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THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

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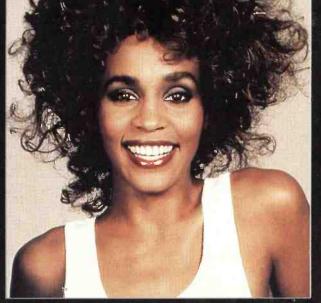










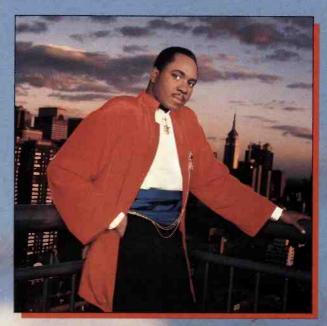






CONGRATULATIONS FREDIE NOU RENAMBER ONE IN OUR BOOK AND IN THIS ONE:

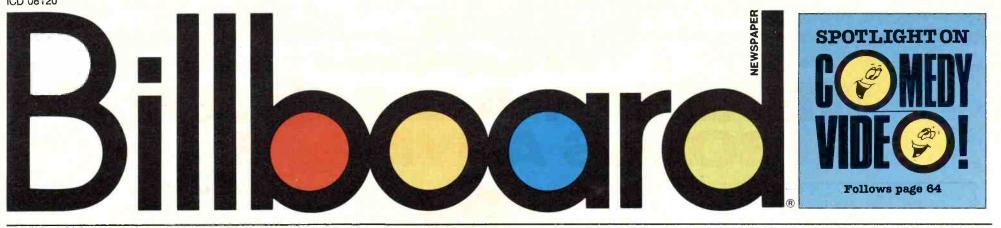
FREDDIE JACKSON JUST LIKE THE FIRST TIME



TOP BLACK SINGLES ARTIST TOP BLACK ALBUM ARTIST TOP BLACK ARTIST OF THE YEAR (Combined Albums and Singles) TOP BLACK ALBUM OF THE YEAR

FROM ALL YOUR FRIENDS AT CAPITOL.

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THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

To Publishers' Glee, Acts Mine Golden Country Songs

BY EDWARD MORRIS

NASHVILLE The commercial resurgence of traditional country music sounds—led by such acts as Randy Travis, George Strait, Dwight Yoakam, Highway 101, and Ricky Van Shelton—is sending artists and their producers deep into publishing vaults in search of old hits and even near hits. The trend is also inspiring songwriters to compose songs with an old feel, a practice that was rampant in the folk-music boom of the early '60s.

Correspondingly, there is a re-emphasis on distinct, up-front vocals and restrained acoustic instrumentation, both foundation stones of country music.

Bob Montgomery, director of cre-

Labels Fight Losing Battle Vs. Classic Rock

BY KIM FREEMAN

NEW YORK The wish that classic rock radio would go away probably tops the Christmas lists of most



rock promotion executives, although none expect Santa to grant that request. Indeed, they are fighting harder to grab a

shrinking number of slots for new music on the playlists of the album rock format in general.

"Rather than moan, groan, and wish about what could, should, or might be, we're taking advantage of (Continued on page 88) ative services for Tree International, says there has been a rush for old songs at his company, particularly those penned by Harlan Howard, Hank Cochran, and Curly Putman, all of whom gained fame as hit writers in the '50s and '60s. Some-*(Continued on page 93)*

BY KIRK LaPOINTE

OTTAWA With many retailers and

rackjobbers quietly grumbling, Canada's largest retail chain has

come out swinging at CBS Records

Canada Ltd., calling its recent in-

crease in the wholesale price of

best-selling product "an unjustified

SEE METALLICA ROCK. \$19.98 HOME VID-CLIFF 'EM ALL.

An audio/visual assault from metal's new masters. 12 classic Metallicuts shot live by fans, plus personal footage, photos and a

lot more. Nothing high-tech, glam or glossy. It's rough, raw, real-Metallica style. From "Metal Militia" to "Master of Puppets,"

the best bootleg video you can by legit. CLIFF 'EM ALL. From Elektra Entertainment (40106).

BY JEAN ROSENBLUTH

NEW YORK For the sixth year in a row, Columbia Records is the top pop label in Billboard's year-end chart analysis. When distributed imprints are taken into account, however, Warner Bros. leads the pack

Biggest Canada Chain Hits CBS Hikes

rip-off of the Canadian consumer."

A&A Records and Tapes, with

about 200 outlets nationwide, calls

the CBS move an "unprincipled act of commercial piracy" and is asking

consumers to complain to the feder-

ment on industry reaction. It main-

ADVERTISEMENTS

CBS, meanwhile, declines com-

al government.

for 1987.

prices.

Introducing an artist tailored for today! Tell It To My Heart, the

red hot debut album by Taylor Dayne. Includes the smash hit "Tell It To My Heart," plus "Prove Your Love," "In The Darkness," "Want Ads," and "Do You Want It Right Now."

cassettes, records and compact discs.

Taylor Dayne. The first success story of 1988. On Arista chrome

With 121 charted singles or albums, Warner Bros. barely beats Columbia (118) in the race for the top-pop-distributed-label honor. In third place is PolyGram (83), followed by MCA (100) and Atlantic (91). PolyGram is able to snag the

tains that exporting undermines its

relationship with its parent firm in

the U.S., although it insists there

has been no pressure applied to the

Canadian operation to increase

western Canada's leading rackjob-

The merchandising manager for

(Continued on page 97)

Top Charters: Columbia, Warners

PolyGram, MCA, Atlantic In '87 Top 5

show position because of Billboard's weighting system, which awards bonus points to records in inverse proportion to how high they chart.

In the individual-pop-label category, Columbia posts 108 charted singles or albums, with MCA (84) and Warner Bros. (60) coming in second and third. Taking the No. 4 and 5 slots are two labels that didn't make the top-five grade last year, Mercury (53) and Arista (36).

Running away with the honors for top individual label in black music is, once again, MCA, which had 66 charted singles or albums. Rounding out the top five are Capitol, Columbia, Arista, and Warner Bros., in that order. The same five (Continued on page 98)

'Platoon' Deal Gets Shot Down

BY AL STEWART

NEW YORK The video release of "Platoon" has again been shot down. In a last-minute turnaround, Vestron Video and Hemdale Film Corp. broke off talks Dec. 10 on an agreement that was to position Vestron as the supplier of the long-disputed title.

After a federal court in California ruled Nov. 20 that Vestron has shown a "likelihood of success" in the case, Hemdale moved to settle the *(Continued on page 97)*

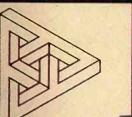




WE'RE NOT A BUNCH OF BOZOS ANYMORE



The free and





#2 TOP POP LABEL #2 TOP POP ALBUM LABEL #2 TOP SINGLES LABEL #1 TOP BLACK LABEL #1 TOP BLACK ALBUM LABEL #1 TOP BLACK SINGLES LABEL #1 TOP COUNTRY LABEL #1 TOP COUNTRY ALBUM LABEL #1 TOP COUNTRY SINGLES LABEL #2 TOP CROSSOVER JAZZ LABEL #3 TOP COMBINED JAZZ LABEL #2 TOP DANCE LABEL

> MCA RECORDS WOULD LIKE TO THANK ALL OF OUR ARTISTS FOR THE MUSIC THAT MADE 1987 THE BEST YEAR IN OUR HISTORY

.MCA RECORDS



VOLUME 99 NO. 52

December 26, 1987

PROMO CDS: 'THE BLOOM IS OFF THE ROSE'

Major labels are still servicing radio stations with promo compact disks, but senior promotion execs say the practice-once a novelty-is now an industry staple. Talent editor Steve Gett reports. Page 8

Dancin' Man

Chic co-founder Nile Rodgers has spent most of his time writing and producing since the disco group disbanded in the early '80s. But now Rodgers is back with a new group, Outloud, and he's concentrating on dance Page 29 music once again.

CDS: TALK OF THE TOWN

Everyone's talking about compact disks: In country music, CDs are becoming an increasingly important format (page 44). Meanwhile, 20/20 Video has joined the ranks of video retailers who sell CDs (page 69), and wholesaler Baker & Taylor is trying to persuade more of its video-store accounts to do the same (page 70). And industry veteran Richard Busch, former president of PolyGram Germany, says-compact disks may never be superseded by another format. Page 79

Spotlight On Comedy

Comedy records, videos, and radio are adding up to big laughs and big Follows page 64 bucks.

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CD 'Damage' Control From WEA Proposed Penalties Anger Retailers

BY EARL PAIGE

LOS ANGELES WEA has announced a new, tough policy limiting returns on compact disks it. claims were damaged by consumers, and several of its accounts are angered and confused.

The origin of the accounts' ire is a Nov. 25 letter accompanied by actual examples of "consumer-damaged" disks with holes drilled in them.

Retailers and wholesalers agree that WEA should not be receiving disks "that are beat-up junk," as

Billboard Rock Poster Keys Pringle's In-Store Promo

YORK Billboard aptly wraps this year's successful Hot 100 poster program this week with a specially designed Year In Rock '87 poster. One million of these sheets went out to the 3,300 retailers that participated in the program, sponsored by Pringle's. The poster features the top 20 listings from Billboard's year-end Top Pop Albums and Top Pop Singles charts as well as color photos and music trivia about this year's hottest artists

Under the program, retailers received a limited supply of posters to use for display and to give away free to customers. Customers can obtain a poster by presenting one proof-of-purchase of a Pringle's product and by purchasing any record, cassette, or compact disk from the store.

The Year In Rock '87 poster pro-

gram is being promoted on MTV, where consumers are instructed to go to their participating "Billboard Hot 100" record store to get these posters.

Posters for in-store display contain an ad for the Special Olympics, announcing that Proctor & Gamble-Pringle's parent companywill donate 10 cents to the organization for each Proctor & Gamble coupon redeemed.

The Year In Rock '87 poster program was announced a few weeks back via a Pringle's-sponsored Concert Of The Year promotion. The winner of this promotion will receive a free trip in 1988 to a concert by a top artist, who will be selected by Billboard. Entry forms for the contest, which wraps Jan. 4, are available at Billboard's Hot 100 display case at participating retailers.

Alan Meltzer, president of CD One Stop in Bethal, Conn., puts it. "But the problem is, who determines the extent of the consumer abuse they're talking about?

Other responses come from retailers who are concerned that they cannot police returns because they offer a carte blanche policy at the checkout counter.

It may be unenforceable at retail," says Lew Garrett, vice president of purchasing at Camelot Music, adding that his chain has had no great amount of CD returns of any kind.

Some think WEA's policy announcement was heavy-handed. According to Barrie Bergman, chairman of Record Bar, "I'm enraged. They sent this to me personally.

Other accounts say they can't imagine what happened to the sample disks they received. "It looks like three cats and two dogs had a fight on it," says Jay Sonin, president of The Record Hunter in New York, who takes strong exception to the policy.

Record Bar director of purchasing Paul Fussell says the announcement and disks went to all 140 of the chain's stores: other chains, however, say that only their headquarter offices were contacted.

A key point in the letter states: "Any such consumer-abused compact disks will be marked so that they are recognizable if returned to us a second time. Consumer-abused compact disks which are returned to (Continued on page 96)

Formal Declaration Is Imminent RIAA Members Back Berne Convention

BY BILL HOLLAND

WASHINGTON Member companies of the Recording Industry Assn. of America, which have been wary of supporting legislation this year to have the U.S. join the international Berne Convention for copyright protection, have come to a general agreement of support.

According to Jay Berman, presi-dent of the RIAA, "In the last few weeks, we've been able to get a general agreement from everyone. We expect to have a formal statement after the holidays.'

The recording industry agreement means support for Berne now enjoys industrywide acceptance. In September, ASCAP, BMI, SESAC, and the National Music Publishers Assn. agreed to endorse the 101year-old copyright convention, joining 43 publishing, computer software, and educational groups that say Berne adherence will strengthen U.S. stature, influence, and protection in the copyright field.

The U.S. and the Soviet Union are the only major copyright-owner nations that are not Berne signatories; 76 other nations are members. The U.S. belongs to the Universal Copyright Convention, which offers limited copyright protection in about 65 countries, but U.S. publishers must use simultaneous "back-door" publishing in Berne-member countries to gain protection under that treaty.

Several labels had privately expressed reservations about differ-

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ences between current U.S. copyright law and Berne provisions-es pecially the so-called moral-rights provisions extended to authors, which some say will open the floodgates to nuisance lawsuits. They also were bothered by Berne's failure to specifically address sound recordings. However, the increased protection offered by Berne apparently outweighed these considerations. Also, if another Berne signatory recognizes domestic recording copyrights, sources point out, it cannot give lesser protection to works (Continued on page 96)

Fast Hardware Sales Bode Well For Music, Vid Stores

BY GEOFF MAYFIELD

NEW YORK Music and video dealers, working hard to keep



promising reports on hardware sales-especially for compact disk players.

CD players have "held up very, very well" for Cincinnati-based department store chain Swallen's, says senior audio buyer Joe Bauer. He estimates the hardware category is running 15%-20% ahead of last year's fourth-quarter pace. The biggest CD hardware cate-

gory for the chain's eight stores is the \$199-\$249 group, says Bauer, with remote control being the most sought-after feature. But, he adds, the largest growth over last year's numbers is being experienced by feature-driven modelslike multiple-disk players or Sony's four-times-over-sampling audiophile units—which are priced in the \$300-\$500 range.

Swallen's home entertainment departments saw a "slump in [hardware] sales from Black Monday [Oct. 19] through mid-November," says Bauer, but rebounded when the chain launched a major promotion targeting the gift-giving season.

Circuit City, the Richmond, Va.based hardware web, will not report December sales yet. Howev-(Continued on page 98)

pace with last year's December business, can look forward to a strong

postholiday

surge thanks to

RKO Deal Spurs Speculation Colorful Home Vid Co. From Turner?

BY CHRIS MORRIS

LOS ANGELES Ted Turner, a mogul with his fingers in several entertainment industry pies, is mulling an entry into the home video marketplace in the wake of Turner Entertainment Co.'s recent purchase of the RKO film library.

Turner Entertainment, which previously had domestic syndication rights to RKO's 800 theatrical titles. now owns exclusive, perpetual, worldwide rights to the films for cable, free television, and home video. An industry source reports that

the price of the package, which also includes TV productions, short subjects, and cartoons, was approximately \$30 million.

The RKO acquisition brings Turner Entertainment's film library to a total of over 5,000 theatrical titles, including the MGM library, marketed on video by MGM/UA Home Video, and a package of 53 pre-1949 Warner Bros. features.

Video rights to the latter titles, currently released by CBS/Fox Video, revert to Turner Entertainment on Dec. 31 and will be released in the future by MGM/UA Home Vid-

To date, Turner has exploited its film holdings mainly on cable (in which Turner Broadcasting is a major national player via CNN and superstation WTBS) and commercial TV. But the addition of the RKO library to the hopper has spurred the company to seriously consider the establishment of a home video label. "Right now we're in the middle of

performing certain financial calcu-

lations based on several options we have," says Steve Chamberlain, vice president and general manager of Turner Home Entertainment, the subsidiary that administers Turner's film catalogs.

Chamberlain defines those options as the establishment of a new home video distribution company, the continuation of existing home video licensing agreements and/or the pursuit of new licenses, and "do-

ing nothing." Some 100 RKO titles—including such classics as Orson Welles' "Citi-zen Kane," the original "King Kong," and a number of Fred Astaire-Ginger Rogers musicalsare licensed nonexclusively through next summer to the VidAmerica, Nostalgia Merchant, and Blackhawk Films video labels.

Asked if the elimination of a sec-(Continued on page 88)



Atlanta Boosters. Irving Azoff, president of MCA Music Entertainment Group, and Atlanta Mayor Andrew Young announce the construction of a 20,000-seat amphitheater in south Atlanta as a joint venture with Filmworks USA. Pictured are Azoff, far left, and Young, far right.

Violinist Jascha Heifetz Is Dead At Age 86

BY IS HOROWITZ

NEW YORK Jascha Heifetz, who died Dec. 10 in Los Angeles at age 86, was almost universally hailed as the model violinist whose level of excellence everyone could aspire to but never equal.

The artist, who left an enormous legacy of recordings, died in Cedars-Sinai Medical Center of complications after a fall. He had been hospitalized since Oct. 16.

The possessor of unmatched technical ability, Heifetz was also a musician of consummate taste who eschewed showmanship for its own sake but never failed to amaze his listeners, professional and amateur, with his unprecedented instrumental command.

Born in 1901, Heifetz was already

the possessor of a European musical reputation at age 12 and, by the time of his U.S. debut in 1917, had staked out an unassailable international reputation as a paragon among the world's violinists.

His passing brought tributes attesting to his eminence from leading concert violinists, among them Itzhak Perlman, Isaac Stern, and Yehudi Menuhin, and revived ofttold anecdotes.

Perhaps the most frequently cited story concerns the reaction of violinist Mischa Elman at Heifetz's Carnegie Hall debut. As the recital progressed, according to the story, Elman complained of the heat in the hall. Seated next him was Leopold Godowsky, who replied, "Not for pianists."

(Continued on page 74)

EXECUTIVE TURNTABLE

RECORD COMPANIES. PolyGram Records makes the following promotions in New York: Jim Urie to senior vice president of national sales and branch distribution, David Leach to senior vice president of promotion, and Harry Palmer to senior vice president of special markets. Urie was vice president of national sales and branch distribution. Leach was national director of pop promotion. Palmer was vice president of special markets. The label also appoints Alan Voss director of national sales, Alfred C. Pedecine vice president and controller, Noberto de la Rosa director of Latin music marketing, Frances J. Jones attorney, and John Mazzacco product manager. In addition, PolyGram names four new local promotion managers: Paula Tuggey,



for the Los Angeles/San Diego, Calif./Las Vegas/Hawaii area; Wynn Jackson, Houston; Joe Riccitelli, Dallas; and Chris Lopes, the Carolinas. MCA Records in Universal City, Calif., promotes Bruce Resnikoff to vice

president of special markets and products. He was director of that area. Capitol Records appoints Rod Butler national director of promotion, East Coast, based in Hackensack, N.J. He was regional manager of promotion.

In an effort to strengthen its video-marketing efforts, Elektra Records in New York relocates vice president of video Robin Sloane to Los Angeles and promotes Steve Schnur to national director of video marketing and pro-



motion. Schnur was Northeast director of album-rock-radio promotion. EMI Music, London, appoints John Pattrick director of international

marketing for its international classical division. He was vice president of a&r and marketing for Angel Records.

Marge Falcon-Gonzalez is named publicist/national ticket coordinator for Warner Bros. Records in Burbank, Calif. She was an executive assistant at the label.

Jumpstreet Records in New York appoints Gregg Fore vice president of special projects. He was vice president of marketing for Warlock Records.

MANUFACTURERS. Steve Storch is named assistant director of financial analysis and budgets for CBS Records Operations (U.S.). He was a financial analyst for the company.

DISTRIBUTION/RETAILING. Allan Stein is promoted to vice president of sales for RCA/A&M/Arista Distribution, based in New York. He was national director of branch marketing and video sales.

WEA names Ron Zwicker sales representative for the Boston market. He was a field merchandiser.

HOME VIDEO. Vestron Video in Stamford, Conn., promotes Steve Monas and Susan Brooks to executive directors of business affairs. Both were directors of business affairs.

Goodtimes Home Video Corp. in New York names Jay Yancy vice presi-(Continued on page 96)

Studios Oppose Proposed L.A. Metro Route Claim Subway Noise Would Derail Livelihood

BY DAVE DIMARTINO

LOS ANGELES A coalition of studio owners and broadcasters here is vigorously protesting a routing of the city's planned Metro Rail subway system, which, they say, will drastically affect their businesses and possibly force them to relocate. The route, approved by the Los

BY IRV LICHTMAN

NEW YORK BMG Music Pub-

lishing's place in worldwide activi-

ties is that of a "multinational in-

dependent," says the unit's chief,

bring in 10 good songs than buy a catalog of 2,000 songs of which 10 are good," says Firth, who joined

BMG in New York in October. He

spent 20 years with Chappell Mu-

sic and was president of Chappell

International out of the U.K. from

1981 to 1985. After leaving Chap-

pell, he worked as an independent

Firth says he had little desire to

"My view is that I'd rather

Angeles City Planning Commission Dec. 3, would cause a minimum of two years of construction on a stretch of Sunset Boulevard that contains "over a hundred" separate recording or broadcasting rooms. according to one estimate.

Among those studios and broadcasters affected would be Sunset Sound Recording, Sunset Sound

return to a single publishing enti-

ty until he was approached by

BMG co-chairman Michael Dorne-

mann. He says he liked the idea of

working in an environment "total-ly different from Chappell."

nating job of taking an old-line company into the modern era," he says. "That was great fun. We

made major deals with Pink Floyd,

the Bee Gees, and others." At BMG, Firth is involved in a

building process, and parent com-

pany Bertelsmann has said it wants the company to "be one of the tops."

Firth says he was also attracted

(Continued on page 96)

'At Chappell, we had the fasci-

BMG Pub Head Nick Firth

Seeks Stronger ID For Unit

Factory, Ocean Way Recording, and a conglomeration of broadcasting studios, including television stations KCBS, KTLA, KTTV, and KWHY and radio stations KIIS, KMPC, KNX, and KUTE.

All are part of the Sunset Boulevard Coalition, a group formed in July upon hearing of the city's proposed route for the Metro Rail project.

Repeatedly protesting that noise from the subway system—both during its construction and upon its completion-would endanger their businesses, several coalition members have said they are being presented with only two alternatives: to move or to go out of business.

The efforts of the coalition have been felt in at least one way, says member Paul Camarata, president of Sunset Sound. In response to a private meeting with the coalition, he says, City Councilman Michael Woo helped set up an impartial, independent technical review panel in early November "to see if [the Metro Rail] would be a detriment to our business." The panel concluded that measures would have to be taken, says Camarata, "but they feel that this problem can be mitigatedmeaning that it can be dealt with either by the construction method they use or by doing modifications to our buildings. But we don't feel that it's that simple."

(Continued on page 98)

www.americanradiohistory.com

Nick Firth.

consultant.

Labels Experiment With More Mixes Promo CD Emerges As Radio Staple

BY STEVE GETT

NEW YORK Major labels are still aggressively servicing radio with promotional compact disks, which have become a highly useful tool for them over the past year. However, senior promotion executives say their initial novelty value has worn

"The bloom is off the rosesthey're the norm, rather than the unusual," says Vince Faraci, Atlantic senior vice president of promotion. "What used to be unusual is now becoming the standard way of doing business, especially when it comes to the first track off a big artist's album.

Says Rich Fitzgerald, Reprise

vice president/director of promo-'I don't think of them as a novtion. elty anymore. They've become somewhat of a necessity on first singles."

It was just over a year ago that the first wave of promo-only CD singles emerged. Leading the field was A&M, which serviced CDs on 38 Special, the Police, and OMD. By the end of 1986, RCA, Columbia, and Arista were following suit.

During the early months of this year, a full-scale CD promo binge erupted, with just about every major record company promoting new product on the configuration.

The initial wave of promo CDs tended to contain regular 7-inch versions of singles, but labels have

chief Ted Gale in August, was in re-

sponse to a formal complaint lodged

by MCA following allegations made

against label executives at a Sep-

tember pretrial hearing in the in-

come-tax-evasion case of Salvatore

Reputed mob figure Pisello is ac-

cused of evading taxes on more

than \$600,000 made while in the em-

ploy of MCA (Billboard, July 25).

Court proceedings are scheduled to

On Sept. 21, U.S. Special Attorney

Marvin Rudnick, the prosecutor in

the Pisello case, alleged that MCA

president Myron Roth and vice pres-

ident of finance Dan McGill invoked

the Fifth Amendment during the

grand jury investigation (Billboard,

Oct. 3). The accusation brought a

speedy and heated denial from MCA

was not conducting himself accord-

ing to the law and the rules, and we

brought it to the attention of the

Justice Department," Kinnaird says. "We also asked for confirma-

tion that MCA was not a target of

their investigation, and they gave

Reports have also surfaced that

(Continued on page 88)

us a letter of confirmation."

'We considered that [Rudnick]

attorney Dennis Kinnaird.

since experimented with the format. CDs comprising several mixes of a track are now commonplace. Promos for the latest singles by Whitney Houston and Michael Jackson featured no less than five different mixes.

"So many stations lean towards urban, so we'll often put on an ur-ban mix," says Burt Baumgartner, Columbia director of national singles promotion. "Basically, it's dif-ferent mixes for different radio."

(Continued on page 97)



Apache Treaty. Principals of Apache Records seal a distribution agreement with CEMA. Pictured, from left are, Dennis White, CEMA president; Burt Stein, Apache president; Joe Smith, president and CEO, Capitol Industries-EMI Inc.; David Malloy, Apache president; and John Brannen, Apache's first signee.

Jackson Album No. 2, But Single Soars; 'Boss' Logs 4th Straight Xmas In Top 10

ICHAEL JACKSON didn't get what he wanted most for Christmas, but there are plenty of nice gifts under his tree.

What he really wanted, of course, was to be No. 1 on the Top Pop Albums chart during Christmas week. Jackson pulled it off four years ago with "Thriller," but this year he has to settle for a second-place finish with "Bad."

Jackson has better luck on the Hot 100, where his current single, "The Way You Make Me Feel,"

jumps four notches to No. 7. It's his 15th straight top 10 hit, which is the the longest streak of consecutive top 10 singles since the Beatles had 20 in a row (discounting B sides and

EPs). "The Way You Make Me Feel" also jumps to No. 1 on the Hot Black

Singles chart. It's Jackson's seventh No. 1 black hit of the '80s, which puts him in the lead for the most No. 1 black hits so far in this decade. Janet Jackson and Freddie Jackson are runners-up with six each.

The fact that Michael Jackson didn't get everything on his Christmas wish list-but still made out pretty well-is a fair summary of the performance to date of his "Bad" album. The Epic release has been in the top three on the Top Pop Albums chart for 14 straight weeks-its entire chart life. But it has been kept out of the top spot for seven of those weeks by a most unlikely album-the low-budget "Dirty Dancing" soundtrack, the sleeper hit of the year.

And while both of the first two singles from Jackson's album—"I Just Can't Stop Loving You" and "Bad"—hit No. 1 on the Hot 100, they also dropped fast. Both fell off the Hot 100 after just 14 weeks—a burnout rate not seen in more than 12 years.

The fact that "Bad" is still vying for No. 1 nearly four months after its release proves that it's a smash. But it remains uncertain if it's going to snowball into a blockbuster like "Thriller," "Born In The U.S.A.," or "Purple Rain." The new year will tell.

UESTIONS & ANSWERS: Which album spent the most weeks at No. 1 on the Top Pop Albums chart this year? Whitney Houston's "Whitney" (11 weeks). In the top five? "Whitesnake" (31 weeks). In the top 10? U2's "The Joshua Tree" (35 weeks).

Which single spent the most weeks at No. 1 on the Hot 100 this year? Bon Jovi's "Livin' On A Prayer" (four weeks). In the top 10? Whitney Houston's "I Wanna Dance With Somebody (Who Loves Me)" (nine weeks). On the chart? Debbie Gibson's "Only In My Dreams" (28 weeks).

Which four artists had the most total weeks at No. 1 on the Hot 100 and Top Pop Albums charts combined? Whitney Houston (15 weeks), U2 (14), Bon Jovi (11), and Michael Jackson (nine).

AST FACTS: This is the fourth consecutive year that Bruce Springsteen has placed in the top 10 on the Top Pop Albums chart during Christmas week. He's the first artist to make the top 10 for four straight Christmases since Barbra Streisand did it from 1978 to 1981.



by Paul Grein

the top 100 on the pop album chart during the month of December. The Windham Hill smash, which was released in 1983, leaps 44 notches to No 98.

John Cougar Mellen-camp's "The Lonesome

This is the fifth consecutive year that George Winston's "De-cember" has ranked in

Jubilee," which holds at No. 7, is his fourth consecutive album to go top 10 and yield two or more top 10 singles.

Aretha Franklin's double live gospel album, "One Lord, One Faith, One Baptism," debuts at No. 146. Franklin's previous double live gospel recording, 'Amazing Grace," spent three weeks in the top 10 in July 1972.

Two (very) left-field entries are doing well this Christmas. "The California Raisins" jumps 22 notches to No. 79, and "Piledriver-The Wrestling Album II" jumps 20 notches to No. 164. "Piledriver' is the sequel to "The Wrestling Album," which climbed to No. 84 two Christmases ago. It's scary to think about what fans of this stuff gave their friends last year.

WE GET LETTERS: James A. Geoghan of Manhasset, N.Y., notes that seven singles by female solo artists topped the Hot 100 this year, which ties the all-time record, set in 1973. But there was one big difference: In 1973, seven different female soloists topped the chart (Carly Simon, Roberta Flack, Vicki Lawrence, Maureen McGovern, Diana Ross, Helen Reddy, and Cher), while this year only five did the trick. Whitney Houston and Madonna each scored twice, and Kim Wilde, Tiffany, and Belinda Carlisle each made it once.

Geoghan adds that 1987 was the first year since 1977 that Lionel Richie didn't write or co-write a No. pop hit. In fact, Richie's highest-charting hit of the year, "Ballerina Girl," peaked at No. 7-his poorest showing since 1975.

A CHRISTMAS WISH: May you always have a star on the chart of life.

L.A. Strike Force Says MCA Not A Payola Target who replaced former task-force

Pisello.

begin Jan. 12.

BY CHRIS MORRIS

LOS ANGELES MCA Records has received a letter from the head of the Los Angeles Organized Crime Strike Force stating that the label is "not a target" of a federal grand jury's probe of payola in the music industry

The letter from John Newcomer,

Clifton Chenier Dead At 62

BY JEFF HANNUSCH

NEW ORLEANS Clifton Chenier, the Grammy Award-winning accordionist who was regarded as the king of zydeco, died in Lafayette, La., Dec. 12. He was 62.

Zydeco is the dance music of French-speaking Creoles of southwestern Louisiana. Chenier was not only the best-known exponent of this raucous, accordion-led music, but has long been considered one of its founding

(Continued on page 98)



Garden Party Partners. Paul Simon, left, and Bruce Springsteen were among the artists who performed at New York's Madison Square Garden recently to benefit the city's homeless children. See story, page 100. (Photo: Chuck Pulin)

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#1 POP SINGLE: BANGLES "WALK LIKE AN EGYPTIAN"
#1 NEW POP ARTIST: BEASTIE BOYS
#1 ADULT CONTEMPORARY SINGLE: DAN HILL (Duet w/Vonda Shepard) "CAN'T WE TRY"
#1 CROSSOVER ARTIST: LISA LISA AND CULT JAM
#1 CROSSOVER SINGLE: LISA LISA AND CULT JAM "HEAD TO TOE"
#1 POP ALBUM SOUNDTRACK: "TOP GUN"
#1 NEW COUNTRY ARTIST: THE O'KANES

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cash and P 16

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at each song must have its own Entry form and be recarated on a suppare typed or printed lyrics included with each cassette. The check or money effect the total number of entries. ENTRIES MUST 8E POSTMARKED BY 5 (1988 and received by APRIL 30, 1988. TDK/Billbaord Song Con-tent of the total beam and the total and an address the total of the second se APRIL 15,198

APRIL 15, 1988 and received by APRIL 30, 1988. TUXBillioard Song Con-testion art sponshole for entire sind to reale [ost, maidrened or mailed within suffi-cient postage. The entrance fee is not refundable. Causettes and hyper with to have therm. Contestions are responsible to keeping duplication copies: they within to have therm. Contestions are responsible to updiving out of U.S. copyright notices on their entries if they within an are responsible to any higing updivide U.S. copyright notices on their entries if they there. Contestions are responsible to updivide and U.S. copyright notices on the responsible to any higing updivide U.S. copyright notices on the responsible to any higing updivide U.S. copyright notices on the responsible to any higing updivide U.S. copyright notices on the response of U.S. 2000 and publishing contract. New thousand the response of he contest is open to any person more song must be the original work's s from published must since 1982. The song must be the original work's and , but the contestant need not hove registered a copyright for the sees of TDX Electronics Corporation. Billboard Magazine, Billboard Publica Halsey and Associates, Inc., Copital Records and Yentura Associates - Halsey and Associates, Inc., Copital Records and Yentura Associates - Halsey and Associates, Inc., Copital Records and Yentura Associates - Halsey and Associates, Inc., Copital Records and Yentura Associates - Halsey and Associates, Inc., Copital Records and Yentura Associates - Halsey and Associates, Inc., Copital Records and Yentura Associates - Halsey and Associates, Inc., Copital Records and Yentura Associates - Halsey and Associates, Inc., Copital Records and Yentura Associates - Halsey and Associates, Inc., Copital Records and Yentura Associates - Halsey and Associates, Inc., Copital Records and Yentura Associates - Halsey and Associates, Inc., Copital Records and Yentura Associates - Halsey and Associates, Inc., Copital Records and Yentura Associates - Halsey and Associates, Inc., Copital Records and Yentura Associates - Halsey and Associates, Inc., Copital Records and Yentura Associates - Halsey and Associates, Inc., Copital Records and Yentura Associates - Halsey and Associates, Inc., Copital Records and Yentura Associates - Halsey and Associates, Inc., Copital Records and Yentura Associates - Halsey and Associates - Halsey and Associates - Halsey - Halsey

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These self-righteous detractors would have us believe the music industry is up to no good, but it is actually doing quite a bit of good. The industry carries on its traditions of raising money for those in need and of touching people's social consciences-not only in this season of giving but all year round.

In the past couple of weeks alone, New York has hosted benefit concerts for antihunger programs, the city's homeless children, percussionist Jimmy Maelen (hospitalized with leukemia), and the musicians' assistance program of their union's local chapter. Among the many top artists who donated their talents to these causes were Bruce Springsteen, Paul Simon, Billy Joel, Pat Benatar, Brian Ferry, David Sanborn, Patty Smyth, and Joan Jett.

Record companies also keep contributing to

worthy causes. Warner Communications Inc., par ent of the WEA labels, covered the production costs of the Paul Simon-organized benefit for homeless children at Madison Square Garden. A&M Records, which released "A Very Special Christmas," is donating worldwide receipts from the album, minus its out-of-pocket costs, to the Special Olympics (the artists on the record are also giving their royalties). And let it not be forgotten that year after year the industry raises millions of dollars for medical research through such charity dinners as the annual T.J. Martell, B'nai B'rith, and City of Hope events.

The above lists barely scratch the surface of what various sectors of the music business have done to raise funds for campaigns and institutions that serve human needs in our society. It also doesn't include the numerous artists who have tried to raise social consciousness through their song lyrics, from Springsteen and Joel to Jackson Browne, Sting, and Bruce Cockburn. That was also the aim of the acts who participated in last vear's Amnesty International tour of the U.S.and of those who will perform in AI's upcoming world tour.

The World," Live Aid, and Hands Across America, it became fashionable to talk about "charity burnout." But as Peter Gabriel, a passionate advocate of social justice, noted at last summer's New Music Seminar, charity burnout hasn't happened; artists just have to pick their causes more carefully for maximum impact.

What has happened is that artists are helping to lead the U.S. away from its '80s preoccupation with selfish, parochial interests. In contrast to the PMRC, which represents narrowly based, Victorian values, the pop music world is international, embracing human values that affect all nations and classes. This universal outlook, combined with music's accessibility and unique emotional appeal, may explain why Establishment culture critics have targeted rock records rather than films or books, which in some cases are far more sexually explicit and violent than the rawest heavy metal track.

Most pop, rock, country, and r&b songs promote love, peace, and harmony. Thus, it is fitting that the artists who sing those songs and the companies that publish and record them keep on giving to make the earth a better place for all.

After the gigantic media impact of "We Are

Smaller Profits Would Result LABELS SHOULD NOT CUT CD PRICES ON

BY PARKER BARNUM

Are compact disk prices of \$14-\$15 beginning to deter consumers?

Not so far. According to the Recording Industry Assn. of America, the first six months of 1987 were terrific for the industry. But what about the long-term outlook? Trends looked positive as retailers entered the allimportant holiday selling season, which typically accounts for 35%-40% of their annual revenues.

Retailers indicate that CDs are selling at a rate 20%-30% higher than they were at this time last year, and the number of people owning CD players continues to grow. An estimated 3.8 million players were sold between 1983 and 1986, and the Electronics Industries Assn. estimates that an additional 2.9 million will be sold in 1987. Assuming that 15 CDs are purchased per player this year, total CD sales could approach 100 million units-a 53% increase over 1986. For 1988, using the EIA's estimate of 3.6 million CD players sold and assuming that 13 CDs will be purchased per player, 140 million CDs might be sold, a 40% increase

Letters

tothe

EDISON'S DEFENSE

Editor

Oliver Berliner makes a worthwhile

point in his description of the origin

of the disk record. Yet by denying

Edison his due, he throws a signifi-

In fact, Edison invented his cylin-

der recording process as an aid to the

deaf (Edison was almost stone-deaf

from having his ears boxed as a child)

and as an educational tool. His entre-

preneurial spirit soon convinced him

cant piece of history under the rug.



over 1987.

Yes, growth rates are moderating somewhat. But this is inevitable, be cause extraordinarily high growth



rates would be difficult to maintain on the higher base of CDs. If these high growth rates were to continue, the industry would experience a short-term boom, quickly followed by stagnant-to-declining sales and a glut of product.

The EIA's estimate of 2.9 million CD-player sales this year is a steep downward revision from its June

forecast of 4 million units and would amount to a year-to-year increase of just 11.5%. The EIA's retreat from the higher figure, however, should

'It seems doubtful that lower prices would result in much higher demand'

Parker Barnum is a specialty retail analyst, based in New York, for the Canadian brokerage firm of Wood Gundy.

> not be interpreted as evidence of declining interest in CDs. Sales of 2.9 million CD players in 1987 would bring the installed base of players to 6.7 million-76% bigger than last year.

Second, the EIA estimates should probably be viewed only as a very rough guide to CD-player sales. These estimates are based on U.S.

Commerce Department figures for CD players imported to the U.S. The EIA says it adjusts these figures seasonally to arrive at an estimate of annual sales; however, I was unable to get a detailed explanation of how this is done.

Finally, a strong holiday season could boost CD hardware sales to a higher-than-predicted level. This, in turn, would lead to a boost in software sales down the line.

The big question for the future is, How can the growth of the CD market be sustained? I submit that longrange growth depends on optimal annual gains, and this optimal rate is one sufficient to enable retailers to achieve moderate annual increments in total sales per store. "Moderate" gains would be in the neighborhood of 7%-15% per year over the next several years.

If one assumes 2%-3% price inflation per year and an annual growth rate of 5%-7% for non-CD products in record stores, CDs would need to kick in only 14%-19% in additional annual sales for retailers to achieve 10% overall sales growth. Thus, the opti-(Continued on page 93)

of its other applications.

0

Edison's claim was independent and nearly contemporaneous with Berliner's work. The main reason for the public's identification of Edison as the phonograph's inventor is that his first models were superior to others made at the time.

Only decades later was the disk format adopted, because Edison had let his phonographs stagnate technically. A Berliner-format "graphophone" of the 1890s was nothing more than an amusing piece of gear—a talking (or whispering) box. Who wanted "lo fi," even then?

Regarding the microphone, the telephone uses a "carbon button"

www.americanradiohistory.com

cartridge that was invented by Edison, not Berliner.

In recent years, there has been a kind of backlash against Edison. Some critics claim that his inventive creativity was not equal to the legend that has grown up around him. Yet even a cursory peek at his achievements reveals that Edison's place in the history of modern communications is fully deserved. He was an inventor without a peer.

Nathan Cohen, Ph.D. Boston Univ.

Boston, Mass. **BEE GEES DESERVE SHOT**

I totally agree with Steve Gett's re-

view of the Bee Gees album "ESP." The album is the Bee Gees' best work since "Main Course."

It's a shame that U.S. radio programmers don't take the time to lis-ten to "ESP." Maybe it's been too long since they heard real melodies. **Bob Schlagel** Denver, Colo.

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

Senate Votes Down Station License-Transfer Tax

BY BILL HOLLAND

WASHINGTON Reacting to intense grass-roots lobbying by commercial broadcasters, the U.S. Senate voted down a proposal that would have imposed a 2%-4% license-transfer tax on the sale of radio and TV stations. (Billboard, Dec. 19.)

The floor vote Dec. 10 was 66-28 and is considered a major victory for the National Assn. of Broadcasters, which for the last three months has been waging a sometimes uphill fight to defeat the proposal.

The proposal would have also codified the fairness doctrine, which commercial broadcasters also oppose, but it was deleted on the Senate floor by its sponsor, Sen. Ernest Hollings, D-S.C. Hollings removed the section, sources say, to gain support for the controversial license-fee initiative.

Public broadcasters had supported the fee measure, since the funds gained from the license transfers would have been used to establish a trust fund for noncommercial sta-

tion

In the Senate debate, Sen. John Danforth, R-Mo., led the fight against the transfer-tax provision, and he was joined by Sens. Bob Packwood, R-Ore.; Pete Domenici, R-N.M.; Lloyd Bensten, D-Texas; and others, who argued that the fee unfairly singles out commercial broadcasters and is really a tax and also that the proposal had been introduced by Commerce Committee Chairman Hollings without hearings and after the markup deadline. NAB president Eddie Fritts tempered his remarks afterward, saying that while "obviously we are very pleased at the Senate vote," commercial broadcasters "wish now to put this issue behind us and resume our historically constructive working relationship with Senator Hollings."

Fritts also offered the olive branch to public broadcasters, saying he wished to schedule meetings in 1988 to achieve "long-range and stable financing, which public broadcasting deserves."

On the House side, broadcaster opponents of the fairness doctrine closely watched the progress of the omnibus spending bill, the so-called continuing resolution which contains an amendment codifying the controversial bill rejected by the Federal Communications Commission and vetoed once by President Reagan. Debate on the huge bill's amendment took place in a House-Senate conference, and the NAB was not optimistic about the chances of deleting the provision, regardless of support on the Senate side. The White House and the House

The White House and the House are wrestling over several sections of the spending bill, including the fairness provision, and the administration's James Miller, director of the Office of Management and Budget, has said that he will recommend that the president veto the package. The NAB has said if the measure does pass, it will take the fairness issue to court.

Spanish Ratings Group Plans New System Revised Guidelines Call For Expanded Surveys

BY CARLOS AGUDELO

NEW YORK By agreeing on specific methodological guidelines for measuring Hispanic radio listenership, the Spanish Ratings Advisory Council has begun the final stage in the process of establishing a viable independent ratings system in the U.S.

The council's members represent major advertisers and their clients as well as most major Spanish radio reps and network owners.

According to Abbot Wool, chairman of the council, copies of the revised guidelines will be sent out soon. Ratings companies willing to follow the determined methodology are welcome to measure any of the 15 markets twice a year and sell the results to subscribing stations in each of them.

Among the main points of the guidelines are:

• The number of telephone samples taken will be 2,400 for the top five markets (Los Angeles; New York; Miami; San Antonio, Texas; and San Francisco); 2,000 for the next five (Chicago; Houston; McAllen/Brownsville, Texas; El Paso, Texas; and Albuquerque, N.M.); and 1,600 for the rest (Fresno-Visalia, Calif.; Dallas/Fort Worth; Phoenix, Ariz.; San Diego; and Sacramento, Calif.).

• Surveys taken by random dialing as opposed to those done by calling listed phone numbers with Hispanic surnames will be proportional to the concentration of Hispanic areas within a particular zip code. Thus, in areas where there are 30% or more Hispanics, the main method used will be random dialing. This will ensure, according to the council, that as many Hispanics as possible are surveyed. The percentage of Hispanics with unlisted telephones can be as high as 50% in some areas.

• Three-sevenths of the samples will be taken on Saturdays and Sundays.

According to Wool, the main objectives of the guidelines are to ensure that the research is properly evaluated and acceptable to clients. "Many stations just don't show up in the current ratings," Wool says. "What we want is solid numbers to sell with and achieve a better position."

The final agreement on guidelines and methodology is a result of a pilot study that was conducted over a two-year period. During this time, its results were checked and revised. The study as well as the proposals were conducted by the research firm Information & Analysis, a subsidiary of AGB Research PLC, under the direction of Harvey Morrow, I&A's vice president and general manager.

The establishment of a new ratings system marks a turning point in Spanish radio advertising in this country. It comes after many years of dissatisfaction with measurements conducted by such firms as Arbitron and Birch, whose methodologies are considered by many to be inadequate for measuring ethnic listenership. Despite some adjustments made in recent months, many of the more than 150 stations broadcasting in Spanish full time are left out of such ratings systems.

The U.S. Latin market, with its \$100 billion estimated purchasing power, is considered to be in the midst of a boom. Thus, the need arose for advertising agencies and their clients-both of which participate actively in the council-to have as accurate an idea as possible of how effectively their advertising budgets are spent. Some radio reps like Eduardo Caballero of Caballero Spanish Radio believe advertising rates for Hispanics are undervalued. It is estimated that more than \$40 million a year is spent in Spanish radio advertising, a figure that has increased steadily in this decade.



Programmers reveal their top seven songs of 1987 in this year-end issue.

TOP 40

Name any week of any year, and **KATD** Los Gatos/San Jose, Calif., PD Bob Harlow will tell you what song was No. 1 on the Billboard Hot 100 chart. We thought it fitting, then, that he reveal his own favorites for the past year, so that we can begin building a data base on him! Harlow and MD Gary Weinstein picked Los Lobos' "La Bamba" (Warner Bros.) first, pointing out, "This song got the biggest number of requests and spent the most weeks at No. 1 on KATD's chart. It's our No. 1 song of the year." Next was Billy Vera's "At This Moment" (Rhino), which Weinstein says "blew all the other adult records out of the water." The Aretha Franklin/ George Michael duet "I Knew You Were Waiting" (Arista) gets high votes as "one of the best mass-appeal records ever made." Harlow and Weinstein also feel that U2's "With Or Without You" (Island) came at just the right time, and they tout the Whispers' "Rock Steady" (Solar/Capitol) as "the best record of its type." According to Weinstein, "It's a true pop record that retains its soul edge—not an easy thing to accomplish." Rounding out the list is Club Nouveau's "Lean On Me" (Warner Bros.), which continues to perform well for the station, and Bon Jovi's "Living On A Prayer" (Poly-Gram), which Weinstein says is "the record that signified a turning point in top 40 programming. From then on it was easier for records with a rough edge to cross over to mass-appeal formats."

BLACK/URBAN

WJYL Louisville, Ky., PD Tony Fields doesn't have to ponder his favorite seven—they are right on the tip of this music man's tongue. What impresses him most this year are songs with unique sounds, those fitting into the urban format but carrying a creative, refreshing theme as well. Of these types of songs, he mentions Levert's "Casanova" (Atlantic) first, with Surface's "Happy" (Columbia) and the System's "Don't Disturb This Groove" (Columbia) following. Next comes Atlantic Starr's "Always" (Warner Bros.). Fields com-ments on this last-mentioned song, "[It] must've bonded many a couple together this year." He also says Jody Watley's "Looking For A New Love" (MCA) demonstrates expressive songwriting and an excellent combination of roots music infused with today's technology. Also winning songwriting credits is Alexander O'Neal for "Fake" 'He's one of those performers who doesn't hold back (Tabu/Epic). his feelings, he puts it all into the song," says Fields. "Coupled with Jimmy Jam and Terry Lewis, it was a definite hit." Last but not least on Fields' list is Stephanie Mills' "I Feel Good All Over" (Motown). "Stephanie's been around a long, long time," says Tony. 'Through her music, she's reflected the growing cycle of a little lady [turning] into a young woman. With her last effort, she's set **YVONNE OLSON** herself up for the long run.

newsline...

WZOU BOSTON general manager Peter Crawford exits after just five months with the station, and Ardman Broadcasting Corp. principal Steve Chartrand names his brother Alan as Crawford's replacement. Crawford can be reached at 617-631-6012.

WGAR-AM-FM Cleveland GSM Mark Heiden moves to a GM position across town at WPHR "Power 108."

LYNN NATHANSON is named senior VP/GM at WCRB Boston. At the same station, John Emery is named VP/programming, and Mary Kate Rodman is appointed manager/productions.

JIM HAVILAND is appointed GM of Century Broadcasting's AC/easy listening combo WCZE/WLOO Chicago. Haviland, a former president/ GM of talk radio WABC New York, replaces Al Wilson.

JOSEPH BACARELLA exits WLLZ Detroit for the VP/GM post at WNIC/ WMTG across town. He replaces Henry Gramberu Jr., who's now VP/ GM at Duchossois Communications Co.

WCAT "Y106" ORLANDO, FLA., ups PD/afternoon personality Mark McKay to operations manager following Gerry Cagle's departure.

NEW KOIL INC. has agreed to sell KOIL Omaha, Neb., to Robert Dean for \$900,000, pending approval by the Federal Communications Commission.

SOUTHERN STAR SYSTEMS INC. plans to sell WNOO-AM-FM Chattanooga, Tenn., also pending FCC approval, to Pye-Watts Communications Inc. for \$1.3 million.

JOHN BUCKLEY is promoted from GSM to GM at KHYL Sacramento, Calif. He replaces Ken Cunningham.

UNITED ARTIST Broadcast Properties Inc. is awaiting FCC approval of its proposed purchase of WOOD-AM-FM Grand Rapids, Mich. Grace Broadcasting Limited Partnership was the seller.

- THANKS
 - то

Jatley

- EVERYONE
 - A
- MCA RECORDS,
 - RADIO
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 - FOR
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 - 11
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 - IT'S
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 - BEGINNING...



EEELS AS GOD BLATING FEELS AS GOD ROUTHING

Thank you for a priceless year.

Bon Jovi "Slippery When Wet". Cinderella "Night Songs". Def Leppard "Hysteria". Fat Boys "Crushin". Kool and the Gang "Forever". Sonand the Gang "Forever". Kush Wellencamp "The Lonesome Jubilee". Rush "Hold Your Fire".

PolyGram Records









After One Year On The Charts, Twelve Gold, Silver and Platinum Albums and a very successful tour of the world we'd like to say

Thanks a Million From **The Robert Cray Band**



England Gold September 1987



England Silver **June 1987** Robert Cray, Richard Cousins, David Olson, Peter Boe, Tim Kaibatsu To

Mercury/Polygram Records Dick Asher, Peter Lubin, Bas Hartong, Linda Walker and everyone else in the Polygram offices around the world.

The Record Makers

Dennis Walker, Bruce Bromberg, Larry Sloven of Hightone Records ably aided by Jeff Hendricksen and Bill Dashiell.

Television

MTV, The Tonight Show, HBO, Saturday Night Live, VH-1, Late Night With David Letterman, The Today Show, The Grammy Awards, Entertainment Tonight.

Our Crew Alby Allen **Gary Newell Greg Thurber Bill Gardner**

The Headliners

Huey Lewis & The News, Eric Clapton and his **Bands and Tina Turner** and her Band.

E

The Press

Rolling Stone, Musician, Guitar Player, Hits, & many more cover stories plus features in Billboard, N.Y. & L.A. Times, Esquire, Variety, Time, & Newsweek.

and a special thanks to

Management/Booking The Rosebud Agency-Mike Kappus, Kathy Johnson, Tom Chauncey, Brad Madison, Marshall Lawhon, Ashli Lewis, Brian Thalken.

Their Representatives **Roger Forrester, Bob** Brown Management, **Roger Davies & Lindsay** Scott, Monterey Peninsula Artists, CAA.

Our European Agency

Asgard Agency-Paul Charles, Paul Fenn, Gilly Tarrant.



Canada Gold March 1987



New Zealand Gold July 1987

John Lee Hooker, Eric Clapton, George Thorogood, Keith Richards, Chuck Berry, Mick Jagger, Tower of Power, Demon Records in England, Stony Plain Records in Canada, Sound Products in Holland, Bug Music, Fender Guitars, D'Addario Strings, Yamaha, Zildjian Cymbals and all of the clubowners and promoters who helped along the way without being strongly persuaded.

And everyone else who was supposed to be listed above but whose name was inadvertently lost in the computer.



Holland Gold August 1987



March 1987



Australia Gold July 16, 1987



England Silver October 1987 For "False Accusations



Contributions To A Controversial Year: Sales, Leaks, & More Rocked Airwaves

by Kim Freeman

GOMING AT YOU for the last time this year, we're taking the liberty of forsaking the week's big news for the year's big news, which to our minds, runs as follows:

BIG SALES: Infinity bought **KVIL-AM-FM** Dallas for \$82 million, and high-ticket transfers of stations continued throughout 1987. What remains to be seen in 1988 is the effect of those sales, and some are guessing a few bargains might be available when an unsteady economy makes it harder for new station owners to service debts.

Westwood One acquired a heap of radio's history in buying NBC Radio Networks for \$50 million ... EZ Communications swelled its roster by buying eight stations from Affiliated Broadcasting.

LEAKS GALORE: Call it a year of Coolie Damscale record leaks, despite

the fact that a few labels put their balls to the wall in efforts to plug the pipelines. It started when Warner Bros. initiated a suit against **KIIS-FM** Los Angeles for playing Prince's "Sign 'O' The Times," which was effective in the sense that the pretrial preparations spurred a local rep to come forward. Warner Bros. fired him. Arista took a preventative approach by mailing out Whitney Houston's "I Wanna Dance With Somebody (Who Loves Me)" with a letter stating that acceptance of the package constituted acceptance of Arista's designated airplay date. The label reported a compliance rate of roughly 80%. Finally, there was Epic's well-publicized but later dismissed suit against **WHTZ** "Z-100" New York, which popped Michael Jackson's "I Just Can't Stop Loving You" two days ahead of time.

Common to all three artists involved is their superstar status, making each label especially sensitive and susceptible to claims of prejudicial treatment when a top 40 gets a record before an urban and vice versa. We commend each label's executives for their grace under pressure in trying to right the perceived wrongs. Same praises go to the many unsung programmers who sat on hot releases out of respect for labels.

SEX & SAFE SEX: George Michael's "I Want Your Sex" caused concern for some programmers, and with prodding from the press, the hit served as an interesting springboard from which to examine radio's role in these AIDS-wary days. After the song's release, Michael somewhat reluctantly explained that the song promotes monogamy. Even then, many programmers felt listeners wouldn't take the time to interpret the song that way. Many stations introduced "I Want Your Sex" with prosafe-sex messages, some played the edited "I Want Your Love" version, and some banged it right out of the box to few complaints from listeners. Eventually, the song hit No. 2 on the Hot 100.

Back to radio's role in these AIDS days: We should be proud of the many efforts the medium has made to raise awareness of the disease as well as money for its eventual prevention. In light of the fact that AIDS is not an easy subject to tackle on air, radio's efforts are all the more commendable. With radio's power to influence perceptions, more of the country's listeners are surely educated to the gravity and scope of the disease. WQHT "Hot 103" New York passed out condoms and literature in local clubs; WRQX "Q-107" Washington, D.C.'s former morning team of Chris Jagger & Mike Elliot raised phenomenal amounts in a marathon; numerous stations aired public-service announcements promoting safe sex; and countless charities were staged for the cause.

NEW AGE: The Wave was certainly the darling format of this year, and many hailed it as the first "truly new" format to come along in years. Labels and retailers rode the crest with great sales on new age, jazz, and soft pop product. While it's been subject to the critical characterizations of "elevator music for yuppies," the Wave's 25-54 numbers in initial Arbitrons have been impressive. Metropolitan Broadcasting—after wrapping the inhouse buyout from what used to be Metromedia—set the Wave stage in brilliant relief by sacrificing legendary rock outlet KMET Los Angeles in February for the sake of the Wave. In August, Satellite Music Network signed a deal to distribute the Wave, and since then "new age boom" are practically household words.

DHOCK JOCKS: **WXRK** "K-Rock" New York's morning man **Howard Stern** spoke himself into the spotlight

of a massive media blitz on "outrageous" air personalities. It was all spurred by complaints to the Federal Communications Commission, led most vocally by a group hearing Stern's simulcast show on **WYSP** Philadelphia. The FCC answered by issuing guidelines to prevent "obscenity and indecency" on the air, which

even in their so-called clarified form are being referred to as ambiguous at best by many broadcasters. At any rate, many personalities had their 15 minutes of fame appearing on numerous national television shows addressing the "shock-jock" subject.

At last check, K-Rock's Stern had reacted to recent slipping Arbitrends by asking listeners for sexual sound effects to play on the air.

ULASSIC ARTISTS: Every year during the holiday season, we all remark on how many superstars are out, but as A&M's **J.B. Brenner** puts it, "The number of over-40-year-old artists on the charts right now is amazing." The same can really be said of the entire year, and surely the success of the classic rock format this year and last warmed the way for supersales on superstars.

ARD ROCK: While pure heavy metal continued to struggle for widespread exposure on the air, its softer sibling, hard rock, made inroads on top 40 that surprised many observers. Bon Jovi, Whitesnake, the Beastie Boys, and many others all offered staples to hit radio this year and helped many pop programmers keep a rock beat in a year also dominated by dance records.

JESUS: Just in time for year-end reviews, a volunteer Christian group out of Bedford, Texas, had a hit on its hands with "Dear Mr. Jesus." **WRBQ** "Q-105" Tampa, Fla.'s Q-Morning Zoo unearthed the antichild-abuse record—sung by a 9-year-old girl—and reported that it has gotten a bigger response than 1986's "We Are The World" charity effort. Shortly thereafter, the record caught fire around the country in a way few songs ever have.

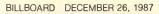
WACKO PROMOTIONS: WYHY "Y-107" Nashville came up with that rare, truly *new* promotion by giving away breast-enlargement surgery to one lucky—yes, female—listener ... WAVA Washington, D.C., had its Ollie Kit inducted into the Smithsonian Institution as a reflection of modern U.S. culture in the wake of the Iranscam trials ... KWK St. Louis did its part to raise awareness on international politics by staging the Big Birthmark Contest in honor of Soviet General Secretary Mikhail Gorbachev's summit visit to D.C. The winner was a man sporting a Missouri-shaped birthmark on his private parts.

BILLBOARD: To toot our own horn, Billboard increased its ongoing commitment to all of you in radioland. The Hot Crossover 30 chart was introduced in February to reflect the impact that top 40/urban/dance hybrid stations have made on the industry. The PD Of The Week feature was introduced to spotlight mover-andshaker types. **Yvonne Olson** was introduced as West Coast radio reporter to better cover the industry's beat. And last but far from least, the Billboard Radio Awards were reintroduced to a great reception. Look for more improvements next year, and keep those scoops, suggestions, and opinions rollin' in.

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			_	permission of the publisher.	
A	L	B	U	M ROCK	TRACKS
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from national radio airplay report LABEL & NUMBER/DISTRIBUTING LABEL	
		3		* * NO. 1 *	FOREIGNER
1	1	2	4	ATLANTIC 7-89169 RHYTHM OF LOVE	2 weeks at No. One. YES
3	6	10	12	ATCO 7-99419/ATLANTIC ON THE TURNING AWAY	PINK FLOYD
4	5	5	7	COLUMBIA 38-07660 DEVIL'S RADIO	GEORGE HARRISON
5	3	1	11	DARK HORSE LP CUT/WARNER BROS.	BRUCE SPRINGSTEEN
6	8	9	10	COLUMBIA 38-07663 DON'T SHED A TEAR CHRYSALIS 43164	PAUL CARRACK
7	7	6	9	RAIN IN THE SUMMERTIME	THE ALARM
8	11	17	6	IN GOD'S COUNTRY ISLAND 7-99385/ATLANTIC	U2
9	4	4	11	SHOWDOWN AT BIG SKY GEFFEN 7-28175	ROBBIE ROBERTSON
10	19	43	4	THE REAL LIFE JOHN MERCURY LP CUT/POLYGRAM	COUGAR MELLENCAMP
11	12	14	15	HYSTERIA MERCURY LP CUT/POLYGRAM	DEF LEPPARD
12	13	16	8	SWEET FIRE OF LOVE	ROBBIE ROBERTSON
13	22	30	7	WHEN WE WAS FAB DARK HORSE LP CUT/WARNER BROS.	GEORGE HARRISON
14	15	18	7	HANG MAN JURY GEFFEN LP CUT	AËROSMITH
15	9	8	11	I DON'T MIND AT ALL ISLAND 7-99409/ATLANTIC	BOURGEOIS TAGG
16	10	7	12	FARM ON THE FREEWAY CHRYSALIS LP CUT	JETHRO TULL
	23	27	7	SHOOT HIGH ATCO LP CUT/ATLANTIC	YES
18	21	23	6	CAPITOL 44089	HEART
19	14	12	10	NEED YOU TONIGHT ATLANTIC 7-89188	INXS
20)	24	22	8	BURNING LIKE A FLAME ELEKTRA 7-69435	DOKKEN
21	16	26	6	IT'S THE END OF THE WORLD AS WE I I.R.S. LP CUT/MCA HAVE MERCY	
22	17	21	7	EMI-MANHATTAN LP CUT THROWING STONES (ASHES ASHES)	GRATEFUL DEAD
23	28	29	4	ARISTA 1-9643 GIVE ME ALL YOUR LOVE TONIGHT	WHITESNAKE
(24)	25	25	5		
25)	39		2	HEART TURNS TO STONE ATLANTIC LP CUT	FOREIGNER
26)	31	35	4	EVERYWHERE WARNER BROS. 7-28143	FLEETWOOD MAC
27)	32	44	3	ONE STEP UP COLUMBIA LP CUT	BRUCE SPRINGSTEEN
28	29	36	4	NO NEW TALE TO TELL BIG TIME 6069/RCA	LOVE AND ROCKETS
29	30	33	3	LOCK AND KEY MERCURY LP CUT/POLYGRAM	RUSH
30	36	47	4	THE LAZARUS HEART	STING
31	20	15	10	LITTLE WING A&M LP CUT	STING
32	35	31	7	SNAKEDANCE MERCURY LP CUT/POLYGRAM	THE RAINMAKERS
33	27	19	17	CHERRY BOMB JOHN MERCURY 888 934-7/POLYGRAM JOHN REASON TO LIVE	COUGAR MELLENCAMP
34	38	39	5	MERCURY 870 022-7/POLYGRAM	GREAT WHITE
35)	40	-	2	CAPITOL 44104	JOE COCKER
36	18	13	11	CAPITOL 44072	MICHAEL BOLTON
37)	42		2	(SITTIN' ON) THE DOCK OF THE BAY COLUMBIA LP CUT ONE SLIP	PINK FLOYD
38 39	26 34	11	14	COLUMBIA LP CUT	TRIUMPH
35	34	28	8		FR***
40	NE	WÞ	1	JUMP START CHRYSALIS LP CUT	JETHRO TULL
41	45	-	2	I NEED A MAN RCA 5361	EURYTHMICS
42	37	24	14	CRAZY CHRYSALIS 43156	JCEHOUSE
43	41	48	5	HAZY SHADE OF WINTER DEF JAM 38-07630/COLUMBIA	BANGLES
44	NE	WÞ	1	DEVIL INSIDE ATLANTIC LP CUT	INXS
45	44	38	16	RAG DOLL GEFFEN LP CUT	AEROSMITH
46	33	20	10	GOT MY MIND SET ON YOU DARK HORSE 7-28178/WARNER BROS.	GEORGE HARRISON
47	43	45	11	SPARE PARTS COLUMBIA LP CUT	BRUCE SPRINGSTEEN
(48)	NE		1	KARLA WITH A K COLUMBIA 38-07666	HOOTERS.
(49)	NE	WÞ	1	WANING MOON ISLAND LP CUT	PETER HIMMELMAN
50	50	-	2	A&M LP CUT	SQUEEZE

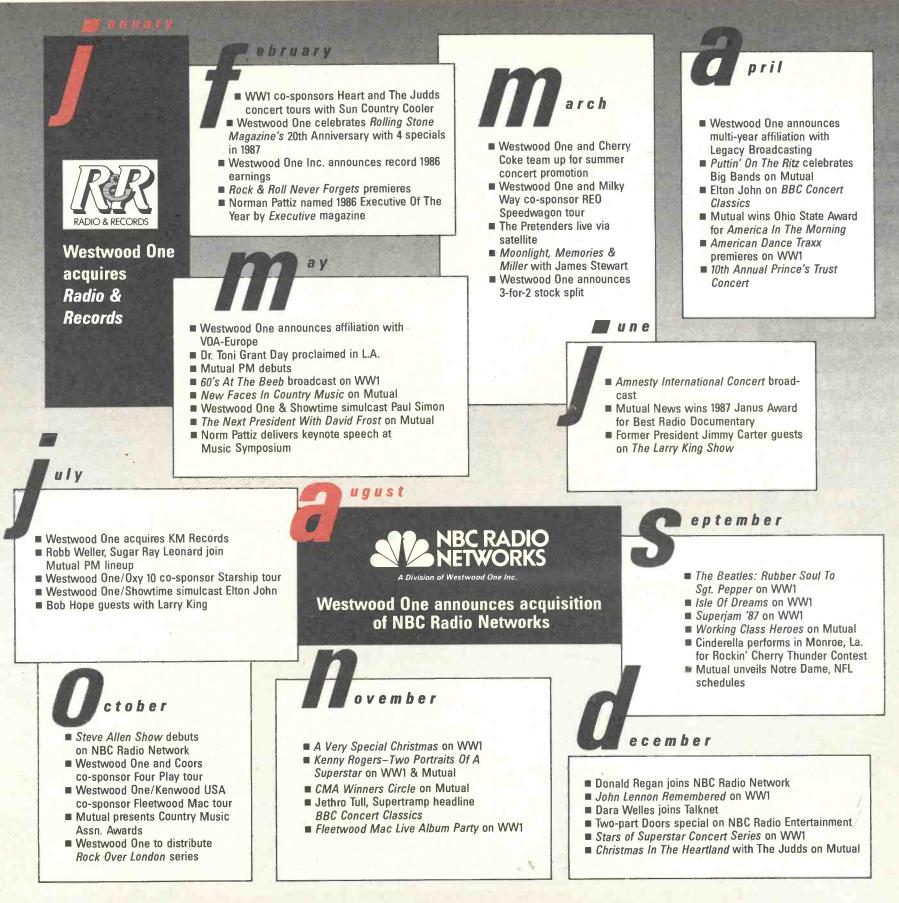
FOR WEEK ENDING DECEMBER 26, 1987

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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.



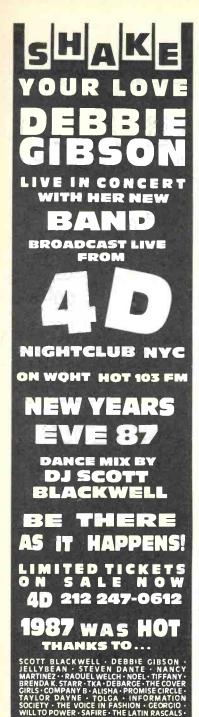
In 1987 We Acquired The First Name In Network Radio And The Last Word On An Entire Industry.

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NBC RADIO



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4D STAFF

AND TO CHARLIE GRAPPONE'S STAFF

4D 1988 BE THERE

AS IT HAPPENS!

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ICIAL THANKS TO

WE LOVE

FEATURED PROGRAMMING (Continued from page 18)

the social and political issues of the day.

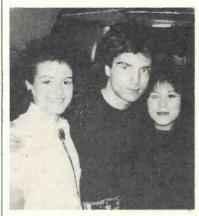
Some of the new names in comedy services to watch for in 1988 include the Duck & Cover Comedy Group, Attic Wit, Happy Hare Radio Theater, and Tim McLarty's Willy's Comedy Shack & Burger Emporium. McLarty is the mad scientist who created the "Barney Rubblecop" and "Orville Schwarzenegger Popcorn" gems.

ANOTHER WORD on comedy syn-dicators' lips this year was "FCC." ACN's Goodman looks back on 1987 as the year of the "big chill" because of the Federal Communication Commission's crackdown on what it called indecency on radio. The irony of the warnings in a year of expansive deregulation was not lost on any of the comedy networks. However, the degree to which each syndicator feels affected differs.

