic view. "More and more, VCRs have become more like TV. They're not

special any more," said San Jose State's Baran, who has conducted a number of media/audience studies. "Over time, the longer you have a VCR, the less you depend on prerecorded tapes. People hate to go to the video store. It's too much labor for the occasional viewer. You have to reduce the labor or increase the payoff."

According to Nielsen's Lindstrom, about 20% of the VCR own-

ers account for more than half of the video software activity at retail. Also, he observed that while first-time VCR owners tend to be heavy renters, they tend to become marginal users down the road.

"For major studios, the numbers of tapes shipped haven't gone much higher in the last two or three years; those numbers have basically peaked," said Lindstrom.  
(Continued on page 46)

FOR WEEK ENDING DECEMBER 12, 1987

Billboard.

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## TOP VIDEODISKS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	NEW		STAR TREK IV-THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	34.95
2	4	5	AN AMERICAN TAIL	Amblin Entertainment MCA Home Video 80536	Animated	1986	G	49.98
3	2	13	CROCODILE DUNDEE	Paramount Pictures Paramount Home Video 32029	Paul Hogan	1986	PG-13	29.95
4	NEW		LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	34.95
5	1	7	BLUE VELVET	Lorimar Home Video 399	Kyle MacLachlan Isabella Rossellini	1986	R	34.95
6	8	5	BLIND DATE	Tri-Star Pictures RCA/Columbia Home Video 30822	Kim Basinger Bruce Willis	1987	PG-13	29.95
7	RE-ENTRY		SLEEPING BEAUTY	Walt Disney Home Video 476	Animated	1959	G	34.95
8	5	7	AMADEUS	HBO Video 5099	F. Murray Abraham Tom Hulce	1985	PG	44.95
9	6	3	HEARTBREAK RIDGE	Warner Bros. Inc. Warner Home Video 11711	Clint Eastwood	1986	R	34.98
10	7	7	BLACK WIDOW	CBS-Fox Video 5033	Debra Winger Theresa Russell	1986	R	34.95

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.

## Stars Shine At AVC Awards Gala

LOS ANGELES The best and brightest in the fields of video music and special-interest video were honored for their achievements at the first American Video Conference Awards banquet, held Nov. 21 at the Hollywood Roosevelt Hotel here. The star-studded gala also included the ninth annual Billboard video music awards.



Laurel Sylvanus, Warner Bros. manager of videotape operations, receives the Billboard best-special-effects award for Paul Simon's "Boy In The Bubble" clip. (Photo: Richard Aaron)



Accepting the Billboard best-choreography award for Janet Jackson's "Pleasure Principle" clip is Jeff Gold, vice president of creative services for A&M Records. (Photo: Attila Csupo)



Jeff Jenest, senior vice president of marketing for Lorimar Home Video, accepts the AVC award for exercise and fitness for "Jane Fonda's Workout With Weights." Lorimar won a total of three awards at the event. (Photo: Attila Csupo)



MCA Home Video's "Ocean Symphony" took the AVC award as the best science and nature video. Accepting the award are MCA's Suzie Peterson, vice president of acquisition, and advertising director Craig Relyea. (Photo: Richard Aaron)



Karen Sobel, Geffen Records director of video promotion, and director Stephen Johnson of Prudence Fenton Real World Productions hold Billboard best-direction awards for Peter Gabriel's "Big Time" clip. (Photo: Attila Csupo)



Shari Lewis receives the AVC best-games-and-magic-video award for her Random House Home Video release "Shari Lewis Presents 101 Things For Kids To Do." The puppeteer and her longtime pal Lamb Chop were also celebrity presenters at the awards banquet. (Photo: Attila Csupo)



J2 Communications president Jim Jimarro and director of programming Ellen Pittleman hold the AVC award for best cooking, food, and wine program for "Chef Paul Prudhomme's Louisiana Kitchen Volume I." (Photo: Attila Csupo)



Propaganda Films executive producer Joni Sighvatsson, above, is pictured with the Billboard award for the best group video, U2's "Where The Streets Have No Name." Shelley Cooper, right, creative director of advertising and video for Atlantic Records, accepts the Billboard best-video award for Genesis' "Land Of Confusion" clip. (Photos: Attila Csupo, above, and Richard Aaron, right)



Accepting the AVC best-video-music-longform award for "Celebrating Bird: The Triumph Of Charlie Parker" is Drew Manister, Western regional sales manager for Sony Video Software Inc. (Photo: Richard Aaron)



AVC Awards banquet host Martin Mull, left, was also the winner of AVC best-comedy-video award for "History Of White People In America, Volume Two." Shown with Mull is Alan Rucker, co-executive producer for the video. (Photo: Richard Aaron)





## VIDEO REVIEWS

**"Celebrating Bird: The Triumph Of Charlie Parker,"** Sony Video, 60 minutes, \$29.95.

The life and times of alto-saxophonist Charlie Parker, arguably one of the most influential jazz musicians of all time, is brought to light in this excellent, in-depth documentary.

Intertwining rare footage and interviews of Bird with footage of many jazz legends, including Dizzy Gillespie and Jay McShann, as well as of Parker's wives, this video takes the viewer back to the glory years of jazz and through the evolution of bebop, giving insight into the life that this tortured genius led.

DOUG REDLER

**"Planning Your Wedding: The Experts' Guide,"** Fox Hills Video, 58 minutes, \$29.95.

Prospective brides and grooms, frantic over the countless customs and details to remember for their wedding, will find more suggestions and advice in this helpful nuptial guide than even their future mothers-in-law can supply. Fashion and etiquette specialists lend tips on choosing a caterer, printing an attractive invitation, and determining what flowers can be obtained for bouquets during different seasons. Models don a wide variety of gown styles to serve as a living bridal catalog. Instruction is given for applying makeup and selecting music for the reception. Certain areas of concern to the groom are ignored, namely how to button those darn studs on the tuxedos and how to plan the all-important bachelor party. To its credit, the tape makes frequent mention of expenses, so aspirations here do not exceed a viewer's pocketbook. For better or worse, this crash course on wedding preparations may make the whole process go smoother. ED BURKE

**"An Evening With Bobcat Goldthwait: Share The Warmth,"** Vestron Video, 54 minutes, \$59.98.

"An Evening With . . ." is the HBO special that captured Bobcat Goldthwait's standup routine live from New York's Bottom Line. Looking a bit like a raving street-person who wandered onstage, Goldthwait's words tend to turn into stutters that turn into unstoppable spasms of hysteria—a primal scream of comedy. Goldthwait's volcanic vituperation has many targets: hunters, Bruce Willis, the Reagans, chemical additives, the Pope, drug testing, Huey Lewis, "satanic" rock lyrics, Rolling Stone magazine, and even his own "Police Academy" movies.

This performance illustrates how Goldthwait bends the rules of standup comedy—like a Dada comedian he shreds his routine into little bits and reassembles them in random order. Although he may appear to be a mall-bred obsessive wildman, Goldthwait is really a sophisticate in disguise: At one point he kiddingly warns himself: "One more lull tonight and I'll be a performance artist . . ." DREW WHEELER

**"Negotiation . . . For Whatever**  
(Continued on page 50)



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### KARATE KAT

Catalog #455  
30 minutes

If you love kung fu action and comedy, catch Karate Kat! He's a black-belt karate master. He's fast and furious. He's mean! He's also the misfit of martial arts and the klutz of karate. But somehow, he always gets his cat.



### THE STREET FROGS

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### THE MINI-MONSTERS

Catalog #457  
30 minutes

Sherman and Melissa are packed off to summer camp when their parents get fed up with their mischief. . . . And on their first day at Camp Mini-Mon, thunder crashes and wolves howl. This is no ordinary summer camp!



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## AVC PANEL: HOW TO SUCCEED IN HOW-TO MARKET

(Continued from page 44)

video, or with any video, you can take one of two approaches—you can take what we call a shotgun approach or a rifle approach," Winkelman said. "As far as I'm concerned, the more you define your target, the easier it's going to be for you to hit that target."

Winkelman noted that many producers who come to him with proposals "really don't even stop ini-

### 'I tell you, most spiff programs do not work'

tially and say, "This is a good idea, but does anybody really want to buy it?"

The same "rifle" approach goes into the production of a special-interest video, according to Chris Valenti of International Video Network, a production company specializing in travel videos. "We usually do have an idea of what particular destination is going to sell better than another destination," Valenti said. "We know that Italy is going to sell better than Atlantic City."

Valenti said that every aspect of IVN's productions (budgeted at \$60,000-\$100,000) require careful preplanning.

A commitment to the product and a sensible approach to its marketing were cited by panel moderator Barbara Greenleaf as critical factors in staying afloat in the how-to sector. Greenleaf markets specialized video through her company, Greenleaf Video. "Those [producers] who are still around all exhibit a lot of hustle," she said. "They do it themselves. They don't depend on others, because others will never be as committed as you are."

"The second common denominator we find is people who are realis-

tic about capitalization. We've all seen many wonderful small companies go under in the last two or three years because they simply did not have enough money to hang on."

The panelists also agreed that traditional video distributors can only provide limited service for the how-to supplier. When asked about cash spiffs for distributor salesman, Winkelman said, "I can tell you, most spiff programs do not work."

"[Salesmen] are too busy and too concerned about selling 'Platoon,'" Bowie added. "If you're going to put your money some place, stick it somewhere where it reaches the consumer, because ultimately the consumer's the purchaser. It's not the distributor."

Silvers added that advertising in seasonal specialized-video catalogs is far more effective than placement in distributor mailers: "It stays with the customer, it stays with the source."

Despite some sobering assessments of the market, the panelists generally offered upbeat predictions for the future of the how-to business. "We started out four years ago in a market that was less than an embryo. Now it's a baby that's starting to walk. It's got nowhere to go but up," Silvers said.

While noting "a growing sophistication" on the part of the how-to audience, Greenleaf also sounded a note of caution on lowballing retail prices.

"I think we have to beware of price erosion, because small producers are not going to be able to hang on if the public is going to start to perceive a video's value as being pegged at \$9.95," Greenleaf said. "You just are not going to be able to sell enough copies to make that up. Give people a reason to want your videos instead of price, price, price."

generally holds up. COLLEEN TROY

"Candy Claus," **Celebrity Home Entertainment, 30 minutes, \$19.95.**

First there was Rudolph the Red-Nosed Reindeer, then Frosty the Snowman, and now—Candy Claus? The American Lung Assn. is hoping that Santa's doll daughter will enter the yuletide hall of fame with its promotion of Candy as this year's Christmas Seal Girl. In her first animated adventure, Candy arrives at Santa's workshop as a toy gift, and, in the tradition of Pinocchio, she is transformed into a little girl through the power of love. Children, even those who have already overdosed on cute cartoon characters, should find this new friend engrossing even if the production is not as polished as, say, "Strawberry Shortcake" programs.

DANIEL SCHWEIGER

**See page 45 for photo coverage of the Billboard Video Music Awards.**

FOR WEEK ENDING DECEMBER 12, 1987

Billboard

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# TOP SPECIAL INTEREST VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	Suggested List Price
<b>HEALTH AND FITNESS™</b>						
★★ NO. 1 ★★						
1	2	49	<b>CALLANETICS ♦</b>	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney presents deep muscle exercise techniques.	24.95
2	1	49	<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
3	4	49	<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
4	3	49	<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
5	5	49	<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	8	49	<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	6	7	<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	7	35	<b>A WEEK WITH RAQUEL</b>	Total Video, Inc. HBO Video TVA9965	Extensive weekly exercise and yoga program designed by Raquel Welch.	29.95
9	9	49	<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
10	10	49	<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
11	12	49	<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
12	17	31	<b>JAZZERCISE</b>	MCA Home Video 55089	Judi Sheppard Missett's original exercise program with a jazz dance emphasis.	39.95
13	13	43	<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
14	14	49	<b>20 MINUTE WORKOUT</b>	Vestron Video 1033	Bess Motta's three workouts include aerobics, stretching and more.	29.95
15	11	11	<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
16	20	25	<b>JAZZERCISE: BEST YET!</b>	Parade Video 202	Judi Sheppard Missett's newest video features all-new aerobic dance routines.	29.95
17	16	47	<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
18	<b>NEW ▶</b>		<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
19	<b>NEW ▶</b>		<b>DENISE AUSTIN'S NON-AEROBIC WORKOUT</b>	Parade Video 29	Fitness expert Denise Austin has a new workout designed for everybody.	19.95
20	18	3	<b>DOLPH LUNDGREN: MAXIMUM POTENTIAL</b>	IVE 61854	Video comprised of body sculpturing, boxing, running, jumping, & yoga.	29.95
<b>BUSINESS AND EDUCATION™</b>						
★★ NO. 1 ★★						
1	1	45	<b>PERSUASIVE SPEAKING</b>	Polaris Communication	Successful public speaking through use of body language & eye contact.	19.95
2	3	49	<b>STRONG KIDS, SAFE KIDS</b>	Paramount Pictures Paramount Home Video 85037	Henry Winkler educates parents and children about child abuse.	24.95
3	8	47	<b>CAREER STRATEGIES 1</b>	Polaris Communication	Development of managerial skills & mental exercises are taught.	19.95
4	7	43	<b>THE VIDEO SAT REVIEW</b>	Random House Home Video	Improve test-taking skills for those important college-entry SAT tests.	69.95
5	5	47	<b>CONSUMER REPORTS: CARS</b>	Lorimar Home Video 074	Information on shopping for and selecting a new or used car.	19.85
6	4	47	<b>CONSUMER REPORTS: HOUSES AND CONDOS</b>	Lorimar Home Video 079	How to evaluate, purchase, and finance a home.	19.95
7	2	15	<b>AMERICAN HISTORY: THE CIVIL WAR</b>	Increase Video IV015	Famous events from the Civil War are recounted and analyzed.	29.95
8	6	13	<b>SOMETIMES IT'S O.K. TO TELL SECRETS</b>	Kidstuff	Children learn to make judgements and to protect themselves.	24.95
9	<b>RE-ENTRY</b>		<b>SHATTERED</b>	MCA Home Video 80430	The problems and solutions of teenage drug addiction are discussed.	24.95
10	9	13	<b>CAREER STRATEGIES 2</b>	Polaris Communication	Learn when and how to move to get the most out of a new position.	19.95
11	12	5	<b>BEAT THE SAT-MATH &amp; VERBAL</b>	Spinnaker Software Corp. SV-VH-V1	A two-volume study program for high school students.	19.95
12	11	45	<b>SAY IT BY SIGNING</b>	Crown Publishing Corp. Crown Video	Basics of sign language with emphasis on useful words & phrases.	29.95
13	13	15	<b>TEENAGE ALCOHOL AND DRUG ABUSE</b>	Increase Video IV005	Video helps parents deal with their teenage children's dependency on drugs.	29.95
14	10	7	<b>PLANETS OF THE SUN</b>	Concord Video	Leonard Nimoy is your guide on this journey through our solar system.	15.95
15	15	5	<b>WORKING MOMS: SURVIVAL, SUCCESS, SATISFACTION</b>	Amerivision	Guide helps the working mom balance her life, reduce stress & gain control.	29.95

♦ 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.



**Much Stewart.** Eurythmic Dave Stewart (with guitar) paid a visit recently to Canadian 24-hour music channel MuchMusic. At right is VJ Steve Anthony.

# Media Execs Explore Sponsorship Teaming Arts And Business \$\$ Can Pay

BY STEVEN DUPLER

LOS ANGELES Four executives from various media offered their views on areas as diverse as feature films and soundtracks, special-interest videocassettes, and longform music video in a discussion of marketing and sponsorship Nov. 20 at the American Video Conference.



Opening the "Cross-Marketing & Corporate Sponsorship" session was Martin Lewis, a film/video producer and marketing and music consultant. Lewis' often-comic presentation consisted mostly of anecdotes concerning the difficulty of getting film and

record company executives to think on the same wavelength.

"Record and film people have different agendas but ultimately they want the same thing, which is success for the film and the soundtrack," Lewis said. "This is a collaborative art."

According to Lewis, one problem is that too often decisions are attempted by committees, in which members stall and argue. "What is often needed here is a benign autocracy, not a committee," he said.

Lewis was followed to the podium by Jeff Jenest, a vice president of Lorimar Home Video. Jenest spoke on corporate sponsorship for nontheatrical and special-interest videocassettes, a business tactic pioneered by his firm.

When the nontheatrical video business took off in 1984, Lorimar knew the consumer would expect to see production values equal to those in film and television, Jenest said.

With the average cost of such quality product running from \$75,000 to \$150,000—plus considerable marketing and production costs—and an average wholesale price per tape set at \$12-\$15, Lorimar decided it "needed additional sources of revenue to finance these projects," according to Jenest.

The firm approached this issue in several ways. One was to offer a

straight product promotion in return for production dollars, as in the case of Lorimar's "The Official Mr. Boston Video Bartender's Guide," sponsored by Glenmore Distilleries.

Another method was to offer sponsors a choice venue for advertising their products. Jenest cited a deal in which AT&T backed a Lorimar-produced videocassette version of Inc. magazine.

In this case, the telecommunications firm bought a number of the cassettes and used them for in-house and promotional purposes and also produced a seven-minute "infomercial" that was tagged at the end of the cassette.

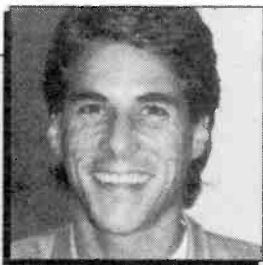
Jenest also discussed videocassettes sponsored to a lesser degree via product premium offers, as in the case of Ban deodorant and Clorox bleach. "It's a lower risk for the company involved, but also a far lower product identification," he noted.

Lorimar is continuing to actively seek corporate sponsorship for its special-interest video product, Jenest said.

"Unfortunately, the economic realities haven't changed much since 1984," he noted. "The levels of distribution are not enough to support the cost of producing and promoting these titles without substantial outside marketing dollars behind them."

*(Continued on next page)*

## THE EYE



by *Steven Dupler*

**CLASSIC CLIPS?:** We were sitting around staring at the tube the other day, and we started thinking—why is there no video music outlet devoted exclusively to classic rock? Considering the strong success this format has enjoyed on radio during the past two years, it would seem a natural for television.

True, MTV has been playing its Closet Classics for years, but they are used as fillers, not as full-time programming. Besides, most of MTV's target audience is too young to get a good nostalgic buzz from seeing videos for tunes like "Born Under a Bad Sign," "Whole Lotta Love," or "A Salty Dog."

There certainly is no lack of potential material available for a show like this. Despite the myth that music video suddenly sprang to life sometime around 1980, plenty of clips culled from old concert footage are available, as are early promotional videos shot by many progressive bands like the Beatles, Cream, Procol Harum, Yes, and the Rolling Stones.

Such a classic rock show might also feature snippets pulled from vintage '60s and '70s music television variety and dance series, including "The Kenny Rogers & The First Edition Show," "Hullabaloo," "Sonny & Cher," and others. Obviously, this usage would necessitate a considerable amount of rights research, but wouldn't it be worth the effort?

Programming like this would seem certain to attract cash-rich baby boomers, many of whom are buyers of back-catalog compact disks and videocassettes. It's our guess that advertisers looking to hit this segment would see a classic rock video show as a strong buy.

The Eye checked with a few programmers to see if any were thinking about a show along these lines and if not, why. While most agreed it could be successful, a number of programmers expressed reservations about the practicality of such a show.

"The problem is that a lot of this material is available on home videocassette, but the performance rights are generally not controlled by the home video distributor," says one. "So you end up having to search out the original TV producers in order to get the clearances, and most programmers simply don't have the resources and manpower to go through this kind of extensive search."

What's more, the programmer points out, "there are problems you encounter with reuse of material featuring [Screen Actors Guild] and [American Federation Of Television And Radio Artists] labor. Most

music video people don't want to bother with it."

Points out another programmer: "The labels haven't been too thrilled with classic rock as a radio format to begin with. They see it as taking away space that could be devoted to their new acts. I would imagine they would feel the same way about a classic rock video show, especially since videos are still seen basically as promotion for records rather than as something that can stand alone as television entertainment."

That may be. But the point remains that there is a wealth of music-television history still locked away in archives. With some enterprising legal detective work, it might provide some creative programmer with a sure-fire way to reach a prime demographic.

**MINISPLASH:** The next installment of "Cinemax Sessions" is a reggae special set to be filmed in Jamaica Dec. 14 by director/producer **Stephanie Bennett** (who also was responsible for Cinemax's recent segment with **Roy Orbison**).

The show will include a concert featuring well-known reggae artists as well as reggae-influenced rock and pop stars. Set to appear so far are **Jimmy Cliff, Bunny Wailer, Rita & Ziggy Marley, Eric Clapton, and Joe Cocker**.

**RINGING IN '88:** We have some advance word on the artist lineup for this year's MTV New Year's Eve bash, and it looks pretty solid. The performers confirmed so far include **Richard Marx, Belinda Carlisle, Loverboy, Poison, ABC, and Glenn Frey**. The event will be moved to a new venue this year, the Country Club in Los Angeles.

**HEADING EAST:** Hit Video USA reports it has added Pittsburgh television station **WNUE Channel 63** as its second major-market affiliate in the Northeast (the other is in Boston). **WNUE** began airing Hit Video Nov. 1 and carries the music video channel 39 hours a week, including Monday through Friday afternoons and overnight on Saturdays.

**NAMES IN LIGHTS:** **BET's** **Jeff Newman** says the network's "Video Soul" show has been beefing up on guest hosts and celebrity interviews. Recent visitors to the set included **George Benson & Earl Klugh, Hiroshima, Vesta Williams, Grover Washington Jr., Simply Red, Deja, Pebbles, and Meli'sa Morgan**. Other **BET** news includes two upcoming back-to-back holiday specials: On Dec. 31, the channel will rerun its "Minneapolis Special," featuring **Jimmy Jam & Terry Lewis**, who perform a live mix of a **Morris Day** song for the cameras. The next day, **BET** will count down its top 20 videos of 1987 from 9-11 p.m. EST.

Watch for

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# Billboard THE CLIP LIST

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

## VIDEO TRACK

### NEW YORK

**LONGTIME FOLKSINGER** Richie Havens recently made his music video debut with "I Don't Wanna Know," the lead-off track from his latest release on RBI/Moss Music Group Records, "Simple Things." The video was shot on location in the streets of Manhattan with director Ed Libionati.

### LOS ANGELES

**MR. MISTER** sends a message of hope in its latest video for "The Border," the second single from the group's new RCA album, "Go On." The clip is said to feature Russian footage of a newborn infant swimming in water—a practice that has been developed in the Soviet Union. According to director Meiert Avis, whose credits include videos for U2 and Bruce Springsteen, the use of

the footage "symbolizes the development of trust, just as the lyrics of 'The Border' emphasize our human need to learn to trust each other."

### OTHER CITIES

**BRITISH VETERAN** rockers Pink Floyd took off from their worldwide tour to complete their video for "On The Turning Away." The live performance piece was mixed over a 40-hour marathon session at Master Sound Studios in Atlanta. Footage was lensed during the band's recent Atlanta concerts. Pink Floyd principal David Gilmour produced.

*Production companies and post-production facilities are welcome to submit information on current projects. Please send material to Linda Moleski, Video Track, Billboard, 1515 Broadway, New York, N.Y. 10036.*

## NEW VIDEOCLIPS

- GREAT WHITE**  
Save Your Love  
Once Bitten/Capitol  
Lisa Hollingshead/Propaganda Films  
Nigel Dick
- MICHAEL JACKSON**  
The Way You Make Me Feel  
Bad/Epic  
Jane McCann  
Joe Pytka
- KISS**  
Reason To Live  
Crazy Nights/Mercury  
Doug Major/Cream Cheese Productions  
Marty Callner
- MR. MISTER**  
The Border  
Go On/RCA  
Midnight Films, Propaganda Films  
Meiert Avis
- ME'LISA MORGAN**  
If You Can Do It: I Can Too!!  
Good Love/Capitol  
Kate Thorne/MGMM  
Ralph Ziman
- BUSTER POINDEXTER**  
Hot, Hot, Hot  
Buster Poindexter/RCA  
Sal Opedisiano  
Ken Nahum
- TAJA SEVELLE**  
Love Is Contagious  
Taja Sevelle/Warner Bros.  
Tim Clawson/Limelight Productions  
Alex McDowell

This weekly listing of new videoclips 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.

- JONATHAN BUTLER**  
Going Home  
Jonathan Butler/Jive/RCA  
Richard Melman  
Terence Bulley
- DUMPTRUCK**  
Going Nowhere  
For The Country/Big Time  
Douglas Brian Martin  
Douglas Brian Martin
- GLORIA ESTEFAN & MIAMI SOUND MACHINE**  
Can't Stay Away From You  
Let It Loose/Epic  
Toby Courtlander  
Marcelo Anciano
- EUROPE**  
Cherokee  
The Final Countdown/Epic  
Fiona O'Mahoney/MGMM  
Nick Morriss
- EURHYTHMICS**  
Beethoven (I Love To Listen To)  
Savage/RCA  
Oil Factory Ltd. Productions  
Sophie Muller

## TEAMING ARTS AND BUSINESS \$\$ CAN PAY

(Continued from preceding page)

The final two speakers were Michael Growcock of Busch Creative Services, a division of Anheuser-Busch Inc., and Kevin Wall, president of Radio Vision International, a firm involved in the worldwide distribution and licensing of all forms of music video product.

Growcock noted that Busch has been heavily involved with music sponsorship, working with such artists as Steve Winwood, Genesis, and Eric Clapton, and said the firm is getting more involved with corporate sponsorship of home video product as well.

"Still, it's tough to compete against television as an advertising venue," he noted. "Like most big corporations, we evaluate on a cost-per-thousand basis, and TV has always been more cost-effective in those terms."

Wall's talk dealt mostly with the rapidly growing worldwide television

market. "Sponsors on an international basis are getting away from print and moving to TV," he noted.

Wall also made an interesting observation on the power of TV to help sell videocassettes. In Europe, he said, television has worked for home video rather than against it. "The sell-through market in Europe has been successful by having the video product exposed on TV first," Wall noted.

*American Video Conference coverages continue next week.*

See page 45 for photo coverage of the Billboard Video Music Awards.