None of the major companies we are acquainted with produce 'shock-radio" bits, so they are concerned not so much about their own material as they are about stations' reactions to any material. Goodman says the FCC's ambiguity "has had a chilling effect on taking chanceswhich is what comedy is all about. You try not to let it limit you, but you can't help thinking, 'What will stations think of this?' because the FCC may be looking over their shoulders.

This column has been privy to some of the bits and parodies that never made it into production. They're very funny over the phone-and best left at that. Selfrestraint has worked well in governing what stations receive from comedy syndicators each week. If radio can't survive without scatological, racist, or sexist humor, then the in-dustry is in trouble. But it's hard enough producing quality comedy on a regular basis without the added pressure of ambiguous restraints and the threat of censorship. The issue may not affect the national comedy syndication business yet, but if it does, people in the industry must be prepared to join hands.

HAT'S NOT FUNNY: As if MCA Radio Network didn't have enough



Super Q Marx The Spot. EMI-Manhattan recording artist Richard Marx knows better than to try to escape the hugs of KSLJ/KSAQ San Antonio, Texas, assistant PD Q-pid, left, and MD Kathie Romero, right, after a recent concert in the market.



Nothing To Criticize. It's compliments all around as Alexander O'Neal pauses after entertaining the "RadioScope" staff with his top 5 hit "Criticize." Lee Bailey Communications threw the bash to celebrate the 100th affiliate added to "RadioScope's" roster. From left are "RadioScope" host and company president Lee Bailey, O'Neal, Epic Record's Maurice Warfield, and celebrant Jimmy Hutt.

to worry about, it seems that stations aren't too keen about airing "Pink Radio," MCA's "pirated broadcast," special, in January. Sta-tions are a little touchy on the subject of airing a program that successfully simulates a pirated transmission. MCA will now produce the show in a more standard form and is reporting good clearances. We wonder if C-SPAN would be interested in the original production. PETER J. LUDWIG

time and dates.

RadioRadio, three hours.

works, two hours.

Creative Radio Network, three hours.

cial, United Stations, 90 minutes.

cial, MJI Broadcasting, one hour

USA Special, CBS RadioRadio, three hours.

Series, Westwood One Special, three hours.

Country radio

broadcasters will

gather in Nashville in

February for a

three-day seminar

... see page 46

Dec. 25-27, Sting, Rock Watch, United Stations, three hours.

Dec. 25-27, New Year's Special, Country Today Special, MJI Broadcasting, one hour

Dec. 25-27, On The Move Celebrates The Top 30 Urban Artists Of The Year, CBS RadioRadio Special, three hours.

Dec. 25-27, The Funny 25, Dr. Demento,

Westwood One, two hours,

Dec. 25-27, Anita Pointer, Star Beat, MJI Broadcasting, one hour

Dec. 26, The Year In Review/The RadioScope Music Awards, RadioScope, Lee Bailey Communications, one hour.

Dec. 26-27, A Country Close-Up Christmas Special With T.G. Sheppard, Country Close-up, Pro-Media, one hour.

Dec. 27, King Biscuit's Year End Special, King Biscuit Flower Hour Special, DIR Broadcasting, 60 minutes.

Dec. 27, The Top 10 U.K. Albums Of 1987, Rock Over London, Radio International, one hour.

Dec. 27, 1987 Wrap, The Jazz Show With David Sanborn, NBC Radio Entertainment, two hours. Dec. 28, Year End Update, Part 2, Legends of

Rock, NBC Radio Entertainment, one hour.

Dec. 28-Jan. 3, John Sebastian, Classic Cuts, MJI Broadcasting, one hour.

Dec. 28-Jan. 3, Keith Richards, Rock Today, MJI Broadcasting, one hour.

Dec. 28-Jan. 3, Yes, Up-Close, MCA Radio Network, two hours.

Dec. 28-Jan. 3, Duran Duran, Pop Concerts, Westwood One, one hour.

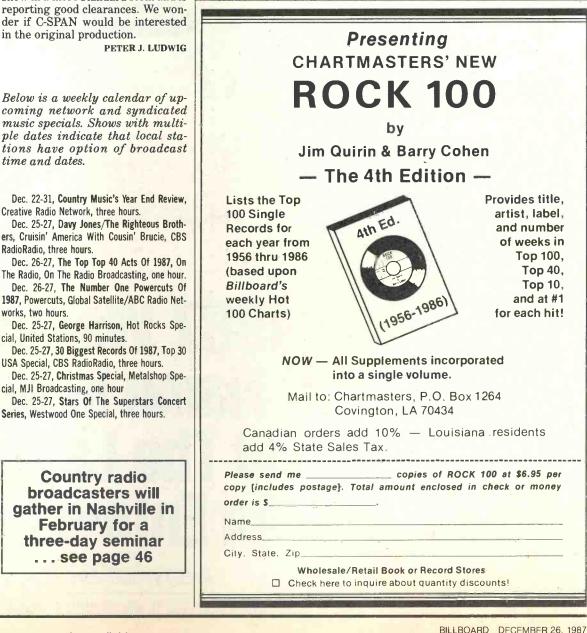
Dec. 28-Jan. 3, The Top 20 Hits Of The Year, Country Music's Top 10, James Paul Brown Entertainment, one hour.

Dec. 28-Jan. 3, The Year In Review, In Concert Special, Westwood One, 90 minutes.

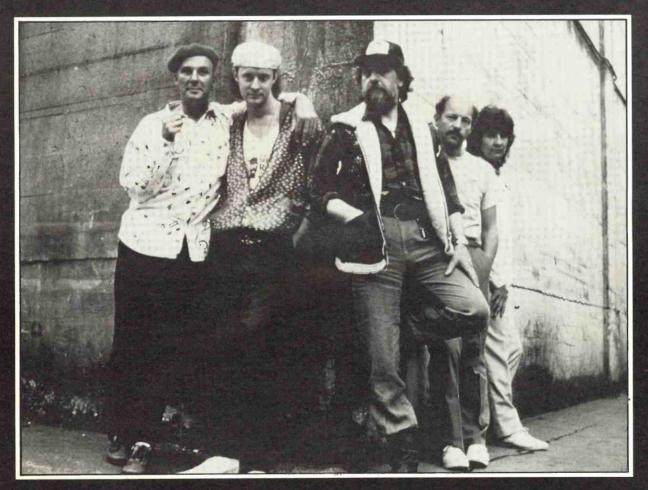
Dec. 28-Jan. 3, Martha Davis, Off The Record With Mary Turner, Westwood One, one hour.

Dec. 28-Jan. 3, Earle Thomas Conley, Live From Gilley's, Mutual Broadcasting, one hour.

Dec. 28-Jan. 3, Terence Trent D'Arby/Jets, Miller Sound Express, Westwood One, one hour. Dec. 28-Jan. 3, Marlon Jackson/Chico De-Barge, Special Edition, Westwood One, one hour.



King Biscuit Presents an Exclusive Radio Event JETHRO TULL January 10



Jethro Tull has ranked among the biggest and most unique bands in rock for almost twenty years.

Now their 21st release, *Crest of A Knave*, featuring "Steel Monkey," "Farm On The Freeway" and "Jumpstart," puts them at the top once again. Recorded at the Tower Theatre in Philadelphia during their current world tour, this exclusive Biscuit spotlights the newest "Tull" sounds as well as classics like "Aqualung," "Thick As A Brick" and "Locomotive Breath."



Chrysalis.

America's Premier Radio Concert Show



LORIMAR Telepictures Company

Dreams Make The Present Exciting.

Thank you for having the courage to dream, the vision to persist, and the spirit to make A VERY SPECIAL CHRISTMAS come true:

Bryan Adams **Bon** Jovi Eurythmics Keith Haring Whitney Houston **Jimmy Iovine** Vicki Iovine Madonna John Mellencamp Alison Moyet **Stevie Nicks**

The Pointer Sisters The Pretenders RUN-D.M.C. Bob Seger Eunice Shriver Robert Shriver Sargent Shriver Bruce Springsteen Sting U2

And the artists, writers, artisans, record labels, publishers, managers, attorneys, and others (you know who you are) who helped make the dream a reality.

And The Future Possible





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THE WYAY IT IS

Country outlet WYAY Atlanta staged what is believed to be the market's first radiothon and wound up raising \$540,000 for St. Jude Children's Research Hospital, the Memphis, Tenn., facility that's dedicated to preventing and treating cancer in children.

According to WYAY operations manager Herb Crowe, the people at St. Jude were "blown away" by the sum the station raised during the radiothon, which lasted 42 hours. "They'd never had any luck convincing a major-market station to get involved with them before," says Crowe, who was a little blown away himself. "I've been in the business for years. This is my first country job, and I'm just amazed at the way people came out for this." Prior to the radiothon, St. Jude's record for funds raised with a station's help was \$178,000.

To add spice, WYAY's morning man Rubarb Jones brought his friend Randy Owens of Alabama in to kick off the pledge drive. Before the event, all of WYAY's air talents visited St. Jude to familiarize themselves with what went on there. For its part, St. Jude supplied recorded vignettes of success stories the hospital had been a part of.

"There was a fair amount of awareness of St. Jude among our listeners, and the vignettes told the rest of the story very well," says Crowe.

Crowe says that roughly 9,000 calls were logged by listeners during the radiothon

A MATTER OF RECORD

WMMS Cleveland came up with what sounds like a new promotion to us during its recent Gold & Platinum Weekend. Based on the premise that WMMS fans also deserve some credit for outstanding record sales by various artists, the rockin' top 40 gave away 30 gold and platinum record plaques inscribed with the winning listeners' names. Labels that are home to Steve Winwood, Bruce Springsteen, Heart, Sting, Van Halen, and others donated the plaques.

"We got the idea because listeners sort of quake when they come to the studios and see all of WMMS' gold records," says WMMS director of promotions Scott Strong.

SUMMIT STUFF

Several stations did silly stunts in

honor of Soviet leader Mikhail Gorbachev's visit to Washington, D.C., the week of Dec. 7, and the KWK St. Louis morning team of Steve Cochran, Rick Rumble, and company devised one of the wackiest. The Big Birthmark Contest was a spoof on the birthmark on Gorbachev's head.

Morning show producer Steve Konrad says the weeklong contest entailed having listeners phone in and describe the size, shape, and location of their birthmarks. "We had three categories: food, animals, and freestyle," Konrad says.

At press time, the frontrunner in the latter category was a man who insisted that he had a Missouri-shaped mark on his private parts. That contestant's claims were verified by his doctor, while all other finalists exhibited their birthmarks in person on Dec. 11 to a panel of station judges. And we thought Missouri was the Show-Me State.

The grand prize is a trip to Moscow-Idaho, that is! KIM FREEMAN



Hungerthon '87. The annual WNEW-FM New York Hungerthon to benefit UNICEF and World Hunger Year gets a helping hand as it goes national from the lobby of the United Nations building in New York City. This year, four hours of the annual 24-hour event were carried as a live syndication with help from KSLX Los Angeles, and more than \$250,000 was raised to feed and inoculate children of the Americas. Standing, from left, are World Hunger Year executive director and Hungerthon co-host Bill Ayres; Hooters Andy King, David Uosikkinen, John Lilley, and Rob Hyman; Patti Smyth; WNEW-FM PD Mark Chernoff; Hooter Eric Bazilian; and UNICEF's Eileen O'Connor. Kneeling, from left, are WMMR Philadelphia midday air personality Pierre Robert and WNEW-FM's Hungerthon originator and co-host Pete Fornatale.

WQYK Listeners Send Holiday Greetings To Troops

Please rush me further

NEW YORK Country outlet WQYK Tampa, Fla., reports overwhelming response to a campaign allowing listeners to send seasonal greetings to members of the U.S. armed forces who will be far from home during the holidays

WQYK's morning man, Dan Stevens, says the idea was lifted from a recent "Dear Abby" column in which the addresses of U.S. armed forces posts around the world were printed so readers could send messages.

The station has incorporated that concept into its morning show by inviting listeners to call in and record their comments. Some were aired live on Stevens' program to be included in show airchecks that will be sent to each day's designated base. Holiday greetings recorded from all callers will be compiled on an additional tape to each base.

"I love doing all the contests, fun-ny bits, and stuff," says Stevens. "But it's amazing to be part of something serious that generates so much emotion."

Begun on Dec. 3, the greeting campaign ran through Dec. 12 to cover the Dec. 7 remembrance of Pearl Harbor. Tampa/St. Petersburg is home to McDill Air Force Base, and WQYK's greeting-filled airchecks will be sent to various overseas KIM FREEMAN bases

owhere in the world is so much industry business conducted each year as at MIDEM, the world's largest international music market. To celebrate its 22nd year, MIDEM '88 will be bigger than ever. Over 8000 professionals from 1500 companies and 50 countries are expected to participate. Palais des Festivals

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JANUARY 30 SPOTLIGHT AD CLOSING: JANUARY 5

ISSUE DATE:

The British Columbia Music Scene Is Thriving IN THIS ISSUE

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CD Boom At Retail New Artists: Who's Ready To Break Internationally Video: Room For Growth

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 Extra: New Copyright Laws: More Incentive For Creators — More Penalties For Pirates! New Canadian Free Trade Agreement Between Canada And The U.S. Offers Manufacturing and Distribution Opportunities!

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1988, we will inue to do at we have done nce 1979... lect, lovate, peri leac Selector

Best wishes for new year. a successful new year. Jension 12 is the way! on the way! RCS =

POP SINGLES—20 Years Ago

1. Hello Goodbye, Beatles, CAPITOL

Yester Hits

Hits From Billboard 10 and 20 Years Ago This Week POP SINGLES-10 Years Ago Baby Come Back, Player, RSO
 How Deep Is Your Love, Bee Gees, Beo Gees, Bee Gees, 3. Here You Come Again, Dolly

4. You're in My Heart, Rod Stewart, WARNER BROS. 5. Back In Love Again, L.T.D., A&M 6. Slip Slidin' Away, Paul Simon,

7. Hey Deanie, Shaun Cassidy, 8. Sentimental Lady, Bob Welch, 9. Come Sail Away, Styx, A&M 10. We Are The Champions, Queen, ELEKTRA

Parton, RCA

- Heard It Through The Grapevine, Gladys Knight & the Pips, soul
- 3. Daydream Believer, Monkees, COLGEMS
- 4. I Second That Emotion, Smokey
- Robinson & the Miracles, TAMLA
 5. Woman, Woman, Union Gap,
- 6. Judy In Disguise, John Fred & His Playboy Band, PAULA
- 7. Chain Of Fools, Aretha Franklin,
- 8. Bend Me, Shape Me, American
- Breed, ACTA 9. Boogaloo Down Broadway, Fantastic Johnny C., PHIL-LA. OF SOUL 10. Skinny Legs And All, Joe Tex, DIAL

TOP ALBUMS—10 Years Ago

- 1. Rumours, Fleetwood Mac, wARNER
- 2. Foot Loose & Fancy Free, Rod
- Stewart, wARNER BROS
- 3. All 'N' All, Earth, Wind & Fire, 4. Out Of The Blue, Electric Light
- Orchestra, JET
- 5. Simple Dreams, Linda Ronstadt, ASYLUM
- 6. Born Late, Shaun Cassidy, warNER
- 7. Alive II, Kiss, CASABLANCA
- News Of The World, Queen, ELEKTRA

- I'm Glad You're Here With Me Tonight, Neil Diamond, COLUMBIA
 Saturday Night Fever, Soundtrack, RSO

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. Magical Mystery Tour, Beatles, CAPITOL
- 5. Their Satanic Majesties Request,
- Rolling Stones, LONDON Dr. Zhivago, Soundtrack, MGM
 The Sound Of Music, Soundtrack, RCA
- 8. Farewell To The First Golden Era, Mamas & Papas, DUNHILL
- 9. Strange Days, Doors, ELEKTRA
- 10. Golden Hits, Part 1, Dionne Warwick, SCEPTER

COUNTRY SINGLES—10 Years Ago

- 1. Take This Job And Shove It,
- Johnny Paycheck, Epic
 What A Difference You Made In My Life, Ronnie Milsap, RCA
- 3. M
- Way, Elvis Presley, RCA 4. Middle Age Crazy, Jerry Lee Lewis,
- 5. Out Of My Head And Back In My Bed, Loretta Lynn, MCA
- Come A Little Bit Closer, Johnny Duncan (With Janie Frickie), 6.
- 7. I'm Knee Deep In Loving You, Dave & Sugar, RCA
- B. Here You Come Again, Dolly Parton, RCA
 9. Lonely Street, Rex Allen Jr., WARNER
- 10. The First Time, Billy "Crash"

Craddock, ABC/DOT

- SOUL SINGLES-10 Years Ago
- 1. FFUN, Con Funk Shun, MERCURY
- Our Love, Natalie Cole, CAPITOL 2
- 3 Ooh Boy, Rose Royce, whitfield 4.
- Reach For It, George Duke, EPIC Galaxy, War, MCA
- Serpentine Fire, Earth, Wind & Fire, COLUMBIA
 Dance, Dance, Dance, Chic, ATLANTIC
- 8. Lovely Day, Bill Withers, COLUMBIA
- You Can't Turn Me Off (In The Middle Of Turning Me On), High 9 ergy, GORDY 10. Native New Yorker, Odyssey, RCA

We The part spectrum factors

elector means success.

BILLBOARD DECEMBER 26, 1987



For Jim Richards, Fine-Tuning WBZZ Wasn't EZ

BY KIM FREEMAN

Z COMMUNICATIONS VP/programming Dan Vallie was caught jumping up and down in the halls during a sedate radio conference recently. It was the day the summer Arbitrons came



94" had just set some significant ratings records: The top 40 station

out for Pitts-

burgh, where the chain's WBZZ "B-

beat legendary AC/variety outlet KDKA in 25-54 numbers and cracked the double-digit club with an 11.6, 12-plus overall share. The latter feat had been accompished by just one station—KDKA—in the market's history.

WBZZ's summer showing was no warm-weather fluke. For B-94, this has been a year of steady growth in all demos and dayparts.

HE GUY that directed most of that growth is B-94 PD Jim Richards, who marks his one-year anniversary with the station this month. "It wasn't like I walked into B-94 and said, 'Oh, my God,' " says Richards. "It wasn't any kind of turnaround station. I'd say B-94 went from being a good, well-respected station to being a *really good* station in the last year. It's a lot easier to go in and fix big, glaring problems than it is to find those little things that can give you an extra edge. That's what we did at B-94, and that's more challenging, more fun."

The PD says he thinks B-94 was in a stage common to many top 40s that have been in their markets for five or six years—that precarious point in the cycle where broad demographic growth is called for. In the summer Arbitrons, B-94 was No. 1 in teens, 18-34s, and 25-54s, and Richards says it was a back-tobasics strategy that got B-94 there.

Going back to basics is one of those philosophies that's easy to say and hard to describe, but one tangible—and typically simple—example of Richard's approach at B-94 was providing daily planning sheets for the morning show hosts, Jim Quinn & "Banana" Don Jefferson.

The two, who emphasize the local and the topical, now plan roughly 80% of each morning's breaks the day before. "They're the great kind of talents that can use prepared stuff and make it sound spontaneous," says Richards. "And with the preplanning, they can still be truly spontaneous."

Richards says fine-tuning the station was easier because of the high caliber of his staff. To get the most out of that staff, Richards says, you have to be open-minded, a trait he considers among his strengths. "Sometimes, I think, we can get close minded in this business," he says. "[We tend to think] that something can't be pulled off because its not our own idea." Richards' policy of encouraging staff members to



Jim Richards. PD of WBZZ "B-94" Pittsburgh, an EZ Communications regional programmer, and Billboard's PD of the week.

contribute opinions on all levels of station activity is surely one of the reasons B-94 has not undergone a single personnel change in the last year. Richards says he's just as amenable to officially scheduled meetings as he is to impromptu sessions in the hallway.

The same management style applies to part-timers and makes Richards one of few PDs who is not terribly concerned about finding quality talent to fill any openings that might arise. "You've got to treat part-timers the same as full-timers, especially when they only work two or three shifts a week and have trouble maintaining a flow." Richards also spends as much time as he can reviewing tapes and offering feedback. Richards says he's confident he could find a replacement host for every shift but middays if the need arose.

B-94's double-digit ratings share the top slot on Richard's list of career highlights. He also has fond memories of KYKY St. Louis, where he put two years into a highly successful turnaround. "It was an AC that had been so-so for a number of years, and we turned it into the No. 1 AC in St. Louis," he says. "That was a real building situation. We gutted a lot of what existed, created a whole new identity."

Once KYKY's tangible goals were achieved, Richards faced a more abstract challenge. "I wasn't unhappy in St. Louis, but I think when you get to that point where you've reached your goals, it gets emotionally tough to come in everyday with that 110% attitude," Richards recalls. "Dan Vallie may have seen that coming before I did, because he's been through it more himself. So he offered me the B-94 post after Nick Ferrara [formerly "Bazoo"] resigned, and I think subconsciously I had been ready for a new challenge."

Richards says he's not worried that he'll get restless with his B-94 success in the near future. The prospect of that happening became more unlikely when he added regional PD duties after EZ picked up eight stations from the Affiliated chain in the middle of last year.

The PD says his role as a regional programmer is one of a sounding board; his job is to provide an extra pair of eyes to apply to research, records, trends, etc. "I consider each PD to be the expert on his market; this is not a job where you go in and dictate what they should do."

The addition of regional duties was difficult for him to deal with at first, mostly because all of the markets he's concerned with tended to blur in the beginning. Prioritizing his responsibilities and delegating some of them to his staff at B-94 played key roles in Richards' getting comfortable with his two jobs.

"I'm very fortunate to be working with the best MD I've ever worked with," says Richards of four-year B-94 veteran Lori Campbell. "She does a great job of gathering all the material we need to make decisions. I trust her gut on a lot of records, and she often spots trends before I do." Another star teammate is assistant PD Jeff Mc Kay. "He keeps the station operating with no surprises, and he knows how important it is to let me know what he's doing. The day I'm surprised by something on B-94 is the day I'll start having problems."

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34 EX Patrick Swayze (Wendy Fraser), 3 EX Boy Georg, Live My Life (From The Fr 4 — Keth Swazt, I Want Her Paul Carack, Don't Shed A Tear 4 — Cher, I Found Someone Burge Strey, Twiging Horid 4 — Cher, I Found Someone Burge Strey, Twiging Horid 5 DE Strey De Strey SILVER Constant Strey A monotonic Strey Strey Date Strey Strey Strey Strey Date Strey Open Strey A monotonic Strey B monotonic Strey A monotonic Strey	7 10 Etton John, Candie In The Wind 8 2 Belinda Carlisle, Heaven Is A Place 0 9 11 Pretty Poison, Catch Me (Im Falling) 10 5 Bill Medley & Jennifer Warnes, (I've 11 14 Jody Wattey, Don't You Want Me 12 15 Michael Jackson, The Way You Make Me 13 16 Tayton Dayne, Fiell II To My Heart 14 19 Tiffany, Could've Been 15 77 Bangies, Hazy Shade Of Winter 16 6 Richard Marx, Should've Known Better 17 21 John Courger Melencamo, Cherry Bornb 18 22 Expose, Seasons Change 19 24 HArx, Need You Tonight 20 13 Sting, We'll Be Together 212 Tiffany, I Tinik We're Alone Now 225 Erec Carmen, Hungry Yese (Form "Dirity") 23 Berle, Maria I 5 Be Your Maa 24 Percel, Maria I 5 Be Your Maa 25 Preterwood Mac, Everywhere: 26 Foreigner, Say You Will If The Carmen, Jose Torigeth 25 Forei	EX EX Foreigner, Say You Will AMERCENENT TETTONL. Miami P.D.: Steve Perun P.D.: St	19 20 Salt-M-Pepa, Push It 20 Salt-M-Pepa, Push It 21 Paul Carrack, Don't Shed A Tear 21 22 Bangles, Hazy Shade Of Winter 23 Bangles, Hazy Shade Of Winter 24 29 Roger, I Wan't To Be Your Man 25 67 Prince, I Could Never Take The Place 26 77 24 27 28 Hard, There's The Girl 28 31 Bruce Springsteen, Tunnel Of Love 31 Bruce Springsteen, Tunnel Of Love 31 Foreigner, Say You Will 32 A Pet Shog Boys & Dusty Springfield, Wh 33 Exic Carmen, Hungry Eyes (From "Dirty 35 Exic Carmen, Hungry Eyes (From "Dirty 36 Exic Carmen, Hungry Eyes (From "Dirty 37 Exit The Alarm, Rain In The Summertime A Baugles A Sigsts 36 Exit Reside A Sigsts 37 Exit Reside A Sigsts 38 Exit Reside A Sigsts 39 Exit Reside A Sigsts 31 Exit Reside A Sigsts 32 Exit Reside A Sigsts 33	St. Louis P.D: Dave Robbins P.D: Dave Robbins P.D: Dave Robbins P.D: Dave Robbins P.D: Dave Robbins P.D: Dave Robbins Pebbe Gloor, Shake Your Love Bethere Gloor, Shake Your Love Pebbe Gloor, Shake Your Love Pebbe Gloor, Shake Your Love Pebbe Gloor, Shake Your Love Pebbe Gloor, Catch Me (Im Faling) Perty Poison, Catch Me (Im Faling) Perty Poison, Catch Me (Im Faling) Perty Poison, Catch Me (Im Faling) Pethy Reson, Catch Me (Im Faling) Pethy Reson, Catch Me (Im Faling) Pethy Poison, Catch Me (Im Winter Pethy Poison, Catch Me (Im Palace) Pethon John, Candle In The Winter Pethon Son, Shake Your Love Pethene Bolton, That's Wint Love Is A Pethy Bohy Minter Son Change Pethy Inter Sons, Change You Make Me Pethon Son, Shake Your Love Pethy Minter Sons, The Way You Make Me Pethon Sons Change Pethy Sons Change Pethy Sons Chan	 27 29 Pet Shop Boys & Dusty Springfield, Wi 28 30 Glenn Medeiros, Lonely Won't Leave Me 29 EX Elton John, Candle In The Wind 30 — Natalie Cole, Live For Your Love 41 — Natalie Cole, Live For Your Love 42 — Rick Asitey, Never Gona Give You Up EX EX Prince, I Could Never Take The Place EX Prince, I Could Never Take The Place EX The Cure, Just Like Heaven EX Shanice Wilson, (Baby Tell Me) Can Yo
Baltimore P.D.: Brian Thomas 1 3 Whitesnake, Is This Love 2 George Michaek, Farth 3 9 Debbe Gibson, Shake Your Love 4 9 George Harrison, Got My Mind Set On Y 5 7 Steve Winwood, Valerie 6 8 Whithey Houston, So Emotional	31 34 Icehouse, Crazy 32 17 Sting, We'll Be Together	 George Harrison, Got My Mind Set On Y Pretty Poison, Catch Me (I'm Falling) Whitney Houston, So Emotional Aerosmith, Dude (Looks Like A Lady) 4 Debbie Glisbon, Shake Your Love 		13 13 Debole Gubson, Snake Your Love 14 15 Michael Bolton, That's What Love Is A 15 27 Michael Jackson, The Way You Make Me 16 24 George Harrison, Got My Mind Set On Y 17 18 Expose, Seasons Change 18 19 INXS. Need You Tonight	



Paying Tribute. Shanice Wilson, A&M's 14-year-old signee, points to some of the great black stars in the Apollo Theater's Hall of Fame in New York during her first visit to the Harlem landmark. Wilson was there to tape an appearance on NBC's "Showtime At The Apollo."

Writer/Producer Back In Form With New Act Post-Chic, Rodgers Plays Outloud

BY HAVELOCK NELSON

NEW YORK When Nile Rodgers began making records, he did dance music. As co-founder (with Bernard Edwards) of the disco group Chic, this Apollo Theater house-band alumnus is responsible for a number of landmark hits. Chic's "Le Freak" was the big-gest-selling single in the history of Atlantic Records and was just re-mixed by Phil Harding as "Jack Le Freak" because of the track's ongoing appeal to fans of house music. Chic's "Good Times" inspired the Sugar Hill Gang's "Rapper's Delight" and Queen's "Another One Bites The Dust," and influenced the minimalist hip-hop aesthetic.

By the time Chic went out of fashion in the early '80s, its principals had become hot producer/ writers, turning out urban anthems for Diana Ross ("I'm Coming Out," "Upside Down") and Sister Sledge ("We Are Family"). Then, mostly due to outside pressures, the duo split and Rodgers shifted his emphasis.

As a producer, Rodgers started directing sessions for David Bowie, Duran Duran, Laurie Ander-

'l really want to be in front of people, playing and rocking hard'

son, and Madonna. Rodgers' work with them has a dance flavor, but also reflects his interest in straight pop and even jazz. Even his two Warner Bros. solo releases, "Adventures In The Land Of The Good Groove" and "B-Movie Matinee," are more experimental than his Chic efforts.

"With the end of Chic, I got afraid of thinking about dancing," Rodgers says. "That part of my life was just sort of stripped away from me because of one statement: 'Disco sucks.' I started saying to myself, 'Don't write about dancing anymore. Don't write about simple things like love anymore.'"

Rodgers is again doing dance music, because now that segment of the industry is healthier than ever. Rodgers recalls that after collaborating on Duran Duran's "Wild Boys" single, singer/songwriter Terri Gonzales "sat down and played a tape of stuff she had written, and it was jammin'." One song was "Caught Up In A One Night Love Affair" which became a disco hit for Inner Life and earned Gonzales an ASCAP award. "I was really jealous because I had forgotten how to write like that," he says. At that point he wanted to get back into street music.

Forming Outloud, his new Warner Bros. band with keyboardist Phillipe Saisse and guitarist/ vocalist Felicia Collins, was Rodgers' first step back in his old direction. He says, "I wanted people who were good players, and they both excited me musically. I realize that high technology affects all of our lives, but I wanted people who were proficient enough on their instruments so no matter what we think of [in the studio], we could go out live and recreate it exactly. Just like with Chic.

"I really want to be in front of people, playing and rocking hard. So [Outloud] decided we're going to regroup our ideas and just pull out all stops. With out current album we didn't evaluate the marketplace. We liked each other's personalities so we just went in and recorded." The resulting album, according to Rodgers, had no immediate audience. "We won't do that with our next record," he says.

In addition to Outloud and Gonzales' Atlantic album "Is There Rocking In This House?" Rodgers has been working with a number of young dance artists on projects slated for early 1988 release: Lorelei McBroom (Capitol), Chris Max (EMI), Billy Philips (MCA), and Carol Davis (Warner Bros.). Rodgers will be working on two movie soundtracks next year, "The Quest," starring Eddie Murphy, Arsenio Hall, and James Earl Jones, and "Earth (Continued on page 32)



by Nelson George

Warner Bros. in 1988. by Nelse With his hands-on style, Medina sparked a change in how Warner Bros.' black music department is perceived.

LOOKING BACK AT 1987, it becomes apparent that a

few events and people made an impression on music and

Warner Bros. made its first major move in signing

black artists to its roster since the mid-'70s with the ar-

rival of Benny Medina as head of black a&r. Prior to Medina's arrival, Warner Bros.' black roster consisted

mostly of several longstanding acts (George Benson,

money in the world of black music.

that'll be recording for

Also in 1987, the "Soul Train Music Awards" broadcast was one of the finest black music shows ever aired on television. The production values were high, and all of the best and brightest in the field attended. It was good to see **Don Cornelius** make the transition to prime time so successfully. How can you top a music-awards show that has **Miles Davis** sitting in the front row watching **Run-D.M.C.** with amusement?

One of the best things about the year (and one I hope to be enjoying for many more years) was going to concerts at the Apollo Theater in New York. Watching the **Force M.D.'s, Alexander O'Neal, Levert**, the **O'Jays**, and many others at that intimate uptown venue has been a pleasure. Stop at your favorite Harlem soul spot (mine is Sylvia's), walk past the brothers and sisters on 125th Street, and then you're inside the beautifully revitalized theater. If some members of the Apollo staff are on occasion overzealous in protecting the building (they do their best to inhibit dancing in the aisles), you can understand it. One complaint: It would be great if they could give patrons a little more legroom in the balcony.

DHORT STUFF: If you want James Brown on compact disk, seek out "The CD Of JB" and the new "The CD Of JB II," both on PolyGram and both full of the classic Brown sound you've heard on rap records



Musings On Benny Medina, 'Soul Train,' & The Apollo

A Smattering Of Highlights From '87

son in fine mid-'60s form ... New York producer/mixers Van Gibbs and Eddison "Electrik" Sainsbury have started a new company, Palm Tree Enterprises, that will produce records and manage artists. Already signed for management are PolyGram artists Total Contrast and the White Boys as well as the vocal duo Tu Love and other performers not yet signed with labels. Music veteran Maye James is handling market-

throughout 1987. The detailed liner notes are supplied

by Brown enthusiast Cliff White ... Motown's "Christ-

mas With The Miracles" album finds Smokey Robin-

James is handling marketing for the company ... Mantronix's Capitol debut, "In Full Effect," is due in late February. To promote the hip-hop duo, the label is releasing a separate 12-inch, "Sing A Song," and a 7-inch single, "Simple Simon" ... Capitol vocalist Bert Robinson is making several ap-

pearances in the Midwest in December ... Lorelei, whose first Capitol album is being produced by Nile Rodgers, has been doing backing vocals for Pink Floyd and will be seen in an upcoming Billy Idol video for "Hot In The City" ... Hurby Azor, one of the freshest young hip-hop producers, showcases his work on "The House That Rap Built" by Hurby's Machine. The album, like John "Jellybean" Benitez's, is basically a forum for introducing new talent. Featured on the disk are newcomers Antinette, Future Shock, the Mau-Mau Clan Overlords, Super Lovers, the Fabulous 2, None-Stop, and Salt-N-Pepa ... Melba Moore appeared in an episode of "The Cosby Show" that was taped in early December. Look for a lot more action in the dramatic field from the singer/actress, including a film and Broadway musical in 1988 ... Joyce Sims' "Come Into My Life" is becoming a mainstream black hit for the hardworking folks at Sleeping Bag. They seem intent on establishing Sims as a consistent factor in the black market ... The current single from Roy Ayers' new Columbia album, "I'm The One (For Your Love Tonight)," is the title track ... Terence Trent D'Arby's best shot at building a black radio base, the single "Wishing Well," is now available in what D'Arby is calling the "cool-in-the-shade" 12-inch mix. On the B side, D'Arby takes on the Sam Cooke standard "(What A) Wonderful World" and a new song, "Elevators & Hearts.

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L	WITHOUT YOU						
l	P. BRYSON & R. BELLE ELEKTRA	6	10	15	31	76	
	RUN TO ME						
	ANGELA WINBUSH MERCURY	3	7	16	26	62	
l	LIVE MY LIFE						
l	BOY GEORGE VIRGIN	4	10	11	25	54	
l	NO 1/2 STEPPIN'	2	0	10	0.4		
ĺ	SHANICE WILSON A&M	3	9	12	24	54	
	LOOK WHAT YOU STARTED THE TEMPTATIONS MOTOWN	4	5	13	22	33	
	SOME KIND OF LOVER	4	5	1,5	22	33	
	JODY WATLEY MCA	4	9	7	20	71	
	WISHING WELL	,	-	<i>`</i>	20	(*	
	TERENCE D'ARBY COLUMBIA	2	7	8	17	17	
l	HOT THING						
ľ	PRINCE PAISLEY PARK	3	6	7	16	76	
	FOR YOUR LOVE						
ŀ	BARRY WHITE A&M	5	3	8	16	64	
	ARE YOU SERIOUS						
	TAWATHA EPIC	4	5	7	16	46	

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.

www.americanradiohistory.com

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THIS	LAST	2 WKS AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports and radio playlists. ARTIST	THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE
É3	23	AN A	3ċ	PRODUCER (SONGWRITER) LABEL & NUMBER/DISTRIBUTING LABEL ★ ★ NO. 1 ★ ★					PRODUCER (SONGWRITER)
	4	9	6	THE WAY YOU MAKE ME FEEL 1 week at No. One MICHAEL JACKSON Q.JONES (M.JACKSON) PIC 34.07645/E.P.A.	50	32	25	17	A.L.WINBUSH (A.L.WINBUSH)
2	2	5	12	MY FOREVER LOVE GLEVERT, M.GORDON,C.COOPER (GLEVERT, M.GORDON) ATLANTIC 7-89182	51	28	19	10	M.VERDICK,R.KELLY (L.MALLAH, MARY MACK
3	1	3	13	I WANT TO BE YOUR MAN R.TROUTMAN (L.TROUTMAN) REPRISE 7-28229	52	57	72	4	L.A., BABYFACE (DEE, KAYO, BAB'
4	5	7	13	LIVE FOR YOUR LOVE DLAMBERT (RESWICK, WERFEL, RICH)	53	55	62	5	BABY I'M FOR REAL SHERRICK,M.STOKES (M.GAYE, A
5	8	11	10	IF YOU CAN DO IT: I CAN TOO!! MELI'SA MORGAN PLAURENCE (PLAURENCE) AUXILIARY CAN DO IT: I CAN TOO!! AUXILIARY	54	NE	W	1	FOR YOUR LOVE (I'LL D B.WHITE (B.WHITE, B.LOREN)
6	6	8	8	SO EMOTIONAL M.W.WALDEN (B.STEINBERG, T.KELLY)	(55)	62	80	4	FEELS GOOD TO FEEL (G.GLENN (G.GLENN, D.QUANDER
	9	13	7	LOVE OVERBOARD	56	61	74	4	KISS S.HARVEY (HARVEY, MAUNICK)
8	12	18	8	LOVE CHANGES	57	59	71	5	NAMELESS R.KERSEY,COLONEL ABRAMS (CO
9	18	22	8	SOMEONE TO LOVE ME FOR ME	(58)	64	73	5	RESPECT YOURSELF A.BELL.H.BANKS,L.SNELL (M.RIC
(10)	15	17	9	FULL FORCE (FULL FORCE. LISA LISA) COLUMBIA 38-07619 TOUCH AND GO FORCE M.D.'S	(59)	66	82	4	I'M SO HAPPY L.JOB.W.BEASLEY (W.BEASLEY)
11	7	2	11	V.BAILEY,P.BELL (V.BAILEY, P.BELL, A.LUNDY) TOMMY BOY 7-28181/WARNER BROS. SKELETONS SKELETONS	60	67	84	4	SWEET MEMORIES D.FOSTER,T.MCELROY (J.KING, D
12	_			S.WONDER (S.WONDER)	61	78		2	RUN TO ME A.WINBUSH (A.WINBUSH)
(13)	17	23	9	NMARTINELLI (A.INGRAM, J.RAWE) ATLANTIC 7-89165 (I WANNA GET) CLOSE TO YOU ♦ VANEESE THOMAS	62	NE	WÞ	1	NO 1/2 STEPPIN' B.LOREN (NOT LISTED)
	19	21	11	É.POCCIA.V.THOMAS, WARNECKE (V.THOMAS, L.WHITE) GEFFEN 7-28216/WARNER BROS.	63	63	69	5	NEVER MY LOVE H.WOLINSKI (D.ADDRISI, D.ADDRI
14	11	12	10	LOVE IS FOR SUCKERS (LIKE ME AND YOU) FULL FORCE, JB.MOORER.FORD (FULL FORCE) SYSTEM OF SUBDUIVAL	64)	80		2	LIVE MY LIFE
15	3	1	11	SYSTEM OF SURVIVAL M.WHITE.P.GLASS (SKYLARK) COLUMBIA 38-07608	(65)	69	85	3	J.ROBIE (A.WILLIS, D.SEMBELLO)
16	21	28	7	SECRET LADY STEPHANIE MILLS LA LA (SMILLS. H.GRATE) MCA 53209	66	68	81	4	R.EARL (R.EARL, T.REED) COME BACK TO ME C.MIMS.JR.,P.RUSHEN (P.RUSHEN
	22	29	7	I WANT HER KEITH SWEAT K.SWEAT (K.SWEAT, T.RILEY) VINTERTAINMENT 7-69431/ELEKTRA		-	01	-	C.MIMS.JRP.RUSHEN (P.RUSHEN ARE YOU SERIOUS
18	10	10	14	SHE'S FLY T.CURRIER (G.DICK, G.HENRY, T.TERRY, D.SANCHEZ) EPIC 34-07417/E.P.A.	67	81		2	E.MOORE, J.MTUME (E.MOORE, J.
(19)	24	30	8	GIRLFRIEND PEBBLES L.A. BABYFACE (L.A., BABYFACE) MCA 53185	68	73		2	BABY TONIGHT M.JACKSON (M.JACKSON)
20	26	36	8	TO PROVE MY LOVE JKING (T.MCELROY, D.FOSTER, J.KING)	<u>69</u>	82	-	2	SINCE YOU CAME OVER L.JOB.P.GLASS (P.GLASS, N.M.WA
21	14	15	11	I COULDN'T BELIEVE IT DAVID RUFFIN & EDDIE KENDRICK	70	74	87	3	LET'S GO F.FISHER (P.ANGELL)
22	27	31	10	RMCNEIR, RJANTOSCA, JBONNEFOND (R.MCNEIR, M.CRUMP, R.BENSON) RCA 5313-7 NOTHING VENTURED NOTHING GAINED CHARLIE SINGLETON & MODERN MAN	71	75	89	3	ARE YOU MY WOMAN? V.F.BELL,R.SIMMONS (E.RECORD)
(23)	30	38	6	C.SINGLETON,MM (C.SINGLETON) EPIC 34-07429/E.P.A.	(72)	77		2	CHICK ON THE SIDE H.LUV BUG, STEEVEE-O (A.POINTE
23	30	30	0	G.ALBRIGHT (LVANDROSS) ATLANTIC 7-89163 ★★★POWER PICK/SALES★★★	73	84	_	2	I PUT MY MONEY WHER C.R.CASON, J.LEWIS (C.R.CASON)
24	34	48	5	LET'S TRY AGAIN SURFACE D.CONLEY.D.TOWNSEND.B.JACKSON (B.JACKSON, D.TOWNSEND, D.CONLEY) COLUMBIA 38-07644	74	72	78	4	DON'T PUT THE BLAME C.CARTER, B.UNDERWOOD (C.CAR
25	20	16	11	WHAT'S TOO MUCH PBUNETTAR.CHUDACOFF (ISTONE, L.KIRTZ, P.TALBERT, W.ROBINSON) MOTOWN 1911	(75)	NEV	NÞ	1	I WANT YOUR BODY B.COOPER (B.COOPER)
26	16	6	16	LET'S START LOVE OVER	(76)	NEV	ND	1	DON'T HANG UP A.JONES,R.J. THE WIZ (L.DODSON
(27)	29	37	7	TWO OCCASIONS THE DEFLE	$\overline{\mathbb{T}}$	NEV		1	RAINY NIGHT
(28)	31	42	5	LA.BABYFACE (BABYFACE, DEE. S.JOHNSON) SOLAR 70015 IN THE MOOD THE WHISPERS	(78)	83		2	S.DRINKWATER (W.DOUGLAS JR., THIS IS LOVE
(29)	35	43	5	LA.BABYFACE (D.SIMMONS, BABYFACE) SOLAR 70017 WANNA MAKE LOVE (ALL NIGHT LONG) ♦ LILLO THOMAS			20		C.DAWSON,K.CUMMINGS (G.BALL
23	33	45	5	PLAURENCE (PLAURENCE) CAPITOL 44035	79	45	39	9	B.LOREN, STING (STING)
30	37	52	4	LET ME TOUCH YOU KGAMBLEL.HUFF (GLEVERT) PLR. 50104/EMI-MANHATTAN	80	NEV		1	LOOK WHAT YOU STAR R.CHUDACOFF.P.BUNETTA (P.BUN COME AND GET THIS LO
(31)	40	46	6	COME INTO MY LIFE MANTRONIK (J.SIMS) SLEEPING BAG SLX 28	<u>(81)</u>	86		2	CLAYTOVEN, L. BATISTE, W. KENNEL
(32)	33	41	8	HOW YA LIKE ME NOW	82	38	32	10	RICH MAN ST.PAUL,RICKY P. (ST.PAUL, O.LEII
33	43	51	5	THIS BE THE DEF BEAT	83	71	70	8	MISUNDERSTOOD B.COLLINS (M.LANE, B.COLLINS)
34	41	50	4	HLUV BUG (D.MCCLEESE, H.AZOR) PROFILE 5171 OVER YOU RAY PARKER JR. WITH NATALIE COLE	84	85		2	YOU BABE DEBARGE,C.NASI (B.DEBARGE)
35	-			B.BACHARACH.C.BAYER SAGER (R.PARKER, JR., B.BACHARACH, C.BAYER SAGER) GEFFEN 7-28152/WARNER BROS. GET LUCKY	85	54	35	11	HARD DAY G.MICHAEL (G.MICHAEL)
	42	55	5	R.STEVENS,L.HALL (R.STEVENS, L.HALL, TENYUE) VIRGIN 0-96730	86	70	66	7	(THE PERFECT) 10 MADHOUSE (MADHOUSE)
36	48	67	3	HOT THING PRINCE PRINCE (PRINCE) PAISLEY PARK 7-28288/WARNER BROS.	87	44	34	13	SHOW A LITTLE LOVE N.MARTINELLI (R.BOWLAND)
37	13	4	14	CRITICIZE + ALEXANDER O'NEAL J.JOHNSON (J.JOHNSON) - TABU 4-07600/E.P.A.	88	76	76	7	PARTY YOUR BODY
38	23	20	11	RESERVATIONS FOR TWO KASHIF (CLARK, PRIM, N.EAST) & DIONNE & KASHIF ARISTA 1-9638	89	36	33	13	STEVIE B. (S.HILL)
39	47	61	4	SUPERBAD CHRIS JASPER C.JASPER (C.JASPER) CBS ASSOCIATED 4 07657/E.P.A.	90	46			GEORGIO (GEORGIO)
(40)	53	57	5	I WISH YOU BELONGED TO ME K.GAMBLE.L.HUFF (L.HUFF, K.GAMBLE) GAMBLE & HUFF 310/P.I.R.			26	14	L.A., BABYFACE (C.MULDROW, S.JO LOVE IS CONTAGIOUS
41	25	14	14	CATCH ME (I'M FALLING) K.WILLIAMSJ.R.K.SHORE (J.STARLING, W.COOLER) VIRGIN 7-99416	91	90	77	9	YOU BRING OUT THE BI
42	58	83	3	PUMP UP THE VOLUME M YOUNG (S.YOUNG) ATH & BWAY 7452	92	87	86	5	L.HOLLAND (L.HOLLAND, G.JONE
(43)	50	59	5	MYSTERIOUS NAJEE	93	88	88	3	THE LAST TIME N.MARTINELLI (V.BURKS)
)				***HOT SHOT DEBUT ***	94	79	79	6	TURN ON THE MOON A.A.DAVIES (ROBE, A.A.DAVIES)
44	NE	N >	1	WITHOUT YOU (THEME FROM "LEONARD PT. 6") PEABO BRYSON & REGINA BELLE MPOWELL.SIR GANT (LDOZIER) PEABO BRYSON & REGINA BELLE	95	39	24	16	I WONDER WHO SHE'S S P.BUNETTA,R.CHUDACOFF (J.GEO
45	65	-	2	SOME KIND OF LOVER JODY WATLEY ACYMONE. J.WATLEY MCA 23816	96	89	75	13	SWEETER THAN CANDY R.WILSON (R.CALHOUN, R.JOHNS)
(46)	56	64	5	I CAN'T LIVE WITH OR WITHOUT YOU DIMPLES DIMPLES.B.WILSON (DIMPLES, R.WILSON, T.WELLS) COLUMBIA 38-07599	97	91	60	12	OVERNIGHT SUCCESS P.GLASS,S.SHEPPARD (B.SUTTON
47	51	54	9	BECAUSE OF YOU RCLIVELLES.LITTLE LOU VEGA (D.COLE) THE COVER GIRLS FEVER 1914/SUTRA	98	92	90	7	LEFT ME LONELY M.MARL (S.MOLTKEE, M.WILLIAMS
(48)	60	68	4	OH GIRL GLENN JONES	99	96	65	12	ALL IN THE NAME OF LO D.LEWIS,W.LEWIS (S.DEES)
49	49	44	8	EVERCHANGING TIMES	100	94	49	19	LOVIN' YOU
5				BACHARACH.C.B.SAGER.D.FÖSTER (B.BACHARACH, C.BAYER SAGER, B.CONTI) QWEST 7-28163/WARNER BROS. est airplay and sales gains this week. Videoclip availability. Recording Industry Assn. Of America (RIAA					K.GAMBLE,L.HUFF (K.GAMBLE, L.H

	K		911	NGLES _{TM} ©Copyright 1987, Billboard Publications, Inc. No part of this publication may be reproduced, store in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopyi recording, or otherwise, without the prior written permission of the publisher.
WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE
- > 50	32	25	17	PRODUCER (SONGWRITER) LABEL & NUMBER/DISTRIBUTING LABE ANGEL ANGELA WINBUSH
1	28			ALWINBUSH (ALWINBUSH) MERCURY 888 831-7/POLYGRAN
		19	10	M.VERDICK.R.KELLY (L.MALLAH. R.KELLY) MCA 53193 MARY MACK BABYFACE
2	57	72	4	LA.BABYFACE (DEE, KAYO, BABYFACE) SOLAR 70010 BABY I'M FOR REAL SHERRICH
3	55	62	5	SHERRICK,M,STOKES (M,GAYE, A,GAYE) WARNER BROS. 7-2915(FOR YOUR LOVE (I'LL DO MOST ANYTHING) BARRY WHITE
4)	NEV		1	B.WHITE (B.WHITE, B.LOREN) A&M 3000
5)	62	80	4	FEELS GOOD TO FEEL GOOD GARRY GLENN G.GLENN (G.GLENN, D.QUANDER) GOV M 1912
6	61	74	4	KISS TOTAL CONTRASS S.Harvey (Harvey, Maunick) LONDON 886 215-7/POLYGRAM
7	59	71	5	NAMELESS RKERSEY,COLONEL ABRAMS (COLONEL ABRAMS, M.FREEMAN) COLONEL ABRAMS MCA 53200
8)	64	73	5	RESPECT YOURSELF J. BLACKFOOT A.BELL.H.BANKS,L.SNELL (M.RICE, L.INGRAM) EDGE 7-012
9)	66	82	4	I'M SO HAPPY WALTER BEASLEY L.JOB,W.BEASLEY (W.BEASLEY) POLYDOR 887 163-7/POLYGRAM
D	67	84	4	SWEET MEMORIES THERESA DFOSTER, T.MCELROY) THERESA SA48-7 RCA 5348-7 RCA 53877 RCA 5348-7 RCA 578778-7 RCA 5787787778-7 RCA 578777877787778-7 R
D	78	_	2	RUN TO ME A.WINBUSH (A.WINBUSH) MERCURY 870 033-7/POLYGRAM
2)	NEV	NÞ	1	NO 1/2 STEPPIN' SHANICE WILSON BLOREN (NOT LISTED) A&M 299(
3	63	69	5	NEVER MY LOTED H.WOLINSKI (D. ADDRISI, D. ADDRISI) WARNER BROS. 7-2815
4)	80		2	LIVE MY LIFE BOY GEORGE
5)	69	85	3	JROBIE (A WILLIS, D. SEMBELLO) VIRGIN 7-99390 LOVE RAP BALLAD TRUE LOVE
-			-	R.EARL (R.EARL, T.REED) CRITIQUE 0-96731/ATLANTIC
6	68	81	4	CMIMS_JR.PRUSHEN (PRUSHEN, V.DAVIS) ARE YOU SERIOUS TAWATHA
D	81	_	2	E.MOORE J.MTUME (E.MOORE, J.BATTON) EPIC 34-07662/E.PA
8)	73		2	BABY TONIGHT MARLON JACKSON M.JACKSON (M.JACKSON) CAPITOL 44092
9)	82		2	SINCE YOU CAME OVER ME L.JOB.P.GLASS (P.GLASS, N.M.WALDEN, J.COHEN) WING 887 248-7/POLYGRAN
0	74	87	3	LET'S GO PRISHER (PANGELL) SLEEPING BAG LX-23
D	75	89	3	ARE YOU MY WOMAN? VFBELLR.SIMMONS (E.RECORD) THE BLACK FLAMES DEF JAM 38-07651/COLUMBI/
2)	77		2	CHICK ON THE SIDE SALT-N-PEPA HLUV BUG,STEEVEE-0 (A.POINTER, P.POINTER, D.RUBINSON) NEXT PLATEAU 50071
3)	84	-	2	I PUT MY MONEY WHERE MY MOUTH IS THE ROSE BROTHERS C.R.CASON.J.LEWIS (C.R.CASON) MUSCLE SHOALS SOUND 108/MALACC
4	72	78	4	DON'T PUT THE BLAME ON ME C.CARTER, B.UNDERWOOD (C.CARTER, D.HEYWARD, L.HEYWARD, S.T.GRAY, J.JACKSON) CAPITOL 4408
5)	NEV	VÞ	1	I WANT YOUR BODY MADAME X B.COOPER (B.COOPER) ATLANTIC 7-89145
6)	NEV	VÞ	1	DON'T HANG UP A JONES,R.J. THE WIZ (LDODSON, H.HENDERSON, W.STEWART, A JONES) MERCURY 870 018-7/POLYGRAM
7)	NEV	VÞ	1	RAINY NIGHT S.DRINKWATER (W.DOUGLAS JR., H.REDMOND, T.BLACK, W.BROWN III) CHICO DEBARGE MOTOWN 1922
8)	83	_	2	THIS IS LOVE CDAWSON,K.CUMMINGS (G.BALLARD, C.MAGNESS) PORTRAIT 37-07642/E PA
,	45	39	9	WE'LL BE TOGETHER
0)	NEV		1	BLOREN,STING (STING) A&M 2983 LOOK WHAT YOU STARTED THE TEMPTATIONS
D	86	-	2	R.CHUDACOFF.P.BUNETTA (P.BUNETTA, R.CHUDACOFF, M.HOLDEN) MOTOWN 1920 COME AND GET THIS LOVE STREET FARE
-		22		CLAYTOVEN.L BATISTE.W KENNEDY (STEWARD. LEMAR. BATISTE, RICHARDSON, CLAYTOVEN) ATLANTIC 7-89162 RICH MAN ST. PAUL
2	38	32	10	ST.PAULRICKY P. (ST.PAUL OLEIBER) MCA 5311C MISUNDERSTOOD MICO WAVE
3	71	70	8	B.COLLINS (M.LANE, B.COLLINS) COLUMBIA 38-07354
1	85		2	DEBARGE, C. NASI (B. DEBARGE) STRIPED HORSE 7007
5	54	35	11	HARD DAY GEORGE MICHAEL G.MICHAEL (G.MICHAEL) COLUMBIA 44-07466
;	70	66	7	(THE PERFECT) 10 MADHOUSE MADHOUSE (MADHOUSE) PAISLEY PARK 7-281 82/WARNER BROS
'	44	34	13	SHOW A LITTLE LOVE MISSION N.MARTINELLI (R.BOWLAND) COLUMBIA 38-07189
3	76	76	7	PARTY YOUR BODY STEVIE B. (S.HILL) STEVIE B. (S.HILL)
	36	33	13	LOVER'S LANE GEORGIO (GEORGIO) GEORGIO (MOTOWN 1906
	46	26	14	GAMES LA,BABYFACE (C.MULDROW, S.JOHNSON, B.ROBINSON, J.WILSON) SOLAR 70013
	90	77	9	LOVE IS CONTAGIOUS TAJA SEVELLE BENNETT (T.SEVELLE) PAISLEY PARK 7-28257/WARNER BROS.
	87	86	5	YOU BRING OUT THE BEST IN ME VANESSA BELL ARMSTRONG LHOLLAND (LHOLLAND, G.JONES) JIVE 1051.7-J/RCA
	88	88	3	THE LAST TIME N.MARTINELLI (V.BURKS) RCAS 2596-7
+	79	79	6	TURN ON THE MOON
	39	24	16	A A DAVIES (ROBE, A ADAVIES) 2000 AD 4 I WONDER WHO SHE'S SEEING NOW P.BUNETTA,R. CHUDACOFF (J.GEORGE, L.PARDINI)
-+	89	75		SWEETER THAN CANDY (FROM "PENITENTIARY III") THE GAP BAND
,			13	R.WILSON (R.CALHOUN, R.JOHNSON) RCA 5305-7 OVERNIGHT SUCCESS ANITA POINTER
+	91	60	12	PGLASS.S.SHEPPARD (B.SUTTON. M.SUTTON)
3	92	90	7	M.MARL (S.MOLTKEE, M.WILLIAMS) COLD CHILLIN' 102
	96	65	12	ALL IN THE NAME OF LOVE D.LEWIS,W.LEWIS (S.DEES) WARNER BROS. 7-28215 WARNER BROS. 7-28215
1	94	49	19	LOVIN' YOU THE O'JAYS

Products with the greatest airplay and sales gains 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.

FOR WEEK ENDING DECEMBER 26, 1987 Billboard. Hot Black Singles SALES & AIRPLAY

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

		SALES		BLAC			AIRPLAY	
WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION	THIS	LAST WEEK	TITLE	ARTIST
1	7	I LIVE FOR YOUR LOVE	NATALIE COLE	4	1	2	MY FOREVER LOVE	LEVE
2	2	I WANT TO BE YOUR MAN	ROGER	3	2	3	THE WAY YOU MAKE ME FEEL	MICHAEL JACKS
3	9	THE WAY YOU MAKE ME FEEL MICH	AEL JACKSON	1	3	1	I WANT TO BE YOUR MAN	ROG
4	3	SKELETONS ST	EVIE WONDER	11	4	5	LOVE OVERBOARD GLA	DYS KNIGHT & THE P
5	6	SO EMOTIONAL WHIT	NEY HOUSTON	6	5	7	IF YOU CAN DO IT: I CAN TOO!!	MELI'SA MORG
6	5	MY FOREVER LOVE	LEVERT	2	6	4	I LIVE FOR YOUR LOVE	NATALIE CO
7	11	IF YOU CAN DO IT: I CAN TOO!! ME	LI'SA MORGAN	5	7	6	SO EMOTIONAL	WHITNEY HOUST
8	14	LOVE OVERBOARD GLADYS KNIG	HT & THE PIPS	7	8	9	LOVE CHANGES KASH	IF AND MELI'SA MORO
9	1	SYSTEM OF SURVIVAL EARTH	I, WIND & FIRE	15	9	10	BABY, BE MINE	MIKI HOW
10	13	TOUCH AND GO	FORCE M.D.'S	10	10	11	LOVE IS FOR SUCKERS (LIKE ME AND YOU)	FULL FOR
11	10	SHE'S FLY	TONY TERRY	18	11	15	SOMEONE TO LOVE ME FOR ME	LISA LISA & CULT .
12	19	SOMEONE TO LOVE ME FOR ME LISA LISA & CULT JA	M FEATURING	9	12	13	(I WANNA GET) CLOSE TO YOU	VANEESE THOM
13	18	LOVE CHANGES KASHIF AND ME	I'SA MORGAN	8	13	21	I WANT HER	KEITH SW
14	24	(I WANNA GET) CLOSE TO YOU VAN	EESE THOMAS	13	14	19	TO PROVE MY LOVE	MICHAEL COO
15	27	SECRET LADY STE	PHANIE MILLS	16	15	17	TOUCH AND GO	FORCE M.
16	22	BABY, BE MINE	MIKI HOWARD	12	16	18	GIRLFRIEND	PEBB
17	17	WHAT'S TOO MUCH SMOR	EY ROBINSON	25	17	20	SECRET LADY	STEPHANIE M
18	4	LET'S START LOVE OVER	MILES JAYE	26	18	24	TWO OCCASIONS	THE DE
19	12	LOVE IS FOR SUCKERS (LIKE ME AND YOU)	FULL FORCE	14	19	22	NOTHING VENTURED - NOTHING GAINED	CHARLIE SINGLET
20	26	I WANT HER	KEITH SWEAT	17	20	27	SO AMAZING	GERALD ALBRIG
21	15	I COULDN'T BELIEVE IT DAVID RUFFIN & ED	DIE KENDRICK	21	21	28	WANNA MAKE LOVE (ALL NIGHT LONG)	LILLO THO
22	8		ANDER O'NEAL	37	22	16	I COULDN'T BELIEVE IT DAVID R	JFFIN & EDDIE KENDR
23	32	GIRLFRIEND	PEBBLES	19	23	31	OVER YOU RAY PARKER	JR. WITH NATALIE C
24	23	RESERVATIONS FOR TWO DIO	NNE & KASHIF	38	24	33	LET ME TOUCH YOU	THE O'J
25	37	LET'S TRY AGAIN	SURFACE	24	25	29	IN THE MOOD	THE WHISP
26	16	CATCH ME (I'M FALLING) PI	RETTY POISON	41	26	30	HOW YA LIKE ME NOW	KOOL MOE
27	21		ELA WINBUSH	50	27	37	HOT THING	PRI
28	31	THIS BE THE DEF BEAT	DANA DANE	33	28	32	LET'S TRY AGAIN	SURF
29	36	SO AMAZING GER	ALD ALBRIGHT	23	29	12	SHE'S FLY	TONY TEI
30	_	COME INTO MY LIFE	JOYCE SIMS	31	30	36	SUPERBAD	CHRIS JASI
31	33	NOTHING VENTURED - NOTHING GAINED CHARL	IE SINGLETON	22	31	8	SYSTEM OF SURVIVAL	EARTH, WIND & F
32	35		HAEL COOPER	20	32	14	SKELETONS	STEVIE WONI
33	_		HE WHISPERS	28	33	34	GET LUCKY	WELL I
34	20	I DO YOU	THE JETS	51	34	35	COME INTO MY LIFE	JOYCE S
35	_	PARTY YOUR BODY	STEVIE B	88	35	40	MYSTERIOUS	NA
36	_	I CAN'T LIVE WITH OR WITHOUT YOU	DIMPLES	46	36	_	PUMP UP THE VOLUME	M/A/R/
37	28		TEMPTATIONS	95	37	_	THIS BE THE DEF BEAT	DANA DA
38	29		ANICE WILSON	-	38	- 1		BRYSON & REGINA BE
39	38		OOL MOE DEE	32	39	_	I WISH YOU BELONGED TO ME	LOU RAV
40	25	LOVER'S LANE	GEORGIO	89	40		SOME KIND OF LOVER	JODY WATL

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

TITLE (Publisher – Licensing Org.) Sheet Music Dist.

- 99 ALL IN THE NAME OF LOVE
- (Irving, BMI/Lijesrika, BMI) CPP/ALM ANGEL
- 50 (Angel Notes, ASCAP/WB, ASCAP)
- 71 ARE YOU MY WOMAN?
- (Unichappell, BMI)
- 67 ARE YOU SERIOUS (Mtume, BMI) 12 BABY, BE MINE
- (BMC, UK) 53 BABY I'M FOR REAL
- (Inhete ASCAP) CPE
- (Jobele, ASCAP) BABY TONIGHT (Vabritmar, BMI) 68
- 47 **BECAUSE OF YOU** (Amber/Disco Fever, ASCAP/Red Instructional,
- ASCAP CATCH ME (I'M FALLING) 41
- (Genetic, ASCAP) CHICK ON THE SIDE 72
- (Polo Grounds, BMI/Ebbetts Field, ASCAP) 81 COME AND GET THIS LOVE
- COME AND GET THIS LOVE (Pure Delite, BMI/Main Street, BMI/Bird Cage, BMI/In The Flesh, BMI) COME BACK TO ME (Baby Fingers, ASCAP/Lovely N Divine, ASCAP) COME INTO MY LIFE 66 31
- (Beach House, ASCAP/Tawanne Lamont, ASCAP) CRITICIZE (Flyte Tyme, ASCAP/Avant Garde, ASCAP) 37
- 76 DON'T HANG UP (Bar-Kays, BMI/Warner-Tamerlane, BMI)
- 74
- 49
- (Bar-Rays, Bml/Warner-Lamertane, Bml) DONT FUT THE BLAME ON ME (Mozelle, BMI/Deeply Sliced, BMI) EVERCHANGING TIMES (United Artists, ASCAP/April, ASCAP/Carole Bayer Sager, BMI/United Lion, BMI/Blackwood, BMI/New Hidden Valley, ASCAP) FEELS GOOD TO FEEL GOOD 55
- (WB, ASCAP/Silver Sun, ASCAP/DQ, ASCAP) FOR YOUR LOVE (I'LL DO MOST ANYTHING) (Seven Songs, BMI/Wiz Kid, BMI/Irving, BMI)
- 90 GAMES
- GAMES (Hip Trip, BMI/Hip Chic, BMI/Mister Johnson's Jams, BMI/Tammi, BMI/Peer-Southern, ASCAP) CPP GET LUCKY (Virgin, ASCAP) CPP GIRLFRIEND
- 35
- 19
- (Kermy, BMI/Hip Trip, BMI) CPP 85 HARD DAY
- BILLBOARD DECEMBER 26, 1987

- (Chappell, ASCAP/Morrison Leahy, ASCAP) HOT THING
- 32

36

- HOT THING (Controversy, ASCAP) HOW YA LIKE ME NOW (Zomba, ASCAP,Willesden, BMI) I CANT LIVE WITH OK WITHOUT YOU (Dat Richfield Kat, BMI/Warner-Tamerlane 46 (Vat Richneto Kat, Sm/) warnet-rainertane, P[™]/Advansus, BMI/Songs Can Sing, ASCAP) t _→OULDN'T BELIEVE IT (Tight Squeeze, BMI)
- 21
- 51 I DO YOU
- (Meow Baby, ASCAP/Rick Kelly, BMI) (Medw Baby, ASLAF/Rick Kelly, BMI) I LIVE FOR YOUR LOVE (O'Lyric, BMI/Tuneworks, BMI/Vandorf, ASCAP/Reswick-Werfel, ASCAP/Beseme West, ASCAP/Nelana, BMI/Careers,ASCAP/Arista, ASCAP) 4
- CPP I PUT MY MONEY WHERE MY MOUTH IS 73
- 13
- (Muscle Shoals, BMI)alew, BMI) (I WANNA GET) CLOSE TO YOU (Bush Burnin', ASCAP/KMA, ASCAP/Screen Gems, ASCAP) I WANT HER 17
- (Vintertainment, ASCAP/Keith Sweat, ASCAP/Donril, ASCAP/Zomba, ASCAP) I WANT TO BE YOUR MAN 3
- (Troutman's, BMI/Saja, BMI)
- 75 I WANT YOUR BODY
- I WANT YOUR BODY (Slap Me 1, ASCAP/Spectrum VII, ASCAP) I WISH YOU BELONGED TO ME (Downstairs, BMI/Piano, BMI) I WONDER WHO SHE'S SEEING NOW
- 95 I WONDER WHO SHE'S SEEING NOW (Geffen, ASCAP/Lucky-Break, ASCAP/Pardini, ASCAP) IF YOU CAN DO IT: I CAN TOO!! (Bush Burnin', ASCAP) I'M SO HAPPY (Marrindur, BMI/Julorae, BMI) CPP IN THE MOOD (Via Tio BMI/Ling Chin BMI) CPP 5
- 59
- 28
- (Hip Trip, BMI/Hip Chic, BMI) CPP 56 KISS
- 93
- KISS (Ackee, ASCAP/MCA, ASCAP) THE LAST TIME (Groovesville, BMI/Creative Entertainment, BMI) LEFT ME LONELY 98
- (Flake, ASCAP/Marley Marl, ASCAP) LET ME TOUCH YOU (Assorted, BMI/WE, BMI/Try-Cap, BMI/Mighty Three, BMI) 70
- LET'S GO (Beach House, ASCAP/Songsellers, ASCAP)

- 26 LET'S START LOVE OVER (Blackwood, BMI/Huemar, BMI)
- 24 LET'S TRY AGAIN
- (Colgems-EMI, ASCAP) LIVE MY LIFE 64
- (Streamline Moderne, BMI/Texas City, BMI/No Pain 80
- (Judaminio inSocAP/Unicity, ASCAP) LOOK WHAT YOU STARTED (Juldam, ASCAP/Gouda, ASCAP/Buchu, ASCAP/Dream Dealers, ASCAP/Arista, ASCAP) 8 LOVE CHANGES
- (Alexscar, BMI)
- 91 LOVE IS CONTAGIOUS
- (Ow, ASCAP) LOVE IS FOR SUCKERS (LIKE ME AND YOU) 14
- (Forceful, BMI/Willesden, BMI) 7
- LOVE OVERBOARD
- 65
- LOVE OVERBOARD (Calloco, BMI/Hip Trip, BMI) CPP LOVE RAP BALLAD (Solid Smash, ASCAP/Ray-Ray, ASCAP) LOVER'S LANE (Georgio's, BMI/Stone Diamond, BMI) CPP 89
- 100 LOVIN' YOU
- ownstairs, BMI/Piano, BMI/Mighty Three, BMI) 52
- MARY MACK (Hip Trip, BMI/Hip Chic, BMI) CPP MISUNDERSTOOD
- 83
- 2
- MISUNDERSTOOD (Mashamug, BMI) MY FOREVER LOVE (Try-Cap, BMI/Ferncliff, BMI) MYSTERIOUS (Zomba, ASCAP) NAMELESS (MCA, ASCAP, Ilinisity, ASCAP,
- 43
- 57
- (MCA, ASCAP/Unicity, ASCAP/Moonwalk, ASCAP) 63
- (MCA, ASCAP/Onicity, AS NEVER MY LOVE (Warner-Tamerlane, BMI) NO 1/2 STEPPIN' 62
- (Wiz Kid, BMI/Iving, BMI) NOTHING VENTURED NOTHING GAINED (Almo, ASCAP/Wun Tun, ASCAP) CPP/ALM OH GIRL 22
- 48
- chappell, BMI)
- 34 OVER YOU (Raydiola, ASCAP/New Hidden Valley, ASCAP/Carole As a start of the second s
- 88
- (Saja, BMI/Mya-T, BMI) 86 (THE PERFECT) 10
 - www.americanradiohistory.com

(MNS, PRS/WB, ASCAP) RAINY NIGHT (Wyteria, BMI/Music Minded, BMI/Electric Apple, 77

42

69

11

23

6

45

9

39

60

96

33

78

20

ASCAP)

(New World, ASCAP) SYSTEM OF SURVIVAL

TO PROVE MY LOVE

(Jay King IV, BMI)

×.