**MUSIC TELEVISION**  
Continuous programming  
1775 Broadway, New York, NY 10019

**ADDS**  
Aztec Camera, Deep And Wild And Tall  
Cock Robin, Biggest Fool Of All  
Cry Before Dawn, The Seed That's Been Sown  
Terence Trent D'Arby, Wishing Well  
Eastern Bloc, You Got Love  
Flesh For Lulu, Postcards From Paradise  
Heart, There's The Girl  
Kiss, Reason To Live  
Bruce Springsteen, Tunnel Of Love  
Tesla, Gettin' Better  
Danny Wilson, The Girl I Used To Know

**SNEAK PREVIEW**  
Bananarama, I Can't Help It  
Europe, Cherokee  
Eurhythmics, Beethoven (I Love To Listen To)  
Grateful Dead, Throwing Stones  
Loverboy, Love Will Rise Again

**HEAVY**  
Aerosmith, Dude (Looks Like A Lady)  
The Bangles, Hazy Shade Of Winter  
Belinda Carlisle, Heaven Is A Place On Earth  
Def Leppard, Animal  
Debbie Gibson, Shake Your Love  
Whitney Houston, So Emotional  
Inxs, Need You Tonight  
George Harrison, Got My Mind Set On You  
John Cougar Mellencamp, Cherry Bomb  
George Michael, Faith  
Pink Floyd, Learning To Fly  
Prince, I Could Never Take The Place Of Your Man  
R.E.M., The One I Love  
Squeeze, Hourglass  
Sting, We'll Be Together  
Jody Watley, Don't You Want Me  
Whitesnake, Is This Love  
Steve Winwood, Valerie  
Yes, Love Will Find A Way

**ACTIVE**  
Bourgeois Tagg, I Don't Mind At All  
Paul Carrack, Don't Shed A Tear  
The Cure, Just Like Heaven  
Icehouse, Crazy  
Michael Jackson, The Way You Make Me Feel  
Mick Jagger, Throwaway  
New Order, True Faith  
Buster Poindexter, Hot, Hot, Hot  
Robbie Robertson, Showdown At Big Sky

**BUZZ BIN**  
The Alarm, Rain In The Summertime  
Depeche Mode, Never Let Me Down  
Love And Rockets, No New Tale To Tell  
Public Image Limited, Seattle  
The Smiths, Girlfriend In A Coma

**MEDIUM**  
Cher, I Found Someone  
Peter Gabriel, Biko  
Sammy Hagar, Hands And Knees  
Melvin James, Loving You Is Strange  
Jethro Tull, Steel Monkey  
Elton John, Candle In The Wind  
Kane Gang, Motortown  
Richard Marx, Have Mercy  
Men Without Hats, Pop Goes The World  
Pretty Poison, Catch Me (I'm Falling)  
White Lion, Wait  
Stevie Wonder, Skeletons

**BREAKOUTS**  
Bee Gees, E.S.P.  
Breakfast Club, Never Be The Same  
Joe Cocker, Unchain My Heart  
Martha Davis, Don't Tell Me The Time  
The Dig, Foreign Girl  
Bryan Ferry, The Right Stuff  
Gene Loves Jezebel, Motion Of Love  
Great White, Save Your Love  
Guadalcanal Diary, Litany (Life Goes On)  
MSG, Gimme Your Love  
Mr. Mister, The Border  
10,000 Maniacs, Don't Talk  
The Outfield, No Surrender  
Rainmakers, Snakedance  
Silencers, I See Red  
Stryper, Honestly  
Supertramp, I'm Begging You

**VH1**  
VIDEO HIT LINE  
Continuous programming  
1775 Broadway, New York, NY 10019

**ADDS**  
Timothy B. Schmit, Don't Give Up

**NOUVEAUX**  
Rick Astley, Never Gonna Give You Up

**POWER**  
Michael Bolton, That's What Love Is All About  
George Harrison, Got My Mind Set On You  
Whitney Houston, So Emotional

**Michael Jackson, The Way You Make Me Feel**  
George Michael, Faith

**HEAVY**  
Bourgeois Tagg, I Don't Mind At All  
Eric Carmen, Hungry Eyes  
Natalie Cole, I Live For Your Love  
Cutting Crew, I've Been In Love Before  
Expose, Seasons Change  
Debbie Gibson, Shake Your Love  
Elton John, Candle In The Wind  
Medley/Warner, (I've Had) The Time Of My Life  
Jody Watley, Don't You Want Me

**MEDIUM**  
Martha Davis, Don't Tell Me The Time  
Taylor Dane, Tell It To My Heart  
Gloria Estefan & The Miami Sound Machine, Can't Stay Away From You  
Siedah Garrett, Everchanging Times  
The Jets, I Do You  
Kane Gang, Motortown  
Barry Manilow, Brooklyn Blues  
Millions Like Us, Guaranteed For Life  
Roy Orbison & k.d. lang, Crying  
Roger, I Want To Be Your Man  
Carly Simon, All I Want Is You  
Swing Out Sister, Twilight World

**BLACK ENTERTAINMENT TELEVISION**  
14 hours daily  
4217 Wheeler Ave., Alexandria, VA 22304

**ADDS**  
Whispers, In The Mood  
Lace, Since You Came Over Me  
M/A/R/R/S, Pump Up The Volume  
Whitney Houston, So Emotional  
Chris Jasper, Superbad  
The Barkays, Don't Hang Up  
Sting, We'll Be Together

**HEAVY**  
Stevie Wonder, Skeletons  
Earth, Wind, & Fire, System Of Survival  
Roger, I Want To Be Your Man  
Alexander O'Neal, Criticize  
LeVert, My Forever Love  
Shalamar, Games  
Full Force, Love Is For Suckers  
Audrey Wheeler, Irresistible  
Michael Jackson, The Way You Make Me Feel  
Natalie Cole, I Live For Your Love  
Donna Warwick & Kashif, Reservations For Two  
Prince, I Could Never Take The Place Of Your Man

**MEDIUM**  
Miki Howard, Baby Be Mine  
Force M.D.'s, Touch & Go  
Regina Bell, So Many Tears  
The Temptations, I Wonder Who She's Seeing Now  
Shanice Wilson, (Baby Tell Me) Can You Dance  
Miles Jaye, Let's Start Love Over  
Chad, Love's Passion And You  
St. Paul, Rich Man  
Madhouse, 10  
Melissa Morgan, If You Can Do It, I Can Too  
Vanessa Thomas, (I Wanna Get) Close To You  
Gerald Albright, So Amazing  
Pretty Poison, Catch Me (I'm Falling)  
George Michael, Faith

**TNN**  
THE NASHVILLE NETWORK  
Five 1/2-hour shows weekly  
2806 Opryland Dr., Nashville, TN 37214

**CURRENT**  
Bonni Leigh, Moon Walking  
David Lynn Jones, Bonnie Jean  
Rosanne Cash, Tennessee Flat Top Box  
Alabama, Tar Top  
The Oak Ridge Boys, Thank God For Kids  
The Judds, Grandpa  
George Jones, Who's Gonna Fill Their Shoes  
Glen Campbell, Love Always, Letter To Home  
Lyle Lovett, God Will  
Anne Murray, Are You Still In Love With Me  
Kenny Rogers & Dolly Parton, Christmas Without You  
Schuyler, Knobloch, Bickhardt, No Easy Horses  
The Statler Brothers, Maple Street Memories  
Sweethearts Of The Rodeo, Midnight Girl/Sunset Town  
Vince Gill, Let's Do Something  
Foster And Lloyd, Crazy Over You  
Bobby Lee Springfield, Chain Gang  
Charlie Daniels, Bottom Line  
T. Graham Brown, Brilliant Conversationalist  
Patsy Cline (Jessica Lang), Sweet Dreams

**M/A/R/R/S, Pump Up The Volume**  
Buster Poindexter, Hot, Hot, Hot  
Bee Gees, E.S.P.

**HEAVY**  
Sting, We'll Be Together  
Cruzados, Small Town Love  
Debbie Gibson, Shake Your Love  
George Michael, Faith  
Carlos Santana, Bella  
Richard Marx, Should've Known Better  
Whitesnake, Is This Love  
Aerosmith, Dude (Looks Like A Lady)  
R.E.M., The One I Love  
Belinda Carlisle, Heaven Is A Place On Earth  
Jody Watley, Don't You Want Me  
Stevie Wonder, Skeletons  
John Cougar Mellencamp, Cherry Bomb  
Medley/Warner, (I've Had) The Time Of My Life  
Pretty Poison, Catch Me (I'm Falling)  
Cutting Crew, I've Been In Love Before  
George Harrison, Got My Mind Set On You  
Steve Winwood, Valerie

**THE RECORDS GUIDE**  
Five 1/2-hour shows weekly  
1000 Laurel Oak, Voorhees, NJ 08043

**CURRENT**  
Glen Burtnick, I Follow You  
Bruce Springsteen, Brilliant Disguise  
Sting, We'll Be Together  
Hooters, Satellite  
BoDeans, Only Love  
Joe Cocker, Unchain My Heart  
UTFO, Ya Cold Wanna Be With Me  
Debbie Gibson, Shake Your Love  
Rainmakers, Snakedance  
Whitesnake, Is This Love  
Swing Out Sister, Twilight World  
Peter Gabriel, Biko  
Glenn Jones, We've Only Just Begun  
Steve Winwood, Valerie  
Stevie Wonder, Skeletons  
Starship, Beat Patrol  
Bryan Ferry, The Right Stuff  
Billy Joel, Back In The U.S.S.R.  
Tesla, Getting Better  
Expose, Seasons Change  
Martha Davis, Don't Tell Me The Time  
Medley/Warner, (I've Had) The Time Of My Life

**HIT VIDEO**  
Continuous programming  
1000 Louisiana Ave., Houston, TX 77002

**ADDS**  
Timothy B. Schmit, Don't Give Up  
Cutting Crew, Any Color  
Prince, I Could Never Take The Place Of Your Man  
Bee Gees, E.S.P.  
Whitney Houston, So Emotional  
Robbie Dupree, This Is Life  
Melissa Morgan, If You Can Do It I Can Too  
Flesh For Lulu, Postcards From Paradise

**POWER**  
George Michael, Faith  
The Jets, I Do You  
George Harrison, Got My Mind Set On You  
Michael Jackson, The Way You Make Me Feel  
Medley/Warner, (I've Had) The Time Of My Life  
R.E.M., The One I Love  
Jody Watley, Don't You Want Me  
Pretty Poison, Catch Me (I'm Falling)  
Debbie Gibson, Shake Your Love

**HEAVY**  
Expose, Seasons Change  
Inxs, Need You Tonight  
Alexander O'Neal, Criticize  
Shanice Wilson, (Baby Tell Me) Can You Dance  
Buster Poindexter, Hot, Hot, Hot  
Kane Gang, Motortown  
Taylor Dane, Tell It To My Heart  
Paul Carrack, Don't Shed A Tear  
Bourgeois Tagg, I Don't Mind At All  
Men Without Hats, Pop Goes The World  
New Order, True Faith  
Stevie Wonder, Valerie  
The Bangles, Hazy Shade Of Winter  
Elton John, Candle In The Wind  
Michael Bolton, That's What Love Is All About

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

**CURRENT**  
Full Force, Love Is For Suckers  
Shalamar, Games  
Angela Winbush, Angel  
Pebbles, Girlfriend  
Michael Jackson, The Way You Make Me Feel  
Stevie Wonder, Skeletons  
Roger, I Want To Be Your Man  
St. Paul, Rich Man  
Natalie Cole, I Live For Your Love

# Gospel LECTERN



by Bob Darden

**MAKE NO MISTAKE** about it: 1987 was an exceedingly odd year in gospel music. Funny stuff happened all year long. Some of it was funny; some of it was not.

**DeGarmo & Key** weren't laughing in Bonners Ferry, Idaho. The **Power Discs** rockers were set to play at the Bonners Ferry High School—in conjunction with a local teenage-suicide-prevention organization—when a local group demanded that the concert be canceled.

The group resurrected a state ordinance prohibiting religious functions on state property, claiming that observers only had to look at D&K's lyrics as proof of their intent. "[The songs are] obviously hymns—hi-tech hymns," one protester stated.

Fortunately for the suicide fighters, a compromise was reached. DeGarmo & Key were not allowed to close the concert with an altar call, although the band members did share their testimony during the set.

**Jim & Tammy Bakker**, late of the famed PTL Club, took their show on the road—but not before Tammy Faye released "The Ballad Of Jim & Tammy Bakker." Set to the tune of "Harper Valley PTA" (and complete with guitar licks by **Steve Cropper**), the single had the mascaraed Tammy Bakker warbling lyrics about how the callous auctioneers left "three little dogs out in the cold." The single was released on the **Sutra** label—a most decidedly non-Christian moniker.

Another novelty record came from the normally sedate **Maranatha! Music** label. "The Ballad Of Ollie

North," by **Freddie Freedom & the Contra-band**, featured lyrics like "You stand when others cut and run. If there's a job to do for the red, white, and blue, Col. North, we count on you to get it done."

The Christian rap music craze continued unabated as well. Both **Michael Peace** and the **Rap'tures** have received attention in both gospel and mainstream marketplaces.

**Brentwood Music**, which claims to have released the first gospel rap album, has just released "Plain White Rap-per." The press release for "Plain White Rap-per" says that this rap album is the first ever to feature an "all-human beat-box track" with no other musical (!) instruments—save the kazoo.

Finally, in the not-so-funny category, **David Wilkerson** is at it again. Evangelist Wilkerson, who along with fellow TV evangelist **Jimmy Swaggert** is one of the most vocal and vehement critics of contemporary Christian music, recently attended a concert by **Mylon LeFevre & Broken Heart** to see—and

## Naysayers and novelties marked 1987's strange days

hear—firsthand what he'd been railing about for years.

Wilkerson later wrote that he'd seen demonic images above the concert stage and heard "Satan laughing" during the performance.

What's surprising—among other things—is that Wilkerson targeted **LeFevre**. **LeFevre**, along with **Morris Chapman**, is one of the most spiritually aware of all gospel artists—he even serves as an on-the-road pastor for many other singers. His supporters quickly rose to his defense.

Similar accusations were made nearly 30 years ago when artists like **Bill Gaither**, **Kurt Kaiser**, and **Ralph Carmichael** began doing obviously risky things like using electric bass guitars in their songs.

# Jazz BLUE NOTES



by Peter Keepnews

**MARCUS ROBERTS** has one of the most high-profile sideman jobs any jazz musician could want: the piano chair in the **Wynton Marsalis** group. Now the 24-year-old Roberts' profile has been raised even higher as a result of his triumph in the first **Thelonious Monk International Jazz Piano Competition**.

Roberts emerged victorious from a field of 22 semifinalists, narrowed to five finalists for the dramatic Nov. 19 keyboard showdown in Washington, D.C. Dutch pianist **Rob van Bavel** finished second. **John Colianni**, best known for his work with **Lionel Hampton**, came in third.

The competition, sponsored by the **Thelonious Monk Center for Jazz Studies**, the **Beethoven Society** of Washington, and the **Smithsonian Institution Resident Associate Program**, is believed to be the most extensive of its kind to date. Pianists from eight foreign countries and the U.S. competed for a total of \$18,000—a first prize of \$10,000 (personally donated by the Beethoven Society's **Maria Fisher**), a second prize of \$5,000 (donated by the **Junior Beethoven Society**), and a third prize of \$3,000 (donated by the **United Black Fund**). The rules stipulate that half of each winner's prize money will go toward his education, the other half toward promoting his career.

All contestants had to prepare versions of four Monk compositions and an additional selection, from the standard jazz repertoire, of their own choosing. We don't know if this was a contributing factor in his victory, but we think it's worth noting that Roberts was the only one of the semifinalists who chose a Monk tune ("Ba-lue Bolivar Ba-lues-are") for his additional selection. And, while we understand that the contest was designed to reward pianists for the quali-

ty of their playing and not for their fidelity to Monk's style or spirit, we also think it's worth noting that Roberts was the only semifinalist whose playing betrayed a clear Monk influence (interestingly, second-place finisher **van Bavel** played in an impressionistic style reminiscent less of Monk than of **Bill Evans**).

For the record, we also think that the judges—pianists **Roland Hanna**, **Barry Harris**, **Hank Jones**, **Roger Kellaway**, and **Dado Moroni**—made a very wise choice: Roberts is a magnificent musician.

## Young pianists are honored in Thelonious Monk's name

He also has considerably more professional experience than most of the other semifinalists. But, as **Thelonious Monk Jr.**, chairman of the Monk Center, explained after the event, the competition was open to anyone, professional or amateur, young or old.

Monk said that approximately 100 pianists applied for this year's competition, and he added that he anticipates three times as many applications in 1988. If you are interested in entering, contact **Tom Carter** at the Thelonious Monk Center for Jazz Studies, 5000 Kling St. N.W., Washington, D.C. 20016.

"Ever since my father died, it's been my dream to have an international jazz piano competition," said Monk. "I wanted it to be a first-class event all the way, and it was. I have the feeling Thelonious wrote this script years ago."

FOR WEEK ENDING DECEMBER 12, 1987

Billboard®

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# TOP INSPIRATIONAL ALBUMS™

THIS WEEK	4 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	3	69	AMY GRANT MYRRH SP 3900/WORD	★★★ NO. 1 ★★★ 17 weeks at No. One THE COLLECTION
2	1	17	PETRA SPARROW/STARSONG SSR8084	THIS MEANS WAR
3	2	89	SANDI PATTI WORD WR 8325/A&M	MORNING LIKE THIS
4	5	13	MICHAEL W. SMITH REUNION 7010026122/REPRISE	THE LIVE SET
5	4	109	SANDI PATTI IMPACT RO 3910/BENSON	HYMNS JUST FOR YOU
6	6	5	LARNELLE HARRIS IMPACT R02370	THE FATHER HATH PROVIDED
7	16	5	SECOND CHAPTER OF ACTS LIVE OAKS 701000921X	FAR AWAY PLACES
8	NEW▶		DEGARMO & KEY POWERDISC PWR01092	D & K
9	18	57	SECOND CHAPTER OF ACTS LIVE OAKS 7-010-00721-7/WORD	HYMNS
10	7	13	BRYAN DUNCAN MODERN ART 7014600516	WHISTLING IN THE DARK
11	11	25	TWILA PARIS STARSONG SSR8078/SPARROW	SAME GIRL
12	15	65	STEVE GREEN SPARROW ST41040/CAPITOL	FOR GOD AND GOD ALONE
13	NEW▶		WHITE HEART SPARROW SPR1144	EMERGENCY BROADCAST
14	12	13	THE WINANS QWEST 1-25510	DECISIONS
15	8	9	STEVE CAMP SPARROW SPR1140	AFTER GOD'S OWN HEART
16	10	17	THE MARANATHA SINGERS MARANATHA 7100190827/WORD	PRAISE 9
17	NEW▶		STEVE GREEN SPARROW SPR1143	JOY TO THE WORLD
18	9	17	BEBE & CECE WINANS SPARROW SPR1132	BEBE & CECE WINANS
19	17	21	MYLON LEFEVER AND BROKEN HEART MYRRH 7016841065/WORD	CRACK THE SKY
20	31	97	CARMAN WORD WR 8321/A&M	THE CHAMPION
21	20	29	DAVID MEECE MYRRH 7016864065/A&M	CANDLE IN THE RAIN
22	33	53	STRYPER ENIGMA 73237/CAPITOL	TO HELL WITH THE DEVIL
23	14	13	LEON PATILLO SPARROW/STARSONG SPR1138	BRAND NEW
24	NEW▶		STEVE TAYLOR MYRRH 701-6873-064	I PREDICT 1990
25	RE-ENTRY		SANDI PATTI IMPACT RO 3874/BENSON	THE GIFT GOES ON
26	34	41	THE IMPERIALS MYRRH 7-01-68350-65/WORD	THIS YEAR'S MODEL
27	13	29	WAYNE WATSON DAYSRING 7014155016/WORD	WATER COLOR PONIES
28	29	17	MARGARET BECKER SPARROW SPR1134	NEVER FOR NOTHING
29	25	45	BRENTWOOD SINGERS BRENTWOOD R25027	KIDS SING PRAISE
30	21	9	WHITE CROSS REFUGE 790-0602712/LEXICON	WHITE CROSS
31	RE-ENTRY		MARANATHA MARANATHA 7100180848/WORD	KIDS PRAISE 6
32	37	233	SANDI PATTI ● IMPACT RO 3818/BENSON	MORE THAN WONDERFUL
33	NEW▶		ACAPPELLA CLIFTY RECORDS CCRK017	CONQUERORS
34	NEW▶		DINO BENSON B02427	WONDERFUL TIME OF THE YEAR
35	39	9	HARLAN ROGERS AND SMITTY PRICE MARANATHA 7100189829/WORD	PRAISE
36	26	17	RICHARD SMALLWOOD WORD 701501128X	TEXTURES
37	38	53	WHITE HEART SPARROW SP 1128/CAPITOL	DON'T WAIT FOR THE MOVIE
38	27	45	DALLAS HOLM DAYSRING 701-414301-8/WORD	AGAINST THE WIND
39	32	282	AMY GRANT ▲ WORD SP 5056/A&M (CD)	AGE TO AGE
40	23	17	PHIL DRISCOLL BENSON R02369	MAKE US ONE

(CD) Compact disk available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.

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# HOT LATIN 50™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
1	1	1	6	<b>JOSE LUIS RODRIGUEZ</b> MERCURY	★★ NO. 1 ★★ Y TU TAMBIEN LLORARAS 3 weeks at No. One
2	3	3	11	<b>BEATRIZ ADRIANA</b> PROFONO	LA LUNA SERA LA LUNA
3	4	4	7	<b>ROBERTO CARLOS</b> CBS	NEGRA
4	2	2	16	<b>JULIO IGLESIAS</b> CBS	QUE NO SE ROMPA LA NOCHE
5	5	6	7	<b>JOSE FELICIANO</b> EMI	PONTE A CANTAR
6	6	12	6	<b>LOS YONICS</b> CBS	PETALO Y ESPINAS
7	9	5	24	<b>LUIS MIGUEL</b> WEA LATINA	AHORA TE PUEDES MARCHAR
8	13	22	3	<b>JOSE JOSE</b> ARIOLA	SOY ASI
9	8	9	10	<b>WILKINS</b> WEA LATINA	MARGARITA
10	16	18	4	<b>ANA GABRIEL</b> CBS	AY AMOR
11	11	10	8	<b>JOSE LUIS PERALES</b> CBS	AMADA MIA
12	7	7	18	<b>LOS LOBOS</b> WARNER BROS.	LA BAMBA
13	12	13	10	<b>DANNY RIVERA</b> DNA	AMAR O MORIR
14	10	8	20	<b>NELSON NED</b> EMI	ME PASE DE LA CUENTA
15	21	41	3	<b>JOSE JAVIER SOLIS</b> MELODY	ME ESTOY VOLVIENDO LOCO
16	14	20	9	<b>PALOMA SAN BASILIO</b> EMI	LUNA DE MIEL
17	17	21	9	<b>ELIO ROCA</b> PROFONO	UNA ROSA Y UNA ESPINA
18	18	15	14	<b>PANDORA</b> EMI	MI HOMBRE
19	23	16	42	<b>LOS BUKIS</b> LASER	TU CARCEL
20	26	48	3	<b>ROCIO BANQUELLS/LUIS MIGUEL</b> WEA LATINA	NO ME PUEDO ECAPAR
21	19	27	3	<b>KARINA</b> RODVEN	SE COMO DUELE
22	15	14	18	<b>MIJARES</b> EMI	NO SE MURIO EL AMOR
23	25	34	4	<b>VICENTE FERNANDEZ</b> CBS	QUE NO TE EXTRANE
24	29	25	9	<b>TOMMY OLIVENCIA</b> TH	NO TIRES LA PRIMERA PIEDRA
25	31	24	5	<b>YOLANDITA MONGE</b> CBS	LABERINTO
26	20	11	12	<b>FANDANGO</b> EMI	AUTOS, MODA Y ROCK AND ROLL
27	37	—	2	<b>MARIA CONCHITA ALONSO</b> A&M	OTRA MENTIRA MAS
28	33	44	3	<b>CONJUNTO QUISQUEYA</b> KAREN	LAMENTO DE SOLTERO
29	24	19	19	<b>EMMANUEL</b> RCA	NO TE QUITES LA ROPA
30	35	38	3	<b>ALVARO TORRES</b> PROFONO	HAZME OLVIDARLA
31	36	42	26	<b>LOS BUKIS</b> LASER	ME VOLVI A ACORDAR DE TI
32	39	37	4	<b>LOLITA</b> EMI	TE ESTOY HABLANDO EN SERIO
33	<b>NEW ▶</b>	1	1	<b>Laura Flores</b> MELODY	★★★HOT SHOT DEBUT★★★ DESAMOR
34	41	50	6	<b>LUNNA</b> A&M	FUGITIVO AMANTE
35	27	23	18	<b>JULIO IGLESIAS</b> CBS	TODO EL AMOR QUE TE HACE FALTA
36	40	40	3	<b>EDDIE SANTIAGO</b> TH	LLUVIA
37	34	43	20	<b>SONIA RIVAS</b> CBS	DE PECHO A PECHO
38	<b>NEW ▶</b>	1	1	<b>LA PATRULLA 15</b> RINGO	SI TU ME DICES
39	22	28	5	<b>ROCIO DURCAL</b> ARIOLA	INFIDELIDAD
40	46	32	7	<b>LOS HERMANOS MIER</b> ARIOLA	LA COLORETEADA
41	<b>NEW ▶</b>	1	1	<b>Lourdes Robles</b> CBS	HOY NO QUIERO ESTAR SOLA
42	<b>NEW ▶</b>	1	1	<b>JOHNNY VENTURA/SOPHY</b> CBS	NO LO DEJES CAER
43	38	30	22	<b>FRANCO DE VITA</b> SONOTONE	SOLO IMPORTAS TU
44	50	—	2	<b>DYANGO</b> EMI	POR QUERERME A MI
45	30	36	5	<b>FLANS</b> MELODY	.CORRE CORRE
46	RE-ENTRY	—	—	<b>CHAYANNE</b> CBS	FIESTA EN AMERICA
47	28	31	10	<b>FRANCO</b> PEERLESS	MURIENDO AQUI
48	43	—	2	<b>BONNY CEPEDA</b> COMBO	CUARTO DE HOTEL 303
49	42	35	9	<b>ORQUESTA INMENSIDAD</b> FANIA	TE PARECES TANTO A MI
50	<b>NEW ▶</b>	1	1	<b>VICENTE FERNANDEZ/VIKKI CARR</b> CBS	DOS CORAZONES

○ Products with the greatest airplay gains this week.

## Latin Notas



by Carlos Agudelo

**B**ILLBOARD'S YEAR-END RECAPS for the Latin charts have been compiled. The recaps rank artists, labels, albums, and songs according to airplay and sales as reported by participating radio stations and record dealers throughout the country, including Puerto Rico.

The complete listings will be published in this year's year-end issue, due out Dec. 26. Here's an advance look:

In the pop category, the RCA and Ariola labels, now owned by BMG, dominated this year's charts. They were followed by CBS, EMI, and Melody. Six BMG artists ranked in the top 10, including each of the top three—**Jose Jose**, **Emmanuel**, and **Juan Gabriel**. Jose Jose and Juan Gabriel also had the top two pop albums—"Siempre Contigo," and "Pensamientos," respectively.

In the tropical/salsa format, TH records from Miami, which recently merged with the Venezuelan company Rodven, scored heavily, winning the label, artist, and album categories. **Franky Ruiz** was this year's top salsa artist, with two albums on the chart. He was followed by **El Gran Combo** (Combo records) and **Eddie Santiago** and **Andy Montanez** (both of TH). TH-Rodven also had seven of the top 15 albums of the year, including the No. 1 album, Santiago's "Atrevido Y Diferente," Montanez's No. 3 "Mejor Acompañado Que Nunca," and Ruiz's No. 4 "Voy Pa' Encima." El Gran Combo took second place with "Y Su Pueblo," while **Roberto Torres'** "Elegantemente Criollo" ranked No. 5 this year.

In the regional/Mexican genres, CBS took first place among labels, followed closely by Profono and Musart. **Los Bukis** (Laser, Profono) repeated last year's performance by placing first among artists. He was followed by **Los Caminantes** (Rocio, Luna), **Los Tigres Del Norte** (Profono), and **Vicente Fernandez** (CBS). Bukis' "Me Volvi A Acordar De Ti" album (Laser) was No. 1 in this category, followed by "Gracias

America" by Los Tigres Del Norte, "Timeless" by Little Joe, "Hoy Platique Con Mi Gallo" by Fernandez, and "Corazón Vacío" by Los Yonics. The last three are on CBS.

**Daniela Romo's** "De Mi Enamorate" (EMI) was the top Latin single of the year, followed by **Braulio's** "En Bancarrota" (CBS), Bukis' "Tu Carcel," Juan Gabriel's "Hasta Que Te Conoci" (Ariola), and Emmanuel's "Es Mi Mujer."

### A sneak peek at the recap of Billboard's '87 charts

**A** REAL FEAST of excellent, inspired, and inspiring music happened in New York in November during a two-day tribute to Israel "Cachao" Lopez, the father of the Afro-Cuban jam session, a man who in his heyday composed as many as 25 *danzones* per week and who hadn't played in New York for 10 years. In two separate concerts at Hunter College and SOB's, Lopez was surrounded by some of Latin music's brightest stars—including **Tito Puente**, **Charlie Palmieri**, **Pupi Lagarretta**, **Jose "Chombo" Silva**, **Alfredo "Chocolate" Armenteros**, **Charlie Santiago**, and **Jose Fajardo**. Lopez has mastered his instrument, the bass, to the point of delirium. He plays it with his hands, bow, and palms in several combinations—always with enchanting results. And that's no exaggeration. The tribute to Lopez was historic, not only because of the music but also because it showed how important non-commercial FM radio stations and their Latin DJs have become in supporting this music. Only people like **Mickey Melendez** (Nueva Vision Productions), **WBAI New York's Nando Alvericci**, and all the other DJs who participated could have made this tribute to Lopez and all his and our beautiful music represents.

## Hispanic Radio Audience Topic Of Meet

**NEW YORK** Arguments centering on how to most effectively reach the growing Hispanic population in the U.S. are heating up as radio executives prepare for next week's Spanish Radio Advisory Council meeting.

The council, made of representatives of radio stations, advertising agencies, and radio reps, is expected to announce a decision as to the

methodology to use in measuring Hispanic radio audiences. This, in turn, may lead to an independent rating system for Spanish-broadcasting stations in the U.S.

The council will assess a recent study by Information and Analysis, a subsidiary of Audits of Great Britain, which has determined that Hispanics view 32% more television—English- and Spanish-lan-

guage—than non-Hispanics.

The study, commissioned by the network Univision, also says that young Hispanics, aged 13-34 years, spend 58% of their total viewing time watching Spanish-language television.

Information and Analysis was commissioned more than a year ago by the council to conduct a pilot study in Chicago, whose revised results have been the basis for the council's work.

Tichenor Spanish Radio's Manuel Escalante upholds the first study's findings. He says, "Advertising produced for the general market will have little or no impact on the Spanish-speaking population because general-market advertising explicitly excludes Spanish speakers."



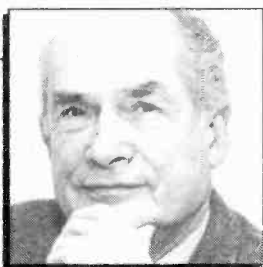
**Wilkins in Paradise.** Newly signed WEA Latina artist Wilkins meets with friends and label brass in New York to celebrate the release of his "Paraiso Perdido" ("Paradise Lost") album. Shown from left: Maximo Aguirre, WEA Latina director; Wilkins; Tito Puente; and Ramon Lopez, chairman and CEO, WEA International.

### To Our Readers

Beginning this week, Carlos Agudelo will be writing Latin Notas, Billboard's longtime feature covering news of the Latin recording industry. The column also will include Agudelo's coverage of the Latin radio community.



# Classical KEEPING SCORE



by Is Horowitz

**T**HE GRAMMYS have become increasingly important as a promotional tool, with winners in the more prominent categories enjoying measurable increases in the sales of their albums. It wasn't always so in the classical area. But as the National Academy of Recording Arts and Sciences gained a solid niche in public perception, the marketable benefits began to reach beyond the pop area. The fact is that classical Grammy winners are often able to parlay their achievement into additional sales.

So it's no wonder that Telarc has turned to advertising its eligible recordings with a specific pitch for attention by academy members. Ads have appeared in this publication and elsewhere asking voting members of the academy to consider Telarc entries when marking up their ballots and offering compact disks for review purposes at special, promotional prices.

Telarc says the academy has told it that there's nothing wrong such proselytizing (Billboard, Dec. 5), and the label says it is merely a way of helping voting members find their way through the hundreds of records bidding for attention without neglecting worthwhile candidates.

It's a particularly interesting development since it involves a record company that came in for some criticism (unwarranted, it has insisted) when a past Grammy campaign turned up an unprecedented number of finalists bearing its logo. That development followed a special-price membership drive by the Atlanta chapter of the academy. That drive attracted a large contingent from the Atlanta Symphony Orchestra and Chorus, who, it happened, recorded for Telarc. It's no wonder that these people voted for projects they were involved in.

Meanwhile, Telarc is preparing its next release in its Beethoven cycle with the Cleveland Orchestra under **Christoph von Dohnányi**. Due in February, it will couple the Fifth and Seventh symphonies. The First, Second, and Fourth still remain to be recorded, notes **Gilbert Hetherwick**, national sales manager.

Another Telarc project in preparation, with some parts already recorded, is a "Sound Of Music" disk with **Erich Kunzel** & the Cincinnati Symphony. In keeping with the recent trend of operatic singers participating in Broadway show albums, **Frederica von Stade** takes a key role in the recording. Hetherwick also notes that two more Mozart disks with **Sir Charles Mackerras** & the Prague Chamber Orchestra are in the can and awaiting release in the spring.

Telarc is also considering extending the playing times of CDs already released. This is in line with the current practice of programming CDs to hold one hour or more of music. Some repackaging can be

expected shortly, says Hetherwick.

**John Patrick**, who came to Angel headquarters in Los Angeles three years ago as vice president of a&r/marketing, will be returning to London at year's end to become director of international classical marketing, EMI Music. Before his three-year stateside stint, he was general manager of EMI's classical division in the U.K. In his new post, he reports to **Peter Andry**, president of the international classical division.