(Parisongs, ASCAP) PUMP UP THE VOLUME

BMI/Careers, BMI) RESERVATIONS FOR TWO 38

BLACK SINGLES

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

NO. OF TITLES

ON CHART

11

9

8

7

7

7

7

6

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3

2

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31

43

42

33

44

40

45

LABEL

WARNER BROS. (4)

Paisley Park (3) Geffen (2)

Tommy Boy (1)

Owest (1)

COLUMBIA (8)

Def Jam (1) RCA (5)

Jive (3)

ATLANTIC (5)

Island (1)

Epic (4)

Tabu (1)

MOTOWN

POLYGRAM

Mercury (3) London (1)

Polydor (1)

EMI-MANHATTAN (2)

Vintertainment (1)

Muscle Shoals Sound (1)

Wing (1)

P.I.R. (2)

ELEKTRA (1)

SLEEPING BAG

4TH & B'WAY

COLD CHILLIN'

NEXT PLATEAU

STRIPED HORSE

Fever (1)

10 TOUCH AND GO

TURN ON THE MOON (2000 AD, BMI) TWO OCCASIONS

WE'LL BE TOGETHER

6") (Beau Di O Do, BMI)

ASCAP)

YOU BABE

ABP April Blackwood

B-M Belwin Mills

B-3 Big Three

CLM Cherry Lane

BP Bradley

CHA Chappell

CPI Cimino

ALM Almo

ASCAP)

94

27

29

1

79

44

84

92

(Tee Girl, BMI/Vic's Slic, BMI/T-Boy, ASCAP/Bunnie

TWO OCCASIONS (Hip Trip, BMI/Hip Chic, BMI/Mister Johnson's Jams, BMI/Peer-Southern, ASCAP/Tammi, BMI) CPP WANNA MAKE LOVE (ALL NIGHT LONG) (Bush Burnin', ASCAP) THE WAY YOU MAKE ME FEEL

(Magnetic, BMI/Regatta, BMI/Illegal, BMI/Atlantic,

WITHOUT YOU (LOVE THEME FROM "LEONARD PART

(Striped Horse, ASCAP/Debarge, ASCAP/Fourteen

SHEET MUSIC AGENTS

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

CPP Columbia Pictures

HL Hal Leonard

PSP Peer Southern

31

IMM Ivan Moguli

PLY Plymouth

WBM Warner Bros

HAN Hansen

MCA MCA

Filteen, ASCAP) YOU BRING OUT THE BEST IN ME (Zomba, ASCAP/WB, ASCAP)

WHAT'S TOO MUCH (Taj Mahal, ASCAP/53rd State, ASCAP/Lonnie-K,

(Mijac, BMI/Warner-Tamerlane, BMI)

Gamble & Huff (1)

ARISTA

CAPITOL

SOLAR

VIRGIN

2000 AD

EDGE

LMR

P.I.R.

MAL ACO

PROFILE

REPRISE

SUTRA

A&M

E.P.A.

MCA

Critique (1)

Portrait (1)

CBS Associated (1)

- HESERVATIONS FOR TWO (Catdaddy, ASCAP/New East, ASCAP/Little Tanya, ASCAP/MCA, ASCAP) RESPECT YOURSELF (Irving, BMI/Klondike, BMI) CPP RICH MAN
- 82 61
- 16
- RICH MAN (Petersong, ASCAP/Oliver Leiber, ASCAP) RUN TO ME (Angel Notes, ASCAP/WB, ASCAP) SECRET LADY (Stephanie Mills' Starlight, ASCAP/Firebolt, ASCAP/MCA, ASCAP) SUPE FLY

Glasshouse, BMI/ciring, BMI/Gratitude Sky, ASCAP/When Words Collide, BMI) SKELETONS (Jobete, ASCAP/Black Bull, ASCAP) CPP SO AMAZING

SO AMAZING (April, ASCAP/Uncle Ronnie's, ASCAP) SO EMOTIONAL (Billy Steinberg, ASCAP/Denise Barry, ASCAP) SOME KIND OF LOVER (Ultrawave, ASCAP/April, ASCAP/Intersong-USA,

ASCAP) SOMEONE TO LOVE ME FOR ME (Forceful, BMI/Willesden, BMI/My! My!, BMI) CPP SUPERBAD (Jasper Stone, ASCAP) SWEET MEMORIES

(Jay King IV, BMI) SWEETER THAN CANDY (FROM "PENITENTIARY III") (New World, ASCAP)

(Sputnik Adventure, ASCAP/Maurice White, ASCAP)

(Protoons, ASCAP/Turn Out Brothers, ASCAP) THIS BE THE DEF BEAT (Protoons, ASCAP/Turn Out Brothers, ASCAP) THIS IS LOVE (MCA, ASCAP/Vellowbrick Road, ASCAP)

- SHE'S FLY (Shaman Drum, BMI/King Henry I, ASCAP) SHOW A LITTLE LOVE (Per Mission, ASCAP) 18
- SINCE YOU CAME OVER ME







1503 Madison Ave. • Memphis, TN 38104

Dynamic Duos. Two of the hottest production/writing teams, Reggie & Vincent Calloway and Jimmy Jam & Terry Lewis, share trade secrets at a Los Angeles party.

FOR WEEK ENDING DECEMBER 26, 1987

Billboard.



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RODGERS PLAYS OUTLOUD

Girls Are Easy," a Jeff Goldblum/

Rodgers, whose studio time is managed by Bud Tunick, sees tech-

nology as the main difference between '70s disco and the current wave. "In the days when we had Chic, to find a band that can lay a

cone, to find a band that can fay a groove was everything, whereas now every record grooves," he says. "As soon as someone pushes 'play' on a machine, they're grooving. So now you don't even have to worry about that anymore. Things are easy in the they're grooving build'

ier to get. But there's no way Nile's

going on stage with a drum machine. No way."

(Continued from page 29)

Geena Davis musical.

5 4 5 18 DANA DANE PROFILE PRO 1233 (8.98) (CD) DANA DANE WITH 6 5 4 28 THE O'JAYS PIR ST 53036/EMMANHATTAN (8.98) (CD) LET ME TOUCC 7 7 8 27 WHITNEY HOUSTON A ⁵ ARISTA 8405 (8.98) (CD) WH 8 9 12 20 ERIC B. & RAKIM 4 4TH & BYWAY BYWAY 4005/(SLAND (8.98) (CD) PAID IN 9 8 7 10 ANGELA WINBUSH MERCURY 832 733-1/POLYGRAM (8.98) (CD) VININ 11 10 6 19 ALEXANDER O'NARAL 4 TABUT 73 (8.98) (CD) UNULIN 11 10 6 19 ALEXANDER O'NARAL 4 TABUT 73 (8.98) (CD) IF I WERE YOUR WU 12 11 9 19 LEVERT 4 ATLANTIC 1-8177 3 (8.98) (CD) IF I WERE YOUR WU 14 12 10 10 WHODINI JVE JL-8494/ARISTA (8.98) (CD) OPEN SE 15 14 10 THE EMPTATIONS MOTOWN 6246 ML (8.98) (CD) TOGETHER / 16 15 14 10 THE EMPTATIONS MOTOWN 6226 ML (8.98) (CD) ONE HEART	Compiled from a national sample of retail store and one-stop sales reports. ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*			
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GLENN JONES JIVE 1062-1-J/RCA (8.98) (CD)

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	38	29	20	FORCE M.D.'S TOMMY BOY TBLP 25631/WARNER BROS. (8.98) (CD)	TOUCH AND GO
(40)	44	53	53	NAJEE EMI-MANHATTAN ST 17241 (8.98) (CD)	NAJEE'S THEME
(41)	42	44	36	GEORGIO MOTOWN 6229 (8.98)	SEXAPPEAL
42	40	39	35	PRINCE A PAISLEY PARK 1-25577/WARNER BROS. (15.98) (CD)	SIGN 'O' THE TIMES
43	35	32	8	BARRY WHITE A&M SP 5154 (8.98) (CD) THE RI	GHT NIGHT AND BARRY WHITE
44	37	28	10	THE BAR-KAYS MERCURY 830 305-1/POLYGRAM (8.98) (CD)	CONTAGIOUS
45	43	36	29	THE FAT BOYS ▲ TIN PAN APPLE 831 948-1/POLYDOR (8.98) (CD)	CRUSHIN'
46	45	35	28	L.L. COOL J ▲ ² DEF JAM FC 47093/COLUMBIA (CD)	BIGGER & DEFFER
(47)	NE	WÞ	1	ARETHA FRANKLIN ARISTA AL 8497 (10.98) (CD) ONE L	ORD, ONE FAITH, ONE BAPTISM
(48)	55	51	43	EXPOSE A ARISTA AL 8441 (8.98) (CD)	EXPOSURE
49	49	42	36	LILLO THOMAS CAPITOL ST-12450 (8.98) (CD)	LILLO
50	48	48	11	BERT ROBINSON CAPITOL CLX 46921 (8 98) (CD)	NO MORE COLD NIGHTS
51	52	38	8	SHANICE WILSON A&M SP 5128 (8.98) (CD)	DISCOVERY
52	47	47	22	SHALAMAR SOLAR ST 72556 (8.98)	CIRCUMSTANTIAL EVIDENCE
(53)	59	61	18	DIONNE WARWICK ARISTA AL 8446 (8.98) (CD)	RESERVATIONS FOR TWO
54	57	45	60	FREDDIE JACKSON A CAPITOL ST 12495 (8.98) (CD)	JUST LIKE THE FIRST TIME
(55)	NE	WÞ	1	KEITH SWEAT ELEKTRA 60763 (8.98) (CD)	MAKE IT LAST FOREVER
56	33	33	8	TERENCE TRENT D'ARBY COLUMBIA BFC 40964 (CD) INTRO. THE HARDLINE ACCC	ORDING TO TERENCE TRENT D'ARBY
57	39	54	9	DEJA VIRGIN 90601-1 (8.98) (CD)	SERIOUS
58	53	34	11	RAY PARKER JR. GEFFEN GHS 24124/WARNER BROS. (8.98) (CD)	AFTER DARK
(59)	60	62	10	STEADY B JIVE 1000-1-J/RCA (8.98)	WHAT'S MY NAME
60	54	46	7	THE JETS MCA 42085 (8.98) (CD)	MAGIC
61)	67	75	4	TONY TERRY EPIC BFE 40890/E.P.A.	FOREVER YOURS
62	58	56	28	REGINA BELLE COLUMBIA BFC 49537 (CD)	ALL BY MYSELF
63	NE	WÞ	1	JOYCE SIMS SLEEPING BAG TLX 10 (8.98) (CD)	COME INTO MY LIFE
64	51	58	34	PUBLIC ENEMY DEF JAM BFC 49658/COLUMBIA	YO! BUM RUSH THE SHOW
65	56	41	38	MARVIN SEASE LONDON 830 794-1/POLYGRAM	MARVIN SEASE
66	NE	WÞ	1	DAVID RUFFIN & EDDIE KENDRIČK RCA 6765-1-R (8.98) (CD)	RUFFIN & KENDRICK
67	61	—	17	VANEESE THOMAS GEFFEN GHS 24141/WARNER BROS. (8.98) (CD)	VANEESE
68	R	E-ENTR	Y	ICE-T SIRE 25602-1/WARNER BROS. (8.98) (CD)	RHYME PAYS
69	62	60	29	JONATHAN BUTLER JIVE/RCA 1032-1-J/RCA (8.98) (CD)	JONATHAN BUTLER
70	66	55	14	THE WINANS QWEST 125510/WARNER BROS. (8.98) (CD)	DECISIONS
71	64	52	5	STING A&M SP 6402 (10.98) (CD)	NOTHING LIKE THE SUN
72	65	69	8	SCHOOLLY D JIVE 1066-1-J/RCA (8.98)	ATURDAY NIGHT - THE ALBUM
73	70	65	27	4 BY FOUR CAPITOL ST 12560 (8.98) (CD)	4 BY FOUR
74	75	59	62	LUTHER VANDROSS A EPIC FE 40415/E.P.A. (CD)	GIVE ME THE REASON
75	73	73	19	GROVER WASHINGTON, JR. COLUMBIA FC 40510 (CD)	STRAWBERRY MOON

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.

GLENN JONES

38

32 24 12



by Bob Darden

This is the second half of an interview with producer/percussionist Bill Maxwell. Maxwell, who produced all of the late Keith Green's albums, coordinated the release of the Sparrow/Pretty Good Records compilation "The Ministry Years: Keith Green, 1977-1979, Volume I." The 38-song anthology covers the early years of Green's musical ministry before his tragic death in July 1982.

MAXWELL SAYS Sparrow and Last Days Ministries (an evangelistic community co-founded by Green in East Texas) began talking about releasing everything Green ever recorded or demoed, including his mainstream work, more than a year ago. When the second two-cassette (or compact disk) compilation is released next year, Maxwell says he believes it will contain *everything* Green ever recorded.

"I don't know where anything else is if there is anything still floating around," he says. "There are no more tracks. Well, I heard one the other day, recorded at Calvary Chapel, but it is mostly just Keith talking. I've been saying there are no more for months now and bits of things keep popping up! "I'm very proud of all of the work here. Keith was

"I'm very proud of all of the work here. Keith was always very good, even when he'd just sit down to play you a rough idea at your house. He never had a bad night. He made impeccable demos. If he had only recorded them on reel-to-reel, we'd have another dozen albums ready!"

Despite the number of posthumous releases, Maxwell swears that he wouldn't release anything of Green's that isn't first-rate.

"I produced every song he ever did, but even so, it is still hard to orchestrate some of his piano-only tracks," Maxwell says. "Not that I don't know what Keith would want in a given situation—I do—but because there's a special melancholy each time I hear something like this.

"He was a close friend of my family, and we all loved him very much. Any time I hear him talk on one of the demo tapes, it is very tough to keep going. There are a number of things on these new releases that I really like—and really get to me. The new stuff hurts the worst. Keith was special, and his music was tremendously unique."

Maxwell says he argued against a chronological approach on the releases. His original thought was to have one package of Green's studio work and another of his live performances. The packages do include Green's early pre-Sparrow demos, and demos he made after his last studio album was released.

"We're also including three songs that no one's heard before: 'Go To The Hungry Ones,' 'Here Am I, Send Me,' and 'The Battle Is Already Run,' " Maxwell says. "All three gave me fits in adding the musical

Memories of Keith Green from producer Bill Maxwell

backing, but when they were finally done, I really liked all three. Once I'd added the background vocal, all three really became Keith Green songs.

"And to make sure that happened, I used the original players and singers who worked on most of Keith's albums. Each track got the same character and care that his original albums got. Sparrow told me not to worry about the cost. I promise you that these are not just three songs thrown out there to capitalize on anything. If that had been the case, someone would have released them in some form or another years ago.

"I care a lot about Keith's reputation. I didn't want to do this project originally. And when I agreed, I just wanted to put out the original demos of everything: just Keith's voice and piano. But everyone finally convinced me to do this project. Fortunately, I'm pleased with what came out."



by Peter Keepnews

HE DOWNBEAT WAY of looking back on the year in jazz would be simply to list the names of all the people involved in the music who died. You wouldn't have to go beyond master band leaders Woody Herman and Buddy Rich and master talent scouts Alfred Lion and John Hammond to make the argument that a generation of vitally important figures is fading from the scene. And you wouldn't have to go beyond Jaco Pastorius to offer evidence that the sad phenomenon of gifted-but-troubled musicians who burn out much too soon is not entirely a thing of the past.

On the other hand, 1987 was the year that Dizzy Gillespie, one of the greatest musicians in the history of the music, turned 70 and, showing absolutely no sign of slowing down, hit the road with an all-star big band specially assembled to help him celebrate that milestone. And it was also the year another certifiable giant, Benny Carter, turned 80—and, against all odds, showed signs of achieving the highest profile he has ever had in his remarkable career.

The main vehicle of Carter's re-emergence was the estimable American Jazz Orchestra, which he fronted for a memorable concert, and an equally memorable album, showcasing his skills as a composer and arranger. Carter was also one of six recipients of the Grammy Lifetime Achievement Award and, on the awards telecast, engaged in an intriguing generation-spanning jam session with his fellow alto saxophonist David Sanborn.

The alliance of Carter and Sanborn may have

raised a few eyebrows among both traditionalists ("What's that young whippersnapper doing alongside Benny?") and the kind of listeners who get their jazz from Sanborn's highly successful syndicated radio show ("Who's that old guy playing with Dave?"). But it served to point out that the gap between what some people call jazz and what some people call contemporary jazz is not as wide as some people think.

Indeed, 1987 might be thought of as a year in which musical gaps continued to shrink. Case in point: the redoubtable **Branford Marsalis**, who over the course of the year played saxophone with both **Sting and the Duke Ellington Orchestra**.

To put it somewhat differently, 1987 might be thought of as a year in which the whole sticky question of what is and isn't jazz got even stickier—com-

Good news at year's end: The music is alive and well

plicated in part by the continued growth of new age music and the tendency of record executives, radio programmers, and even some musicians to blur the line between new age and contemporary jazz. And even disregarding the phenomenon of new age, jazz continued to diverge in so many directions that, it might be argued, the word has all but lost its meaning. Can one word really encompass, for example, the saxophone styles of both Kenny G. and Ornette Coleman?

Of course, that's the downbeat way of looking at things. The upbeat view is that the eclecticism of 1987 demonstrated the vast capacity of jazz to embrace different styles, sounds, and approaches. And one last upbeat word: Any year in which Clint Eastwood takes it upon himself to bring the Charlie Parker story to the screen is a year for jazz fans to remember.

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T	n	P	SPIRITUAL ALBUMS		
			SPIRITUAL ALBOMOT		
×	AGO	CHART	Compiled from a national sample of retail store and one-stop sales reports.		
THIS WEEK	WKS. A	WKS. ON	ARTIST TITLE		
Ŧ	4	M	LABEL & NUMBER/DISTRIBUTING LABEL		
1	2	13	THE WINANS QWEST 25510/WARNER BROS. 1 week at No. One DECISIONS		
2	1	25	REV. MILTON BRUNSON/THOMPSOM COMMUNITY SINGERS REJOICE WR 8369/A&M IF 1 BE LIFTED		
3	4	29	FLORIDA MASS CHOIR MALACO 6001 LIVE IN MIAMI FLORIDA		
4	3	13	VICKIE WINANS LIGHT 7-115-72001-0 BE ENCOURAGED		
5	7	33	NICHOLAS COMMAND CRN 1006 A LOVE LIKE THIS		
6	6	33	REV. CLAY EVANS & THE FELLOWSHIP CHOIR SAVOY SAV 14780 FROM THE SHIP		
7	8	29	NEW JERUSALEM BAPTIST CHURCH CHOIR SOUND OF GOSPEL SOG-2B160 SHOW ME THE WAY		
8	NE	WÞ	ARETHA FRANKLIN ARISTA AL-8497 ONE LORD, ONE FAITH, ONE BAPTISM		
9	12	25	BEBE & CECE WINANS SPARROW 12573/CAPITOL BEBE & CECE WINANS		
10	9	49	NEW JERSEY MASS CHOIR LIGHT 7-115-711097/LEXICON		
11	10	37	THE RICHARD SMALLWOOD SINGERS REJOICE WR 8355/A&M TEXTURES		
12	15	9	GOSPEL MUSIC WORKSHOP OF AMERICA KING JAMES 8609 LIVE IN THE MIAMI CIVIC AUDITORIUM		
13	5	37	AL GREEN A&M SP 5150 SOUL SURVIVOR		
14	NE	WÞ	VANESSA BELL ARMSTRONG RCA 10741J VANESSA BELL ARMSTRONG		
15	11	73	THE WILLIAMS BROTHERS MALACO 4409 HAND AND HAND		
16	16	29	MIGHTY CLOUDS OF JOY REJOICE WRB366/A&M CATCHING ON		
17	20	25	REV. F.C. BARNES & REV. JANICE BROWN ATLANTA INTL AIR 10120 I HEAR JESUS CALLING		
18	31	5	YOLANDA ADAMS SOUND OF GOSPEL SOG-163		
19	23	13	PILGRIM JUBILEES MALACO 4419 GOSPEL ROOTS		
20	26	9	TIMOTHY WRIGHT/CONCERT CHOIR LIVE GOSPEARL PL 16038/AIR JESUS WILL		
21	17	37	DONALD VAILS & THE SALVATION COOPERATION SOUND OF GOSPEL SOG-2D155 UNTIL THE RAPTURE		
22	24	125	NICHOLAS COMMAND CRN 1003		
23	25	17	CANTON SPIRITUALS J&B 0086		
24	14	33	LUTHER BARNES & THE RED BUDD GOSPEL CHOIR ATLANTA INTL AIR 10116 SEE WHAT THE LORD HAS DONE		
25	NE	WÞ	TIMOTHY WRIGHT SOUND OF GOSPEL SOG-20166 HALLELUJAH IS THE HIGHEST PRAISE		
26	29	5	JAMES MOORE SOUND OF GOSPEL SOG-20159 SOMETHING OLD AND SOMETHING NEW		
27	22	137	DOUCLAS MULLED		
28	27	53	VANESSA BELL ARMSTRONG MUSCLE SHOALS SOUND MSSG 8001/MALACO FOLLOWING JESUS		
29	21	49	THE JACKSON SOUTHERNAIRES MALACO MAL 4417 HEAR OUR PRAYERS O LORD		
30	NE	COMMISSIONED LIGHT 7-115-72005-3/LEXICON ON THE WINNING S			
31	13	45	EDWIN HAWKINS/MUSIC & ARTS SEMINAR MASS CHOIR BIRTHRIGHT 20300/CAPITOL GIVE US PEACE		
32	40	21	BAY AREA CHAPTER/MUSIC & ARTS SEMINAR BIRTHRIGHT 370310/CAPITOL HOLD ON		
33	NE	WÞ	FRANK HOOKER COMMAND CRN 1007		
34	19	73	MINISTER THOMAS A. WHITFIELD & COMPANY SOUND OF GOSPEL SOG-20151 I'M ENCOURAGED		
35	18	61	REV. B.W. SMITH JR. PASTOR PR 75000 WATCH THEM DOGS		
36	37	37	SHIRLEY CAESAR REJOICE WR 8365/AAM SHIRLEY CAESAR HER VERY BEST		
37	28	85	REV. MILTON BRUNSON/THOMPSOM COMMUNITY SINGERS REJOICE WR 8324/A&M THERE IS HOPE		
38	30	37	LYNETTE HAWKINS BIRTHRIGHT 70301/CAPITOL BABY SIS		
39	38	17	KEITH PRINGLE MUSCLE SHOALS SOUNDS GOSPEL MSSG 8002/MALACO		
40	35	57	COMMISSIONED LIGHT 7-115-71148-8/LEXICON		

FOR WEEK ENDING DECEMBER 26, 1987

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(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.

GO TELL SOMEBODY

FOR WEEK ENDING DECEMBER 26, 1987

board.

HOT DANCE MUSIC

CLUB PLAY AG0 WEEK THIS WEEK N 2 WKS. WKS. O Compiled from a national sample of dance club playlists. AST TITLE ARTIST LABEL & NUMBER/DISTRIBUTING LABEL ** NO.1 ** SO EMOTIONAL (REMIX) 1 2 3 7 ♦ WHITNEY HOUSTON 1 week at No. One 2 1 12 PUMP UP THE VOLUME 4TH & B'WAY 452 M/A/R/R/S 1 3 3 6 5 I'M BEGGIN' YOU (REMIX) A&M SP-12254 ♦ SUPERTRAMP 4 6 10 5 NEVER GONNA GIVE YOU UP (REMIX) RCA 6784-1-RD RICK ASTLEY WHAT HAVE I DONE TO DESERVE THIS? 5 12 19 4 PET SHOP BOYS & DUSTY SPRINGFIELD EMI-MANHATTAN V-56080 6 6 5 9 AFTERGLOW (REMIX) CAPITOL V-15349 **TINA TURNER** 7 12 7 I CAN'T HELP IT (REMIX)/MR.SLEAZE LONDON 886 212-1/POLYGRAM 7 ♦ BANANARAMA 8 9 16 6 NEED YOU TONIGHT ATLANTIC 0-86645 INXS THE WAY YOU MAKE ME FEEL (REMIX) (9) 29 16 3 MICHAEL JACKSON LOVE OVERBOARD (REMIX) (10) 15 5 25 ♦ GLADYS KNIGHT & THE PIPS 11 8 13 8 LET'S GO SLEEPING BAG SLX-29 ♦ NOCERA 12 11 15 7 MOVE CRIMINAL CR12-015 JOHN ROCCA 13 23 NEVER CAN SAY GOODBYE MCA 23812 41 3 THE COMMUNARDS 14 18 22 5 ANDY (REMIX) VIRGIN 0-96734 ♦ LES RITA MITSOUKO (15) HOT HOT HOT 25 28 5 BUSTER POINDEXTER & HIS BANSHEES OF BLUE (16) 27 35 4 WELCOME TO THE CLUB (LP CUTS) JUMP STREET JS LP 1001 VARIOUS ARTISTS (17) 41 2 YOU CAN DANCE (LP CUTS) SIRE 1-25535/WARNER BROS. MADONNA 18 28 37 3 JACK LE FREAK ATLANTIC 0-86634 CHIC 19 17 21 7 WE'LL BE TOGETHER (REMIX) A&M SP-12251 ♦ STING 21 20 27 6 THE GUN JCI & ASSOCIATED LABELS JCO-9003 D.A.F. 21 4 2 12 LOVER'S LANE (REMIX) MOTOWN 4592MG ♦ GEORGIO (22) 30 39 4 FEMALES (GET ON UP) TVT 4009 THE COOKIE CREW 23 37 46 3 LIVE MY LIFE VIRGIN 0-96728 BOY GEORGE 24 10 4 10 SYSTEM OF SURVIVAL (REMIX) COLUMBIA 44 07475 ♦ EARTH, WIND & FIRE 25 36 48 4 COME INTO MY ARMS PROFILE PRO-7165 JUDY TORRES 26 31 40 4 PROVE IT 4TH & B'WAY 449/ISLAND DOUBLE DESTINY 27 34 43 3 RAIN IN THE SUMMERTIME (REMIX) I.R.S. 23811/MCA ◆ THE ALARM 28 13 9 9 JOIN IN THE CHANT (REMIX) GEFFEN 0-20786/WARNER BROS. NITZER EBB (29) 46 2 TWILIGHT WORLD (REMIX) MERCURY 870 015-1/POLYGRAM SWING OUT SISTER (30) 40 49 3 SEATTLE/THE BODY VIRGIN 0-96729 ♦ PUBLIC IMAGE LTD 31 35 47 3 E.S.P. COLUMBIA 44 07470 CHENA 32 NEW 1 CHARACTERS (LP CUTS) MOTOWN 6248 ML STEVIE WONDER (33) 49 2 HYPNOTIZE SIZZLE SIZ-1513 TASTE-T-LIPS 34 14 11 8 SHAKE YOUR LOVE (REMIX) ATLANTIC 0-86651 ◆ DEBBIE GIBSON (35) 44 2 AND SO IT GOES WIDE ANGLE ITW 87133 EX-SAMPLE 36 20 18 7 BREAKFAST IN BED (REMIX) MCA 23796 BRENDA K. STARR (37) NEW 1 TOTAL CONTRAST KISS LONDON 886 215-1/POLYGRAM (38) NEW 1 I COULD NEVER ... / HOT THING PAISLEY PARK 0-20728/WARNER BROS. ♦ PRINCE PRIVATE PARTY (REMIX) 39 42 45 4 WALLY JUMP JUNIOR & THE CRIMINAL ELEMENT NAL CR12-01 (40) NEW 1 THIS GIRL'S BACK IN TOWN COLUMBIA 44 07477 ♦ RAQUEL WELCH 41 33 33 12 LOVE IT BIG TIME 6068-1-BD/RCA SOCIETY (42) NEWD 1 KEEP ME SATISFIED CAPITOL V-15352 AVA CHERRY 43 38 42 4 THIS CORROSION ELEKTRA 0-66790 SISTERS OF MERCY NEVER LET ME DOWN AGAIN/PLEASURE LITTLE TREASURE 44 26 14 9 ♦ DEPECHE MODE 0-20783/WAR 45 50 2 COME BACK TO ME ARISTA ADI-9645 PATRICE RUSHEN 46 43 44 6 DON'T TAKE YOUR LOVE AWAY NEW YORK GROOVE NYG 1001 LYDIA LOVE (47 NEW 1 DON'T GET MAD ... GET EVEN! VIRGIN 0-96726 AGE OF CHANCE (48) NEW 1 TODAY, TONIGHT, FOREVER SELECT FMS 62306 CASTLE BEAT (49) NEW 1 (I CAN) GIVE YOU WHAT YOU NEED SUTRA 069 EROTIC EXOTIC 50 24 11 10 NEVER BE THE SAME MCA 23797 ♦ THE BREAKFAST CLUB 1. SOME KIND OF LOVER (REMIX) JODY WATLEY MCA REAKOUTS 2. FAITH GEORGE MICHAEL COLUM Titles with future CAN'T WAIT NANCY MARTINEZ ATLANTIC 3. chart potential, based on club play 4. JOIN HANDS TARAVHONTY BIG BEAT this week LET YOUR HEART MAKE UP YOUR MIND ALISHA RCA 5. 6. HOW CAN I FORGET YOU (REMIX) ELISA FIORILLO CHYSALIS 7. RAGAMUFFIN HIP HOP ASHER D FEATURING DADDY FREDDY PROFILE 8. DON'T LOCK ME OUT TERRY BILLY ATLANTIC WHEN BOYS CRY ASHLEY PAUL DICE 00

HIS WEEK	T WEEK	WKS. AGO	WKS. ON CHART	12-INCH SINGLES	sales reports.
THIS	LAST	2 WF	WKS	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIS
				* * NO. 1 * *	
1	1	2	8	SYSTEM OF SURVIVAL (REMIX) COLUMBIA 44 07475 2 weeks at No. One	◆ EARTH, WIND & FIRE
2)	3	3	7	SKELETONS MOTOWN 4593MG	◆ STEVIE WONDER
3	2	1	11	SHAKE YOUR LOVE (REMIX) ATLANTIC 0-86651	◆ DEBBIE GIBSON
4	9	13	5	NEVER GONNA GIVE YOU UP (REMIX) RCA 6784-1-RD	◆ RICK ASTLEY
5	6	7	6	SO EMOTIONAL (REMIX) ARISTA ADI-9641	♦ WHITNEY HOUSTON
6	4	5	12	LOVER'S LANE (REMIX) MOTOWN 4592MG	◆ GEORGIC
7)	8	8	7	LET'S GO SLEEPING BAG SLX-29	◆ NOCERA
8	10	11	11	PUMP UP THE VOLUME 4TH & B'WAY 452	◆ M/A/R/R/S
9	7	6	13	DEVOTION ATLANTIC 0-86652	TEN CITY
10)	16	25	3	THE WAY YOU MAKE ME FEEL (REMIX) EPIC 49 07487/EPA	MICHAEL JACKSON
11)	11	21	4	LOVE OVERBOARD (DEMIX)	ADYS KNIGHT & THE PIPS
12)	13	20	5	FAITH COLUMBIA 44 07478	♦ GEORGE MICHAEL
13	12	16	9	BECAUSE OF YOU FEVER SF 819/SUTRA	THE COVER GIRLS
14	5	4	13	TELL IT TO MY HEART ARISTA AD1-9611	◆ TAYLOR DAYNE
15)	17	19	6	NEED YOU TONIGHT ATLANTIC 0-86645	◆ INXS
16)	32	15	2	NEVER CAN SAY GOODBYE MCA 23812	
_	-	10			THE COMMUNARDS
17	15	12	5	I WANT HER VINTERTAINMENT 80-66788/ELEKTRA	KEITH SWEAT
18)	20	32	4	COME INTO MY LIFE SLEEPING BAG SLX-28	JOYCE SIMS
19	18	26	4	HEAVEN IS A PLACE ON EARTH (REMIX) MCA 23808	BELINDA CARLISLE
20)	21	24	5	AFTERGLOW (REMIX) CAPITOL V-15349	TINA TURNER
21)	23	30	5	I CAN'T HELP IT (REMIX)/MR. SLEAZE LONDON 886 121-1/POLYGR	
22)	36		2	JACK LE FREAK ATLANTIC 0-86634	CHIC
23)	27	44	7	I WANT TO BE YOUR MAN REPRISE 0-20771/WARNER BROS.	◆ ROGER
24)	26	31	6	POP GOES THE WORLD MERCURY 888 859-1/POLYGRAM	♦ MEN WITHOUT HATS
25)	37		2	THIS GIRL'S BACK IN TOWN COLUMBIA 44 07477	◆ RAQUEL WELCH
26	14	14	6	CRITICIZE (REMIX) TABU 429 07469/E.P.A.	ALEXANDER O'NEAL
27)	47		2	1 COULD NEVER /HOT THING PAISLEY PARK 0-20728/WARNER BRC	
28)		WÞ	1	CAN'T WAIT ATLANTIC 0-86626	
20) 29)	41	48	3	UOT HOT HOT	
-				RCA 6737-1-RD	
30	24	15	10	HARD DAY (REMIX) COLUMBIA 44-07466	GEORGE MICHAEL
31	35	43	3	IF YOU CAN DO IT: I CAN TOO!! CAPITOL V-15345	♦ MELI'SA MORGAN
32	22	9	10	BAD (REMIX) EPIC 49 07462/E.P.A.	MICHAEL JACKSON
33	29	40	6	BREAKFAST IN BED (REMIX) MCA 23796	BRENDA K. STARR
34	33	38	4	MOVE CRIMINAL CR12-015	JOHN ROCCA
35)	NE	W	1.	SEASONS CHANGE ARISTA ADI-9639	♦ EXPOSE
36	25	17	15	THE REAL THING (REMIX)	ATURING STEVEN DANTE
37)	NE	WÞ	1	BE GENTLE WITH MY HEART AME 1203	NATASHA
38	34	33	6	MILITARY DRUMS CURB 7172/MCA	♦ HUBERT KAH
39	40	45	3	(BABY TELL ME) CAN YOU DANCE A&M SP-12235	♦ SHANICE WILSON
40	28	18	14	I THINK WE'RE ALONE NOW (REMIX) MCA 23793	◆ TIFFANY
41	43		2	PRIVATE PARTY (REMIX) WALLY JUMP JUNIOR &	THE CRIMINAL ELEMENT
42)	RE-ENTRY		-	CRIMINAL CR12-016 CRIMINAL CR12-016 CRIMINAL CR12-016 CRIMINAL CR12-016	SALT-N-PEPA
43	19	10	16		
1.000				DON'T YOU WANT ME (REMIX) MCA 23785	JODY WATLEY
44)		W	1	MAGIC CARPET RIDE SYNTHICIDE 71302-0	BARDEUX
45	30	29	4	MANDOLAY (REMIX) SEATHRU 91935	LA FLAVOUR
46	45	41	21	CATCH ME I'M FALLING (REMIX) VIRGIN 0-96752	◆ PRETTY POISON
47	50	-	2	THIS CORROSION ELEKTRA 0-66790	SISTERS OF MERCY
48	38	36	6	THE NIGHT YOU MURDERED LOVE MERCURY 888 864-1/POLYGRAM	♦ ABC
49	48	-	2	I'LL SAVE YOU ALL MY KISSES EPIC 49 07482/E.P.A.	DEAD OR ALIVE
50)	NE	W D	1	CHICK ON THE SIDE/I AM DOWN NEXT PLATEAU NP 50071	SALT-N-PEPA
BREAKOUTS	Titles with future chart potential, based on sales reported this week.			 HOT TO THE TOUCH CLAUDJA BARRY EPIC WHAT HAVE I DONE TO DESERVE THIS? PET SHOP BOYS SPRINGFIELD EMI-MANHATTAN I'M THE ONE WHO REALLY LOVES YOU MEL & KIM ATLANT 	

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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. A RIAA certification for sales of 2 million units. Records listed under Club Play are 12-inch

Eurythmics' 'Savage' Sure To Unleash Club Tracks

LD I LIE TO YOU ?: The new Eurythmics album is one of the duo's finest efforts and a delicious treat with which to begin the new year. "Savage" (RCA) cap-tures the eccentricities of "In The Garden" and "1984" and combines them with the commercial synth and rock polish of "Touch" or "Revenge." Annie Lennox's vocal presence is extraordinary within Dave Stewart's complementary instrumentation and production. The duo manages to be consistently innovative, yet many of this album's songs are easily its most accessible. Lyrically tight with tales of lust, desire, and love-both lost and found-the album allows you to drop the needle on just about any one of the 12 selections and be pleasantly surprised. First, "(I

DANCE/DISCO 12"

(WHOLESALE FOR STORES) A. MAJOR & INDEPENDENT LABELS AND SELECTED IMPORTS

Love To Listen To) Beethoven' sports a fine rhythm track and un-conventional delivery; "Do You Want To Break Up?" and "You Have Placed A Chill In My Heart" (our choice for the second single) are also highlights of side one. Both have irresistible backing tracks, but "Chill" stands out because of Lennox's soulful (occasionally Aretha-like) vocal shining. Side two opens with the adamant new single and very Stones-ish rocker "I Need A Man." Besides the aforementioned selections, 'Put The Blame On Me'' and "Heaven" also serve dutifully as programmable club tracks. "Blame" is churning and aggres-sive, while "Heaven" is primarily an ominous instrumental with a few lyrics and vocal embellish-

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12" and selected imports



by Bill Coleman

ments repeated throughout. "Savage" is refreshing and inventive as well as being what club programmers have been waiting for from the band. Brilliant.

OP BILLIN': Just out on import is New Order's "Touched By The Hand Of God" (Factory) from the "Salvation" soundtrack; the single has even more commercial appeal than the pop hit "True Faith" and maintains the act's knack for hooks. Release reunites the band with Arthur Baker, who remixed the track . . . Out for about a month now is the ingenious U.K. import of "Paid In Full" (4th & B'way U.K.) by Eric B. & Rakim; possibly to appear domestically either as an A or B side, this version has been remixed to perfection by Coldcut and is not to be missed. The rhythm track to Dennis Ed-wards' "Don't Look Any Further" is the backing for a variety of sounds, scratches, edits, and surprises; could be the duo's biggest yet... "Wishing Well" (Columbia) from Terence Trent D'Arby shouldn't find him wishing he had a U.S. hit; postproduced and remixed by Francois Kevorkian and Ron St. Germain, this amalgam of catchy and spacious pop/funk should fare much better than "If You Let Me Stay." Only sore point-there's no instrumental or dub . . . MCA recently serviced the 11-minute Shep Pettibone version of the **Communards**' "Never Can Say Goodbye" (MCA); the 12-inch includes two additional mixes Fallout's "The Morning After" (Fourth Floor, 212-840-9253) is unusually intriguing because it's an instrumental; eerie house tempo with a killer hook and distinct textures.

JINGLE BELL ROCK: Yes' terrific new single, "Rhythm Of Love" (Atco), receives the dance overhaul by Mark Berry and Paul Fox, who maintain the feel of the original with additional breaks; note the dub ... "Hazy Shade Of Winter" (Def Jam) by the Bangles, from the "Less Than Zero" collection, has been extended for club play ... Remember what the Psychedelic Furs used to sound like? Flesh For Lulu's "Postcards From Paradise" (Capitol) is in that

Top Dance Distributed Labels

The following chart was inadvertently omitted from Billboard's year-end chart listings. The remaining year-end dance charts are on page Y-30. Pos. LABEL (No. of charted singles) 1 ATLANTIC (75) 2 WARNER BROS. (75)

- 3 MCA (60)
- 4 E/P/A (45)
- 5 COLUMBIA (42)

steady-tempo rock style, remixed by Murray Elias and Justin Strauss.

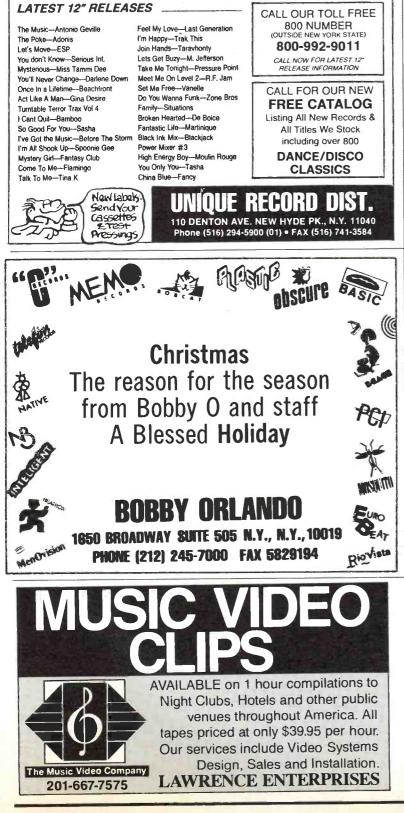
CHIMNEY SWEEPING: "Tears May Fall" (Tommy Boy) from TKA is customary Latin hip-hop from the trio, mixed by the Latin Rascals. It is coupled with a house-flavored mix and dub by Joey Gardner... Steve Peck has fleshed out St. Paul's "Rich Man" (MCA) in a tasty new house/r&b postproduction and mix ... Promise Circle is back with more infectious Miami technopop; "Easy To Touch" (Atlantic); boasts slick production . . . If "hip-house" were a term to describe tracks that combine the best of both, it would have to apply to Jenice's "If You Don't Want Me" (Neco, 312-348-1136) . . . In the **Ten** City and Taravhonty mold comes "I've Got The Music" (Movin', 201-674-7573), which has been mixed by Tony Humphries ... Also noteworthy is the "My Thing" (TMT, 718-965-6628) flip to Flightt's "Let's Get Jazzy" as well as that

track's "Def Dope Mix," both of which uphold the underground house feel with mixes by **Blaze**.

M.C. Tee and Mantronik return—surprisingly—to the street for their Capitol debut, as Mantronix's "Sing A Song (Break It Down)" shows a return to the act's original b-boy style.

MEASONS TO BE CHEERFUL: Quick mentions of merit include the Pete Hammond and Pete Waterman remix of Audrey Wheeler's 'Irresistible'' (Capitol); track's new treatment is worth another shot at radio ... "Hot To The shot at radio ... "Hot To The Touch" (Epic) by Claudja Barry has been given the house alter-ation ... Company B scores with the Miami-Ish "Perfect Lover" (Atlantic) ... Monet's "Come On To Me'' (Ligosa, 212-614-9170) keeps the Latin hip-hop groove intact . . . Lastly, Black Britain could have a hit with its new Paul Simpson-remixed r&b track, "Real Life" (Virgin).





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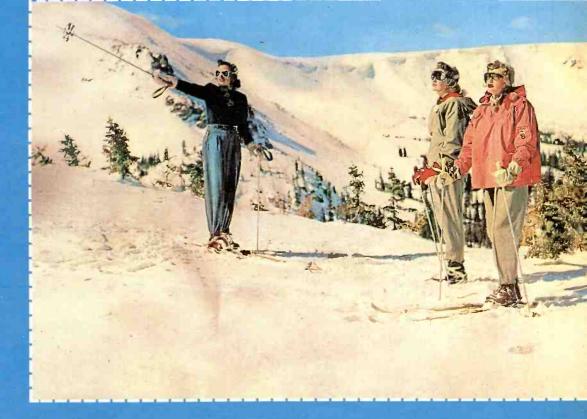
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Monterer P. Wasser Thanks for a great year!

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> ".efil in around my other life." would be a case of trying to fit [a also have a family to consider, so it I trate on getting the records right. I days, I really tend to try and concenevery night for a few months. Nowa-I'm not keen on the idea of doing that which you don't get in the studio. But end it was fun to see an audience, "They were great people to play with, "I enjoyed the Ritz show," he says. .mid rot lasqqa sitti port of the new "Bête Noire" holds

years—the artist says touring in sup-

U.S. live appearance in almost five

the Ritz date-it was Ferry's first

Newmark, and bassist Marcus Miller.

Marr and G.E. Smith, drummer Andy

band that included guitarists Johnny

television show and at the Ritz was a kemia. Accompanying him on the

Jimmy Maelen, hospitalized with leucert at the Ritz for percussionist

formed at a special fund-raiser con-

urday Night Live" and also per-

it, Ferry appeared on NBC-TV's "Sat-

York promoting his latest work.

During his fleeting Manhattan vis-

cently spent several days in New

lease on Virgin Records-Ferry re-

where the album marks his debut re-

promotional trek through Europe-Bête Noire." Following a monthlong

gence of his new Reprise album, very much on the go since the emer-

NEW YORK Bryan Ferry has been

BY STEVE GETT

Despite strong crowd response at

to be done quickly," he says. "But "I always hope albums are going Paris, and the south of France. sions held at studios in the Bahamas,



Maelen at New York's Ritz club. fund-raiser for percussionist Jimmy album, "Bête Noire," during a Dec. 6 performed three songs from his latest The Right Man. Bryan Ferry

on "Bête Noire," with recording sesspending more than a year working fairly quickly. However, he ended up Ferry had hoped to record the fol-low-up to 1985's "Boys And Girls"



(Photo: Chuck Pulin)



ing from one track to another until of players, you can keep experimentgineer. But by having a wide range on your own with the producer or enyou're moving from studio to studio fi nedt reteat doum og sgnidt, quorg you can never tell. If you have a

you achieve a satisfactory result.

"Maybe. You try not to rub off all Is Ferry a perfectionist?

the rough edges-you need some of

want to repeat yourself." For much of "Bête Noire," Ferry I've done before. You don't really guidi a bit different than anything place, for it to be interesting, and to that. I try to get everything to fit into

I osusoed srotivers because I collaborated with producer/writer pat Leonard. "Pat was suggested by Warners," says Ferry. "I asked them ton idon for on unitor house the

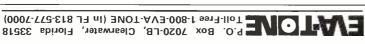
ple. "Pat's so different from me. He's "---- ond it was exciting wanted to try writing with other peo-

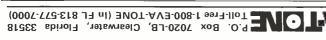
American, direct, and it was exciting to work with somebody that differ-

was a good collaboration, though, na, and I went back on my own. It the songs. So he went off to Madoning with Pat was really good. But then I needed more time to develop very fast. In the early stages, worklific. He writes a lot, and he works ent. On the technology side, he's got it all worked out. He's also very pro-

Chester Kamen earns co-production In addition to Ferry and Leonard, and I'd like to work with him again.

(It spag no bennitno?)





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Pink Floyd Proves To Be The Top Grosser Of 1987

BY LINDA MOLESKI

OURING WRAP: Stadium and multiple-arena dates from such superstar acts as Madonna, Genesis, David Bowie, U2, the Grateful Dead, and Pink Floyd dominated 1987's busy concert scene, with several promoters reveling in what was considered their best period in years. Adding to this year's success was Bon Jovi's ongoing Slippery When Wet tour and a strong double bill featuring Motley Crue and Whitesnake.

BACK IN ACTION: Taking the award for comeback of the year was **Pink Floyd**, which topped the list of biggest concert draws for the year for grossing an astonishing

\$5,393,140 from three shows at Toronto's Exhibition Stadium on Sept. 21-23 and two sellouts at Cleveland's Municipal Stadium

on Sept. 16-17 (see Top Boxscores, page Y-31).

The veteran British rock group sans founding member **Roger Wa**ters—consistently sold out shows after kicking off its North American tour on Sept. 9 in Ottawa, Canada, in support of its latest Columbia album, "A Momentary Lapse Of Reason."

The year also saw a resurgence in classic rock, with a number of popular '70s acts returning to the road. Besides Pink Floyd, others were Boston, Lynyrd Skynyrd, Fleetwood Mac, Aerosmith, Jethro Tull, and Yes.

BIG GUNS: U2 and Genesis completed extensive treks this year, while David Bowie wowed audiences with his theatrical Glass Spider tour. Though production costs were high, Bowie's outing—which commenced May 30 and wrapped Nov. 28—reportedly grossed more than \$50 million and played to a total of 2,108,500 people in North America, Europe, New Zealand, and Australia.

The Grateful Dead was another one of this year's hottest concert tickets, both on its own and with **Bob Dylan. Jerry Garcia** also headlined a series of successful solo dates.

NTO THE ARENAS: Going indoors, Bon Jovi was the force with which to be reckoned, with Motley Crue, Boston, Huey Lewis & the News, Billy Joel, and Eric Clapton close behind. Peter Gabriel, Tina Turner, and John Cougar Mellencamp also proved to be hotticket draws, as did midlevel shows by Paul Simon, Whitney Houston, and Suzanne Vega.

MONEY FOR TOURING: There are no hard-and-fast rules in the world of tour sponsorship; some acts want it, others don't. Some superstars like Genesis and Bowie enjoyed successful tie-ins with consumer-product companies, as did artists such as Lisa Lisa & Cult Jam (Swatch), Run-DMC (Adidas), and the Yellowjackets and Larry Carlton (Benson & Hedges). However, among those acts not

involved with corporate sponsors were Pink Floyd, U2, Motley Crue, Bon Jovi, John Cougar Mellencamp, the Grateful Dead, and Bryan Adams.

WOS & THREES: Heavy touring traffic and steep ticket prices called for smarter marketing strategies. Hence, this year saw an increase of strong double- and triple-bill packages.

In addition to the Motley Crue and Whitesnake tour, three of 1987's most successful double bills

were Aerosmith and Dokken, Def Leppard and Tesla, and Bon Jovi and Cinderella.

Among the host of triple bills were Tom Petty, the Georgia Satellites, and the Del Fuegos; Echo &

the Bunnymen, New Order, and Gene Loves Jezebel; Twisted Sister, Great White, and TNT; Grim Reaper, Armored Saint, and Helloween; and Alice Cooper, Ace Frehley & Frehley's Comet, and Faster Pussycat.

BAD BOYS: It was also a big year for festival-style rap tours. Two of this year's most profitable were the Together Forever tour, with Run-DMC and the Beastie Boys, and Def Jam '87, with L.L. Cool J. Whodini, Doug E. Fresh & the Get Fresh Crew, Public Enemy, and Eric B. & Rakim. Def Jam consisted of some 80 dates and grossed more than \$6.5 million in the U.S. alone. The Beasties wreaked havoc on some of their U.S. dates, and many local authorities were glad when the tour was over.

AVE RAVES: Topping this columnist's personal favorites for the year were first-rate performances by Guns N' Roses, U2, Faith No More, and Eric Clapton and Robert Cray. Guns N' Roses is one intense talent and is well on its way to making its mark on the rock world.

LOOKING AHEAD: Expected to be the biggest blockbusters in 1988 are concerts from Michael Jackson, Sting, and Foreigner, while Prince and Mick Jagger have apparently put tour plans on hold indefinitely. There's also rumor of a Who reunion outing as well as a solo trek from the Stones' Keith Richards. Other tours to watch for in the coming year will be Metallica, AC/DC, and Judas Priest.

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

ARTIST Developments

SITTIN' PRETTY

After scoring a top 20 hit with "That's What Love Is All About," **Michael Bolton** will try again with his version of **Otis Redding's** "Sitting On The Dock Of The Bay," the next single from his Columbia album, "The Hunger."

"The first single really opened me up to a whole new audience," says Bolton. "I've been spending a lot of time on the road doing radio promotion, going to a lot of top 40 stations. In the past, I'd generally gone to just the album rock stations."

Additionally, Bolton has been seen on a number of television shows, including "Solid Gold," "American Bandstand," "Top Of The Pops," and "Showtime At The Apollo" (on which he appeared twice).

Bolton was disappointed that the video for "That's What Love Is All About" did not get airplay on MTV. "It was a very top 40/adult contemporary song, though, so I knew the video wasn't likely to get played," he says. "But it was on power rotation at VH-1, which was a great help. A lot of other outlets, including [Black Entertainment Television], played it, too."

Bolton would like to hit the road in February. "That's what I'm hoping for," he says. "But we'll have to see how well the new single does."

On the songwriting front, Bolton penned Cher's latest Geffen single, "I Found Someone," and he will have some of his compositions featured on upcoming releases from Bonnie Tyler, Arista act Native, and Nicole.

O'CONNOR CONNECTS

Following a brief U.S. promotional visit in November, 21-year-old Irish singer/songwriter **Sinead O'Connor** is in Britain promoting her Ensign/Chrysalis debut album, "The Lion And The Cobra," as an opening act for **INXS**. She will return for another U.S. promo trek in January,



Manhattan Comeback. Marianne Faithfull performed songs from her latest Island album, "Strange Weather," when she recently returned to the New York concert scene for three sellout shows at the Bottom Line. (Photo: Chuck Pulin)

and plans for live dates here are also in the works.

O'Connor garnered critical raves here; one New York daily called her "rock's new answer to jazz's **Billie Holliday**." In addition, "The Lion And The Cobra" has been greeted with open arms at the alternative level, and now it is starting to break ground at album rock radio.

Chrysalis is very excited by the response toward O'Connor, according to **Mark Diller**, the label's regional promotions manager. "A day doesn't pass without a Sinead story—be it from retail, the clubs, radio, or other record folk," he says.

The album's leadoff single, "Mandinka," will be serviced to top 40 stations in January; an accompanying videoclip is in the works.

Of her work, the shaven-headed O'Connor says, "It's very, very diverse, and it shows that women don't have to be looked upon as being one type of person. They don't have to be simply demure or simply wild; they can be all sorts of people within one person."

Incidentally, some may recall O'Connor's collaboration with U2's the **Edge** on "Heroin," from the film soundtrack to "The Captive."

PONTY'S PROGRESS

Two new developments in the career of fusion violinist **Jean-Luc Ponty**: One, he is now recording for Columbia after 12 sets for Atlantic; two, his new Zeta electronic violin system, which can be interfaced with a MIDI, is doing wonders for his live shows, he says.

"On an album, you can do as many overdubs as you want," says Ponty. "For instance, I'll have many synthesizer lines going on and a violin melody can be doubled, in unison, by synthesizer. Live, my keyboardist and guitarist already have all 10 fingers busy doing things, so before I would just give up on the doubling and just play my violin line. Now, thanks to the MIDI, I'm able to have both."

Ponty's latest album, "The Gift Of Time," is bulleted at No. 6 on the Top Contemporary Jazz Albums chart. He says he views his switch to Columbia as a "very exciting and refreshing" change.

Ponty's current band includes drummer **Rayford Griffin**, bassist **Baron Browne**, guitarist **Jamie Glazer**, and keyboardist **Wally Minko**. The quintet has already toured the U.S. for two months, and it will resume its journey on Jan. 20 in Salt Lake City. Following the U.S. dates, the group will hit Europe, South America, and Japan.

Artist Developments is edited by Sieve Gett. Reporters: Bill Coleman (New York) and Dave DiMartino (Los Angeles).

Bluesman Cray Takes Six Handys

MEMPHIS, Tenn. Blues singer/guitarist Robert Cray captured six Handy awards at the eighth annual National Blues Awards show Nov. 15 at the Auditorium South Hall here, matching his victory at last year's event.

It was the fourth consecutive time that Cray had been voted contemporary male blues artist of the year and his second consecutive win as blues vocalist of the year. The Robert Cray Band was named

The Robert Cray Band was named blues band of the year (U.S.), its "Smoking Gun/Fantasized" was blues single of the year (U.S. or foreign), and Cray's "Strong Persuader" was voted contemporary blues album of the year.

Due to a commitment in Japan, Cray was unable to attend the awards event, which annually recognizes artists, record producers, and other contributors to the perpetuation of the blues. The Handys are named for W.C. Handy, known as the Father of the Blues, and are awarded by the National Blues Foundation.

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The crowd of about 1,500 was surprised by the announcement of "Bowling Green" John Cephas & "Harmonica" Phil Wiggins as recipients of the entertainer-of-the-year award. It was the first time a duo had won the coveted honor. The pair had earlier received a Handy for "Dog Days Of August," as traditional blues album of the year (U.S. or foreign).

John Lee Hooker and KoKo Taylor repeated their award-winning roles as traditional male blues artist of the year and contemporary female blues artist of the year.

Other album awards given at the show went to Magic Slim's "Chicago Blues Sessions Vol. 3" for contemporary blues album of the year (foreign) and to the late Elmore James' "Let's Cut It," the vintage or reissue album of the year (U.S. or foreign).

In order to streamline the National Blues Awards show, the Blues Foundation held a separate event on Nov. 15 at the Holiday Inn Crowne Plaza to recognize individuals or groups who make the blues happen behind the scenes.

Winners of the Keeping The Blues Alive award were Levi Strauss & Co., "501 Blues"; Cary Wolfson, "Blues From The Red Rooster Lounge"; Carol M. Lawrence, "Were You There (Facts of Life)"; Paul Wegner, "One More Time"; and Sid Graves, Delta Blues Museum in Clarksdale, Miss.

Other awards included blues sponsor of the year, Miller Brewing Co. in Milwaukee, Wis.; blues manager of the year, Mike Kappus of the Rosebud Agency in San Francisco; blues promoter of the year, Phil Givant of the Sacramento Blues Festival, California; blues club owner of the year, Clifford Antone of Antone's in Austin, Texas; and blues organization of the year, Arkansas Blues Connection, Little Rock.

Award winners were selected through an international ballot system that circulated ballots among 2,100 people active in the blues field. ROSE CLAYTON



1987 A Year Of Changes At Labels

GOMPANY POLICIES: As 1987 draws to a close, let's look back at what's been happening at the major labels. There were a number of significant goings on—no less than four companies switched toppers. To document all that went down in '87 would be impossible in one column, but here follows a recap of some key events:

GAPITOL IDEAS: Perhaps the most dramatic changes took place at the Capitol Tower, following **Joe Smith's** arrival in February. Shortly after his arrival, Smith re-

cruited several key execs, including John Fagot and Simon Potts, who already are—and will doubtless continue—playing a key role in the label's future.

While Capitol was being revitalized, EMI America's fate was being questioned. When would Smith bring down the ax?

In March, EMI America president Jim Mazza announced that David Bowie had signed a longtime deal with the label. Said Mazza: "We're extremely excited about this brilliant new album and the prospect of a stunning world tour by this most prestigious artist." Poor old Jim: He didn't last long enough to get his laminated pass for the U.S. leg of the Glass Spider tour. EMI America and Manhattan merged in June, and Mazza resigned. Sal Licata left RCA to top EMI-Manhattan.

Licata has his work cut out to re-establish the EMI setup. However, initial signs suggest that he will accomplish the task. A gradual rebuilding process, in terms of staff and roster, is already under way. **Richard Marx** has developed nicely, and there's **Robert Palmer's** label debut to look forward to next year.

DOWN TO THE BONE: Mike Bone was instrumental in putting Elektra back on the map when he joined that label in 1983. Four years later, he was on the move again, this time to become president of Chrysalis.

Bone replaced **Jack Craigo** this summer, and his presence at Chrysalis headquarters is already being felt. Several new acts are being broken, and just as Bone intends, the label shows every sign of not having to rely on just **Idol**, **Benatar**, and **Lewis** to turn a profit. Bone's penchant for heavy rock is well known—how much will he turn up the volume at Chrysalis next year?

HE A TEAMS: No big changes at the three A's-



A&M, Artista, and Atlantic. **Don Ienner** worked at aneven crazier pace, but he proved himself one of *the* finest label execs in the biz. Hats off to **Sylvia Rhone** on her fine job at Atlantic's black department, particularly with the **System** and **Levert**. And lest we forget, A&M press man **Wayne Isaak** won the hearts of many a young Gotham-based femme when he moved east.

SHORT TAKES: Elliot Goldman's summer departure from RCA, or BMG—call it what you will—does not seem to have had a major impact.

seem to have had a major impact. With the chart-topping success of "Dirty Dancing," things would appear to be going very nicely for **Bob Buziak** and his team . . . The CBS/Sony deal went down, but there were no major internal shifts at Black Rock. **Don Grierson** built a solid

a&r staff at Epic, while Columbia a&r man Steve Ralbowsky finally left the building ... Toward year's end, John Betancourt was out as PolyGram's promo chief, with David Leach moving up in the ranks. Leach has a fine rep and will do an excellent job. There were no other major shake-ups at the house of Asher—just a few additions and a wave of in-house promotions in December ... Whitesnake spearheaded Geffen's hard rock assault to the delight of a&r exec John David Kalodner, who dressed as a bride in Aerosmith's "Dude" video.

GOMING BACK: Virgin relaunched this year, enjoying its first No. 1 hit with **Cutting Crew's** "(I Just) Died In Your Arms." The label released a glut of product from new and developing acts, scoring with **T'Pau** and **Pretty Poison**. With albums due from **Keith Richards** and (hopefully) **Steve Winwood**, it'll be interesting to watch Virgin's development in 1988.

Warner Bros.—where there were no dramatic reshuffles this year—relaunched Reprise in the fall, with **Rich Fitzgerald** switching over from WB to handle promo chores. MCA is reactivating UNI, with former Poly-Gram/U.K. exec **David Simone** at the helm. Look for some interesting names to head toward that camp.

AST NOTE: There were other moves, promotions, hirings, and firings in the wonderful world of labels—too many to mention. Overall, 1987 was a year of dramatic change—perhaps the most volatile in recent memory.



FERRY'S NEW RELEASE (Continued from page 39)

credits on four tracks on "Bête Noire." Also working on the album was ex-Smiths guitarist Marr. "He's a great player and has a nice sort of freshness about him," says Ferry. "We're talking about doing some more writing together."

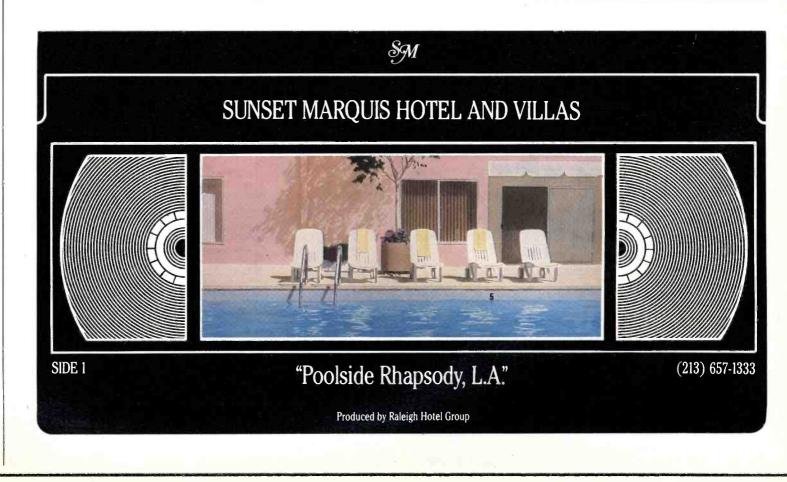
Ferry and Marr co-wrote the album's leadoff single, "The Right Stuff." That song has not made significant chart impact, and plans call for Reprise to come with the track "Kiss & Tell" in January.

"One of the things here has always been this barrier of the radio for the singles," says Ferry. "People have always told me they're too white for black stations and too black for white stations, which I can kind of understand. They don't quite fit in anywhere, in any strict category."

Ferry is set to return to the U.S. in January on a West Coast promo trip. He hopes to start writing again in February, but he has no immediate plans to go back in the studio.

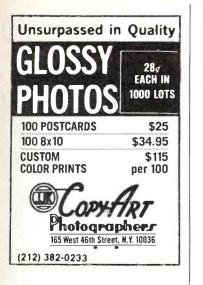
Does Ferry dislike schedules?

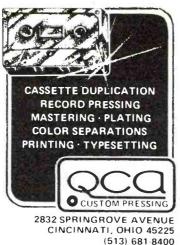
"Definitely. I'm really bad at that. I hate to be tied down to things. I hate to think I've got the year planned out or anything, which is probably why my life is so chaotic. It's certainly not the American way."



BILLBOARD DECEMBER 26, 1987

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ALE BOXSCORE TOP CONCERT AMUSEMENT BUSINESS

ARTIST(S)	Venue	Date(s)	Ticket Price(s)	Capacity	Promoter
RANK SINATRA	Meadowlands Arena East Rutherford, N.J.	Dec. 5-6	\$1,164,950 \$35/\$25	38,974 sellout	Monarch Entertainment Bureau John Scher Presents
OHN COUGÀR MELLENCAMP	Market Square Arena Indianapolis, Ind.	Dec. 10-11, 13- 14	\$1,068,988 \$17.50	62,361 sellout	Sunshine Promotions
J2 BODEANS LOS LOBOS	BC Place Stadium Vancouver, B.C. Canada	Nov. 12	\$1,012,878 \$25.50/\$24.50	54,204 sellout	Concert Prods. International Donald K. Donald Prods. Perryscope Concert Prods.
PINK FLOYD	Reunion Arena Dallas, Texas	Nov. 21-23	\$895,543 \$20/\$17.50	46,179 sellout	PACE Concerts
PINK FLOYD	- BC Place Stadium Vancouver, British Columbia, Canada	Dec. 10	\$879,825 \$26/\$25	45,538 sellout	Concert Prods. International Donald K. Donald Prods. Perryscope Concert Prods.
PINK FLOYD	Astrodome, The Astrodomain Houston, Texas	Nov. 18	\$734,760 \$20	37,956 sellout	PACE Concerts
KENNY ROGERS	Fox Theatre Atlanta, Ga.	Dec. 11-13	\$511,223 \$27.50/\$24.50/\$20.50	19,734 23,390	in-house
FLEETWOOD MAC CRUZADOS	The Forum Inglewood, Calif.	Dec. 6-7	\$506,920 \$17.50	27,059 27,542	Avalon Attractions
DEPECHE MODE VOICE FARM	The Forum Inglewood, Calif.	Dec. 4-5	\$461,020 \$17.50	27,133 sellout	Avalon Attractions
J2 BODEANS B.B. KING	Arena, Tarrant County Convention Center Fort Worth, Texas	Nov. 23-24	\$435,676 \$17	27,560 sellout	Stone City Attrations
FLEETWOOD MAC CRUZADOS	Cow Palace San Francisco, Calif.	Dec. 12-13	\$359,085 \$18.50	19,410 22,000	Bill Graham Presents
U2 BODEANS	Hampton Coliseum Hampton, Va.	Dec. 11-12	\$358,496 \$17	21,088 sellout	Cellar Door Prods.
RUSH TOMMY SHAW	Meadowlands Arena East Rutherford, N.J.	Dec. 7	\$272,503 \$17.50/\$16.50	14,483 17,963	Monarch Entertainment Bureau John Scher Presents
U2 BODEANS	LSU Assembly Center Louisiana State Univ. Baton Rouge, La.	Nov. 26	\$249,025 \$17.50	15,042 sellout	PACE Concerts White Oak Prods.
JOHN COUGAR MELLENCAMP	Richfield Coliseum Richfield, Ohio	Dec. 3	\$243,524 \$16.50	14,759 sellout	Belkin Prods.
JOHN COUGAR MELLENCAMP	Freedom Hall Kentucky Fair & Exposition Center	Dec. 5	\$241,395 \$17.50	13,794 sellout	Sunshine Promotions
WHITESNAKE GREAT WHITE	Louisville, Ky. The Summit Houston, Texas	Dec. 2	\$222,892 \$16.75	13,821 sellout	PACE Concerts
DEF LEPPARD TESLA	Kemper Arena, American Royal Center Kansas City, Mo.	Dec. 10	\$221,153 \$16.50	13,504 sellout	Contemporary Prods. New West Presentations
TINA TURNER LEVEL 42	Oakland-Alameda County Coliseum Oakland, Calif.	Dec. 12	\$200,67 0 \$18.50	10,847 13,000	Bill Graham Presents:
DEPECHE MODE VOICE FARM	San Diego Sports Arena San Diego, Calif.	Dec. 7	\$192,658 \$17.50	11,009 sellout	Bill Silva Presents
DEF LEPPARD FESLA	Arena, Memorial Coliseum Complex Portland, Ore.	Dec. 3	\$183,558 \$18.50/\$17.50	10,489 11,000	Media One
AEROSMITH DOKKEN	The Arena St. Louis, Mo.	Dec. 9	\$178,563 \$16.50	11,249 19,008	Contemporary Prods.
FLEETWOOD MAC CRUZADOS	San Diego Sports Arena San Diego, Calif.	Dec. 8	\$176,620 \$18.50	9,547 10,905	Bill Silva Presents
AEROSMITH DOKKEN	Rosemont Horizon Rosemont, III.	Dec. 2	\$172,359 \$16.50	10,852 18,055	Jam Prods.
WHITNEY HOUSTON	Smith Center Univ. of North Carolina Chapel Hill, N.C.	Nov. 21	\$168,578 \$17.50	9,633 20,991	Concert Promotions/Southern Promotions
KISS FED NUGENT	Providence Civic Center Providence, R.I.	Dec. 12	\$166,749 \$16.50	10,106 12,300	Frank J. Russo
YES	Maple Leaf Gardens Toronto, Ontario, Canada	Dec. 9	\$164,453 \$23.50/\$21.50	9,103 10,000	Concert Prods. International
TINA TURNER LEVEL 42	Pavilion Boise State Univ. Boise, Idaho	Dec. 16	\$163,663 \$16.50	10,571 sellout	in-house
HEART MR. MISTER	Arena, St. Paul Civic Center St. Paul, Minn.	Dec. 5	\$161,158 \$17.50	9,718 10,000	Contemporary Presentations
KISS TED NUGENT	Maple Leaf Gardens Toronto, Ontario, Canada	Dec. 10	\$152,979 \$22.50	8,832 10,000	Concert Prods. International
HEART MR. MISTER	The Omni Atlanta, Ga.	Nov. 27	\$152,250 \$17.50	8,700 17,023	Concert Promotions/Southern Promotions
WHITESNAKE GREAT WHITE	Arena, San Antonio Convention Center Facilities San Antonio, Texas	Dec. 3	\$151,093 \$15.50/\$14.75	10,383 12,379	PACE Concerts Stone City Attractions
HEART MR, MISTER	Winnepeg Arena Winnepeg, Manitoba, Canada	Dec. 8	\$148,193 \$19.50	9,894 10,000	Concert Prods. International Donald K. Donald Prods. Nite Out Entertainment
DEF LEPPARD FESLA	Arena, Omaha Civic Auditorium Omaha, Neb.	Dec. 8	\$145,697 \$16.25	9,161 10,200 sellout	Contemporary Presentations
HEART BOURGEOIS TAGG	Frank Erwin Center Univ. of Texas, Austin Austin, Texas	Nov. 7	\$144,812 \$17.50/\$16.50/\$15.50	8,792 12,000	PACE Concerts
HEART BOURGEOIS TAGG	Special Events Center Univ. of Texas-El Paso El Paso, Texas	Nov. 8	\$143,174 \$15.50	9,697 12,534	PACE Concerts
EDDIE MURPHY PAUL MOONEY CHRISTOPHER	Patriot Center George Mason Univ. Fairfax, Va.	Dec. 6	\$137,070 \$19.50	7,051 7,800	Al Haymon Presents
TINA TURNER	Arena, Tucson Community Center	Dec. 7	\$136,142	7,381	Evening Star Prods.

The Sounds of Christmas Words and music by René Varlay = 120 1000 L 1) THIM IN THIS m 1 41 1 . He 1 4 Hear the s of Chr IT IT Copyright © 1987 by René G. Varlay

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IT'S MUSIC TO OUR EARS.

In one year alone 5½ million fans have screamed their way through 127 different concerts. From Placido Domingo to U2. That's more than any other music venue in Great Britain.







Cayman Country. Roy Acuff greets visitors to his Grand Ole Opry House dressing room following fiddler Albert Gourzong's debut performance at the Opry. Shown, from left, are outgoing Nashville Mayor Richard Fulton, who invited Gourzong and his son Keith to Nashville as guests of the city; Keith Gourzong; Acuff; Albert Gourzong; and Randy Davidson, head of Central South Record Sales, the Sound Shop retail chain, and the Treasure Island Resort Hotel in Grand Cayman, where Albert Gourzong works as a security guard. The senior Gourzong honed his fiddle style by listening to Opry broadcasts featuring Acuff and other country music greats. (Photo: Gerry Wood)

While Oak Boys Regroup, Golden, Sons Perform Together **Ex-Oak Golden Solos At N.Y.'s Lone Star**

AS 1987 DRAWS TO A CLOSE, top country music stars are reflecting on the past year of performing and recording. It has been a year of change for many acts, but perhaps the biggest changes have come for the Oak Ridge Boys. A previous column chronicled the departure of longtime member Bill Golden and a future Nashville Scene column will check out the new Oaks on the road. Now it's time for an update on Golden and his sons Rusty and Chris. Nashville Scene's Man-About-Gotham, Jim Bessman, recently caught some Golden

rays at the Lone Star Cafe in New York City. Here's his report:

William Lee Golden is out doing a few select dates with sons Rusty and Chris, who have just completed recording their debut album for Epic as the Goldens. Prior to a Manhattan gig at the Lone Star. Rusty reported that both the album title and

the first single were still undecided, but that they were due out on Feb. 1 and Jan. 11, respectively.

"It's country-pop-contemporary," said Rusty a bit hes-itantly when asked for a category on the tour bus. "Dad, what would you call it?" "Kind of country," drawled back William Lee. "More pop than Alabama and Restless Heart.'

"Kind of like Steve Winwood, in a way, like on 'High. Life,'" continued Rusty. "Like Bruce Hornsby on 'Mandolin Rain.' "

Whatever, the Goldens-whose backup includes former Oak Ridge Boys band members Don Breland (bass) and Skip Mitchell (drums) as well as former Imperial Greg Gordon (backup vocals, rhythm guitar)delivered a strong set of new album material before bringing out "the big hairy guy," who held his own apart from "that other group," as Rusty had jokingly referred to the Oak Ridge Boys earlier.

In fact, it was downright surprising to see how well William Lee commanded center stage after all his years as the quiet Oak. And while he is hardly the most polished vocalist, he brought a becomingly sincere and honest approach to songs from his solo album, "American Vagabond," and to the Oaks classics he's most associat-ed with, including "Trying To Love Two Women" and of course-"Thank God For Kids."

The set was extremely well-received, and rightfully so. An admittedly nervous William Lee has done himself good by participating in the "Dylan/Petty-style show" (Rusty's joke, again) and falling back on his family in his time of need.



by Gerry Wood

the Oaks-to-be.

ily unit.

NEWSNOTES: Country artist Ricky Skaggs will be seen across the country during the upcoming year as a part of the "For Kid's Sake" national public service campaign. Skaggs is featured in TV spots aimed at making adults aware of the importance of taking time to help America's youth.

"I feel comfortable with my family right now and peo-

ple whose attitudes I trust, who came to me when things went down that we still don't know about and under-

stand. We've all been supporting each other for years,

and it's great to get together again as a band and a fam-

As for those things that went down, he was under le-

gal advisement not to comment, though he said he

would be meeting shortly with his attorneys regarding

fellow Oaks. Obviously,

William Lee Golden has

been tormented by the

events of the past year,

but not to the point where he's letting his career dis-

THANKS FOR YOUR

Big Apple report, Jim.

And good luck to William

Lee, the Goldens, the new

Oaks, the old Oaks, and all

integrate.

Freddy Fender was invited to appear at the 12th Acapulco International Film Festival recently. During the weeklong event he shared the stage with Joan Collins, Linda Ronstadt, Brenda Vacarro, and Ricardo Montalban, among others.

Asleep At The Wheel bandleader Ray Benson was the shining star while playing in the Isuzu Kapalua Invi-tational golf tournament in Maui, Hawaii. He got a holein-one on the 12th at Kapalua Bay, a golf course de-signed by Arnold Palmer, while pro golfers Ben Crenshaw and José Marie Olazabel watched.

T'S THE SEASON OF GOOD CHEER and fellowship, so let's season our greetings with love and care, compassion and understanding, vision, and sincerity. For everyone who has read and responded to Nashville Scene this past year, thanks for your time and attention-and thanks for taking the time to call and write.

And for all the creators, retailers, broadcasters, and music and video business leaders who make the world of country music a wonderful world indeed ... Merry Christmas, Happy Hanukkah, and Happy New Year.

CDs Are Steadily Gaining Sales Ground

BY EDWARD MORRIS

NASHVILLE Compact disks are becoming an increasingly important format in country music, with some acts now selling up to 17% of current albums as CDs. The industry average seems to be about 12%

Several factors, however, make it difficult to draw demographic conclusions about these percentages. For example, older acts with crossover appeal have built up considerable catalogs of CDs on several titles, making their propor-tional sales higher than new acts that may currently be hotter with specific product. Additionally, labels generally give new acts a few months to prove their appeal in the older record formats before issuing CD versions.

Noting these factors, Roy Wunsch, CBS vice president of marketing, says his label has probably 150 country CD titles. Of these, he adds as an example, Willie Nelson may account for as many as 20, with two or three albums whose CD sales proportion is "humongous." First-album new-comers like the O'Kanes, Ricky Van Shelton, and Sweethearts Of The Rodeo are selling 10%-12% CDs, Wunsch says, while the labelwide average for country is in the "12%-15% range."

Percentages vary widely at RCA. Alabama's new "Just Us" al-bum is racking up CD sales of 13% of its total. The Judds' "Christmas Time" is at 16%, while the duo's latest nonseasonal album, "Heart-Land," stands at 11%. Current albums by veteran crossover acts Kenny Rogers and Ronnie Milsap

are at about 14% each.

There are some puzzles, though. Restless Heart, a relatively new RCA act that has enjoyed repeated AC acceptance-as well as a series of No. 1 country singles—is selling 9% CDs; and K.T. Oslin, also a strong overall seller with considerable video exposure, is selling only 7% CD. Foster & Lloyd, the newest of these acts, registers 11%.

At Warner Bros., the hottest country CD item is the Dolly Parton/Emmylou Harris/Linda Ronstadt "Trio" album at 17%. Emmy-

The industry average for the configuration is about 12%

lou Harris is strong in CDs across the board-not just in her current 'Angel Band'' album. Her share in the new format is 16%. Hank Williams Jr., Randy Travis, and Dwight Yoakam are each at about

MCA Records best sellers George Strait and Reba McEntire have CD shares of 9% and 10%, respectively. Country rocker Steve Earle has 13%, as do the Desert Rose Band and Steve Wariner. (However, the MCA jazz/new age Master Series, based in Nashville, has a labelwide total of CD sales at 37%. Larry Carlton is currently selling 30% of his MCA total in CD.)

Figures on CD percentages are not available from Capitol and Mercury.

FOR WEEK ENDING DECEMBER 26, 1987

Billboard

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RRON7F /

HOT COUNTRY SINGLES ACTION **RADIO MOST ADDED**

			BRUNZE/		
*	GOLD ADDS 27 REPORTERS	SILVER ADDS 57 REPORTERS	SECONDARY ADDS 64 REPORTERS	TOTAL ADOS	TOTAL ON PORTERS
TOUCH AND GO CRAZY					
LEE GREENWOOD MCA	6	14	23	43	46
THE BIRD					
GEORGE JONES EPIC	4	12	26	42	64
WILDER DAYS					• •
BAILLIE AND THE BOYS RCA	2	7	17	26	61
TOO GONE TOO LONG					•••
RANDY TRAVIS WARNER BROS	7	15	3	25	140
IT'S ONLY MAKE BELIEVE				20	140
RONNIE MCDOWELL CURB	2	10	10	22	22
TALKIN' TO MYSELF AGAIN	-	10	10	~~	~~
TAMMY WYNETTE EPIC	2	5	12	19	91
I DIDN'T.	-	č	10	13	51
JOHNNY RODRIGUEZ CAPITOL	2	2	15	19	71
CRYING		-	15	15	<i>,</i> ,
R. ORBISON/K.D. LANG VIRGIN	1	8	10	19	61
SHOULDN'T IT BE EASIER		0	10	15	01
CHARLEY PRIDE 16TH AVENUE	2	4	12	18	77
SOMEBODY LOSES	-			10	
ROSIE FLORES REPRISE	0	7	10	17	24
	•		10	- /	

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 periodi-cally as changes are made, or is available by sending a self-addressed stamped envelope to: Cally as changes are made, or is available by sending a self-a Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036

Come see the show everyone's talking about! Gal Bale Bass

And look for Heartbeat our new digital recording on MCA Records!

The band...was charged with electricity, both vocally and physically. They combined good old-fashioned rollicking rock and roll with the toetapping rbythms and harmonies of country music. Hyannis, Massachusetts Cape Cod Times August 14, 1987 Oak Ridge show new face, fresh outlook. Birmingbam News Birmingbam, Alabama

July 27, 1987

...another jumbo crowd of about 9000 showed up to see the superstar outfit. And despite stifling temperatures...the gig, as usual, was solid Oaks. Beacon Journal Akron, Obio The group's show... displayed August 3, 1987 the quartet at its traditional best and that is very good, indeed. Denver Post Denver, Colorado July, 1987

Oak Ridge Boys have fun: So do 7,722 fans in crowd....These guys don't just sing, they put on a show and everything they do brings great audience response.... Wyoming State Tribune Cheyenne, Wyoming July 24, 1987 Oaks...ignite...

LaCrosse, Wisconsin Tribune August 9, 1987

Like a growing number of profes-sionals at the top of their craft, T.G. Sheppard has turned to the Shure SM87 Microphone, Thats because it gives him the flexi-bility he demands in "working" **CONGRATULATIONS** a mic to provide the audience with the full impact of his

performance. Besides having the clean, crisp, natural sound T.G. insists on, the SM87 has the punch to perform brilliantly even in situations that

demand high level monitors. As T.G. puts it, "I've been put-ting my money on Shure for over nine years. As a true professional you owe your audience the best sound possible. When I go to work, I go to work with Shure." Whether you've already made

it, or you're still on the way up, choose the mics professionals insist on-Shure

Kenny Rogers, Charlie Daniels To Address Broadcasters **CRB Releases Radio Seminar Agenda**

NASHVILLE The Country Radio Seminar, to be held here Feb. 11-13. will include 20 speeches, panel discussions, and workshops, according to a preliminary agenda released by Country Radio Broadcasters, the sponsoring organization. Kenny Rogers will deliver the opening remarks to the seminar and Charlie Daniels, the closing ones.

The topics of these program components include stress management; creative thinking in business and market planning; functions of the music industry, the relationship between record labels, promoters, artists, and radio stations; develop-

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ment of in-store promotions; management; sales; personal improvement; promotion; programming; production; ratings; research; and consulting.

Among the specific titles and speakers already confirmed are "Healthy, Wealthy, And Wise?" a discussion about recognizing, managing, and reducing stress, led by Layne Longfellow, director of the Institute Of Human Skills; "How To Avoid Boxed-In Thinking In Business And Market Planning," by Hank Mandel, Consultation Services; and "The Country Music Industry-Learning Who We Are,' by a panel of industry insiders. Also set are "Radio Wars-The Battle For Exclusive Concert Rights" and a panel on how in-store promotion can generate new revenue and help establish a radio station as the market's entertainment authority. Panelists for these last two subjects,

both to be conducted by the Country Music Assn., have not been announced.

Other panels are "Sales—Forget The Theory, Here's The Reality"; "Radio Meets The Press: Or Questions You Always Wanted To Ask Programmers''; "Arbitron Vs. Birch: A User's Guide"; "Aiming Your Radio Station At Two Targets-The Advertiser And The Listener"; "Sales For The Program-mer"; "Air Personalities: Red, White ... And Blue"; and "How To Run A Winning Country Station On A Tight Budget."

Two workshops will focus on spot- and contest-production ideas. Speakers include Edward Fritts, president of the National Assn. Of Broadcasters, who will talk on issues affecting radio's future; Bill Stakelin, president of the Radio Advertising Bureau, on the prospects (Continued on next page)

PUBLICITY PRINTS Ithographed On Heavy Gloss **BLACK & WHITE 8x10's** 500 - \$60.00 1000 - 85.00 Above Prices Include Typesetting & Freight Send 8x10 Photo - Check or M.O. Full Color & B/W Posters Composites - Cards - Other Sizes Send For Catalog & Samples ARC PICTURES

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THE MONEY!

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George Strait Comes Out On Top In '87 With Hit Albums

BY GERRY WOOD

NASHVILLE Concluding his most successful year yet, George Strait is looking ahead to the new year with plans to take his career to new heights. The MCA Records artist will soon release a new album and his first home video, embark on a significant series of concert dates, try his hand at songwriting, and seriously consider some of the movie offers that have been coming his way.

Buoyed by the reaction to his recent Las Vegas shows, Dec. 10-12, Strait will be making some encore appearances in this entertainment capital. He was one of the few artists to string together sellout shows at the prestigious Las Vegas Hilton where Elvis Presley reigned supreme for so many years. A New Year's Eve concert at Reunion Arena in Dallas will provide a rousing climax to the year for this artist, who helped launch the rebirth of the country traditionalist movement when he burst onto the national scene in 1980.

"Erv [Woolsey—his manager] real-ly helped me get my foot in the door at MCA," Strait told Billboard during one of his rare media interviews. "I don't know how many people actually listened to [the audition tape], but Erv was instrumental in getting me signed there." Woolsey had inter-ested Jim Foglesong, then MCA's Nashville chief, and Ron Chancey, then an MCA a&r executive, in this bright new talent from San Antonio, Texas.

The rest, as they say, is history, reaching new peaks in 1987. In Janu-ary, his "George Strait's Greatest Hits" was certified platinum, a handsome addition to his previous gold LPs. The next month he set a new attendance record of 49,246 at the Houston Astrodome's Livestock Show and Rodeo and made Billboard chart history when "Ocean Front Property" became the first album to enter the Top Country Albums chart at the No. 1 position. He now has

three albums on the chart—"Ocean Front Property" for the 46th week, "Greatest Hits, Vol. 2" for the 13th week, and "George Strait's Greatest Hits" for the 144th week

Strait was named Billboard's top country artist in the 1987 World of Country Music issue (Oct. 17) and repeats the feat in this week's Billboard No. 1 Awards. He has twice won Country Music Assn. male-vocalistof-the-year honors and awards from Music City News and the Academy of Country Music.

The latest Strait records are co-produced by Strait and MCA Nashville chief Jimmy Bowen. "We see eye to eye on a lot of ideas," Strait says. "He does all the technical stuff-as far as the music goes, whatever I want to do is fine. He's from Texasnot that that makes a lot of difference." Really, George? "Yeah," Strait confesses with a smile, "it does.

Strait also admires Bowen's penchant for the state-of-the-art studio. 'He's really into the technology of the new stuff that's available for recording. If it's there to do and it's going to make a better quality record, why not use it?" Strait admits he doesn't own a CD player, though "I've been meaning to get one for the last year and a half." Noting that he listens to tapes and demos from writers on his car cassette system, he adds, "When they come out with a really good CD player for your car, I might go for this."

The 53-minute MCA Home Video captures Strait live at last year's New Year's Eve performance in Dallas. Both Strait and Woolsey got involved in the editing of the video. Strait prefers the live-performance video over the thematic variety. "Videos in country music can be good if you want to take the time and spend the money and really do something different. If the story is there and you've got a good idea and can make it come off on tape, then it's great. If (Continued on page 50)



Top Recruiters Win Gibson Guitars CMA Drive Adds 300

NASHVILLE The Country Music Assn.'s 1987 "Member-Pick-A-Member" campaign, co-sponsored by CMA and Gibson USA, has been a success. Nearly 300 new members joined during the campaign.

Ronna Rubin, national director/ press and artist development at Warner Bros. Nashville, recruited the most members and took the grand prize: a Gibson guitar of her choice valued at up to \$2,000. Other guitar recipients were Skeeter Dodd of Happi Associates and Music Works, Nashville; Bette Kaye of

Bette Kaye Productions, Sacramento, Calif.; Gerald Roy of Stellar Entertainment, Nashville; Judy Seale of the Jim Halsey Co., Nashville; and artist Tex Whitson, Dallas.

Selected in a random drawing for Gibson guitars were Eleanor Pesavento of Switzerland; Michael Allen of Stellar Entertainment, Nashville; Joseph Gehl of The Gehl Corp., Ft. Lauderdale, Fla.; artist Gloria Jean of Gulf Breeze, Fla.; artist John Cren-shaw of Hanover Park, Ill.; and Gerry Teifer of the Opryland Music Group, Nashville. DEBBIE HOLLEY

CRB RELEASES AGENDA (Continued from preceding page)

for country radio increasing its share of the advertising pie; Dr. Lynn Weiss, psychotherapist and talk show host, on developing more powerful personal relationships; and John Parikhal, chief executive officer of Joint Communications, on how country radio will fit into the U.S. lifestyle during the next 10 years.

A round table discussion will allow registrants to ask experts questions on legal affairs, music research, station acquisition, satellite services, syndication, sales, and programming

Bluegrass Gets Trade Paper Quarterly Goes To Programmers

NASHVILLE The International Bluegrass Music Assn. has launched a quarterly publication, Bluegrass Radio News. The debut issue is being circulated to stations that include bluegrass music in their programming. Currently, according to IBMA, there are nearly 800 such stations.

The quarterly is being edited by Ray Hicks, DJ and part owner of KMOZ-AM/KCLU-FM Rolla, Mo. Plans call for subsequent issues of the publication to be sent free to record companies, syndicators, and to

BUMS

the 235 stations that responded to IBMA's 1986-87 survey and to all stations that cooperate in upcoming surveys.

According to IBMA executive director Art Menius, the magazine "will focus on ideas, issues, and concerns of interest to bluegrass programmers. We envision it rapidly developing into a DJs' bulletin board with most of the copy supplied by the readers.

Hicks can be reached at 314-364-1590.

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FOR WEEK ENDING DECEMBER 26, 1987

				IUP CUUN		
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports. ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	THIS WEEK	
				** NO.1 **	39	
	1	1	31	RANDY TRAVIS & WARNER BROS. 25568-1 (8.98) (CD) 25 weeks at NO. One ALWAYS & FOREVER	40	
2	2	2	10	ALABAMA • RCA 6495-1 (8.98) (CD) JUST US	41	
3	3	3	13	GEORGE STRAIT • MCA 42035 (8.98) (CD) GREATEST HITS, VOL. 2	42	
4	4	4	13	REBA MCENTIRE MCA 42030 (8.98) (CD) THE LAST ONE TO KNOW	43	
5	5	6	21	K.T. OSLIN RCA 5924-1 (8.98) (CD) 80'S LADIES	44	
6	7	7	42	RICKY VAN SHELTON COLUMBIA 40602 (CD) WILD EYED DREAM	45	
7	6	5	22	HANK WILLIAMS, JR. • WARNER/CURB 25593-1/WARNER BROS. (8 98) (CD) BORN TO BOOGIE	46	
8	8	8	44	THE JUDDS • RCA/CURB 5916-1/RCA (8.98) (CD) HEART LAND	47	
9	16	23	5	DAN SEALS CAPITOL 48308 (8.98) (CD) THE BEST	48	
10	11	13	40	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS TRIO	49	
11	9	9	33	DWIGHT YOAKAM • REPRISE 25567-1/WARNER BROS. (8.98) (CD) HILLBILLY DELUXE	50	
12	10	11	23	HIGHWAY 101 WARNER BROS. 25608-1 (8.98) (CD) HIGHWAY 101	51	
13	14	14	55	RESTLESS HEART RCA 5648 (8.98) (CD) WHEELS	52	
14	15	10	19	TANYA TUCKER CAPITOL 46870 (8.98) (CD) LOVE ME LIKE YOU USED TO	53	
15	12	12	33	REBA MCENTIRE ● MCA 5979 (8.98) (CD) GREATEST HITS	54	
16	19	17	22	ROSANNE CASH COLUMBIA 40777 (CD) KING'S RECORD SHOP	55	
17	13	18	10	EXILE EPIC 40901 SHELTER FROM THE NIGHT	56	
18	17	16	79	RANDY TRAVIS ▲ WARNER BROS. 1-25435 (8.98) (CD) STORMS OF LIFE	57	
19	18	15	46	GEORGE STRAIT A MCA 5913 (8.98) (CD) OCEAN FRONT PROPERTY	58	
20	21	21	14	SAWYER BROWN CAPITOL/CURB 46923/CAPITOL (8 98) (CD) SOMEWHERE IN THE-NIGHT	59	
21	20	19	19	THE STATLER BROTHERS MERCURY 832 404-1/POLYGRAM (CD) MAPLE STREET MEMORIES	60	
22	23	20	11	THE OAK RIDGE BOYS MCA 42036 (8.98) (CD) HEARTBEAT	61	-
23	25	22	11	JOHN SCHNEIDER MCA 42033 (8.98) (CD) GREATEST HITS	62	
24	24	25	8	BILLY JOE ROYAL ATLANTIC AMERICA 90658-1/ATLANTIC (8.98) THE ROYAL TREATMENT	63	
25	22	24	6	WAYLON JENNINGS MCA 42038 (8.98) (CD) A MAN CALLED HOSS	64	
26	27	26	96	ALABAMA ▲ RCA AHL1-7170 (8.98) (CD) GREATEST HITS	65	
27	26	29	10	GARY MORRIS WARNER BROS. 1-25581 (8.98) (CD) HITS	66	
28	29	27	11	STEVE WARINER MCA 42032 (8.98) (CD) GREATEST HITS	67	
29	31	33	5	KATHY MATTEA MERCURY 832 793-1/POLYGRAM (CD) UNTASTED HONEY	68	
30	28	28	12	DAVID LYNN JONES MERCURY 832 518-1/POLYGRAM HARD TIMES ON EASY STREET	69	
31	32	32	11	GEORGE JONES EPIC 40776 SUPER HITS	70	
32	30	30	27	T. GRAHAM BROWN CAPITOL 12552 (8 98) (CD) BRILLIANT CONVERSATIONALIST	71	
33	36	37	46	HANK WILLIAMS, JR. • WARNER/CURB 1-25538/WARNER BROS. (8.98) (CD) HANK "LIVE"	72	
34	33	31	71	SWEETHEARTS OF THE RODEO COLUMBIA 40406 (CD) SWEETHEARTS OF THE RODEO	73	Ē
35	35	36	110	THE JUDDS ▲ RCA/CURB AHL1-7042/RCA (8.98) (CD) ROCKIN' WITH THE RHYTHM	74	
+ +	-				- I I	f

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	39	40	89	DWIGHT YOAKAM ● REPRISE 25372/WARNER BROS. (8.98) (CD) GU	ITARS, CADILLACS, ETC., ETC.
40	37	41	57	THE O'KANES COLUMBIA BL 40459 (CD)	THE O'KANES
41	41	45	17	KENNY ROGERS RCA 6484-1 (8.98) (CD)	PREFER THE MOONLIGHT
42	45		2	MERLE HAGGARD EPIC 40986 (CD)	CHILL FACTOR
43	47	44	16	GLEN CAMPBELL MCA 42009 (8.98) STILL WITH	HIN THE SOUND OF MY VOICE
44	40	35	9	FOSTER AND LLOYD RCA 6372-1 (8.98) (CD)	FOSTER & LLOYD
45	46	51	31	CHARLEY PRIDE 16TH AVENUE 70550/CAPITOL (8.98)	AFTER ALL THIS TIME
46	42	42	29	STEVE EARLE & THE DUKES MCA 5998 (8.98) (CD)	EXIT 0
47	51	49	11	T.G. SHEPPARD COLUMBIA 40796	ONE FOR THE MONEY
48	44	47	19	BARBARA MANDRELL EMI-AMERICA 46956/CAPITOL (8.98) (CD)	SURE FEELS GOOD
49	53		2	THE JUDDS RCA/CURB 6422-1/RCA (8.98) (CD) (0	CHRISTMAS WITH THE JUDDS
50	50	50	28	THE DESERT ROSE BAND MCA/CURB 5991/MCA (8.98) (CD)	DESERT ROSE BAND
51	43	39	10	BAILLIE AND THE BOYS RCA 6272-1 (8.98) (CD)	BAILLIE & THE BOYS
52	48	46	163	HANK WILLIAMS, JR.	GREATEST HITS, VOLUME I
53	52	53	5	WARNER/CURB 60193/WARNER BROS. (8.98) (CD) THE BELLAMY BROTHERS MCA/CURB 42039/MCA (8.98) (CD)	CRAZY FROM THE HEART
54	49	48	34	NITTY GRITTY DIRT BAND WARNER BROS 1-25573 (8.98) (CD)	HOLD ON
(55)	62	57	162	THE JUDDS ▲ RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
56	54	52	40	JUDY RODMAN MTM 71060/CAPITOL (8.98) (CD)	A PLACE CALLED LOVE
57	56	56	144	· · · · · · · · · · · · · · · · · · ·	GE STRAIT'S GREATEST HITS
58	61	55	69	EXILE EPIC FE 40401 (CD)	GREATEST HITS
59	55	38	19	THE FORESTER SISTERS WARNER BROS. 25571 (8.98) (CD)	YOU AGAIN
60	59	60	31	CONWAY TWITTY MCA 5969 (8.98) (CD)	BORDERLINE
61	63	62	23	TAMMY WYNETTE EPIC 40832 (CD)	HIGHER GROUND
62	57	_	2	VARIOUS ARTISTS WARNER BROS, 25630-1 (8 98) (CD)	A CHRISTMAS TRADITION
63	71		2	ALABAMA RCA 1-7014 (8.98) (CD)	ALABAMA CHRISTMAS
(64)	NE	WÞ	1	JANIE FRIČKIE COLUMBIA 40684	CELEBRATION
65	67	61	17	VARIOUS ARTISTS K-TEL 2080 (6.98)	COUNTRY NOW
(66)	NE		1	THE FORESTER SISTERS WARNER BROS, 25623-1 (8.98)	A CHRISTMAS CARD
67	60	63	95	HANK WILLIAMS, JR.	GREATEST HITS, VOLUME II
68	58	58	62	WARNER/CURB 25328/WARNER BROS. (8.98) (CD) ALABAMA ▲ RCA 5649-1-R (8.98) (CD)	THE TOUCH
(69)		WÞ	1	CRYSTAL GAYLE WARNER BROS. 25508-1 (8.98)	A CRYSTAL CHRISTMAS
70	64	64	10	S-K-B MTM 71064/CAPITOL (8.98)	NO EASY HORSES
71	66	67	10	RAY STEVENS MCA 42062 (8.98) (CD)	GREATEST HITS, VOL. 2
72	72		2	REBA MCENTIRE MCA 42032 (8.98) (CD)	MERRY CHRISTMAS TO YOU
73	68	65	8	JOHN COUGAR MELLENCAMP MERCURY 832 465 1/POLYGRAM	THE LONESOME JUBILEE
73	65	69	4	ROSIE FLORES REPRISE 25626-1 (8.98)	ROSIE FLORES
74	75	70	58		WINE COLORED ROSES
13	15	10	56	GEORGE JONES EPIC 40413 (CD)	WINE COLORED ROSES

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. A 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.

BILLBOARD DECEMBER 26, 1987

34 27

43 17

2

34

36

37 69

38 38 HOLLY DUNN MTM 71063/CAPITOL (8.98) (CD)

DOLLY PARTON COLUMBIA 40968 (CD)

RONNIE MILSAP RCA 6245-1 (8.98) (CD)

CORNERSTONE

HEART AND SOUL

RAINBOW

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FOR WEEK ENDING DECEMBER	26.	1987	

FOR	m	-	_	DECEMBER 26, 1987		a sure			
DI	all	OC	Ira	• HOT COUN		R	R	Y	SINGLES
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	Compiled from a national sample of radio playlists. TITLE PRODUCER (SONGWRITER) LABEL & NUMBER/DISTRIBUTING LABEL	THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)
	2	6	14	SOMEWHERE TONIGHT ** NO. 1 **	(51)	71	-	2	THE BIRD B.SHERRILL (A.L.OWENS, D.KNUTSON)
2	4	7	12	PWORLEY (H-HOWARD, R.CROWELL) WARNER BROS. 7-22223	(52)	57	66	4	CRYING (FROM THE "HIDING OUT" P.ANDERSON, D. WAS, D. WAS (R. ORBISON, J. MELSON
3	5	9	12	BBANNISTER (G.CHAPMAN, M.WRIGHT) I CAN'T GET CLOSE ENOUGH E SCUENDE / LEVENDE SCUENCE LISTENDATION E SCUENCE / LEVENDE LISTENDATION	(53)	68	-	2	WILDER DAYS K.LEHNING.P.DAVIS (C.BICKHARDT, M.BONAGURA)
4	8	11	11	E.SCHEINER (SLEMAIRE, J.P.PENNINGTON) EPIC 34-07597 ONE FRIEND KLEHNING (D.SEALS) DAN SEALS CAPITOL 44077	(54)	62	79	3	BACK IN BABY'S ARMS J.BOWEN.E.HARRIS (B.MONTGOMERY)
5	7	10	12	KLEHNING (DSALS) CAPITOL 44077 HEAVEN CAN'T BE FOUND HANK WILLIAMS, JR. BBECKETTH WILLIAMS, JR., JE.NORMAN (H.WILLIAMS, JR.) WARNER/CURB 7-28227/WARNER BROS.	55	. 43	32	18	ONLY WHEN I LOVE T.WEST (H.DUNN, C.WATERS, T.SHAPIRO)
6	9	12	10	WHERE DO THE NIGHTS GO RONNIE MILSAP	56	64	78	3	STOP THE RAIN R.HALL,R.BYRNE (W.HOLYFIELD, R.LEIGH)
	10	13	11	RCA 5259-7 GOIN' GONE KATHY MATTEA AREVNOLDS (PALGER, B.DALE, F.KOLLER) KATHY MATTEA	57	44	33	17	LYNDA T.BROWN (B.LABOUNTY, P.MCLAUGHLIN)
8	11	15	13	STILL WITHIN THE SOUND OF MY VOICE GLEN CAMPBELL JBOVEN.G.CAMPBELL (JWEBB) MCA 53172	58	58	67	4	NEVER MIND T.BROWN,N.GRIFFITH (H.HOWARD)
9	1	3	16	DO YA' K.T. OSLIN H.SHEDD (K.T.OSLIN) RCA 5239-7	(59)	NE	WIN	1	* * HOT TOUCH AND GO CRAZY
10	17	19	9	WHEELS T.DUBOIS.S.HENDRICKS,RESTLESS HEART (DLOGGINS) RESTLESS HEART RCA 5280-7	60		77		J.BOWEN,L.GREENWOOD (M.GARVIN, T.SHAPIRO, B THE RADIO SONG
	16	18	11	CRYING SHAME BMAHER (M.JOHNSON, D.SCHLITZ, B.MAHER) MICHAEL JOHNSON RCA 5279-7	61	70	-	4	L.ROGERS, J.KELTON (J.ANDERSON, D.LENZINI)
(12)	18	20	11	JUST LOVIN' YOU KKANEJO'HARA (JOHARA, KKANE) THE O'KANES COLUMBIA 38-07611		42	24	16	S.BUCKINGHAM (J.GILL)
13	13	16	13	GIVE BACK MY HEART LYLE LOVETT T.BROWNLLOVETT (LOVETT) MCA/CURE 53157/MCA	62	67	76	4	A HENSON (J.MARIASH, D.RAE) ROSES IN DECEMBER
14	19	21	11	I'LL PIN A NOTE ON YOUR PILLOW	63	81	-	2	RBAKER (LBOONE, P.NELSON) BAD DAY FOR A BREAK UP
15)	20	22	10	ONLY LOVE CAN SAVE ME NOW CRYSTAL GAYLE	64	73	87	3	F.KELLY (F.KELLY, R.BARLOW)
16	22	25	10	I WOULDN'T BE A MAN DON WILLIAMS	65	75	88	3	STILL PICKIN' UP AFTER YOU R.PENNINGTON (D.BLACKWELL, L.BASTIAN)
(17)	23	26	9	D. WILLIAMS,G.FUNDIS (R.M.BOURKE, M.REID) CAPITOL 44066 ONE STEP FORWARD P.WORLEY (C.HILLMAN, B.WILDES) THE DESERT ROSE BAND MGA/CURB 53201/MGA	66	78	84	3	CATCH 22 N.LARKIN (D.HOLT, N.GELIN)
18)	24	28	7	TENNESSEE FLAT TOP BOX	67)	82	-	2	THE RIVER UNBROKEN S.GOLDSTEIN (D.BATTEAU, D.BROWN)
19	21	23	11	COLUMBIA 38-07624	68	49	42	9	MAPLE STREET MEM'RIES J.KENNEDY (D.REID)
20)	25	27	9	R.SKAGGS (M.TILLIS, A.R.PEDDY, R.PRICE) EPIC 34-07416 LYIN' IN HIS ARMS AGAIN J.L.WALLACE, T.SKINNER, J.L.WALLACE) THE FORESTER SISTERS WARNER BROS. 7-28208	69	47	29	15	LET'S DO SOMETHING RLANDIS (V.GILL, R.NIELSEN)
21	3	2	17	ONE FOR THE MONEY	70	55	47	18	I WON'T NEED YOU ANYMORE (ALW, K.LEHNING (T.SEALS, M.D.BARNES)
22	28	36	6	R HALL (B.MOORE, M.WILLIAMS) COLUMBIA 38-07312 TWINKLE, TWINKLE LUCKY STAR MERLE HAGGARD	71	74	80	4	NO MORE ONE MORE TIME R.BAKER (T.SEALS, D.KIRBY)
23	6	8	16	K.SUESOV.M.HAGGARD (M.HAGGARD) EPIC 34-07631	72	80	85	3	W. LEE O'DANIEL (AND THE LIGHT C J.CLEMENT (J.TALLEY)
24	26		8	J.BOWEN.W.JENNINGS (W.JENNINGS. R.MURRAH) MCA 53158 SURE THING EOSTED AND LLOYD	73	63	54	20	CRAZY FROM THE HEART E.GORDY.JR. (D.BELLAMY, D.SCHLITZ)
25		31	-	B.LLOYD,R.FOSTER (R.FOSTER, B.LLOYD) RCA 5281-7	74)	NEV	VÞ	1	IT'S ONLY MAKE BELIEVE R.MCDOWELL (C.TWITTY, J.NANCE)
26	27	30	7	P.ANUERSUN (D.YOAKAM) REPRISE 7-28174/WARNER BROS.	75	60	64	5	I'LL FALL IN LOVE AGAIN N PUTNAM (A.ROBERTS, T.CERNEY)
27)	29	35	7	M.MORGAN.P.WORLEY (J.IBBOTSON) WARNER BROS. 7-28173	76	76	71	14	GOOD GOD, I HAD IT GOOD M.WRIGHT (M.WRIGHT, R.NIELSEN)
-	30	34	8	B.MONTGOMERY (V.GOSDIN, M.D.BARNES) COLUMBIA 38-07627	77	85	-	2	MOON WALKING R.E.CARPENTER (D.BROWN)
28	31	37	6	I WON'T TAKE LESS THAN YOUR LOVE TANYA TUCKER WITH P. DAVIS & P. OVERSTREET J.CRUTCHFIELD (P.OVERSTREET. D.SCHLITZ) TANYA TUCKER WITH P. DAVIS & P. OVERSTREET LIVENT A LOVE LIKE THAT	78	NEV	VÞ	1	SOMEBODY LOSES, SOMEBODY WINS PANDERSON (ALANEY, B.GRAHAM, R.COLEMAN)
29	32	38	9	I WANT A LOVE LIKE THAT JUDY RODMAN T.WEST (T.SCHUYLER, J.IAN) MTM 72092/CAPITOL	79	65	50	19	MAYBE YOUR BABY'S GOT THE BLUE B.MAHER (T.SEALS, G.LYLE)
30)	33	39	4	FACE TO FACE ALABAMA (R.OWEN) ALABAMA (R.OWEN) RCA 5328.7	80	77	72	23	LOVE ME LIKE YOU USED TO J.CRUTCHFIELD (P.DAVIS, B.EMMONS)
31	14	5	14	THOSE MEMORIES OF YOU ODLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS G.MASSENBURG (A.O'BRYANT) ODLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS WARNER BROS, 7-28248	81	59	55	5	LIVING LIKE THERE'S NO TOMORROY
32	15	4	16	SHE COULDN'T LOVE ME ANYMORE T. GRAHAM BROWN BLOGAN (MADDOX, HENDERSON, MCGUIRE) CAPITOL 44061	82	NEV		1	BLOGAN (J.MCBRIDE, R.MURRAH)
33)	35	40	7	TELL ME TRUE JUICE NEWTON R.LANDIS (B.MAHER, P.KENNERLEY) RCA 5283-7	(83)	NEV		1	G.KENNEDY (J. VOLINKATY, J.HESS) MOST OF ALL M.L BROWN (B.BUIE, J.R.COBB)
34)	38	51	3	*** POWER PICK/AIRPLAY *** TOO GONE TOO LONG KLEHNING (G.PISTILLI) RANDY TRAVIS WARNER REDS 7,28286	84	83	82	22	M.L.BROWN (B.BUIE, J.R.COBB) YOU HAVEN'T HEARD THE LAST OF M J.KENNEDY (T.R.SNOW, E.KAZ)
35)	37	41	7	THAT'S MY JOB CONWAY TWITTY	(85)	NEV		1	DON'T START THE FIRE
36	12	1	15	THE LAST ONE TO KNOW	(86)	NEV	-	1	J.MORRIS (T.ROCCO, T.SKINNER, J.L.WALLACE)
37)	39	44	6	I'M GONNA MISS YOU, GIRL MICHAEL MARTIN MURPHEY	87	69	48	19	J.SANDLIN (T WOOD, W.ALDRIDGE, A.SANDLIN, S.PAU
38	40	45	7	SGIBSON, JE NORMAN (J.WINCHESTER) WARNER BROS. 7-28168 SOME OLD SIDE ROAD KEITH WHITLEY B.MEVIS (R.FERRIS) ROAD KEITH WHITLEY			40		BONNIE JEAN (LITTLE SISTER) R.ALBRIGHT,M.RONSON,D.L.JONES (D.L.JONES) THERE'S A REAL WOMAN IN MF
39	41	46	4	B.MEVIS (R.FERRIS) RCA 5326-7 THIS MISSIN' YOU HEART OF MINE R.CHANCEY (W.MULLIS, M.GEIGER) CAPITOL/CURB 44108/CAPITOL	88	88		2	THERE'S A REAL WOMAN IN ME HBRADLEY (M.JAVORS) GONE, GONE, GONE
40	45	56	5		89	86		2	B.COLE (W.RAY) YOU SAVED ME
41)	46	53	5	COME ON JOE	90	61	43	9	E.GORDY, JR., T.BROWN (C.WRIGHT)
42)	50	58	4	R.BENNETT, B.HALVERSON (T.ROMEO) RCA 5282-7	91	89	86	6	NOW YOU'RE TALKIN' J.KENNEDY (R.SCAIFE, P.THOMAS)
43		57	4	3.00CRINGHAM (3.0 HANA) EPIC 34-07635	92	90	62	18	IF THERE'S ANY JUSTICE J.BOWEN,L.GREENWOOD (M.NOBLE, C.M.SPRIGGS, T
-	48		<u> </u>	SOMEWHERE BETWEEN RAGGED AND RIGHT JOHN ANDERSON JBOWEN JANDERSON (W JENNINGS, R MURRAH) MCA 53226 SOMEBODY LIED	93	72	49	7	YOU CAN'T BLAME THE TRAIN D.BURGESS (T.SHARP)
44	34	14	19	S.BUCKINGHAM (J.CHAMBERS, L.JENKINS) COLUMBIA 38-07311	94	79	52	11	SWEET LITTLE '66 T.BROWN.E.GORDY, JR., R.BENNETT (S.EARLE)
45	51	60	4	B.BECKETT (R.ALVES, R.MURRAH) WARNER BROS 7-28228	95	91	83	22	RIGHT FROM THE START N.LARKIN,E.T.CONLEY (B.HERZIG, R.WATKINS)
46	36	17	12	J.BOWEN (R.MURRAH, R.ALVES, J.D.HICKS) MCA 53175	96	87		2	OUT WITH THE BOYS R.MANNING (L.KINGSTON, P.RICHEY)
47	52	65	3	SHOULDN'T IT BE EASIER THAN THIS J.BRADLEY (J.JARRARD, R.GILES) 16TH AVENUE 70408/CAPITOL	97	66	68	5	THIS OLE HOUSE P.SULLIVAN (D.MORGAN, F.J.MYERS, D.PFRIMMER)
48	53	63	4	SURE FEELS GOOD BARBARA MANDRELL T.COLLINS (C.WHITSETT, EKNIGHT) BOLL THE DICE	98	84	59	7	WE'RE STAYING TOGETHER R.BAKER (T.SCHUYLER)
49	54	61	6	ROLL THE DICE SHURFIRE M.DANIELD.KNIGHT (P.NELSON, L.BOONE) AIR/COMPLEAT 180/POLYGRAM	99	95	93	23	SHINE, SHINE, SHINE D.GANT.E.RAVEN (B.MCGUIRE, K.BELL)
50	56	75	3	I DIDN'T (EVERY CHANCE I HAD) T.COLLINS (B.P.BARKER, K. PALMER) JOHNNY RODRIGUEZ CAPITOL 44071	100	92	70	10	JUST ENOUGH LOVE R.PENNINGTON (M BERG, J.MARIASH)
10-		with th		ast airplay this work. A Videoplin evaluation a Descending Industry to O(to the O(to the original states)					the second s

			7				1	1	1		
THIS WEEK	WEEK	2 WKS AGO	WKS. ON CHART	Compiled from a national sample of rac TITLE PRODUCER (SONGWRITER)	ARTIST	THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIS
			10	* * NO.1 * *	ABEL & NUMBER/DISTRIBUTING LABEL	F ≶	71	₩ NA	≥0	PRODUCER (SONGWRITER) THE BIRD	LABEL & NUMBER/DISTRIBUTING LAB
	2	6	14	SOMEWHERE TONIGHT 1 week at No. One PWORLEY (H.HOWARD, R.CROWELL)	HIGHWAY 101 WARNER BROS. 7-28223	52		-		B.SHERRILL (A.L.OWENS, D.KNUTSON)	◆ ROY ORBISON & K.D. LAN
2	4	7	12	I PREFER THE MOONLIGHT B.BANNISTER (G.CHAPMAN, M.WRIGHT)	KENNY ROGERS RCA 5258-7		57	66	4	CRYING (FROM THE "HIDING OUT" SOUNDTRACK) PANDERSON, D. WAS, D. WAS (R ORBISON, J MELSON) WILDER DAYS	VIRGIN 7-9938
3	5	9	12	I CAN'T GET CLOSE ENOUGH E.SCHEINER (S.LEMAIRE, J.P.PENNINGTON)	◆ EXILE EPIC 34-07597	53	68	-	2	K.LEHNING.P.DAVIS (C.BICKHARDT, M.BONAGURA)	BAILLIE AND THE BOY RCA 5327
4	8	11	11	ONE FRIEND K.LEHNING (D.SEALS)	DAN SEALS CAPITOL 44077	54	62	79	3	BACK IN BABY'S ARMS J.BOWEN.E.HARRIS (B.MONTGOMERY)	EMMYLOU HARRI MCA/HUGHES 53236/MC
5	7	10	12	HEAVEN CAN'T BE FOUND BBECKETT.H WILLIAMS.JR.J.E.NORMAN (H.WILLIAMS.JR.)	HANK WILLIAMS, JR. ARNER/CURB 7-28227/WARNER BROS.	55	. 43	32	18	ONLY WHEN I LOVE T.WEST (H.DUNN, C.WATERS, T.SHAPIRO)	HOLLY DUNI MTM 72091/CAPITO
6	9	12	10	WHERE DO THE NIGHTS GO RMILSAP.R.GALBRAITH.K.LEHNING (M.REID, R.M.BOURKE)	RONNIE MILSAP	56	64	78	3	STOP THE RAIN R.HALL,R.BYRNE (W.HOLYFIELD, R.LEIGH)	SHENANDOAI COLUMBIA 38-0765
$\overline{7}$	10	13	11	GOIN' GONE	RCA 5259-7 KATHY MATTEA	57	44	33	17	LYNDA T.BROWN (B.LABOUNTY, P.MCLAUGHLIN)	STEVE WARINE
	11	15	13	A.REYNOLDS (P.ALGER, B.DALE, F.KOLLER) STILL WITHIN THE SOUND OF MY VOICE	MERCURY 888 874-7/POLYGRAM GLEN CAMPBELL	58	58	67	4	NEVER MIND T.BROWN,N.GRIFFITH (H.HOWARD)	NANCI GRIFFITI MCA 5318
9	1	3	16	DO YA'	MCA 53172 K.T. OSLIN				- 20 m	* * * HOT SHOT DEBUT	
	1			H.SHEDD (K.T.OSLIN)	REA 5239-7 RESTLESS HEART	(59)	NE	W >	1	JBOWENLIGREENWOOD (M.GARVIN, T.SHAPIRO, B.JONES)	LEE GREENWOOL MCA 5323
	17	19	9	LDUBOIS.S.HENDRICKS,RESTLESS HEART (D.LOGGINS)	RCA 5280-7	60	70	77	4	THE RADIO SONG L.ROGERS.J.KELTON (J.ANDERSON, D.LENZINI)	RIC STEE PANACHE 100
-	16	18	11	JUST LOVIN' YOU	MICHAEL JOHNSON RCA 5279-7	61	42	24	16	GOTTA GET AWAY S.BUCKINGHAM (J.GILL)	SWEETHEARTS OF THE RODE COLUMBIA 38-0731
(12) 1	18	20	11	K.KANE,J.O'HARA (J.O'HARA, K.KANE)	THE O'KANES COLUMBIA 38-07611	62	67	76	4	IF YOU ONLY KNEW A.HENSON (J.MARIASH, D.RAE)	KIM GRAYSOI SOUNDWAVES 4795/NS
-	13	16	13	GIVE BACK MY HEART T.BROWN.L.LOVETT (L.LOVETT)	LYLE LOVETT MCA/CURB 53157/MCA	63	81	_	2	ROSES IN DECEMBER R.BAKER (LBOONE, P.NELSON)	LARRY BOON MERCURY 870 086-7/POLYGRA
(14) 1	9	21	11	I'LL PIN A NOTE ON YOUR PILLOW N.LARKIN (C.BERZAS. D.GOODMAN, N.LARKIN)	BILLY JOE ROYAL TLANTIC AMERICA 7-99404/ATLANTIC	(64)	73	87	3	BAD DAY FOR A BREAK UP F.KELLY (F.KELLY, R.BARLOW)	CALI MCCORI
15 2	20	22	10	ONLY LOVE CAN SAVE ME NOW J.E.NORMAN (B.JONES, C.WATERS, T.SHAPIRO)	CRYSTAL GAYLE WARNER BROS. 7-28209	(65)	75	88	3	STILL PICKIN' UP AFTER YOU	GAZELLE 011/ART
16 2	22	25	10	I WOULDN'T BE A MAN D.WILLIAMS,G.FUNDIS (R.M.BOURKE, M.REID)	DON WILLIAMS CAPITOL 44066	66	-			R.PENNINGTON (D.BLACKWELL, L.BASTIAN) CATCH 22	DARRELL HOL
17 2	23	26	9	ONE STEP FORWARD PWORLEY (C.HILLMAN, B.WILDES)	THE DESERT ROSE BAND MCA/CURB 53201/MCA		78	84	3	N.LARKIN (D.HOLT, N.GELIN) THE RIVER UNBROKEN	ANOKA 22
(18) 2	24	28	7	TENNESSEE FLAT TOP BOX R.CROWELL (J.CASH)	◆ ROSANNE CASH	67	82	-	2	S.GOLDSTEIN (D.BATTEAU, D BROWN)	DOLLY PARTON COLUMBIA 38-0766
(19) 2	1	23	11	I'M TIRED	COLUMBIA 38-07624 RICKY SKAGGS	68	49	42	9	MAPLE STREET MEM'RIES J.KENNEDY (D.REID)	 THE STATLER BROTHERS MERCURY 888 920-7/POLYGRAM
20 2		27	9	R.SKAGGS (M.TILLIS, A.R.PEDDY, R.PRICE)	EPIC 34-07416 THE FORESTER SISTERS	69	47	29	15	LET'S DO SOMETHING RLANDIS (V.GILL, R.NIELSEN)	 VINCE GIL RCA 5257-
				JLWALLACE, T.SKINNER (T.SKINNER, J.L.WALLACE) ONE FOR THE MONEY	WARNER BROS. 7-28208	70	55	47	18	I WON'T NEED YOU ANYMORE (ALWAYS AND FOREVER K.LEHNING (T.SEALS, M.D.BARNES)	R) RANDY TRAVIS WARNER BROS 7-2824
21 3	-	2	17	R HALL (B.MOORE, M.WILLIAMS) TWINKLE, TWINKLE LUCKY STAR	T.G. SHEPPARD COLUMBIA 38-07312	71	74	80	4	NO MORE ONE MORE TIME R.Baker (T.SEALS, D.KIRBY)	JUDY BYRAN F&L 55
22 21	8	36	6	K.SUESOV.M.HAGGARD (M.HAGGARD)	MERLE HAGGARD EPIC 34-07631	72	80	85	3	W. LEE O'DANIEL (AND THE LIGHT CRUST DOUGH BO	
23 6	5	8	16	ROUGH AND ROWDY DAYS J.BOWEN.W.JENNINGS (W.JENNINGS. R.MURRAH)	WAYLON JENNINGS MCA 53158	73	63	54	20	CRAZY FROM THE HEART E.GORDY JR. (D.BELLAMY, D.SCHLITZ)	THE BELLAMY BROTHERS
24 20	6	31	8	SURE THING B.LLOYD.R.FOSTER (R.FOSTER, B.LLOYD)	FOSTER AND LLOYD RCA 5281-7	(74)	NEV		1	IT'S ONLY MAKE BELIEVE	RONNIE MCDOWELL
25 2	7	30	7	PLEASE PLEASE BABY P.ANDERSON (D.YOAKAM)	DWIGHT YOAKAM REPRISE 7-28174/WARNER BROS.	75			-	R.MCDOWELL (C.TWITTY, JNANGE)	CURB 10501/MC
26 29	9	35	7	OH WHAT A LOVE M.MORGAN.P.WORLEY (J.IBBOTSON)	NITTY GRITTY DIRT BAND WARNER BROS. 7-28173		60	64	5	N PUTNAM (A.ROBERTS, T.CERNEY) GOOD GOD, I HAD IT GOOD	MERCURY 888 926-7/POLYGRAM
27 30	0	34	8	DO YOU BELIEVE ME NOW B.MONTGOMERY (V. GOSDIN, M.D.BARNES)	VERN GOSDIN COLUMBIA 38-07627	76	76	71	14	M.WRIGHT (M.WRIGHT, R.NIELSEN)	PAKE MCENTIRE RCA 5256-7
28 3	1	37	6	I WON'T TAKE LESS THAN YOUR LOVE TANYA TUCKER WI J.CRUTCHFIELD (P.OVERSTREET, D.SCHLITZ)	TH P. DAVIS & P. OVERSTREET	77	85	-	2	MOON WALKING R.E.CARPENTER (D.BROWN)	BONNIE LEIGH R.C.P. 020
29 32	2	38	9	I WANT A LOVE LIKE THAT	JUDY RODMAN	78	NEV	VÞ	1	SOMEBODY LOSES, SOMEBODY WINS PANDERSON (A LANEY, B GRAHAM, R COLEMAN)	ROSIE FLORES REPRISE 7-28134
30 33		39	4	TWEST (T.SCHUYLER, J.IAN) FACE TO FACE	MTM 72092/CAPITOL	79	65	50	19	MAYBE YOUR BABY'S GOT THE BLUES B.MAHER (T.SEALS, G.LYLE)	THE JUDDS RCA/CURB 5255-7/RCA
31 14	-	5	14	H-SHEDD, ALABAMA (R.OWEN)	RCA 5328-7	80	77	72	23	LOVE ME LIKE YOU USED TO J.CRUTCHFIELD (P.DAVIS, B.EMMONS)	TANYA TUCKER CAPITOL 44036
	-	5	-	THOSE MEMORIES OF YOU DOLLY PARTON, LINDA RO G.MASSENBURG (A.O'BRYANT) SHE COLILI DN'T LOVE ME ANYMODE		81	59	55	5	LIVING LIKE THERE'S NO TOMORROW BLOGAN (JMCBRIDE, R.MURRAH)	JOHN CONLEE COLUMBIA 38-07643
32 15		4	16	SHE COULDN'T LOVE ME ANYMORE BLOGAN (MADDOX, HENDERSON, MCGUIRE) TELL ME TRUE	T. GRAHAM BROWN CAPITOL 44061	(82)	NEV	VÞ	1	FIRST CAME THE FEELIN' G.KENNEDY (J.VOLINKATY, J.HESS)	GAIL O'DOSKI
33 3!	5	40	7	R.LANDIS (B.MAHER, P.KENNERLEY)	JUICE NEWTON RCA 5283-7	83	NEV	VÞ	1	MOST OF ALL	DOOR KNOB 288
34 38	8	51	3	** POWER PICK/AIRPLAY	RANDY TRAVIS	84	83	82	22	ML BROWN (B.BUIE. J.R.COBB) YOU HAVEN'T HEARD THE LAST OF ME	SOUTHERN TRACKS 1089 MOE BANDY
35 37	+	41	7	KLEHNING (G.PISTILLI) THAT'S MY JOB	WARNER BROS. 7-28286 CONWAY TWITTY	(85)			1	J.KENNEDY (T.R.SNOW, E.KAZ) DON'T START THE FIRE	MCA/CURB 53132/MCA MARCIA LYNN
	-	1	15	J BOWEN (G.BURR) THE LAST ONE TO KNOW	MCA 53200 ♦ REBA MCENTIRE		NEV		1	J.MORRIS (T.ROCCO, T.SKINNER, J.L.WALLACE)	EVERGREEN 1063
	-	1	15	J.BOWEN,R.MCENTIRE (M.BERG, J.MARIASH)	MCA 53159	86	NEV		1	HAVE YOU HURT ANY GOOD ONES LATELY J.SANDLIN (T WOOD, W.ALDRIDGE, A.SANDLIN, S.PAULK)	SHARON ROBINSON NIGHTFALL 001
37 39		44	6	S.GIBSON, J.E. NORMAN (J.WINCHESTER)	AICHAEL MARTIN MURPHEY WARNER BROS. 7-28168	87	69	48	19	BONNIE JEAN (LITTLE SISTER) R.ALBRIGHT.M.RONSON,D.L.JONES (D.L.JONES)	DAVID LYNN JONES MERCURY 888 733-7/POLYGRAM
38 40	0	45	7	SOME OLD SIDE ROAD B.MEVIS (R.FERRIS)	KEITH WHITLEY RCA 5326-7	88	88	-	2	THERE'S A REAL WOMAN IN ME H.BRADLEY (M.JAVORS)	BOBBI LACE 615 1010
39 4	1	46	4	THIS MISSIN' YOU HEART OF MINE R.CHANCEY (W.MULLIS, M.GEIGER)	SAWYER BROWN CAPITOL/CURB 44108/CAPITOL	89	86	-	2	GONE, GONE, GONE B.COLE (W.RAY)	BRENDA COLE MELODY DAWN 77702
40 45	5	56	5	THIS OLD HOUSE J.STROUD (T.SCHUYLER, C.BICKHARDT)	S-K-B MTM 72100/CAPITOL	90	61	43	9	YOU SAVED ME E.GORDY,JR.,T.BROWN (C.WRIGHT)	PATTY LOVELESS MCA 53179
41 46	6	53	5	COME ON JOE R.BENNETT,B.HALVERSON (T.ROMEO)	JO-EL SONNIER RCA 5282-7	91	89	86	6	NOW YOU'RE TALKIN' J.KENNEDY (R.SCAIFE, P.THOMAS)	MEL MCDANIEL
42 50	0	58	4	TALKIN' TO MYSELF AGAIN S.BUCKINGHAM (J.O'HARA)	TAMMY WYNETTE EPic 34-07635	92	90	62	18	IF THERE'S ANY JUSTICE	CAPITOL 44106 LEE GREENWOOD
43 48	8	57	4	SOMEWHERE BETWEEN RAGGED AND RIGHT JBOVEN JANDERSON (W. JENNINGS, R.MURRAH)	JOHN ANDERSON	93	72	49	7	JBOWENLIGREENWOOD (M.NOBLE, C.M.SPRIGGS, T.COLTON)	DON MCLEAN
44 34	4	14	19	SOMEBODY LIED	MCA 53226 RICKY VAN SHELTON			-		D.BURGESS (T.SHARP) SWEET LITTLE '66	CAPITOL 44098 STEVE EARLE
45 51	-	60	4	S BUCKINGHAM (J CHAMBERS, L JENKINS)	COLUMBIA 38-07311 JOHN WESLEY RYLES	94	79	52	11	T.BROWN,E.GORDY, JR., R.BENNETT (SEARLE)	MCA 53182
_	-			B.BECKETT (R.ALVES, R.MURRAH) TIME IN	WARNER BROS 7-28228	95	91	83	22	RIGHT FROM THE START N.LARKIN,E.T.CONLEY (B.HERZIG, R.WATKINS)	EARL THOMAS CONLEY RCA 5226-7
46 36	-	17	12	J.BOWEN (R.MURRAH, R.ALVES, J.D.HICKS)	THE OAK RIDGE BOYS MCA 53175	96	87		2	OUT WITH THE BOYS R.MANNING (L.KINGSTON, P.RICHEY)	RHONDA MANNING SOUNDWAVES 4792/NSD
47 52	-	65	3	SHOULDN'T IT BE EASIER THAN THIS J.BRADLEY (J.JARRARD, R.GILES)	CHARLEY PRIDE	97	66	68	5	THIS OLE HOUSE P.SULLIVAN (D.MORGAN, F.J.MYERS, D.PFRIMMER)	RAZORBACK N CONCERT/COMPLEAT 184/POLYGRAM
48 53	3	63	4	SURE FEELS GOOD T.COLLINS (C.WHITSETT, F.KNIGHT)	BARBARA MANDRELL EMI-AMERICA 50102/CAPITOL	98	84	59	7	WE'RE STAYING TOGETHER R.BAKER (T.SCHUYLER)	REX ALLEN JR. TNP 75010/CAPITOL
49 54	4	61	6	ROLL THE DICE M.DANIEL.D.KNIGHT (P.NELSON, L.BOONE)	SHURFIRE AIR/COMPLEAT 1 80/POLYGRAM	99	95	93	23	SHINE, SHINE, SHINE DGANTE, RAVEN (B.MCGUIRE, K.BELL)	EDDY RAVEN
	c [75	3	I DIDN'T (EVERY CHANCE I HAD) T.COLLINS (B.P.BARKER, K.PALMER)	JOHNNY RODRIGUEZ					JUSANI, E. RAVEN (B.MCGUIRE, K.BELL)	RCA 5221-7 RAY PRICE
50 56	6			LOOLENTS (BIT DATITET, N.T ALMEN)	CAPITOL 44071	100	92	70	10	R.PENNINGTON (M.BERG, J.MARIASH)	STEP ONE 378



by Marie Ratliff

"THERE MAY BE COMPLAINTS on it initially because some folks won't listen carefully," says MD Tim Closson, WAXX, Eau Claire, Wis., of George Jones' "The Bird" (Epic), "but it's one of the best Jones records in quite a while and we got instant response." MD Greg Cole, WPOC, Baltimore, Md., says, "This is one of those dou-

ble entendre songs that only George Jones could get away with. It's awe-some, a great phone record here." It's charted at No. 51.

"A SOLID HIT" is how PD **Dennis Bice**, WNWN, Coldwater, Mich., describes "I Wouldn't Be A Man" by **Don Williams** (Capitol), charted at No. 16. "It looks like a winner in Phoenix, Ariz.," adds KNIX MD **Buddy Owens**, "as does **The O'Kanes**' 'Just Lovin' You' [Columbia]."

"THEY CAN'T GET ENOUGH of Sawyer Brown," says PD Bob Scott, WQBE, Charleston, W. Va., referring to callers requesting "This Missin' You Heart of Mine" (Capitol/Curb), charted at No. 39. They make the

phones light up, too, at WKAK, Albany, Ga., says MD Jim Shepherd. The Desert Rose Band is also a big request item, Shepherd adds. Their "One Step Forward" (MCA/Curb) is likewise burning up phone lines at KRYS, Corpus Christi, Texas. "It looks like they've got another hit on their hands," says PD J. D. Gonzales.

"SOME OLD STANDBYS are starting to come back and hit new strides," says MD Chris Hampton; WOWW, Pensacola, Fla. "One in particular—Johnny Rodriguez—has finally hooked a big one with 'I Didn't (Every Chance I Had)' [Capitol]." It's charted at No. 50.

Hampton also cited Charley Pride, Kenny Rogers and Merle Haggard as examples of artists re-emerging at a time when new artists have been dominating the action.

NEW CHALLENGERS: Larry Boone's "Roses In December" (Mercury) is looking good at WAXX, Eau Claire, Wis. Says MD Tim Closson, "It's

perfect for this time of year and that guy can really sing." It is No. 63. Darrell Holt's "Catch 22" (Anoka) is "catchy," says MD Dorrie Hum-mel, KTTS, Springfield, Mo. "I catch myself singing it over and over, it's looking good." Holt moves to No. 66 this week.