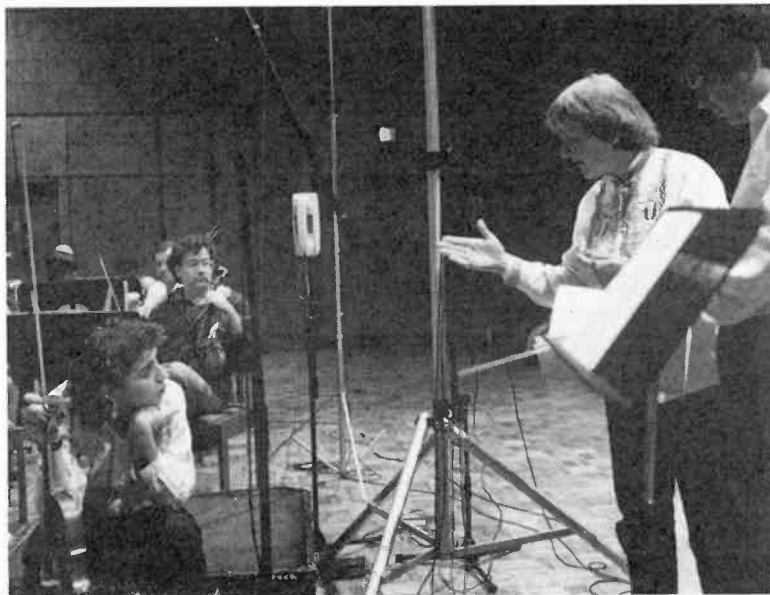
Angel president **Brown Meggs** is expected to name a new marketing director for the U.S. But Meggs will handle a&r responsibilities himself, along with key execs **Tony Caronia** and **Patti Laursen**.

## Telarc has ample reason to campaign for Grammys

**PASSING NOTES:** Rizzoli Records, a subsidiary of the bookstore chain, is in the habit of exploring repertoire byways in the relatively few recordings it releases. It has a couple of premieres in the works that will see the release of a pair of Ravel Cantatas, "Alycyone" and "Alyssa." . . . **Rudolf Serkin** has canceled a number of concerts, including his annual appearance at Carnegie Hall in New York, scheduled for Dec. 9. Fatigue is cited as the reason. And disturbing news comes from Los Angeles that legendary violinist **Jascha Heifetz** is hospitalized with an undisclosed illness.

**Constantine Orbelian's** recent recording debut on Chandos with the Khatchaturian Piano Concerto, backed by the Scottish National Orchestra and conductor **Neeme Järvi**, will be followed by the first Western recording of the Arno Babajanian Piano Concerto, by the same forces on the British-based label. Orbelian will be remembered by some as the performer of the piano music in the Broadway production of "Amadeus." Next January and February he will tour the East Coast with the Chamber Orchestra of the Auvergne, conducted by **Jean-Jacques Kantorow**.

**Robert McDuffie** will be the soloist in an upcoming Angel recording of the William Schuman Violin Concerto with **Leonard Slatkin** & the St. Louis Symphony. Recording sessions, supervised by Angel's **Patti Laursen**, will be held in the spring. Also in the works is a recording of the Bartok Duos, with **Sir Yehudi Menuhin** as partner.



**The Pause That Refreshes.** Nadja Salerno Sonnenberg, left, takes a break during her recording of the Mendelssohn Violin Concerto for Angel Records to go over a few points with producer Patti Laursen. At right, conductor Gerard Schwarz eavesdrops.

FOR WEEK ENDING DECEMBER 12, 1987

Billboard

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POP	1	1	29	JULIO IGLESIAS	UN HOMBRE SOLO	CBS 50337
	2	7	3	JOSE JOSE	SOY ASI	ARIOLA 6786
	3	2	57	BRAULIO	LO BELLO Y LO PROHIBIDO	CBS 10452
	4	3	7	JOSE LUIS RODRIGUEZ	SEÑOR CORAZON	MERCURY 832-763-4
	5	4	13	DANNY RIVERA	AMAR O MORIR	DNA 336
	6	5	7	JOSE FELICIANO	TU INMENSO AMOR	EMI 6672
	7	6	11	WILKINS	PARAISO PERDIDO	WARNER BROS. 54945/WEA
	8	13	9	BEATRIZ ADRIANA	LA LUNA SERA LA LUNA	MELODY 8210
	9	10	13	LOS BUKIS	ME VOLVI A ACORDAR DE TI	LASER 3025
	10	11	7	JUAN GABRIEL	14 EXITOS ORIGINALES	ARIOLA 7289
	11	14	31	YOLANDITA MONGE	LABERINTO DE AMOR	CBS 10382
	12	25	5	JOSE NOGUERAS	SER BORICUA ES UN HONOR	ME 030
	13	17	71	JUAN GABRIEL	PENSAMIENTOS	ARIOLA 6078
	14	15	51	EMMANUEL	SOLO	RCA 5919
	15	16	11	ROBERTO CARLOS	ROBERTO CARLOS 87	CBS 12333
	16	8	59	JOSE JOSE	SIEMPRE CONTIGO	ARIOLA 5732
	17	9	33	FRANCO DE VITA	FANTASIA	SONOTONE 1405
	18	—	1	DANNY RIVERA	MI CANCION ES PAZ	DNA 337
	19	18	11	JOSE LUIS PERALES	SUENOS DE LIBERTAD	CBS 69301
	20	21	53	DYANGO	CADA DIA ME ACUERDO MAS DE TI	EMI 5735
	21	—	1	ALVARO TORRES	MAS ROMANTICO QUE NADIE	PROFONO 90547
	22	—	13	NELSON NED	ME PASE DE LA CUENTA	EMI 6476
	23	19	33	AMANDA MIGUEL	AMANDA MIGUEL	TELEDISCOS 102
	24	23	5	AL BANO Y ROMINA POWER	SIEMPRE SIEMPRE	WEA LATINA 42060/WARNER BROS.
	25	12	5	LUIS MIGUEL	LUIS MIGUEL 87	WEA LATINA 54719/WARNER BROS.
TROPICAL/SALSA	1	4	15	EL GRAN COMBO	25 ANIVERSARIO 1962-1987	COMBO 2050
	2	3	59	EDDIE SANTIAGO	ATREVIDO Y DIFERENTE	TH 2424
	3	2	23	TOMMY OLIVENCIA	30 ANIVERSARIO	TH 2464
	4	1	35	FRANKY RUIZ	VOY PA' ENCIMA	TH 2453
	5	5	13	PEDRO CONGA	NO TE QUITES LA ROPA	SONOTONE 1119
	6	8	9	CELIA CRUZ/WILLIE COLON	THE WINNERS	VAYA 109
	7	7	9	JOHNNY VENTURA	SI VUELVO A NACER	CBS 999
	8	6	13	ORQUESTA INMENSIDAD	ALEGRANDO AL MUNDO	FANIA 646
	9	13	91	FRANKY RUIZ	SOLISTA PERO NO SOLO	TH 2368
	10	10	41	SONORA PONCENA	BACK TO WORK	INCA 1083
	11	16	3	RAY DE LA PAZ	ESTOY COMO NUNCA	BC 8801
	12	17	3	EDDIE PALMIERI	LA VERDAD	FANIA 24
	13	14	5	ORQUESTA LA SOLUCION	BUENA PESCA	TH-RODVEN 2486
	14	15	51	ANDY MONTANEZ	MEJOR ACOMPAÑADO QUE NUNCA	TH 3434
	15	19	61	BONNY CEPEDA Y SU ORQUESTA	DANCE IT!/ BAILALO	RCA 7541
	16	9	11	GILBERTO SANTAROSA	KEEPING KOOL	COMBO 2051
	17	12	25	CHEO FELICIANO	SABOR Y SENTIMIENTO	COCHE 356
	18	18	13	LOS HERMANOS ROSARIO	ACABANDO	KAREN 107
	19	11	7	HECTOR LAVOE	STRIKES AGAIN	FANIA 647
	20	21	3	VARIOS ARTISTAS	MERENGUEANDO	RCA 6558
	21	22	19	ROBERTO DEL CASTILLO	JUSTO A TIEMPO	CBS 10489
	22	20	33	WILFRIDO VARGAS	LA MUSICA	SONOTONE 1406
	23	—	1	LUIS RAMIREZ	LUIS RAMIREZ Y SU SUPERBANDA	FAISAN 508
	24	—	1	BLAS DURAN	EL CONSEJO DE LAS MUJERES	GUIARRA 1005
	25	23	75	ROBERTO TORRES	ELEGANTEMENTE CRIOLLO	SAR 1043
REGIONAL MEXICAN	1	2	5	LOS YONICS	PETALOS Y ESPINAS	LASER 3041
	2	1	51	LOS BUKIS	ME VOLVI A ACORDAR DE TI	LASER 3025
	3	3	21	LOS CAMINANTES	GRACIAS MARTIN	LUNA 1147
	4	4	11	FITO OLIVARES	LA GALLINA	GIL 20001
	5	7	17	VICENTE FERNANDEZ	MOTIVOS DEL ALMA	CBS 20821
	6	13	13	LOS LOBOS	LA BAMBA	WARNER BROS. 25605-4
	7	8	51	LOS TIGRES DEL NORTE	GRACIAS AMERICA	PROFONO 90499
	8	5	9	RENACIMIENTO 74	LA GUERA GRINGA	RAMEX 1192
	9	6	9	LA MAFIA LIVE	CBS 84339	
	10	17	7	LOS BRIOS	NUEVAS VERSIONES	PROFONO 90524
	11	9	63	ANTONIO AGUILAR	LA TAMBORA	MUSART 2021
	12	10	9	ROCIO BANQUELLS	ENTREGA TOTAL	WARNER BROS. 6608/WEA
	13	20	3	INDUSTRIA DEL AMOR	MARCHATE	RAMEX 1190
	14	12	5	LOS HERMANOS MIER	LA COLORETEADA	ARIOLA 5368
	15	18	9	GRUPO EL TIEMPO	CON SENTIMIENTO ROMANTICO	LUNA 1142
	16	11	31	RAMON AYALA	HASTA QUE TE PERDI	FREDDIE 1385
	17	16	11	GRUPO MAZZ	BEYOND	CBS 10495
	18	25	3	JOSE JAVIER SOLIS	NO ME OLVIDARAS	PROFONO 90544
	19	—	1	GRUPO AGUA PRIETA	A LA MODERNA	SONOTONE 1123
	20	15	51	LITTLE JOE	TIMELESS	CBS 10458
	21	21	45	VICENTE FERNANDEZ	HOY PLATIQUE CON MI GALLO	CBS 163
	22	—	7	SONORA DINAMITA	16 SUPERCUMBIAES	SONOTONE 1615
	23	—	15	LOS CAMINANTES	21 EXITOS VOL. I	LUNA 1135
	24	14	11	GRUPO PEGASO DEL POLLO ESTEBAN	LA DUDA	DMY 058
	25	—	7	BRONCO	INDOMABLE	ARIOLA 6243

(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.

# French Industry Logs Revenue Rise Third Quarter Sees Rise In CD Sales

BY PHILIPPE CROCCO

PARIS French record industry earnings rose 10% in the third quarter of 1987, according to figures released here by trade organization SNEP, largely thanks to strong growth in compact disk volume.

CD sales were 100% up on the same period last year, but vinyl album sales fell by 17% in comparison. Cassette volume increased by 13%, and singles registered a marginal 0.4% upturn after the previous quarter's 11% drop.

Observers see the results as reflecting an abundance of high-quality product, rather than as a sign of long-term improvement in industry fortunes.

The improvement is attributed to a series of strong international and national releases, among them Madonna's "La Isla Bonita," U2's "Helen," Gerard Blanc's "Une Autre Histoire," and Image's "Le Coeur En Exil."

French productions accounted for 57% of the top 50 placings during the three-month period, with seven out of the top 10 titles. The dominant artist, however, was Madonna, with "La Isla Bonita" and "Who's

That Girl" both figuring among the top three sellers during the quarter.

The brief respite in the decline of LP sales—the latest quarter's 17% fall follows a 23% fall in the preceding quarter—is seen as poor conso-

## High-quality product from Madonna, U2, and several domestic artists spur sales

lation given the quality of the product available, which included U2's "The Joshua Tree" and Madonna's "True Blue."

It is explained in part by the strong showing of cassettes during the summer months, when holiday traffic boosts the in-car market. Cassettes now outsell vinyl albums here by 3-2, and Madonna's "True Blue," for instance, has achieved the majority of its 400,000 sales on tape. More widespread stocking of

cassettes by large nonspecialist stores has also helped to broaden the market they reach.

WEA emerges as the leading company in the quarter, with Madonna scoring the best-selling album and two best-selling singles. Also successful were Image's "Le Coeur En Exil" and France Gall's "Babacar." In all, WEA had 13 top 30 albums during the three months, a tribute to the work of commercial director Gerard Lefondeur and new president Luigi Calabrese.

Further stimulus to the overall market is expected from the continuing fall in average CD prices and from the newly reduced value-added tax rate on disks and tapes, down from 33% to 18% as of Dec. 1. One of the first major releases since this change is a three-LP boxed-set from NRJ/Flarenasch featuring the 50 most popular songs on the NRJ radio network since its inception. With about 150 minutes of music, the set will retail for \$41.

# Thai Gov't Won't Amend Laws For U.S. Software

BANGKOK, Thailand U.S. trade officials are still unhappy with Thailand's copyright provisions despite the Thai cabinet's approval in July of an amendment protecting U.S. artistic and literary works.

Speaking in Bangkok recently, Michael Smith of the U.S. Trade Representatives Office said Washington would not accept legislation without protection for computer software. "All we're asking for is fair play," said Smith, adding that the U.S. had given copyright protection to Thai works since 1921.

The office is currently considering petitions from U.S. industry to strip Thailand of import-duty privileges if the new copyright law is not passed. The Thai Democrats, who belong to one of the main parties in the country's coalition government, are opposed to protection for computer software, which they believe would hinder the development of

the local industry.

The U.S. Trade Policy Review Group, meanwhile, is examining alleged Thai intellectual-property-rights violations and will submit a report to President Reagan by March 1. According to observers, the Thai government is moving slowly on an amendment to existing laws to protect such intellectual property rights as trademarks, copyrights, and patents.

Washington has accused Thailand of allowing unauthorized copying of labels and trademarks for videotapes, audiocassettes, films, computer programs, pharmaceutical drugs, and other goods. "We are asking simply that Thailand extend its existing law to the U.S. on the same basis that it extends copyright protection to Berne Convention members," says Smith.

CHRISTIE LEO

# Progress Cited, But Scientists' Opposition Could Cause Delay China Gets Ready For Copyright Law

BY MIKE HENNESSEY

LONDON As part of the Chinese Republic's progress toward the enactment of a copyright law, provincial authorities are holding courses in copyrights. So far, more than 5,000 people have undergone training, according to Li Qi, assistant director of the National Copyright Administration of China.

In addition, trainees from China have been sent to study copyright administration with JASRAC, the Japanese authors and composers society SACEM in France; and CASH in Hong Kong.

Reporting on the copyright situation after a recent visit to Beijing, Trevor Lyttleton, composer, lawyer, and PRS member, says that while China's "open-door" policy was gaining ground, the projected copyright bill might not be implemented as rapidly as was originally hoped.

The draft Chinese copyright law was submitted to the State Council in April and is awaiting review by the standing committee of the People's Congress. It is currently under review by the legal bureau of the State Council, and it is hoped that the law could be enacted in 1988. However, there could be delays because the scientific field has expressed fears that a copyright law might restrict its access to foreign scientific texts.

This sector opposes a copyright law because it has been in the habit of buying original copies of foreign works and reproducing them in small quantities without authorization. A copyright law would require obtaining permission to reproduce. The fear is that this might be refused, or that the licensing fee might be prohibitive.

Although China is not yet a signatory to a copyright convention, Qi explains that the China Record Corporation and various publishers

have sought to protect foreign works by means of contracts and bilateral agreements with foreign authors, composers, and publishers.

The major difficulty China has in securing protection for foreign copyrights is the acute shortage of Western currency. However, once a copyright law is enacted, the Chinese government will arrange to make foreign currency available for payment to licensors.

Lyttleton says that in the interests of having the draft copyright law passed as quickly as possible it was imperative to encourage the authors and publishers of foreign scientific works to grant the right of reproduction for small runs of 300-500 copies. "If they are prepared to do this, an obstacle will be removed to the speedy enactment of a copyright law," he says.

The scientific lobby has made it

clear that if scientists cannot obtain such reproduction rights—and they have met with refusals in the past—then they would oppose a copyright law, or at least the protection of foreign works under it.

Says Lyttleton: "Li Qi explained to me that in any case, it would be rather pointless for foreign copyright owners not to grant reproduction rights to scientific texts because in that event, the texts would simply continue to be copied free of charge, if they were considered important to China's scientific advancement.

"I believe that in order for international copyright owners to achieve long-term benefits from a Chinese copyright law, it may be necessary to make short-term concessions in the field of scientific publishing," he says.

# Malaysia-U.S. Pact Set

BY CHRISTIE LEO

KUALA LUMPUR Malaysia is expected to follow Singapore's lead in forging a bilateral agreement with the U.S. to provide copyright protection to original works under the respective laws of the two countries.

Officials at the U.S. Trade Representatives Office confirmed that the agreement would be signed as soon as the Malaysian Copyright Act 1987 came into effect this December, adding that the U.S. preferred to deal with copyright issues on a bilateral basis.

Malaysia has indicated that it has no immediate plans to align itself with the multilateral Berne or Universal Copyright Conven-

tions—hence the alternative of a bipartite agreement to minimize violations of U.S. copyrights and trademarks. Talks between the two sides have been under way for almost one year, and further discussions are expected to iron out remaining differences.

The revised copyright act confers 50 years' protection on all works including music, literature, drama sound recordings, films and computer programs. It also provides stringent penalties of \$4,200 for each infringing copy or up to five years in jail or both, with increased penalties of up to \$4,800 or 10 years in jail for the manufacture or possession of equipment used to make infringing copies.

# Berlin Hosts Jazz Fest

BY MIKE HENNESSEY

BERLIN The indefatigable Art Blakey, 68, as dynamic as ever in his 32nd year of leading his Jazz Messengers, provided one of the true highlights of the 24th Berlin International Jazz Festival, Nov. 4-8.

The festival, which is one of the most prestigious in Europe and is sustained by a budget of a million marks (\$600,000), offered a wide spectrum of music, including such set-piece presentations as a tribute to Lester Young—with the Johnny Griffin-Joe Henderson Quintet, the Illi-

# Michael's 'Sex' Cut From Album

SINGAPORE CBS here has deleted George Michael's controversial "I Want Your Sex" from copies of his first solo album, "Faith." The track appeared initially on the "Beverly Hills Cop II" soundtrack and was banned by local authorities as being "too suggestive and racy."

"We didn't want to lose points by not releasing 'Faith,'" says CBS managing director Terence Phang, "so we applied for and received clearance from our home office to delete the offending cut." Wham! is one of the biggest sellers in this market and Phang anticipates strong sales during the holiday season for the Michael album, which is available here only in the cassette configuration.

Observers believe other record companies may now adopt similar strategies with other potentially best-selling artists whose works are censored.

# HITS of the WORLD

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## BRITAIN (Courtesy Music Week/Gallup) As of 12/5/87

This Week	Last Week	SINGLES
1	1	CHINA IN YOUR HAND T'PAU SIREN
2	2	GOT MY MIND SET ON YOU GEORGE HARRISON DARK HORSE
3	10	LETTER FROM AMERICA THE PROCLAIMERS CHRYSALIS
4	8	CRITICIZE ALEXANDER O'NEAL TABU
5	4	NEVER CAN SAY GOODBYE THE COMMUNARDS LONDON
6	5	SO EMOTIONAL WHITNEY HOUSTON ARISTA
7	27	WHAT DO YOU WANT TO MAKE THOSE EYES AT ME FOR SHAKIN' STEVENS EPIC
8	3	WHENEVER YOU NEED SOMEBODY RICK ASTLEY RCA
9	6	(I'VE HAD) THE TIME OF MY LIFE BILL MEDLEY & JENNIFER WARNES RCA
10	9	HERE I GO AGAIN WHITESNAKE EMI
11	7	MY BABY JUST CARES FOR ME NINA SIMONE CHARLY
12	12	SOME GUYS HAVE ALL THE LUCK MAXI PRIEST 10/VIRGIN
13	18	TO BE REBORN BOY GEORGE VIRGIN
14	23	ONCE UPON A LONG AGO PAUL MCCARTNEY PARLOPHONE
15	19	BUILD THE HOUSEMARTINS GO DISCS
16	NEW	THE WAY YOU MAKE ME FEEL MICHAEL JACKSON EPIC
17	14	SHO' YOU RIGHT BARRY WHITE BREAKOUT
18	29	WHO FOUND WHO JELLYBEAN/ELIZA FIORELLA CHRYSALIS
19	11	JACK MIX IV MIRAGE DEBUT/PASSION
20	13	DINNER WITH GERSHWIN DONNA SUMMER WARNER BROS.
21	26	THERE AIN'T NOTHING LIKE SHAGGIN' TAMS VIRGIN
22	28	SATELLITE HOOTERS CBS
23	24	I WANT TO BE YOUR PROPERTY BLUE MERCEDES MCA
24	30	I'VE BEEN IN LOVE BEFORE CUTTING CREW SIREN
25	16	LOVE IN THE FIRST DEGREE BANANARAMA LONDON
26	31	HYSTERIA DEF LEPPARD BLUDGEON RIFFOLA
27	35	TURN BACK THE CLOCK JOHNNY HATES JAZZ VIRGIN
28	15	YOU WIN AGAIN BEE GEES WARNER BROS.
29	36	I COULD NEVER TAKE THE PLACE OF YOUR MAN PRINCE PAISLEY PARK
30	NEW	LOVE LETTERS ALISON MOYET CBS
31	21	FAITH GEORGE MICHAEL EPIC
32	17	BARCELONA FREDDIE MERCURY & MONTSERRAT CABALLE POLYDOR
33	20	PAID IN FULL ERIC B & RAKIM FOURTH & BROADWAY
34	34	I WON'T CRY GLEN GOLDSMITH RCA
35	NEW	I'M THE MAN ANTHRAX ISLAND
36	NEW	SOMEWHERE SOMEBODY FIVE STAR TENT/RCA
37	40	REBEL WITHOUT A PAUSE PUBLIC ENEMY DEF JAM/CBS
38	22	LITTLE LIES FLEETWOOD MAC WARNER BROTHERS
39	NEW	ROCKIN' AROUND THE CHRISTMAS TREE KIM WILDE & MEL SMITH (MEL & KIM) 10/VIRGIN
40	NEW	FAIRYTALE OF NEW YORK THE POGUES FEATURING KIRSTY MACCOLL POGUE/MAHONE
1	NEW	<b>ALBUMS</b>
2	1	VARIOUS NOW THAT'S WHAT I CALL MUSIC 10 EMI/VIRGIN/POLYGRAM
3	NEW	RICK ASTLEY WHENEVER YOU NEED SOMEBODY RCA
4	2	VARIOUS HITS 7 CBS/WEA/RCA/ARISTA
5	4	T'PAU BRIDGE OF SPIES SIREN
6	5	PAUL MCCARTNEY ALL THE BEST! PARLOPHONE
7	3	UB40 THE VERY BEST OF UB40 VOL 1 VIRGIN
8	7	PRETENDERS THE SINGLES WEA
9	6	MADONNA YOU CAN DANCE SIRE
10	8	FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS.
11	17	GEORGE MICHAEL FAITH EPIC
12	14	THE SHADOWS SIMPLY SHADOWS POLYDOR
13	11	MICHAEL JACKSON BAD EPIC
14	18	VARIOUS FROM MOTOWN WITH LOVE K-TEL
15	15	WHITNEY HOUSTON WHITNEY ARISTA
16	10	MICHAEL JACKSON & DIANA ROSS LOVE SONGS TELSTAR
17	12	PAT BENATAR BEST SHOTS CHRYSALIS
18	16	VARIOUS THE GREATEST HITS OF 1987 TELSTAR
19	16	PET SHOP BOYS ACTUALLY PARLOPHONE
20	25	CLIFF RICHARD ALWAYS GUARANTEED EMI
21	NEW	MICHAEL CRAWFORD SONGS FROM STAGE AND SCREEN TELSTAR
22	20	ERIC CLAPTON/CREAM THE CREAM OF ERIC CLAPTON POLYDOR
23	28	VARIOUS SIXTIES MIX VARIOUS
24	21	FOSTER & ALLEN REFLECTIONS SYLUS
25	19	GEORGE HARRISON CLOUD NINE DARK HORSE/WEA
26	13	EURYTHMICS SAVAGE RCA
27	NEW	RICHARD CLAYDERMAN SONGS OF LOVE DECCA/LONDON
28	NEW	ROSE MARIE SENTIMENTALLY YOURS TELSTAR
29	26	ALEXANDER O'NEAL HEARSAY TABU
30	27	THE COMMUNARDS RED LONDON
31	31	ERASURE THE CIRCUS MUTE
32	22	BEE GEES E S P WARNER BROS.
33	9	SISTERS OF MERCY FLOODLAND MERCIFUL RELEASE
34	24	LEVEL 42 RUNNING IN THE FAMILY POLYDOR
35	30	ORIGINAL SOUNDTRACK DIRTY DANCING RCA
36	40	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY CBS
37	29	VARIOUS HIT MIX HITS OF THE YEAR SYLUS
38	NEW	WET WET WET POPPED IN SOULED OUT PRECIOUS/PHONOGRAM
39	NEW	THE CHRISTIANS THE CHRISTIANS ISLAND
40	NEW	VARIOUS DANCE MIX '87 TELSTAR
41	35	STING ... NOTHING LIKE THE SUN A&M

## CANADA (Courtesy The Record) As of 11/26/87

		SINGLES
1	1	FAITH GEORGE MICHAEL COLUMBIA/CBS
2	2	MONEY MONEY BILLY IDOL CHRYSALIS/MCA
3	3	CAUSING A COMMOTION MADONNA SIRE/WEA
4	5	IT'S A SIN PET SHOP BOYS EMI-MANHATTAN
5	6	I THINK WE'RE ALONE NOW TIFFANY MCA/MCA
6	7	THE TIME OF MY LIFE BILL MEDLEY WITH JENNIFER WARNES BMG
7	9	HEAVEN IS A PLACE ON EARTH BELINDA CARLISLE MCA
8	16	POP GOES THE WORLD MEN WITHOUT HATS MERCURY/POLYGRAM
9	11	WE'LL BE TOGETHER STING A&M
10	12	TRY BLUE RODEO WEA/WEA
11	17	HERE I GO AGAIN WHITESNAKE GEFFEN/WEA
12	NEW	I'VE BEEN IN LOVE BEFORE CUTTING CREW VIRGIN/A&M
13	4	BAD MICHAEL JACKSON EPIC/CBS
14	19	THE ONE I LOVE R.E.M. I.R.S./MCA
15	NEW	GOT MY MIND SET ON YOU GEORGE HARRISON DARK HORSE/WARNER BROS./WEA
16	13	STAY WITH ME TU BMG
17	14	CASANOVA LEVERT ATLANTIC/WEA
18	18	CONTACT PLATINUM BLONDE COLUMBIA/CBS
19	10	LOST IN EMOTION LISA LISA & CULT JAM COLUMBIA/CBS
20	20	ONLY IN MY DREAMS DEBBIE GIBSON SIRE/WEA
1	1	<b>ALBUMS</b>
2	4	JOHN COUGAR MELLENCAMP THE LONESOME JUBILEE MERCURY/POLYGRAM
3	3	U2 THE JOSHUA TREE ISLAND/MCA
4	2	STING NOTHING LIKE THE SUN A&M
5	5	BRUCE SPRINGSTEEN TUNNEL OF LOVE COLUMBIA/CBS
6	6	WHITESNAKE GEFFEN/WEA
7	6	BILLY IDOL VITAL IDOL CHRYSALIS/MCA
8	10	GEORGE MICHAEL FAITH COLUMBIA/CBS
9	8	VARIOUS ARTISTS DIRTY DANCING BMG MUSIC
10	9	MICHAEL JACKSON BAD CBS
11	7	LA BAMBA SOUNDTRACK SLASH/WARNER BROS./WEA
12	12	PINK FLOYD A MOMENTARY LAPSE OF REASON COLUMBIA
13	11	FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS./WEA
14	15	DEF LEPPARD HYSTERIA VERTIGO/POLYGRAM
15	16	INXS KICK ATLANTIC/WEA
16	17	GEORGE HARRISON CLOUD NINE DARK HORSE/WARNER BROS./WEA
17	14	BELINDA CARLISLE HEAVEN ON EARTH MCA/MCA
18	NEW	PET SHOP BOYS ACTUALLY EMI-MANHATTAN
19	19	ROBBIE ROBERTSON GEFFEN/WEA
20	20	WHITNEY HOUSTON ARISTA/BMG
21	20	BRYAN FERRY BETE NOIRE REPRISE/WARNER BROS./WEA

## WEST GERMANY (Courtesy Der Musikmarkt) As of 11/30/87

		SINGLES
1	1	YOU WIN AGAIN BEE GEES WARNER BROS
2	2	WONDERFUL LIFE BLACK A&M
3	5	WHENEVER YOU NEED SOMEBODY RICK ASTLEY RCA
4	3	LITTLE LIES FLEETWOOD MAC WARNER BROS.
5	9	FAITH GEORGE MICHAEL EPIC
6	12	KUESS' DIUE HAND M SCHOENE FRAU E A V
7	4	PUMP UP THE VOLUME M/A/R/R/S ROUGH TRADE
8	8	FULL METAL JACKET ABIGAIL MEAD AND NIGEL GOULDING WARNER BROS.
9	7	JOHNNY B HOOTERS CBS
10	11	RENT PET SHOP BOYS PARLOPHONE
11	6	I NEED LOVE L L COOL J DEF JAM
12	15	JOE LE TAXI VANESSA PARADIS POLYDOR/DGG
13	10	NEVER GONNA GIVE YOU UP RICK ASTLEY RCA
14	14	SORRY LITTLE SARAH BLUE SYSTEM HANSA
15	18	ETIENNE GUESCH PATTI EMI
16	13	SOME PEOPLE CLIFF RICHARD EMI
17	NEW	THIS CORROSION SISTERS OF MERCY WEA
18	16	THE GREAT COMMANDMENT CAMOUFLAGE METRONOME
19	NEW	COME BACK AND STAY BAD BOYS BLUE COCONUT
20	NEW	THE NIGHT YOU MURDERED LOVE ABC MERCURY/PHONOGRAM
1	1	<b>ALBUMS</b>
2	2	BEE GEES E S P WARNER BROS
3	14	FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS
4	3	GEORGE MICHAEL FAITH EPIC
5	3	JOE COCKER UNCHAIN MY HEART CAPITOL
6	NEW	TOD & TEUFEL LIEBE E A V
7	8	PET SHOP BOYS ACTUALLY PARLOPHONE/EMI
8	6	MICHAEL JACKSON BAD EPIC
9	4	STING ... NOTHING LIKE THE SUN A&M/DG
10	7	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
11	9	BLACK WONDERFUL LIFE A&M/DG
12	5	BRUCE SPRINGSTEEN TUNNEL OF LOVE CBS
13	10	CLIFF RICHARD ALWAYS GUARANTEED EMI
14	12	CHRIS REA DANCING WITH STRANGERS MAGNET/DGG
15	13	PINK FLOYD A MOMENTARY LAPSE OF REASON EMI
16	16	HOWARD CARPENDALE CARPENDALE EMI
17	15	MIKE OLDFIELD ISLANDS VIRGIN
18	NEW	EROS RAMAZZOTTI IN CERTI MOMENTI DDD
19	11	DEPECHE MODE MUSIC FOR THE MASSES MUTE
20	20	PETER HOFMANN ROCK CLASSICS 2 CBS
21	17	HOOTERS ONE WAY HOME CBS

## JAPAN (Courtesy Music Labo) As of 11/30/87

		SINGLES
1	NEW	STAY GIRL STAY PURE 1986 OMEGA TRIBE VAP/VAMUDA/MTV.M
2	4	SHOW ME YUKARI MORIKAWA FUN HOUSE/NICHION
3	1	ABC SHONENAI WARNER/PIONEER
4	NEW	SAYONARA YUKI SAITO PONY/CANYON
5	NEW	OMIODE NO FUYUYASUMI TOMOMI NISHIMURA TOSHIBA-EMI/GEIEI
6	2	PEARL-WHITE EVE SEIKO MATSUDA CBS/SONY/SUN MUSIC
7	NEW	GIRLS ON THE ROOF MINAYO WATANABE CBS/SONY
8	NEW	MIZU NO OCHITA VIOLET YUMA NAKAMURA FOR LIFE/FUJIPACIFIC
9	8	NANPASEN AKINA NAKAMORI WARNER PIONEER/KIRAKU
10	6	KANASHII KIMOCCHI KEISUKE KUWATA VICTOR
1	NEW	<b>ALBUMS</b>
2	NEW	SEIKO MATSUDA SNOW GARDEN CBS/SONY
3	NEW	CUTE BEAT CLUB BAND NOT CHECKERS PONY/CANYON
4	1	MIHO NAKAYAMA COLLECTION KING
5	NEW	TUBU TWILIGHT SWIM CBS/SONY
6	NEW	TM NETWORK HUMAN SYSTEM EPIC/SONY
7	NEW	AYUMI NAKAMURA HEART OF DIAMONDS HUMMING BIRD
8	NEW	SAIKIMA II BIG TIME CHANGES CBS/SONY
9	NEW	KOJI KIKAWA GLAMOROUS JUMP SMS
10	NEW	ANRI MEDITATION FOR LIFE CBS/SONY
11	NEW	THE BLUE HEARTS YOUNG AND PRETTY MELDAC

## MUSIC & MEDIA PAN-EUROPEAN CHARTS 12/5/87

		HOT 100 SINGLES
1	1	YOU WIN AGAIN BEE GEES WARNER BROS.
2	4	FAITH GEORGE MICHAEL EPIC
3	2	NEVER GONNA GIVE YOU UP RICK ASTLEY RCA
4	5	WHENEVER YOU NEED SOMEBODY RICK ASTLEY RCA
5	3	BAD MICHAEL JACKSON EPIC
6	8	EVERLASTING LOVE SANDRA VIRGIN
7	6	LA BAMBA LOS LOBOS LONDON
8	7	PUMP UP THE VOLUME M A R R S 4AD
9	NEW	LOVE IN THE FIRST DEGREE BANANARAMA LONDON
10	9	LITTLE LIES FLEETWOOD MAC WARNER BROS.
11	12	HERE I GO AGAIN WHITESNAKE EMI
12	10	FULL METAL JACKET ABIGAIL MEAD & NIGEL GOULDING WARNER BROS.
13	11	RENT PET SHOP BOYS PARLOPHONE
14	14	JOE LE TAXI VANESSA PARADIS FA PRODUCTION/POLYDOR
15	17	ETIENNE GUESCH PATTI COMOTION/EMI
16	NEW	GOT MY MIND SET ON YOU GEORGE HARRISON DARK HORSE/WEA
17	20	UNCHAIN MY HEART JOE COCKER CAPITOL
18	NEW	TOMORROW THE COMMUNARDS LONDON
19	NEW	NEVER CAN SAY GOODBYE THE COMMUNARDS LONDON
20	NEW	SO EMOTIONAL WHITNEY HOUSTON ARISTA
1	1	<b>HOT 100 ALBUMS</b>
2	3	MICHAEL JACKSON BAD EPIC
3	2	STING ... NOTHING LIKE THE SUN A&M
4	5	BRUCE SPRINGSTEEN TUNNEL OF LOVE CBS
5	8	PET SHOP BOYS ACTUALLY PARLOPHONE
6	4	GEORGE MICHAEL FAITH EPIC
7	7	BEE GEES E S P WARNER BROS
8	6	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
9	9	PINK FLOYD A MOMENTARY LAPSE OF REASON EMI
10	14	U2 THE JOSHUA TREE ISLAND
11	16	THE COMMUNARDS RED LONDON
12	10	BRYAN FERRY BETE NOIRE VIRGIN
13	13	MADONNA WHO'S THAT GIRL SOUNDTRACK SIRE
14	11	CHRIS REA DANCING WITH STRANGERS MAGNET
15	NEW	DEPECHE MODE MUSIC FOR THE MASSES MUTE
16	17	MADONNA YOU CAN DANCE SIRE
17	12	MIKE OLDFIELD ISLANDS VIRGIN
18	NEW	FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS.
19	18	EURYTHMICS SAVAGE RCA
20	19	JOE COCKER UNCHAIN MY HEART CAPITOL
21	19	SUZANNE VEGA SOLITUDE STANDING A&M

## AUSTRALIA (Courtesy Australian Music Report) As of 12/1/87

		SINGLES
1	1	NEVER GONNA GIVE YOU UP RICK ASTLEY RCA
2	2	TOO MUCH AIN'T ENOUGH LOVE JIMMY BARNES MUSHROOM
3	5	FAITH GEORGE MICHAEL EPIC
4	6	HOLD ME NOW JOHNNY LOGAN EPIC/CBS
5	3	RUN TO PARADISE CHOIRBOYS MUSHROOM
6	17	GOT MY MIND SET ON YOU GEORGE HARRISON DARK HORSE/WEA
7	7	NEED YOU TONIGHT INXS WEA
8	4	ELECTRIC BLUE ICEHOUSE REGULAR/FESTIVAL
9	16	THE WAY YOU MAKE ME FEEL MICHAEL JACKSON EPIC
10	14	MONY MONY BILLY IDOL CHRYSALIS
11	8	LA BAMBA LOS LOBOS LONDON/POLYGRAM
12	9	BAD MICHAEL JACKSON EPIC/CBS
13	13	WE'LL BE TOGETHER STING A&M
14	10	YOU WIN AGAIN BEE GEES WARNER BROS.
15	11	HAMMERHEAD JAMES REYNE CAPITOL/EMI
16	12	CAUSING A COMMOTION MADONNA SIRE
17	NEW	TO HER DOOR PAUL KELLY MUSHROOM/FESTIVAL
18	20	BRIDGE TO YOUR HEART WAX RCA/BMG
19	NEW	MY OBSESSION ICEHOUSE REGULAR/FESTIVAL
20	18	DO TO YOU MACHINATIONS WHITE LABEL/FESTIVAL
1	1	<b>ALBUMS</b>
2	2	ICEHOUSE MAN OF COLOURS REGULAR/FESTIVAL
3	3	INXS KICK WEA
4	3	MOTION PICTURE SOUNDTRACK LA BAMBA LONDON/POLYGRAM
5	4	MICHAEL JACKSON BAD EPIC/CBS
6	5	STING ... NOTHING LIKE THE SUN A&M
7	7	GEORGE MICHAEL FAITH EPIC
8	9	MIDNIGHT OIL DIESEL AND DUST CBS
9	6	JAMES REYNE CAPITOL/EMI
10	14	PINK FLOYD A MOMENTARY LAPSE OF REASON CBS
11	NEW	BILLY JOEL KOHUEPT CBS
12	NEW	VARIOUS ARTISTS SMASH HITS '87 CBS
13	NEW	VARIOUS ARTISTS CELEBRATE '88 EMI
14	NEW	FLEETWOOD MAC TANGO IN THE NIGHT WARNER/WEA
15	10	MADONNA YOU CAN DANCE SIRE
16	12	JOHN COUGAR MELLENCAMP LONESOME JUBILEE MERCURY
17	11	CHRIS REA DANCING WITH STRANGERS MAGNET/POLYGRAM
18	NEW	JOHN FARNHAM WHISPERING JACK WHEATLEY/RCA
19	NEW	HUNTERS AND COLLECTORS WHAT'S A FEW MEN? WHITE LABEL/FESTIVAL
20	18	VARIOUS ARTISTS SUMMER '88 WEA
21	18	THE PARTY BOYS THE PARTY BOYS CBS

## ITALY (Courtesy Germano Ruscitto) As of 11/20/87

		SINGLES
1	1	BAD MICHAEL JACKSON CBS
2	8	FAITH GEORGE MICHAEL CBS
3	5	LA BAMBA LOS LOBOS CBS
4	11	NEVER GONNA GIVE YOU UP RICK ASTLEY RCA
5	4	CAUSING A COMMOTION MADONNA WEA
6	2	WHO'S THAT GIRL MADONNA CBS
7	3	IT'S A SIN PET SHOP BOYS EMI
8	NEW	WE'LL BE TOGETHER STING POLYGRAM
9	7	UNCHAIN MY HEART JOE COCKER EMI
10	NEW	POSITIVE REACTION MANDY CGDMM
11	NEW	NEVER LET ME DOWN AGAIN DEPECHE MODE RICORDI
12	17	DON'T WANT TO BE A HERO JOHNNY HATES JAZZ VIRGIN/EMI
13	9	THE LIVING DAYLIGHTS A-HA WEA
14	NEW	DANCE LITTLE LADY TINA CHARLES RCA
15	12	YOU WIN AGAIN THE BEE GEES WEA
16	15	WHERE THE STREETS HAVE NO NAME U2 RICORDI
17	NEW	BEETHOVEN EURYTHMICS RCA
18	19	EVERLASTING LOVE SANDRA VIRGIN/EMI
19	6	I JUST CAN'T STOP LOVING YOU MICHAEL JACKSON CBS
20	13	I WANT YOUR SEX GEORGE MICHAEL CBS

# Overall Label Profits Up; Local Cos. Average Loss

BY KIRK LaPOINTE

OTTAWA Record company profits in Canada increased marginally to 5% of revenue in the year ended March 1986, but Canadian-controlled companies averaged losses of 1% in the year, according to the federal statistics agency.

According to preliminary findings in its exhaustive annual survey of the recording industry for the 1985-86 federal fiscal year, Statistics Canada found an increase of 3% in the Canadian market for sound recordings to \$457 million. Sales of recordings made in Canada were \$395.2 million, up 2% from the previous year, and imports rose 7% to \$74 million. Imports accounted for 16% of the Canadian market in 1985-86, the same as a year earlier.

Although it takes Statistics Canada a long time to compile the figures, they are generally considered the most reliable yardstick of the industry. The agency surveyed 106 companies representing 99.6% of total sales in the retail market.

These are among the key findings:

- Exports, aided by the lower Canadian dollar, increased 10% to \$11.1 million after declines in the three previous years. Exports accounted for less than 3% of the total sales of recordings made in Canada.

- The Canadian-content share in the sales of recordings made in Can-

ada was 13%, up from 11% a year earlier. As for share of total domestic market, the figures are slightly lower—12% in 1985-86 and 9% in 1984-85.

- Revenue of prerecorded tapes grew to 53% from 48% a year earlier, while album sales declined to 38% from 45%. At that stage, compact disk sales were only catching on, as reflected by their 4% share and the fact that they represented only 1% a year earlier.

- Total employment dropped by 2% in the year, including a 4% drop in full-time employment. Part-time employment rose 17% from the previous year.

- The Canadian-content share of total new recordings released in the year was down to 17% from 22% a year earlier.

"The Canadian market for sound recording grew at a lower rate in 1985-86 than in the previous two years," Statistics Canada said when releasing the figures in late November. "The majority [60%] of the increase in the Canadian market was accounted for by domestic sales of records and prerecorded tapes manufactured in Canada."

The number of record releases qualifying as Canadian declined from the previous year. A total of 4,865 new recordings, including 3,075 albums and 1,790 singles, were issued in Canada; 17% qualified as Canadian. Album releases

with Canadian content decreased to 434 from 488 the previous year, an 11% drop.

The report pays scant attention to issues currently facing the business. In recent weeks, CBS Records Canada has moved to curtail the export of its product by increasing prices.

But the report does say that "the

dominant position of prerecorded tapes and the favorable response by Canadians to compact disks may be threatened by a new technology, the digital audio tape." DAT hardware has surfaced in recent weeks in Canada, and the industry continues to fight sales of units without Copy-code devices.

Total employment in the industry

dropped to 2,996 from 3,060 the year before, including a drop to 2,649 from 2,764 in full-time employment.

Record companies reported that 71% of their revenue came from sales of recordings, 24% from such activities as concert promotion and artist management, 3% from unrelated activities, and 2% from leasing of master tapes.

## With Image Make-Over, Metal Band Launches New Album Platinum Blonde Seeks Int'l 'Contact'

OTTAWA If you hear that Platinum Blonde has returned to its roots, it's meant literally and artistically.

With two of the band's members eschewing the peroxide for the natural look and with a new album that largely dodges gimmickry, the biggest Canadian band without an international following is poised to make contact with "Contact."

A transplanted Brit, lead singer Mark Holmes is arguably the most popular vocalist living in Canada these days apart from Bryan Adams and Corey Hart. He is no slouch musically, and "Contact" is testament to his earnest work to bring Blonde a wider audience. Alternately bone crushing and metallic, "Contact" represents the band's best shot at international success.

"One thing that should help is that

the people who were against us with Epic are pretty much gone from the company," Holmes says. "We really felt like we were fighting to be dealt with fairly before."

The band's last album, "Alien Shores," drew strong reviews in Canada because it was much more adventurous than the band's debut, "Standing In The Dark." But despite Canadian sales of nearly 500,000 (quintuple platinum), the album practically disappeared once it was worked below the border.

"I'm so tired of being disappointed that I won't predict anything this time out," says Holmes, who writes most of the band's material. "If it makes it, we're ready; we really are. If it doesn't, well, I'll go back to the drawing board again and again."

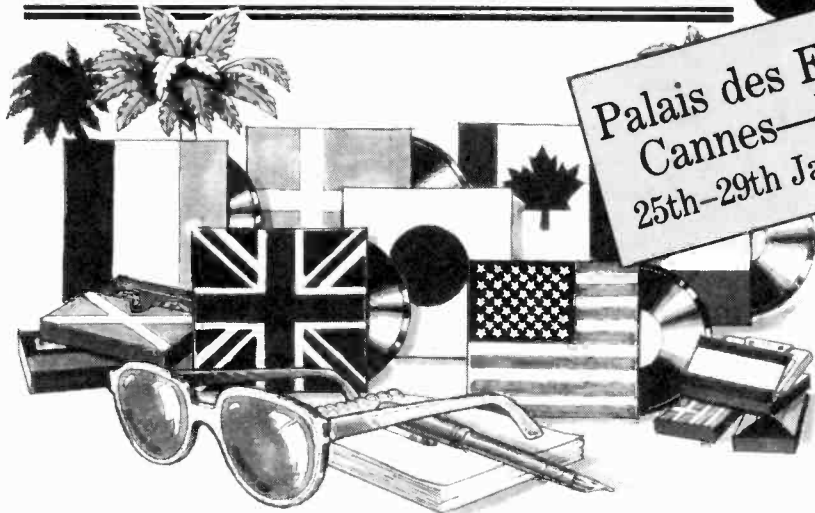
At roughly \$500,000, "Contact" is

pricey by Canadian album-production standards. But it has world-class talent aboard. Bernard Edwards handled some production; Eddie Martinez of Robert Palmer's band chipped in with some guitar; Tony Thompson contributed some drum work, and Leroy "Sugarfoot" Bonner sang on the remake of his Ohio Players' song "Fire." Unfortunately, the release of Blonde's "Fire" will have to wait until it's clear whether the Sly & Robbie version (Island Records) makes a mark.

"I came away proud of this record, because it really showed that we could work alongside some of the best musicians around," Holmes says. "But, so many things can happen to rule out success. I'd better not make the predictions I did last time."

KIRK LaPOINTE

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# CANADA

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ISSUE DATE:  
JANUARY 30  
SPOTLIGHT AD CLOSING:  
JANUARY 5

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The British Columbia Music Scene Is Thriving

CD Boom At Retail

Video: Room For Growth

New Artists: Who's Ready To Break Internationally

Radio: Getting Back On Its Feet

Overview: By Kirk La Pointe

Plus: Children's, Heavy Metal, Black, New Age  
Music And French Language — On  
Independent Labels. Big Rewards For The  
Winners

Extra: New Copyright Laws: More Incentive For  
Creators — More Penalties For Pirates!

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# HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

**T**HE BATTLE FOR NO. 1 is the closest in the two years since this column was introduced. **George Michael's** "Faith" (Columbia) wins by the slimmest of margins, displacing "Heaven Is A Place On Earth" by **Belinda Carlisle** (MCA). Michael's strong radio gains put him over the top, with Carlisle retaining an edge in sales points. With "Heaven" slipping in points and other contenders for No. 1 far behind, Michael should have "faith" that he will stay on top for at least one more week.

**T**HE SMALL NUMBER OF debuts on the chart—only nine in the last two weeks—and the crowded top half of the chart demonstrate seasonal release patterns: Many singles are released in November so that they will be established before the Christmas break, when radio stations freeze their lists. The top 15 is especially tight, with records by **Whitesnake**, **Debbie Gibson**, **Whitney Houston**, **Jody Watley**, and **George Harrison** moving up only one place or holding despite strong point gains. "We'll Be Together" by **Sting** (A&M) actually drops on the chart from No. 7 to No. 8 despite point gains. Further down the chart, "Everywhere" by **Fleetwood Mac** (Warner Bros.) and "Don't Shed A Tear" by **Paul Carrack** (Chrysalis) each move up only four places despite a large number of radio adds—30 and 32, respectively. "Pop Goes The World" by **Men Without Hats** (Mercury) moves up only two positions despite 13 adds and strong reports from WMMS Cleveland (15-9), 93-Q Houston (13-8), and KATD San Jose, Calif. (No. 1).

**S**EVERAL RECORDS ARE DEVELOPING at radio, although without enough points to bullet. "I Don't Mind At All" by **Bourgeois Tagg** (Island) gains points and is top 10 at five reporting stations but drops from No. 38 to No. 39 because of the competition. "(Baby Tell Me) Can You Dance" by **Shanice Wilson** (A&M) gains points but holds at No. 51, with strong reports from WTIC-FM Hartford, Conn. (26-19); B-97 New Orleans (20-16); KWK St. Louis (19-16); and KMGX Fresno, Calif. (9-5). "Just Like Heaven" by the **Cure** (Elektra) continues to gain steadily in radio points, but because of insufficient total point gains it moves up only one position, to No. 43, without a bullet. The record has 12 more adds from the pop radio panel and is top 10 at four stations.

**Q**UICK CUTS: **Buster Poindexter & His Banshees Of Blue** make their Hot 100 debut with "Hot Hot Hot" (RCA). Poindexter once sang under the name **David Johansen** . . . "Could've Been" by **Tiffany** (MCA) wins the Power Pick/Airplay for the second week in a row; the 13 previous records to win the award two weeks in a row all went on to hit No. 1. It debuts at No. 17 at 98-PXY Rochester, N.Y., where PD **Tom Mitchell** says the single has been No. 1 in requests since one day after airplay began and is already top 20 in local record sales: "It's happening faster than 'I Think We're Alone Now.'"

FOR WEEK ENDING DECEMBER 12, 1987

Billboard

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## HOT 100 SINGLES ACTION RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 20 REPORTERS	SILVER ADDS 58 REPORTERS	BRONZE/ SECONDARY ADDS 159 REPORTERS	TOTAL ADDS 237 REPORTERS	TOTAL ON
<b>WHAT HAVE I DONE...</b>					
PET SHOP BOYS EMI-MANHATTAN	8	16	67	91	96
<b>SAY YOU WILL</b>					
FOREIGNER ATLANTIC	3	11	38	52	158
<b>COULD'VE BEEN</b>					
TIFFANY MCA	5	12	33	50	172
<b>TUNNEL OF LOVE</b>					
BRUCE SPRINGSTEEN COLUMBIA	2	16	32	50	164
<b>DON'T SHED A TEAR</b>					
PAUL CARRACK CHRYSALIS	1	6	25	32	148
<b>EVERYWHERE</b>					
FLEETWOOD MAC WARNER BROS.	1	7	22	30	142
<b>SEASONS CHANGE</b>					
EXPOSE ARISTA	3	7	19	29	191
<b>I COULD NEVER TAKE...</b>					
PRINCE PAISLEY PARK	1	5	21	27	186
<b>I WANT TO BE YOUR MAN</b>					
ROGER REPRISE	3	5	17	25	130
<b>HUNGRY EYES</b>					
ERIC CARMEN RCA	0	4	18	22	151

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.

# HOT



DÉJÀ

"YOU & ME TONIGHT"  
(ALL NIGHT LONG)

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# VIRGIN

PRETTY POISON

"CATCH ME  
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# SINGLES

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MILLIONS  
...  
LIKE US

# SPOTLIGHT

Virgin

ON VIRGIN RECORDS, CASSETTES AND COMPACT DISCS. ©1987 VIRGIN RECORDS AMERICA, INC.

# Meets To Stress Mom-And-Pop Survival

This story was prepared by Earl Paige and Mark Mehler.

**NEW YORK** A series of four seminars next year, sponsored by the Video Software Dealers Assn., will explore the future of the small video retailer in an era of burgeoning inventory costs and fierce competition from large publicly held chains.

Harry Landsburg, who is a principal at the accounting firm of Laventhol & Horwath in Philadelphia and a consultant to the VSDA, will run the seminars, which will address depreciation, rental pricing, and the option of leasing cassettes, among other key concerns. Times and dates haven't been firmed up, but Landsburg says the seminars will cover each section of the country.

Perhaps Landsburg's central message to the mom and pops and small chains will be to raise rental fees now.

"A smaller dealer carrying 4,000 titles who's still charging \$2 a video is just treading water," says Landsburg. "A big chain can charge \$2 and spread out the overhead, but for the little guy, the further he moves toward \$3, the more

it is worth his while to remain in business."

Landsburg argues that consumers show no significant reluctance to pay higher rental fees. "A 25-cent raise to \$2.25 is a 10% increase. Not too many other businesses have the advantage of being able to raise prices 10% without witnessing any effect on consumers. Yet outside of video rental, it's difficult to name any business that hasn't had a price hike in five years. This has helped end the idea of the video store as a family enterprise."

Although retailers and lessors are less than forthcoming in discussing the economics of leasing, Landsburg believes smaller retailers are increasingly turning to it as an alternative to rising wholesale prices.

"Under some of the original leasing plans, it was hard to see any benefit for the lessors," notes the accountant. "The [prices] were so low that a lessor would have to turn the video over a dozen times to make any money. Today, leasing plans seem to make sense for the lessor and the retailer. A small store that needs 12 copies of an A title might consider buying only

six and leasing the other six for 30 or 60 days."

Depreciation remains a hot topic following the abolition of the investment tax credit in the 1986 Tax Reform Act. "The investment tax credit was seen as the great savior," says Landsburg. "Many video operators found it advantageous to consider videos as tangible personal property and

## 'A smaller dealer carrying 4,000 titles who's still charging \$2 a video is just treading water'

depreciate them over five years to get the full 10% credit."

The end of the ITC, says Landsburg, encourages the retailer to be more realistic in taking depreciations based on the actual useful life of the video. Landsburg is recommending that retailers adopt the "income forecast" method of depreciation, by which a retailer projects total rentals before purchasing the video and depreciates it accordingly.

"If you project, say, 100 rentals, and you rent it 70 times in the first year, that's a 70% deduction. Income forecasting offers the substantial benefit of really accelerating the depreciation in the year of acquisition," he says.

The other method of depreciation left in the wake of the ITC is the intangible asset formula, which calls for amortizing the video on a straight-line basis over the economic useful life of the product. The accelerated first-year write off is lost, but with this

method, says Landsburg, "the retailer does get better recognition of the economic useful life of the video. He can depreciate it over any period he chooses, as long as he can prove it's reasonable."

However, in some municipalities, intangible assets are subject to an "intangibles tax," minimizing the advantage of using this method.

"Without the carrot of an ITC, it pays to use income forecasting to depreciate inventory more quickly," says Landsburg, pointing out that the VSDA cost-of-operating study last fall pegged depreciation as the second-largest operating expense at 16.7% (total salaries represented the highest expense, at about 30%). The major drawback in income forecasting, Landsburg cautions, is a mountain of paperwork involved in accurate record-keeping. "You will have to prove and justify your deduction on every copy of every video," he advises. Under the intangible assets formula, on the other hand, a retailer need only lump videos under different classes, such as A titles and kid video, for tax purposes.

Meanwhile, for some larger publicly held video chains, reliance on the ITC could bring trouble. Any chain that liquidated inventory before the end of the five-year cycle would end up repaying a prorated portion of the ITC in the form of a "recapture" penalty.

Landsburg notes, however, that as most large chains have used older videos to stock new stores, the threat of recapture is "minimal."

"The overall theme of the VSDA seminars is quality financial management," concludes Landsburg. "The only way an undercapitalized company is going to compete with the big chains is to watch every dollar. The mistakes that a large retailer can make are fatal to a mom and pop."

# Cinram Acquires 10.2% Stake In ElectroSound

**NEW YORK** Cinram Ltd., a Canadian supplier of prerecorded audiocassette tapes, records, and compact disks, has acquired 10.2% of the outstanding common stock of ElectroSound Group Inc. The purchase price was about \$1.2 million.

ElectroSound, which supplies duplication products and commercial duplicating equipment to the recorded-music industry, trades publicly on the American Stock Exchange.

Lewis Ritchie, chief financial officer of Cinram, based in Scarborough, Ontario, says his company's initial interest in ElectroSound is purely as an investment. He adds, however, that ElectroSound's music-industry-related business complements Cinram's own interests. Ritchie says Cinram has yet to develop specific plans for ElectroSound's business or management, but he adds that a number of future relationships are possible.

Cinram says it may acquire additional shares of ElectroSound on the open market but plans for the time being to limit its holdings to less than 20%.

Ronald Hoffman, chief financial officer of the New York-based ElectroSound, says there was no contact between the companies prior to Cinram's filing of a notification of interest. He says the matter has been referred to counsel, but he declined to comment on Cinram's intentions or ElectroSound's response.

ElectroSound shares were trading at \$7 on the afternoon of Nov. 30.

# Unitel Reports Record Income In 4th Quarter

**NEW YORK** Unitel Video Inc. reported net income for the year ended Aug. 31 was a record \$2.26 million, or \$1.01 a share. This compares with net income of \$172,000, or 8 cents a share, in fiscal 1986.

Revenues for the year were a record \$26.8 million, up from \$19.9 million in the prior year.

Fourth-quarter net income increased to \$517,000, or 22 cents a share, compared with a \$258,000, or 12 cents a share, net loss in the fourth quarter of 1986. Sales in the quarter were \$7.31 million, compared with \$5.63 million in fiscal 1986.

Unitel, which provides facilities for studio production, videotape editing and duplication, and computer graphics, among other operations, attributed gains to new and continuing studio programming contracts in New York, expansion of its mobile fleet, and higher utilization of its Hollywood, Calif., facilities.

# 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 11/23	Close 11/30	Change
<b>NEW YORK STOCK EXCHANGE</b>				
CBS Inc.	385	163 1/4	155 1/4	-7 1/4
Cannon Group	209.9	4 1/4	4 1/2	+ 1/4
Capital Cities Communications	815	323	313	-10
Coca-Cola	1849.1	39	37	-2
Walt Disney	1888.7	53 1/4	52 1/4	-1
Eastman Kodak	4809.1	48	45 1/4	-2 1/4
Gulf & Western	722.7	68 1/4	67 1/4	-1
Handelman	403.1	18 1/2	18 1/2	+ 1/4
MCA Inc.	1209.8	36 1/4	32 1/4	-4
MGM/UA	144.5	6	5 1/4	- 1/4
Musicland	17.4	19	17 1/4	-1 1/4
Orion Pictures Corp.	249.9	8 1/2	8 1/4	- 1/4
Primerica	1061.6	26 1/4	25 1/4	-1
Sony Corp.	299.1	36	34 1/4	-1 1/4
TDK	47	67 1/2	65 1/4	-2 1/4
Vestron Inc.	127.2	4 1/4	3 1/4	-1
Warner Communications Inc.	1467.4	27 1/4	24 1/4	-3
Westinghouse	1491.4	46 1/4	43 1/4	-3
<b>AMERICAN STOCK EXCHANGE</b>				
Commtron	76.3	2	2 1/4	+ 1/4
ElectroSound Group Inc.	29.9	7 1/4	7	- 1/4
Lorimar/Telepictures	781.7	9 1/4	8 1/4	-1
New World Pictures	90.8	3	3 1/4	+ 1/4
Price Communications	46	8 1/4	8 1/4	- 1/4
Prism Entertainment	5.1	3 1/4	3 1/4	.....
Turner Broadcasting System	6.6	23 1/4	23 1/4	.....
Unitel Video	11.9	8 1/4	8 1/4	.....
Wherehouse Entertainment	186	10 1/4	9 1/4	-1
<b>OVER THE COUNTER</b>				
Crazy Eddie	2	1 1/4	1 1/4	- 1/4
Dick Clark Productions	4 1/4	4 1/4	4 1/4	.....
Infinity Broadcasting	17 1/4	15 1/4	15 1/4	-2
Josephson Inc.	9 1/4	9 1/4	9 1/4	+ 1/4
LIN Broadcasting	38 1/4	37 1/4	37 1/4	- 1/4
Lieberman Enterprises	12 1/2	12 1/4	12 1/4	- 1/4
Mairite Communications Group	6 1/4	5 1/4	5 1/4	- 1/4
Recoton Corp.	3 1/2	3	3	- 1/2
Reeves Communications	6	5 1/4	5 1/4	- 1/4
Satellite Music Network, Inc.	3	3	3	.....
Scripps Howard Broadcasting	74	75	75	+1
Shorewood Packaging	10	9 1/4	9 1/4	- 1/4
Sound Warehouse	10 1/4	10	10	- 1/4
Specs Music	5	5	5	.....
Stars To Go Video	2 1/4	2 1/4	2 1/4	.....
Trans World Music	15 1/4	15 1/4	15 1/4	+ 1/4
Tri-Star Pictures	11 1/4	10 1/4	10 1/4	-1 1/4
Wall To Wall Sound And Video	3 1/4	3 1/4	3 1/4	- 1/4
Westwood One	16 1/4	15 1/4	15 1/4	- 1/4
<b>LONDON STOCK EXCHANGE (In Pence)</b>				
Chrysalis	135	123	123	-12
Pickwick	148	145	145	-3
Really Useful Group	427	438	438	+11
Thorn EMI	524	537	537	+13
Virgin	110	103	103	-7

# 1st-Quarter Net Earnings, Revenue Up Spec's Off To Upbeat Start

**NEW YORK** Spec's Music Inc., the 37-store music/video combo chain based in Miami, has reported net earnings for the first quarter ended Oct. 31 of \$192,000, or 5 cents a share. This is an 81% increase over \$106,000, or 2 cents a share, the figures for the same period last year.