Shenandoah is taking off at KNOE, Monroe, La., with "Stop The Rain" (Columbia), now at No. 56. "We're getting some phone activity; it reminds me of Gene Watson's 'Love In The Hot Afternoon," says MD Brian Ringo

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

FOR WEEK ENDING DECEMBER 26, 1987

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION				
1.	2	I'LL PIN A NOTE ON YOUR PILLOW	BILLY JOE ROYAL	14				
2	3	I CAN'T GET CLOSE ENOUGH	EXILE	3				
3	4	SOMEWHERE TONIGHT	HIGHWAY 101	1				
4	1	DO YA'	K.T. OSLIN	9.				
5	5	HEAVEN CAN'T BE FOUND	HANK WILLIAMS, JR.	5				
6	8	ONE FRIEND	DAN SEALS	4				
7	11	I PREFER THE MOONLIGHT	KENNY ROGERS	2				
8	7	ONE FOR THE MONEY	T.G. SHEPPARD	21				
9	13	WHERE DO THE NIGHTS GO	RONNIE MILSAP	6				
10	15	JUST LOVIN' YOU	THE O'KANES	. 12				
11	10	THOSE MEMORIES OF YOU D. PAR	TON, L. RONSTADT, E. HARRIS	31				
12	20	TENNESSEE FLAT TOP BOX	ROSANNE CASH	18				
13	18	I'M TIRED	RICKY SKAGGS	19				
14	21	WHEELS	RESTLESS HEART	10				
15	14	ROUGH AND ROWDY DAYS	WAYLON JENNINGS	23				
16	6	THE LAST ONE TO KNOW	REBA MCENTIRE	36				
17	19	GOIN' GONE	KATHY MATTEA	7				
18	9	SHE COULDN'T LOVE ME ANYMORE	T. GRAHAM BROWN	32				
19	17	LYNDA	STEVE WARINER	57				
20	22	TWINKLE, TWINKLE LUCKY STAR	MERLE HAGGARD	22				
21	16	SOMEBODY LIED	RICKY VAN SHELTON	44				
22	24	DO YOU BELIEVE ME NOW	VERN GOSDIN	27				
23	12	GOTTA GET AWAY	SWEETHEARTS OF THE RODEO	61				
24	25	GIVE BACK MY HEART	LYLE LOVET	13				
25	29	PLEASE PLEASE BABY	DWIGHT YOAKAM	25				
26	-	CRYING SHAME	MICHAEL JOHNSON	11				
27	28	ONE STEP FORWARD	THE DESERT ROSE BAND	17				
28	-	I WON'T TAKE LESS THAN YOUR LOVE	TANYA TUCKER	28				
29	26	I WON'T NEED YOU ANYMORE	RANDY TRAVIS	70				
30	_	STILL WITHIN THE SOUND OF MY VOI	GLEN CAMPBELL	8				
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A ranking of dis by the number o on the Hot Count LABEL	f titles they have
MCA (12) MCA/Curb (4) Curb (1) MCA/Hughes (1)	18
RCA (15) RCA/Curb (1)	16
CAPITOL (8) MTM (3) 16th Avenue (1) Capitol/Curb (1) EMI-America (1) TNP (1)	* 15
WARNER BROS. (9 Reprise (1) Warner/Curb (1)	,
COLUMBIA POLYGRAM Mercury (6) Air/Compleat (1 In Concert/Comp	
EPIC	. 5
NSD Soundwaves (2)	2
STEP ONE	2
615	1
ARTS Gazelle (1)	1
ANOKA	* 1
ATLANTIC Atlantic America	(1)
DOOR KNOB	1
EVERGREEN	1 °
F&L	· 1
MELODY DAWN	· . · · · · · · · · · · · · · · · · · ·
NIGHTFALL	1
PANACHE	1
R.C.P.	1 m 1
REPRISE	. 1
RF2890.555838	(S 1
SOUTHERN TRACI	

(Almo, ASCAP/High Falutin, ASCAP) TOUCH AND GO CRAZY

(Wark, Dim) WE'RE STAYING TOGETHER (Writer's Group, BMI/Bethlehem, BMI) WHEELS (MCA, ASCAP/Patchwork, ASCAP) HL

WHERE DO THE NIGHTS GO

TOUCH AND GO CKAZY (Tree, BMI/Cross Keys, ASCAP) TWINKLE, TWINKLE LUCKY STAR (Inorbit, BMI) CPP W. LEE O'DANIEL (AND THE LIGHT CRUST DOUGH

(Lodge Hall, ASCAP/Chappell, ASCAP/R.M.B., ASCAP) CPP/HL WILDER DAYS

WILDER DAYS (Colgems-EMI, ASCAP) YOU CAN'T BLAME THE TRAIN (Bocephus, BMI/Paradise Cove, BMI) CPP YOU HAVEN'T HEARD THE LAST OF ME (Snow, ASCAP/April, ASCAP/Kaz, ASCAP) HL YOU SAVED ME (Above Angel, ASCAP)

SHEET MUSIC AGENTS

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

ABP April Blackwood

B-M Belwin Mills

B-3 Big Three

CLM Cherry Lane

BP Bradley

CHA Chappell

CPI Cimin

ALM Almo

CPP Columbia Pictures

HL Hal Leonard

PSP Peer Southern

49

PLY Plymouth

WBM Warner Bros

IMM Ivan Moguli

HAN Hansen

MCA MCA

59

22

72

98

10

6

93

84

90

BOYS)

(Hardhit, BMI)

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47

38

44

1

65

8

56

48

24

94

42

33

18

35

88

39

40

97

BMI/Ensign, BMI) CPP/HL SHOULDN'T IT BE EASIER THAN THIS

SOME OLD SIDE ROAD

(White Oak, ASCAP)

(Tom Collins, BMI) CPP

SWEET LITTLE '66 (Goldline, ASCAP) WBM TALKIN' TO MYSELF AGAIN

(Cross Keys, ASCAP/Tree, BMI) HL

(April, ASCAP/Irving, BMI) CPP/ALM/HL TENNESSEE FLAT TOP BOX

(Terrace, ASCAP/Garwin, ASCAP) CPF

(Terrace, ASCAP/Garwin, ASCAP) OPP THERE'S A REAL WOMAN IN ME (Fran Powers, BMI/Vivian Rae, BMI) THIS MISSIN' YOU HEART OF MINE (Acuff-Rose, BMI/Milene-Opryland, ASCAP) CPP

(Writer's Group, BMI/Bethlehem, BMI/Screen Gems-EMI, BMI/Lawyer's Daughter, BMI/Colgems-EMI,

(Little Shop Of Morgansongs, BMI/Morganactive, ASCAP/You & I, ASCAP/Jack & Bill, ASCAP) CPP/HL

ASCAP/TOU & I, ASCAP/JACK & BIII, ASCAP/ G 31 THOSE MEMORIES OF YOU (Bill Monroe, BMI) CPP 46 TIME IN (Tom Collins, BMI/Collins Court, ASCAP) CPP 34 TOO GONE TDO LONG

STOP THE RAIN

SURE THING

TELL ME TRUE

(Rightsong, BMI) HL THAT'S MY JOB

THIS OLD HOUSE

ASCAP) CPP THIS OLE HOUSE

(Uncle Artie, ASCAP) CPP SOMEBODY LIED (Galleon, ASCAP) CPP

78 SOMEBODY LOSES, SOMEBODY WINS

(Alabama Band, ASCAP/Dejamus, ASCAP) WBM/HL

SOMEBODY LOSS, SOMEBODY WIRS (Golden Bridge, ASCAP/Bill Graham, BMI/Lost Horizon, BMI) SOMEWHERE BETWEEN RAGGED AND RIGHT (Waylon Jennings, BMI/Com Collins, BMI) CPP SOMEWHERE TONIGHT

(Tree. BMI/Granite, ASCAP/Coolwell, ASCAP) HL

(April, ASCAP/Ides Of March, ASCAP/Lion Hearted, ASCAP) HL SURE FEELS GOOD

(Uncle Artie, ASCAP/Lawyer's Daughter, BMI) CPP

(Thee, DWI) drainie, ASCAP/COUVER, ASCA STILL PICKIN' UP AFTER YOU (Jobete, ASCAP/Rio Bravo, BMI) CPP STILL WITHIN THE SOUND OF MY VOICE

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

- Licensing Org.) Sheet Music Dist.

BACK IN BABY'S ARMS

- (Talmont, BMI) BAD DAY FOR A BREAK UP 64
- (Frebar, BMI)
- 51 THE BIRD
- (Cavesson, ASCAP/Hall-Clement, BMI/Frizzell, BMI) (Cavesson, ASCAT/Han-Steinleit, Bi BONNIE JEAN (LITTLE SISTER) (Mighty Nice, BMI/Hat Band, BMI) CATCH 22 87
- 66
- (Anoka, BMI)
- 41 COME ON JOE
- (Lawyer's Daughter, BMI/Wherefore, BMI) CPP CRAZY FROM THE HEART (Bellamy Bros., ASCAP/MCA, ASCAP/Don Schlitz, 73
- ASCAP) HL 52 CRYING (FROM THE "HIDING OUT" SOUNDTRACK)
- (Acuff-Rose, BMI) CPP CRVING SHAME (Tonka, ASCAP/MCA, ASCAP/April, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP) HL 11
- DO YA' 9
- 27
- Wooden Wonder, SESAC) DO YOU BELIEVE ME NOW (Hookem, ASCAP/Blue Lake, BMI) CPP DON'T START THE FIRE
- 85 (Bibo, ASCAP/Hall-Clement, BMI)
- 30 FACE TO FACE
- (Maypop, BMI) WBM FIRST CAME THE FEELIN (Door Knob, BMI)
- 82
- GIVE BACK MY HEART 13
- (Michael H. Goldsen, ASCAP/Lyle Lovett, ASCAP) 7 GOIN' GONE
- (Bait And Beer, ASCAP/Forerunner, ASCAP/Little Laurel, BMI/Foreshadow, BMI/Lucrative, BMI/Bug, BMI) GONE. GONE. GONE 89
 - 36
 - (Melody Lady, BMI) GOOD GOD, I HAD IT GOOD (Blackwood, BMI/Land Of Music, BMI/Englishtown, . BMI) HI
- GOTTA GET AWAY 61

76

- 86
- (MCA, ASCAP) HL HAVE YOU HURT ANY GOOD ONES LATELY (Duck Tape, ASCAP/Rick Hall, ASCAP) HEAVEN CAN'T BE FOUND
- (Bocenhus, BMI) CPP
- 3 I CAN'T GET CLOSE ENOUGH (Tree, BMI/Pacific Island, BMI) CPP/HL
- I DIDN'T (EVERY CHANCE I HAD) 50

1 PREFER THE MOONLIGHT (Riverstone, ASCAP/Blackwood, BMI/Land Of Music, 2 I WANT A LOVE LIKE THAT 29

(Tom Collins, BMI/Collins Court, ASCAP) CPP

- (Writer's Group, BMI/Bethlehem, BMI/MCA, ASCAP/Doubletime, ASCAP) HL
- WON'T NEED YOU ANYMORE (ALWAYS AND FOREVER) (Warner-Tamerlane, BMI/Face The Music, ASCAP/Blue
- Lake, BMI) CPP/WBM I WON'T TAKE LESS THAN YOUR LOVE 28
- (MCA, ASCAP/Don Schlitz, ASCAP/Writer's Group, BMI/Scarlet Moon, BMI) I WOULDN'T BE A MAN (Jack & Bill, ASCAP/Songs De Burgo, ASCAP/Lodge
- 16 Hall, ASCAP) CPP/HL
- nail, ASUAPJ, UPY/HL IF THERE'S ANY JUSTICE (WB, ASCAP/Bob Montgomery, ASCAP/Warner-Tamerlane, BMI/Writers House, BMI) IF YOU ONLY KNEW (Compared SCAP) Control (Control (Con 92
- 62 (Cavesson, ASCAP/Tapadero, BMI/Merit, ASCAP) CPP
- 75
- (Cavesson, ASCAP/ Tapadeto, BMI/Ment, ASCAP) CPP 'LL FALL IN LOVE AGAIN (Let There Be Music, ASCAP) I'LL PIN A NOTE ON YOUR PILLOW (White Wing, BMI/Ensign, BMI/Famous, ASCAP/Blue Moon, ASCAP) CPP I'M GONNA MISS YOU, GIRL (Surth Flore ASCAP) (Let Kitchen ASCAP)
- 37
- urth Floor, ASCAP/Hot Kitchen, ASCAP) 19
- (Fourth Floor, ASCAP/Hot I I'M TIRED (Cedarwood, BMI) HL IT'S ONLY MAKE BELIEVE
- 74 (Conway Twitty, BMI)
- 100 JUST FNOUGH LOVE
- 12
- (Lyn Pen, BMI/Cavesson, ASCAP) CPP JUST LOVIN' YOU (Cross Keys, ASCAP/Tree, BMI/Kieran Kane, ASCAP)
- THE LAST ONE TO KNOW
- (Tapadero, BMI/Cavesson, ASCAP) CPP LET'S DO SOMETHING
- (Benefit, BMI/Englishtown, BMI) LIVING LIKE THERE'S NO TOMORROW 81
 - (April, ASCAP/Blackwood, BMI/Shobi, BMI) HL LOUISIANA RAIN
- 45 (Shobi, BMI/Swallowfork, ASCAP) LOVE ME LIKE YDU USED TO
- 80 (Web IV, BMI/Paul & Jonathan, BMI/Rightsong,
 - BMI/Attadoo, BMI) HL LYIN' IN HIS ARMS AGAIN (Hall-Clement, BMI) HL

20

- 57 LYNDA
 - (Screen Gems-EMI, BMI) WBM 68
 - 79
 - (Screen Gems-EMI, BMI) WBM MAPLE STREET MENTRES (Statler Brothers, BMI) CPP MAYBE YOUR BABY'S GOT THE BUES (WB, ASCAP/Two Sons, ASCAP/Good Single, BMI/Ivring, BMI) CPP/ALM/WBM
 - MOON WALKING 77
 - (Northport Bay, ASCAP/Dickie Brown, ASCAP) MOST OF ALL (Low-sal, BMI) 83
 - 58 **NEVER MIND**

 - (Tree, BMI) HL NO MORE ONE MORE TIME (WB, ASCAP/Cross Keys, ASCAP) HL NOW YOU'RE TALKIN' 71
 - 91
 - (Vogue, BMI/Partner, BMI) HL OH WHAT A LOVE 26

 - (Unami, ASCAP) ONE FOR THE MONEY (Tapadero, BMI/Cavesson, ASCAP) CPP ONE FRIEND 21
 - 4 (Pink Pig, BMI) CPP
 - 17

 - 15
 - (Pink Pig, Bmi) CPP ONE STEP FORWARD (Bar None, BMI/Sug, BMI) ONLY LOVE CAN SAVE ME NOW (Tree, BMI/Cross Keys, ASCAP) HL ONLY WHEN I LOVE 55 ONLY WHEN I LOVE (Lawyer's Daughter, BMI/Tree, BMI/Cross Keys, ASCAP) CPP/HL OUT WITH THE BOYS (Pete Drake, BMI/First Lady, BMI) PLEASE PLEASE BABY

 - 25
 - (Coal Dust West, BMI) WBM
 - 60 THE RADIO SONG
 - (Vogue, BMI/Partner, BMI) HL RIGHT FROM THE START 95
 - (Ensign, BMI/Red Ribbon, BMI) CPP THE RIVER UNBROKEN 67
 - (David Batteau, ASCAP/Grey Ink. ASCAP) 49

23 ROUGH AND ROWDY DAYS (Waylon Jennings, BMI/Tom Collins, BMI) CPP 32 SHE COULDN'T LOVE ME ANYMORE (Rick Hall, ASCAP/Fame, BMI)

99 SHINE, SHINE, SHINE (April, ASCAP/Butler's Bandits, ASCAP/Next-O-Ken,

www.americanradiohistory.com

ROLL THE DICE (Screen Gems, A KOLL THE DICE (Screen Gems, ASCAP/Uncle Artie, ASCAP) CPP ROSES IN DECEMBER (Uncle Artie, ASCAP/Larry Butler, BMI/Blackwood,

BMD.

63

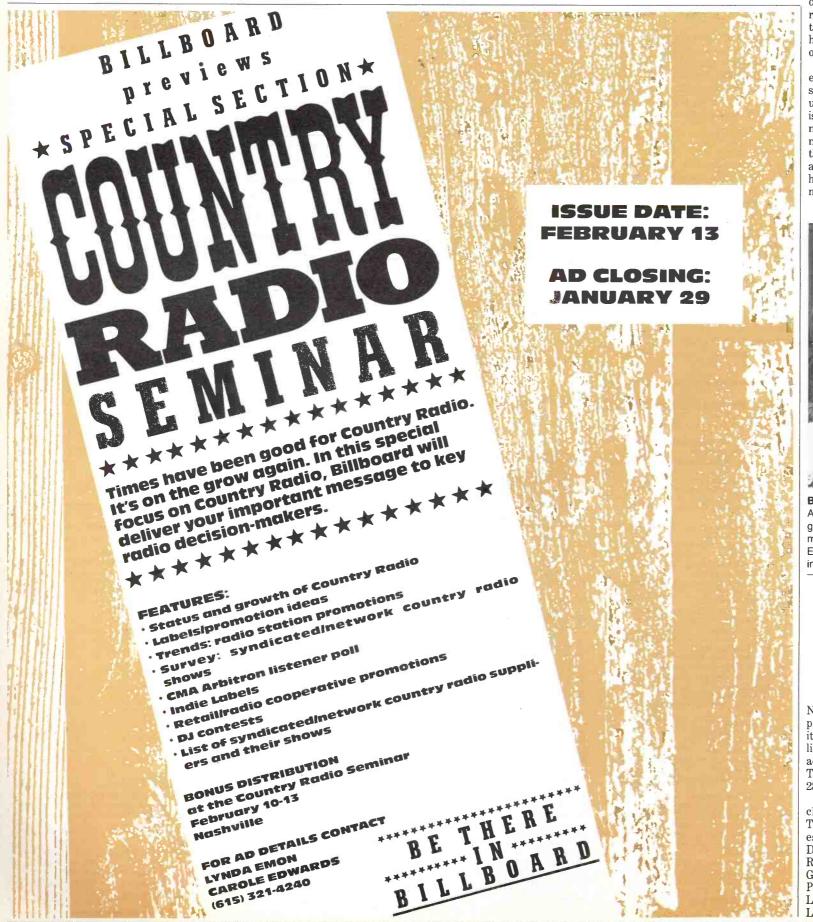


GEORGE STRAIT COMES OUT ON TOP WITH BEST-SELLING ALBUMS, SRO SHOWS (Continued from page 46)

not, they're terrible."

Because of his success with other writers' songs, Strait has recorded only one of his own compositions, "I Can't See Texas From Here" (on his second album). "I'm just kind of lazy and sift through songs. Dean [Dillon, who has written several Strait hits] and I have been trying to get together to write songs for three years that's no joke." He'd like to try songwriting again, though he admits, "I'm a little shy about it. You really bare it all when you write a song you put it all out there." Isn't Strait also shy about performing? "Well, that's true." He turns the shyness into an asset as his clean-cut good looks and boyish grin win the hearts and boots of female fans. Boots? A Strait concert tradition began when he was playing a Houston club and a fan threw a boot onto the stage. He signed it, and another came flying onstage. Soon, scores of boots made their stage debut. "I signed as many as I could, then the show was over and there were all these boots onstage. They had to sift through them to get their boots back." While performing, Strait eschews stage patter, preferring to swing from one song to another. "I'm not a comedian—I can't even tell a good joke. The people come out to hear me sing, so that's what I go out and do." Sing he does, balancing a good blend of ballads and uptempo, sprightly numbers, backed by an exceptional eight-man group, the Ace In The Hole Band. The band emphasizes Strait's traditional country leanings with electric, acoustic, steel, and bass guitars, fiddle, drums, and keyboards. Strait's unaffected personality and style won over the Vegas audience, earning standing ovations and encores. Strait notes a new trend at his concerts—a younger audience. He has no plans to try for the crossover market, asking, "Why risk losing the audience you worked hard to get to pay attention to your stuff?"

One of the backstage visitors after the last Las Vegas Hilton show was Col. Tom Parker, the legendary mentor/manager of Elvis Presley. "It was pretty neat meeting him. He gave us a few pointers in the movie business." Strait, who has had movie



offers already, says he would accept "the right thing that looked good."

The new MCA album "If You Ain't Lovin', You Ain't Livin," titled after the Tommy Collins song, is due for February release.

"George is one of the most informed artists about his own career," comments Woolsey, who formerly worked in promotion for MCA. "It's a dream come true. Instead of promoting records for 35 acts, I have one that I can concentrate on." Woolsey feels the gold, platinum, and concert successes have boosted Strait's confidence even higher. "He's more confident than ever about the musical directions he's taking. He doesn't pretend," says Woolsey. "That's why he's so successful—whether onstage or not."

Or, as Las Vegas Review-Journal entertainment reporter Don Usherson wrote after Strait's Hilton triumph, "If you're a non-c&w fan who is ever going to like it, this gentleman may be the guy to sway you.... His music, as close as anyone comes to the late, great Hank Williams, is pure and to the point and it's no wonder his list of hits is as long as the Chinese Army's roll call."



Beauty And The Bear. Actress/singer Rebecca Holden, right, gets a bear hug from the Biggee Bear mascot after performing at the Eastern States Exposition Big E Fair in Springfield, Mass.

'Austin City' Sets Another Varied Season

NASHVILLE As it has for the past dozen years, "Austin City Limits" will feature a mixture of established and aspiring country music acts during its 13th season on PBS. The show is now aired in more than 285 markets.

Acts signed for the TV series include the O'Kanes, Highway 101, Thom Bresh & Lane Brody, the Forester Sisters, Rosanne Cash, the Desert Rose Band, Reba McEntire, Ricky Skaggs, Larry Gatlin & the Gatlin Brothers, Holly Dunn, John Prine, Asleep At The Wheel, K.D. Lang & the Reclines, Foster & Lloyd, and Jennifer Warnes.



Mall-Happy Camelot Returns To The Superstore

BY PAT HADLER

COLUMBUS, Ohio Camelot Enterprises, the music retailer with the nation's third-largest store count, is counting on Columbus to test its new superstore concept.

The Ohio-based retailer opened two stores in suburban strip centers, Nov. 19, a departure from Camelot's traditional mall positioning. The new stores are five times the size of their average units and will carry over \$1 million in inventory. Camelot officials anticipate that each new store will generate between \$2.5 million and \$3 million in revenues in the first year of operation.

Unlike mall sites, which rely on impulse shoppers to generate sales, the prototype superstores were designed to be points of destination. Along with a deep selection of music in all three formats, the chain hopes to attract consumers with over 10,000 video titles. hard-to-find vinyls, and a variety of accessories.

Says Larry Mundorf, senior vice president, "We're attempting to change our identity from being just a record store to becoming an entertainment center.

Camelot first launched an attempt at the superstore concept in the late '70s under the name Grapevine Records & Tapes. The three freestanding units were in response to the increasing cost of mall locations and the slowdown in mall development. Two of the experimental stores, located in the Rust Belt cities of Flint, Mich., and Akron, Ohio, eventually folded due to economic woes brought on by the auto industry's '70s slump. Only the original Charlotte, N.C. store remains today, now operating under the Camelot name.

Camelot joins Pittsburgh-based National Record Mart and Albany, N.Y.-based Trans World Music Corp., which operates Recordland here, as one of only three national chains that are represented in Columbus. The market is dominated by local retailers such as Buz-

'We hope to create our own videos for merchandising'

zard's Nest, which has seven outlets, and regional Music Promotions, which operates 11 Record & Tape Outlets in Columbus.

According to Mundorf, Colum-bus was an ideal location for Camelot to reintroduce the large-store concept because of the strength of suburban centers and its university community. "Columbus is atypical in that it's not a big mall town, he says. "At the same time it's a huge market and has been underretailed for too long.'

The Columbus units feature an entirely new design and merchandising plan. Music and video products are clustered by category in brightly lit areas with individual sound systems. "The layout resembles a department store." says Mundorf, "People tend to buy multiformat, so we have all three formats in the rock area, for example. We've made it comfortable for shoppers to browse and take their time.

In addition, a \$40,000 video wall dominates the center of each store and separates the video sales and rental from the rest. The video wall, with its 16 screens, will showcase music videos and movies, and, potentially, in-store promotions. "We hope to create our own videos as a new way of merchandising," says Mundorf. "It's like a display window in the middle of the store, and it's time we make use of the media we sell."

The 10,000-square-foot superstores were designed by Retail Planning Associates, of Columbus, with flexibility in mind. Display racks and signage can be easily moved to accommodate special promotions and a changing product mix.

Camelot has plans to open two more superstores in the Columbus area in 1988. Other markets are under consideration for the concept, including those with existing Camelot mall stores; however, Mundorf declines to be more specific.

Privately held Camelot estimates that sales for 1987 will be \$198 million with revenues exceeding \$200 million in 1988. The company has 3,000 employees nationwide with 320 working at the North Canton, Ohio, headquarters.



Paul David, right, Camelot Music president and founder, played cashier and Warner Bros. star George Benson played customer when the chain opened one of its two superstores in Columbus, Ohio, David sold Benson a compact disk that features John, Paul, George, and Ringo.

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Outlet To Test New Notions In Product Positioning Trans World Opens Chicago Superstore

BY MOIRA McCORMICK

CHICAGO Albany, N.Y.-based Trans World Music Corp. opened its first superstore in this market on Nov. 25 under the Peaches logo.

Located downtown in the Loop business and shopping district, the 4,700-square-foot store celebrated its grand opening Dec 4-5. It is one of more than 35 locations that Trans World operates in the Chicago area. Many run under the Peaches banner, but some Chicago stores recently converted to the Music World logo (Billboard, Nov. 7).

The superstore occupies a building at the intersection of Wabush and Jackson streets in what was formerly a pharmacy, according to store manager Don Bergmann. "This unit is a test store as far as product positioning," he says. Unlike at other Peaches locations, Bergmann says, "the compact disks and videos are the first two things that hit you when you walk in the door.'

In another display variation from most other Chicago Peaches, the cassettes are placed in freestanding units rather than along the walls, freeing up wall space in the rectangularly shaped store for more effective exposition of cur-rent titles. "There's a lot more product shown on the walls," says

Bergmann, "which means more effective merchandising of the hits-as well as catalog items that are proven sellers-in all three configurations.

"As you walk in the store, you're hit with the current top 20, and along the walls you see current relevant product in all categories-rock, jazz, classical, soul, new age, etc.

The Peaches superstore carries 17,000 cassettes, 11,000 CDs, and

5,000-6,000 LPs, says Bergmann, as well as a full line of accessories, including carrying cases, cleaning kits, blank tapes, phonograph styluses, and Peaches' trademark wooden storage crates.

The store also offers the top 100 45s, as well as a "couple thousand" oldie 45s. Top LPs and cassettes are priced at \$6.99-\$7.99, and CDs at \$13.99; current 45s are \$1.99 each (three for \$5), oldie 45s \$2.49 (Continued on page 55)

Retailers Nab MTV Prizes Contest Supports Awards Show

BY CHRIS MORRIS

LOS ANGELES MTV has announced the winners of the retail display contest that supported the 1987 MTV Video Music Awards.

Kendra Wright and Susan Kincaid of Hastings Books & Records in Lubbock, Texas, won the grand prize for the most imaginative use of display materials supplied by MTV. They will attend the music network's New Year's Eve Ball as guests " the web.

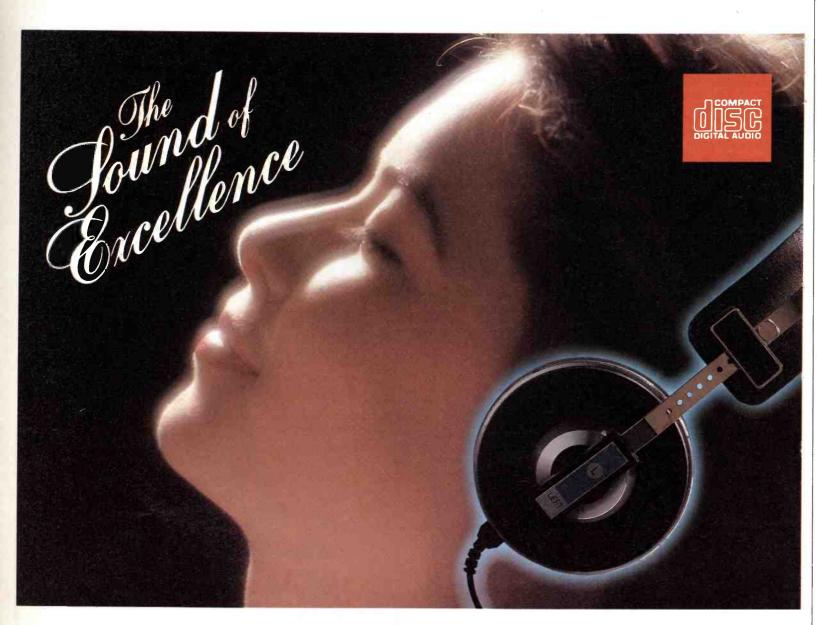
Runners-up were Michelle Hoff, Hastings Books & Records, Billings, Mont.; Rose Rustman and Dan Stressmann, Record Shop, Mankato, Minn.: Sid Babin, Record Bar, Helma,

Calif.; and Nicholas Gardner, Lieberman Enterprises, Marlton, N.J. The Record World outlet in Annapolis, Md., was also cited for an outstanding display.

Over 4,000 retail stores participated in the contest, which promoted the network's Sept. 11 awards broadcast from the Universal Amphitheatre in Los Angeles.

The stores were provided with a punch-out point-of-purchase kit that included a tent card, streamer, poster, and divider cards for CDs, LPs, and cassettes. The p-o-p materials highlighted nominated acts and could accommodate alterations to promote (Continued on page 54)





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Record Bar Wins Honors In NARM Display Contest

BY CHRIS MORRIS

LOS ANGELES Durham, N.C.based Record Bar repeated as best overall retail performer in the 1987 National Assn. of Recording Merchandisers/Country Music Assn. Awards Show display contest, while Minnneapolis-based Lieberman Enterprises scored as top overall rackjobber.

All winners received cash prizes for the displays supporting the CMA Awards show, broadcast Oct. 12 on CBS

A Record Bar outlet again captured the first prize in the retail category: Don Burrow of the Lynchburg, Va., store won \$500 for the best display

Lieberman's Dallas branch, which took the \$500 individual-rack award last year, seized top honors for the second consecutive year.

This year's 23 award winners were selected from a total of over 230 retail entrants and 23 rack contestants in the joint NARM-CMA promotional contest. The 1987 entries represented an increase: Last year, 200 retailers and 18 racks competed.

On the retail side, Pam Dominguez and Juanita Stotelmyer of Camelot Music in Hagerstown, Md., received \$300 awards, while Jo Ann Williams of Record Bar in Greenville, N.C., won \$200.

The rack sector's \$300 winners were Lieberman's Atlanta outlet and the Dallas and Seattle branches of Handleman Co.

Record Bar tallied four of the 10 \$100 retail recipients: Elizabeth Poarch of Gastonia, N.C.; Billy Francis of Mobile, Ala.; Gary Flisek of Tallahasee, Fla.; and Julia McFarland of Terre Haute, Ind.

Rounding out the \$100 retail winners were Rose Rustman and Dan Stresemann of Record Shop in Mankata, Minn.; Shawn Brower of Record Shop in Murray, Utah; Melanie Mukomela of Oranges Records & Tapes in Rolling Meadows, Ill.; Bar-bara Padget of Music-n-Movie Garage in Granbury, Texas; and Laura Wachs of Good Vibrations in Natick, Mass.

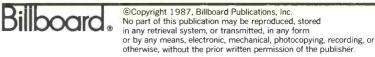
Handleman's Cincinnati; Little Rock, Ark.; Tampa, Fla.; and Atlanta branches took \$100 prizes; Lieberman's Cleveland branch and Western Merchandisers' Dallas unit also took \$100 awards.



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TOP COMPACT DISKS

EEK	EEK	AGO	N CHART	POP _{TM} Compiled from a national sample of retail sales reports.
THIS WEEK	LAST WEEK	2 WKS.	WKS. ON	ARTIST TITLE
1	2	3	6	★ NO. 1 ★ ★ GEORGE HARRISON DARK HORSE 2-25643/WARNER BROS. CLOUD NINE
2	3	2	14	PINK FLOYD COLUMBIA CK 40599 A MOMENTARY LAPSE OF REASON
3	1	1	9	STING A&M CD 6402
4	4	4	6	GEORGE MICHAEL COLUMBIA CK 40867
5	5	12	7	VARIOUS ARTISTS SPECIAL OLYMPICS CD 3911/A&M A VERY SPECIAL CHRISTMAS
6	7	6	14	SOUNDTRACK RCA 6402-2-R DIRTY DANCING
7	6	5	10	BRUCE SPRINGSTEEN COLUMBIA CK 40999 TUNNEL OF LOVE
8	8	9	16	JOHN COUGAR MELLENCAMP MERCURY 832 465 2/POLYGRAM LONESOME JUBILEE
9	9	19	3	STEVIE WONDER MOTOWN 6248 MD CHARACTERS
10	11	8	6	INXS ATLANTIC 2-81796
11	10	7	8	THE BEATLES CAPITOL CCT 46446 ABBEY ROAD
12	12	10	15	MICHAEL JACKSON EPIC EK 40600/E.P.A. BAD
13	14	11	40	U2 ISLAND 2-90581/ATLANTIC THE JOSHUA TREE
14	16	14	15	R.E.M. I.R.S. IRSD 42059/MCA DOCUMENT
15	15	16	4	MADONNA SIRE 2-25535/WARNER BROS. YOU CAN DANCE
16	13	15	5	STEVE WINWOOD ISLAND 2-25660/WARNER BROS. CHRONICLES
17	20	18	37	WHITESNAKE GEFFEN 2-24099 WHITESNAKE
18	25	-	2	PAUL MCCARTNEY CAPITOL CCT 48227 ALL THE BEST
19	22	17	7	ROBBIE ROBERTSON GEFFEN 2-24160 ROBBIE ROBERTSON
20	18	20	4	DOKKEN ELEKTRA 2-60735 BACK FOR THE ATTACK
21	NE	wÞ	1	FOREIGNER ATLANTIC 2-81808 INSIDE INFORMATION
22	24	26	17	THE BEATLES CAPITOL OCB 46443 WHITE ALBUM
23	17	13	11	YES ATCO 2-90522/ATLANTIC BIG GENERATOR
24	19	24	10	JETHRO TULL CHRYSALIS VK 41590 CREST OF A KNAVE
25	21	23	19	DEF LEPPARD MERCURY 830 675 2/POLYGRAM HYSTERIA
26	23	22	28	WHITNEY HOUSTON ARISTA ARCD 8405 WHITNEY
27	27	30	15	AEROSMITH GEFFEN 24162-2 PERMANENT VACATION
28	29	21	36	FLEETWOOD MAC WARNER BROS. 2:25471 TANGO IN THE NIGHT
29	NE	WÞ	1	SOUNDTRACK CINEDISC CDC 1003 HELLO AGAIN
30	26	28	4	THE PRETENDERS SIRE 2-25664/WARNER BROS. THE SINGLES



by Linda Moleski

WELL, ANOTHER YEAR has come to a close, and it looks as though this one proved to be even more exceptional than last for indie label product. Many distributors experienced a significant increase in hit titles, particularly in the r&b and rap fields.

Among the year's biggest-selling indie albums were Salt-N-Pepa's "Hot, Cool & Vicious" (Next Plateau), Eric B. & Rakim's "Paid In Full" (4th & Broadway), the Cover Girls' "Show Me" (Fever/Sutra), Dana Dane's "Dana Dane With Fame" (Profile), and the controversial 2 Live Crew's "2 Live Crew Is What We Are" (Luke Skyywalker). 2 Live Crew made headlines earlier this year when a clerk in Florida was arrested for selling its unstickered, sexually explicit record to a minor.

Other chart-busters included "The Big Easy" motion picture soundtrack (Antilles); Glenn Medeiros' self-titled debut album (Amherst); MC Shy-D's "Got To Be Tough" (Luke Skyywalker); the original cast album for "Les Misèrables" (Relativity/Important); Richie Haven's "Simple Things" (RBI); the Fat Boys' "The Best Part Of The Fat Boys" (Sutra); the Leroi Bros.' "Open All Night" (Profile); War's "The Best Of War" (Priority); and a compilation, "Rap's Greatest Hits, Vol. 2," also on Priority.

also on Priority. On the rock front, indie albums that achieved high marks included the **Brandos**' "Honor Among Thieves" and **Joe Satriani's** "Surfing With The Alien" (Relativity/Important), **King Diamond's** "Abigail" (**Road Rac**er), **Suicidal Tendencies**' "Join The Army" (**Caroline**), **M.O.D.'s** "MOD For USA" (**Megaforce**/Caroline), and **Motorhead's** "Rock'N'Roll" (**GWR**/Profile). Current strong sellers are "Christmas Rap," a compilation on **Profile**; the **California Raisins**' self-titled release on **Priority**; and **Exodus**' "Pleasures Of The Flesh" on **Combat**/Important.

Indies saw a resurgence in blues product, too, as labels such as **HighTone** and **Alligator** racked up impressive sales and experienced their best year ever.

Part of the reason for the increased sales was the compact disk—a format that's becoming more and more viable for indie labels. Logos that were at the forefront of CD midlines were **Dunhill Compact Classics** (through the formation of **American Technologies**), **Rykodisc**, and the **Moss Music Group**. Dunhill and Rykodisc, along with **Delos**, also introduced 3-inch CDs.

This year also brought about a series of changes. Indie labels that were lost to major-label distribution included **Megaforce** to Atlantic, **GRP** to MCA, and **Global Pacific** to CBS. **Rounder** loosened its ties with EMI

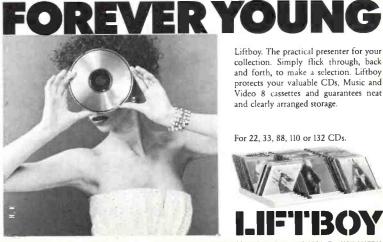
Indies continued to prosper in 1987

and entered into a partnership with RAS Records.

Perhaps the biggest change, however, occurred among distributors. New York-based Landmark moved into the Baltimore/Washington, D.C., area and, more recently, purchased M.S. Atlanta. Atlanta also saw the formation of Justin Records. Jem Texas separated itself from the Jem Group of companies and changed its moniker to Music Distributors Inc. In addition, Midwest outfit Navarre headed west to open a Los Angeles branch.

A number of industry veterans returned to the scene. Former Philadelphia International heavyweights Kenny Gamble and Leon Huff came back with a new label, Gamble & Huff; Lou Guarino revived his Pittsburgh label, World Artists, a successful indie during the '60s; and Barney Ales and Carlo Nasi formed Striped Horse.



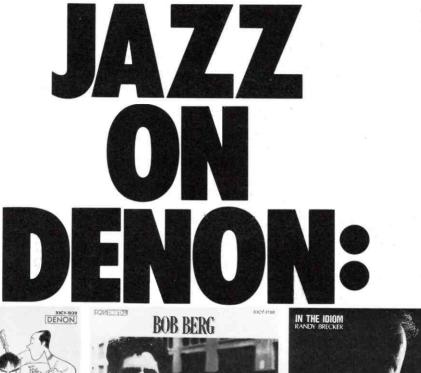


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PR Blitz Pushes Beatles Sales In South Africa

ON RECORDING

BY JOHN MILLER

JOHANNESBURG EMI South Africa has boosted sales of Beatles product from an average of 500 units monthly to a peak of more than 30,000 units a month in one of the longest and biggest promotional campaigns in the local industry's history.

The campaign, which centered around the release of eight Beatles CDs and all the band's albums, was put together by label and promotions manager Kim Saville and included extensive advertising on two national television channels and on MNET, the country's only independent station.

The South African Broadcasting Corp. aired a one-hour TV special on the group, while independent metropolitan radio station Radio 702 carried a 48-hour special program during which every third song played featured the Beatles. Radio 5, the country's only national pop station, went one better by playing three Beatles songs every hour for a week. A Beatles Drive, organized in Durban, Cape Town, and Johannesburg, drew the participation of more than 1,000 Volkswagen Beetle cars.

Saville says the results of the campaign more than justified the cost. Apart from the boost for conventional vinyl sales, CD volumes also benefited. In this market even top name artists rarely sell more than 100 units on CD, but EMI sold over 4,000 Beatles CDs in a month and notched up 500 sales for "Sgt. Pepper's Lonely Hearts Club Band" alone.

RETAILERS WIN PRIZES

(Continued from page 51)

the winning artists after the awards ceremony.

According to Norman Schoenfeld, manager of record merchandising for MTV, the contest was "the biggest one-shot p-o-p campaign we've ever done."

Schoenfeld compares the MTV instore campaign to the annual retail push coinciding with the Grammy Awards.

"Our contest was designed to highlight the fact that these artists deserve recognition," he says. "We were looking to create tune-in for our program and tell people that it is an exciting program."

Schoenfeld claims "participation from every major retail chain." Participating stores had the option of placing the display in either the music video or record departments.

"We asked them to put it anywhere they felt it was appropriate, as long as it entailed some product placement," Schoenfeld says. "A video outlet was no problem with me. Some retailers would feel that that was very important."

Concerning the ultimate impact of the contest at retail, Schoenfeld says, "I think the labels will find an increase in sales on the nominated artists."

BILLBOARD DECEMBER 26, 1987



In Ariz., Family Ties Help Indie Store Flourish

BY EARL PAIGE

LOS ANGELES There are still locations in major markets where an independent record store can flourish, according to dealer Roy Herst, who says he found one a year ago in suburban Phoenix, Ariz.

Even though Roy's Records & Audio has all the action to itself in Gilbert, a community with a population of 15,000, Herst needed some other advantages.

One definite edge, according to Herst, is that the store could operate from day one as a family business. Another was discovering that it made sense to stock hardware. "We were surprised. Now stereo is about 20% of our total revenue," says Herst.

Possibly as big an edge as any is Herst's own enthusiasm, as seen, for example, in his copping two awards in recent display contests—one for an Ozzy Osbourne display and the other for a Judas Priest display. He is shooting for a third award with a display for the Silencers.

(Continued on page 57)

laslinger, Keck

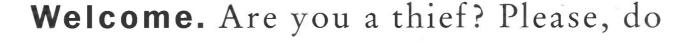
CHICAGO SUPERSTORE (Continued from page 51)

each (three for \$12). Midline LPs are \$4.99-\$5.99. Peaches also features 2,000-3,000 video titles for sale only—"mainly music," according to Bergmann, "with hit movies and other titles. There are no rentals at this point, but we might be doing that later."

Grand-opening activities for the new Peaches included free T-shirts for the first 100 customers, CDs discounted to \$11.99 (except for imports), and sale prices on all LPs and cassettes, except for cutouts.

"Attendance fulfilled expectations," says Bergmann. He says he expects the superstore to have somewhat more flexibility in future promotions: "We'll get the same promotions as the rest of the Peaches stores," he says, "but certain things will be given more of a push here."





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LP MCA 25170/NA JAMES

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ROYALTY Rich And Famous LP Warner Bros. 1-25592/\$8.98 CA 4-25592/\$8.98

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3 THREE To The Power Of Three

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LP MCA 42083/NA CA MCAC 42083/NA

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JAZZ JAZZ WARRIORS Out Of Many, One People LP Antilles/New Directions 90681-1/NA CA 90681-4/NA JAZZ LEE MORGAN Cornbread

▲ LP Blue Note B1-84222/NA CA B4-84222/NA JIM PEPPER Comin' And Goin'

LP Antilles/New Directions 90680-1/NA CA 90680-4/NA BENNIE WALLACE Border Town

LP Blue Note B1-48014/NA CA B4-48014/NA

GOSPEL HARDIE & SHERRY CLIFTON Living Miracle LP Shurfine Gospel SFG 55039/\$8.98 CA SFG 55039c/\$8.98

JOE WILSON & THE SONS OF THUNDER Stand By Me LP Shurfine Gospel SFG 55038/\$8.98 CA SFG 55038c/\$8.98

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A wholesaler is encouraging video stores to sell CDs ... see page 70

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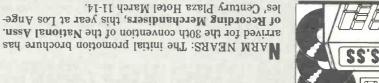
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John Power.

square-foot Convention Center, says AVA president Calif., at the Wyndham Hotel and adjoining 100,000-Ariz., for a March 25-28 convention in Palm Springs, event ever, AVA is moving out of home base Phoenix, American Video Assn. Looking for its biggest trade into smaller record/tape stores is being felt at the COMBO CONCLAVE: The steady spillover of video

manning the counters from 10 a.m.- Il p.m. old 4,500-square-foot warehouse, with 10-15 staffers rector of advertising and promotion. Utilized was an rusry, June, and October), "so we thought, why not try it right before Christmas?" says Frank Jenks, ditraditionally been successful three times a year (Feb-In Music in Grand Rapids, Mich., scheduled its first winter warehouse sale Dec. 2-13. Similar events have theme, Twelve Days Of Christmas, 20-store Believe BELIEVE IN WAREHOUSE SALES: With a built-in

for families of children undergoing cancer treatment. fund-raiser under way for backing a special entertain-ment room at the Ronald McDonald House, a home WUSICLAND'S McCHRISTMAS: Musicland has a

the size of the old plant). "We're going on-line with a new computer system in a few weeks," Nessis says. now in a new building with 40,000 square feet (twice continues enlarging and streamlining the operation, president of marketing. Barney Cohen, president, Sacramento suburb. Nessis, by the way, is now vice BIG VALLEY: Almost everything is new at Valley Record Distributing in Woodland, Calif.—"not Wood-land Hills, near L.A.," adds Norman Nessis, who says people still are confused about Valley's location in the people still are confused about Valley's location in the

:0701-812 Get into Retail Track by phoning Earl Paige at 213-

the promotion company," Roy

service soon. "I'm working with

80.08 no 80.88 are sottozze bne

ume, is priced at \$13.99-\$14. LPs

disk, a major contributor to vol-

tion, says Roy Herst. The compact

for records" because of its loca-

Audio "gets a pretty good price

market overall, Roy's Records &

tures two drugstores and other

shas food market and also fea-

The complex is anchored by a Ba-The complex is anchored by a Ba-

cause there is a video specialty

clear of regular video rental be-

The store also rents and sells music videos. "We charge \$2 a night [for rental]," Roy Herst asys. "Most of the other stores."

stereos," he says. "Now we're moving into speakers a lot-Mar-

some stereo components and car involvement in hardware was gradual. 'We started out with

Roy Herst adds that his store's

". sosbiv sizum trent rende videos."

antz, Becker, and Pioneer."

Mesa Community College.

Roy's Records & Audio steers

high-traffic businesses.

Although in a rather competitive

The store plans to offer a ticket .steil 86.8\$ no 44.8\$ bus steil



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GE, Monsanto, and Cowles Media.

media with industrial giants such as General Tire,

bin cards. Interac is already involved in interactive

multaneous display on store video monitors to tie-in there are numerous marketing applications, from si-

dent and chief operating officer of Interac Corp.,

are displayed on a screen atop the 7-foot-tall Music

er-generated graphics and slides related to the music leases. While two headphones provide sound, computup three-cut excerpts from prerecorded album reinteractive machine that allows consumers to punch Tower Records outlets are involved in a test of a new NORE MEDIA MOVES: Five Los Angeles-area

chains looking at publications as a vital marketing ad-junct. The Los Angeles web's Video Guide, nearing 450,000 circulation, is just adding an enamel cover and

VEDIA MOVES: Add Music Plus to the number of

stopped offering that discount throughout the fourth discount throughout the season. WEA included a 10% wholesale break on the digital format in its fall stocking programs, but never

bers for the huge racker already reflect enormous success on midline CD titles. "When it's advertised, CD under \$10 is phenomenal. People are really build-ing back-libraries," says Okinow, who is among those wholesalers who applaud WEA for continuing its CD discount through the seson

berman Enterprises, adding that fourth-quarter num-

dreamed of," says Harold Okinow, president of Lie-

available under \$10 "we'll see business like we never

LD UNDER \$10: When more compact disk product is

by Earl Paige

According to Allan Rinkus, executive vice presi-

toor space. at 1,400 square feet, displays are mounted on the wall to preserve Since the store is rather compact award-winning displays are three-dimensional and ''very large.'' The 20-year-old Herst says his

Olie's Home Center store, can be Richard, 24, who manages an does the bookkeeping. A brother, high-school chemistry teacher, the store, and his father, Gene, a dles advertising and promotion for ery Ward. His mother, Linda, haning stereo hardware at Montgom-Herst got his retail training sell-

Direct from Manufacturer Call or Write of responsibility. The store does little advertising, Why Pay More? stilled in their sons an early sense ly business experience and inoffered him and his wife some earthat he believes operating a ranch own," says Gene Herst, adding ALL SIZES AVAILABLE horses. Roy had livestock of his DINIDER CARDS themselves. "We raised cattle and The Hersts were once ranchers being developed very quickly."

, other UTDA no anoitnam asvlovni aidT" estimated by Roy Herst as about 2% of volume. "This season we're tied into Arizons State Univ. foot-ball; it's a package," he says.

There's lots of ranch land, but it's fronts of the 1800s around town.

old West. We still have the false

Gilbert as "the last vestige of the

town." The senior Herst describes

ping center in the new section of

bert Town Center, which Gene-Herst describes as "the only shop-

The store is situated in the Gila.m.-7:30 p.m. Mondays through Saturdays and is closed Sundays.

and have some extra help for peak 10:30 periods. The store is open 10:30

family-run operation is that Roy Herst can take off for buying trips

called on for special construction

and display tasks.

One of the advantages of the

are doing that." has to prove itself, and I think we Herst says. "I'm pretty confident about it. They indicate the store

bert College, which is new, and Other colleges in Gilbert are GilSILLBOARD DECEMBER 26, 1987

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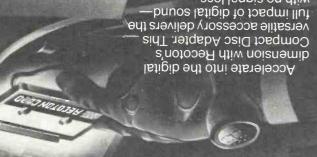
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Nixon's New Bodyguard? Richard M. Nixon is escorted by RoboCop at a national board meeting of the Boys Club Of America. The RoboCop character was on hand to call attention to Orion Home Video's RoboCop RubOut promotion. Sweepstakes tickets, packaged with each "RoboCop" cassette. offer a number of instant prizes for retailers as well as \$25,000 in donations to the Boys Club. The sweepstakes is part of a \$3 million promotional effort launched by Orion in conjuction with the action-adventure film's video release. The cassette will be available in video stores beginning Jan. 28 for a suggested list price of \$89.98. (Photo: Chuck Pulin)

Prudhomme's 'Kitchen' Vid Makes Cajun Cooking Hot

LOS ANGELES Looking back, it might be hard to believe that chef Paul Prudhomme haggled with any number of companies over a threeyear period prior to the production of his Cajun cooking tape.

Since J2 Communications released the tape in 1986, it has been a leading seller in the special-interest video category and continues to occupy the No. 1 position on Billboard's Hobbies And Crafts chart. More recently, "Chef Paul Prudhomme's Louisiana Kitchen, Vol. 1" won the American Video Conference Award in the cooking, food, and wine category (Billboard, Dec. 5).

Prudhomme says the fact that the AVC award was based on creativity and originality-not sales-vindicates his early feelings.

"I just couldn't communicate to companies the way I always thought it should come off," he "The attitude was that it could says. be produced for a low-budget figure. But I always felt if I was going to do it, it needed to be done right."

Ironically, says Prudhomme, who runs the internationally known K Paul restaurant in New Orleans and has just published a new hardcover cookbook, his association came about with J2 Communications fortuitously. J2 president Jim Jimirro, says Prudhomme, was literally on his way out of his Los Angeles home one evening when he noticed Prudhomme on a national cable show discussing his frustrations about not being able to transfer his cooking expertise to home video.

"Up until then," says the chef, "I never found anyone who wanted to do it right." Jimirro flew to New Orleans shortly thereafter, and "he was interested in doing a quality video that would take time, money, and finesse. I was excited about the company's attitude, and it was J2's first video.

Just what was Prudhomme's ap-

proach? "I did not want to do another cooking tape," he says. "I wanted to tell people what happens once the ingredients go into the pot. You just can't throw things into a pot and turn the fire on. That's the approach most cooking tapes take. I wanted the camera to be in the pot with me. I wanted people to have their sense of smell aroused by just watching the video."

Prudhomme says he's had women come up to him saying "volume one is the sexiest food thing they have ever seen. Some women told me that they found my technique of kneading bread to be incredibly sexy. In fact, Cajun cooking is emotional and sensual. That's what I wanted to get across.

Prudhomme says he conveyed his thoughts to Bob Banner and Associates, the video's producer. As a result, two videos were shot. The sec-ond, called "Chef Paul Prudhomme's Louisiana Kitchen, Vol. 2," focuses on classic dinners and "takes you further into the pot than the first one." It, too, has become a best seller.

Prudhomme says a good deal of footage was left over, but a major consideration in the production was to keep the tapes under 30-40 minutes to avoid going on too long, which Prudhomme believes is a fault with other cooking tapes.

Other reasons for the tape's success, Prudhomme believes, is the personal promotional effort he and the company launched. He recently finished an "intense" nationwide promotional tour, during which he was a guest on national and local television and radio entertainment/ (Continued on next page)

20 Titles Priced At \$29.98 For Sell-Through **CBS/Fox Sets New 5 Star Promo**

BY AL STEWART

OME VIDEO

NEW YORK CBS/Fox Home Video will drop prices on a wide variety of titles—from "The Bible" to "Commando"—as the company kicks off its latest 5 Star self-through promotion

The promotion is divided into five different genres and includes a total of 20 titles priced at \$29.98 each. Three of the titles—"Patton," "Little Big Man," and "African Queen"have been previously offered at sellthrough prices, while the remainder are being reduced from their original \$79.98 price point.

The titles will be available in video stores beginning Jan. 28 (prebook cutoff date of Jan. 12) and will be one of three 5 Star collections offered by CBS/Fox throughout 1988. Each collection will be offered by CBS/Fox for a six-month period and promoted for the first four months of its availability.

The latest announcements indicate that the company's approach to the sell-through market appears unchanged. While most competing suppliers have lowered their sell-through prices to \$19.95, CBS/Fox remains committed to \$29.98 because, according to Bob DeLellis, senior vice president of sales and marketing, it continues to meet the company's sales expectations.

"We've been very successful with our 5 Star programs," says DeLellis. "Ever major mass-market outlet is stocking our product, and overall, we're very pleased with the sales.'

The last 5 Star collection offered 16 titles and reportedly generated col-

FOR WEEK ENDING DECEMBER 26, 1987

lective sales of close to 800,000 units.

DeLellis says the ongoing 5 Star effort will stay at \$29.98 "as long as possible." He notes that a move to \$19.95 on major full-length major title means that unit volume has to increase dramatically to realize the same profit. He says, "Doubling [unit volume] won't help because there are so many fixed costs that remain the same regardless of the suggested retail price.

"It has always been this company's belief that if people want a title badly enough, they will pay \$29.98-it that's simple.

The titles being introduced in the 5 Star Collection '88 are as follows:

• Drama--"Little Big Man," "Yentl," "The Postman Always Rings Twice," "African Queen," "Cleopatra" (starring Richard Burton and Elizabeth Taylor), and "The Agony And The Ecstasy.

VIDEO

REVIEWS

• War-"The Longest Day, Blue Max," "Tora! Tora! Tora!" "The Big Red One," "Patton," and a remake of "All Quiet On The Western Front" (starring Ernest Borgnine and Patricia Neal)

• Comedy—"Romantic Comedy" and "Short Circuit."

• Inspirational—"The Bible," "The Robe," and "Moses." • Action—"Victory," "The French

Connection," and "Commando."

While the 5 Star promotions will continue to offer films priced at \$29.98, three other programs will embrace the more popular \$19.98 price point. They include five films from Alfred Hitchcock, seven John Wavne titles, and 10 Shirley Temple movies. Seven of the Temple movies have been seen on video, while Hitchcock's "The Paradine Case" and Wayne's "The Barbarian And The Geisha" will be making their video debut.

"Bon Jovi—Slippery When Wet: The Videos," PolyGram Video, 40 minutes, \$19.95.

Coming on the heels of this year's biggest-selling album, how can this compilation package miss? The longform-which has already reportedly shipped some 100,000 copies-captures the Bon Jovi phenomenon at its height, with a combination of six concert performance clips, backstage footage, and interviews.

Directed by expert lensman Wayne

Isham, each video is brilliantly shotunfortunately, some of them have lost a sense of excitement because of MTV overexposure. The package does, however, offer two never-be-fore released clips, "Wild In The Streets" and "Never Say Goodbye," as well as a live version of "Livin' On A Prayer," which was filmed during MTV's 1987 video awards show.

Like its music, Bon Jovi's longform video is sure to appeal to a broad, mainstream audience. No sex or drugs here, just clean, all-American, rock'n'roll fun.

LINDA MOLESKI (Continued on page 61)

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 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).
 A RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for nontheatrical made-for-home-video product; 50,000 units or a value of 22 million for music video product). Titles certified prior to Oct. 1, 1985, were certified under different criteria.) International Tape Disc Assn. certified 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. anal Tape Disc Assn. certification for



Hungry For Lamb Chop. Shari Lewis and her venerable companion, Lamb Chop, pay a visit to Billboard's headquarters in New York to celebrate their recent victory at the American Video Conference. The puppeteer's Random House Home Video release "Shari Lewis Presents 101 Things For Kids To Do" won top honors in the games-and-magic category. Billboard staffers sharing in the festivities are, from left, Sam Holdsworth, publisher; Ken Schlager, managing editor; and Al Stewart, home video editor. (Photo: Jeff Nisbet)

PRUDHOMME'S 'LOUISIANA KITCHEN' VID IS HOT (Continued from preceding page)

talk shows."

He also made himself available to national print media, video wholesalers, and video dealers. He says he made the same effort a year ago, when the tape first premiered.

Beyond the promotional push,

why has his tape taken off? "When you sit down at a table with real Cajun food, it's easy to ex-plain," he says. "It's the most emotional food you will ever have. You can't sit down and have a conversation. When you've got a good plate of Louisiana food in front of you, most people stop talking and say, 'Goddamn, this is good.' "

Prudhomme credits the food me-

dia for bringing Cajun food to national and international attention. "When I came along it was the first time they started promoting the hell out of an American. I was turning them on and the food writers had power," he says.

Since then, Cajun cooking has caught on not only in the U.S. but in such markets as Japan, which, according to Prudhomme, boasts the most Cajun cooking clubs.

But Prudhomme, ever the purest, says that many restaurants that have jumped on the bandwagon do not serve traditional Cajun recipes. "A lot of it is terrible," he la-JIM McCULLAUGH ments.

2	2	51	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT	Lorimar/LightYear Ent. Lorimar Home Video 070
3	4	51	JANE FONDA'S NEW WORKOUT	Lorimar/LightYear Ent. Lorimar Home Video 069
4	3	51	KATHY SMITH'S BODY BASICS	JCI Video Inc. JCI Video 8111
5	7	9	JANE FONDA'S WORKOUT WITH WEIGHTS	Lorimar/LightYear Ent. Lorimar Home Video 076
6	5	51	KATHY SMITH'S ULTIMATE VIDEO WORKOUT	JCI Video Inc. JCI Video 8100
7	6	51	RICHARD SIMMONS AND THE SILVER FOXES	Lorimar Home Video 158
8	8	37	A WEEK WITH RAQUEL	Total Video, Inc. HBO Video TVA9965
9	14	51	20 MINUTE WORKOUT	Vestron Video 1033
10	10	51	JANE FONDA'S EASY GOING WORKOUT	Lorimar/LightYear Ent. Lorimar Home Video 058

KATHY SMITH'S WINNING WORKOUT Fox Hills Video FH1012

FOR WEEK ENDING DECEMBER 26, 1987

Billboard

CHART

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TITLE

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KATHY SMITH'S TONEUP

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JANE FONDA'S SPORTSAID

JANE FONDA'S P. B. & R. WORKOUT

DENISE AUSTIN'S NON-AEROBIC WORKOUT

EVERYDAY FAMILY FITNESS WITH RICHARD SIMMONS

DONNA MILLS: THE EYES HAVE IT

AGO

2 WKS.

THIS WEEK

1 1 51

11 17 49

12 9 51

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RE-ENTRY

RE-ENTRY

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18 3

BUSINESS AND EDUCATION THE

Parade Video 32

Lorimar/LightYear Ent

Lorimar/LightYear Ent

Lorimar Home Video 075

Lorimar Home Video 046

JCI Video Inc. JCI Video 8112

Parade Video 202

Total Video, Inc. HBO Video 2651

Donna Mills Inc. MCA Home Video 80384

Lorimar Home Video 043

MSS Productions Warner Home Video 35020

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Remarks

Callan Pinckney presents deep muscle exercise techniques.

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stomach and face.

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Donna Mills shares her make-up, beauty

Judi Sheppard Missett's newest video

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Raquel Welch combines exercise and

Aerobic workout with sections on thighs,

yoga with tips on staying youthful

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VIDEOCASSETTES, SALES

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Compiled from a national sample of retail store sales reports

HEALTH AND FITNESSTM

TOP SPECIAL INTEREST

* * NO.1 * * 1 9 13 SHATTERED The problems and solutions of teenage MCA Home Video 80430 24 95 drug addiction are discussed Successful public speaking through use 2 1 47 PERSUASIVE SPEAKING Polaris Communication 19.95 of body language & eye contact. Crown Publishing Corp. Basics of sign language with emphasis on useful words & phrases. 3 12 47 SAY IT BY SIGNING 29.95 Improvement in interviewing skills and career development. 4 **RE-ENTRY** THE WINNING JOB INTERVIEW Star Video Prod. 39.95 Henry Winkler educates parents and children about child abuse. 5 Paramount Pictures Paramount Home Video 85037 2 51 STRONG KIDS, SAFE KIDS 24.95 6 7 17 AMERICAN HISTORY: THE CIVIL WAR Increase Video IV015 Famous events from the Civil War are 29.95 recounted and analyzed 7 Developement of managerial skills & 3 49 **CAREER STRATEGIES 1** Polaris Communication 19.95 mental exercises are taught 9 Leonard Nimoy is your guide on this 8 14 PLANETS OF THE SUN Concord Video 15.95 journey through our solar system 9 Learn when and how to move to get the 10 15 **CAREER STRATEGIES 2** Polaris Communication 19.95 most out of a new position. Improve test-taking skills for those important college-entry SAT tests. 4 45 10 THE VIDEO SAT REVIEW Random House Home Vide 69.95 Information on shopping for and selecting a new or used car. 11 5 49 **CONSUMER REPORTS: CARS** Lorimar Home Video 074 19.85 CONSUMER REPORTS: HOUSES AND CONDOS 12 49 How to evaluate, purchase, and finance a 6 Lorimar Home Video 079 19.95 hom 13 11 **BEAT THE SAT-MATH & VERBAL** A two-volume study program for high 7 Spinnaker Software Corp. SV-VH-V1 19,95 school students SOMETIMES IT'S O.K. TO TELL Children learn to make judgements and 14 8 15 Kidstuff SECRETS 24 95 to protect themselves WORKING MOMS: SURVIVAL SUCCESS, SATISFACTION Guide helps the working mom balance 15 15 7 Amerivision 29.95 her life, reduce stress & gain control.

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THIS WEEK	LAST WEEK	WKS. ON CHART	Compiled from a na	ational sample of retail store sales rep Copyright Owner, Manufacturer, Catalog Number	orts. Principal Performers	Year of Release	Rating	Suggested
		5		* * NO. 1 * *	Fentimers	žě	ež.	S.
1	1	10	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	29.9
2	2	10	STAR TREK IV-THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	29.9
3	3	15	AN AMERICAN TAIL	Amblin Entertainment MCA Home Video 80536	Animated	1986	G	29.9
4	12	29	WHITE CHRISTMAS	Paramount Pictures Paramount Home Video 6104	Bing Crosby Danny Kaye	1954	NR	19.9
5	5	62	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT	Lorimar/LightYear Ent. Lorimar Home Video 070	Jane Fonda	1986	NR	39.
6	7	60	SLEEPING BEAUTY	Walt Disney Home Video.476	Animated	1959	G	29.9
7	4	18		Paramount Pictures	Paul Hogan	1986	PG-13	29.9
8	.8	56	THE GODFATHER	Paramount Home Video 32029 Paramount Pictures	Marlon Brando	1972	R	29.9
9	9	40	TOP GUN	Paramount Home Video 8049 Paramount Pictures	Al Pacino Tom Cruise	1986	PG	26.9
	6			Paramount Home Video 1629 Callan Productions Corp.	Kelly McGillis	-		
10		49	CALLANETICS A +	MCA Home Video 80429 Apple Films and United Artists	Callan Pinckney	1986	NR	24.9
11	10	7	YELLOW SUBMARINE	MGM/UA Home Video M301170	The Beatles	1968	NR	29.9
12	14	112	JANE FONDA'S NEW WORKOUT	Lorimar/LightYear Ent. Lorimar Home Video 069	Jane Fonda	1985	NR	39.9
13	30	16	PLAYBOY VIDEO CENTERFOLD # 6	Lorimar Home Video 526	Lynne Austin	1987	NR	12.
4	15	4	GRATEFUL DEAD-SO FAR	6 West Home Video SW-5701	Grateful Dead	1987	NR	29.
15	27	12	PLAYBOY 1988 PLAYMATE VIDEO CALENDAR	Lorimar Home Video 524	Various Artists	1987	NR	24.
16	20	2	SUPERMAN IV: THE QUEST FOR PEACE	Cannon Films Inc. Warner Home Video 11757	Christopher Reeve Gene Hackman	1987	PG	89.9
17	13	33	APOCALYPSE NOW	Paramount Pictures Paramount Home Video 2306	Marlon Brando Martin Sheen	1979	R	29.9
8	40	121	PINOCCHIO +	Walt Disney Home Video 239	Animated	1940	G	29.9
19	19	15	DORF ON GOLF ◆	J2 Communications J2-0009	Tim Conway	1987	NR	29.9
20	17	7	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	89.9
21	33	110	STAR TREK III-THE SEARCH FOR	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	19.9
22	18	80	MARY POPPINS • •	Walt Disney Home Video 23	Julie Andrews	1964	G	29.9
23	11	125	THE SOUND OF MUSIC A ◆	CBS-Fox Video 1051	Dick Van Dyke Julie Andrews	1965	G	29.9
4	RE-E		THE MAKING OF THE 'TOUCH OF	6 West Home Video SW-5700	Christopher Plummer Grateful Dead	1987	NR	12.9
25	26	5	GREY' VIDEO AND MORE	Polygram Records Inc.	Bon Jovi			
-			BON JOVI-SLIPPERY WHEN WET	Polygram Video 440-041521-3		1987	NR	19.9
26	RE-E		HERE'S MICKEY!	Walt Disney Home Video 526	Animated Mickey Rourke	1987	NR	14.9
.7	25	11	9 1/2 WEEKS	MGM/UA Home Video 800973	Kim Basinger	1986	R	24.9
.8		W	PINK FLOYD THE WALL	MGM/UA Home Video 400268	Animated	1982	R	19.9
9	NE	W	NOT SO GREAT MOMENTS IN SPORTS	HBO Video 0024	Tim McCarver	1987	NR	14.9
0	RE-EI	NTRY	RUTHLESS PEOPLE	Touchstone Films Touchstone Home Video 485	Danny DeVito Bette Midler	1986	R	19.95
1	23	101	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1 9 85	R	19.95
2	16	10	JANE FONDA'S WORKOUT WITH WEIGHTS	Lorimar/LightYear Ent. Lorimar Home Video 076	Jane Fonda	1987	NR	39.95
3	36	58		Universal City Studios MCA Home Video 80047	Al Pacino	1983	R	24.95
4	24	3	HARRY AND THE HENDERSONS	Amblin Entertainment MCA Home Video 80677	John Lithgow	1987	PG	89.95
5	29	106	KATHY SMITH'S ULTIMATE VIDEO WORKOUT	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
6	21	79	KATHY SMITH'S BODY BASICS	JCI Video B100 JCI Video Inc. JCI Video 8111	Kathy <mark>Sm</mark> ith	1985	⊘ NR	29.95
7	28	4	OUTRAGEOUS FORTUNE	Touchstone Films	Shelley Long	1987		89.95
8	22	7	DISNEY'S SING ALONG SONGS: THE	Touchstone Home Video 569 Walt Disney Home Video 581	Bette Midler Animated	1987		14.95
9	32	48	BARE NECESSITIES	Amblin Entertainment	Michael J. Fox			29.95
-	VL	TU	DAVE TO THE FUTURE A	MCA Home Video 80196	Christopher Lloyd	1985	ru	23.30

■ Recording industry Assn. of America gold certification for theatrical hims, sales of 75,000 units or suggested list price income of \$5 million (30,000 or \$1.2 for theatrical hims, 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 suggested list price income of \$6 million (60,000 or \$2.4 million for nontheatrical made-for-home-video product; 50,000 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 suggested list price income of \$6 million (60,000 or \$2.4 million for nontheatrical made-for-home-video product; 50,000 units or suble 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.