Revenues for the quarter were \$6.56 million, up 25% over \$5.23 million a year ago.

In related news, Spec's officials told analysts at a recent luncheon meeting in New York that the chain has accelerated its balance-sheet depreciation schedule for videocassettes by 20% in the current fiscal year. Peter Blei, vice president and chief financial officer, said the chain will now take a 36% first-year write-off without employing the "half-year convention," meaning that the effective first-year depreciation could be as much as 72% of the price of the video. Last year, the firm wrote off

30% of the cost in the first year, also without the half-year convention.

Analysts were pleased by the move. "It isn't really that important in terms of its impact in dollars and cents," said Keith Benjamin of Silberberg, Rosenthal & Co. "But what it does is give me that much more trust that they're not overstating earnings."

Benjamin suggested that the first-quarter increase in earnings gave Spec's "enough slack" to introduce the accelerated depreciation schedule now.

At the same meeting, Spec's officials also said a recent price hike for rentals of A-title videos from \$2 to up to \$3 has been rolled back at about five of the 24 Florida combo stores. "We weren't able to sustain the increase at every outlet, but we're pleased that it took hold at most of our locations," concluded Blei.



# 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	1	HEAVEN IS A PLACE ON EARTH	BELINDA CARLISLE	2
2	3	FAITH	GEORGE MICHAEL	1
3	4	SHOULD'VE KNOWN BETTER	RICHARD MARX	3
4	2	(I'VE HAD) THE TIME OF MY LIFE	BILL MEDLEY & JENNIFER WARNES	4
5	7	SHAKE YOUR LOVE	DEBBIE GIBSON	6
6	6	WE'LL BE TOGETHER	STING	8
7	8	IS THIS LOVE	WHITESNAKE	5
8	9	SO EMOTIONAL	WHITNEY HOUSTON	7
9	10	DON'T YOU WANT ME	JODY WATLEY	9
10	5	THE ONE I LOVE	R.E.M.	12
11	12	GOT MY MIND SET ON YOU	GEORGE HARRISON	10
12	13	CATCH ME (I'M FALLING)	PRETTY POISON	11
13	11	SKELETONS	STEVIE WONDER	21
14	17	DUDE (LOOKS LIKE A LADY)	AEROSMITH	14
15	19	I DO YOU	THE JETS	20
16	20	CHERRY BOMB	JOHN COUGAR MELLENCAMP	16
17	24	TELL IT TO MY HEART	TAYLOR DAYNE	15
18	21	VALERIE	STEVE WINWOOD	13
19	25	THAT'S WHAT LOVE IS ALL ABOUT	MICHAEL BOLTON	19
20	30	THE WAY YOU MAKE ME FEEL	MICHAEL JACKSON	17
21	28	NEED YOU TONIGHT	INXS	18
22	27	ANIMAL	DEF LEPPARD	24
23	16	HOURGLASS	SQUEEZE	26
24	29	CANDLE IN THE WIND	ELTON JOHN	22
25	14	MONY MONY	BILLY IDOL	25
26	22	I THINK WE'RE ALONE NOW	TIFFANY	23
27	31	THERE'S THE GIRL	HEART	27
28	15	I'VE BEEN IN LOVE BEFORE	CUTTING CREW	29
29	32	POWER OF LOVE	LAURA BRANIGAN	31
30	40	HAZY SHADE OF WINTER	BANGLES	28
31	36	CRAZY	ICEHOUSE	30
32	18	I WON'T FORGET YOU	POISON	34
33	26	BREAKOUT	SWING OUT SISTER	44
34	23	BRILLIANT DISGUISE	BRUCE SPRINGSTEEN	40
35	37	I DON'T MIND AT ALL	BOURGEOIS TAGG	39
36	—	I COULD NEVER TAKE THE PLACE OF YOUR MAN	PRINCE	32
37	39	POP GOES THE WORLD	MEN WITHOUT HATS	46
38	34	IT'S A SIN	PET SHOP BOYS	61
39	33	LOVE WILL FIND A WAY	YES	54
40	—	TRUE FAITH	NEW ORDER	37

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	3	FAITH	GEORGE MICHAEL	1
2	1	HEAVEN IS A PLACE ON EARTH	BELINDA CARLISLE	2
3	5	IS THIS LOVE	WHITESNAKE	5
4	2	(I'VE HAD) THE TIME OF MY LIFE	BILL MEDLEY & JENNIFER WARNES	4
5	4	SHOULD'VE KNOWN BETTER	RICHARD MARX	3
6	6	SHAKE YOUR LOVE	DEBBIE GIBSON	6
7	7	SO EMOTIONAL	WHITNEY HOUSTON	7
8	9	DON'T YOU WANT ME	JODY WATLEY	9
9	12	GOT MY MIND SET ON YOU	GEORGE HARRISON	10
10	8	WE'LL BE TOGETHER	STING	8
11	10	VALERIE	STEVE WINWOOD	13
12	11	CATCH ME (I'M FALLING)	PRETTY POISON	11
13	15	THE ONE I LOVE	R.E.M.	12
14	19	TELL IT TO MY HEART	TAYLOR DAYNE	15
15	18	DUDE (LOOKS LIKE A LADY)	AEROSMITH	14
16	22	NEED YOU TONIGHT	INXS	18
17	23	THE WAY YOU MAKE ME FEEL	MICHAEL JACKSON	17
18	20	CHERRY BOMB	JOHN COUGAR MELLENCAMP	16
19	24	CANDLE IN THE WIND	ELTON JOHN	22
20	17	THAT'S WHAT LOVE IS ALL ABOUT	MICHAEL BOLTON	19
21	25	I DO YOU	THE JETS	20
22	14	I THINK WE'RE ALONE NOW	TIFFANY	23
23	13	MONY MONY	BILLY IDOL	25
24	31	HAZY SHADE OF WINTER	BANGLES	28
25	28	THERE'S THE GIRL	HEART	27
26	29	ANIMAL	DEF LEPPARD	24
27	35	SEASONS CHANGE	EXPOSE	33
28	33	I COULD NEVER TAKE THE PLACE OF YOUR MAN	PRINCE	32
29	16	HOURGLASS	SQUEEZE	26
30	—	COULD'VE BEEN	TIFFANY	38
31	36	CRAZY	ICEHOUSE	30
32	37	HUNGRY EYES	ERIC CARMEN	36
33	40	I WANT TO BE YOUR MAN	ROGER	35
34	21	I'VE BEEN IN LOVE BEFORE	CUTTING CREW	29
35	32	SKELETONS	STEVIE WONDER	21
36	38	TRUE FAITH	NEW ORDER	37
37	39	POWER OF LOVE	LAURA BRANIGAN	31
38	—	DON'T SHED A TEAR	PAUL CARRACK	45
39	—	I LIVE FOR YOUR LOVE	NATALIE COLE	42
40	26	I WON'T FORGET YOU	POISON	34

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## HOT 100 SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
COLUMBIA (10)	11
Def Jam (1)	
ATLANTIC (5)	9
Island (3)	
Atco (1)	
MCA (7)	9
I.R.S. (1)	
QMI (1)	
WARNER BROS. (2)	9
Paisley Park (2)	
Dark Horse (1)	
Island (1)	
Qwest (1)	
Sire (1)	
Slash (1)	
E.P.A.	7
Epic (6)	
Tabu (1)	
POLYGRAM	7
Mercury (6)	
London (1)	
ARISTA	6
CAPITOL (4)	5
Enigma (1)	
CHRYSALIS	5
GEFFEN	5
EMI-MANHATTAN	4
RCA (3)	4
Jive (1)	
VIRGIN	4
A&M	3
ELEKTRA	3
MOTOWN	3
4TH & B'WAY	2
ENIGMA	1
NEXT PLATEAU	1
REPRISE	1
SUTRA	1
Fever (1)	

## HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40																																															
83 YOU'RE ALL I NEED (Motley Crue, BMI/Sikki Nixx, BMI/Krell, BMI) WBM	DON'T YOU WANT ME (Rightson, BMI/Franne Gee, BMI/Ardavan, ASCAP/Intersong-USA, ASCAP) CHA/HL	DUDE (LOOKS LIKE A LADY) (Aero Dynamics, BMI/Desmobile, ASCAP/April, ASCAP) HL	EAGLES FLY (WB, ASCAP/The Nine, ASCAP) WBM	EVERYWHERE (Fleetwood Mac, BMI) WBM	FAITH (Chappell, ASCAP/Morrison Leahy, ASCAP) CHA/HL	GOT MY MIND SET ON YOU (Carbert, BMI) HL	GUARANTEED FOR LIFE (Virgin-Nymph, BMI) HL	HAZY SHADE OF WINTER (Paul Simon, BMI)	HEAVEN IS A PLACE ON EARTH (Future Furniture, ASCAP/Shipwreck, BMI/Screen Gems-EMI, BMI)	HERE I GO AGAIN (Seabreeze, ASCAP/C.C., ASCAP/WB, ASCAP) WBM	HONESTLY (Sweet Family, BMI) CPP	HOT HOT HOT (Rare Blue, ASCAP)	HOT IN THE CITY (Boneidol, ASCAP/Rare Blue, ASCAP)	HOURGLASS (Virgin, ASCAP) CPP	HUNGRY EYES (Knockout, ASCAP/Jemava, ASCAP/R.U. Cyrius, ASCAP)	I CAN'T HELP IT (In A Bunch, PRS/WB, ASCAP/Terrace, ASCAP) CPP	I COULD NEVER TAKE THE PLACE OF YOUR MAN (Controversy, ASCAP) WBM	I DO YOU (Meow Baby, ASCAP/Rick Kelly, BMI)	I DON'T MIND AT ALL (April, ASCAP/Lena May, ASCAP/Ackee, ASCAP/Bourgeois Zee, ASCAP) HL/WBM	I FOUND SOMEONE (April, ASCAP/Is Hot, ASCAP/But For, ASCAP) HL	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	I THINK WE'RE ALONE NOW (ABZ, BMI) WBM	I WANT TO BE YOUR MAN (Troutman's, BMI/Saja, BMI) HL	I WON'T FORGET YOU (Sweet Cyanide, BMI/Willesden, BMI) HL	IF YOU LET ME STAY (Virgin-Nymph, BMI/Young Terence, BMI) CPP	IN GOD'S COUNTRY (Chappell, ASCAP/U2, ASCAP)	IN MY DREAMS (Fate, ASCAP/Denise Barry, ASCAP) WBM	IS THIS LOVE (Whitesnake Overseas, ASCAP/WB, ASCAP) WBM	IT'S A SIN (Virgin, ASCAP) CPP	I'VE BEEN IN LOVE BEFORE (Virgin-Nymph, BMI) CPP	(I'VE HAD) THE TIME OF MY LIFE (Knockout, ASCAP/Jemava, BMI/Donald Jay, ASCAP/R.U. Cyrius, ASCAP) CPP	JUST LIKE HEAVEN (Bleu Disque, ASCAP/A.P.B., PRS) WBM	KICK THE WALL (Uncle Oscar's, ASCAP/Songs Unreel, ASCAP)	LET ME BE THE ONE (Screen Gems-EMI, BMI) WBM	LITTLE LIES (Fleetwood Mac, BMI) WBM	LOST IN EMOTION (Forceful, BMI/Willesden, BMI/Myl Myl, BMI/Careers, BMI) CPP	LOVE WILL FIND A WAY (Affirmative, BMI) WBM	LOVER'S LANE (Georgio's, BMI/Stone Diamond, BMI)	MONY MONY (ABZ, BMI) WBM	MOTORTOWN (SBK Songs/Blackwood, BMI) HL	NEED YOU TONIGHT (MCA, ASCAP) MCA/HL	NEVER THOUGHT (THAT I COULD LOVE) (CAK, ASCAP/Songs Of Jennifer, ASCAP/II Dreams Had Wings, ASCAP/A Question Of Material, ASCAP)	NO ONE IN THE WORLD (ATV, BMI/Weibeck, ASCAP) HL	THE ONE I LOVE (Night Garden, BMI/Unichappell, BMI) CHA/HL	POP GOES THE WORLD (PolyGram Songs, BMI) WBM	POWER OF LOVE (Leibraphone Musikverlag, ASCAP/April, ASCAP) HL	PUMP UP THE VOLUME (MNS, PRS/WB, ASCAP) WBM	PUSH IT (Next Plateau, ASCAP/Turnout Bros, ASCAP)	THE REAL THING (Jobete, ASCAP/House Of Fun, BMI) CPP	REASON TO LIVE (Paul Stanley, ASCAP/April, ASCAP/Desmobile, ASCAP)	RESERVATIONS FOR TWO (MCA, ASCAP/Little Tanya, ASCAP/Catdaddy, ASCAP/New East, ASCAP) WBM/MCA/HL	SAY YOU WILL (Michael Jones, ASCAP/Stray Notes, ASCAP)	SEASONS CHANGE (Chappell, ASCAP/U2, ASCAP) WBM	SEASONS CHANGE (Panchin, BMI) WBM	SHAKE YOUR LOVE (Creative Bloc, ASCAP/Deborah Ann's, ASCAP) HL	SHE'S FLY (Shaman Drum, BMI/King Henry I, ASCAP/Screen Gems-EMI, BMI) WBM	SHOULD'VE KNOWN BETTER (Chi-Boy, ASCAP) CLM	SILENT MORNING (Noel Pagan, ASCAP)	SKELETONS (Jobete, ASCAP/Black Bull, ASCAP) CPP	SO EMOTIONAL (Billy Steinberg, ASCAP/Denise Barry, ASCAP)	SOMEONE TO LOVE ME FOR ME (Forceful, BMI/Willesden, BMI/Myl Myl, BMI/Careers, BMI) CPP	SPECIAL WAY (Delightful, BMI/Double F, ASCAP)	SYSTEM OF SURVIVAL (Sputnik Adventure, ASCAP/Maurice White, ASCAP) HL	TELL IT TO MY HEART (Chappell, ASCAP/November Nights, ASCAP/Goldpoint, ASCAP) CHA/HL	THAT'S WHAT LOVE IS ALL ABOUT (Emboe, ASCAP/Kaz, ASCAP/April, ASCAP) HL	THERE'S THE GIRL (Makiki, ASCAP/Knighty-Knight, ASCAP/Know, ASCAP/Arista, ASCAP) CPP/WBM	THROWAWAY (Promopub B.V., PRS) CPP	TRUE FAITH (Bemusic/WB, ASCAP/Cut, ASCAP/MCA, ASCAP) WBM/MCA/HL	TUNNEL OF LOVE (Bruce Springsteen, ASCAP)	U GOT THE LOOK (Controversy, ASCAP) WBM	VALERIE (F.S.Limited, PRS/Blue Sky Rider, BMI/Willin' David, BMI)	THE WAY YOU MAKE ME FEEL (Mijac, BMI/Warner-Tamerlane, BMI)	WE'LL BE TOGETHER (Magnetic, BMI/Regatta, BMI/Illegal, BMI/Atlantic, BMI)	WE'VE ONLY JUST BEGUN (THE ROMANCE IS NOT OVER) (Willesden, BMI/Johnnie Mae, BMI/Luella, ASCAP/WB, ASCAP) WBM	WHAT HAVE I DONE TO DESERVE THIS ? (Cage, ASCAP/10, BMI/Virgin, ASCAP/Texas City, BMI/Streamline Moderne, BMI) CPP	WHAT'S TOO MUCH (Taj Mahal, ASCAP/53rd State, ASCAP/Lonnie-K, ASCAP)	WHERE THE STREETS HAVE NO NAME (Chappell, ASCAP/U2, ASCAP) CHA/HL	WHO WILL YOU RUN TO (Realsongs, ASCAP) WBM	YOU AND ME TONIGHT (Virgin-Nymph, BMI/Attractive, BMI/S.T.M., BMI) CPP

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

## POP

### DOLLY PARTON

**Rainbow**  
PRODUCER: Steve "Golde" Goldstein  
Columbia C 40968

On which Parton—with a new label and TV show backing her—abandons country for Sheena Easton-style (circa "Morning Train") pop; record is being worked hard from both coasts. "Red Hot Screaming Love" is, belying its title, a wonderful slow builder, but remake of Smokey Robinson's "Two Lovers" is best (a duet with the crooner, "I Know You By Heart," is worth a spin, too). First single, "The River Unbroken," shows traces of Parton's roots.

### ERASURE

**The Two Ring Circus**  
PRODUCERS: Various  
Sire 25667

Two-record 45-rpm package of dance remixes, augmented by three new tracks, may appeal to the faithful, but few other than the slavish will gravitate to this slick yet undistinguished package of danceable synthpop nonhits.

### BLACK SABBATH

**The Eternal Idol**  
PRODUCERS: Jeff Glixman, Vic Coppersmith-Heaven, Chris Tsangarides  
Warner Bros. 25548

Some idols aren't eternal: Latest Sabs release is essentially a showcase for axeman Tommy Iommi, and those who yearn for the glory days of Ozzy et al will be sorely disappointed by this melange of juvenile lyrics and sludged-out instrumental excess.

### ALTER BOYS

**Soul Desire**  
PRODUCER: Andy Shernoff  
Big Time/RCA 6049-B

Debut is a bit plodding but skillfully evokes both late-'70s punk and mid-'60s psychedelia. "Staring At The Walls" is the best of the sweet-disposition tracks; "Dry-Out Center" wins among the rough'n'tumble noise rockers.

### WRATH

**Nothing To Fear**  
PRODUCER: Ronnie Montrose  
Medusa 72222

Latest release in the flood of speed metal product proves worthy of its cohorts. Group has already built an underground following in Europe; loose arrangements helmed by veteran rocker Montrose will attract curious fans of the genre. Contact: 213-640-3772.

### ORIGINAL MOTION PICTURE SOUNDTRACK

**Walker**  
PRODUCER: Joe Strummer  
Virgin Movie Music 90686

Mostly instrumental soundtrack composed by Clash vocalist/guitarist Strummer bears little resemblance to that seminal band's vaunted output; Latin rhythms—film is set in Nicaragua—dance across the grooves for an eminently listenable excursion. Film's offbeat nature doesn't bode well for any sort of box-office bonanza to push soundtrack sales.

### MICHAEL DOUCET & BEAUSOLEIL

**Hot Chili Mama**  
PRODUCERS: Michael Doucet, Chris Strachwitz  
Arhoolie 5040

Ragin' Cajun band's brand of bayou boogie was introduced to a larger audience via the "Big Easy" soundtrack; those whose interest was piqued by the movie will enjoy the latest Louisiana gumbo from this outstanding trad-oriented band, featuring lusty singing (in regional patois) and spicy playing by fiddler

Doucet and accordionist/saxophonist Pat Breau.

### BIG DIPPER

**Heavens**  
PRODUCERS: Sean Slade, Paul Kolderie, Big Dipper  
Homestead HMS086

First album from Boston four-piece mates rock-hard guitar sound with clever, oddly shaped melodies that should brighten the alternative airwaves. Highlights include ravenous rockers "Man O' War," "Humanson," and the triumphant "When Men Were Trains."

### THE WOODS

**It's Like This**  
PRODUCERS: the Woods, Byron McKay  
Twin/Tone TTR 87118

Southerners bang out a variety of sounds on trio's debut, from grinding Keith Richards-style rockers to a lighter but still spirited pop touch. Dan Baird of the Georgia Satellites sits in on cover of "Battleship Chains," which the group originated during his tenure with them.

### THESE IMMORTAL SOULS

**Get Lost (Don't Lie)**  
PRODUCER: None listed  
SST 164

Former members of Down Under's Birthday Party lay down a suitably dreary keyboard-based sort of rock'n'roll gloom, but muddled lead vocals will keep this otherwise interesting endeavor a college-only attraction.

### NIKKI SUDDEN & ROWLAND S. HOWARD

**Kiss You Kidnapped Charabanc**  
PRODUCERS: Rowland S. Howard, Nikki Sudden  
Creation/Relativity 88561-3213

Could pass for outtakes from Robyn Hitchcock's outtakes album. Mostly acoustic effort from Birthday Party and Swell Maps alumni seeks to recreate the atmosphere of British literary works of 1900-40; we're not erudite enough to tell if it succeeds. College radio: Look no further. Everyone else: Keep looking.

### VICTORY

**Don't Get Mad ... Get Even**  
PRODUCERS: Ric Browde, Victory  
Mercenary/Celuloid MER 2105

Made up of prominent metal musicians from both sides of the Atlantic, group releases a winner of a second album. As co-produced by Browde, who turned Poison to platinum, record starts strong with "The Check's In The Mail" and doesn't let up.

### ANSON FUNDERBURGH & THE ROCKETS

**Sins**  
PRODUCERS: Hammond Scott, Anson Funderburgh  
Black Top/Rounder BT-1038

Journeyman white blues guitarist Funderburgh and his band lay down a reliable yet unexceptional brew of rock'n'soul, distinguished in the main by the vocals and burly harmonic work of Sam Myers. Of interest mainly to devotees of the form.

### THE DURUTTI COLUMN

**Live At The Bottom Line**  
PRODUCERS: Vini Reilly, Bruce Mitchell  
ROIR A-152

This British cult band deserves a larger following, but radio will be hard put to place its intricate blend of digitally delayed guitar leads and string and horn parts. Band leader and guitarist Vini Reilly composes music that entrances and amuses. Contact: 212-477-0563.

## BLACK

### ST. PAUL

**The Last Soul Man**  
PRODUCERS: St. Paul, Ricky P.  
MCA 42060

Ex-Family pop funkster turns on the heat and the charm on this energetic

## SPOTLIGHT



### FOREIGNER

**Inside Information**  
PRODUCERS: Mick Jones, Frank Filipetti  
Atlantic 81808

Outstanding sixth album should continue Foreigner's multiplatinum streak; an early favorable sign is high debut for first single, "Say You Will." More commercial still are "Heart Turns To Stone" and "Counting Every Minute," which recalls group's early days. Should hit store shelves just in the nick of time for holiday sales.

## NEW AND NOTEWORTHY

### VARIOUS ARTISTS

**The Island Story 1962-1987**  
PRODUCERS: Various  
Island/Warner Bros. 90684

Songs speak louder than words for this two-record set commemorating Island U.K.'s 25th anniversary: "No Woman No Cry" (Bob Marley & the Wailers); "All Right Now" (Free); "Paper Sun" (Traffic); "Addicted To Love" (Robert Palmer); "The Israelites" (Desmond Dekker & the Aces); "Video Killed The Radio Star" (the Buggles); "Relax" (Frankie Goes To Hollywood); and on and on. With the proper promotion, should make a killing among Yule shoppers.

### THE BROADCASTERS

**13 Ghosts**  
PRODUCERS: Larry Alexander, Wayne Kramer, the Broadcasters  
Enigma ST-73315

The push is on for red-hot rock'n'roll-like-it-used-to-be combo. Production brings out the best in quartet's material, which ranges from the r&b of "House Of Blue Lights" to sing-along roots rock of "Down In The Trenches"; group shows it has mastered Garage Grunge 101 with a sizzling cover of "I Can Only Give You Everything." Polished effort should win big at album rock outlets.

eight-song set, filled with crossover potential. First single, "Rich Man," is supported by a strong vidclip that could help sales.

### PEBBLES

**PRODUCERS: Various**  
MCA 42094

Sultry singer bowed earlier this year with an entry on the "Beverly Hills Cop 2" soundtrack; full-length debut is a cut above the crowd, featuring warm, textured tracks with a bambam beat. "Girlfriend" is sailing up the singles chart; "First Step (In The Right Direction)" could follow suit.

### BOBBY WOMACK

**The Last Soul Man**  
PRODUCERS: Bobby Womack, Frank Hamilton III, Chips Moman  
MCA 42097

Package contains three tracks from

Womack's last album, "Womagic," and seven new cuts—including a forceful cover of Living In A Box's song of the same name, redone as an ode to the homeless. "A Woman Likes To Hear That" is, despite its slightly chauvinistic lyrics, an irresistible evocation of '60s soul. Sly Stone guests on one track.

### BLACK UHURU

**Positive**  
PRODUCERS: Black Uhuru, Steven Stanley  
Real Authentic Sound RAS 3025

Despite shifting personnel—vocalist Olafunki joins to replace the inimitable Puma Jones—the Grammy-winning Uhuru sound remains the same. Sly & Robbie provide a powerful beat. Best: title track, "I Create," and "Cowboy Town." Contact: 301-564-1295.

## JAZZ

### MILES DAVIS & MARCUS MILLER

**Music From Siesta**  
PRODUCER: Marcus Miller  
Warner Bros. 25655

A delightful surprise: The soundtrack for the Mary Lambert film finds Davis in magnificent instrumental form, conjuring up memories of "Sketches Of Spain," albeit in a distinctly contemporary mode. Miller compositions are perfectly suited to Davis' introspective playing. Programmers should not ignore this unheralded gem.

### BILL WATROUS

**Reflections**  
PRODUCER: Patrick Williams  
Soundwings SW-2104

Trombone vet follows his 1987 Grammy with a varied package that should appeal to both fusion and mainstream jazz stations. And, if "The Slap Maxwell Story" climbs in the TV ratings, Williams' catchy show theme could find a home on pop and adult radio, too.

### ROSEMARY CLOONEY

**Sings The Lyrics Of Johnny Mercer**  
PRODUCER: Carl Jefferson  
Concord CJ-333

Continuing her distinguished series of Concord tributes to major songwriters, a swinging Clooney goes straight to the heart of her repertoire. Three goodies ("Something's Got To Give," "Dream," and "G.I. Jive") also have melodies by Mercer. Another Clooney winner for the jazz vocal shelf.

### MULGREW MILLER QUINTET

**Wingspan**  
PRODUCER: Orrin Keepnews  
Landmark LLP-1515

Well-traveled pianist Miller delivers an invigorating set that scores on the virtue of stellar playing by altoist Kenny Garrett, vibist Steve Nelson, and rookie-of-the-year bassist Charnett Moffett.

### FRANK MORGAN/GEORGE CABLES

**Double Image**  
PRODUCER: Richard Bock  
Contemporary C-14035

Altoist Morgan and pianist Cables complement each other beautifully on this vivid duet date cut in 1986. The pair show off their virtuoso chops on standard warhorses and a handful of originals.

### PAUL WINTER CONSORT WITH THE DIMITRI POKROVSKY SINGERS

**Earthbeat**  
PRODUCERS: Paul Winter, Oscar Castro-Neves, Ted Levin  
Living Music/Moss Music Group LM 0015

Gorbachev/Reagan summit signals the timing to be right for this

unprecedented example of musical glasnost, based largely on Soviet folk songs. Casual Winter fans may have trouble getting past Russian choruses, but his soprano sax has rarely sounded more cheerful.

### OLIVER LAKE

**Impala**  
PRODUCER: Jonathan F.P. Rose  
Gramavision/PolyGram 18-8710

Prolific altoist strays from the funk/pop of Jump Up and the experimentation of his Blue Star and World Saxophone Quartet work to return to the standard jazz-quartet format. Record is sometimes scattershot in composition, but Lake's bouncy, angular melodies and skittering, honking solos are as intriguing as ever.

### CLIFF SARDE

**Dreaming Out Loud**  
PRODUCER: Cliff Sarde  
Passport Jazz PJ88034

Reedman, late of MCA's roster, blows sweet-and-sour sass on this mostly upbeat set. If he garners enough exposure, he should find favor with the Spyro Gyra crowd. Yellowjackets' Russ Ferrante guests.

## CLASSICAL

### BERNSTEIN: A QUIET PLACE

**Ludgen, Morgan, Austrian Radio Symphony, Bernstein**  
Deutsche Grammophon 419 761

A striking extension of "Trouble In Tahiti," Bernstein's opera is laced with hidden and occasionally overt autobiographical references that will tantalize the curious. Musically, he draws on a melange of styles with a sure hand, and the live recording is excellent.

### SHOSTAKOVICH: SYMPHONY NO. 5

**Oslo Philharmonic, Jansons**  
Angel CDC 7 49181

Orchestra and conductor have already stimulated collector interest with several disks on Chandos. Here they deliver a highly charged reading of the popular symphony, supported by top-drawer engineering. An impressive label debut.

### HANDEL: ARIAS FOR SENESINO

**Drew Minter, Philharmonia Baroque Orchestra, McGegan**  
Harmonia Mundi U.S.A. HMC 49181

Heightened awareness of the operas of Handel should focus attention on this select program of arias he wrote with the famed castrato in mind. The pure alto of countertenor Minter is directed by a sure musical intelligence, and backing by the small group of period instrument players is expert, if somewhat subdued.

SPOTLIGHT: Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification.

NEW & NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

PICKS: Releases predicted to hit the top half of the chart in the format listed.

RECOMMENDED: Other releases predicted to chart in the respective format; also, other albums of superior quality.

All albums commercially available in the U.S. are eligible. Send review copies to Jean Rosenbluth, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Ed Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

## POP

**EURYTHMICS** *I Need A Man* (4:06)  
 PRODUCER: David A. Stewart  
 WRITERS: Lennox, Stewart  
 PUBLISHERS: BMG/Arista, ASCAP  
 RCA 5361-7-R

Soulful Jagger-ish inflections help Annie give one of her finest vocal performances, accented by a fabulous and scorching no-Stones-barred setting.

**YES** *Rhythm Of Love* (4:49)  
 PRODUCER: Yes  
 WRITERS: Kaye, Rabin, Anderson, Squire  
 PUBLISHER: Affirmative, BMI  
 Atco 7-99419 (c/o Atlantic)

Band should be generating a big response with its spaciouly arranged (and newly remixed) single, which is propelled by an agile rhythm.

**PET SHOP BOYS WITH DUSTY SPRINGFIELD** *What Have I Done To Deserve This?* (4:19)  
 PRODUCER: Stephen Hague  
 WRITERS: Tennant, Lowe, Willis  
 PUBLISHERS: Cage/10/Virgin/Texascity/Streamline Moderne, ASCAP/BMI  
 EMI/Manhattan B-50107 (c/o Capitol) (12-inch version also available. EMI/Manhattan V-56080)

From the gold "Actually . . ."; infectious technopop duet has found the winning formula for a smash.

**SQUEEZE** *853-5937* (3:16)  
 PRODUCERS: Eric "E.T." Thörnren, Glenn Tilbrook  
 WRITERS: Dillford, Tilbrook  
 PUBLISHER: Virgin, ASCAP  
 A&M AM-2994

From the first chords, catchy lyric hook and endearing melody are truly addictive.

**TIMOTHY B. SCHMIT** *Don't Give Up* (3:57)  
 PRODUCER: Dick Rudolph  
 WRITER: Timothy B. Schmit  
 PUBLISHERS: Jeddrah/TSP, ASCAP  
 MCA 53233

Engaging midtempo selection vaguely recalls the singer's work with the Eagles.

**ROBBIE DUPREE** *This Is Life* (4:25)  
 PRODUCER: not listed  
 WRITERS: R. Dupree, C. Shew, B. La Bounty, B. Foster  
 PUBLISHERS: Chrome Willie/Screen Gems, BMI  
 4th & B'Way BWAY 7454

Dupree ("Steal Away") could make a significant comeback with this poignant and reflective pop tune. Contact: 212-995-7800.

**PINK FLOYD** *On The Turning Away* (4:43)  
 PRODUCERS: Bob Ezrin, David Gilmour  
 WRITERS: Gilmour, Moore  
 PUBLISHER: Pink Floyd, BMI  
 Columbia 38-07660

Languid, atmospheric slow rocker from "A Momentary Lapse Of Reason."

## BLACK

**ANGELA WINBUSH** *Run To Me* (3:42)  
 PRODUCER: Angela L. Winbush  
 WRITER: Angela L. Winbush  
 PUBLISHERS: Angel Notes/WB, ASCAP  
 Mercury 870 033-7 (c/o PolyGram) (12-inch version also available. Mercury 870 033-1)

Talented Winbush serves up a funky second helping from her "Sharp" debut; single follows on the heels of the No. 1 "Angel."

**MARLON JACKSON** *Baby Tonight* (4:29)  
 PRODUCER: Marlon Jackson  
 WRITER: Marlon Jackson  
 PUBLISHER: Vabritmar, BMI  
 Capitol B-44092 (12-inch version also available. Capitol V-15346)

Standard technonumber follows the soloist's recent No. 1 hit.

## RECOMMENDED

**ASHER D FEATURING DADDY FREDDY** *Ragamuffin Hip Hop* (5:55)  
 PRODUCER: Simon Harris  
 WRITER: Asher D  
 PUBLISHER: Protoons, ASCAP  
 Profile PRO-7177 (12-inch single)

Serious hip-hop beat is accompanied by a reggae "toaster" with favorable results; from the U.K., this style could be the next phase in rap music. Contact: 212-529-2600.

**TIMOTHY MURPHY** *Corner Boys To Girls* (3:54)  
 PRODUCERS: Nick Martinelli, Lawrence Goodman  
 WRITERS: Kenny Gamble, Leon Huff  
 PUBLISHERS: Razorsharp/Mjac, BMI  
 Park Place PAL-7176 (12-inch single)

Affectionate remake of the Intruders' 1968 classic "Cowboys To Girls" from the Philly-based 19-year-old. Contact: 215-667-7050.

**CHICO DEBARGE** *Rainy Night* (4:21)  
 PRODUCER: Skip Drinkwater  
 WRITERS: W. Douglas, Jr., H. Redmond, T. Black, W. Brown III  
 PUBLISHERS: Wyleria/Music Minded/Electric Apple/Careers, BMI  
 Motown 1922MF

R&B/pop tune from the "Kiss Serious" album.

**AUDREY WHEELER** *Forget About Her* (3:59)  
 PRODUCERS: Lionel Job, Preston Glass  
 WRITERS: Job, Glass, Wheeler, Baldursson  
 PUBLISHERS: Harrindur/Thorsong/Irving/Glasshouse/Auwee/Ensign, BMI/ASCAP  
 Capitol B-44112

Easy-paced track showcases Wheeler's fine vocal; could benefit greatly from a remix.

**JUST-ICE** *Going Way Back* (3:49)  
 PRODUCER: KRS-One  
 WRITERS: Just-Ice, KRS-One  
 PUBLISHER: Beach House, ASCAP  
 Fresh FRE-15 (12-inch single)

Steadfast rapper hooks up with the late Scott La Rock's partner for a down-tempo track from his forthcoming album; coupled with the reggae-rap "Lyric Licking." Contact: 212-724-1440.

## RECOMMENDED

**NEW VOICES OF FREEDOM FEATURING GEORGE PENDERGRASS** *I Still Haven't Found What I'm Looking For* (4:20)  
 PRODUCERS: Dennis Bell, Ollie Cotton  
 WRITER: U2  
 PUBLISHERS: U2/Chappell, ASCAP  
 DOC D-412 (12-inch single)

Meritorious gospel-inflected r&b cover of the Irish band's hit. Contact: 201-337-7325.

**HURBY'S MACHINE FEATURING ANTOINETTE** *I Got An Attitude* (4:01)  
 PRODUCERS: Hurby Luv Bug, Steeve-O  
 WRITERS: Fingerprints, Douglas Harriott  
 PUBLISHERS: Next Plateau/Turnout Bros./Kykeva, ASCAP  
 Sound Check NPS 50070 (12-inch single)

Luv Bug, the "supa def dope produca," lets a female take control of his beats. Contact: 212-529-2600.

## COUNTRY

**RANDY TRAVIS** *Too Gone Too Long* (2:24)  
 PRODUCER: Kyle Lehning  
 WRITER: Gene Pistilli  
 PUBLISHERS: Almo/High Falutin, ASCAP  
 Warner Bros. 7-28286

If swing is a country trend, Travis is right in style with this tight-on-all-elements effort.

**GEORGE JONES** *The Bird* (2:50)  
 PRODUCER: Billy Sherrill  
 WRITERS: A.L. "Doodle" Owen, D. Knutson  
 PUBLISHERS: Cavesson/Hall-Clement/Frizzell/Welk, ASCAP/BMI  
 Epic 34-07655

A little righteous indignation and a little double entendre make for some broad, enjoyable country comedy; Jones' voice is still unparalleled.

**WILLIE NELSON** *Nobody There But Me* (2:47)  
 PRODUCER: Willie Nelson  
 WRITERS: B. Hornsby, J. Hornsby, C. Hayden  
 PUBLISHERS: Zappo/Basically Gasp/Bob-A-Lew/Liberation, ASCAP/BMI  
 Columbia 38-07636

## NEW AND NOTEWORTHY

**REIVERS** *In Your Eyes* (3:32)  
 PRODUCER: Don Dixon  
 WRITERS: J. Croslin, K. Longacre  
 PUBLISHERS: Midsnicker/Bug, BMI  
 Capitol B-44091

Critically acclaimed Austin, Texas, outfit takes its new name from a William Faulkner novel (the quartet was known as Zeitgeist) and offers a striking debut of textured roots rock enriched with poetic lyric treatment; with Dixon (R.E.M., Marshall Crenshaw) at the production knobs, band's refreshing imagery and sound is not compromised.

Backed and prodded by thick, resonant piano strokes, Nelson delivers a soft, introspective ballad.

**BAILLIE & THE BOYS** *Wildier Days* (3:35)  
 PRODUCERS: Kyle Lehning, Paul Devis  
 WRITERS: Craig Bickhardt, Michael Bonagura  
 PUBLISHER: Colgems-EMI, ASCAP  
 RCA 5327-7-R

The trio creates a distant and forlorn mood with its vocals, balancing the steady, driving beat of this heavily reflective piece.

**ASLEEP AT THE WHEEL** *Blowin' Like A Bandit* (2:17)  
 PRODUCER: Ray Benson  
 WRITER: G. Clark  
 PUBLISHERS: April/GSC, ASCAP  
 Epic 34-07659

A fine display of swing production. Crisp vocals and bright sound aim this cleverly penned tune at the top.

**LEE GREENWOOD** *Touch And Go Crazy* (2:52)  
 PRODUCERS: Jimmy Bowen, Lee Greenwood  
 WRITERS: Michael Garvin, Tom Shapiro, Bucky Jones  
 PUBLISHERS: Tree, BMI/Cross Keys/Tree Group, ASCAP  
 MCA 53234

Greenwood rocks and rolls this pop-sounding tune, which speaks of wild, passionate, love emotions that stir at the touch.

**ROSIE FLORES** *Somebody Loves, Somebody Wins* (2:29)  
 PRODUCER: Pete Anderson  
 WRITERS: Alan Laney, Bill Graham, Ron Coleman  
 PUBLISHERS: Golden Bridge/Bill Graham/Lost Horizon, ASCAP/BMI  
 Reprise 7-28134 (c/o Warner Bros.)

Flores sings with a pure country intensity that is a pleasure to witness; some real heart-rending harmonies here.

**DANIEL TAYLOR** *Home At Last* (2:25)  
 PRODUCER: Doug Jernigan  
 WRITERS: Daniel Taylor, Paula Taylor  
 PUBLISHER: Complete Satisfaction  
 Green Leaf NR 16692

Just a good, solid country tune; Taylor's confident vocals are backed with well-produced instrumentation.

**ROBIN & CRUISER** *No Heart Left To Break* (2:59)  
 PRODUCERS: Bobby Bradley, Robin Gordon, Cruiser Gordon  
 WRITERS: Robin Gordon, Cruiser Gordon  
 PUBLISHER: Hits Happen, SESAC  
 16th Avenue B-70409 (c/o Capitol)

He won't let her hurt him again, or so the story goes; pleasing melody and catchy hook bend the ear to listen.

**NOEL CASH** *Time And Time Again (Ode To Grandpa)* (3:17)  
 PRODUCER: Allen Cash  
 WRITER: M. Haughey  
 PUBLISHER: Foxtail, ASCAP  
 Deep South DSR-1112

A sentimentally moving story, sung by an ingratiating voice. Contact: 408-757-3611.

## DANCE

**RACHEL** *Love Emergency* (8:03)  
 PRODUCERS: Byron Stingily, Byron Burke  
 WRITER: Byron Stingily, Byron Burke, Guy-Sharp  
 PUBLISHER: Gold Horizon/Sloopus/Breadfruit Man/Been Slung, BMI  
 Omni 0-86620 (c/o Atlantic) (7-inch version also available. Omni 7-89146)

Pulsating technonumber co-produced and -written by Stingily ("Devotion") churns along at steady pace; demure vocal stance and Freddy Bastone's propelling remix add up to big hit potential. Love the Chic-inspired strings.

**MEL & KIM** *I'm The One Who Really Loves You* (5:55)  
 PRODUCERS: Stock, Aitken, Waterman  
 WRITERS: Stock, Aitken, Waterman  
 PUBLISHER: Terrace, ASCAP  
 Atlantic 0-86627 (12-inch single)

Popular Janet Jackson rhythm track finds itself revised for the majority of this remix.

**ON THE ONE** *Who's Really Bad* (7:30)  
 PRODUCER: Craig Bevan  
 WRITER: not listed  
 PUBLISHER: not listed  
 Bassment BM-0061 (12-inch single)

Outfit takes the 'Bad' boy's track to the street; Jackson's vocal is carried over a searing "Bad" rhythm track. Contact: 201-963-1560.

**E'LEESA** *Where Did Your Love Go?* (5:17)  
 PRODUCER: Craig Bevan  
 WRITERS: Craig Bevan, Barry Zeger  
 PUBLISHERS: Omezza/Big Generic, BMI  
 Bassment BM-0071 (12-inch single)

Surging house-style track that is creating a stir in New York will remind many of War's "Galaxy" in its bass line; note the dub version. Contact: 201-963-1560.

**MICHAEL COOPER** *To Prove My Love* (6:38)  
 PRODUCERS: Jay King, Deniz Foster.

Thomas McElroy  
 WRITERS: T. McElroy, D. Foster, J. King  
 PUBLISHER: Jay King IV, BMI  
 Warner Bros. 0-20777  
 (12-inch single; 7-inch reviewed Oct. 10)

## CHRISTMAS

The following is a list of all new or reissued Christmas singles received this week. Because of the music's seasonal nature, the records are not rated as to chart potential.

**BILL & "SHAKY"** *Woodolph*  
 WHN 71284. Contact: 817-297-4868.

**CARPENTERS** *Christmas Song*  
 A&M AM-8620.

**DR. YORK** *Let Me Be The One On Christmas*  
 York's YRC-786-39. Contact: 718-443-4417.

**BUDDY EMMONS** *Sleigh Ride*  
 Step One SOR-380. Label based in Nashville.

**AMY GRANT** *Tennessee Christmas*  
 A&M AM-2777.

**MAX HEADROOM** *Merry Christmas Santa Claus (You're A Lovely Guy)*  
 Chrysalis VS4-44000.

**CRAIG HOWARD** *Does Santa Really Care?*  
 QSR U-20749.

**RAY PRICE** *For Christmas*  
 Step One SOR-381. Label based in Nashville.

**PICKS:** New releases with the greatest chart potential.  
**RECOMMENDED:** Records with potential for significant chart action.  
**NEW & NOTEWORTHY:** Highlights new and developing acts worthy of attention.  
 Records equally appropriate for more than one format are reviewed in the category with the broadest audience. All singles commercially available in the U.S. are eligible for review. Send copies to Bill Coleman, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

## RIAA CERTIFICATIONS

(Continued from page 4)

bum—following George Benson's "Breezin'" and Chuck Mangione's "Feels So Good"—to be certified at the 2-million-sales level.

Patsy Cline's "Greatest Hits" went platinum in November, nearly 15 years after its release by MCA and nearly 25 years after the country singer died in a plane crash.

All but one of November's gold albums are 1987 releases. The sole exception is Metallica's "Ride The Lightning," which was released three years ago. Another 1984 metal album—Whitesnake's "Slide It In"—was certified platinum in November. The band's "Whitesnake" album is triple platinum.

Here's the complete list of November certifications.

### MULTIPLATINUM ALBUMS

**Whitney Houston**, "Whitney," Arista, 5 million.

**Michael Jackson**, "Bad," Epic, 3 million.

**Def Leppard**, "Hysteria," Mercury, 2 million.

**Kenny G**, "Duotones," Arista, 2 million.

**L.L. Cool J**, "Bigger And Deffer," Def Jam/Columbia, 2 million.

### PLATINUM ALBUMS

**Rush**, "Exit . . . Stage Left," Mercury, its eighth.

**Rush**, "Moving Pictures," Mercury, its seventh.

**Pink Floyd**, "A Momentary

Lapse Of Reason," Columbia, its fourth.

**Michael Jackson**, "Bad," Epic, his third.

**Whitesnake**, "Slide It In," Geffen/Warner Bros., its second.

**Patsy Cline**, "Greatest Hits," MCA, her first.

### GOLD ALBUMS

**Starship**, "No Protection," RCA, its 17th (counting Jefferson Airplane).

**Kiss**, "Crazy Nights," Mercury, its 15th.

**Rush**, "Hold Your Fire," Mercury, its 11th.

**Aerosmith**, "Permanent Vacation," Geffen/Warner Bros., its ninth.

**Pink Floyd**, "A Momentary Lapse Of Reason," Columbia, its ninth.

**George Strait**, "Greatest Hits, Volume 2," MCA, his seventh.

**Loverboy**, "Wildside," Columbia, its fifth.

**Billy Idol**, "Vital Idol," Chrysalis, his fourth.

**Michael Jackson**, "Bad," Epic, his third.

**Pet Shop Boys**, "Actually," EMI-Manhattan, its second.

**R.E.M.**, "Document," I.R.S./MCA, its second.

**"Richard Marx"**, EMI-Manhattan, his first.

**Metallica**, "Ride The Lightning," Elektra, its first.

**"Tiffany"**, MCA, her first.

# 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
Compiled from a national sample of retail store, one-stop, and rack sales reports.					
★★ NO. 1 ★★					
1	1	1	13	SOUNDTRACK ▲ RCA 6408-1 R (9.98) (CD)	DIRTY DANCING
2	2	2	12	MICHAEL JACKSON ▲ <sup>3</sup> EPIC 40600/E.P.A. (CD)	BAD
3	3	4	35	WHITESNAKE ▲ <sup>3</sup> GEFEN GHS 24099 (9.98) (CD)	WHITESNAKE
4	4	5	12	PINK FLOYD ▲ COLUMBIA DC 40599 (CD)	A MOMENTARY LAPSE OF REASON
5	8	15	4	GEORGE MICHAEL COLUMBIA OC 40867 (CD)	FAITH
6	5	3	8	BRUCE SPRINGSTEEN COLUMBIA OC 40999 (CD)	TUNNEL OF LOVE
7	6	7	13	JOHN COUGAR MELLENCAMP ▲ MERCURY 832 465-1/POLYGRAM (CD)	THE LONESOME JUBILEE
8	7	6	17	DEF LEPPARD ▲ <sup>2</sup> MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
9	9	9	7	STING A&M SP 6402 (10.98) (CD)	... NOTHING LIKE THE SUN
10	10	8	25	WHITNEY HOUSTON ▲ <sup>5</sup> ARISTA AL 8405 (9.98) (CD)	WHITNEY
11	11	11	13	AEROSMITH ● GEFEN GHS 241 62 (9.98) (CD)	PERMANENT VACATION
12	12	10	37	U2 ▲ <sup>3</sup> ISLAND 90581/ATLANTIC (9.98) (CD)	THE JOSHUA TREE
13	14	16	12	TIFFANY ● MCA 5793 (8.98) (CD)	TIFFANY
14	17	20	5	INXS ATLANTIC 81796 (9.98) (CD)	KICK
15	18	23	4	GEORGE HARRISON DARK HORSE 25643/WARNER BROS. (9.98) (CD)	CLOUD NINE
16	13	12	10	BILLY IDOL ● CHRYSALIS OV 41620 (CD)	VITAL IDOL
17	23	—	2	DOKKEN ELEKTRA 60735 (9.98) (CD)	BACK FOR THE ATTACK
18	16	14	12	R.E.M. ● I.R.S. 42059/MCA (8.98) (CD)	DOCUMENT
19	15	13	33	FLEETWOOD MAC ▲ WARNER BROS. 25471 (9.98) (CD)	TANGO IN THE NIGHT
20	19	18	8	BELINDA CARLISLE MCA 42080 (8.98) (CD)	HEAVEN ON EARTH
21	74	—	2	STEVIE WONDER MOTOWN 6248 ML (8.98) (CD)	CHARACTERS
22	21	22	26	RICHARD MARX ● EMI-MANHATTAN ST 53049 (8.98) (CD)	RICHARD MARX
23	20	17	9	YES ATCO 90522/ATLANTIC (9.98) (CD)	BIG GENERATOR
24	22	19	27	HEART ▲ <sup>2</sup> CAPITOL PJ-12546 (9.98) (CD)	BAD ANIMALS
25	24	21	67	KENNY G. ▲ <sup>2</sup> ARISTA AL 8-8427 (8.98) (CD)	DUOTONES
26	33	47	5	VARIOUS ARTISTS SPECIAL OLYMPICS SP 391 1/A&M (9.98) (CD)	A VERY SPECIAL CHRISTMAS
27	25	24	10	KISS ● MERCURY 832 626-1/POLYGRAM (CD)	CRAZY NIGHTS
28	31	43	4	STEVE WINWOOD ISLAND 25660/WARNER BROS. (9.98) (CD)	CHRONICLES
29	27	26	43	EXPOSE ▲ ARISTA AL 8441 (8.98) (CD)	EXPOSURE
30	28	31	72	POISON ▲ <sup>2</sup> ENIGMA ST 12523/CAPITOL (8.98) (CD)	LOOK WHAT THE CAT DRAGGED IN
31	26	28	87	ANITA BAKER ▲ <sup>3</sup> ELEKTRA 60444 (8.98) (CD)	RAPTURE
32	37	41	10	JETHRO TULL CHRYSALIS OV 41590 (CD)	CREST OF A KNAVE
33	29	27	12	RUSH ● MERCURY 832 464-1/POLYGRAM (CD)	HOLD YOUR FIRE
34	87	—	2	MADONNA SIRE 25535/WARNER BROS. (9.98) (CD)	YOU CAN DANCE
35	32	29	11	PET SHOP BOYS ● EMI-MANHATTAN 46972 (8.98) (CD)	ACTUALLY
36	36	37	11	SQUEEZE A&M SP 5161 (8.98) (CD)	BABYLON AND ON
37	40	46	4	EARTH, WIND & FIRE COLUMBIA FC 40596 (CD)	TOUCH THE WORLD
38	30	25	21	SOUNDTRACK ▲ SLASH 25605/WARNER BROS. (9.98) (CD)	LA BAMBA
39	35	32	22	GREAT WHITE ● CAPITOL ST 12565 (8.98) (CD)	ONCE BITTEN
40	39	40	39	JODY WATLEY ● MCA 5898 (8.98) (CD)	JODY WATLEY
41	41	38	27	MOTLEY CRUE ▲ <sup>2</sup> ELEKTRA 60725 (9.98) (CD)	GIRLS, GIRLS, GIRLS
42	44	45	15	DEBBIE GIBSON ATLANTIC 81780 (8.98) (CD)	OUT OF THE BLUE
43	34	30	9	WHODINI JIVE JL 8494/ARISTA (8.98) (CD)	OPEN SESAME
44	38	39	6	BILLY JOEL COLUMBIA CX2 40996 (CD)	KOHUEPT (LIVE IN LENINGRAD)
45	47	52	5	ROBBIE ROBERTSON GEFEN GHS 24160 (9.98) (CD)	ROBBIE ROBERTSON
46	43	42	16	SWING OUT SISTER MERCURY 832 213 1/POLYGRAM (CD)	IT'S BETTER TO TRAVEL
47	42	34	27	THE FAT BOYS ▲ TIN PAN APPLE 831 948 1/POLYGRAM (CD)	CRUSHIN'
48	45	35	8	DEPECHE MODE SIRE 25614/WARNER BROS. (8.98) (CD)	MUSIC FOR THE MASSES
49	46	36	32	LISA LISA & CULT JAM ▲ COLUMBIA FC 40477 (CD)	SPANISH FLY
50	48	44	59	EUROPE ▲ <sup>2</sup> EPIC BFE 40241/E.P.A. (CD)	THE FINAL COUNTDOWN
51	49	33	26	L.L. COOL J ▲ <sup>2</sup> DEF JAM FC 40793/COLUMBIA (CD)	BIGGER AND DEFFER
52	53	62	6	THE JETS MCA 42085 (8.98) (CD)	MAGIC
53	50	51	66	BON JOVI ▲ <sup>8</sup> MERCURY 830264-1/POLYGRAM (CD)	SLIPPERY WHEN WET
54	51	50	15	NEW ORDER QWEST 25621/WARNER BROS. (12.98) (CD)	SUBSTANCE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	56	58	16	GUNS & ROSES GEFEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
56	55	48	21	GRATEFUL DEAD ▲ ARISTA AL 8452 (9.98) (CD)	IN THE DARK
57	52	57	14	DANA DANE PROFILE 1233 (8.98) (CD)	DANA DANE WITH FAME
58	72	183	3	ROGER REPRIS 25496 (8.98) (CD)	UNLIMITED
59	54	56	34	CARLY SIMON ● ARISTA AL 8443 (9.98) (CD)	COMING AROUND AGAIN
60	60	59	9	ALABAMA ● RCA 6495-1-R (8.98) (CD)	JUST US
61	57	55	17	ALEXANDER O'NEAL ● TABU FZ 40320/E.P.A. (CD)	HEARSAY
62	61	53	29	RANDY TRAVIS ▲ WARNER BROS. 25568 (8.98) (CD)	ALWAYS & FOREVER
63	64	73	21	ELTON JOHN MCA 2-8022 (10.98) (CD)	LIVE IN AUSTRALIA WITH THE MELBOURNE SYMPHONY ORCH.
64	65	64	35	PRINCE ▲ PAISLEY PARK 25577/WARNER BROS. (15.98) (CD)	SIGN 'O' THE TIMES
65	59	54	14	THE CARS ● ELEKTRA 60747 (9.98) (CD)	DOOR TO DOOR
66	70	76	4	NEIL DIAMOND COLUMBIA CZX40990 (CD)	HOT AUGUST NIGHT II
67	67	80	4	BRYAN FERRY REPRIS 25598 (8.98) (CD)	BETE NOIRE
68	62	61	38	SMOKEY ROBINSON ● MOTOWN 6226 (8.98) (CD)	ONE HEARTBEAT
69	63	65	8	TERENCE TRENT D'ARBY COLUMBIA BFC 40964 (CD)	INTRODUCING HARDLINE ACCORDING TO TERENCE TRENT D'ARBY
70	68	66	11	MICK JAGGER COLUMBIA OC 40919 (CD)	PRIMITIVE COOL
71	58	49	15	LEVERT ● ATLANTIC 81773 (8.98) (CD)	THE BIG THROWDOWN
72	71	63	14	METALLICA ● ELEKTRA 60757 (5.98) (CD)	THE \$5.98 EP-GARAGE DAYS RE-REVISITED
73	66	70	10	THE O'JAYS EMI-MANHATTAN 53036 (8.98) (CD)	LET ME TOUCH YOU
74	75	71	19	NATALIE COLE EMI-MANHATTAN ST 53051 (8.98) (CD)	EVERLASTING
75	69	60	18	SOUNDTRACK-MADONNA ▲ SIRE 25611/WARNER BROS. (9.98) (CD)	WHO'S THAT GIRL
76	73	69	26	THE CURE ● ELEKTRA 60737 (13.98) (CD)	KISS ME, KISS ME, KISS ME
77	84	103	56	STRYPER ● ENIGMA PJAS 73237 (9.98) (CD)	TO HELL WITH THE DEVIL
78	94	—	2	THE PRETENDERS SIRE 25664/WARNER BROS. (9.98) (CD)	THE SINGLES
79	142	—	2	SOUNDTRACK COLUMBIA SC 44042 (CD)	LESS THAN ZERO
80	90	82	7	LOVE & ROCKETS BIG TIME 6058-1-B/RCA (8.98) (CD)	EARTH - SUN - MOON
81	83	92	6	ANGELA WINBUSH MERCURY 832 733-1/POLYGRAM (CD)	SHARP
82	85	100	3	TRIUMPH MCA 42083 (8.98) (CD)	SURVEILLANCE
83	76	68	12	BANANARAMA LONDON 828 061-1/POLYGRAM (CD)	WOW
84	80	67	10	THE SMITHS SIRE 25649/WARNER BROS. (8.98) (CD)	STRANGWAYS, HERE WE COME
85	137	161	3	KOOL MOE DEE JIVE 10507 J/RCA (8.98) (CD)	HOW YA LIKE ME NOW
86	81	81	20	HANK WILLIAMS, JR. ● WARNER/CURB 25593/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
87	89	89	17	SALT-N-PEPA NEXT PLATEAU PL 1007 (8.98)	HOT, COOL AND VICIOUS
88	88	91	8	BOURGEOIS TAGG ISLAND 90638/ATLANTIC (8.98) (CD)	YO YO
89	77	77	6	THE ALARM I.R.S. 42060/MCA (8.98) (CD)	EYE OF THE HURRICANE
90	78	78	11	UTFO SELECT 21619 (8.98) (CD)	LETHAL
91	82	72	14	LOVERBOY ● COLUMBIA OC 40893 (CD)	WILDSIDE
92	95	109	5	HEAVY D. & THE BOYZ MCA 5986 (8.98) (CD)	LIVING LARGE
93	100	102	9	ICEHOUSE CHRYSALIS OV 41592 (CD)	MAN OF COLOURS
94	79	75	14	ERIC B. & RAKIM 4TH & B'WAY 4005/ (8.98) (CD)	PAID IN FULL
95	86	79	12	GEORGE STRAIT ● MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. II
96	97	105	5	JOE COCKER CAPITOL CLT 48285 (8.98) (CD)	UNCHAIN MY HEART
97	93	83	26	GLORIA ESTEFAN & MIAMI SOUND MACHINE ● EPIC OE 40769/E.P.A. (CD)	LET IT LOOSE
98	98	107	12	WHITE LION ATLANTIC 81768 (8.98) (CD)	PRIDE
99	106	125	10	MICHAEL BOLTON COLUMBIA BFC 40473 (CD)	THE HUNGER
100	91	97	39	CUTTING CREW ● VIRGIN 90573 (8.98) (CD)	BROADCAST
101	96	104	36	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS ▲ WARNER BROS. 25491 (9.98) (CD)	TRIO
102	104	136	16	LAURA BRANIGAN ATLANTIC 81747 (8.98) (CD)	TOUCH
103	NEW ▶	1	1	LINDA RONSTADT ELEKTRA 60765 (9.98) (CD)	CANCIONES DE MI PADRE
104	105	118	66	PAUL SIMON ▲ <sup>2</sup> WARNER BROS. 25447 (9.98) (CD)	GRACELAND
105	99	94	10	GLENN JONES JIVE 1062-1-J/RCA (8.98) (CD)	GLENN JONES
106	149	166	3	EXODUS COMBAT 8169/IMPORTANT (8.98) (CD)	PLEASURES OF THE FLESH
107	102	86	10	BODEANS SLASH 25629/REPRIS (8.98) (CD)	OUTSIDE LOOKING IN
108	92	74	10	LYNYRD SKYNYRD MCA 42084 (8.98) (CD)	LEGEND
109	109	85	8	ALICE COOPER MCA 42091 (8.98) (CD)	RAISE YOUR FIST AND YELL

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

## LIFELINES

### BIRTHS

Boy, James Shannon, to **Shannon and Mary Beth Dawson**, Oct. 29 in New York. He is a front man in the band Konk. She is a solo vocalist.

Boy, Travis, to **Bunky and Tricia Wilson**, Oct. 31 in Miami. He is vice president of Jerry Bassin Inc. in Florida.

Girl, Alexis Hunter, to **Jimmy and Marti Griffin**, Nov. 11 in Memphis, Tenn. He is a founding member of the group Bread.

Girl, Jessica Lauren, to **Wayne Aaronson and Amy Gruberg**, Nov. 13 in Calif. He is account manager/Western region for the Westwood One companies. She is

vice president of media and co-op advertising at the DeLaurentiis Entertainment Group.

Girl, Kristine Marie, to **Bill and Jeanne Zych**, Nov. 14 in Pittsburgh. He is manager of the Camelot Music store in Washington, Pa.

Girl, Alexandra Hall, to **Steve and Leslie Jenkins**, Nov. 18 in Calif. He is vice president and director of affiliate relations, Westwood One Radio Networks. She is a public-relations consultant.