FOR WEEK ENDING DECEMBER 26, 1987

the alternative " 8

VIDEO REVIEWS

(Continued from page 58)

"World Of White: The Ski Music Video Album," Cascade Mountain Music, 25 minutes, \$19.95.

For years now, the group Wickline has promoted an unlikely amalgam of ski themes set to modern country music. At first, the offerings were on record only. Now they've been issued on a mood-evoking music-video album set against a backdrop of some beautiful winter scenes. Included are six original songs that range from the whimsically Beach-Boyish "Co-min' Down" to the dreamily romantic "World Of White." The film footage, compiled from file and custom shots, is breathtaking, and Wickline's appealing music is expertly synchro-nized with the visuals. Video sales may also be buoyed by pre-Christmas promotions for the album on The Nashville Network and Superstation EDWARD MORRIS WTBS.

"Supermarket Savvy Tour Video," **Family Experiences Productions** Inc., 52 minutes, \$24.95.

"Be sure to read the fine print, and you can't be fooled by the bold print." These are certainly words to live by-and particularly so as author/ nutritionist Leni Reed spreads the good word about good nutrition.

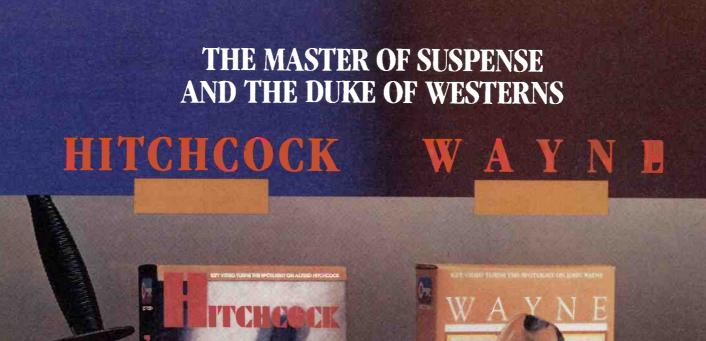
Well aware of the confusion present in a society full of aerobicizing adults hungry for healthy dietswho are meanwhile short on time to read past the "new improved" labels glaring from the shelves-Reed has set out to ensure that American consumers get it right on their next trip down the supermarket aisle.

Armed with easy formulas for determining cholesterol, fat, and sodium content, group participants are taught to seek out foods that are truly all their labels promise. Even conscientious perusers of fine print will learn something here-and will likely find the enclosed booklet with index, glossary, and tips a useful tool. Reed is a pleasant hostess, and group members raise useful questions that help dispel myths and misnomers. "Supermarket Savvy" should appeal to newlywed and pensioner alike. COLLEEN TROY

"The Good, The Rad, And The **Gnarly," Greg Stump Productions,** 75 minutes, \$39.95.

"For your consideration" ... a video blending elements from the "Twi-light Zone," a rock reggae score, and a great deal of the most visually arresting photography imaginable. Although skiing-in all its myriad forms-dominates the action, such diverse sports as wind surfing, snow surfing, skateboarding, roller-skating, and bicycle freestyling all come in for their fair share of coverage. Shot in a surrealistic manner, a great many of the events seem to take place in direct defiance of the law of gravity.

Narrated by Greg Stump, the cassette focuses on Harry Ackerman-a modern day Walter Mitty—who has dreamed of doing such things but has never actually attempted them. With its topnotch production values and seemingly endless stream of amazing athletes, this video should find an audience with the skiers of this worldand perhaps with armchair athletes of all kinds. **RICHARD RYAN**



OME VIDEO

NOTORIOUS

LIFEBOAT **NOTORIOUS** THE PARADINE CASE REBECCA **SPELLBOUND**

KEY VIDEC

Two of the most regal names in the movies join Key Video's court of collectibly affordable films.

This month, Key is proud to add five of the most suspenseful films of Alfred Hitchcock and seven of the most exciting movies of John Wavne to our star-studded "spotlight" collection.

Besides the Master of Suspense and the Duke of Westerns, the new releases blaze with stars like Ingrid Bergman, Cary Grant, Gregory Peck, Rock Hudson, Lee Marvin and Jennifer O'Neil. And the Wayne releases boast some of Hollywood's greatest directors, including Raoul Walsh, John Huston and Howard Hawks.

The new releases are not only movies your customers have always wanted to own, they're also videocassettes they can afford to own. Because each is only \$19.98*

Act today to add Hitchcock and the Duke to your store's collection of sellable classics.

Street Date January 28th.

Don't forget to order copies of these other classic collectibles: GARY COOPER/Pride of The Yankees, HUMPHREY BOGART/The Left Hand of God. JAMES CAGNEY/What Price Glory?/13 Rue Madeleine, WOODYALLEN/TakeTheMoneyandRun,SIDNEYPOITIER/For Love of Ivy.

ed Retail Price. 💲 1988 The CBS/FOX Company. All Rights Reserved. Key Video is a registered trademark of The CBS/FOX Comp



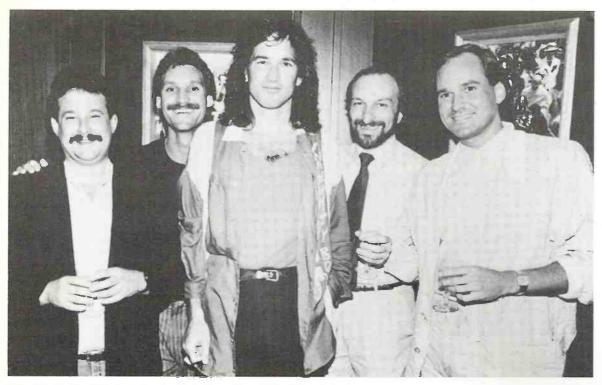
RIO LOBO

JOHN WAYNE

THE BARBARIAN AND THE GEISHA THE BIG TRAIL **THE COMANCHEROS NORTH TO ALASKA RIO LOBO** THE UNDEFEATED **BIG JAKE**



EWSMAKERS



Mangold In The Promised Land. Mark Mangold, author of Cher's "I Found Someone," signs an exclusive songwriting agreement with Columbia Pictures Music Group. Shown, from left, are Allan Tepper, director of music publishing, East Coast; Lonnie Sill, general professional manager; Mangold; John Luongo, Mangold's manager; and Bill Green, vice president of music publishing.



Kookie Christmas. Warner Bros. promotion brass meet with Edd Byrnes, formerly "Kookie" of the television series "77 Sunset Strip." Byrnes' classic "Yulesville" single has been re-released for the Warners' Christmas promo LP of the same name. Pictured, from left, are Greg Lee, national promotion exec; Byrnes; Kevin Laffey, co-producer and a&r staffer; and George Gerrity, VP/ national promotion director.



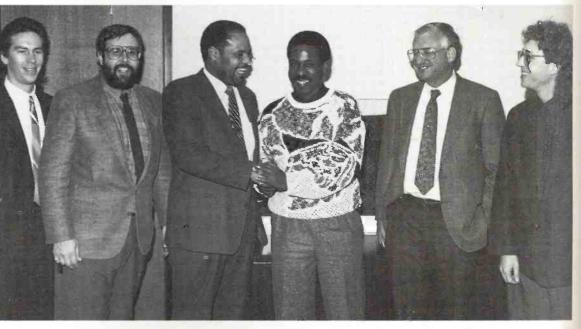
Rappin' Against Apartheid. Tommy Boy band Stetsasonic, Nigerian percussionist Olatunji, and the Rev. Jesse Jackson announce the release of the antiapartheid rap single "A.F.R.I.C.A.," which will raise money for the Frontline States Of Southern Africa. Pictured, from left, are Olatunji; Stetsasonic members Delite and Daddy-o; Jackson; and Stetsasonic members Fruitkwan and Prince Paul.



Houston In New Jersey. Whitney Houston's recent SRO concert at New Jersey's Meadowlands Arena is capped off by a surprise visit from Gov. Tom Kean, who proclaimed it Whitney Houston Day in New Jersey.



Moffitt's Mob. RCA/Novus artist Peter Moffitt is feted by RCA brass for the success of his "Zoe's Song" album. Pictured standing, from left, are Rick Dobbis, executive vice president; Richard Smith, vice president, r&b promotion; Basil Marshall, product director; Ray Newton, national director, jazz and progressive music; Bob Buziak, president; Hilton Ruiz, RCA/Novus artist; Steve Backer, RCA/Novus; and Mike Omansky, vice president, marketing. Seated, from left, are Moffitt and Warner Bros. artist Bob James.



Gumbs' Chums. Composer/arranger/producer Onaje Allan Gumbs signs an exclusive worldwide recording contract with MCA Zebra Records. Shown, from left, are Randall Kennedy, director of marketing, MCA Jazz; Richard Palmese, executive VP of marketing and promotion; Jheryl Busby, president of black music and executive VP of talent acquisition and artist development; Gumbs; Myron Roth, president of MCA; and Ricky Schultz, VP, MCA Jazz.

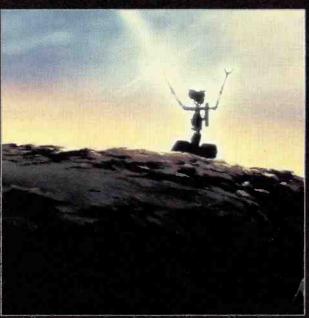


Scoring Big. Jerry Herman, left, is honored by ASCAP as the only composer to score three Broadway musicals that exceeded 1500 performances: "La Cage Aux Folles," "Mame," and "Hello, Dolly!" Shown with Herman are Morton Gould, ASCAP president, and Celeste Holm, original star of "Mame."

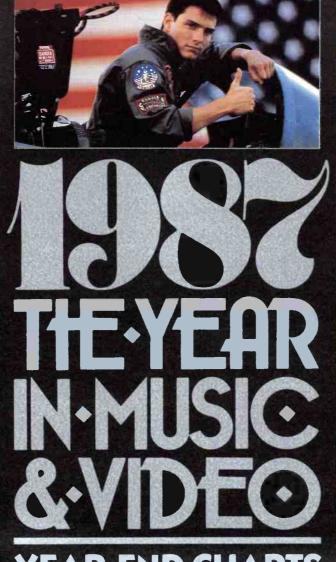
Billeoard ®





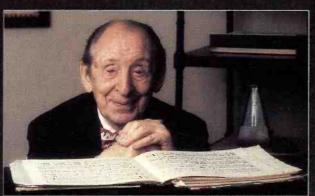






YEAR-END CHART S NUMBER ONE AWARDS POP \star ROCK \star BLACK \star CLASSICAL LATIN \star JAZZ \star COUNTRY \star VIDEO HOT CROSSOVER \star & MUCH MORE











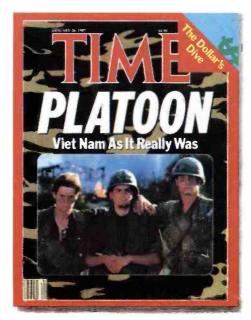


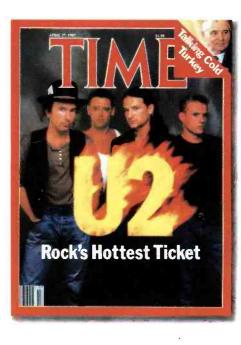














©1987 Time Inc



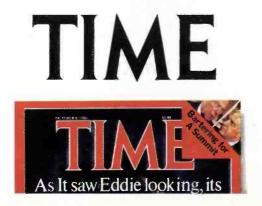
Ring in the New

TIME rang out 1987 with cover stories on Steve Martin, Bill Cosby, and *Fatal Attraction*. No one covers entertainment quite like TIME—and no other audience combines the liveliness and affluence of TIME readers.

Small wonder a 1987 Fairfield Study named TIME "the Number 1 publication for video consumers and purchase intenders." And small wonder TIME featured a wider diversity of home video advertisers in 1987 than ever before.

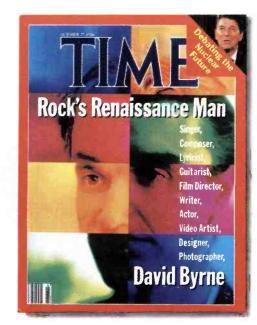
So ring in 1988. Glittering with the promise of a presidential election and the Olympics, it's going to be a great year for TIME readers—and for advertisers as well.

Start off the new year with a call to Rick Rogers at TIME. Give him a ring at (212) 522-2139.













Source: Fairfield Research 1987



Billboard In This Section

THE YEAR IN CHARTS

By PAUL GREIN

Billboard's redoubtable Chart Beat columnist reviews a year's worth of charts to reveal patterns in pop that tell a sweeping story by the numbers.

6 THE YEAR'S TOP STORIES

Compiled by JEAN ROSENBLUTH

A week-by-week, month-by-month chronology of the most significant news stories headlining Billboard and driving the music industry in 1987.

8 STAR PICKS '87

Compiled by STEVE GETT Pop music stars like the Bee Gees, Jon Bon Jovi, Sheena Easton, Billy Idol, and many more, choose their favorite music of the vear.

9 FULL METAL RACKET! By STEVE GETT

A salute to Heavy Metal's roaring comeback and remarkable prowess in '87— after stumbling over

prowess in '87— after stumbling over controversy early in '86 and going down for the count.

10

BREAKTHROUGH '87! By DAVE DIMARTINO

Profiles the rise of new talent fetching the public's fancy in '87, and the role of video in projecting that electric image of 'overnight success.'

11

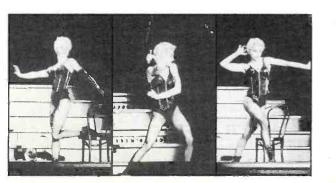
A GOOD YEAR FOR GOOD OLD ROCK'N'ROLL By CHRIS MORRIS

Savors an excellent year for classic '50s-into-'60s rock and for colorful musical memories of Ritchie Valens, Chuck Berry, Sam Cooke, and other timeless pioneers of the big beat.

14

RAP SPOKEN HERE *By NELSON GEORGE*

Explores why rap's detractors within the industry cannot stem the tide of rap's popularity on the street—and why it's time for reluctant radio programmers to bridge the growing generational rap-gap before they tumble in.





15 WAS IT A HIT OR A MISS? By PAUL GREIN

Fate plays fickle games again in this annual survey of superstars whose ballyhooed records made tracks up—and down—the charts, sometimes with equal speed, pleasant surprise or deep disappointment.

16 TH

THE BATTLE TO MAKE MUSIC WORK IN FILM By KATE BALES

Many are made, few are chosen, and despite the abundance of pop soundtracks in '87, the film and music communities have problems working together to break the platinum barrier.

17

THE CRITICS' CHOICE Billboard's editors, reporters and correspondents select their top 10 records, videos and concerts of '87. All together they suggest the cream of the crop—and some curious musical tastebuds on our staff.

46

THE REEL ROCK QUIZ Test your movie reflexes by matching recording artists to the feature films they made in 1987.



CREDITS: Special Issues Editors, Ed Ochs & Robyn Wells; All charts under the direction of Martin R. Feely, Director of Research; All editorial by Billboard writers, except "Making Music Work In Film" by Kate Bales, film production executive and L.A. freelance writer; 'Boxscores' recap courtesy of Amusement Business; Front Cover Photos: Vladimir Horowitz (Photo: Deutsche Grammophon/Production: Christian Steiner); Lisa Lisa & Cult Jam (Lynn Goldsmith); Freddie Jackson (Carol Weinberg); Randy Travis (Jeff Katz); Paul Simon (Gary Heery); Design/Chart Pages, Anne Richardson-Daniel & Miriam King Bebb; Design/Feature Pages, Stephen Stewart; Cover, Jeff Nisbet.

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VIDEOCASSETTE SALES & RENTALS	. Y40	
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KID VIDEO	Y41	
SPECIAL INTEREST VIDEO	Y41	
VIDEODISKS	Y41	
PUBLISHERS	· · Y42	
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LATIN	144	•

CHART EXPLANATION

The 1987 Year-End charts were compiled by computer from Billboard's weekly, bi-weekly and monthly charts during the eligibility period of Nov. 15, 1986 through Nov. 14, 1987. The eligibility period of the pop and country singles charts extends through Dec. 5, 1987.

Final Year-End chart positioning is based on a point system. Points are given to each record (single or album) for each week on the chart, in inverse relation to the chart position.

The Year-End charts represent the accumulation of all points—based on the number of weeks on the charts plus positions attained—that respective artists, labels, publishers, etc. have received for their charted recordings during the eligibility period.

All records ascending on the Dec. 6, 1986 Hot 100 Singles and Hot Country Singles charts have been included in their respective 1987 Year End charts and have been credited for their entire lifespan. All records descending on the Dec. 5, 1987 charts have projected points included in their totals to estimate their remaining chart life, while those ascending have been held off the 1987 Year End charts and will have their entire lifespan included in the 1988 Year-End charts.

By PAUL GREIN

Bon Jovi's "Slippery When Wet" was not only the best-selling album of 1987, but also one of the most influential in paving the way for greater acceptance of metal-oriented bands. It was to metal-based pop what Michael Jackson's "Thriller" was to black pop four years ago.

After the success of "Slippery When Wet"-which logged 38 weeks in the top five on the Top Pop Albums chart-five more metal bands cracked the top five: Cinderella, Poison, Whitesnake, Motley Crue, and Def Leppard. At one point in June, five of the top six albums were by metal-leaning acts.

Pop radio acceptance was the key to the success of Bon Jovi's album, which set a new record for a metal-

oriented release by topping the 8 million mark in U.S. sales. The first two sin-gles from the album, "You Give Love A Bad Name" and "Livin' On A Prayer," both reached No. 1, and a third, "Wanted Dead Or Alive," cracked the top 10. In addition to "Slippery When Wet"

being listed as the top pop album of the year on Billboard's annual chart recaps, Bon Jovi is the year's top pop artist in combined singles and albums activity.

Michael Jackson's "Bad" was the most eagerly anticipated album of the year.

The band shot up from No. 37 on the 1986 chart summary. U2, which wasn't even listed on last year's recap, is No. 2. Whitney Houston, who was No. 1 last year, dipped to third, and Madonna, who was No. 1 in 1985 and was second last year, dipped to fourth.

Bon Jovi is also the year's top pop album artist. The New Jersey band is the third metal-based group to earn that honor, following Deep Purple in 1973 and Aerosmith in 1976.

The year's other main musical trend was rap music. The Beastie Boys' "Licensed To III" became the first







Bon Jovi's 'Slippery When Wet' Was to Metal-Oriented Pop What Michael Jackson's 'Thriller' Was to Black Pop Four Years Ago.

CHARTS

rap-based album to hit No. 1 on the Top Pop Albums chart, and the first to surpass the 4 million sales mark. It broke records set in 1986 by Run-D.M.C.'s "Raising Hell," which peaked at No. 3

and sold 3 million copies. The success of

these two groups opened the door for

such acts as L.L. Cool J and the Fat Boys,

both of whom landed top 10 albums dur-

Another of the year's most influential trends was

the urban/crossover sound, exemplified by such acts

as Lisa Lisa & Cult Jam, Exposé, Jody Watley, Club Nouveau, and Kim Wilde. The broad-based acceptance of that style is underscored in the fact that all

five of those acts reached the top 10 on the pop chart

Many will remember 1987 as the year that U2

achieved mass audience acceptance. The Irish band's

"The Joshua Tree" debuted at No. 7 on the Top Pop

Albums chart in April-the highest entry position for

a studio album in nearly seven years. "The Joshua Tree" went on to log 35 weeks in the top 10, more

than any other album in 1987. U2 also landed backto-back No. 1 singles: "With Or Without You" and "I

This was also the year that George Michael came

into his own as a solo artist and-many would argue-as a mature record-maker. Michael appeared to

be taking a calculated risk with the mid-year release of the controversial "I Want Your Sex." The explicit

tone of the record seemed to represent an effort by Michael to shed the bubblegum aura that carried over

from his Wham! days. The gamble paid off: The single

Still Haven't Found What I'm Looking For.'

during the year.

Some watched the stock market in October. Others eyed the Top Pop Albums chart. Which album would ultimately hold the top spot the longest, "Bad" or Bruce Springsteen's "Tunnel Of Love?" Sleeper soundtrack "Dirty



Dancing" took the industry by surprise when it merengued past both superstar releases and perched at No. 1.

Pink Floyd's "Dark Side Of The Moon" hit 700-plus weeks on the chart in 1987. (Photo: Chuck Pulin)



Heart's "Bad Animals" album yielded a No. 1 hit, "Alone."

climbed to No. 2 in August, and the singer's next release, "Faith," hit No. 1.

Two of the industry's biggest stars—Whitney Houston and Michael Jackson—released new studio al-bums in 1987. A lot was riding on the albums—and the early returns were good. Both follow-ups debuted at No. 1 and in short order spun off two No. 1 singles each.

Several acts that date from the '60s made a splashy return to the charts in 1987. Some did it by teaming with hot young stars. Aretha Franklin joined forces with George Michael for the No. 1 "I Knew You Were Waiting (For Me)"; Herb Alpert teamed with Janet Jackson (and her red-hot producers Jimmy Jam & Terry Lewis) for the top five "Diamonds." The collaborations were highly successful at updating the artists' images: Alpert-the one-time leader of the Tijuana Brass-is the No. 21 black music artist of the year, and the No. 10 "crossover" artist.

Two '60s veterans, Bill Medley and Starship, landed No. 1 hits this year with movie themes. Two others, Paul Simon and Steve Winwood, reaped the sales benefits of their big 1986 Grammy victories. With no such obvious boost, Smokey Robinson landed the (Continued on page Y-53)

WAVE OF CHANGE: KMET Los Angeles drops album rock fare—and fires its entire air staff—for a new age/jazz format under the calls KTWV, becoming the first major-market station to adopt "Wave" programming (2/21).

eventually replace the 7-inch 45 rpm disk (2/21).

SEN. ALBERT GORE JR. introduces the first legislation requiring DAT recorders to be equipped with copycode scanners; 24 hours later the Reagan administration announces that it will back a similar bill (2/21).

CD VIDEO, an optical compact disk technology that combines 20 minutes of digital audio with five minutes of video, is formally debut-

ed at the 1987 NARM convention; its official rollout is delayed several times throughout the year, however (2/28).

MARKETING CONSULTANT PETER GLEN blasts music retailers for making visiting a record store "a humiliating experience"; his speech, at the NARM confab, is met with a standing ovation (2/28).

March

BEATLEMANIA arrives anew, thanks to Capitol's release on CD Feb. 26 of the first four albums by the Fab Four (3/7).

THE GRAMMY AWARDS provide an even bigger sales boost than usual, with Paul Simon, Anita Baker,

The battle for "Platoon" on the home video front

Compiled by JEAN ROSENBLUTH

January

STRONG CD SALES and hot product from up-andcoming acts enable retailers to report sales increases of 15%-20% for the 1985 holiday season, from Thanksgiving through Christmas (1/10).

THE NAACP SOCKS it to the music biz in a report that concludes, "Blacks are not receiving a fair share of the industry's economic opportunities [and] barriers exist throughout the industry that severely limit opportunities for [them]" (1/10).

PARAMOUNT ANNOUNCES that it will release "Top Gun" on videocassette—with a Pepsi-ad lead-in. The commercial makes it possible for the company to set a list price of \$26.95 for the tape, an all-time low for a major release (1/24).

February

FUELED BY CDs, worldwide sales of prerecorded music jump 2% in 1985 (2/7).

A JANUARY snowstorm forces many Eastern retailers to close shop early—or completely—during the last weekend of the month, dropping sales for the week as much as 20% (2/7).

BON JOVI'S "Slippery When Wet" becomes the first album to be certified for sales of 5 million units just five months after its release. The next fastest seller is Madonna's "Like A Virgin," which did the trick in eight months (2/14).

PHILIPS AND SONY announce that they are collaborating on the development of a 3-inch CD, designed to

The Year's TOP STORIES

"The Wave" format comes ashore and into fashion

Steve Winwood, Bobby McFerrin, Robert Cray, and Bruce Hornsby & the Range all cashing in on Grammy wins (3/14).

BYE-BYE MOM-AND-POPS? The shuttering of a Southern California VSDA chapter and the recent spate of store closings raises doubts as to whether mom-and-pop dealers can survive in an age of chain ascendancy (3/14).

THE VIDEO INDUSTRY is rocked by the news that the senior management team at Karl-Lorimar—including founder and president Stuart Karl—had to resign because it owned an outside point-of-purchase fulfillment house that had been doing business with the firm; the company later drops "Karl" from its name (3/21).

FOR THE FIRST TIME, the mechanical royalty rate for songwriters is tied to the consumer price index (3/28).

BRUCE BUST? CBS issues a moratorium on sales and returns of the five-record set "Bruce Springsteen & The E Street Band/Live 1975-85" to combat "a temporary oversupply" caused by slumping sales (3/28).

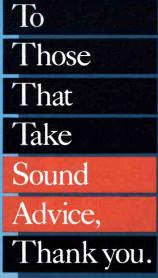
THE CD MARKET gives its first indications of slowing down, as Atlantic Records releases a batch of low-price pop CDs (3/28).

POLYGRAM posts its best year-end figures ever: The company's 1986 worldwide gross was \$1.3 billion, while profits soared 50% to \$120 million (3/28).

April AT THE BEHEST OF HIT VIDEO USA, four senators call for a probe into possible restraint-of-trade and antitrust violations by MTVN, challenging the network's exclusivity contracts with major labels; two federal investigations are begun, one of which, the FCC's, is still going on (4/4).

RCA NASHVILLE announces a nine-song limit for its country albums; however, the label contends that in-(Continued on page Y-48)

Billoond





- DAVID BOWIE DAVID BRENNER RICK CHERTOFF MARSHALL CRENSHAW DEPECHE MODE DURAN DURAN EUROPE JOE JACKSON HOWARD JONES
 - JULIAN LENNON
 - THE MONKEES
 - THE OUTFIELD
 - PINK FLOYD
 - KEITH RICHARDS
 - PATTISMITH
 - JOHN WAITE

Special thanks to: C.A.A. F.B.I. G.T.I.

I.C.M. INTERNATIONAL TALENT GROUP PREMIER TALENT AGENCY TRIAD ARTISTS WILLIAM MORRIS AGENCY



BILL 'Z'YSBLAT MICHAEL EPSTEIN MARCIA MASON NANCY HOELLE CINDY HIRSHON PATRICIA KNUDSEN 110 WEST 57TH STREET, NEW YORK, NY 10019 TELEPHONE: 2127657550



BEE GEES

Level 42—"Running In The Family" Pet Shop Boys—"Actually" Prince—"Sign 'O' The Times" Def Leppard—"Hysteria" Whitesnake—"Whitesnake" Michael Jackson—"Bad"

Public Enemy — "Yo! Bum Rush The Show" Metallica— "Garage Days Revisited" Davy D.— "Davy's Ride" Eric B. & Rakim— "Paid In Full" Bo Diddley— "Go Bo Diddley/Bo Diddley" (Two-on-one MCA CD) Pato Banton— "Secret Thunderbird Drinker" (UK reggae tape)

BEASTIE BOYS

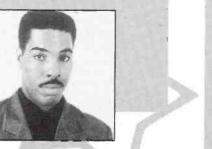


OZZY OSBOURNE

Billy Idol—"Mony Mony" Bon Jovi—"Living On A Prayer" Whitesnake—"Still Of The Night" Def Leppard—"Animal" Motley Crue—"Girls Girls Girls" Cinderella—"Night Songs"

Oran "Juice" Jones—"GTO Gangsters Taking Over" Chuck Stanley—"The Finer Things In Life" Public Enemy—"Yo! Bum Rush The Show" Davy D.—"Davy's Ride" Journey—"Raised On Radio" Sting—"Dream Of The Blue Turtles"

ORAN "JUICE" JONES



The Cult—"Electric" Aerosmith—"Permanent Vacation" Smokey Robinson—"One Heartbeat" Chick Corea—"Light Years" Def Leppard—"Hysteria" George Benson/Earl Klugh—"Collaborations"

DAVID COVERDALE, WHITESNAKE



Who Are The Artists We Listen To Listening To When They're Not Listening To Their Own Music?

Compiled by STEVE GETT





MIC MURPHY, THE SYSTEM

Prince—"Sign 'O' The Times" George Michael—"Faith" Terence Trent D'Arby—"The Hardline According To . . . " David Bowie—"Makin' My Love " Alexander O'Neal—"Hearsay" The BoDeans—"Outside Looking In"



Little Steven—"Freedom—No Compromise" The Call—"Into The Woods" U2—"The Joshua Tree" The Cult—"Electric" Aerosmith—"Permanent Vacation" Robbie Nevil—"Robbie Nevil"



SHEENA EASTON Prince—"Sign 'O' The Times" Simply Red—"Men And Women" Barbra Streisand—"One Voice" New Order—"Substance" Sting—"Nothing Like The Sun" Michael Jackson—"Bad"

Love & Rockets Terence Trent D'Arby—"The Hardline According To" George Michael—"Faith" Marvin Gaye—"Midnight Love" Jenny Morris—"Body & Soul"

INXS



Sting—"Nothing Like The Sun" Marc Jordan—"Talking Through Pictures" Yellowjackets—'Four Corners" Tom Waits—''Franks Wild Years" Rubén Blades—'Agua de Luna' Bobby McFerrin—"Spontaneous Inventions"

JAY BECKENSTEIN, SPYRO GYRA

(Continued on page Y-48)

By STEVE GETT

As 1987 draws to a close, it's crystalclear that it has been a vintage year for hard rock. By Thanksgiving, no less than a dozen metal-oriented acts boasted top 40 albums, including Whitesnake, Def Leppard, Aerosmith, Heart, Rush, Kiss, Great White, Europe, Motley Crue, Poison, Metallica, and Bon Jovi.

Indeed, the presence of heavy rock product on the Top Pop Albums chart was consistently strong throughout '87. For the best part of 1986, the rock scene had been in something of a sorry state, with urban/dance-oriented rock sounds tending to garner the lion's share of chart success. Only a handful of metal acts had been able to make any kind of significant chart impact in '86. However, during the latter part of last year, the situation had started to improve, and by year's end Bon Jovi, Iron Maiden, Cinderella, and Stryper were enjoying top 40 albums.

Things could only get better (or louder!) in 1987—and they did. Happily, the oftenpredicted demise or burnout of hard rock has failed to occur. But just why has heavy metal's staying power been so strong this year?

The acceptance of metal, or at least hard rock/pop sounds can be attributed in part to Bon Jovi's phenomenal success with its "Slippery When Wet" album, sales of which are now well past the 8 million mark in the U.S. alone. The band's music boasted strong, instant hooks that made them accessible to top 40 radio. It became nigh on impossible to switch the dial and avoid hearing songs like "Living On A Prayer," "You Give Love A Bad Name," "Wanted Dead Or Alive," and "Never Say Goodbye."

Bon Jovi continued to satisfy its hardcore male audience, but in attaining across-the-board acceptance the band won the hearts of more than just the denim and leather brigades. Young teenage girls swooned at Jon Bon Jovi's cute looks sometimes their screams drowned out the music at the band's concerts—and the lead singer's celebrity status launched him onto the covers of magazines like People and Rolling Stone.

In a nutshell, Bon Jovi became "the acceptable face of heavy metal" and definitely paved the way for other acts to garner commercial success.

Jon Bon Jovi was not the only hard rocker to land bonafide celebrity attention. Motley Crue drummer Tommy Lee's marriage to soap star Heather Locklear grabbed headlines; Crue bandmate Nikki Sixx made the gossip columns via his romance with Vanity; and Whitesnake's David Coverdale found himself in the news when he got engaged to actress/model Tawny Kitaen. Can a Robin Leach profile be far behind?

The general public finally discovered that not all heavy rock acts live in stereotype "sex, drugs, & rock'n'roll" worlds, harboring burning ambitions to drive those awfully nice ladies at the PMRC into a frenzy by singing songs about Satan, death and destruction. After Last Year's Comeback, Things Could Only Get Better (and Louder) in '87—and They Did. 1988 Could Be the Year of the ...





Naturally, some bands continued to believe that true metal should deal with topics like Satan, death, and destruction. Thankfully, it's difficult to name one act of that genre which managed to break out of the underground.

Still, there was a healthy underground metal circuit and independent labels seemed to release an abundance of product. Probably the best way for a new indie act to break into the mainstream was if its record company was fortunate enough to land major label distribution. The best example of such a new breakthrough was Enigma act Poison, which scored big with its album, "Look What The Cat Dragged In."

Poison was at the forefront of a new wave of so-called glam metal acts—or the "[hair] mousse abuse boys," as Whitesnake's Coverdale so aptly described the genre. Ultimately, one can't help feeling that the chances of any of the latest batch of glam rockers making it will be down to an ability to produce good songs as opposed to creating the wildest hairdo on the block.

Nineteen-eighty seven was certainly a good year for hard rock comebacks. Following a protracted absence from the scene, Def Leppard returned with "Hysteria," its eagerly anticipated follow-up to 1982's multiplatinum blockbuster, "Pyromania." Steven Tyler and his Aerosmith cohorts cleaned up their act and delivered their best album in years, the Bruce Fairbairn-produced "Permanent Vacation." Kiss connected with hotshot producer Ron Nevison and hit the target with its "Crazy Nights."

Also hot on the comeback trail was, of course, Whitesnake, whose eponymous Geffen album has been one of the year's strongest selling albums. Whitesnake's breakthrough initially came via the epic Zeppelinesque, seven-minute cut "Still Of The Night." The song's accompanying videoclip received a tremendous amount of airplay, proving that MTV can still be very powerful in breaking metal acts.

Major labels made noise with a number of new—or at least relatively new—metal acts. Among the successes were Cinderella, Great White, Tesla, Megadeth, Ace Frehley, and Anthrax. Other up-and-coming bands creating a buzz were Guns N' Roses, MSG, Faster Pussycat, and T.N.T.

MSG, Faster Pussycat, and T.N.T. On the touring front, 1987 was an excellent year for heavy metal arena gigs, with a definite emphasis placed on presenting hot double bill packages. Among the strong tours that made for good box-office business were Bon Jovi and Cinderella, Motley Crue and Whitesnake, Arrowsmith and Dokken, and Def Leppard and Tesla. A number of triple-act bills, featuring new and mid-level acts, also made the rounds, and one can only be optimistic that there will be more of these in the future.

What does the future hold for hard rock in 1988? At this juncture, the outlook would appear to be positively bright, with new releases due from the likes of Scorpions, Ozzy Osbourne, Van Halen, David Lee Roth, and Cinderella.

No One in His Right Mind Would Say an Artist's Career is Made or Broken Solely on the Basis of What He or She Looks Like. Yet if There is Any Trend to be Seen in This Year's Batch of Breakthrough Artists, it is the Fact That Each and Every One of Us Knows Exactly What They Look Like.

By DAVE DIMARTINO

Nineteen eighty-seven was a fabulous year for new rock'n'roll bands, if you trust lists. The number of breakthrough artists that got

strong chart action this year is, in many ways, overwhelming. Take a look at this issue's Top Pop Albums chart and you'll see names you wouldn't have recognized a year ago: Tiffany, Richard Marx, Poison, Swing Out Sister, Debbie Gibson, Guns N' Roses, Terence Trent D'Arby, the Brandos, Tesla, the Cult, and the disturbingly-named trio of White Lion, Curiosity Killed The Cat, and Faster Pussycat.

Clearly, it was a healthy year.

Logic dictates, however, that every band holding a chart position denies some other act that very same position. And what this implies, in some ways, is disturbing indeed.

What we're talking about here, simply, is the burn-out factor. The artists listed above haven't encountered it yet. Hopefully, they won't; probably, they will.

MTV has a lot to do with it. Consider how much

"image" has played a part in the success of this year's breakthrough artist. Tiffany and Debbie Gibson: teen titans. Poison, Faster Pussycat, Guns N' Roses, the Cult: flashy, loud, and trashy. Terence Trent D'Arby, Swing Out Sister, and Curiosity: U.K. cool, and fashionwise. And so on.

Now consider previous years' breakthrough artists such as Cyndi Lauper, Culture Club's Boy George, Billy Idol, the Human League, Thompson Twins, and Twisted Sister. Consider Michael Jackson and Prince, too, while you're at it. Think about how many magazine covers these artists have been on since their initial success; how many raw hours their faces have spent on the MTV tube; how, to at least some extent, the initial novelty factor they enjoyed has worn out.

Think about how the term "last year's news" is taking on more and more importance in these late '80s.

Anonymity, in a way, has paid off for the likes of Pink Floyd, who currently enjoy great success on the Top Pop Albums chart, yet ironically are so unrecognizable as individuals that Rolling Stone recently saw fit to run only the words "Pink Floyd" on their cover rather than a picture of the band. No one knows what they look like; no one is sick of them yet. R.E.M., now experiencing an enormous breakthrough with their "Document" album, recently graced the cover of that same magazine, and it somehow seemed even *more* odd. Why? Because they don't like to make videos. And no one really knows what they look like.

The Smiths, another very talented band, for a very long time avoided making videos. Their new album, "Strangeways, Here We Come," seems to have already peaked in the mid-50s on the Top Pop Albums chart. The band has broken up. And, again, no one really knows what they look like.

No one in his right mind would say an artist's career is made or broken solely on the basis of what he or she look's like. Yet if there is any trend to be seen in this year's batch of breakthrough artists, it is the fact that each and every one of us knows *exactly* what they look like.

The following artists had No. 1 hits 10 years ago: Rose Royce, Manfred Mann's Earth Band, KC & the Sunshine Band, Alan O'Day, the Emotions, and Meco. A pretty visual bunch, no?

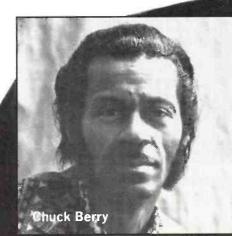
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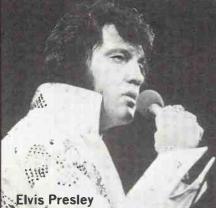
BILLBOARD DECEMBER 26, 1987



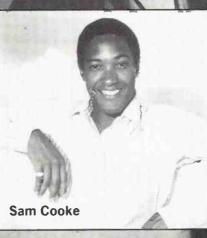
The Traditional Sounds of Classic '50s Music Were Everywhere This Year-at the Movies, on the Radio, at the Top of the Charts, as America Reawakened to the Power and Glory of Original Rock'n'Roll.











Ritchie Valens

By CHRIS MORRIS

For some, 1987 was the year that heavy metal continued its ascendance, with continued health for Bon Jovi on the charts and the rise of Motley Crue, Whitesnake, Def Leppard and others. For others, the success of L.L. Cool J signaled the crossover vitality of rap. Superstars like Michael Jackson, Bruce Springsteen and Madonna enjoyed seasons in the sun.

But let's not forget that it was a very good year for good old rock'n'roll.

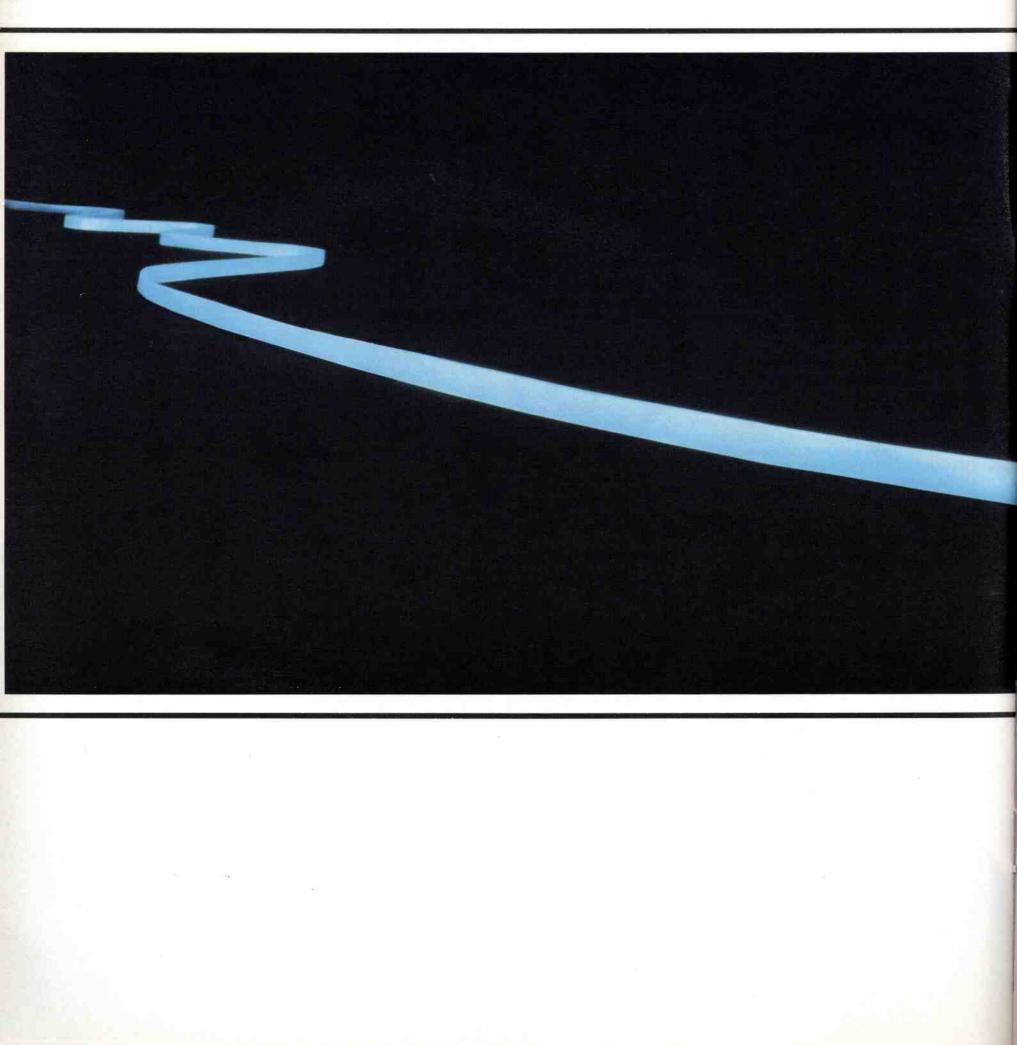
The traditional sounds of classic '50s rock music were everywhere this year—at the movies, on the radio, at the top of the charts, even in print. Many of rock'n'roll's legendary performers some still with us, some dead for many years made their presence felt in a cross-section of media. Among the most prominent:

• RITCHIE VALENS. The late Hispanic-American rocker was eulogized in the sleeper summer smash "La Bamba," one of the most affecting rock biofilms ever made. The surprise hit movie, directed by Luis Valdez of Teatro Campesino and "Zoot Suit" renown, also scored an unexpected success with its soundtrack album. Valens' signature tune "La Bamba," in the soundtrack version performed by Los Angeles' Los Lobos, climbed to No. 1 on Billboard's Hot 100 Singles chart, and his "Come On Let's Go" also made notable chart penetration. The soundtrack LP also made it to No. 1 on the Top Pop Albums chart. Even Rhino Records' Valens greatest hits collection made a dent in the album chart.

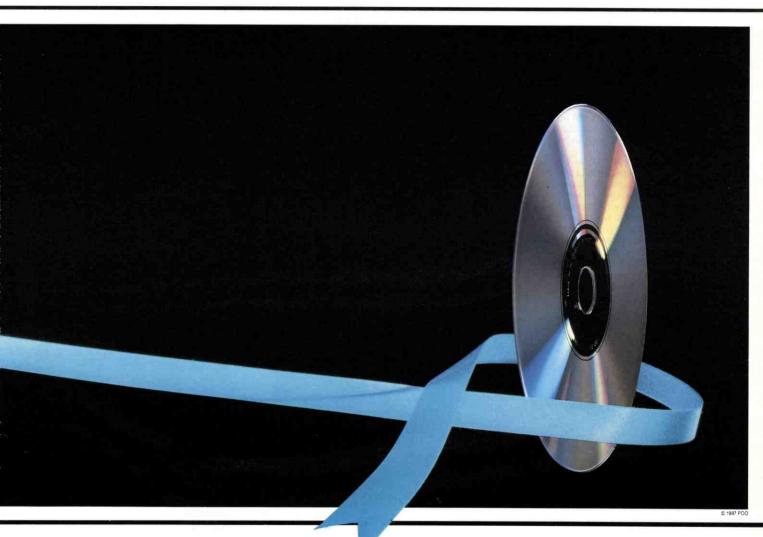
• CHUCK BERRY. Rock'n'roll's greatest song-(Continued on page Y-45)

Thirty Cears Lears Later... It Was A Very Good Year For GOOD OLD ROCK 'N' ROLL

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QUPOND

By NELSON GEORGE

In 1987 it became clear that there is a generation gap in black music. How that gap is bridged—if it is bridged—will say alot about the direction of black music well into the 1990s.

Put simply: there are people who hate rap music who should know better but don't. These people are a&r men, program directors, and promotion staffers. They are usually, but hardly all, over 25, nostalgic for the days of "good music" and expectant (even hopeful) that one day soon hip-hopping and scratching will all disappear. Folks, don't hold your breath.

Look at Billboard's black album and singles charts for the week ending Nov. 28, 1987. Of the 100 black singles listed, only six are by rappers. Kool Moe Dee's "How Ya Like Me Now" on Jive was the highest charting rap single at No. 54 with a bullet. Rap, which since its inception has been viewed primarily as a medium for 12-inch sales, would seem to be faring poorly.

In terms of radio play, in 1987 rap lost considerable ground. More and more black/urban outlets are reluctant to play rap, citing research that rap music alienates a large audience of listeners. Except for special rap or mix shows, many stations will play only crossover rap like L.L. Cool J's "I Need Love."

But the black albums chart reveals that a different world of music exists. Eight of the top 30 albums listed the aforementioned week are by rapThere Are Music Industry People Who Hate Rap Music Who Should Know Better But Don't. For Those Hopeful That Hip-Hopping and Scratching Will Disappear, Don't Hold Your Breath. Though Black Radio May Shun It, the Sign Above the Doorway to the Musical Future Still Reads...

pers (No. 2 "Dana Dane With Fame" by Dana Dane; No. 5 "Lethal" by UTFO; No. 8 "Open Sesame" by Whodini; No. 11 "Paid In Full" by Eric B. & Rakim; No. 17 "Bigger And Deffer" by L.L. Cool J; No. 19 "Living Large" by Heavy D. & the Boyz; No. 22 "Hot, Cool & Vicious" by Salt-N-Pepa; No. 27 "Crushin" by the Fat Boys).

What that means is that there is a generation of record buyers who—no matter what black/urban radio doesn't play—are buying rap music. Excuse me, rap albums. Yes, the rap audience is young, but it buys cassettes and albums. Clearly it has its own means of finding out what's hot.

While rap music is attacked by an older generation, the rap generation has matured as an audience. It has superstars (Run-D.M.C.), teen idols (L.L. Cool J), female duos (Salt-N-Pepa), and comedy acts (the Fat Boys). There is considerable stylistic range in rap. If you think Rakim sounds like Dana Dane, then you must also confuse Freddie Jackson with Barry White.

In short, rap music is moving lots of units in an era when mainstream black music's sales are often sluggish. While so much contemporary black music sounds as technologically polished as a new CD player, rap has built a large, loyal audience with records that often owe more than a nod to James Brown circa 1965. Therein can be found a message about the taste of hardcore black consumers.

The question used to be, "Will rap last?" The question now should be, "Will the hip hop generation one day dominate black music?"

Salt-N-Pepa

Fat Boys

L.L. Cool J

Public Enemy

Run-D.M.C.

By PAUL GREIN

It was another year of surprises in pop music. An album by a previously unheralded band named Whitesnake spent more weeks in the top five than any other in 1987. Yet the latest releases by such superstars as Mick Jagger and Billy Joel met a cool reception.

The soundtracks to "Dirty Dancing" and "La Bamba" reached No. 1, but other promising soundtracks, including "Light Of Day" and TV's "Moonlighting," barely got out of the starting gate.

Artists ranging from the Grateful Dead to Carly Simon mounted successful comebacks, but other comeback tries fizzled. The Bee Gees, Donna Summer and Boy George were among those left out in the cold.

Such unlikely hitmakers as blues performer Robert Cray and folk singer Suzanne Vega landed gold albums, while such mainstream commercial favorites as the Pointer Sisters and Mr. Mister came up short.

It's time for our annual look back at the biggest surprise hits and misses. We're not concerned here with new artist breakthroughs or the emergence of acts that were clearly on the ascent (U2, R.E.M.), but with those albums whose success or failure took the industry by surprise in 1987.

First, the albums that did significantly better than expected.

1. "Whitesnake," Geffen. This triple platinum smash cracked the top five in May, and didn't budge from the winner's circle through mid-December. It's a triumphant breakthrough for the British group: their previous release, "Slide It In," wasn't able to climb above No. 40.

able to climb above No. 40. 2. Grateful Dead's "In The Dark," Arista. The veteran Bay Area rockers finally scored their first top 10 album in August, more than 20 years after they first hit the chart. Even more unlikely, they landed their first top 10 single the following month with "Touch Of Grey."

3. "Dirty Dancing" soundtrack, RCA. While everyone was watching to see whether Michael Jackson or Bruce Springsteen would be No. 1, this modest soundtrack came out of left field to pass them both on the chart. The fact that the album doesn't feature any superstar names didn't seem to matter.

4. "La Bamba" soundtrack, Slash/Warner Bros. This album hit No. 1 in September, right in between the latest releases by Whitney Houston and Michael Jackson. The album wouldn't seem to have that kind of commercial potential. The main selling point is the 28-year old title song, recorded by Los Lobos, a group whose previous biggest hit peaked at No.

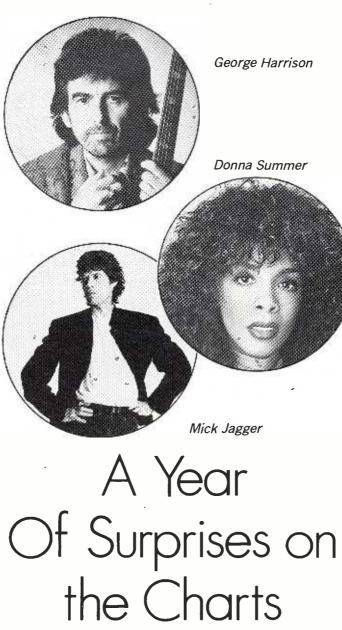
78.

5. Billy Vera & the Beaters' "By Request," Rhino. "At This Moment" hit No. 1 on the Hot 100 in January, and pushed this album into the top 15. Not bad for a song which stalled at No. 79 when it was first released in 1981.

6. Robert Cray Band's "Strong Persuader," HighTone/Mercury. This peaked at No. 13 in April, becoming the highest-charting album by a blues-oriented performer since Bobby "Blue" Bland climbed to No. 11 in 1963. Cray's album spent three months in the top 20 despite a lack of pop (or black) airplay.

play. 7. George Harrison's "Cloud Nine," Dark Horse/Warner Bros. Just when it seemed that the three surviving ex-Beatles had pretty much run their course at pop radio, along comes Harrison with this smash album and a top 10 single, "Got My Mind Set On You."

8. Suzanne Vega's "Solitude Standing," A&M. This album climbed to No. 11 in August on the strength of the top three single, "Luka." That's an amazing showing, considering the song's "uncom-



mercial" sound and controversial subject matter.

9. Aerosmith's "Permanent Vacation," Geffen. The veteran group's previous album, "Done With Mirrors," was only a modest hit in 1985—but that was before the smash success of Run-D.M.C.'s rap'n'metal remake of Aerosmith's old hit "Walk

This Way'' revitalized the group. This album climbed to No. 11 in early December, the group's best showing since 1976.

10. Carly Simon's "Coming Around Again," Arista. The title track was a sleeper hit last winter, and the album was a sleeper hit this year. It climbed as high as No. 25 in September, becoming Simon's most successful release since 1978.

Not all of 1987's surprises were so pleasant. Herewith, the year's 10 biggest disappointments.

1. The Bee Gees' "E.S.P.," Warner Bros. This album peaked

at No. 96 in November—55 notches *below* the peak position of the trio's 1981 flop, "Living Eyes." This was the year's most visible and talked-about chart misadventure.

2. Donna Summer's "All Systems Go," Mercury/PolyGram. Summer's latest peaked at No. 122 in November, and fell off the chart after just six weeks. That's a dismal showing for an artist who had 11 consecutive gold or platinum albums from 1975 to 1983.

3. Mick Jagger's "Primitive Cool," Columbia. Jagger's second solo album peaked at No. 41 in October, way below the No. 13 peak of his 1985 solo debut, "She's The Boss." And *that* was below the peak of every Rolling Stones studio album ever released.

4. Boy George's "Sold," Virgin/Atlantic. This album peaked at No. 145 in August, and dropped off the chart after just five weeks. It's hard to imagine that just four years ago, Boy George was the toast of the international pop music business. 5. Mr. Mister's "... Go On," RCA. Few expected

5. Mr. Mister's "... Go On," RCA. Few expected this album to match the success of Mr. Mister's previous release, "Welcome To The Real World." That 1985 smash reached No. 1 and generated back-to-back No. 1 singles. But most expected this followup to do better than it did: It entered the chart at No. 62 in September and peaked the next week at No. 55.

(Continued on page Y-49)



Kenny Rogers

BILLBOARD DECEMBER 26, 1987

Grateful Dead

Was it a HIT... or a MISS?



By KATE BALES

Music and film always seem to have been relatded—the piano and silent film, the "road" movies, Elvis movies, the '40s-'50s musicals, today's hit soundtracks—but relatives don't always like one another, and friction doesn't always inspire the best product. Yet in those rare instances, when the music really works, it's an integral part of the mood and fabric of the story; when it doesn't, it's usually because the twin industries just couldn't get their acts in synch.

People in the recording industry unanimously agree that people in the film industry don't know *anything* about music. People in the film business generally agree that people in the music industry know even *less* about cinema.

More relevant to many music and filmmakers, many of the highest grossing films over the past several years can be directly attributed to the successful marketing of With Pop-Rock Movies Abounding and Marketing Powers at Their Mightiest, Why Don't More Soundtracks Succeed? In a Hollywood Studio Far, Far Away, It's Filmmakers Vs. Music Supervisors in 'Soundtrack Wars'...

> Mark Knopfler, left, wrote and produced the soundtrack for "The Princess Bride," directed by Rob Reiner. Marshall Crenshaw as Buddy Holly, Howard Huntsberry as Jackie Wilson, and Brian Setzer as Eddie Cochran in "La Bamba."

nequin"), "A film has specific timetables that it needs to satisfy in order to lock and meet its release, and somewhere along that schedule the musical needs of the picture must be incorporated. Successful musical artists, the ones studios generally want to have, are continually working through their own agenda; of writing new material, recording an album and going on tour to promote that album.

"The musician's timetable is much more flexible than the filmmaker's—it may take three months or three years to produce a new record, and at what point in that cycle a studio needs an artist is of critical importance."

Musicians on the road are, for all intents and purposes, unavailable and untuned to writing or record-

hit singles and videos (e.g. "Beverly Hills Cop I & II," "Top Gun," "White Nights," "Ghostbusters," "Breakfast Club," "Pretty In Pink," "La Bamba," "Dirty Dancing"...)

According to Chris Stone, who owns the Record Plant, one of Los Angeles' most successful recording studios, 60% of the work they now do is for film rather than records. Apart from looking for a new, creative starting point for films, Stone feels that film musicals might soon enjoy a revival to offset the dying Broadway stage. "After the huge surge of musicals in the '40s and '50s," he says, "stage replaced film as the central medium for the musical, but very few shows now are surviving in the theater."

Further accentuating the rise of music's influence in films, some movies, such as "Peggy Sue Got Married," "Jumpin' Jack Flash," "Blue Velvet," and "Can't Buy Me Love" revolve around hit songs of the past. Prince's movies, "Purple Rain," "Under The Cherry Moon" and concertized "Sign 'O' The Times," are movies wrapped around albums.

Yet even with these creative crossovers, there still exists a great deal of friction between the music and film communities. According to one well-respected music executive, "The problem that occurs when the

Guitarist Steve Stevens in video for "Top Gun Anthem" from "Top Gun."

> Jennifer Grey, center, Patrick Swayze and Cynthia Rhodes in "Dirty Dancing." The chart-topping soundtrack yielded a No. 1 pop single.

'Vision Quest,' a relatively successful movie, really should have been retitled 'Crazy For You' to coordinate with Madonna's song and video. The two million records that were sold certainly couldn't have burt the film.

two universes meet is that the film universe behaves as if the music universe is a satellite." Much of the tension comes down to timing and commitments.

According to music supervisor Joel Sill ("Easy Rider," "48 Hours," "Flashdance," "Purple Rain," "Man-

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ing a movie song in the same time frame as a tour. If a film calls for a hot group to record a song during a tour, the filmmakers are asking for the impossible.

Another obstacle is that, for financial and marketing reasons, most record companies do not want, and by contract will not allow, their artists to do a single if it cannot be incorporated into the release of their next album or separate soundtrack album. A hit single is financially beneficial to the record company when it inspires people to go out and purchase the album. A single and video may together cost \$150,000, and few singles are independently going to make that kind of profit.

The latest horror wrinkle for every movie attempting to produce a soundtrack album arises when the artist's label wants the song for their album, and the second record company producing the soundtrack wants the song as part of their package. Occasionally it is possible for the song to come out on both, and the profits to be divvied up, but more often than not, arguments ensue and deals disintegrate into nothingness.

Director/producer Taylor Hackford recalls the coordination snafu that occurred with the Academy Award-winning song "Say You, Say Me," which Lionel Richie wrote for Hackford's film "White Nights": "Richie wrote the song specifically for 'White Nights' *(Continued on page Y-46)*

Billboard's Editors, Reporters and Correspondents Select Their Top 10 Records, Videos or Concerts—Reflecting an Insider's Ear- and Eye-View of the Best of '87

JIM BESSMAN:

1. John Cougar Mellencamp, "Lonesome Jubilee" (Mercury).

2. The Icicle Works, "If You Want To Defeat Your Enemy Sing His Song" (RCA).

- 3. Peter Himmelman, "Gematria" (Island).
- 4. Linda Ronstadt, "Canciones de mi Padre" (Asylum).
- 5. Chris Isaak, "Chris Isaak" (Warner Bros.)
- 6. The Ramones, "Halfway To Sanity" (Sire).
- 7. Beausoleil, "Hot Chili Mama" (Arhoolie).
- 8. 10,000 Maniacs, "In My Tribe" (Elektra).
- 9. The Desert Rose Band, "Desert Rose Band" (MCA). 10. Hank Williams Jr., "Hank Live" (Warner Bros.).

BILL COLEMAN:

1. Suzanne Vega, "Solitude Standing" (A&M). Album finally brought this prolific singer/songwriter to the masses. 2. Sinead O'Connor, "The Lion And The Cobra" (Chrysalis). Artist's emotion and intensity reminded me of my first encounter with Kate Bush's material in which I was left speechless.



Prince

3. Regina Belle, "All By Myself" (Columbia); Miki Howard, "Love Confessions" (Atlantic); James Robinson, "Guilty" (Tabu). Superior r&b albums made the way they should be; strong material selection, crisp production, and bravura performances all around.

4. k.d. lang & the reclines, "Angel With A Lariat" (Sire). Whatever its been branded cow punk or country rock, act's major talent both live and on record is destined for a major breakthrough; the spirit of Patsy Cline lives!

5. Stan Campbell (Elektra). Overlooked is an understatement; U.K. soloist offers a unique blend of pop, r&b, jazz and island rhythms. Splendid production (CD is a must); too talented for his own good.

6. Les Rita Mitsouko, "The No Comprendo" (Virgin). Zany French duo's tongue-in-cheek album of Piaf-meets-Ramones new wave was an absolute joy; "C'est Comme Ca" also gets my vote for the year's best video single.

7. Grace Jones, "Crush"-remix (Manhattan)/Gwen Guthrie, "Can't Love You Tonight" (as yet unreleased). These two singles displayed hypnotic deliveries and r&b grooves that were too infectious for words.

8. E.S.G., "Standing In Line/Bam Bam Jam" (ESG). Band

Suzanne Vega John Cougar Mellencamp Robbie Robertson

The

ERITICS'

Choice

utilized traditional instruments to create raw, rhythmically heavy dance numbers (like a funkier Bush Tetras).

9. Eric B. & Rakim, "I Know You Got Soul" (4th & B'Way). '70's Bobby Bland soul rhythm was a welcome revision for the year's best rhyme, from rap's hottest duo.

10. M/A/A/R/S, "Pump Up The Volume"/ Pleasure Pump, "Fantasize Me"/ Jamie Principle, "Baby Wants To Ride"/ Jeanette Thomas, "Shake Your Body"/ 2 Puerto Ricans, A Black Man, & A Dominican, "Do It Properly." These club tracks incorporated (for the most part) very little vocal but absolutely killer bass lines, dubs, edits, and samples that made me scream.

DAVE DIMARTINO:

1. Go-Betweens, "Tallulah" (Big Time). Superb album from one of this decade's greatest bands.

2. Danny Wilson, "Meet Danny Wilson" (Virgin). Though band recalls Steely Dan for most, trio also hits prime early-'80s Brit pop of the Lotus Eaters, Care, and Pale Fountains. Not to mention Prefab Sprout, who should be here instead.

3. Fleetwood Mac, "Tango In the Night," (Warner Bros.) Lindsey Buckingham's avant/pop touch dresses up what might initially seem to be average tunes and creates band's most interesting LP since Danny Kirwan split.

4. Van Morrison, "Poetic Champions Compose," (Poly-Gram). He hasn't made a less than great record since 1979.

5. John Hiatt, "Bring The Family," (A&M). Heartfelt songs from the dark side of the psyche; top-notch band takes four days to knock out a classic.

6. Gene Loves Jezebel on Troggs/incest concept alone. 7. Holger Czukay, "Rome Remains Rome" (Virgin CD). Bass player from Can returns triumphantly (with more than half of his last album on the CD).

8. Great band, O.K. album: the Smiths, Aztec Camera, BoDeans, the Cure.

9. Missing in action: Captain Beefheart, Arthur Lee, Prefab Sprout, Brian Wilson (great single, though), the Apartments, Leonard Cohen, Robert Wyatt, Orange Juice.

10. CD Reissues which have spent more time being played than the new Bruce Springsteen and U2 albums combined: Syd Barrett, the Band, the Beach Boys, Big Star, Buffalo Springfield, Can, John Cale, Nick Drake, Gong, Grateful Dead, Hatfield & the North, Love, John Martyn, Van Morrison, NRBQ, Pink Floyd, Todd Rundgren, Stooges, Velvet

Underground, Neil Young, Frank Zappa, Zombies.

STEVEN DUPLER:

1. Robbie Robertson, "Robbie Robertson"—The biggest and best comeback of the past 10 years, with songs as powerful, insightful, and sensitive as anything from his Band days.

2. David Sylvian, "Secrets Of The Beehive"—One of the most distinctive voices and poetic minds in popdom, Sylvian's unique blend of avant-garde pop and jazz refuses to bend to the trends.

3. The 3-inch compact disk—Whether it flies or not, only time (and retailers) will decide, but I think it's cute.

4. Bryan Ferry, "Bete Noire"—I'm still waiting for a new Roxy album, but this will suffice in the meantime.

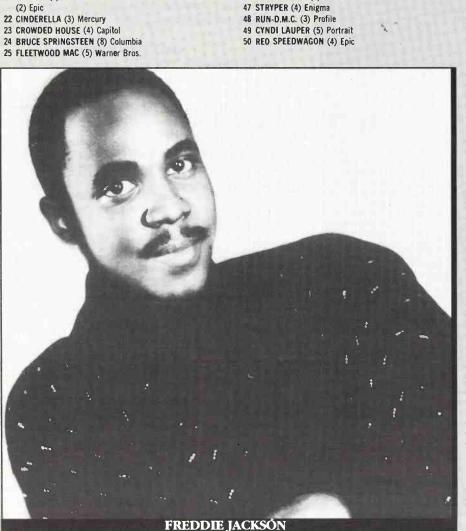
5. The Dolphin Brothers, "The Dolphin Brothers"—New group features Steve Jansen and Richard Barbieri, former drummer and keyboardist of now defunct (and way too pro-*(Continued on page Y-50)*

TOP POP ARTISTS OF THE YEAR

(COMBINED ALBUMS & SINGLES)

- Pos. ARTIST (No. of charted albums & singles) Label
- 1 BON JOVI (6) Mercury 2 U2 (11) Island
- 3 WHITNEY HOUSTON (5) Arista
- 4 MADONNA (9) Sire 5 WHITESNAKE (5) Geffen
- 6 HUEY LEWIS & THE NEWS (6) Chrysalis
- 7 JANET JACKSON (5) A&M 8 BRUCE HORNSBY & THE RANGE (4) RCA
- 9 GENESIS (5) Atlantic 10 BEASTIE BOYS (3) Def Jam 11 EUROPE (5) Epic
- 12 STEVE WINWOOD (6) Island 13 PAUL SIMON (4) Warner Bros.
- 14 POISON (4) Enigma
- 15 KENNY G. (3) Arista 16 EXPOSÉ (5) Arista 17 LISA LISA & CULT JAM FEATURING FULL FORCE
- (6) Columbia 18 BILLY IDOL (6) Chrysalis
- 19 HEART (6) Capitol
- 20 ANITA BAKER (5) Elektra 21 BOSTON (4) MCA
- (2) Epic

- 24 BRUCE SPRINGSTEEN (8) Columbia
- 25 FLEETWOOD MAC (5) Warner Bros.



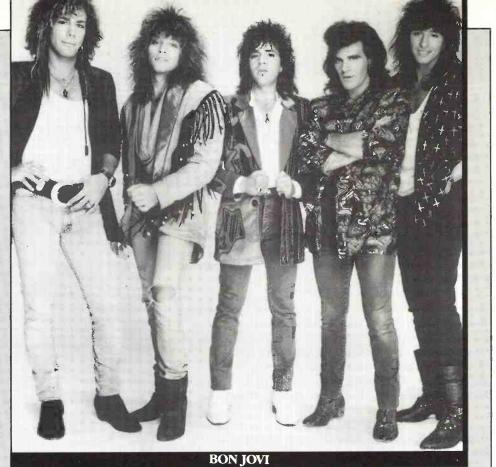
TOP BLACK ARTISTS OF THE YEAR (COMBINED ALBUMS & SINGLES)

Pos. ARTIST (No. of charted albums & singles) Label

- 1 FREDDIE JACKSON (7) Capitol 2 LUTHER VANDROSS (6) Epic
- 3 JANET JACKSON (6) A&M
- 4 ANITA BAKER (5) Elektra (1) Qwest
- 5 CAMEO (4) Atlanta Artists
- 6 CLUB NOUVEAU (5) Warner Bros. 7 JODY WATLEY (4) MCA
- 8 MELBA MOORE (5) Capitol 9 WHITNEY HOUSTON (5) Arista 10 SMOKEY ROBINSON (4) Motown
- 11 KOOL & THE GANG (4) Mercury 12 SHIRLEY MURDOCK (4) Elektra
- 13 L.L. COOL J (3) Def Jam (1) Columbia 14 STEPHANIE MILLS (4) MCA
- 15 LIONEL RICHIE (4) Motown
- 16 LEVERT (7) Atlantic 17 KENNY G. (5) Arista
- 18 BEASTIE BOYS (4) Def Jam
- 19 ARETHA FRANKLIN (6) Arista 20 PRINCE (4) Paisley Park
- 21 HERB ALPERT (4) A&M

- (1) Def Jam 27 ROBBIE NEVIL (4) EMI-Manhattan 28 PRINCE (5) Paisley Park 29 LIONEL RICHIE (6) Motown 30 JODY WATLEY (4) MCA 31 THE ROBERT CRAY BAND (3) Mercury (2) Hightone 32 CLUB NOUVEAU (3) Warner Bros. 33 PETER GABRIEL (3) Geffen 34 GLORIA ESTEFAN & MIAMI SOUND MACHINE (6) Epic 35 LUTHER VANDROSS (3) Epic 36 RANDY TRAVIS (2) Warner Bros. 37 SMOKEY ROBINSON (4) Motown 38 THE JETS (5) MCA 39 FREDDIE JACKSON (4) Capitol 40 BRYAN ADAMS (5) A&M 41 CAMEO (4) Atlanta Artists 42 CUTTING CREW (4) Virgin 43 KOOL & THE GANG (5) Mercury 44 GEORGIA SATELLITES (3) Elektra
- 45 MOTLEY CRUE (6) Elektra 46 EDDIE MONEY (5) Columbia

26 BANGLES (3) Columbia



TOP COUNTRY ARTISTS OF THE YEAR (COMBINED ALBUMS & SINGLES)

8 EARL THOMAS CONLEY (6) RCA 9 RESTLESS HEART (5) RCA 10 DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS

(4) Warner Bros. 11 T. GRAHAM BROWN (6) Capitol

13 THE O'KANES (5) Columbia 14 SWEETHEARTS OF THE RODEO (5) Columbia

15 NITTY GRITTY DIRT BAND (6) Warner Bros. 16 DAN SEALS (6) EMI-America 17 THE STATLER BROTHERS (10) Mercury

(1) Warner Bros. 29 THE BELLAMY BROTHERS (7) MCA/Curb

12 STEVE WARINER (7) MCA

18 HOLLY DUNN (5) MTM (1) Warner Bros. 19 STEVE EARLE (6) MCA

20 KATHY MATTEA (6) Mercury 21 EDDY RAVEN (4) RCA 22 GEORGE JONES (5) Epic 23 THE OAK RIDGE BOYS (7) MCA 24 TANYA TUCKER (7) Capitol 25 RICKY VAN SHELTON (4) Columbia 26 RONNIE MILSAP (8) RCA 27 HIGHWAY 101 (4) Warner Bros. 28 CONWAY TWLITY (4) MCA

30 WAYLON JENNINGS (7) MCA 31 WILLIE NELSON (8) Columbia

32 LEE GREENWOOD (6) MCA 33 JOHN CONLEE (6) Columbia 34 KENNY ROGERS (7) RCA

35 MICHAEL JOHNSON (5) RCA 36 JUDY RODMAN (6) MTM

37 LYLE LOVETT (5) MCA/Curb 38 GARY MORRIS (6) Warner Bros. 39 MOE BANDY (4) MCA/Curb

40 T.G. SHEPPARD (5) Columbi

44 DON WILLIAMS (4) Capitol 45 RICKY SKAGGS (5) Epic

49 SAWYER BROWN (7) Capitol/Curb 50 CRYSTAL GAYLE (6) Warner Bros.

41 LARRY GATLIN & THE GATLIN BROTHERS

42 JOHN SCHNEIDER (8) MCA 43 THE FORESTER SISTERS (5) Warner Bros.

(1) Epic

(1) Liberty

(5) Columbia

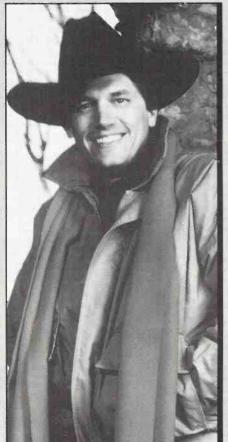
(1) MCA/Curb

47 K.T. OSLIN (4) RCA

46 SKB (7) MTM

48 EXILE (5) Epic

- Pos. ARTIST (No. of charted albums & singles) Label
- 1 GEORGE STRAIT (10) MCA 2 RANDY TRAVIS (6) Warner Bros.
- 3 THE JUDDS (7) RCA/Curb
- 4 REBA MCENTIRE (8) MCA
- (1) Mercury 5 HANK WILLIAMS JR. (9) Warner/Curb
- 6 ALABAMA (12) RCA 7 DWIGHT YOAKAM (6) Reprise



- 44 BOBBY BROWN (3) MCA

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- 49 FORCE M.D.'S (4) Tommy Boy
- 50 TIMEX SOCIAL CLUB (3) Danya

AWARDS

1987



- 43 MICHAEL JACKSON (3) Epic

22 THE WHISPERS (3) Solar

29 THE SYSTEM (3) Atlantic 30 KLYMAXX (4) Constellation

31 LILLO THOMAS (4) Capitol 32 SURFACE (4) Columbia 33 MIKI HOWARD (5) Atlantic

34 NAJEE (4) EMI-Manhattan 35 RUN-D.M.C. (3) Profile

(5) Jive

23 LOOSE ENDS (4) MCA 24 LISA LISA & CULT JAM (6) Columbia

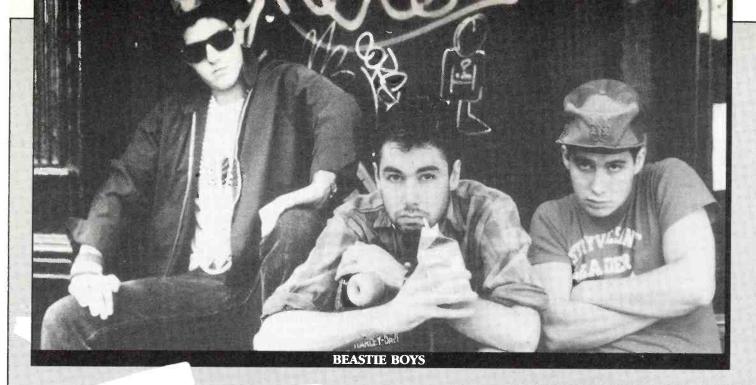
25 GREGORY ABBOTT (3) Columbia

26 ATLANTIC STARR (4) Warner Bros. 27 PHYLLIS HYMAN (4) P.I.R.

28 READY FOR THE WORLD (4) MCA

Y-18

- **GEORGE STRAIT**
- 45 GEORGIO (4) Motown 46 SALT-N-PEPA (3) Next Plateau 47 JONATHAN BUTLER (1) Jive/RCA
- (3) Jive 48 REGINA BELLE (4) Columbia



Columbia

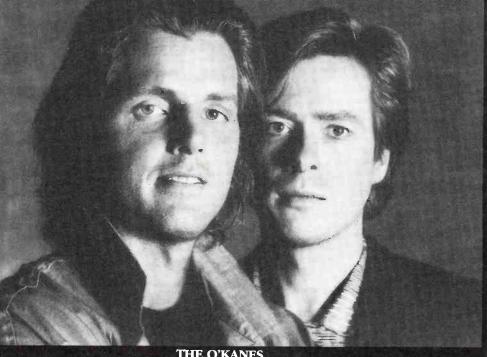
TOP POP LABELS (COMBINED ALBUMS & SINGLES)

Pos. LABEL (No. of charted albums & singles) COLUMBIA (108) 2 MCA (84) 3 WARNER BROS. (60) 4 MERCURY (53) 5 ARISTA (36) 6 CAPITOL (64) 7 EPIC (51) 8 A&M (58) 9 GEFFEN (53) 10 ELEKTRA (48) 11 ATLANTIC (57) 12 EMI-MANHATTAN (49) 13 ISLAND (29) 14 RCA (42) 15 SIRE (29)

NEW POP ARTISTS (COMBINED ALBUMS & SINGLES)

- Pos. ARTIST (No. of charted albums & singles) Label 1 BEASTIE BOYS (3) Def Jam 2 EUROPE (5) Epic
- EXPOSÉ (5) Arista
- 4 CROWDED HOUSE (4) Capitol
- 5 ROBBIE NEVIL (4) EMI-Manhattan

6 JODY WATLEY (4) MCA 7 CLUB NOUVEAU (3) Warner Bros. 8 CUTTING CREW (4) Virgin 9 GEORGIA SATELLITES (3) Elektra 10 RICHARD MARX (3) EMI-Manhattan



THE O'KANES

NEW COUNTRY ARTISTS (COMBINED ALBUMS & SINGLES)

Pos. ARTIST (No. of charted albums & singles) Label

- 1 THE O'KANES (5) Columbia 2 RICKY VAN SHELTON (4) Columbia
- 3 HIGHWAY 101 (4) Warner Bros.
- 4 K.T. OSLIN (4) RCA 5 THE DESERT ROSE BAND (4) MCA/Curb
- 6 BAILLIE & THE BOYS (3) RCA 7 FOSTER & LLOYD (3) RCA
- 8 THE SHOOTERS (3) Epic



9. DAVID LYNN JONES (2) Mercury 10 TIM MALCHAK (3) Alpine



(COMBINED ALBUMS & SINGLES)

Pos. LABEL (No. of charted albums & singles) MCA/MCA-CURB (117) RCA/RCA-CURB (93) WARNER BROS./WARNER-CURB/REPRISE (77) 4 COLUMBIA (64) 5 CAPITOL/CAPITOL-CURB (53) EPIC (49) 7 MERCURY (49)

8 MTM (27) 9 EMI-AMERICA/EMI-AMERICA-CURB (14) 10 ATLANTIC AMERICA (10) 11 16TH AVENUE (7) 12 COMPLEAT (14) 13 STEP ONE (7) 14 ALPINE (3) 15 MOTOWN (1)

CLUB NOUVEAU

NEW BLACK ARTISTS (COMBINED ALBUMS & SINGLES)

- Pos. ARTIST (No. of charted albums & singles) Label 1 CLUB NOUVEAU (5) Warner Bros. **2 SHIRLEY MURDOCK (4) Elektra**
- 3 BEASTIE BOYS (4) Def Jam GREGORY ABBOTT (3) Columbia
- 5 SURFACE (4) Columbia
- 6 MIKI HOWARD (5) Atlantic 7 NAJEE (4) EMI-Manhattan
- GEORGIO (4) Motown
- 9 SALT-N-PEPA (3) Next Plateau
- 10 EXPOSE (3) Arista

TOP BLACK LABELS (COMBINED ALBUMS

& SINGLES)

Pos. LABEL (No. of charted albums & singles) 1 MCA (66) 2 CAPITOL (45) 3 COLUMBIA (56) 4 ARISTA (31) 5 WARNER BROS. (38) 6 A&M (29) MOTOWN (38) 8 ELEKTRA (27) 9 EMI-MANHATTAN (34) 10 EPIC (23) 11 ATLANTIC (24) 12 DEF JAM (19) 13 SOLAR (18) 14 MERCURY (14) 15 PAISLEY PARK (11)



TOP POP ALBUMS

- Pos. TITLE—Artist—Label 1 SLIPPERY WHEN WET—Bon Jovi—Mercury
- GRACELAND-Paul Simon-Warner Bros.
- 3 LICENSED TO ILL—Beastie Boys—Def Jam THE WAY IT IS-Bruce Hornsby & The Range-RCA
- CONTROL-Janet Jackson-A&M
- 6 THE JOSHUA TREE—U2—Island 7 FORE!—Huey Lewis & The News—Chrysalis
- NIGHT SONGS-Cinderella-Mercury
- 9 RAPTURE—Anita Baker—Elektra 10 INVISIBLE TOUCH-Genesis-Atlantic
- 11 TRUE BLUE—Madonna—Sire 12 THE FINAL COUNTDOWN—Europe—Epic
- 13 LOOK WHAT THE CAT DRAGGED IN-Poison-Enigma
- 14 BACK IN THE HIGHLIFE—Steve Winwood—Island 15 DUOTONES—Kenny G.—Arista
- 16 WHITESNAKE-Whitesnake-Geffen
- 17 THIRD STAGE-Boston-MCA
- 18 DANCING ON THE CEILING-Lionel Richie-Motown 19 GIVE ME THE REASON-Luther Vandross-Epic
- 20 JUST LIKE THE FIRST TIME—Freddie Jackson—Capitol 21 SO—Peter Gabriel—Geffen
- WHITNEY HOUSTON-Whitney Houston-Arista 22
- 23 WHITNEY—Whitney Houston—Arista 24 STRONG PERSUADER—The Robert Cray Band—
- Hightone/Mercury
- 25 DIFFERENT LIGHT-Bangles-Columbia
- 26 WORD UP-Cameo-Atlanta Artists 27 RAISING HELL-Run-D.M.C .--- Profile
- 28 WHIPLASH SMILE-Billy Idol-Chrysalis
- 29 EXPOSURE-Exposé-Arista
- 30 TOP GUN—Soundtrack—Columbia 31 CROWDED HOUSE—Crowded House—Capitol

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- 32 CAN'T HOLD BACK-Eddie Money-Columbia
- 33 LIFE, LOVE AND PAIN—Club Nouveau—Warner Bros. 34 TO HELL WITH THE DEVIL—Stryper—Enigma

- 35 BAD ANIMALS—Heart—Capitol .36 GEORGIA SATELLITES—Georgia Satellites—Elektra 37 BREAK EVERY RULE—Tina Turner—Capitol

- 38 ROBBIE NEVIL—Robbie Nevil—EMI-Manhattan 39 TRUE COLORS—Cyndi Lauper—Portrait 40 TANGO IN THE NIGHT—Fleetwood Mac—Warner Bros.
- 41 JODY WATLEY—Jody Watley—MCA 42 SPANISH FLY—Lisa Lisa & Cult Jam—Columbia
- 43 BRUCE SPRINGSTEEN & THE E STREET BAND 1975-1985—Bruce Springsteen—Columbia 44 INTO THE FIRE—Bryan Adams—A&M
- 45 FOREVER-Kool & The Gang-Mercury
- 46 GIRLS, GIRLS, GIRLS-Motley Crue-Elektra 47 SIGN 'O' THE TIMES-Prince-Paisley Park
- 48 ARETHA—Aretha Franklin—Arista 49 ONE HEARTBEAT—Smokey Robinson—Motown
- THE BRIDGE-Billy Joel-Columbia

- 51 BIGGER AND DEFFER—L.L. Cool J—Def Jam 52 RAISED ON RADIO—Journey—Columbia 53 SHAKE YOU DOWN—Gregory Abbott—Columbia 54 LIFE AS WE KNOW IT—REO Speedwagon—Epic 55 THIN RED LINE—Glass Tiger—EMI-Manhattan
- 18-Chicago-Warner Bros.
- 57 MECHANICAL RESONANCE—Tesia—Geffen 58 COMING AROUND AGAIN—Carly Simon—Arista
- 59
- KEEP YOUR EVE ON ME-Herb Alpert-A&M
- 60 NOTORIOUS—Duran Duran—Capitol 61 SOLITUDE STANDING—Suzanne Vega—A&M
- 62 TRIO-Dolly Parton, Linda Ronstadt, Emmylou Harris-Warner Bros.
- 63 RIPTIDE-Robert Palmer-Island 64 ALL IN THE NAME OF LOVE-Atlantic Starr-Warner Bros.
- 65 CRUSHIN'—The Fat Boys—Tin Pan Apple 66 SOMEWHERE IN TIME—Iron Maiden—Capitol
- 67 RUNNING IN THE FAMILY-Level 42-Polydor
- 68 LA BAMBA-Soundtrack-Slash
- 69 BEVERLY HILLS COP II-Soundtrack-MCA

- 70 AUGUST-Eric Clapton-Duck
- 71 BROADCAST—Cutting Crew—Virgin 72 7800 DEGREES FAHRENHEIT—Bon Jovi—Mercury
- 73 ESPECIALLY FOR YOU—The Smithereens—Enigma 74 ALWAYS & FOREVER—Randy Travis—Warner Bros. 75 NAJEE'S THEME—Najee—EMI-Manhattan

- 76 BON JOVI—Bon Jovi—Mercury 77 THE JETS—The Jets—MCA
- 78 ELECTRIC-The Cult-Beggar's Banquet/Sire
- 79 GET CLOSE—The Pretenders—Sire 80 DANCIN' UNDERCOVER—Ratt—Atlantic
- 81 MOSAIC-Wang Chung-Geffen
- 82 JUST GETS BETTER WITH TIME—The Whispers—Solar 83 TRIBUTE—Ozzy Osbourne/Randy Rhoads— **CBS** Associated
- 84 THE RETURN OF BRUNO-Bruce Willis-Motown
- 85 STAND BY ME-Soundtrack-Atlantic
- 86 EVERY BREATH YOU TAKE-THE SINGLES-The Police—A&M
- 87 I'M NO ANGEL-Gregg Allman-Epic
- 88 LET IT LOOSE-Gloria Estefan & Miami Sound Machine-
- Epic
- 89 THE BREAKFAST CLUB-The Breakfast Club-MCA
- 90 TOUCH ME—Samantha Fox—Jive/RCA 91 MIDNIGHT TO MIDNIGHT—Psychedelic Furs—Columbia
- 92 PEACE SELLS ... BUT WHO'S BUYING?-Megadeth-Capitol
- 93 HYSTERIA-Def Leppard-Mercury
- 94 ONE VOICE-Barbra Streisand-Columbia
- 95 IN THE DARK—Grateful Dead—Arista 96 NEVER LET ME DOWN—David Bowie—EMI-Manhattan
- 97 RICHARD MARX—Richard Marx—EMI-Manhattan 98 OPERA SAUVAGE—Vangelis—Polydor
- 99 READY OR NOT-Lou Gramm-Atlantic

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100 KISS ME, KISS ME, KISS ME-The Cure-Elektra

TOP POP ALBUM ARTISTS-**DUOS/GROUPS**

- Pos. ARTISTS (No. of charted albums) Label 1 BON JOVI (3) Mercury
- U2 (7) Island
- 3 BEASTIE BOYS (1) Def Jam 4 HUEY LEWIS & THE NEWS (2) Chrysalis
- 5 BRUCE HORNSBY & THE RANGE (1) RCA 6 WHITESNAKE (2) Geffen 7 BOSTON (1) MCA

Columbia

TOP POP ALBUM

AWARDS

1987

BILLBOARD DECEMBER 26, 1987

LABELS

1 COLUMBIA (57)

MERCURY (27)

5 CAPITOL (39)

6 ARISTA (15)

7 GEFFEN (32)

ELEKTRA (28)

12 EMI-MANHATTAN (24)

10 A&M (29) 11 ATLANTIC (36)

13 ISLAND (17) 14 RCA (24)

15 SIRE (17)

8 EPIC (24)

2 MCA (53)

Pos. LABEL (No. of charted albums)

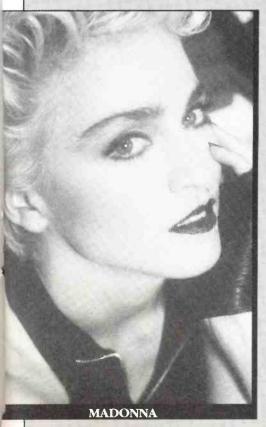
WARNER BROS. (40)

- (2) Epic
- 8 CINDERELLA (1) Mercury 9 GENESIS (2) Atlantic
- 10 EUROPE (1) Epic
- 11 POISON (1) Enigma 12 THE ROBERT CRAY BAND (2) HighTone

(1) HighTone/Mercury 13 STRYPER (3) Enigma 14 BANGLES (1) Columbia 15 CAMEO (1) Atlanta Artists 16 RUN-D.M.C. (1) Profile 17 HEART (3) Capitol 18 EXPOSÉ (1) Arista 19 CROWDED HOUSE (1) Capitol 20 CLUB NOUVEAU (1) Warner Bros. 21 GEORGIA SATELLITES (1) Elektra 22 FLEETWOOD MAC (1) Warner Bros. 23 MOTLEY CRUE (4) Elektra 24 LISA LISA & CULT JAM (1) Columbia 25 KOOL & THE GANG (1) Mercury

TOP POP ALBUM ARTISTS

Pos. ARTIST (No. of charted albums) Label BON JOVI (3) Mercury U2 (7) Island WHITNEY HOUSTON (2) Arista PAUL SIMON (1) Warner Bros. 5 BEASTIE BOYS (1) Def Jam 6 HUEY LEWIS & THE NEWS (2) Chrysalis BRUCE HORNSBY & THE RANGE (1) RCA 8 WHITESNAKE (2) Geffen 9 BOSTON (1) MCA (2) Epic 10 JANET JACKSON (1) A&M 11 CINDERELLA (1) Mercury 12 GENESIS (2) Atlantic 13 ANITA BAKER (1) Elektra 14 MADONNA (3) Sire 15 EUROPE (1) Epic 16 POISON (1) Enigma 17 STEVE WINWOOD (1) Island 18 KENNY G. (1) Arista 19 LIONEL RICHIE (2) Motown 20 THE ROBERT CRAY BAND (1) HighTone/Mercury (2) HighTone 21 LUTHER VANDROSS (1) Epic 22 BILLY IDOL (2) Chrysalis 23 FREDDIE JACKSON (1) Capitol 24 PETER GABRIEL (1) Geffen 25 BRUCE SPRINGSTEEN (4) Columbia 26 RANDY TRAVIS (2) Warner Bros. 27 STRYPER (3) Enigma 28 BANGLES (1) Columbia 29 CAMEO (1) Atlanta Artists 30 RUN-D.M.C. (1) Profile 31 HEART (3) Capitol 32 EXPOSÉ (1) Arista 33 CROWDED HOUSE (1) Capitol 34 EDDIE MONEY (1) Columbia 35 CLUB NOUVEAU (1) Warner Bros. 36 GEORGIA SATELLITES (1) Elektra 37 TINA TURNER (1) Capitol 38 ROBBIE NEVIL (1) EMI-Manhattan 39 CYNDI LAUPER (1) Portrait 40 FLEETWOOD MAC (1) Warner Bros. 41 MOTLEY CRUE (4) Elektra 42 JODY WATLEY (1) MCA 43 LISA LISA & CULT JAM (1) Columbia 44 BRYAN ADAMS (2) A&M 45 KOOL & THE GANG (1) Mercury 46 BILLY JOEL (2) Columbia 47 PRINCE (1) Paisley Park 48 ARETHA FRANKLIN (1) Arista 49 SMOKEY ROBINSON (1) Motown 50 L.L. COOL J (1) Def Jam 51 THE CURE (2) Elektra 52 JOURNEY (1) Columbia 53 R.E.M. (3) I.R.S. 54 GREGORY ABBOTT (1) Columbia 55 REO SPEEDWAGON (1) Epic 56 GLASS TIGER (1) EMI-Manhattan 57 CHICAGO (1) Warner Bros. 58 TESLA (1) Geffen 59 THE FAT BOYS (1) Tin Pan Apple (1) Sutra





60 CARLY SIMON (1) Arista 61 HERB ALPERT (1) A&M 62 DURAN DURAN (1) Capitol 63 SUZANNE VEGA (1) A&M 64 DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS (1) Warner Bros 65 ROBERT PALMER (1) Island 66 ATLANTIC STARR (1) Warner Bros. 67 THE JETS (2) MCA 58 LEVEL 42 (2) Polydor 69 IRON MAIDEN (1) Capitol 70 SIMPLY RED (2) Elektra 71 ERIC CLAPTON (1) Duck 72 CUTTING CREW (1) Virgin 73 THE OUTFIELD (2) Columbia

74 DAVID SANBORN (2) Warner Bros. 75 THE SMITHEREENS (1) Enigma

- 76 NAJEE (1) EMI-Manhattan 77 THE MONKEES (1) Arista
- (7) Rhi (7) Rhino 78 PINK FLOYD (1) Columbia
- (1) Harvest
- 79 THE CULT (1) Beggar's Banquet/Sire
- 80 HANK WILLIAMS JR. (3) Warner/Curb 81 BARBRA STREISAND (2) Columbia
- 82 THE PRETENDERS (1) Sire
- 83 RATE (1) Atlantic 84 WANG CHUNG (1) Geffen
- 85 THE WHISPERS (1) Solar 86 OZZY OSBOURNE & RANDY RHOADS (1) CBS Associated
- 88 BRUCE WILLIS (1) Motown
- 89 THE POLICE (1) A&M 90 DEF LEPPARD (2) Mercury

87 SAMANTHA FOX (2) Jive

- 91 GREGG ALLMAN (1) Epic 92 GLORIA ESTEFAN & MIAMI SOUND MACHINE (1) Epic 93 THE BREAKFAST CLUB (1) MCA
- 94 DWIGHT YOAKAM (2) Reprise
- 95 PSYCHEDELIC FURS (1) Columbia 96 MEGADETH (1) Capitol
- 97 GRATEFUL DEAD (1) Arista
- 98 DAVID BOWIE (1) EMI-Manhattan 99 RICHARD MARX (1) EMI-Manhattan
- 100 TALKING HEADS (3) Sire

- TOP POP SINGLES ARTISTS
- Pos. ARTIST (No. of charted singles) Label 1 MADONNA (5) Sire U2 (4) Island 3 WHITNEY HOUSTON (3) Arista 4 HUEY LEWIS & THE NEWS (4) Chrysalis 5 GENESIS (3) Atlantic 6 EXPOSÉ (4) Arista BON JOVI (3) Mercury 8 JANET JACKSON (4) A&M 9 LISA LISA & CULT JAM FEATURING FULL FORCE (4) Columbia 10 HEART (3) Capitol 11 GEORGE MICHAEL (2) Columbia (1) Arista 12 BRUCE HORNSBY & THE RANGE (3) RCA 13 FLEETWOOD MAC (4) Warner Bros. 14 ROBBIE NEVIL (3) EMI-Manhattan 15 CROWDED HOUSE (3) Capitol 16 PRINCE (4) Paisley Park 17 STARSHIP (3) Grunt 18 BILLY IDOL (4) Chrysalis 19 THE JETS (3) MCA 20 CUTTING CREW (3) Virgin 21 EUROPE (4) Epic 22 WHITESNAKE (3) Gelfen 23 BANGLES (2) Columbia (1) Def Jam 24 STEVE WINWOOD (4) Island 25 RICHARD MARX (2) EMI-Manhattan 26 WANG CHUNG (3) Geffen 27 JODY WATLEY (3) MCA 28 LOS LOBOS (2) Slash 29 DEBBIE GIBSON (2) Atlantic 30 MICHAEL JACKSON (3) Epic 31 CHICAGO (3) Warner Bros. 32 CYNDI LAUPER (4) Portrait 33 SMOKEY ROBINSON (3) Motow 34 BRUCE SPRINGSTEEN (4) Columbia 35 BOB SEGER (1) MCA
 - (1) Capitol 36 GLORIA ESTEFAN & MIAMI SOUND MACHINE (4) Epic 37 ATLANTIC STARR (2) Warner Bros. 38 LIONEL RICHIE (4) Motown 39 CLUB NOUVEAU (2) Warner Bros. 40 BRYAN ADAMS (3) A&M 41 KOOL & THE GANG (4) Mercury 42 CHRIS DE BURGH (1) A&M 43 GREGORY ABBOTT (2) Columbia 44 KENNY G. (2) Arista 45 KIM WILDE (2) MCA 46 BILLY VERA & THE BEATERS (1) Rhino 47 POISON (3) Enigma 48 TIFFANY (2) MCA 49 T'PAU (1) Virgin 50 GEORGIA SATELLITES (2) Elektra 51 HERB ALPERT (3) A&M 52 DURAN DURAN (3) Capitol 53 BANANARAMA (3) London 54 EDDIE MONEY (4) Columbia 55 SAMANTHA FOX (3) Jive 56 BOSTON (3) MCA 57 SUZANNE VEGA (2) A&M 58 GLASS TIGER (3) EMI-Manhattan 59 THE SYSTEM (1) Atlantic 60 REO SPEEDWAGON (3) Epic 61 LOU GRAMM (2) Atlantic 62 ABC (1) Mercury 63 THE WHISPERS (1) Solar 64 LEVERT (1) Atlantic 65 SWING OUT SISTER (1) Mercury 66 PETER GABRIEL (2) Geffen 67 JOHN COUGAR MELLENCAMP (2) Mercury 68 GLENN MEDEIROS (2) Amherst 69 BELINDA CARLISLE (1) MCA 70 BRUCE WILLIS (3) Motown 71 THE BREAKFAST CLUB (2) MCA 72 BEASTIE BOYS (2) Def Jan 73 ARETHA FRANKLIN (3) Arista
- 74 SURVIVOR (3) Scotti Bros. 75 PSEUDO ECHO (2) RCA 76 KENNY LOGGINS (1) Columbia 77 TINA TURNER (4) Capitol 78 PET SHOP BOYS (2) EMI-Manhattan 79 CAMEO (3) Atlanta Artists 80 READY FOR THE WORLD (1) MCA 81 JOURNEY (2) Columbia 82 LEVEL 42 (2) Polydor 83 GRATEFUL DEAD (1) Arista 84 MOTLEY CRUE (2) Elektra 85 NATALIE COLE (2) EMI-Manhattan 86 THE NYLONS (2) Open Air 87 LUTHER VANDROSS (2) Epic 88 CINDERELLA (2) Mercury 89 DAVID BOWIE (2) EMI-Manhattan 90 BEN E. KING (1) Atlantic 91 LINDA RONSTADT (1) MCA 92 JAMES INGRAM (1) MCA 93 DEAD OR ALIVE (2) Epic 94 KLYMAXX (1) Constellation 95 R.E.M. (1) I.R.S. 96 SIEDAH GARRETT (1) Epic 97 THE PRETENDERS (2) Sire 98 STING (1) A&M 99 PETER WOLF (2) EMI-Manhattan 100 ANITA BAKER (4) Elektra



TOP POP SINGLES

- Pos. TITLE—Artist—Label 1 WALK LIKE AN EGYPTIAN—Bangles—Columbia
- ALONE-Heart-Capitol
- 3 SHAKE YOU DOWN-Gregory Abbott-Columbia 4 I WANNA DANCE WITH SOMEBODY (WHO LDVES ME)----Whitney Houston-Arista
- 5 NOTHING'S GONNA STOP US NOW-Starship-Grunt 6 C'EST LA VIE-Robbie Nevil-EMI-Manhattan
- HERE I GO AGAIN-Whitesnake-Geffen
- 8 THE WAY IT IS—Bruce Hornsby & The Range—RCA 9 SHAKEDOWN (FROM "BEVERLY HILLS COP II")—
- Bob Seger—MCA 10 LIVIN' DN A PRAYER—Bon Jovi—Mercury

- 11 LA BAMBA-Los Lobos-Slash 12 EVERYBODY HAVE FUN TONIGHT-Wang Chung-Geffen 13 DON'T DREAM IT'S DVER-Crowded House-Capitol
- 14 ALWAYS-Atlantic Starr-Warner Bros.
- 15 WITH OR WITHOUT YOU-U2-Island 16 LOOKING FOR A NEW LOVE-Jody Watley-MCA
- 17 HEAD TO TOE-Lisa Lisa & Cult Jam-Columbia
- 18 I THINK WE'RE ALONE NOW-Tiffany-MCA 19 MONY MONY-Billy Idol-Chrysalis
- 20 AT THIS MOMENT-Billy Vera & The Beaters-Rhino 21 THE LADY IN RED-Chris De Burgh-A&M
- 22 DIDN'T WE ALMOST HAVE IT ALL-Whitney Houston-

Arista

- Columbia (\bigcirc)
- TOP POP SINGLES LABELS
- Pos. LABEL (No. of charted singles) 1 COLUMBIA (48)
- 2 MCA (31)
- ARISTA (20)
- 4 ATLANTIC (24)
- 5 A&M (25)
- 6 EPIC (27) 7 EMI-MANHATTAN (25)
- 8 MERCURY (24)
- 9 CAPITOL (24)
- 10 WARNER BRDS (21)
- 11 CHRYSALIS (16)
- 12 GEFFEN (21)
- 13 ISLAND (11)
- 14 SIRE (9) 15 RCA (19)
- TOP POP SINGLES ARTISTS **DUOS/GROUPS**
- Pos. ARTIST (No. of charted singles) Label
- 1 U2 (4) Island 2 HUEY LEWIS & THE NEWS (4) Chrysalis
- **GENESIS (3)** Atlantic
- 4 EXPOSE (4) Arista
- 5 BON JOVI (3) Mercury
- 6 LISA LISA & CULT JAM FEATURING FULL FORCE (4) Columbia

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- 7 HEART (3) Capitol
- 8 BRUCE HORNSBY & THE RANGE (3) RCA
- 9 FLEETWOOD MAC (4) Warner Bros. 10 CROWDED HOUSE (3) Capitol
- 11 STARSHIP (3) Grunt

Y-22

- 12 THE JETS (3) MCA 13 CUTTING CREW (3) Virgin

- 23 I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR-
- 24 I WANT YOUR SEX (FROM "BEVERLY HILLS COP II")-George Michael—Columbia 25 NOTORIOUS—Duran Duran—Capitol
- 26 ONLY IN MY DREAMS-Debbie Gibson-Atlantic
- 27 (I'VE HAD) THE TIME OF MY LIFE-Bill Medley &
- Jennifer Warnes-RCA 28 THE NEXT TIME I FALL-Peter Cetera With Amy Grant-

- Warner Bros. 29 LEAN ON ME—Club Nouveau—Warner Bros. 30 OPEN YOUR HEART—Madonna—Sire 31 LOST IN EMOTION—Lisa Lisa & Cult Jam—Columbia 32 (I JUST) DIED IN YOUR ARMS—Cutting Crew—Virgin 33 USAT DIE DIE UN YOUR ARMS—Cutting Crew—Virgin
- 33 HEART AND SOUL-T'Pau-Virgin 34 YOU KEEP ME HANGIN' ON-Kim Wilde-MCA
- 35 KEEP YOUR HANDS TO YOURSELF-Georgia Satellites-Flektra
- 36 I KNEW YOU WERE WAITING (FOR ME)-Aretha Franklin & George Michael-Arista
- 37 CONTROL—Janet Jackson—A&M 38 U GOT THE LOOK—Prince—Paisley Park 39 SOMEWHERE OUT THERE (FROM "AN AMERICAN
- TAIL")—Linda Ronstadt & James Ingram—MCA 40 LAND OF CONFUSION—Genesis—Atlantic
- 41 JACOB'S LADDER—Huey Lewis & The News—Chrysalis 42 WHO'S THAT GIRL—Madonna—Sire 43 YOU GOT IT ALL—The Jets—MCA

- 44 TOUCH ME (I WANT YOUR BODY)—Samantha Fox—Jive 45 I JUST CAN'T STOP LOVING YOU—Michael Jackson With Siedah Garrett-Epic

- 46 CAUSING A COMMOTION-Madonna-Sire
- 47 IN TOO DEEP—Genesis—Atlantic 48 LET'S WAIT AWHILE—Janet Jackson—A&M
- 49 HIP TO BE SQUARE-Huey Lewis & The News-Chrysalis
- 50 WILL YOU STILL LOVE ME?-Chicago-Warner Bros.
- 51 LITTLE LIES—Fleetwood Mac—Warner Bros.
- 52 LUKA—Suzanne Vega—A&M 53 I HEARD A RUMOUR (FROM "DISDRDERLIES")----
- Bananarama-London
- 54 DON'T MEAN NOTHING-Richard Marx-EMI-Manhattan 55 SONGBIRD—Kenny G.—Arista 56 CARRIE—Europe—Epic
- 57 DDN'T DISTURB THIS GROOVE—The System—Atlantic 58 LA ISLA BDNITA—Madonna—Sire
- BAD-Michael Jackson-Epic
- 60 SIGN '0' THE TIMES—Prince—Paisley Park 61 CHANGE OF HEART—Cyndi Lauper—Portrait
- COME GO WITH ME-Expose-Arista
- 63 CAN'T WE TRY-Dan Hill (Duet With Vonda Shepard)-
- 64 TO BE A LOVER-Billy Idol-Chrysalis
- 65 MANDOLIN RAIN—Bruce Hornsby & The Range—RCA 66 BREAKOUT—Swing Out Sister—Mercury
- 67 STAND BY ME—Ben E. King—Atlantic 68 TONIGHT, TONIGHT, TONIGHT—Genesis—Atlantic
- 69 SDMEDAY—Glass Tiger—EMI-Manhattan 70 WHEN SMOKEY SINGS—ABC—Mercury
- 71 CASANOVA-LeVert-Atlantic

14 EUROPE (4) Epic 15 WHITESNAKE (3) Geffen 16 BANGLES (2) Columbia (1) Def Jam

WANG CHUNG (3) Geffen 18 LOS LOBOS (2) Slash 19 CHICAGO (3) Warner Bros.

25 POISON (3) Enigma

21 ATLANTIC STARR (2) Warner Bros. 22 CLUB NOUVEAU (2) Warner Bros. 23 KOOL & THE GANG (4) Mercury 24 BILLY VERA & THE BEATERS (1) Rhino

20 GLORIA ESTEFAN & MIAMI SOUND MACHINE (4) Epic

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- 72 RHYTHM IS GONNA GET YOU-Gloria Estefan & Miami Sound Machine-Epic
- 73 ROCK STEADY-The Whispers-Solar

- 74 WANTED DEAD OR ALIVE-Bon Jovi-Mercury
- 75 BIG TIME—Peter Gabriel—Geffen 76 THE FINER THINGS—Steve Winwood—Island 77 LET ME BE THE ONE—Expose—Arista

78 IS THIS LOVE—Survivor—Scotti Bros. 79 DIAMONDS—Herb Alpert—A&M

80 POINT DF NO RETURN-Exposé-Arista

81 BIG LOVE—Fleetwood Mac—Warner Bros. 82 MIDNIGHT BLUE—Lou Gramm—Atlantic

88 WHD WILL YOU RUN TO-Heart-Capitol 89 RESPECT YOURSELF-Bruce Willis-Motow

92 DON'T GET ME WRONG—The Pretenders—Sire 93 DOING IT ALL FOR MY BABY—Huey Lewis &

94 RIGHT ON TRACK-The Breakfast Club-MCA

95 BALLERINA GIRL—Lionel Richie—Motown 96 MEET ME HALF WAY—Kenny Loggins—Columbia

Beastie Boys—Def Jam 99 FUNKYTOWN—Pseudo Echo—RCA 100 LOVE YOU DOWN—Ready For The World—MCA

97 I'VE BEEN IN LOVE BEFORE—Cutting Crew—Virgin 98 (YOU GOTTA) FIGHT FOR YOUR RIGHT (TO PARTY!)—

COP II")—The Jets—MCA 91 VICTORY—Kool & The Gang—Mercury

The News-Chrysalis

BANGLES

AWARDS

987

BILLBOARD DECEMBER 26, 1987

83 SOMETHING SO STRONG—Crowded House—Capitol 84 HEAT DF THE NIGHT—Bryan Adams—A&M

85 NOTHING'S GONNA CHANGE MY LOVE FOR YOU-

Glenn Medeiros—Amherst 86 BRILLIANT DISGUISE—Bruce Springsteen—Columbia 87 JUST TO SEE HER—Smokey Robinson—Motown

90 CROSS MY BROKEN HEART (FROM "BEVERLY HILLS



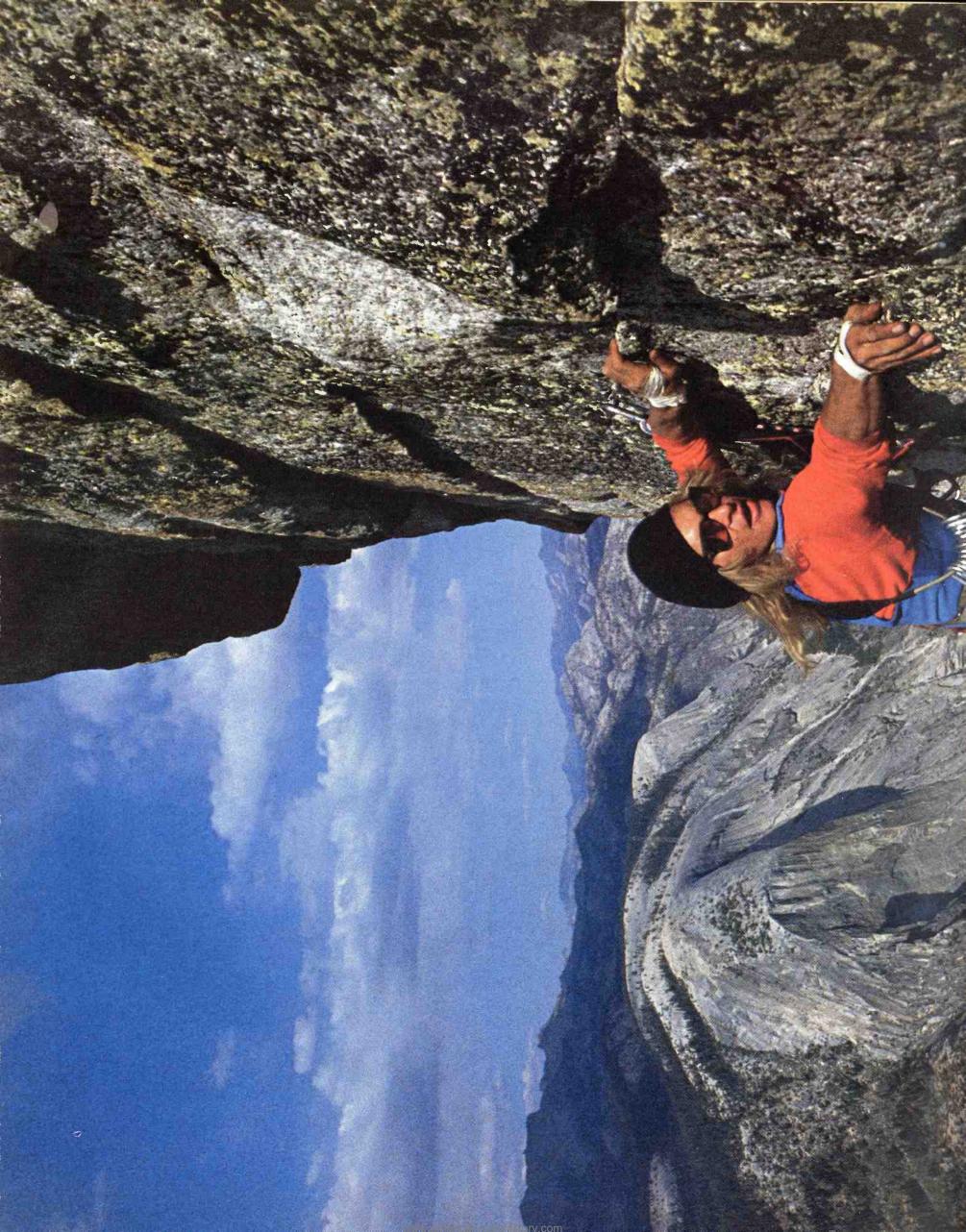
Once in a while we'll lose a viewer or two.

Even if they're not always watching. And they're listening to your music to decide which records to buy. infants, and pay their bills with us in their lives. That's why over 23 million viewers make love, soothe their Like each other. they have other things to attend to. - bisum osbiv to tead ant Even though our audience loves to watch their music-It's bound to happen.



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TOP POP ALBUM ARTISTS-MALE

- Pos. ARTIST (No. of charted albums) Label 1 PAUL SIMON (1) Warner Bros.
 - STEVE WINWOOD (1) Island
- 3 KENNY G. (1) Arista 4 LIONEL RICHIE (2) Motown
- LUTHER VANDROSS (1) Epic
- 6 BILLY IDOL (2) Chrysalis 7 FREDDIE JACKSON (1) Capitol
- PETER GABRIEL (1) Geffen
- 9 BRUCE SPRINGSTEEN (4) Columbia
- 10 RANDY TRAVIS (2) Warner Bros.



WHITNEY HOUSTON

GEORGE MICHAEL

TOP POP SINGLES ARTISTS-FEMALE

- 20 CARLY SIMON (2) Arista

- (1) On The Spot
- 25 NANCY MARTINEZ (1) Atlantic

11 EDDIE MONEY (1) Columbia 12 ROBBIE NEVIL (1) EMI-Manhattan 13 BRYAN ADAMS (2) A&M 14 BILLY JOEL (2) Columbia 15 PRINCE (1) Paisley Park 16 SMOKEY ROBINSON (1) Motown 17 L.L. COOL J (1) Def Jam 18 GREGORY ABBOTT (1) Columbia 19 HERB ALPERT (1) A&M 20 ROBERT PALMER (1) Epic 21 ERIC CLAPTON (1) Duck 22 DAVID SANBORN (2) Warner Bros. 23 HANK WILLIAMS JR. (3) Warner/Curb 24 BRUCE WILLIS (1) Motown 25 GREGG ALLMAN (1) Epic

TOP POP ALBUM ARTISTS-FEMALE

- Pos. ARTIST (No. of charted albums) Label 1 WHITNEY HOUSTON (2) Arista 2 JANET JACKSON (1) A&M ANITA BAKER (1) Elektra 4 MADONNA (3) Sire 5 TINA TURNER (1) Capitol
- **CYNDI LAUPER (1)** Portrait
- 7 JODY WATLEY (1) MCA 8 ARETHA FRANKLIN (1) Arista
- CARLY SIMON (1) Arista
- 10 SUZANNE VEGA (1) A&M 11 BARBRA STREISAND (2) Columbia
- 12 SAMANTHA FOX (2) Jive 13 STEPHANIE MILLS (1) MCA
- 14 KIM WILDE (1) MCA
- 15 LINDA RONSTADT (2) Asylum 16 SHIRLEY MURDOCK (1) Elektra
- 17 AMY GRANT (1) A&M
- 18 PHYLLIS HYMAN (1) P.I.R.
- 19 KATE BUSH (1) EMI-Manhattan 20 JENNIFER WARNES (1) Cypress
- 21 STACEY Q (1) Atlantic 22 PATTY SMYTH (1) Columbia
- 23 NATALIE COLE (1) EMI-Manhattan 24 DIONNE WARWICK (1) Arista
- 25 PATRICE RUSHEN (1) Arista



TOP POP ALBUM SOUNDTRACKS/ **ORIGINAL CAST**

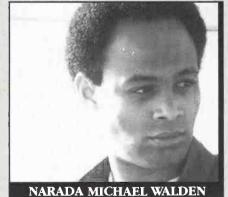
- Pos. TITLE—Label 1 TOP GUN-Columbia 2 LA BAMBA-Slash BEVERLY HILLS COP II-MCA 4 STAND BY ME-Atlantic 5 WHO'S THAT GIRL-Sire 6 DIRTY DANCING—RCA 7 LOST BOYS—Atlantic
- 8 AN AMERICAN TAIL-MCA
- 9 LITTLE SHOP OF HORRORS-Geffen

10 MOONLIGHTING-MCA



TOP POP SINGLES **PRODUCERS**

Pos. PRODUCER (No. of charted singles) 1 NARADA MICHAEL WALDEN (7) 2 MITCHELL FROOM (4) 3 BRUCE FAIRBAIRN (6) 4 RON NEVISON (9) 5 KEITH FORSEY (5) 6 FULL FORCE (4) 7 KEITH OLSEN (3) 8 MADONNA (5) 9 PRINCE (4) 10 HUEY LEWIS & THE NEWS (3) 11 QUINCY JONES (3) 12 PETER WOLF (6) 13 DAVID FOSTER (6) 14 DANIEL LANOIS (6) 15 KEVIN ELSON (5) 16 LEWIS A. MARTINEE (3) 17 DAVID KAHNE (2) 18 GEORGE MICHAEL (2) 19 FRED ZARR (2) 20 TERRY LEWIS (9) 21 JIMMY JAM (8) 22 PATRICK LEONARD (3) 23 BRIAN ENO (4) 24 PRESTON GLASS (4) 25 HUGH PADGHAM (5)



WARDS 987



- Pos. ARTIST (No. of charted singles) Label 1 MADONNA (5) Sire 2 WHITNEY HOUSTON (3) Arista JANET JACKSON (4) A&M 4 JODY WATLEY (3) MCA 5 DEBBIE GIBSON (2) Atlantic CYNDI LAUPER (4) Portrait 7 KIM WILDE (2) MCA 8 TIFFANY (2) MCA SAMANTHA FOX (3) Jive 10 SUZANNE VEGA (2) A&M 11 BELINDA CARLISLE (1) MCA 12 ARETHA FRANKLIN (3) Arista 13 TINA TURNER (4) Capitol 14 NATALIE COLE (2) EMI-Manhattan 15 LINDA RONSTADT (1) MCA 16 SIEDAH GARRETT (1) Epic 17 ANITA BAKER (4) Elektra 18 VONDA SHEPARD (1) Columbia **19 JENNIFER WARNES (1) RCA**

 - 21 DONNA ALLEN (1) 21 22 SHIRLEY MURDOCK (1) Elektra 23 DIONNE WARWICK (1) Arista 24 STACEY Q (2) Atlantic

- 3 PRINCE (4) Paisley Park 4 BILLY IDOL (4) Chrysalis STEVE WINWOOD (4) Island 6 RICHARD MARX (2) EMI-Manhattan 7 MICHAEL JACKSON (2) Epic SMOKEY ROBINSON (3) Motown 9 BRUCE SPRINGSTEEN (4) Columbia
 - 10 BOB SEGER (1) MCA
 - 11 LIONEL RICHIE (4) Motowr 12 BRYAN ADAMS (3) A&M

(1) Arista

- 13 CHRIS DE BURGH (1) A&M
- 14 GREGORY ABBOTT (2) Columbia

- 20 JOHN COUGAR MELLENCAMP (2) Mercury 21 GLENN MEDEIROS (2) Amherst
- 23 KENNY LOGGINS (1) Columbia

Pos. ARTIST (No. of charted singles) Label 1 GEORGE MICHAEL (2) Columbia 2 ROBBIE NEVIL (3) EMI-Manhattan

15 KENNY G. (2) Arista 16 HERB ALPERT (3) A&M 17 EDDIE MONEY (4) Columbia 18 LOU GRAMM (2) Atlantic 19 PETER GABRIEL (2) Geffen

- 22 BRUCE WILLIS (3) Motown
 - 24 LUTHER VANDROSS (1) Epic 25 DAVID BOWIE (2) EMI-Manhattan

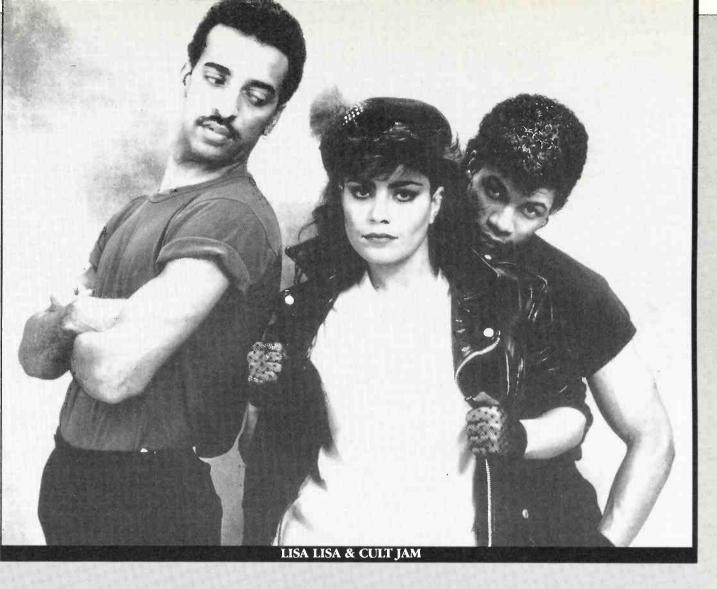
TOP POP SINGLES ARTISTS-MALE

TOP HOT CROSSOVER SINGLES

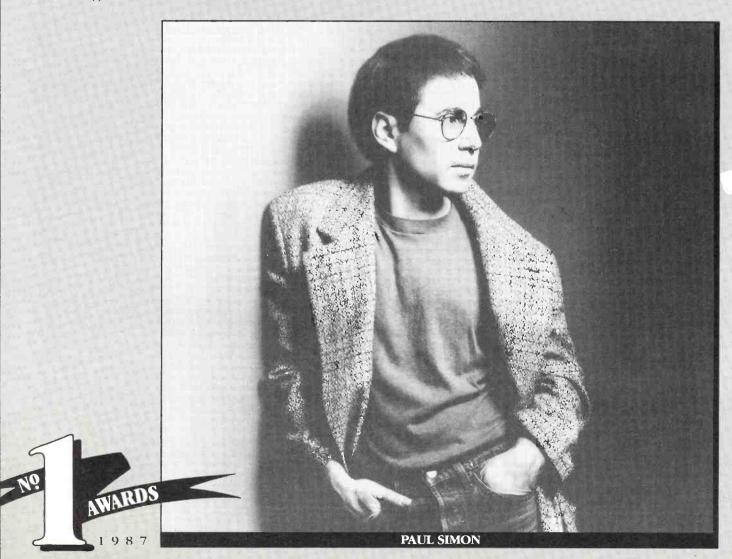
- Pos. TITLE—Artist—Label 1 HEAD TO TOE—Lisa Lisa & Cult Jam—Columbia 2 LOOKING FOR A NEW LOVE-Jody Watley-MCA 3 LOST IN EMOTION—Lisa Lisa & Cult Jam—Columbia 4 I WANNA DANCE WITH SOMEBODY (WHO LOVES ME)— Whitney Houston-Arista 5 ALWAYS—Atlantic Starr—Warner Bros. 6 LEAN ON ME—Club Nouveau—Warner Bros. THE PLEASURE PRINCIPLE-Janet Jackson-A&M 8 ROCK STEADY—The Whispers—Solar 9 I WANT YOUR SEX—George Michael—Columbia 10 WHO'S THAT GIRL-Madonna-Sire 10 WHO'S THAT GIRL-Madonna-S 11 DIAMONDS-Herb Alpert-A&M 12 BAD-Michael Jackson-Epic 13 LET ME BE THE ONE—Expose—Arista 14 SIGN '0' THE TIMES—Prince—Paisley Park 15 LA ISLA BONITA—Madonna—Sire 16 OION'T WE ALMOST HAVE IT ALL-Whitney Houston-Arista 17 I NEED LOVE-L.L. Cool J-Def Jam 18 LA BAMBA-Los Lobos-Slash 19 U GOT THE LOOK-Prince-Paisley Park 20 HAPPY-Surface-Columbia 21 YOU KEEP ME HANGIN' ON-Kim Wilde-MCA 22 CASANOVA-LeVert-Atlantic 23 CAUSING A COMMOTION—Madonna—Sire 24 I JUST CAN'T STOP LOVING YOU—Michael Jackson With
- Siedah Garrett-Epic 25 SHOW ME-The Cover Girls-Fever

TOP HOT CROSSOVER ARTISTS

- Pos. ARTIST (No. of charted singles) Label 1 LISA LISA & CULT JAM (2) Columbia MADONNA (4) Sire
- **3 WHITNEY HOUSTON (3) Arista** 4 JODY WATLEY (3) MCA
- 5 EXPOSÉ (3) Arista
- 6 PRINCE (3) Paisley Park 7 CLUB NOUVEAU (2) Warner Bros.
- 8 JANET JACKSON (2) A&M
- 9 MICHAEL JACKSON (2) Epic
- 10 HERB ALPERT (3) A&M







TOP HOT CROSSOVER LABELS

- Pos. LABEL (No. of charted singles) 1 ARISTA (12)
- 2 MCA (17) 3 COLUMBIA (10)
- 4 ATLANTIC (12)
- 5 EPIC (11) 6 A&M (9) 7 WARNER BROS. (7)

- 8 SIRE (4) 9 PAISLEY PARK (5)
- 10 MOTOWN (9)

TOP POP **COMPACT DISKS**

- Pos. TITLE—Artist—Label 1 GRACELAND—Paul Simon—Warner Bros.
- THE JOSHUA TREE-U2-Island
- 3 SLIPPERY WHEN WET—Bon Jovi—Mercury 4 BACK IN THE HIGHLIFE—Steve Winwood—Island
- 5 THE WAY IT IS-Bruce Hornsby & The Range-RCA
- 6 INVISIBLE TOUCH—Genesis—Atlantic 7 WHITNEY—Whitney Houston—Arista
- 8 THIRD STAGE—Boston—MCA
- 9 SO-Peter Gabriel-Geffen 10 TANGO IN THE NIGHT-Fleetwood Mac-Warner Bros.
- 11 WHITESNAKE-Whitesnake-Geffen
- 12 DUOTONES—Kenny G.—Arista 13 SGT. PEPPER'S LONELY HEARTS CLUB BAND—
- The Beatles—Capitol 14 BRUCE SPRINGSTEEN & THE E STREET BAND
- 1975-1985-Bruce Springsteen-Columbia
- 15 BAD ANIMALS—Heart—Capitol 16 FORE!—Huey Lewis & The News—Chrysalis 17 EVERY BREATH YOU TAKE—THE SINGLES
- COLLECTION—The Police—A&M 18 IN THE DARK—Grateful Dead—Arista 19 STRONG PERSUADER-The Robert Cray Band-
- Hightone/Mercury 20 SOLITUDE STANDING-Suzanne Vega-A&M
- 21 LA BAMBA—Soundtrack—Slash 22 RAPTURE—Anita Baker—Elektra
- 23 BOSTON-Boston-Epic
- 24 A MOMENTARY LAPSE OF REASON-Pink Floyd-
- Columbia 25 WHITE ALBUM The Beatles Capitol

TOP BLACK SINGLES

- Pos TITLE-Artist-Label
- 1 STOP TO LOVE-Luther Vandross-Epic
- 2 ALWAYS—Atlantic Starr—Warner Bros. 3 AS WE LAY—Shirley Murdock—Elektra
- 4 VICTORY—Kool & The Gang—Mercury 5 CONTROL—Janet Jackson—A&M 6 CASANOVA—LeVert—Atlantic
- 7 LOVE YOU DOWN-Ready For The World-MCA

- 7 LOVE YOU DOWN—Ready For The World—MCA 8 LOOKING FOR A NEW LOVE—Jody Watley—MCA 9 JUST TO SEE HER—Smokey Robinson—Motown 10 LOVE IS A HOUSE—Force M.D.'s—Tommy Boy 11 GIRLFRIEND—Bobby Brown—MCA 12 I FEEL GOOD ALL OVER—Stephanie Mills—MCA 13 HAVE YOU EVER LOVED SOMEBODY-Freddie Jackson-
- Capitol 14 FALLING-Melba Moore-Capitol
- 15 DON'T DISTURB THIS GROOVE-The System-Atlantic
- 16 CANDY-Cameo-Atlanta Artists
- 17 HAPPY—Surface—Columbia 18 THERE'S NOTHING BETTER THAN LOVE—Luther Vandross with Gregory Hines-Epic
- 19 JIMMY LEE—Aretha Franklin—Arista 20 DIAMONDS—Herb Alpert featuring Janet Jackson—A&M
- 21 FAKE-Alexander O'Neal-Tabu
- 22 SHOW ME THE WAY—Regina Belle—Columbia 23 ROCK STEADY—The Whispers—Solar 24 I WANNA DANCE WITH SOMEBODY (WHO LOVES ME)---
- Whitney Houston—Arista 25 SLOW DOWN—Loose Ends—MCA
- 26 COME SHARE MY LOVE-Miki Howard Atlantic
- 27 ONE HEARTBEAT—Smokey Robinson—Motown 28 SMOOTH SAILIN' TONIGHT—The Isley Brothers—
- Warner Bros. 29 YOU GOT IT ALL-The Jets-MCA
- 30 (YOU'RE PUTTIN') A RUSH ON ME-Stephanie Mills-MCA
- 31 HEAD TO TOE-Lisa Lisa & Cult Jam-Columbia
- 32 GOIN' TO THE BANK-Commodores-Polydor
- 33 JUMP START—Natalie Cole—EMI-Manhattan 34 THE PLEASURE PRINCIPLE—Janet Jackson—A&M
- 35 SIGN 'O' THE TIMES-Prince-Paisley Park
- 36 WE'VE ONLY JUST BEGUN (THE ROMANCE IS NOT OVER)-Glenn Jones-Jive 37 TASTY LOVE-Freddie Jackson-Capitol
- 38 DIDN'T WE ALMOST HAVE IT ALL-Whitney Houston-Arista
- 39 LEAN ON ME—Club Nouveau—Warner Bros. 40 WHY YOU TREAT ME SO BAD—Club Nouveau-
- Warner Bros 41 CAUGHT UP IN THE RAPTURE—Anita Baker—Elektra 42 LET'S WAIT AWHILE—Janet Jackson—A&M
- 43 I DON'T WANT TO LOSE YOUR LOVE-Freddie Jackson-
- Capitol 44 LOVIN' YOU—The O'Jays—P.I.R.
- 45 LOST IN EMOTION-Lisa Lisa & Cult Jam-Columbia
- 46 BAD—Michael Jackson—Epic 47 I JUST CAN'T STOP LOVING YOU—Michael Jackson with
- Siedah Garrett-Epic
- 48 STILL A THRILL—Jody Watley—MCA 49 SERIOUS—Donna Allen—21 Records
- 50 BACK AND FORTH-Cameo-Atlanta Artists



TOP BLACK SINGLES LABELS

Pos. LABEL (No. of charted singles)

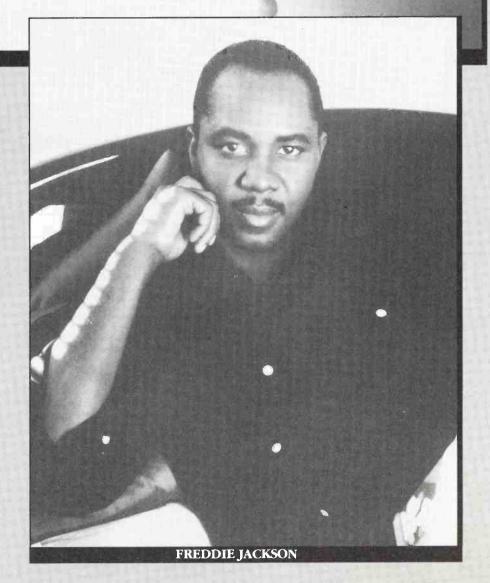
- 1 MCA (46) 2 CAPITOL (30)
- 3 COLUMBIA (40)
- 4 MOTOWN (26)
- 5 A&M (21) 6 WARNER BROS. (24)
- 7 ARISTA (23) 8 ELEKTRA (20)
- 9 ATLANTIC (18)
- 10 EMI-MANHATTAN (23) 11 EPIC (19)
- 12 JIVE (14)
- 13 MERCURY (8)
- 14 SOLAR (12)
- 15 PAISLEY PARK (8) AWARDS

1987



- Pos. ARTIST (No. of charted singles) Label
- 1 FREDDIE JACKSON (6) Capitol
- JANET JACKSON (5) A&M
- **3 JODY WATLEY (3) MCA** 4 CLUB NOUVEAU (4) Warner Bros.
- 5 ANITA BAKER (4) Elektra (1) Owest 6 KOOL & THE GANG (3) Mercury 7 LUTHER VANDROSS (5) Epic 8 SMOKEY ROBINSON (3) Motown 9 MELBA MOORE (4) Capitol 10 CAMEO (3) Atlanta Artists 11 STEPHANIE MILLS (3) MCA 12 LEVERT (5) Atlantic 13 SHIRLEY MURDOCK (3) Elektra 14 WHITNEY HOUSTON (3) Arista 15 LIONEL RICHIE (3) Motowr 15 PRINCE (3) Paisley Park 17 LISA LISA & CULT JAM (4) Columbia 18 HERB ALPERT (3) A&M 19 ATLANTIC STARR (3) Warner Bros. 20 ARETHA FRANKLIN (5) Arista 21 MIKI HOWARD (4) Atlantic 22 LILLO THOMAS (3) Capitol 23 THE SYSTEM (2) Atlantic 24 SURFACE (3) Columbia 25 L.L. COOL J (2) Def Jam 26 FORCE M.D.'S (3) Tommy Boy 27 KLYMAXX (3) Constellation 28 THE WHISPERS (2) Solar 29 READY FOR THE WORLD (3) MCA 30 REGINA BELLE (3) Columbia 31 THE JETS (3) MCA 32 GEORGIO (3) Motown 33 ONE WAY (3) MCA 34 DONNA ALLEN (3) 21 Records 35 BOBBY BROWN (2) MCA 36 MICHAEL JACKSON (2) Epic 37 ALEXANDER O'NEAL (2) Tabu 38 LOOSE ENDS (3) MCA 39 HOWARD HEWETT (4) Elektra 40 THE GAP BAND (2) Total Experience

(1) RCA



41 MILLIE JACKSON (5) Jive 42 GREGORY ABBOTT (2) Columbia 43 VESTA WILLIAMS (4) A&M 44 COMMODORES (2) Polydor 45 JONATHAN BUTLER (3) Jive

46 NATALIE COLE (2) EMI-Manhattan 47 4 BY FOUR (2) Capitol 48 STARPOINT (3) Elektra 49 LUTHER VANDROSS WITH GREGORY HINES (1) Epic 50 R.J.'S LATEST ARRIVAL (3) EMI-Manhattan

TOP BLACK ALBUMS

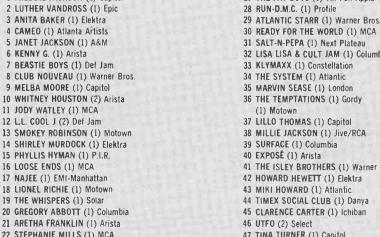
Pos. TITLE-Artist-Label 1 JUST LIKE THE FIRST TIME—Freddie Jackson—Capitol 2 GIVE ME THE REASON—Luther Vandross—Epic 3 RAPTURE—Anita Baker—Elektra 4 WORD UP—Cameo—Atlanta Artists 6 CONTROL—Janet Jackson—A&M 6 DUOTONES—Kenny G.—Arista 7 LICENSED TO ILL—Beastie Boys—Def Jam 8 LIFE, LOVE & PAIN-Club Nouveau-Warner Bros. 9 A LOT OF LOVE-Melba Moore-Capitol 9 A LOT OF LOVE — Melba Woore—Lapitol 10 JODY WATLEY—Jody Watley—MCA 11 BIGGER & DEFFER—L.L. Cool J—Def Jam 12 ONE HEARTBEAT—Smokey Robinson—Motown 13 SHIRLEY MURDOCK!—Shirley Murdock—Elektra 14 LIVING ALL ALONE—Phyllis Hyman—P.I.R. 15 THE ZAGORA—Loose Ends—MCA 16 NAJEE'S THEME—Najee—EMI-Manhattan 17 DANCING ON THE CEILING—Lionet Richie—Motown 18 JUST GETS BETTER WITH TIME—The Whispers—Solar 19 JUST GETS BETTER WITH THRE—The Witspers—3 19 SHAKE YOU DOWN—Gregory Abbott—Columbia 20 WHITNEY—Whitney Houston—Arista 21 ARETHA—Aretha Franklin—Arista 22 IF I WERE YOUR WOMAN—Stephanie Mills—MCA 23 FOREVER—Kool & The Gang—Mercury 44 KEEP VOUR EVE ON HEL Mach Aland A Stephanie 23 FUREVEN-ROOI & The Gang-Mercury 24 KEEP YOUR EYE ON ME-Herb Alpert-A&M 25 SIGN '0' THE TIMES-Prince-Paisley Park 26 CRUSHIN'-The Fat Boys-Tin Pan Apple 27 RAISING HELL-Run-D.M.C.-Profile 28 ALL IN THE NAME OF LOVE-Atlantic Starr-Warner Perce Warner Bros. 29 LONG TIME COMING—Ready For The World—MCA 30 HOT, COOL & VICIOUS—Salt-N-Pepa—Next Plateau 31 SPANISH FLY-Lisa Lisa & Cult Jam-Columbia 32 KLYMAXX—Klymaxx—Constellation 33 DON'T DISTURB THIS GROOVE—The System—Atlantic MARVIN SEASE-Marvin Sease-Londor 34 35 LILLO—Lillo Thomas—Capitol 36 AN IMITATION OF LOVE—Millie Jackson—Jive 37 SURFACE—Surface—Columbia 38 EXPOSURE—Expose—Arista 39 SMOOTH SAILIN'—The Isley Brothers—Warner Bros. 40 I COMMIT TO LOVE—Howard Hewett—Elektra 41 COME SHARE MY LOVE—Miki Howard—Atlantic 42 TO BE CONTINUED—The Temptations—Gordy 43 VICIOUS RUMORS ... THE ALBUM-Timex Social Club-Danya