Girl, Nicole Marie, to **Craig and Melody Stepneski**, Nov. 21 in Clifton, N.J. He is vice president of the Hackensack Record King there.

Boy, Harrison Stephen, to **Bruce and Elyse Apar**, Nov. 29 in Philadelphia. He is publisher and editor in chief of Home Viewer.

### MARRIAGES

**Ken Weiss to Mari Gordon**, Oct. 25

### DEATHS

**Robert L. Munger Jr.**, 59, of can-

cer, Nov. 24 in Cleveland. He was executive chairman, president, and chief executive officer of Cedar Fair, the limited partnership that operates Cedar Point Park and Valleyfair Park, both amusement/theme parks. Munger is survived by four children and three grandchildren. Family members have requested that donations be made to the Lake County Hospice.

**Ken Dashow to Bonnie Ann Comley**, Nov. 28 on the air at WNEW-FM New York. He is an air personality at the station.

**Petr Belohlávek to Dana Kadlecová**, Oct. 29 in Prague, Czechoslovakia. He is Billboard's Czechoslovak correspondent and publishing manager of the Supraphon Publishing Co.

**Roy Thomas Baker to Tere Mansfield**, Nov. 10 in Los Angeles. He is a record producer.

**Gary Richard to Debra Ginsburg**, Nov. 14 in Las Vegas. She is a daughter of Sam and Polly Ginsburg of Show Industries.

**Thomas H. Lynch**, 73, after a long illness, Nov. 10 in El Paso, Texas. He was a media buyer at the William Este Co. in New York, former sales manager with WMCA New York radio, and father of Mary Lynch-Austin, former assistant to the station manager at KOST-FM Los Angeles. Lynch is survived by his wife, Rita, and nine children.

**Send information to Lifelines, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.**

## CALENDAR

*A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.*

### DECEMBER

Dec. 5-6, **MIDI Expo**, New York Hilton, New York. 203-259-5734.

Dec. 7-11, **Video Expo Orlando**, Buena Vista Palace Hotel, Lake Buena Vista, Fla. 800-248-5474.

Dec. 10, **BMI Music Seminar**, Paramount Theatre, Austin, Texas. 615-259-3625.

Dec. 17, **International Radio And Television Society Christmas Benefit**, Waldorf-Astoria, New York. 212-867-6650.

### JANUARY

Jan. 7-10, **1988 International Winter Consumer Electronics Show**, Las Vegas Convention Center, Las Vegas. 202-457-8700.

Jan. 20, **Third Annual Rock 'N' Roll Hall Of Fame Awards**, Waldorf Astoria, New York. Susan Evans, 212-484-6427.

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. 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. 18-20, **Minorities And Communications Conference**, Howard Inn and Blackburn Center, Howard Univ., Washington, D.C. 202-686-5400.

## HANDLEMAN REPORT

*(Continued from page 3)*

Handleman posted sales of \$148.7 million for the second quarter and \$245.6 million for its most recent six months.

Analysts see the Viking purchase as significant because the 15-year-old firm, boasting 1986 sales of \$18 million, though not serving a lot of accounts, has a system for providing video to supermarkets and drug-stores, areas in which "we were not as strong," says Louis Kircos, secretary/treasurer.

Moreover, Viking owns about 600 public-domain movie masters. Handleman can now duplicate for direct sale to accounts.

## BRANIGAN LOSES SUIT

*(Continued from page 6)*

this money had been improperly spent by Ram Promotions, in which, he said, Joseph was a partner.

Cinque denied Joseph had an interest in Ram, which he said was run by Henry Marx and Wally Roker. Marx is a partner with Joseph in Grand Trine Management.

The \$125,000 sum, paid to Ram over a two-year period for promotion of several Branigan records, was part of nearly \$1 million expended on indie promotion of the artist's work. Atlantic Records president Doug Morris testified at the trial that the label had spent from \$700,000 to \$800,000 for that purpose, according to Cinque.

Also at issue in the case was Branigan's claim that Joseph had misrepresented the nature and scope of a role offered to her client in an Australian film called "Backstage." At the trial, it was revealed that despite Branigan's reservations about appearing in the film, she had already committed herself to the project when she filed the suit in December 1985. Cinque said Branigan participated in the shooting of the movie from February to May 1986.

Friedler reportedly plans to ask the court to set aside the verdict and try Branigan's case again.

The singer recently released an album on Atlantic called "Touch." Her new single, "Power Of Love," is bulleting at No. 31 this week on the Billboard Hot 100 Singles Chart.

KEN TERRY

## MUSICLAND TESTS \$10.49 LIST ON SELECTED ALBUMS

*(Continued from page 3)*

retail-price hike, which lifts \$8.98 titles \$1.50 above list.

Profit taking on catalog items is not unheard of at Musicland. As long ago as May 1986, the Minneapolis-based chain was selling \$8.98 product for \$9.49 (Billboard, May 31, 1986), and the web recently priced Motown's \$4.99 compact disk sampler at \$6.49 in its New York stores.

Charging prices above list is by no means restricted to Musicland. Durham, N.C.-based Record Bar (140 stores), Long Island, N.Y.-based Record World (74 stores), Washington, D.C.-based Waxie Maxie's (26 stores), and others have ventured above list-price levels for shelf tags, with some engaging in the practice since the spring of 1986.

Executives at the 610-store Musicland chain note that pricing on catalog stock is a function of what a given marketplace will bear.

Bruce Jesse, vice president of advertising and promotion for Musicland, declines to address the \$10.49 price point directly. "We do variably price throughout the chain," he says. "On \$8.98 product, we have as many as 13 or 14 prices we go at. We look at this pricing issue very closely.

## MUCHMUSIC GETS CABLE OK

*(Continued from page 6)*

ming: it can now program music films, provided such movies contain more than 60% music and no more than 40% spoken word.

MuchMusic projects a subscriber base of 4.4 million within five years. It now boasts 1.2 million subscribers. Advertising revenue is expected to increase some 27% over the next five years, and subscriber revenue from fees MuchMusic will collect as part of basic cable should provide substantial funds.

The French-language service,

"We haven't got any across-the-board policy," Jesse adds. "It's applied on an individual-store basis."

Senior vice president of operations Arnie Bernstein says, "I don't show that [\$10.49] price." But he adds, "I wouldn't deny it was there, if you've seen it. It's very small. It can happen."

According to Bernstein, store-to-store pricing is done "more or less on a competitive basis."

"There are prices well below list and well above list," adds Bernstein, who notes that with some 10,362 items on Musicland's SKU list at \$8.98, "there could be 100 [pricing] subclasses."

He concludes, "It's by the store—it's by the sales velocity in the store. It's an integral part of managing the business, store by store and SKU by SKU."

Adds Jesse on the subject of the high-price point, "We certainly aren't alone, and I would encourage you to look beyond the Musicland Group."

Yet competing dealers are startled by Musicland's high tag, however isolated its application may be.

"My first reaction is more power to them, but I almost wonder if that's trying to get away with too

much," says Barrie Bergman, president of the Record Bar chain.

Neither Bergman nor David Blaine, vice president and general manager of Waxie Maxie's, have seen markups that high, lending credence to the notion that the premium price is reserved for mall locations where Musicland does not face competition in the same shopping center.

"We keep a pretty close eye on their prices, because we compete with them in a lot of malls," says Bergman.

In Washington, D.C., generally a low-ball market for prerecorded music, \$9.49 is the highest rate Blaine has seen for \$8.98 lists.

"We do tend to charge higher in our mall locations," says Blaine. "But I don't want to get to a point where a knowledgeable customer can influence other customers with the news that we're charging \$1.50 over list."

"Records are not your best value at \$10.49," Blaine adds.

*Assistance in preparing this story was provided by Ken Terry and Geoff Mayfield in New York.*

MusiquePlus, has been on the air for more than a year under the wing of MuchMusic. The CRTC decision gives the network a license, keeps others from launching similar services, and brings Radiomutuel into the picture.

The service will offer at least 25% French-language clips, increasing to 30% next year and 35% the year after. It, too, can broadcast music films. Under projections filed with the CRTC, the network expects to pour some \$830,700 over the next five years

into the development of French-Canadian talent. MuchMusic already has such a scheme to develop music videos and has spent more than \$400,000 in three years producing more than 100 videos.

The CRTC says it is satisfied MusiquePlus "will make a tangible contribution to the objective of increasing" programming choices for French Canadians. Under terms of its license, cable companies that offer any of the five newly licensed French services will have to offer all of them.

## FOR THE RECORD

The story "CD Jukeboxes Are Getting Big Play" (Billboard, Nov. 21), erroneously reported the number of 45s sold to members of the Amusement and Music Operators Assn. in 1986. The figure should have been 28 million units. A total of 46 million units were sold to the entire U.S. jukebox industry last year.

A story about the National Academy of Songwriters Salute To The American Songwriter (Billboard, Dec. 5) incorrectly identified the co-writers of "We Built This City (On Rock 'N' Roll)" by Starship. The songwriting credits belong to Bernie Taupin, Martin Page, Dennis Lambert, and Peter Wolf. Also, the final quote, which was attributed to Lambert, should have been attributed to Page.



**Duck Supreme.** Frank DiLeo, president of the Duck Soup Music Group, celebrates his acquisition of the music publishing companies of Wishbone Inc. and his exclusive administration agreement with the Espy Music Group. Pictured, from left, are Richard Butler, director of Nashville operations, Duck Soup Music Group; DiLeo; and Kim Espy, president of Espy Music Group.



**Sonet Boom.** Executives of Columbia Pictures Music Publishing and the Scandinavian Sonet Music AB finalize a major publishing agreement. Shown, from left, are Dag Haeggqvist, chairman, Sonet; Bill Green, Columbia; Stefan Lagström, Sonet; Ake Rosen, Sonet; Bob Holmes, Columbia; and Lonnie Sill, Columbia.



**Model L Ford.** Former Runaway and heavy-metal mistress Lita Ford celebrates a new agreement between her label, Dreamland Records, and RCA Records. Pictured, from left, are Paul Atkinson, senior vice president of a&r, RCA; Mike Chapman, president, Dreamland; Ford; Bob Buziak, RCA label president; Sharon Osbourne, Ford's manager; and Steve Steinberg, executive vice president, Dreamland.



**Mr. B, Collared.** Legendary jazz vocalists Sarah Vaughan and Billy Eckstine are in perfect tune at the sixth anniversary party for New York's Blue Note club, which also featured performances from Tony Bennett, Max Roach, George Benson, Slide Hampton, Jimmy Heath, Roland Hanna, and Milt Jackson.



**BoDean Scene.** Reprise/Slash artist Sammy Llanas, center, of the BoDeans, relaxes with friends after an SRO show at Boston's Paradise. Flanking Llanas, from left, are Mak Kelly-Sideman, WEA sales representative; Tina Rodriguez-Green, WEA marketing representative; Anne Marie Foley, WEA marketing representative; and Susan Rogers, WEA sales secretary.



**Royal Engagement.** Cleo Laine, left, and John Dankworth, meet with Britan's Princess Anne at the second annual Wavedon Allmusic Awards and charity concert gala. The princess presented all winners with their awards.



**Melissa's Crew.** Island artist Melissa Etheridge was joined at a recent Los Angeles showcase by representatives of her publishing company, Almo/Irving Music. Pictured, from left, are Derek Alpert, director of music development for motion pictures and television; Lillian Stoddard, director of royalties; Etheridge; and Penny Ringwood, assistant to the president.

**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	129	5	MEN WITHOUT HATS MERCURY 832 730-1/POLYGRAM (CD)	POP GOES THE WORLD
111	107	95	8	MSG CAPITOL CLT 46985 (8.98) (CD)	PERFECT TIMING
<b>112</b>	<b>NEW</b>		1	BARRY MANILOW ARISTA AL 8527 (9.98) (CD)	SWING STREET
113	108	98	18	HIROSHIMA EPIC FE 40670/E.P.A. (CD)	GO
114	131	—	2	CHER GEFEN 24164 (8.98) (CD)	CHER
115	116	146	4	PAUL CARRACK CHRYSALIS BFV 41578 (CD)	ONE GOOD REASON
116	114	90	17	DIONNE WARWICK ARISTA AL 8446 (8.98) (CD)	RESERVATIONS FOR TWO
117	136	163	3	THE RAINMAKERS MERCURY 832 795-1/POLYGRAM (CD)	TORNADO
118	117	106	25	STEPHANIE MILLS ● MCA 5996 (8.98) (CD)	IF I WERE YOUR WOMAN
119	129	115	23	GEORGE BENSON/EARL KLUGH WARNER BROS. 25580 (9.98) (CD)	COLLABORATION
120	101	88	19	ECHO AND THE BUNNYMEN SIRE 25597/WARNER BROS. (8.98) (CD)	ECHO AND THE BUNNYMEN
121	120	112	8	THE TEMPTATIONS MOTOWN 6246 ML (8.98) (CD)	TOGETHER AGAIN
122	110	110	6	THE BAR-KAYS MERCURY 830 305-1/POLYGRAM (CD)	CONTAGIOUS
123	126	120	55	BEASTIE BOYS ▲ <sup>4</sup> DEF JAM FC 40238/COLUMBIA (CD)	LICENSED TO ILL
124	190	—	2	THE MANHATTAN TRANSFER ATLANTIC 81803 (9.98) (CD)	BRASIL
<b>125</b>	<b>NEW</b>		1	GLADYS KNIGHT & THE PIPS MCA 42004 (8.98) (CD)	ALL OUR LOVE
126	135	139	6	WA WA NEE EPIC BFE 40858/E.P.A. (CD)	WA WA NEE
127	111	114	74	STEVE WINWOOD ▲ <sup>2</sup> ISLAND 25448/WARNER BROS. (8.98) (CD)	BACK IN THE HIGHLIFE
128	121	96	17	ABC MERCURY 832 391 1/POLYGRAM (CD)	ALPHABET CITY
129	113	108	29	THE WHISPERS ● SOLAR ST 72554 (8.98) (CD)	JUST GETS BETTER WITH TIME
130	115	101	7	SUPERTRAMP A&M SP 5181 (8.98) (CD)	FREE AS A BIRD
131	125	119	10	VAN MORRISON MERCURY 832 585-1/POLYGRAM (CD)	POETIC CHAMPIONS COMPOSE
132	148	152	4	THE KANE GANG CAPITOL CLX48176 (6.98) (CD)	MIRACLE
133	133	142	34	GEORGIO MOTOWN 6229ML (8.98)	SEXAPPEAL
134	119	116	10	REBA MCENTIRE MCA 42030 (8.98) (CD)	THE LAST ONE TO KNOW
135	140	165	4	JOE SATRIANI RELATIVITY 8193/IMPORTANT (8.98) (CD)	SURFING WITH THE ALIEN
136	127	128	5	MARTHA DAVIS CAPITOL CLT 48058 (8.98) (CD)	POLICY
137	103	93	42	REO SPEEDWAGON ● EPIC FE 40444/E.P.A. (CD)	LIFE AS WE KNOW IT
138	130	111	17	CURIOSITY KILLED THE CAT MERCURY 832 025 1/POLYGRAM (CD)	KEEP YOUR DISTANCE
139	124	84	11	ELTON JOHN GEFEN GHS 24153 (9.98) (CD)	GREATEST HITS, VOL. III 1979-1987
140	145	—	2	KASHIF ARISTA AL 8447 (8.98) (CD)	LOVE CHANGES
141	128	113	18	ICE-T SIRE 25602/WARNER BROS. (8.98) (CD)	RHYME PAYS
142	123	99	121	THE BEATLES CAPITOL SJ 383 (9.98) (CD)	ABBEY ROAD
143	118	87	20	SOUNDTRACK ● ATLANTIC 81767 (9.98) (CD)	LOST BOYS
144	147	164	12	THE BRANDOS RELATIVITY 8192/IMPORTANT (8.98) (CD)	HONOR AMONG THIEVES
145	<b>NEW</b>		1	K.T. OSLIN RCA 5924-1 (8.98) (CD)	80'S LADIES
146	162	—	2	THE CALIFORNIA RAISINS PRIORITY 9706 (8.98) (CD)	THE CALIFORNIA RAISINS
147	173	—	14	THE COVER GIRLS FEVER SFS 004/SUTRA (8.98) (CD)	SHOW ME
148	152	130	29	JONATHAN BUTLER JIVE 1032-1-J/RCA (8.98) (CD)	JONATHAN BUTLER
149	150	133	74	RANDY TRAVIS ▲ WARNER BROS. 25435 (8.98) (CD)	STORMS OF LIFE
150	157	195	46	TESLA ● GEFEN GHS 24120 (8.98) (CD)	MECHANICAL RESONANCE
151	138	131	142	WHITNEY HOUSTON ▲ <sup>8</sup> ARISTA AL-8212 (8.98) (CD)	WHITNEY HOUSTON
152	143	135	72	WHITESNAKE ▲ GEFEN GHS 4018 (6.98) (CD)	SLIDE IT IN
153	139	117	12	MR. MISTER RCA 6276-1-R (9.98) (CD)	GO ON...
154	155	137	93	JANET JACKSON ▲ <sup>4</sup> A&M SP-3905 (9.98) (CD)	CONTROL
155	141	124	20	GRIM REAPER RCA 6250-1-R (8.98)	ROCK YOU TO HELL

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	160	176	4	THE RED HOT CHILI PEPPERS EMI-MANHATTAN ELT48036 (8.98)	UPLIFT MOFO PARTY PLAN
157	172	—	2	FULL FORCE COLUMBIA FC 40894 (CD)	GUESS WHO'S COMIN' TO THE CRIB
158	122	122	7	JIMMY DAVIS & JUNCTION QMI 42015/MCA (8.98) (CD)	KICK THE WALL
159	159	192	4	BARRY WHITE A&M SP5154 (8.98) (CD)	THE RIGHT NIGHT AND BARRY WHITE
160	165	170	706	PINK FLOYD ● HARVEST SMAS11163/CAPITOL (9.98) (CD)	DARK SIDE OF THE MOON
161	179	182	3	SHANICE WILSON A&M SP 5128 (8.98) (CD)	DISCOVERY
162	132	132	5	GENE LOVES JEZEBEL GEFEN GHS 24171 (8.98) (CD)	THE HOUSE OF DOLLS
163	151	126	21	STARSHIP ● GRUNT 6413-1-G/RCA (9.98) (CD)	NO PROTECTION
164	188	151	9	VARIOUS ARTISTS EPIC FE 40889/E.P.A.	PILEDRIIVER -- THE WRESTLING ALBUM II
165	161	123	19	HOOTERS ● COLUMBIA OC 40659 (CD)	ONE WAY HOME
166	144	147	16	FASTER PUSSYCAT ELEKTRA 60730 (8.98) (CD)	FASTER PUSSYCAT
167	154	121	13	WENDY AND LISA COLUMBIA BFC 40862 (CD)	WENDY AND LISA
168	184	—	2	SOUNDTRACK VIRGIN 90061 (9.98) (CD)	HIDING OUT
169	170	189	10	SAVATAGE ATLANTIC 81775 (8.98)	HALL OF THE MOUNTAIN KING
170	168	174	80	SOUNDTRACK ▲ <sup>4</sup> COLUMBIA SC 40323 (CD)	TOP GUN
171	171	194	3	THE DB'S LR S. 42055/MCA (8.98) (CD)	THE SOUND OF MUSIC
172	146	145	74	MADONNA ▲ <sup>5</sup> SIRE 25442/WARNER BROS. (9.98) (CD)	TRUE BLUE
173	166	158	42	NAJEE EMI-MANHATTAN ST 17241 (8.98) (CD)	NAJEE'S THEME
174	186	177	23	2 LIVE CREW LUKE SKYY WALKER XR 100 (8.98)	2 LIVE CREW IS WHAT WE ARE
175	175	191	3	MARLON JACKSON CAPITOL CLT 46942 (8.98) (CD)	BABY TONIGHT
176	177	175	77	GENESIS ▲ <sup>3</sup> ATLANTIC 81641 (9.98) (CD)	INVISIBLE TOUCH
177	156	156	5	LIZA MINNELLI TELARC 15502 (15.98) (CD)	LIVE AT CARNEGIE HALL
178	200	199	36	ANTHRAX ISLAND 90584/ATLANTIC (8.98) (CD)	AMONG THE LIVING
179	169	148	45	CROWDED HOUSE ● CAPITOL ST-12485 (8.98) (CD)	CROWDED HOUSE
180	158	140	8	SOUNDTRACK ANTILLES AN 7087 (8.98) (CD)	THE BIG EASY
181	134	127	10	W.A.S.P. CAPITOL CLT 48053 (8.98) (CD)	LIVE IN THE RAW
182	183	184	3	RY COODER WARNER BROS. 25639 (8.98) (CD)	GET RHYTHM
183	163	134	12	ARMORED SAINT CHRYSALIS BFV 41601 (CD)	RAISING FEAR
184	174	138	9	BEE GEES WARNER BROS. 25541 (9.98) (CD)	E.S.P.
185	164	143	20	CRUZADOS ARISTA AL 8439 (8.98) (CD)	AFTER DARK
186	RE-ENTRY			ELTON JOHN ● MCA 2-6894 (10.98) (CD)	GOODBYE YELLOW BRICK ROAD
187	RE-ENTRY			GEORGE WINSTON ▲ WINDHAM HILL WH 1025/A&M (9.98) (CD)	DECEMBER
188	178	141	11	TIMOTHY B. SCHMIT MCA 42049 (8.98) (CD)	TIMOTHY B.
189	167	144	31	SUZANNE VEGA ● A&M SP 5136 (8.98) (CD)	SOLITUDE STANDING
190	180	154	23	SAMMY HAGAR ● GEFEN GHS 24144 (9.98) (CD)	I NEVER SAID GOODBYE
191	<b>NEW</b>		1	FLESH FOR LULU CAPITOL CLT 48217 (8.98) (CD)	LONG LIVE THE NEW FLESH
192	187	172	5	BUCKWHEAT ZYDECO ISLAND 90622/ATLANTIC (8.98) (CD)	ON A NIGHT LIKE THIS
193	193	—	2	DEJA VIRGIN 90601 (8.98) (CD)	SERIOUS
194	191	178	16	GROVER WASHINGTON, JR. COLUMBIA FC 40510 (CD)	STRAWBERRY MOON
195	<b>NEW</b>		1	VARIOUS ARTISTS PROFILE PRO 1247 (8.98)	CHRISTMAS RAP
196	182	167	12	DAVE ALVIN EPIC BFE 40921/E.P.A. (CD)	ROMEO'S ESCAPE
197	<b>NEW</b>		1	MILES JAYE ISLAND 90615/ATLANTIC (8.98) (CD)	MILES
198	192	173	17	38 SPECIAL A&M 3910 (9.98) (CD)	BEST OF 38 SPECIAL--"FLASHBACK"
199	196	190	9	THE ART OF NOISE CHRYSALIS OV 41570 (CD)	IN NO SENSE? NONSENSE?
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## MUSIC SALES UP, DESPITE WORRIES

(Continued from page 1)

quarter finish. Some say weekend percentage gains entered double digits, but others report more modest increases, while the 140-store, Durham, N.C.-based Record Bar chain estimates a 3% decline on comparative store sales.

Recent releases by Michael Jackson and Bruce Springsteen, which many had expected to lead the Christmas pack, are selling well, but it appears George Michael might end up being the season's winner.

Michael's solo debut, "Faith," which bullets at No. 5 on this week's Billboard Top Pop Albums chart, tops several retailers' lists from coast to coast, including Record Bar; 37-store, Miami-based Spec's Music; and 51-store, Los Angeles web Music Plus. It also leads the list of best-selling cassettes at 610-store, Minneapolis-based Musicland Group, and in overall configurations it is the second-highest mover for Albany, N.Y.-based Trans World Music Corp., which has more than 270 stores in 28 states.

The RCA soundtrack from "Dirty Dancing" continued its chart-leading pace; other across-the-board winners in the holiday march were A&M's all-star charity project, "A Very Special Christmas," and new titles by Stevie Wonder and Madonna.

Dealers note that last year's November numbers are hard to match,

due to the high volume rung by Springsteen's boxed concert album, and many say that a possible ripple effect from Wall Street volatility led them to make cautious projections about this year's Thanksgiving activity. Thus, dealers say even slight increases over the '86 run are an encouraging sign for the crucial holiday period.

Carl Rosenbaum, president of 12-store Chicago chain Flipside Records, says, "We came out 11% ahead, and we were real excited about it because we expected to be down." He says the performance beat company expectations by about 20%.

Like several other chains, Flipside was worried that—despite the relatively low cost of music product—stock market woes might lead to conservative buying. "Plus, we figured the Springsteen box numbers would be hard to meet," adds Rosenbaum.

Other regional webs file similar reports, with the 11 Streetside Records stores in the St. Louis and Kansas City markets and the 20-unit, Grand Rapids, Mich.-based Believe In Music each estimating a 10% chainwide gain.

Music Plus scored large increases for the weekend. "We were up 20% comparative and 35% chainwide," says Mitch Perliss, director of purchasing. "We are very bullish about coming in at these kind of figures for

the quarter."

Stan Goman, senior vice president of Sacramento, Calif.-based, 45-unit superstore chain Tower Records, terms Thanksgiving business "tremendous," estimating a chainwide increase of 20% over last year. On a per-store basis, Tower's four Eastern outlets in New York, Philadelphia, and Washington, D.C. were up by 7.4%, says Matthew Koenig, regional manager for the chain and manager of the its downtown Manhattan store.

Another big-store operator, Dallas-based Sound Warehouse, with 108 outlets, saw weekend increases fall under the 10% mark, according to John Quinn, director of retail operations.

Neither the Musicland Group nor Trans World will divulge specific information, but both publicly traded webs say they exceeded last year's Thanksgiving weekend. Bruce Jesse, Musicland's vice president of advertising, says results for each of the selling days matched company projections.

Spec's, another public dealer, experienced a "low double-digit chainwide [increase] and high single digit on a comparative store basis," according to Peter Blei, vice president and chief financial officer.

Waxie Maxie's and five-store, Miami chain Q Records & Video both

claim double-digit percentage gains.

Record Bar president Barrie Bergman blames three factors for his chain's 3% dip, including a shift in the military calendar that moved payday for bases from a pre-Thanksgiving date in '86 to a postholiday weekend date this year.

"It's a funny thing," Bergman continues. "You have the Springsteen effect, with the big numbers from last year's boxed set, and you have a frightened consumer because of the news from Wall Street.

"It doesn't affect our customer's pocketbook—it's all psychological. Most don't even know what it means; they just know it's the lead item on the news night after night."

Bergman notes this is not the first time he has seen current events influence music sales. "Records are an easy thing to buy, but they're also an easy item to not buy," he says, adding that when the Iranian hostage crisis began in 1979, "we saw that in our stores almost immediately."

Although most entertainment retailers first predicted that the stock market trauma would have little effect on holiday business (Billboard, Oct. 31), most now concede that the Wall Street fluctuations that followed Black Monday's plunge had them worried. Thanksgiving sales have allayed those fears.

"We're very pleased," says Jim

Williamson, vice president of finances for Trans World. "It appears to confirm that there's no lasting fear in the consumer's mind from the stock-market debacle."

Flipside's Rosenbaum says he was uneasy "the first week that all that craziness was going on on Wall Street, but this weekend erased that thought."

The '87 holiday season may lack a galvanizing monster seller, like last year's Springsteen box or Jackson's "Thriller" in 1984, but the Thanksgiving weekend suggests that a wide field of releases will pump up fourth-quarter business. Tower's Koenig and Waxie Maxie's Blaine both saw strong movement on catalog titles—in the latter case, midline product from Capitol featured in a current promotion had a major impact on sales.

Aside from the likes of "Dirty Dancing" and Michael's "Faith," numerous releases made a noise for various accounts during the weekend, including albums by John Cougar Mellencamp, Tiffany, Dokken, Whitesnake, Sting, INXS, and George Harrison. Dealers note, too, true to fourth-quarter form, that LPs are selling in higher proportion than they did through the first three quarters of the year.

## VIDEO STORES FEAST DURING HOLIDAY WEEKEND

(Continued from page 1)

counting was apparently not a major factor in sales increases, since most surveyed chains generally held the line on suggested retail prices.

Walt Disney Home Video and Paramount Home Video, which led the sell-through pack last year, had strong movers this year with "Lady And The Tramp" and "Star Trek IV," respectively. MCA Home Video's animated "An American Tail" was another popular item among consumers.

Warner Home Video's "Lethal Weapon" was the most sought-after rental title, according to the dealers.

Retailers agree that the recent Wall Street calamity has had no effect on consumers' preholiday buying patterns.

Vans Stevenson, director of public relations for Springfield, Va.-based Erol's, acknowledges that an increase in the number of stores (up by 31 since last November) may account for much of the chain's striking sales increase.

Yet sales of Erol's club memberships tallied a potent 242% climb during the Thanksgiving weekend, reflecting strong consumer interest.

"We're selling a lot of Disney product," says Stevenson, who cites "Lady And The Tramp," "Sleeping Beauty," "Mary Poppins," and a number of animated packages among the top sell-through items.

"Star Trek IV," "An American Tail," "The Red Shoes," "The Sound Of Music," "The Godfather," "VCR Quarterback," and such seasonal chestnuts as "It's A Wonderful Life," "White Christmas," and "Miracle On 34th Street" rounded out the Erol's best sellers.

In its November advertising, Erol's highlighted sell-through product and a sale on a one-year membership (discounted to \$7.77).

The outlook is rosy for Erol's fourth quarter, says Stevenson. "We project overall business will be 18% better than the fourth quarter of '86."

"We did great," says Allan Caplan, chairman of Omaha, Neb.-based Applause Video. "It was one of our best weekends in a long time."

Applause, which recorded an 8% increase in rental volume in addition to powerful sales, saw "Star Trek IV," "An American Tail," and "Lady And The Tramp" lead the pack as sell-through items. "Lethal Weapon"—"incredibly hot," according to Caplan—and "Outrageous Fortune" topped the rental column.

Caplan, who has vowed to beat any competing mass merchant on sell-through pricing, pitched his sales titles in a television spot broadcast live from a newly remodeled Applause store in Omaha.

Steve Edwards, vice president of marketing for Major Video in Las Vegas, says combined sales and rentals for the chain were "up an

average of 30% over last year."

He adds, "We have stores that shattered records for single-day transactions over the weekend."

Major is promoting sell-through product with its seasonal Ho Ho Hollywood campaign, which offers free rentals as an incentive to buy low-priced studio product.

Major's Thanksgiving weekend will lead into a big year-end tally, according to Edwards. "I'm looking for an all-time record fourth quarter," he says.

John Thrasher, product manager for Tower Video in Sacramento, Calif., says combined sales and rental volume was up 15%-20% over 1986 at Tower's 40 video outlets.

"Lady And The Tramp," "Star Trek IV," and music videos by the Grateful Dead and Whitesnake led in sales. Thrasher characterized rentals on "Lethal Weapon" as "truly awe inspiring," with "Angel Heart," "Harry And The Hendersons," and "Extreme Prejudice" also showing strength.

The outlook for the fourth quar-

ter is positive at Tower, according to Thrasher: "We've been up all year, and I'm expecting the fourth quarter to be our biggest ever."

While percentage figures are unavailable from Video Library in San Diego, director of store operations Bill Walcher says that business was strong throughout the long weekend at the chain's 40 stores.

"We were up quite a bit on rentals," Walcher says. "We had what would be normally a good Saturday on both Friday and Saturday. Wednesday we had a good Friday's business, and we did the same thing on Thursday, even though we were only open for eight hours."

"The Disney stuff is doing real well," adds Walcher, who says that "Lady And The Tramp" shaped up as the sales champion. "Lethal Weapon," "Outrageous Fortune," and "Superman IV" recorded the top rental business.

Philadelphia-based West Coast Video had a store-by-store business jump of 8% over last Thanksgiving, according to advertising director

Harry Kalish.

Hot titles at West Coast's 170 stores included "Lady And The Tramp" and "Star Trek IV" (as both rental and sales items). "Lethal Weapon," "Superman IV," and "Ishtar" scored on the rental side.

Kalish says it is "very unlikely" that West Coast's sales activity was so brisk that it reduced the rental percentage of its volume. He adds that the fourth quarter will be his company's "best sell-through season ever."

Although Thanksgiving increases haven't been calculated precisely yet, activity at Dallas-based Blockbuster Entertainment was "definitely up," according to chain representative Barbara Phelps.

Phelps says Blockbuster suffered no decline in rentals in its 111 outlets because of mounting sell-through.

She explains, "[Rentals] usually increase, because people who come in to buy usually end up renting some titles; too."

## LABELS PLAN FEW FRONT-LINE ALBUMS FOR EARLY '88

(Continued from page 6)

eigner," says Judy Libow, Atlantic's vice president of national promotion. "The single ['Say You Will'] has taken off straightaway at top 40 and album rock radio. Stations seemed as anxious and receptive to the record as they would have been if it had come out in January. And with the charts and playlists being frozen soon, it really locks the record in."

Similarly, RCA did not consider delaying the Eurythmics' "Savage" album. "The album was originally supposed to come out in November, but there was a production delay," says Dave Wheeler, RCA vice president of sales. "By then, we had scheduled the

single ['I Need A Man'], and so we felt it was important to get the album in the marketplace because the Eurythmics have such a solid fan base."

RCA's initial shipment for "Savage" is "fairly conservative," says Wheeler. "The game plan is to resolicit it at the beginning of the year, and so our major thrust will happen in January."

Arista's release schedule for early 1988 is spearheaded by new product from Hall & Oates and Ocean. But neither of these albums was purposefully held back, according to Don Jenner, the label's senior vice president of marketing/promotion.

"Whenever we get the heavy hitters, we put them out," says Jenner. "If we'd had the Hall & Oates or Billy Ocean albums ready, we would have put them out right up against anything else because they're just as much heavy hitters as anything else out there in the street."

Still, Jenner says Arista did push back certain releases to the beginning of next year. "We held Jermaine Stewart back because we really wanted time to break him," says Jenner. "We've delayed Carly Simon's greatest-hits/live album because we didn't want to take anything away from 'Coming Around Again.' And

the Patti Smith album went back because we really want the time to re-break her."

In addition to marketing new acts, PolyGram will continue to work many of its 1987 front-line albums, says Harry Anger, the label's senior vice president of marketing. "We have a lot of carry-over product we're taking into the first quarter—all off the big hits like John Cougar Mellencamp, Def Leppard, Rush, and Kiss."

MCA does not plan to issue its next batch of superstar product until March, when new albums from Glenn Frey and Patti LaBelle are scheduled.



## MELODIYA IS TARGET OF GLASNOST IN PRESS

(Continued from page 1)

diya does not want to consider the interests of record buyers."

It is the first time in nearly 15 years of overseas licensing by Melodiya that its activities have come under detailed review. The first licensed album appeared here in 1974, some months after the Soviet Union joined the Universal Copyright Convention. Since then, thousands of mainly Western European and U.S. pop, jazz, MOR, and classical titles have been released, generally in pressing runs of up to 30,000 copies.

Almost invariably, the releases become available here several years after first appearing in the country of origin. And while the quality of Melodiya's releases has improved over the years, the delays are still dramatic.

Melodiya officials express concern about this situation, but their hands are tied to some extent. The company has no rights to operate directly in international markets. Instead it must go through Mezhdunarodnaya Kniga, or Mezhnkiga, as its agent. A trading

firm controlled by the Ministry of Foreign Trade, Mezhnkiga has 60 years of experience in the import and export of books and music but relatively little in the sound-carrier market. Further, the agency is not geared for quick decisions.

This was illustrated by a recent episode involving the Swedish rock group Europe. Having finalized a Russian tour for the band in early 1988, Europe's agent proposed to Melodiya that an album be released ahead of the visit. Mezhnkiga was given the task of setting the deal. Instead of inking with the band's agent, however, Mezhnkiga acted through its longtime partner, a Swedish book distributor. The result was no deal and no album.

The problem is also reflected in Melodiya's efforts to promote product abroad.

Says Melodiya's deputy director general, A. Chechetkin: "From year to year [Mezhnkiga orders] records from us which are 10 to 15 years old and which have little sales potential overseas. Mez-

kniga does not have at its disposal enough specialists competent in the field of record promotion and marketing, and the records their managers choose for promotional shows abroad do not fully represent national talent, nor adequately reflect current developments in Soviet music."

Similar difficulties have attended Melodiya's efforts to get into the CD business, despite approaches by a number of overseas companies. According to Chechetkin, the company is eager to embark on CD production but needs the power to negotiate contracts independently. It is feared that Mezhnkiga's involvement will increase the delays and diminish efficiency.

One deal does exist, however, with British-based Discotec. According to Discotec's Francis Wilson, CDs of Russian recordings acquired from Melodiya through Mezhnkiga will account for 1 million units this year. In payment for the right to produce CDs, the company returns a quantity of its output to Mezhnkiga, though it has

proposed a simpler deal whereby the two Soviet operations will receive hard currency.

At Mezhnkiga, divisional director Gherman Avksentiev insists that knowledge of current developments in Soviet music is of less importance to agency officials than their well-established contacts with Western businesses. As for the purchase of more current pop product from overseas for release by Melodiya, the price is simply too high.

However, as part of the process of restructuring now under way in the Soviet Union, some manufacturers have been given the right to undertake direct business operations with overseas counterparts, and there are hopes that Melodiya, too, may benefit from such a change. Import levels would increase, and so would exports, which at present total only 4.1 million units annually, with 95% of that figure destined for Eastern Europe.

## FOUNDER BUYS KARTES VID FROM SCRIPPS HOWARD

(Continued from page 1)

pany's product because they could return it for full credit if it didn't sell, notes Kartes.

Also contributing to Scripps Howard's woes was an aborted deal with Hanes, the hosiery manufacturer, under which Hanes was to distribute Kartes product.

Negotiations to arrange the buyout were conducted between Kartes and Gilles Champagne, senior vice president of corporate development for Scripps Howard. Champagne refuses to comment on the deal, and neither of the parties will disclose the financial terms.

Kartes says Scripps Howard "just wanted to get out. They didn't feel comfortable with the direction of the industry." He adds that Scripps Howard, which purchased the company in November 1985, "didn't make any money, but they put a lot of money into the company."

While Scripps Howard may not be particularly bullish on the future of the home video industry, Kartes has a different point of view.

"I think video still holds a lot of potential," Kartes says. "There will be a shake-out period, but I believe the survivors will be healthier. I see a great future for us, but the overhead has to be brought in line with the [revenue] we'll take in."

Toward that end, 56 of the company's 130 employees have been laid off, most of them from Kartes' in-house duplicating facility. Also, prices will be raised on most Kartes titles. Product selling for \$11.95 will be hiked to \$14.95, and cassettes that list for \$14.95 will be repriced at \$19.95.

Among the company's best-selling titles are a series featuring Charles Schultz's "Peanuts" characters and a workout series called "Great Body."

Kartes, acknowledged as a pioneer in the video industry, has remained with the company for the past two years as president. That position now will be assumed by Jack Schuh, who is promoted from executive vice president.

Kartes says one of the key factors that soured Scripps Howard on the video business was the ill-fated at-

tempt to have Kartes product distributed by Hanes. Under the plan, Kartes had hoped to bypass traditional distribution avenues by having Hanes distribute the bulk of Kartes videocassettes to outlets that sell Hanes pantyhose.

According to Kartes, Sara Lee, Hanes' parent company, "decided that they shouldn't be in the video business." As a result, the deal with Hanes was scrapped in June, and Kartes "had to scramble like mad to

reinstate the distributor network," Kartes says.

The company's decision to offer a 100% guarantee also created some major problems, Kartes says. "One problem with the guarantee was that some distributors would order a lot, and it would sit [in their warehouses] until you screamed and hollered to get it back," says Kartes, who adds that some chain stores failed to ship the product to all of their outlets.

While the guarantee still applies to

product already shipped, it will be discontinued on product shipped in 1988, Kartes states.

Scripps Howard's move into the home video arena was something of a departure for the company, which specializes in media communications. The Cincinnati-based firm owns more than 30 newspapers, including 21 dailies, as well as seven television stations and five radio stations. Its buyout of Kartes in 1985 was its first venture into the home video arena.

## TESTS OF CBS' COPYCODE BRING FAVORABLE REVIEWS

(Continued from page 1)

bel's Gene Cattani says RCA will soon begin trials.

"Judging from everything I've heard, it's pretty hard to tell when the system is engaged and when it isn't," says Cattani. "But I really have no firsthand experience with using it yet to back that up."

PolyGram International, which recently signed an agreement to obtain the Copycode system, says it has not yet had sufficient time to perform its own trials.

According to CBS sources, EMI Music will likely be the next signee.

CBS has been performing its own tests for both label staff and independent producers at its audio facilities in Nashville, Los Angeles, and New York.

RCA, Warner Bros., and MCA took possession of the CBS Copycode encoding devices about three months ago, after paying \$2,000 each to CBS and signing royalty-free licensing agreements with the label covering any encoded material they might release.

The CBS Copycode contracts also include a confidentiality clause to ensure that no information regarding Copycode's technical specifications and operation is divulged.

So far, Warner and MCA have used the Copycode system only for in-house testing; neither label says it plans to release encoded material at this time.

"We have done demos for some of our in-house producers and the tests

have been very positive. In most instances, the Copycode is virtually undetectable," says Gene Wooley, vice president of quality control for MCA Records. "In some cases, I guess it's possible that its effect could be heard, but all you have to do if that happens is turn the damn thing off."

Wooley says he believes that the CBS system is the only available solution to the problem of music piracy. However, he says MCA is also interested in finding out more about the "solo-copy" system being developed by N.V. Philips. The company is working on a prototype antiduplication device that would allow just one copy of a prerecorded product

to be made.

Wooley says that in MCA's tests of the CBS Copycode, two in-house producers were unable to detect the presence of the Copycode system after 52 listenings. "These were their own programs they were listening to," Wooley says. "That made it even more impressive."

Warner Bros. "was one of several labels to work with the first version of Copycode about a year and a half ago," says the label's Ed Outwater. "At that time, we found some problems and discussed them with CBS and the RIAA. This new version—which was the same one demonstrated last fall by the RIAA—has eliminated those."

## CBS/FOX CHIEF PREDICTS RENTAL STANDSTILL

(Continued from page 4)

by 11% in 1987, with 62 million cassettes sold, but the market will be essentially flat in 1988-89.

• Sell-through unit volume jumped by 94% this year, with estimated sales of 60 million cassettes. Next year, the sell-through market will see sales of 88 million cassettes. In 1989, it will account for twice the unit volume of the rental market, with some 118 million cassettes sold.

• The specialty-store universe is not likely to grow beyond its current base of 25,000 stores. Meanwhile, the number of nonspecialty

outlets that offer video software will see steady gains: from 45,000 this year to 66,000 in 1989.

Fifield concluded that home video growth is being inhibited by a variety of factors, including undercapitalized retailers who are unable to stock a deep inventory of hit titles. He also cited falling margins on sell-through product and said that consumers may lose interest in collecting titles if suppliers do not step up their marketing efforts.

Fifield noted that all of his projections are based on an assumption that current trends will continue.

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# Dick Clark Presentation, Al Teller Keynote Highlight NARM's 30th Anniversary

This story was prepared by Ken Terry and Geoff Mayfield.

NEW YORK A 30-year musical retrospective by Dick Clark and a keynote by CBS Records president Al Teller are scheduled for the National Assn. of Recording Merchandisers' March 11-14 convention in Los Angeles.

NARM's Convention Committee sees Clark's opening-night presentation, called "1958-1988: Thirty Great Years," as an appropriate vehicle to commemorate the Marlon, N.J.-based trade group's 30th anniversary. The show follows a Meet The Artist cocktail reception, which will afford retailers and wholesalers a chance to pose for Polaroid shots with a flock of recording artists from each of the major-label groups.

Dinner and a performance by MCA artists the Jets will follow Clark's presentation.

The trade group returns to the Century Plaza for the 1988 convention, which was site of NARM's 1986 meet. The theme for gathering will be "After All These Years," chosen to denote NARM's milestone anniversary. Registration forms for the meet will be mailed this month. Attendance at NARM's conventions is restricted to its membership.

Teller, who has been at the helm of

CBS Records for four years, will address NARM's regular and associate members on the morning of March 12. In addition to two stints with CBS, Teller's résumé includes positions with United Artists Records, Playboy Enterprises, and Windsong Records. In 1976, he launched his own financial and marketing consulting firm.

Among the issues that Teller believes will be key at the upcoming NARM convention are "how we can best manage the changing configuration mix, maximize the compact disk's potential, and deal with digital audiotape. Also, how do we best nurture and break artists and sustain careers? And how do we enlarge our consumer base, taking advantage of the baby-boom ripple?"

Teller may offer a sweeping view of past and future in his keynote speech. "Since it will be NARM's 30th anniversary, maybe I'll take a look backward. And I'll take a look forward, too, since the 21st century is almost upon us. It might be nice to hypothesize about what's in store for us in terms of technology and the whole concept of competition for the entertainment dollar," he says.

Teller's view of CBS Records under Sony's control is optimistic. "It's onward and upward—and better than ever," he declares.

## Frank, Dean, Sammy—Together In '88 Show Biz Pros Plan Tour

BY DAVE DIMARTINO

LOS ANGELES Before Ratt, before the Boomtown Rats, there was . . . the Rat Pack.

Whether the original is still the greatest will be determined early next year when Frank Sinatra, Dean Martin, and Sammy Davis Jr. unite for a popularly priced, 40-date concert tour of 29 U.S. cities.

The trek, announced at a press conference here Dec. 1, will mark the first time the three performers have joined forces for a national tour. Furthermore, the concerts will take place in large-sized concert arenas with a ticket-price ceiling of \$40. Usually, these artists perform at high-priced, limited-capacity rooms in Las Vegas or other gambling havens.

The idea for the shows was Sinatra's, according to Mort Viner of International Creative Management, who put the tour together with Eliot Weisman, owner of Premier Artist Services Inc.

"We expect everyone of all ages to come," says Viner. "We've noticed at different individual performances by Frank, Dean, and Sammy that their audience ranges from people of their own age all the way down to youngsters who are 17 and 18, whose parents might have brought them or who might have come on their own."

The tour will be Martin's first in 20 years, says Viner. "Other than gambling venues, Dean has only performed in London, and this year in Chicago at the Chicago Theatre. Other than that and some

charity benefits, he hasn't performed publicly [in 20 years]."

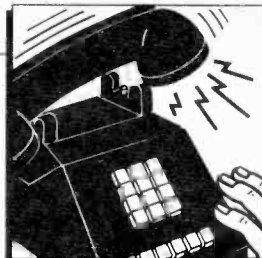
A unique aspect of the tour includes sponsorship involvement by American Express, which has reserved a "significant" number of tickets for early sales to American Express Card members. A major sponsor will also be announced within a month, adds Viner.

The concerts will be videotaped—Martin quipped at the press conference here that it might be shown on "Home Booze Office"—but no deal has been made for either cable or network television showings, says Viner.

Sinatra, Martin, and Davis have occasionally appeared together at various benefit concerts and in Las Vegas, where they first teamed in January 1960 at the Sands Hotel, but this will be their first tour. "All of a sudden, everybody is taking the time to make it happen," says Viner. "You know how everything has its right time? Maybe now is the right time. Frank is 71, Dean is 70, and Sammy is 61—and they call Sammy the baby."

Set to open March 13 at the Oakland Coliseum in Oakland, Calif., the tour's first leg will take the triumvirate to Vancouver, British Columbia; Seattle; Chicago; Minneapolis; Milwaukee; Detroit; Pittsburgh; Cleveland; Cincinnati; Washington, D.C.; and Providence, R.I. After summer dates in Southern California are set and the trio fulfill some individual obligations, says Viner, the tour will conclude Oct. 15 in Denver.

## INSIDE TRACK



Edited by Irv Lichtman

**ALL SOLD OUT:** Capitol Records has owned up: The label admits it failed to anticipate LP and cassette demand this season for its perennial best seller, Nat King Cole's "The Christmas Song" album, and has run out of copies to sell in quantities. How did Track find out? Well, a disgruntled Ben Karol, owner of King Karol in Manhattan, called to say he could not get any after he ordered quantities in August, even after letting Capitol-EMI Industries president Joe Smith know about it. A label representative tells Track that, indeed, label branches couldn't take orders on the package and that it was too late to press and duplicate more. But, the representative adds, retailers can order the new, compact disk version of the 1963 album by the late, great master crooner. In recent Billboard compilations of yule best sellers, both the album and a singles track of the title song were among the leading seasonal sellers.

**OUT & IN?:** After a decade of service, Irwin Robinson was expected to leave his post as chief of Chappell Music-Intersong in the U.S. Dec. 4, but he's expected to be named to run Screen Gems-EMI Music, and indications are strong that he will operate out of New York. Robinson, who had several years left on his employment contract, leaves in the aftermath of the sale of Chappell to Warner Communications Inc. Robinson is well aware of much of the SG-EMI catalog since he worked for Screen Gems-Columbia Music when it was owned by Columbia Pictures. As for other Chappell employees, most of the 70-plus U.S. staffers are still aboard, but that's likely to change soon.

**CANADA'S PENTA RECORDS**, formed by former RCA U.S.A. exec John Ford and personal managers Bruce Allen, Lou Blair, and Sam Feldman, has made a deal for worldwide distribution via Elektra. Also, keeping things in the family, WEA Music of Canada has a separate agreement that will see WEA handling the distribution of Penta product in Canada.

**SHAMROCK SAGA:** At press time, Shamrock Holdings Inc. filed an amended lawsuit in Los Angeles Superior Court seeking the invalidation of a new "poison-pill" provision announced by retailer Warehouse Entertainment, the 202-store chain that is seeking to protect itself in the wake of a hostile takeover bid by Shamrock (Billboard, Dec. 5). Shamrock, a holding company wholly owned by the Roy E. Disney family, announced Dec. 1 that it will continue its tender offer to purchase all of Warehouse's outstanding shares at \$12 per share.

**HOLDING:** The Prince-related album project dubbed "The Black Album" won't be released Dec. 15 after all; sources at his label now say it's on hold, with no firm release date set.

**BACK IN THE U.S.A.:** Frank DiLeo, Michael Jackson's personal manager, was scheduled to be a special guest at the Univ. of California at Los Angeles extension class taught by Billboard's Tom Noonan on Dec. 3, days after returning from his superstar's tour of Australia.

**SOUND(TRACK) MOVES:** The Willard Alexander Agency has opened up its artist representation roster to composers who'd like to have their music heard in films and on TV via a Los Angeles-based unit, the Motion Picture Music Department. In addition, it has formed two publishing wings, El Gee Music (BMI) and Ar-Gee (ASCAP), to be administered by Buttermilk Sky Music, part of Murray Deutch's Cyclone Entertainment Ltd. Cyclone apparently knows its way around the film music business: It has provided music supervision and consulting services for more than 57 films.

**GOOD COMPETITOR:** Bill Ott, marketing VP of A&M Canada, reports that the Vancouver, British Columbia, A&M branch is the winner of the Fall Program Competition for 1987. The branch manager is David Brian . . . Marty Kasen, chief of PPI—formerly Peter Pan Industries—and owner of the Parade home video line, left for a two-week journey to the Far East Dec. 4.

His trip will include a visit to Hong Kong, where he's expected to acquire at least five English-language action films for release on Parade.

**THEY'LL LOVE IT:** While "Fiddler On The Roof" is the crowning achievement so far of songwriters Jerry Bock and Sheldon Harnick, many musical-theater buffs are partial to "She Loves Me," the duo's musical that preceded "Fiddler." "She Loves Me" lasted for 302 performances on Broadway, starting in 1963. MGM made a two-LP set of the complete score, which has now reached the bins in a 25th-anniversary, compact-disk-only edition from Polydor, which owns the MGM master.

**PEER PLEASURE:** The New York chapter of NARAS, the recording academy, honors this year's MVP (most valuable player) winners among studios Dec. 17 at RCA Records' Studio B in Manhattan, starting at 6 p.m. The winners, elected by their peers, will receive a Virtuoso Award. This year's recipients are percussionist Dave Carey, woodwind player Howard Johnson, keyboardists Frank Owens and Pat Rebillot, and trombonist Dave Taylor. The event will also include a special salute to bassist Milt Hinton. Tickets are \$40 for academy members and \$60 for nonmembers and can be purchased from the chapter office at Suite 902, 157 W. 57th St., New York, N.Y., 10019 or by calling (212) 245-5440.

**BEANTOWN SIMMERS:** The much-anticipated, long-delayed opening of Tower Records' Boston store has been pushed back again, slightly. In November, the megastore chain projected a Dec. 5 debut, but it now says Thursday (10) is a more likely date. In any case, the grand-opening party for what will be Tower's largest store won't be held until January, when the holiday rush has past.

**MSG IS MICHAEL SCHENKER:** Despite an ad in last week's Billboard attempting to clear up the confusion, Capitol Records reports a significant number of retailers, when asked, are telling interested customers that there is no new album by the Michael Schenker Group. The confusion? German guitarist Schenker has teamed up with vocalist Robin McAuley this time out and has redubbed the group the McAuley Schenker Group. Same initials, different name, and that's Schenker's new album.

**RIOT RERUN?:** A rap concert Nov. 28 at the Palladium in Hollywood, Calif., was briefly disrupted by a skirmish between members of two rival street gangs. A spokeswoman for the venue reports that no injuries or arrests resulted at the show, which featured UTFO, Salt-N-Pepa, Eazy E, N.W.A., and Heavy D & the Boyz. Ironically, the Palladium canceled a rap show in mid-1986 after similar gang violence injured several at a Run-D.M.C. concert at the nearby Long Beach Arena.

**WEST COAST EXITS WEST COAST:** Fast-growing West Coast Video, the Philadelphia-based franchise chain, has decided to shutter its lone California outlet in Santa Monica. Why? A series of factors, says Bill Kraftsow, regional franchise manager, including the refusal of a strip center owner to allow signing.

**SOUPY SALES:** Duck Soup Music Group, helmed by none other than Michael Jackson manager Frank DiLeo, recently acquired the music-publishing companies of Wishbone Inc. Part of the package includes I've Got The Music Co., Jam In the Box Music, Creative Source Music, and Song Tailors Music Co. The company retains its exclusive administration with the Espy Music Group.

**HO-HO ROCK:** Look for a special Christmas edition of "Top Of The Pops" to air during prime time on Dec. 23. Dubbed "Top Of The Pops: A Very Special Christmas," the show draws its inspiration from A&M's current Special Olympics charity album. Acts scheduled to perform are U2, Sting, John Cougar Mellencamp, and Run-D.M.C., among others.

**CONTRACTS COUNT:** Declaring bankruptcy won't get rock band Concrete Blonde out of its recording contract with I.R.S. Records, according to U.S. Bankruptcy Judge Geraldine Mund, who made the ruling in Los Angeles Nov. 19. The rejection provisions of the bankruptcy code, ruled Mund, don't apply to contracts of that type.

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**Pop**  
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David Foster  
Carol Bayer Sager

**R&B**  
Mlume  
Billy Ocean  
Deniece Williams

**Jazz**  
George Benson  
George Duke

**Gospel**  
Andrae Crouch  
Sandi Patti  
Michael W. Smith

**Country**  
Dwight Yoakam  
Tammy Wynette  
Roy Clark

**Latin**  
Julio Iglesias  
Manuel Alejandro  
Juan Gabriel

#### TDK/BILLBOARD SONG CONTEST

1. Entry forms are available in specially marked packages of TDK audio cassettes or while supplies last at participating TDK dealers. Entry forms may also be obtained by sending a stamped, self-addressed envelope to TDK/Billboard Song Contest, P.O. Box 69200, Los Angeles, CA 90069.

2. To enter the TDK/Billboard Song Contest, send the following items, postage pre-paid, to TDK/Billboard Song Contest, P.O. Box 69200, Los Angeles, CA 90069:

A. Completed Entry Form

B. One audio cassette recording of the contestant's song

C. One copy of the song, lyrics typed or printed legibly in English (in Latin category lyrics may be in Spanish; in Jazz category lyrics not required)

D. A check or money order, as approved, in the amount of \$15.00 (U.S.) payable to TDK/Billboard Song Contest. Contestant's name and song title must appear on each item.

3. Songs should be no longer than 5 minutes. A contestant may enter as often as he wishes, but each song must have its own Entry Form and be recorded on a separate cassette with typed or printed lyrics included with each cassette. The check or money order must reflect the total number of entries. **ENTRIES MUST BE POSTMARKED BY APRIL 15, 1988 and received by APRIL 30, 1988.** TDK/Billboard Song Contest is not responsible for entries that are late, lost, misdirected or mailed with insufficient postage. The entrance fee is not refundable. Cassettes and lyrics will not be returned. Contestants are responsible for keeping duplicate copies if they wish to have them. Contestants are responsible for placing copyright notices on their entries if they wish and are responsible for any filing under U.S. copyright laws.

4. Prizes: One (1) Grand Prize of \$25,000 and a publishing contract; Seven (7) First Prizes, one per category, of \$5,000 and a publishing contract; Twenty-one (21) Second Prizes, three per category, of TASCAM Porta Two Ministudio; Up to Seven thousand (7,000) Third Prizes of TDK SA-X 90 audio cassettes. Capitol Records will select one song from among the seven category winners for recording and release. Winners have no obligation to accept any offer of a publishing contract. All prizes will be awarded.

5. The contest is open to any person who has averaged less than \$5,000 in total royalties from published music since 1987. The song must be the original work of the contestant, but the contestant need not have registered a copyright for the song.

Employees of TDK Electronics Corporation, Billboard Magazine, Billboard Publications Inc., J. A. Halsey and Associates, Inc., Capitol Records and Ventura Associates, Inc., and their affiliated companies and their advertising, public relations and promotional agencies and their immediate families are not eligible.

6. Winners will be selected by a Billboard Blue Ribbon Panel under the supervision of Ventura Associates, Inc., an independent judging agency, whose decisions in all matters relating to the contest are final. A contestant may enter his song in any one of seven categories: Rock, Pop, Gospel, Jazz, Latin, Rhythm and Blues, and Country. All entries

#### OFFICIAL RULES

will be judged on the basis of the following criteria: Originality, Lyrics, Melody, and Composition. A series of preliminary panels supervised by songwriting professionals will select semi-finalists for consideration by the Billboard Blue Ribbon Panel composed of professional songwriters and music industry personnel which will select the major prize winner. The preliminary panels also will select alternate semi-finalists if necessary. The Billboard Song Contest reserves the right to change panelists and criteria. Each category will be judged by specialists from that category of music. Winners will be selected before May 1, 1988. Winners will be notified by mail. All prizes are not transferable and are not redeemable for cash or other goods. Taxes on all prizes are the sole responsibility of winners. The contest is void where prohibited by law.

7. Semi-finalists will be required to sign and return an Affidavit of Eligibility and Release and sign a license agreement within 14 days of the date of notification of their selection as semi-finalists. The Affidavit will include a statement that the winner's song is his original work and that he owns all rights to the song. Failure to sign such affidavit and license agreement or the provision of false or inaccurate information therein will result in immediate disqualification. In the event of disqualification, an alternate semi-finalist will be selected in accordance with Paragraph 6.

8. By submitting a completed entry package, the contestant grants TDK/Billboard an exclusive license to use, reproduce, perform, record, and broadcast in any manner, and to authorize others to use, reproduce, perform, record and broadcast in any manner, the song entered, for a period commencing on the date the entry is received by TDK/Billboard and continuing until the letter of the date on which the Song Contest is released to (b) three (3) months from the date on which the winner is selected. During such period, the contestant shall not authorize or permit any other person or entity to utilize such song in any manner.

9. Winners of the contest grant TDK/Billboard an exclusive, irrevocable world-wide license to use, reproduce, perform, record and broadcast or authorize others to use, reproduce, record, perform and broadcast the winning song in any manner.

10. All 1st of major prize winners may be obtained by sending a stamped, self-addressed envelope to: TDK/Billboard Song Contest, P.O. Box 69200, Los Angeles, CA 90069.

I certify that neither I nor any member of my immediate family is employed at TDK Electronics Corporation, Billboard Magazine, Billboard Publications Inc., J. A. Halsey and Associates, Inc., Capitol Records, Ventura Associates, Inc., or their affiliated companies or advertising, public relations or promotional agencies. I certify that I have read and understand the TDK/Billboard Song Contest Official Rules and I accept the terms and conditions of participation in the TDK/Billboard Song Contest as stated in such Official Rules. (If entrant is under 18 years old, the signature of a parent or guardian is required.)

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PHONE NUMBER ( ) \_\_\_\_\_

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SONG TITLE \_\_\_\_\_

CAREFULLY REVIEW THE INFORMATION ON THE REVERSE SIDE. Make \$15.00 check or money order payable to: **TDK/Billboard Song Contest, P.O. Box 69200 LOS ANGELES, CA 90069**

\*Capitol Records will select one song from among the seven category winners for recording and release. **BB 1212**

A S T E V E N S P I E L B E R G F I L M

# EMPIRE OF THE SUN



O R I G I N A L M O T I O N P I C T U R E

S O U N D T R A C K

*(1/4/2-25668)*

M U S I C

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