44 DR. C.C.-Clarence Carter-Ichiban

- 45 THE BIG THROWDOWN—LeVert—Atlantic 46 BREAK EVERY RULE—Tina Turner—Capitol
- 47 HEARSAY-Alexander O'Neal-Tabu

- 48 JONATHAN BUTLER—Jonathan Butler—Jive 49 STRONG PERSUADER—Robert Cray—HighTone/Mercury
- 50 ONE WAY XI-One Way-MCA





TOP BLACK ALBUM ARTISTS

Pos. ARTIST (No. of charted albums) Label 1 FREDDIE JACKSON (1) Capitol

> 31 SALT-N-PEPA (1) Next Plateau 32 LISA LISA & CULT JAM (1) Columbia 33 KLYMAXX (1) Constellation 34 THE SYSTEM (1) Atlantic 35 MARVIN SEASE (1) London 36 THE TEMPTATIONS (1) Gordy (1) Motown 37 LILLO THOMAS (1) Capitol 38 MILLIE JACKSON (1) Jive/RCA 39 SURFACE (1) Columbia 40 EXPOSÉ (1) Arista 41 THE ISLEY BROTHERS (1) Warner Bros. 42 HOWARD HEWETT (1) Elektra 43 MIKI HOWARD (1) Atlantic 44 TIMEX SOCIAL CLUB (1) Danya 45 CLARENCE CARTER (1) Ichiban 47 TINA TURNER (1) Capitol 48 ALEXANDER O'NEAL (1) Tabu 49 JONATHAN BUTLER (1) Jive/RCA 50 ROBERT CRAY (1) HighTone/Mercury

26 PRINCE (1) Paisley Park 27 THE FAT BOYS (1) Tin Pan Apple

FREDDIE JACKSON



TOP BLACK ALBUM LABELS

Pos. LABEL (No. of charted albums) 1 MCA (20) 2 CAPITOL (15) 3 ARISTA (8) 4 WARNER BROS. (14) 5 ELEKTRA (7) 6 COLUMBIA (15) 7 A&M (8) 8 MOTOWN (12) 9 DEF JAM (7) 10 JIVE (11) 11 EMI-MANHATTAN (11) 12 EPIC (4) 13 ATLANTIC (6) 14 SOLAR (6) 15 P.I.R. (3)

TOP DANCE SALES **12-INCH SINGLES**

- Pos. TITLE-Artist-Label
- ONLY IN MY DREAMS (REMIX)—Debbie Gibson—Atlantic BRAND NEW LOVER—Dead Or Alive—Epic
- -Company B-Atlantic FASCINATED-
- 4 COME GO WITH ME—Exposé—Arista 5 SOMEONE LIKE YOU—Sylvester—Megatone/
- Warner Bros. 6 LOOKING FOR A NEW LOVE (REMIX)—Jody Watley— MCA
- 7 SHOWING OUT (GET FRESH AT THE WEEKEND)/ SYSTEM—Mel & Kim—Atlantic 8 WE CONNECT (REMIX)—Stacey Q—Atlantic

- 9 CONTROL (REMIX)—Janet Jackson—A&M 10 DREAMIN' (REMIX)—Will To Power—Epic 11 HEAD TO TOE—Lisa Lisa & Cult Jam—Columbia
- 12 YOU KEEP ME HANGIN' ON (REMIX)-Kim Wilde-MCA
- 13 MOVE OUT (REMIX)-Nancy Martinez-Atlantic 14 I WANT YOUR SEX/HARD DAY-George Michael-
- 15 LEAN ON ME (REMIX)-Club Nouveau-Tommy Boy
- 16 FOR TONIGHT—Nancy Martinez—Atlantic 17 FULL CIRCLE (REMIX)—Company B—Atlantic 18 RIGHT ON TRACK (REMIX)—The Breakfast Club—MCA
- 19 SIGN 'O' THE TIMES (REMIX)-Prince-Paisley Park
- 20 FAKE-Alexander O'Neal-Tahu
- 21 SILENT MORNING (REMIX)—Noel—4th & B'Way 22 BE MINE TONIGHT—Promise Circle—Atlantic 23 OPEN YOUR HEART (REMIX)—Madonna—Sire
- 24 I WANNA OANCE WITH SOMEBODY (REMIX)-Whitney Houston—Arista 25 WITHOUT YOU—Touch—Supertronics

- 26 STRANGELOVE (REMIX)—Depecte Mode—Sire 27 CATCH ME I'M FALLING (REMIX)—Pretty Poison—Virgin 28 DON'T LEAVE ME THIS WAY—The Communards—MCA
- 29 RESPECTABLE (REMIX)—Mel & Kim—Atlantic 30 C'EST LA VIE (REMIX)—Robbie Nevil—EMI-Manhattan 31 TINA CHERRY (REMIX)—Georgio—Motown
- CASANOVA-LeVert-Atlantic
- 33 WHO FOUND WHO-Jellybean featuring Elisa Fiorillo-
- Chrysalis 34 SUMMERTIME, SUMMERTIME-Nocera-Sleeping Bag
- 35 INSECURITY—Stacey Q—Atlantic 36 BIZARRE LOVE TRIANGLE (REMIX)/STATE OF THE
- NATION—New Order—Qwest 37 FUNKY TOWN (REMIX)—Pseudo Echo—RCA 38 MEMORIES—Carolyn Harding—Emergency

- 39 SHOW ME (REMIX)—The Cover Girls—Fever 40 MUSIQUE NON STOP—Kraftwerk—Warner Bros.
- 41 EVERYBODY HAVE FUN TONIGHT (REMIX)-Wang
- Chung-Geffen 42 LA ISLA BONITA (REMIX)-Madonna-Sire
- 43 ONLY IN THE NIGHT (REMIX)-The Voice In Fashion-Atlanti
- 44 BOOM BOOM-Paul Lekakis-ZYX 45 LOST IN EMOTION (REMIX)-Lisa Lisa & Cult Jam-
- Columbia 46 POUR IT ON (REMIX)-Mason-Elektra
- 47 DIAMONDS (REMIX)-Herb Alpert-A&M

Y-30

- 48 WHO'S THAT GIRL (REMIX)—Madonna—Sire 49 CANDY (REMIX)—Cameo—Atlanta Artists 50 WHEN SMOKEY SINGS/CHICAGO—ABC—Mercury



DEBBIE GIBSON



TOP DANCE SALES ARTISTS

- Pos. ARTIST (No. of charted singles) Label
- MADONNA (5) Sire NANCY MARTINEZ (3) Atlantic
- COMPANY B (2) Atlantic
- STACEY Q (4) Atlantic
- 5 JOOY WATLEY (3) MCA
- DEAD OR ALIVE (2) Epic
- 7 MEL & KIM (2) Atlantic 8 OEBBIE GIBSON (2) Atlantic
- LISA LISA & CULT JAM (2) Columbia
- 10 JANET JACKSON (3) A&M
- 11 EXPOSÉ (3) Arista 12 CLUB NOUVEAU (3) Tommy Boy
- (1) King Jay 13 PRINCE (3) Paisley Park
- CAMEO (3) Atlanta Artists
- 15 GEORGIO (2) Motown (1) Picture Perfect
- 16 SYLVESTER (1) Megatone/Warner Bros
- 17 HERB ALPERT (2) A&M 18 NEW ORDER (2) Qwest
- 19 CAROLYN HARDING (2) Emergency
- 20 GEORGE MICHAEL (2) Columbia
- 21 WILL TO POWER (1) Epic
- 22- KRAFTWERK (2) Warner Bros. 23 KIM WILDE (1) MCA
- 24 J.M. SILK (2) RCA
- 25 THE BREAKFAST CLUB (1) MCA





TOP DANCE

CLUB PLAY

JODY WATLEY (3) MCA

5 KRAFTWERK (2) Warner Bros. 6 DEAD OR ALIVE (2) Epic

2 MEL & KIM (2) Atlantic 3 MADONNA (4) Sire 4 JANET JACKSON (2) A&M

7 GEORGIO (2) Motowr

9 NEW ORDER (2) Qwest 10 COMPANY B (2) Atlantic 11 ROBBIE NEVIL (3) EMI-Manhattan

12 HERB ALPERT (2) A&M

16 CAMEO (3) Atlanta Artists 17 K.T.P. (1) Magnet/Mercury (2) Mercury

19 BANANARAMA (4) London

20 PET SHOP BOYS (3) EMI-Manhattan

24 BIG AUOIO DYNAMITE (2) Columbia 25 DEPECHE MODE (2) Sire

21 GEORGE MICHAEL (2) Columbia 22 GRACE JONES (3) EMI-Manhattan

TOP DANCE

Pos. LABEL (No. of charted singles)

CLUB PLAY

LABELS

1 ATLANTIC (30) 2 MCA (26)

5 EMI-MANHATTAN (18)

6 SIRE (12) 7 WARNER BROS. (14)

3 A&M (25) 4 COLUMBIA (20)

8 RCA (13)

10 EPIC (14)

9 ARISTA (11)

11 VIRGIN (12)

12 MOTOWN (7)

15 MERCURY (9)

Chrysalis

32 WHO FOUND WHO-Jellybean featuring Elisa Fiorillo-

33 I HEARD A RUMOÙR—Bananarama—London 34 IT'S A SIN—Pet Shop Boys—EMI-Manhattan

39 LAST CHANCE-Cyre-Fresh

Big Audio Dynamite-Columbia

Warner Bros.

Next Plateau

35 THE REAL THING (REMIX)-Jellybean featuring

Steven Dan—Chrysalis 36 LEAN ON ME (REMIX)—Club Nouveau—Tommy Boy

37 TRUE FAITH (REMIX)—New Order—Qwest 38 MISUNDERSTANDING—James (D-Train) Williams—

40 I'M NOT PERFECT (BUT I'M PERFECT FOR YOU) (REMIX)—Grace Jones—EMI-Manhattan

42 EVERYBODY HAVE FUN TONIGHT (REMIX)-Wang Chung----Geffen 43 THE TELEPHONE CALL (REMIX)--Kraftwerk---

46 MY LOVE IS GUARANTEED (REMIX)-Sybil-

49 SILENT MORNING-Noel-4th & B'Way

41 ONE LOOK (ONE LOOK WAS ENOUGH)-Paul Parker-

44 C'MON EVERY BEATBOX (REMIX)/BADROCK CITY-

45 LET THE MUSIC TAKE CONTROL (REMIX)-J.M. Silk-

47 FULL CIRCLE (REMIX)—Company B—Atlantic 48 KEEP YOUR EYE ON ME (REMIX)—Herb Alpert—A&M

50 CHANGE OF HEART (REMIX)-Cyndi Lauper-Portrait

AWARDS

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BILLBOARD DECEMBER 26, 1987

TOP DANCE CLUB PLAY SINGLES

13 GEFFEN (8) 14 CHRYSALIS (7)

14 SYLVESTER (1) Megatone/Warner Bros. (2) Warner Bros.15 LISA LISA & CULT JAM (2) Columbia

13 FRASURE (2) Sire

18 J.M. SILK (3) RCA

23 ABC (2) Mercury

(1) Picture Perfect 8 EXPOSÉ (2) Arista

Pos. ARTIST (No. of charted singles) Label

ARTISTS



TOP DANCE SALES LABELS

- Pos. LABEL (No. of charted singles)
- 1 ATLANTIC (32) 2 MCA (24)
- 3 EPIC (16) 4 COLUMBIA (15)
- 5 SIRE (12)
- 6 A&M (18)
- 7 ARISTA (8)
- 8 RCA (10)
- WARNER BROS. (11)
- 10 MOTOWN (7)
- 11 EMI-MANHATTAN (9)
- 12 PAISLEY PARK (5) 13 TOMMY BOY (5)
- 14 CHRYSALIS (4) 15 GEFFEN (5)
- Pos. TITLE-Artist-label
- SHOWING OUT (GET FRESH AT THE
- WEEKEND)/SYSTEM—Mel & Kim—Atlantic 2 MUSIQUE NON STOP—Kraftwerk—Warner Bros.
- 3 COME GO WITH ME-Exposé-Arista
- 4 STRANGELOVE (REMIX)—Depeche Mode—Sire 5 HOW SOON WE FORGET (REMIX)—Colonel Abrams—
- 6 SOMEONE LIKE YOU-Sylvester-Megatone/ Warner Bros
- 7 HEARTACHE (REMIX)-Pepsi & Shirlie-Polydor 8 CERTAIN THINGS ARE LIKELY (REMIX)-K.T.P.-
- Magnet/Mercury 9 LOOKING FOR A NEW LOVE (REMIX)—Jody Watley— MCA

11 CATCH ME I'M FALLING (REMIX)-Pretty Poison-Virgin

15 IN LOVE WITH LOVE (REMIX)-Debbie Harry-Geffen

18 C'EST LA VIE (REMIX)—Robbie Nevil—EMI-Manhattan 19 BRAND NEW LOVER—Dead Or Alive—Epic 20 THE PLEASURE PRINCIPLE (REMIX)-Janet Jackson-

16 WHEN SMOKEY SINGS/CHICAGO—ABC—Mercury 17 BIZARRE LOVE TRIANGLE (REMIX)/STATE OF THE

21 SOMETHING IN MY HOUSE-Dead Or Alive-Epic 22 NO LIES (REMIX)—The S.O.S. Band—Tabu 23 HEAD TO TOE—Lisa Lisa & Cult Jam—Columbia 24 OPEN YOUR HEART (REMIX)—Madonna—Sire 25 RESPECTABLE (REMIX)—Mel & Kim—Atlantic 26 I WANT YOUR SEX/HARD DAY-George Michael-

27 DIAMONDS (REMIX)-Herb Alpert-A&M

28 VICTIM OF LOVE (REMIX)—Erasure—Sire 29 BOY TOY (REMIX)—Tia—RCA 30 DON'T YOU WANT ME (REMIX)—Jody Watley—MCA

31 SIGN 'O' THE TIMES (REMIX)-Prince-Paisley Park

10 CONTROL (REMIX)-Janet Jackson-A&M

12 FASCINATED—Company B—Atlantic 13 TINA CHERRY (REMIX)—Georgio—Motown

Whitney Houston-Arista

NATION-New Order-Qwest

ARM

Columbia

www.americanradiohistory.com

14 I WANNA DANCE WITH SOMEBODY (REMIX)-

TOP ADULT CONTEMPORARY SINGLES

Pos. TITLE-Artist-Label

- 1 CAN'T WE TRY-Dan Hill (Duet With Vonda Shepard)-
- 2 SOMEWHERE OUT THERE (FROM "AN AMERICAN
- TAIL")—Linda Ronstadt & James Ingram—MCA 3 WILL YOU STILL LOVE ME?—Chicago—Warner Bros.
- 4 BALLERINA GIRL-Lionel Richie-Motowr
- 5 THIS IS THE TIME—Billy Joel—Columbia 6 LOVE IS FOREVER—Billy Ocean—Jive
- 7 DIDN'T WE ALMOST HAVE IT ALL-Whitney Houston-
- Arista 8 MANDOLIN RAIN-Bruce Hornsby & The Range-RCA
- 9 I WANNA DANCE WITH SOMEBODY (WHO LOVES ME)-Whitney Houston—Arista 10 SONGBIRD—Kenny G.—Arista
- 11 BACK IN THE HIGHLIFE AGAIN-Steve Winwood-Island
- 12 JUST TO SEE HER—Smokey Robinson—Motown 13 ONE HEARTBEAT—Smokey Robinson—Motown
- 14 YOU GOT IT ALL-The Jets-MCA
- 15 IN TOO DEEP-Genesis-Atlantic
- 16 I JUST CAN'T STOP LOVING YOU-Michael Jackson With Siedah Garrett—Epic 17 ALWAYS—Atlantic Starr—Warner Bros.
- 18 LOVE POWER-Dionne Warwick & Jeffrey Osborne-
- Arista 19 THE WAY IT IS—Bruce Hornsby & The Range—RCA 20 THE FINER THINGS—Steve Winwood—Island 20 THE FINER THINGS—Steve Winwood—Island
- 21 LONELY IN LOVE-Dan Fogelberg-Full Moon/Epic 22 THE LADY IN RED-Chris De Burgh-A&M
- 23 ALONE-Heart-Capitol
- 24 STAY THE NIGHT—Benjamin Orr—Elektra 25 I'LL STILL BE LOVING YOU—Restless Heart—RCA
- 26 NOTHING'S GONNA STOP US NOW-Starship-Grunt
- 27 SHAKE YOU DOWN—Gregory Abbott—Columbia 28 LITTLE LIES—Fleetwood Mac—Warner Bros.
- 29 DOING IT ALL FOR MY BABY-Huey Lewis & The News-Chrysalis
- 30 AT THIS MOMENT-Billy Vera & The Beaters-Rhino 31 MEET ME HALF WAY-Kenny Loggins-Columbia
- 32 FALLING IN LOVE (UH-OH)-Miami Sound Machine-
- 33 MOONLIGHTING (THEME)-AI Jarreau-MCA
- 34 LA ISLA BONITA-Madonna-Sire
- 35 WHEN SMOKEY SINGS-ABC-Mercury
- 36 LET'S WAIT AWHILE—Janet Jackson—A&M 37 LOVE WILL CONQUER ALL—Lionel Richie—Motown
- 38 I KNEW YOU WERE WAITING (FOR ME)-Aretha Franklin
- & George Michael-Arista 39 THE NEXT TIME | FALL-Peter Cetera With Amy Grant-
- 40 NOTHING'S GONNA CHANGE MY LOVE FOR YOU-Glenn Medeiros-Amherst
- 41 DON'T MAKE ME WAIT FOR LOVE-Kenny G.-Arista
- 42 MARY'S PRAYER—Danny Wilson—Virgin 43 EVERY LITTLE KISS—Bruce Hornsby & The Range—RCA
- 44 I'VE BEEN IN LOVE BEFORE-Cutting Crew-Virgin
- 45 I'D STILL SAY YES—Klymaxx—Constellation 46 GIVE ME ALL NIGHT—Carly Simon—Arista
- 47 I'LL BE ALRIGHT WITHOUT YOU-Journey-Columbia
- 48 BREAKOUT—Swing Out Sister—Mercury 49 NO ONE IN THE WORLD—Anita Baker—Elektra
- 50 SOMEDAY-Glass Tiger-EMI-Manhattan



LOU GRAMM

TOP ROCK TRACKS

Pos. TITLE-Artist-Label

BILLBOARD DECEMBER 26, 1987

- I MIDNIGHT BLUE—Low Gramm—Atlantic 2 I WANT TO MAKE THE WORLD TURN AROUND-
- Steve Miller-Capitol
- 3 I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR-
- U2-sland
- 4 WITH OR WITHOUT YOU-U2-Island
- 5 MY BABY—The Pretenders—Sire 6 TOUCH OF GREY—Grateful Dead—Arista
- 7 KEEP YOUR HANDS TO YOURSELF-Georgia Satellites-



BRUCE HORNSBY & THE RANGE

TOP BOXSCORES

Following is a list of the top-grossing concerts of the year as reported in Amusement Business, a Billboard publication, from Dec. 6, 1986 to Nov. 28, 1987. Order of information is gross, headliner, attendance, # of shows, ticket price, promoter, venue, city, state, dates.

1 \$2,825,860, (\$3,701,876 Canadian), PINK FLOYD, 146,599, 150,000, three shows, one sellout, \$25.25, Concert Prods. International, Exhibition Stadium, Toronto, Ont., Sept. 21-23, 1987.

2 \$2,567,280, PINK FLOYD, 128,364, two sellouts, \$20, Belkin Prods., Cleveland, Ohio Municipal Stadium, Sept. 16-17, 1987. 3 \$2,297,060, GENESIS, PAUL YOUNG, 117,017, two sellouts, \$20, Monarch Entertainment Bureau, Giants Stadium, East Rutherford, N.J., May 30-31, 1987.

4 \$2,209,629, BILLY JOEL, 124,137, six sellouts, \$18.50 & \$17.50, Monarch Entertainment Bureau, Meadowlands Arena, East Rutherford, N.J., May 1-2, 4, 6 & 8-9, 1987.

5 \$2,128,335, GENESIS, PAUL YOUNG, 107,212, two sellouts, \$20, Electric Factory Concerts, Veterans Stadium, Philadelphia, Pa., May 28-29, 1987.

6 \$2,088,441, BOB SEGER & THE SILVER BULLET BAND, GEOR-GIA SATELLITES, 121,148, seven sellouts, \$17.50, The Building Group, Joe Louis Arena, Detroit, Mich., Feb. 24-25, 27, March 1, 3-4 & 8, 1987.

7 \$2,065,392, DAVID BOWIE, SQUEEZE, LISA LISA & CULT JAM, 103,525, two sellouts, \$21, Monarch Entertainment Bureau,

Giants Stadium, East Rutherford, N.J., Aug. 2-3, 1987. 8 \$2,041,240, BILL COSBY, 61,306, 64,614, eleven shows, \$35 &

8 WHO WILL YOU RUN TO-Heart-Capitol

9 SMOKING GUN-The Robert Cray Band-Mercury

10 PAPER IN FIRE—John Cougar Mellencamp—Mercury 11 JAMMIN' ME—Tom Petty & The Heartbreakers—MCA

13 I'M NO ANGEL—Gregg Allman—Epic 14 LEARNING TO FLY—Pink Floyd—Columbia 15 LIVIN' ON A PRAYER—Bon Jovi—Mercury 16 DON'T MEAN NOTHING—Richard Marx—EMI-Manhattan

12 IT'S IN THE WAY YOU USE IT-Eric Clapton-MCA

Elektra

\$30, Radio City Music Hall Prods., Radio City Music Hall, New York, N.Y., March 13-15 & 27-29 1987 9 \$1,975,671, BOSTON, FARRENHEIT, 109,827, nine sellouts,

\$18.50, Don Law Co., Centrum, Worcester, Mass., Aug. 13-16, 18-21 & 24, 1987. \$1,815,762, BOSTON, FARRENHEIT, 100,812, four sellouts,

\$25/\$22.50 & \$15, Joseph Entertainment Group, Alpine Valley Music Theatre, East Troy, Wis., Aug. 6-9, 1987. 11 \$1,782,540, DAVID BOWIE, SIOUXSIE & THE BANSHEES,

84,062, 90,457, two shows, \$22.50, Avalon Attractions, Anaheim, Calif. Stadium, Aug. 8-9, 1987.

12 \$1,697,589, THE GRATEFUL DEAD, 92,911, five sellouts, \$18.50 & \$17.50, John Scher Presents, Madison Square Garden Arena, New York, N.Y., Sept. 15-16, 18-20, 1987.

13 \$1,695,807, DAVID BOWIE, SQUEEZE, TOMMY CONWELL & THE YOUNG RUMBLERS, 80,752, 99,102, two shows, \$21, Elec-tric Factory Concerts, Veterans Stadium, Philadelphia, Pa., July 30-31, 1987

14 \$1,638,772, 10TH ANNUAL TEXXAS WORLD MUSIC FESTI-VAL:, BOSTON, AEROSMITH, WHITESNAKE, POISON, TESLA, FARRENHEIT, 80,927, sellout, \$20.25, PACE Concerts, Cotton Bowl, Dallas, Texas, June 20, 1987.

15 \$1,621,278, U2, LONE JUSTICE, 102,640, five sellouts, \$16.50, Monarch Entertainment Bureau, Meadowlands Arena, East Ruth-erford, N.J., May 11-13 & 15-16, 1987.

16 \$1,615,080, PINK FLOYD, 80,754, sellout, \$20, Electric Factory Concerts, John F. Kennedy Stadium, Philadelphia, Pa., Sept.

18 BILLY IOFL (2) Columbia 19 CHRIS DE BURGH (2) A&M 20 BILLY OCEAN (2) Jive 21 MICHAEL JACKSON (2) Enic 22 THE JETS (1) MCA 23 ATLANTIC STARR (1) Warner Bros. 24 GREGORY ABBOTT (2) Columbia 25 DIONNE WARWICK & JEFFREY OSBORNE (1) Arista



TOP ADULT CONTEMPORARY LABELS

Pos. LABEL (No. of charted singles) 1 ARISTA (15) 2 COLUMBIA (23) 3 RCA (15) 4 MCA (17) 5 WARNER BROS. (16) 6 MOTOWN (10) ARM (13) 8 ELEKTRA (9) 9 EPIC (11) 10 CAPITOL (10) 11 ISLAND (7) 12 ATLANTIC (9) 13 VIRGIN (6)

14 SIRE (6) 15 MERCURY (6)

42

PINK FLOYD

19, 1987

17 \$1,593,683, U2, LITTLE STEVEN & THE DISCIPLES OF SOUL, 86,145, sellout, \$18.50, Electric Factory Concerts, John F. Kennedy Stadium, Philadelphia, Pa., Sept. 25, 1987.

18 \$1,524,939, (\$2,047,447 CANADIAN), DAVID BOWIE, DURAN DURAN, NORTHERN PIKES, 69,405, 80,000, two shows, \$29,50, Concert Prods. International, Exhibition Stadium, Toronto, Ont., Canada Aug. 24-25, 1987. 19 \$1,493,037, THE GRATEFUL DEAD/BOB DYLAN, 71,097.

90,000, \$21, Electric Factory Concerts/Monarch Entertainment Bureau John F. Kennedy Stadium, Philadelphia (Pa.), July 10, 1987.

20 \$1,478,350, THE GRATEFUL DEAD/BOB DYLAN, 71,598, sellout, \$21, Monarch Entertainment Bureau, Giants Stadium, East Rutherford, N.J., July 12, 1987.

21 \$1,417,185, MADONNA, LEVEL 42, 62,986, sellout, \$22.50, Avalon Attractions, Anaheim (Calif.) Stadium, July 18, 1987. 22 \$1,390,000, FARM AID III:, WILLIE NELSON, OTHER ACTS,

69,500, sellout, \$20.75, Farm Aid, Memorial Stadium, Univ. of Ne braska, Lincoln, Sept. 19, 1987. 23 \$1,320,815, LUTHER VANDROSS, SHIRLEY MURDOCK,

61,546, four sellouts, \$25 & \$20, Ron Delsener Enterprises/Stageright Prods./Sunsong Prods., Madison Square Garden Center Arena, New York, N.Y., June 5-8, 1987.

24 \$1,320,000, BILLY JOEL, 72,632, four sellouts, \$18.50, Ron Delsener Enterprises, Nassau Veterans Memorial Coliseum, Uniondale, N.Y., Dec. 18-19 & 21-22, 1986.

25 \$1,298,080, U2, LONE JUSTICE, 74,176, five sellouts, \$17.50, Avalon Attractions, Los Angeles, Calif. Sports Arena, April 17-22. 1987

AWARDS

987

Y-31

17 GIVE TO LIVE—Sammy Hagar—Gelfen 18 SEVEN WONDERS—Fleetwood Mac—Warner Bros.

- 19 HERE | GO AGAIN-Whitesnake-Geffen
- 20 THE ONE I LOVE-R.E.M.-I.R.S. 21 SHAKEDOWN-Bob Seger-MCA
- 22 HEAT OF THE NIGHT-Bryan Adams-A&M
- 23 COME AS YOU ARE-Peter Wolf-EMI-Manhattan

-MCA

24 WE'RE READY-Boston-MCA 25 COOL THE ENGINES-Boston-

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TOP JAZZ **ALBUM ARTISTS**

- Pos ARTIST (No.of charted albums) Label 1 DEXTER GORDON (1) Blue Note MICHAEL BRECKER (1) MCA/Impulse **3 WYNTON MARSALIS (2) Columbia** BRANFORD MARSALIS (2) Columbia 5 THE DUKE ELLINGTON ORCHESTRA (1) GRP 6 TONY WILLIAMS (1) Blue Note CARMEN LUNDY (1) Black Hawk
- 8 MICHEL PETRUCCIANI (1) Blue Note 9 PATRICK WILLIAMS' NEW YORK BAND (1) Soundwings 10 EDDIE DANIELS (1) GRP

TOP JAZZ **ALBUMS**

Pos.TITLE-Artist-Label 1 THE OTHER SIDE OF ROUND MIDNIGHT-Dexter

- Gordon-Blue Note 2 MICHAEL BRECKER-Michael Brecker-MCA/Impulse
- 3 ROUND MIDNIGHT—Soundtrack—Columbia 4 J MOOD—Wynton Marsalis—Columbia
- ROYAL GARDEN BLUES-Branford Marsalis-Columbia
- 6 DIGITAL DUKE—The Duke Ellington Orchestra—GRP 7 CIVILIZATION—Tony Williams—Blue Note
- 8 GOOD MORNING KISS-Carmen Lundy-Black Hawk/ Aspen
- 9 POWER OF THREE-Michel Petrucciani-Blue Note 10 10TH AVENUE-Patrick Williams' New York Band-
- Soundwings 11 TO BIRD WITH LOVE-Eddie Daniels-GRP
- 12 BOLLING: SUITE FOR FLUTE & JAZZ PIANO TRIO NO. 2-Claude Bolling & Jean-Plerre Rampal-**CBS** Masterworks
- 13 QUARTET WEST—Charlie Haden—Verve 14 IRRESISTIBLE FORCES—Jack DeJohnette's Special Edit— MCA/Impulse
- 15 PHANTOM NAVIGATOR—Wayne Shorter—Columbia 16 DIANE SCHUUR—COUNT BASIE—Diane Schuur & Count Basie-GRP
- 17 STANDARD TIME—Wynton Marsalis—Columbia 18 YOU'RE THE ONE—Henry Johnson—MCA/Impulse
- 19 STATE OF THE TENOR: LIVE AT THE VILLAGE VANGUARD, VOL. 11—Joe Henderson—Blue Note 20 BRAZILIAN ROMANCE—Sarah Vaughan—
- CBS Masterworks 21 AT HOME—Janis Siegel—Atlantic
- 22 IT IS LOVE-Marlena Shaw-Verve
- 23 FORBIDDEN LOVER—Nancy Wilson—Columbia 24 REUNITED—Elvin Jones & McCoy Tyner Quintet— Black Hawk/Aspen
- 25 SOMEPLACE ELSE-Bill Watrous-Soundwings

™FINEST™JAZZ SINCE 1939 BLUE NOTE.

WARDS

987

TOP JAZZ LABELS

- Pos. LABEL (No. of charted albums) 1 BLUE NOTE/EMI-MANHATTAN (14)
- 2 COLUMBIA (10)
- 3 MCA/IMPULSE (7)
- 4 GRP (3) 5 BLACK HAWK/ASPEN (4)
- 6 SOUNDWINGS (2)
- 7 VERVE/POLYGRAM (4)
- 8 CBS MASTERWORKS (2)
- 9 ATLANTIC (3) 10 CONCORD JAZZ (2)

TOP CONTEMPORARY JAZZ ALBUMS

DEXTER GORDON

- Pos. TITLE—Artist—Label
- 1 DUOTONES—Kenny G.—Arista 2 NAJEE'S THEME—Najee—EMI-Manhattan 3 SPONTANEOUS INVENTIONS—Bobby McFerrin—
- Blue Note
- 4 A NICE PLACE TO BE-George Howard-MCA 5 TUTU-Miles Davis-Warner Bros.
- 6 A CHANGE OF HEART—David Sanborn—Warner Bros.
 7 STANDARDS VOL 1—Stanley Jordan—Blue Note
 8 COLLABORATION—George Benson & Earl Klugh—
- Warner Bros. 9 DOWN TO THE MOON—Andreas Vollenweider—
- **CBS** Masterworks
- 10 THE GOOD AND BAD TIMES-The Crusaders-MCA
- 11 DISCOVERY—Larry Carlton—MCA 12 FOUR CORNERS—Yellowjackets—MCA
- 13 OBSESSION—Bob James—Warner Bros. 14 DOUBLE VISION—Bob James & David Sanborn—
- Warner Bros.
- 15 MOONLIGHTING—The Rippingtons—Passport Jazz 16 STILL LIFE (TALKING)—Pat Metheny Group—Geffen 17 LAST NITE—Larry Carlton—MCA
- 18 L IS FOR LOVER-Al Jarreau-Warner Bros.
- 19 GO-Hiroshima-Epic 20 SOFT & WARM-Frank Potenza-TBA
- 21 STRAWBERRY MOON—Grover Washington Jr.—Columbia 22 LIGHT YEARS—The Chick Corea Elektric Band—GRP
- 23 TIMELESS—Diane Schuur—GRP 24 THE CAMERA NEVER LIES—Michael Franks— Warner Bros
- 25 FREEDOM AT MIDNIGHT-David Benoit-GRP



TOP CONTEMPORARY JAZZ ARTISTS

- Pos. ARTIST (No. of charted albums) Label
- 1 KENNY G. (1) Arista 2 NAJEE (1) EMI-Manhattan
- **3 BOBBY MCFERRIN (1) Blue Note**
- 4 DAVID SANBORN (1) Warner Bros.
- 5 GEORGE HOWARD (1) MCA 6 MILES DAVIS (1) Warner Bros.
- 7 LARRY CARLTON (3) MCA
- 8 BOB JAMES (1) Warner Bros. 9 STANLEY JORDAN (1) Blue Note
- 10 GEORGE BENSON & EARL KLUGH (1) Warner Bros.

TOP CONTEMPORARY JAZZ LABELS

- Pos. LABEL (No. of charted albums) 1 WARNER BROS. (10) 2 MCA (11) 3 BLUE NOTE (5) 4 EMI-MANHATTAN (3) 5 ARISTA (1) 6 COLUMBIA (4) **GRP** (8) 8 TBA (11) 9 CBS MASTERWORKS (3) 10 EPIC (3) EMI MAN HAT T A N° TOP COMBINED JAZZ LABELS Pos. LABEL (No. of jazz & jazz crossover albums) 1 EMI-MANHATTAN (22) 2 WARNER BROS. (12)
- 3 MCA (18 4 COLUMBIA (15) 5 GRP (11)



TOP INSPIRATIONAL ALBUMS

- Pos. TITLE—Artist—Label 1 MORNING LIKE THIS—Sandi Patti—Word
- 2 THE COLLECTION—Amy Grant—Myrrh 3 HYMNS JUST FOR YOU—Sandi Patti—Impact 4 FOR GOD AND GOD ALONE—Steve Green—Sparrow
- 5 TO HELL WITH THE DEVIL-Stryper-Enigma
- 6 THE BIG PICTURE—Michael W. Smith—Reunion 7 BACK TO THE STREET—Petra—Star Song
- THIS YEAR'S MODEL-The Imperials-Myrrh
- 9 THE CHAMPION-Carman-Word
- 10 HYMNS-Second Chapter Of Acts-Live Oaks
- 11 UNGUARDED—Amy Grant—Word 12 MORE THAN WONDERFUL—Sandi Patti—Impact
- 13 SO GLAD I KNOW-Deniece Williams-Sparrow
- IORD TOP **INSPIRATIONAL** LABELS
- Pos. LABEL (No. of charted albums) 1 WORD (8)
- 2 MYRRH (12) 3 SPARROW (11)
- 4 IMPACT (6)
- 5 REUNION (5) 6 ENIGMA (3)
- 7 DAYSPRING (8)
- 8 STAR SONG (5)
- 9 MARANATHA (6)
- 10 POWER DISC (2)

- 16 FRIENDS FOR LIFE—Debby Boone—Lamb & Lion 17 FROM A SERVANTS HEART—Larnelle Harris—Benson 18 AGAINST THE WIND-Dallas Holm-Dayspring 19 SAME GIRL—Twila Paris—Starsong 20 CANDLE IN THE RAIN—David Meece—Myrrh 21 AGE TO AGE—Amy Grant—Word 22 THIS MEANS WAR—Petra—Star Song 23 CRACK THE SKY—Mylon Lefevre & Broken Heart— Myrrh
 - 24 ONE ON ONE—Steve Camp—Sparrow 25 KIDS SING PRAISE—Brentwood Singers—Brentwood

14 SONGS FROM THE HEART—Sandi Patti—Impact 15 STREET LIGHT—DeGarmo & Key—Power Disc

TOP **INSPIRATIONAL** ARTISTS

Pos. ARTIST (No. of charted albums) Label 1 SANDI PATTI (1) Word

- (4) Impact
- 2 AMY GRANT (2) Myrrh
- (3) Word 3 MICHAEL W. SMITH (3) Reunion
- 4 STRYPER (3) Enigma 5 PETRA (3) Star Song
- STEVE GREEN (2) Sparrow 7 CARMAN (1) Word
- (1) Power Disc
- (1) Priority 8 SECOND CHAPTER OF ACTS (2) Live Oaks
- THE IMPERIALS (1) Myrrh
- 10 DENIECE WILLIAMS (1) Sparrow



REV. THOMAS WHITFIELD

TOP SPIRITUAL ALBUMS

- Pos. TITLE—Artist—Label 1 I'M ENCOURAGED—Rev. Thomas A. Whitfield & Co.-Sound Of Gospel
- 2 HAND AND HAND—The Williams Brothers—Malaco 3 SOUL SURVIVOR—AI Green—A&M
- 4 THERE IS HOPE-Rev. Milton Brunson & The Thompson
- Community Singers—Rejoice 5 LOOK UP AND LIVE—New Jersey Mass Choir—Light
- 6 GIVE US PEACE-Edwin Hawkins & Music & Arts Seminar
- Mass Choir—Birthright 7 GO TELL SOMEBODY—Commissioned—Light
- 8 A LOVE LIKE THIS—Nicholas—Command 9 FOLLOWING JESUS—Vanessa Bell Armstrong—Muscle Shoals Sound
- 10 HEART AND SOUL-The Clark Sisters-Rejoice 11 FROM THE SHIP-Rev. Clay Evans & The Fellowship Choir
- -Savoy 12 IF I BE LIFTED-Rev. Milton Brunson & The Thompson
- Community Singers Rejoice 13 LIVE AT MADISON SQUARE GARDEN—James Cleveland Presents: G.M.W.—King James 14 HEAR OUR PRAYERS O LORD—The Jackson
- BILLBOARD DECEMBER 26, 1987

- Southernaires—Malaco 15 UNSPEAKABLE JOY—Douglas Miller—Light
- 16 TEXTURES—The Richard Smallwood Singers—Rejoice 17 WATCH THEM DOGS—Rev. B.W. Smith Jr.—Pastor 18 FREE SPIRIT—Rev. Charles Nicks Jr.—Sound Of Gospel
- 19 SING A SONG-Candi Staton-Beracah
- 20 DEDICATED-Nicholas-Command
- 21 LIVE IN MIAMI FLORIDA-Florida Mass Choir-Malaco
- 22 BABY SIS—Lynette Hawkins—Birthright 23 RENEW MY SPIRIT—Calvin Bridges—I AM
- 24 LET MY PEOPLE GO-The Winans-Qwest
- 25 CATCHING ON-Mighty Clouds Of Joy-Rejoice

TOP SPIRITUAL LABELS

Pos. LABEL (No. of charted albums) 1 REJOICE (8) 2 LIGHT (8) MALACO (11) 4 SOUND OF GOSPEL (8) rejoice 5 BIRTHRIGHT (4)

SANDI PATTI



REV. MILTON BRUNSON & THE THOMPSON COMMUNITY SINGERS

TOP SPIRITUAL ARTISTS

- Pos. ARTIST (No. of charted albums) Label 1 REV. MILTON BRUNSON & THE THOMPSON COMMUNITY SINGERS (2) Rejoice
- 4 THE WILLIAMS BROTHERS (2) Malaco



1987

- 2 REV. THOMAS A. WHITFIELD & CO. (1) Sound Of Gospel
- 3 NICHOLAS (2) Command
- 5 AL GREEN (1) A&M

 - 6 A&M (2) 7 COMMAND (2)
 - 8 KING JAMES (4)
 - 9 ATLANTA INT'L (4) 10 MUSCLE SHOALS SOUND (1)

- - - - 6 NEW JERSEY MASS CHOIR (1) Light 7 EDWIN HAWKINS & MUSIC & ARTS SEMINAR MASS CHOIR (1) Birthright

 - 8 COMMISSIONED (1) Light 9 VANESSA BELL ARMSTRONG (1) Muscle Shoals Sound (1) Onyx
 - WARDS



TOP CLASSICAL ALBUMS

Pos. TITLE-Artist-Label

- 1 HOROWITZ IN MOSCOW—Vladimir Horowitz—DG 2 PLEASURES OF THEIR COMPANY—Kathleen Battle,
- Christopher Parkening—Angel 3 KATHLEEN BATTLE SINGS MOZART—Kathleen Battle—
- Angel 4 HOROWITZ: THE STUDIO RECORDINGS-Vladimir
- Horowitz-DG 5 CARNAVAL-Wynton Marsalis-CBS
- 6 HOROWITZ: THE LAST ROMANTIC-Vladimir Horowitz-DG
- 7 DVORAK: CELLO CONCERTO-Yo-Yo Ma-CBS
- 8 POPS IN LOVE—Boston Pops (Williams)—Philips 9 HOLST: THE PLANETS—Montreal Symphony (Dutoit)—
- Londo 10 VIENNA, CITY OF MY DREAMS—Placido Domingo—Angel 11 AMADEUS SOUNDTRACK—Neville Marriner—Fantasy 12 VERDI: OTELLO—Placido Domingo—Angel
- 13 TCHAIKOVSKY: PIANO CONCERTO NO. 1-
- Barry Douglas-RCA 14 ROMANCES FOR SAXOPHONE—Branford Marsalis—CBS
- 15 GROFÉ: GRAND CANYON SUITE-Cincinnati Pops (Kunzel)-Telarc
- 16 WHITE MAN SLEEPS—The Kronos Quartet—Nonesuch 17 SALZBURG RECITAL—Kathleen Battle—DG
- 18 ANNIVERSARY-Luciano Pavarotti-London
- 19 ADAMS: THE CHAIRMAN DANCES-San Francisco
- Symphony (De Waart)—Nonesuch 20 THE KRONOS QUARTET—The Kronos Quartet—Nonesuch
- 21 DANCE PIECES—Philip Glass—CBS 22 BEETHOVEN: SYMPHONIES 4 & 5—Academy Of Ancient
- Music (Hogwood)—L'Oiseau-Lyre 23 BEETHOVEN: PIANO CONCERTO NO. 5—Murray
- Perahia-CBS 24 MUSSORGSKY: PICTURES AT AN EXHIBITION-
- Barry Douglas—RCA 25 HANSON: SYMPHONY NO. 2—Saint Louis Symphony (Slatkin)-Angel





TOP CLASSICAL **CROSSOVER** LABELS

Pos. LABEL (No. of charted albums) 1 CBS (8) 2 ANGEL (4)

3 RCA (7) 4 POLYDOR (1)

5 TELARC (4)

TOP CLASSICAL ARTISTS

- Pos. ARTIST (No. of charted albums) Label 1 VLADIMIR HOROWITZ (3) DG
- 2 KATHLEEN BATTLE (2) Angel
- (1) DG 3 WYNTON MARSALIS (2) CBS
- 4 PLACIDO DOMINGO (3) Angel 5 YO-YO MA (2) CBS
- 6 JOHN WILLIAMS (BOSTON POPS) (2) Philips
- 7 CHRISTOPHER PARKENING (1) Angel 8 BARRY DOUGLAS (2) RCA
- THE KRONOS QUARTET (2) Nonesuch
- 10 CHARLES DUTOIT (1) London



TOP CLASSICAL LABELS

Pos LABEL (No. of charted albums) 1 DEUTSCHE GRAMMOPHON (9) **ANGEL** (12) 3 CBS (12) 4 LONDON (7) 5 PHILIPS (7) 6 NONESUCH (4) 7 RCA (4) 8 TELARC (4) 9 FANTASY (1) 10 NIMBUS (1)



KIRI TE KANAWA

- 1 TRADITION-Itzhak Periman-Angel

TOP CLASSICAL

2 OPERA SAUVAGE—Vangelis—Polydor 3 IN IRELAND—James Galway & The Chieftains—RCA 4 SOUTH PACIFIC—Te Kanawa, Carreras—CBS 5 BOLLING: SUITE FOR FLUTE & JAZZ PIANO NO. 2-Jean-

VLADIMIR HOROWITZ

TOP CLASSICAL

CROSSOVER

Pos. ARTIST (No. of charted albums) Label 1 KIRI TE KANAWA (1) Angel

2 ITZHAK PERLMAN (1) Angel 3 VANGELIS (1) Polydor 4 RICHARD STOLTZMAN (2) RCA 5 TERESA STRATAS (1) Nonesuch

CROSSOVER

ALBUMS

Pos. TITLE-Artist-Label

ARTISTS

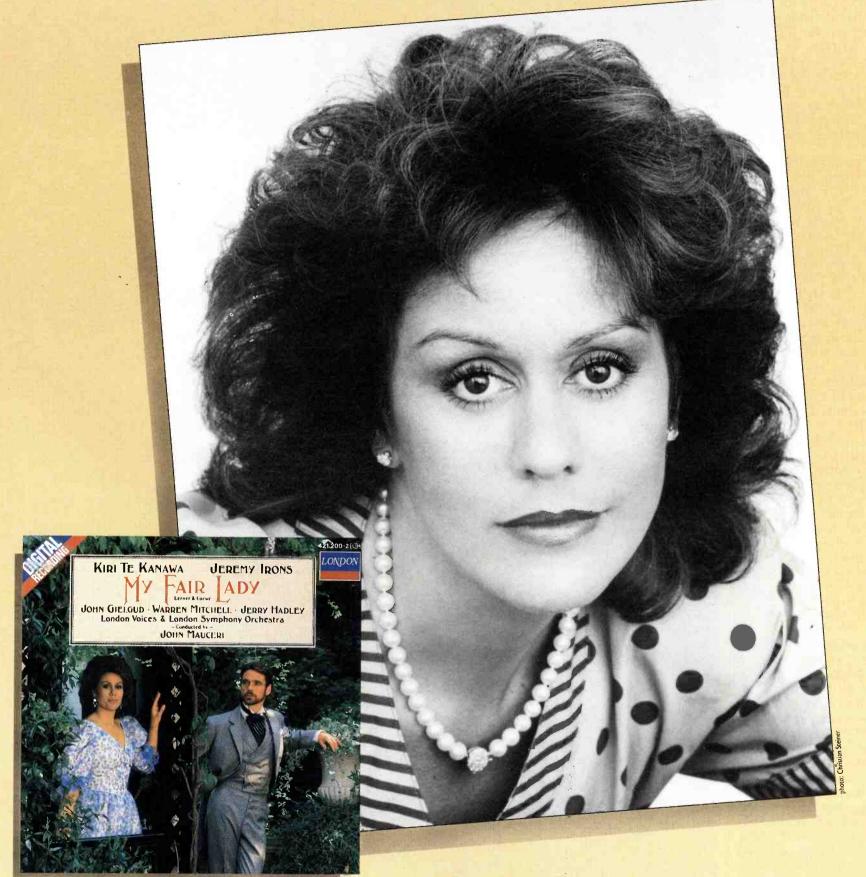
(2) London (1) CBS

- Pierre Rampal, Claude Bolling—CBS STRATAS SINGS WEILL—Teresa Stratas—Nonesuch
- 7 DOWN TO THE MOON—Andreas Vollenweider—CBS 8 KIRI SINGS GERSHWIN—Kiri Te Kanawa—Angel
- 9 BEGIN SWEET WORLD-Richard Stoltzman-RCA
- 10 ROUND-UP—Cincinnati Pops (Kunzel)—Telarc 11 SONGS FROM LIQUID DAYS—Philip Glass—CBS
- 12 NEW YORK COUNTERPOINT-Richard Stoltzman-RCA
- 13 BASIN STREET—Canadian Brass—CBS 14 BACHBUSTERS—Don Dorsey—Telarc 15 A CHRISTMAS CELEBRATION—Kathleen Battle—Angel

AWARDS

987





LONDON RECORDS CONGRATULATES KIRI TE KANAWA CROSSOVER ARTIST OF THE YEAR!



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Breakthrough

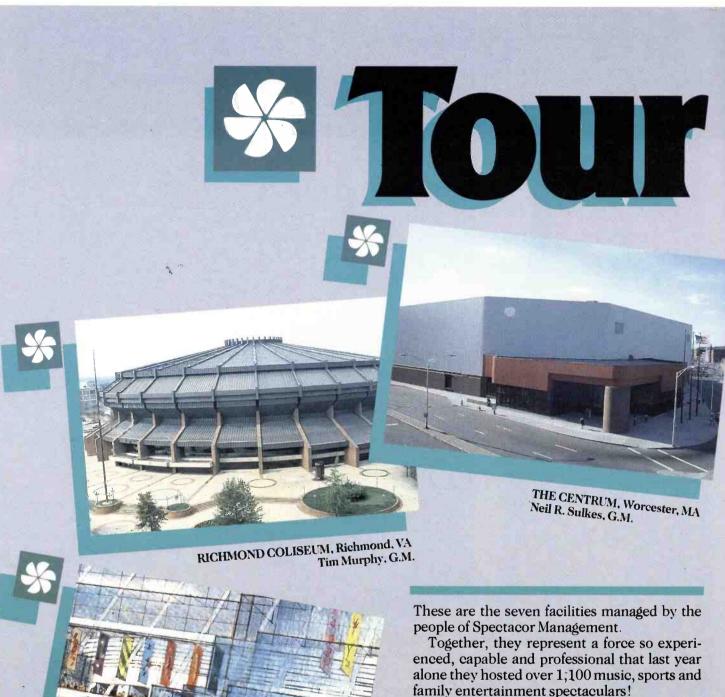
(Continued from page Y-10)

As a case study, take Australian band Wa Wa Nee, now on Epic in the States after being on CBS Australia for a full year. The band's eponymous album—just out for a month as this is written—is filled with songs that were certified smashes in their homeland. The band is visually appealing—very much so, in fact and Epic fully realizes that. And they want to proceed with caution.

We've been talking about this band within the label in New York for about six months," says John Doelp, product manager for Epic. "And this has been something we've been kicking back and forth-how are we going to approach this project, how are we going to lay it out and really put together a strong marketing strategy? When you have something big from Australia, that doesn't really translate into much on the American charts, so we really had to build this from ground zero. We wanted people to know that they were from Australia; we wanted to tell their success story, but not to the point where because they're a success down there, they should be a success here. We wanted to say, 'Hey, on their own, they're going to prove themselves.' So up until now, it's been, 'Let's get the first single out there, let's get awareness happening. They're a stong band, they play well, and they look great."

The important part, however, comes next: although Epic had four Australian videos of the band at their disposal, they opted to make their own. Why? "Every market is so different that you can really do a video that works in one market and doesn't work in another," Doelp says. "And the videos that they did in Australia were good, but I just didn't feel they made it here. They didn't make the right statements for us. So we ended up actually redoing videos for the first two tracks.

Mind you, none of the songs Wa Wa Nee had recorded themselves were redone; they, apparently, made exactly the statement Epic had intended. And if all goes as it is likely to, next year's Billboard year-end wrap-up issue will discuss Wa Wa Nee's surprising emergence as break-



Together, their abilities in everything from operations and ticketing to marketing and promotion can give you and your event the kind of success that's best summed up by the letters "SRO."

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SPECTACOR MANAGEMENT

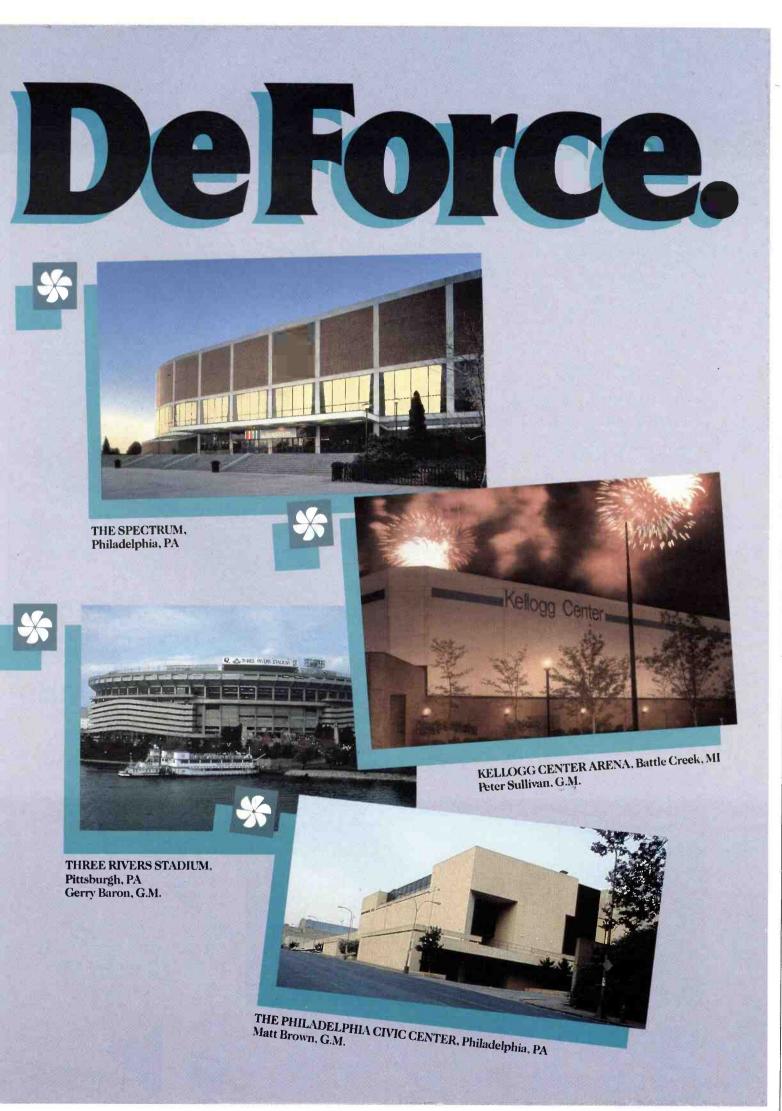
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through artists.

What about the fabled "sophomore jinx" that has crippled many a rising star? Is it a myth? Is it prevalent? Does an artist have all his life to write his first album, and less than six months to write his next one?

Hardly. You want a trend? Try the trend of making a breakthrough the size of Whitney Houston's, Def Leppard's, Billy Idol's, or Michael Jackson himself's, and then *sitting back and waiting*. Waiting for what? For the album to finally go off the charts; for the new album to be picture-perfect in every way; for the new album to be so fully jam-packed with guaranteed hit singles it'll beat the last one by a mile.

The problem? Albums by committees instead of artists. Albums totally lacking in spontaneity, that must even seem to consumers themselves carbon copies of successful past efforts. Albums that offend no one. Albums that excite no one. Albums that "don't quite match up" to their predecessors.

Anyone want to guess how long we have to wait for new albums by Bon Jovi and Whitesnake?

Frankly, most of this year's breakthrough artists who are likely to last have two things in common. Talent and experience. Robbie Robertson, U2. the Cure, Bryan Ferry, Fleetwood Mac, the Grateful Dead, Van Morrison, Pink Floyd, Paul Simon, and Steve Winwood are all on the Top Pop Albums chart right now. Did any of them really "break through?" Maybe Robertson, U2, and the Cure. Maybe the Grateful Dead. All artists who have been recording for seven years or very much longer.

The point, as always, remains in the grooves. And the grooves, if you haven't noticed, always look the same.



The Brandos

TOP COUNTRY SINGLES

Pos. TITLE-Artist-Labe

- 1 GIVE ME WINGS-Michael Johnson-RCA 2 HALF PAST FOREVER (TILL I'M BLUE IN THE HEART)----
- T.G. Sheppard—Columbia 3 WHAT AM I GONNA DO ABOUT YOU—Reba McEntire—
- 4 FISHIN' IN THE DARK-Nitty Gritty Dirt Band-
- Warner Bros 5 THE MOON IS STILL OVER HER SHOULDER-
- Michael Johnson-RCA 6 CRY MYSELF TO SLEEP-The Judds-RCA/Curb
- 7 YOU AGAIN-The Forester Sisters-Warner Bros.
- 8 SOMEBODY LIED—Ricky Van Sheiton—Columbia 9 THE WAY WE MAKE A BROKEN HEART—Rosanne Cash— Columbia
- 10 IT TAKES A LITTLE RAIN-The Oak Ridge Boys-MCA
- 11 HELL AND HIGH WATER-T. Graham Brown-Capitol
- 12 YOU STILL MOVE ME-Dan Seals-EMI-America 13 THIS CRAZY LOVE-The Oak Ridge Boys-MCA
- 14 FOREVER AND EVER, AMEN-Randy Travis-
- Warner Bros. 15 MORNIN' RIDE—Lee Greenwood—MCA
- 16 FALLIN' FOR YOU FOR YEARS-Conway Twitty-
- Warner Bros. 17 ONE PROMISE TOO LATE-Reba McEntire-MCA 18 CAN'T STOP MY HEART FROM LOVING YOU-
- The O'Kanes-Columbia 19 LOVE ME LIKE YOU USED TO-Tanya Tucker-Capitol
- 20 DON'T GO TO STRANGERS—T. Graham Brown—Capitol 21 LOVE'S GONNA GET YOU SOMEDAY—Ricky Skaggs—
- 22 MIND YOUR OWN BUSINESS-Hank Williams Jr.-
- Warner/Curb
- 23 THE WEEKEND-Steve Wariner-MCA

TOP COUNTRY

Pos. ARTIST (No. of charted singles) Label 1 STEVE WARINER (5) MCA

REBA MCENTIRE (4) MCA 3 DAN SEALS (4) EMI-America 4 THE JUDDS (4) RCA/Curb

5 RANDY TRAVIS (4) Warner Bros.

6 GEORGE STRAIT (4) MCA 7 EARL THOMAS CONLEY (4) RCA

11 NITTY GRITTY DIRT BAND (4) Warner Bros.

8 CONWAY TWITTY (3) MCA

12 TANYA TUCKER (5) Capitol

13 DON WILLIAMS (4) Capitol 14 T.G. SHEPPARD (3) Columbia

15 RONNIE MILSAP (4) RCA 16 WAYLON JENNINGS (4) MCA 17 THE OAK RIDGE BOYS (3) MCA 18 THE O'KANES (4) Columb 19 MICHAEL JOHNSON (4) RCA 20 HOLLY DUNN (3) MTM (1) Warner Bros. 21 HIGHWAY 101 (3) Warner Bros.

22 LEE GREENWOOD (3) MCA

25 JUDY RODMAN (4) MTM

26 KATHY MATTEA (4) Mercury 27 RESTLESS HEART (4) RCA

(1) MCA/Curb

(3) Warner Bros.

23 THE BELLAMY BROTHERS (4) MCA/Curb 24 THE FORESTER SISTERS (4) Warner Bros.

30 HANK WILLIAMS JR. (4) Warner/Curb

31 SWEETHEARTS OF THE RODEO (4) Columbia

28 JOHN CONLEE (4) Columbia 29 DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS

(1) Warner Bros. 9 T. GRAHAM BROWN (4) Capitol

10 EDDY RAVEN (3) RCA

SINGLES ARTISTS

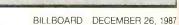
23 LEAVE ME LONELY-Gary Morris-Warner Bros. 25 SHE'S TOO GOOD TO BE TRUE-Exile-Epic

- 26 LOVE SOMEONE LIKE ME-Holly Dunn-MTM
- 27 I WANT TO KNOW YOU BEFORE WE MAKE LOVE-Conway Twitty-MCA
- 28 TOO MUCH IS NOT ENOUGH-The Bellamy Brothers with
- The Forester Sisters—MCA/Curb 29 WHY DOES IT HAVE TO BE (WRONG OR RIGHT)—
- Restless Heart-RCA
- 30 I'LL NEVER BE IN LOVE AGAIN-Don Williams-Capitol 31 THREE TIME LOSER-Dan Seals-Capitol
- 32 JULIA-Conway Twitty-MCA 33 TWENTY YEARS AGO-Kenny Rogers-RCA 34 IT AIN'T COOL TO BE CRAZY ABOUT YOU-
- George Strait-MCA 35 A LONG LINE OF LOVE-Michael Martin Murphey-Warner Bros.
- 36 I'LL STILL BE LOVING YOU-Restless Heart-RCA
- 37 TIL' I'M TOO OLD TO DIE YOUNG-Moe Bandy-MCA/Curb
- 38 I CAN'T WIN FOR LOSIN' YOU-Earl Thomas Conley-
- RCA 39 RIGHT FROM THE START-Earl Thomas Conley-RCA
- 40 THAT WAS A CLOSE ONE—Earl Thomas Conley—RCA 41 RIGHT HAND MAN—Eddy Raven—RCA
- 42 WHISKEY, IF YOU WERE A WOMAN-Highway 101-
- Warner Bros 42 I WON'T NEED YOU ANYMORE (ALWAYS AND
- FOREVER)—Randy Travis—Warner Bros. 44 BABY'S GOT A NEW BABY—SKB—MTM
- 45 SMALL TOWN GIRL-Steve Wariner-MCA
- 46 BORN TO BOOGIE—Hank Williams Jr.—Warner/Curb 47 THEN IT'S LOVE—Don Williams—Capitol 48 NO PLACE LIKE HOME—Randy Travis—Warner Bros.
- 49 SHINE, SHINE, SHINE--Eddy Raven-RCA 50 MAYBE YOUR BABY'S GOT THE BLUES-The Judds-RCA/Curb



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- 32 RICKY VAN SHELTON (3) Columbia 33 SKB (5) MTM 34 JOHN SCHNEIDER (5) MCA 35 ALABAMA (4) RCA 36 LYLE LOVETT (4) MCA/Curb 37 GARY MORRIS (4) Warner Bros. 38 CRYSTAL GAYLE (4) Warner Bros. 39 MOE BANDY (3) MCA/Curb KENNY ROGERS (4) RCA 41 DWIGHT YOAKAM (4) Reprise
- 42 THE STATLER BROTHERS (4) Mercury 43 GLEN CAMPBELL (3) MCA
- 44 KEITH WHITLEY (5) RCA
- 45 LARRY GATLIN & THE GATLIN BROTHERS
- (4) Columbia
- 46 K.T. OSLIN (3) RCA
- 47 STEVE EARLE (4) MCA 48 TOM WOPAT (3) EMI-America
- 49 RICKY SKAGGS (4) Epic
- 50 MICHAEL MARTIN MURPHEY (3) Warner Bros.



Z RCA/RCA-CURB (60) 3 WARNER BROS./WARNER-CURB/REPRISE (53) 4 COLUMBIA (42) 5 CAPITOL/CAPITOL-CURB (42) 6 EPIC (34) 7 MERCURY (34) 8 MTM (19) 9 EMI-AMERICA/EMI-AMERICA-CURB (12) **10 ATLANTIC AMERICA (8)**



Pos. LABEL (No. of charted singles)

1 MCA/MCA-CURB (71)

MICHAEL JOHNSON

MCA RECORDS TOP COUNTRY SINGLES LABELS

STEVE WARINER

TOP COUNTRY ALBUMS

Pos. TITLE-Artist-Label 1 STORMS OF LIFE—Randy Travis—Warner Bros.

- 2 OCEAN FRONT PROPERTY-George Strait-MCA
- 3 WHEELS—Restless Heart—RCA 4 THE TOUCH—Alabama—RCA
- 5 GUITARS, CADILLACS, ETC., ETC .- Dwight Yoakam-
- 6 HEART LAND-The Judds-RCA/Curb
- 7 ALWAYS & FOREVER—Randy Travis—Warner Bros. 8 WHAT AM I GONNA DO ABOUT YOU—Reba McEntire— MCA
- 9 WINE COLORED ROSES-George Jones-Epic 10 TRIO-Dolly Parton, Linda Ronstadt, Emmylou Harris-Warner Bros.
- 11 HANK LIVE-Hank Williams Jr --- Warner/Curb 12 SWEETHEARTS OF THE RODEO—Sweethearts Of The
- 13 TOO MANY TIMES—Earl Thomas Conley—RCA 14 HILLBILLY DELUXE—Dwight Yoakam—Reprise
- 15 ROCKIN' WITH THE RHYTHM The Judds-RCA/Curb
- 16 THE O'KANES—The O'Kanes—Columbia 17 GREATEST HITS—Alabama—RCA
- 18 GUITAR TOWN-Steve Earle-MCA
- 19 WALK THE WAY THE WIND BLOWS-Kathy Mattea-Mercury
- 20 GREATEST HITS—Reba McEntire—MCA 21 LOVE'S GONNA GET YA—Ricky Skaggs—Epic
- 22 PARTNERS-Larry Gatlin & The Gatlin Brothers-
- 23 OUT GOIN' CATTIN'-Sawyer Brown-Capitol/Curb
- 24 LYLE LOVETT—Lyle Lovett—MCA/Curb 25 GEORGE STRAIT'S GREATEST HITS—George Strait—MCA 26 WILD EYED DREAM—Ricky Van Shelton—Columbia
- 27 #7—George Strait—MCA 28 MONTANA CAFE—Hank Williams Jr.—Warner/Curb 29 BORN TO BOOGIE-Hank Williams Jr.-Warner/Curb
- 30 PLAIN BROWN WRAPPER—Gary Morris—Warner Bros. 31 YOU HAVEN'T HEARD THE LAST OF ME—Moe Bandy—
- MCA/Curb 32 I TELL IT LIKE IT USED TO BE-T. Graham Brown-
- Capitol 33 GREATEST HITS-Exile-Epic
- 34 ON THE FRONT LINE—Dan Seals—EMI-America 35 FOUR FOR THE SHOW—The Statler Brothers—Mercury 36 ASLEEP AT THE WHEEL-Asleep At The Wheel-Epic
- 37 HOLD ON—Nitty Gritty Dirt Band—Warner Bros. 38 RIGHT HAND MAN—Eddy Raven—RCA
- 39 HIGHWAY 101-Highway 101-Warner Bros
- 40 COUNTRIFIED—John Anderson—Warner Bros. 41 WHY NOT ME—The Judds—RCA/Curb
- 42 LOOKING AHEAD—Billy Joe Royal—Atlantic America 43 PARTNERS—Willie Nelson—Columbia 44 WHOEVER'S IN NEW ENGLAND—Reba McEntire—MCA
- 45 HOLLY DUNN—Holly Dunn—MTM 46 WHERE THE FAST LANE ENDS—The Oak Ridge Boys—
- MCA

10000

- 47 THEY DON'T MAKE THEM LIKE THEY USED TO-Kenny Rogers-RCA 48 EXIT 0-Steve Earle & The Dukes-MCA
- 49 HARMONY—Anne Murray—Capitol 50 AFTER ALL THIS TIME—Charley
- Pride-16th Avenue



TOP COUNTRY ALBUM ARTISTS

- Pos. ARTIST (No. of charted albums) Label
- 1 GEORGE STRAIT (6) MCA
- **RANDY TRAVIS (2) Warner Bros**
- 3 HANK WILLIAMS JR. (5) Warner/Curb 4 THE JUDDS (3) RCA/Curb
- 5 ALABAMA (8) RCA
- 6 REBA MCENTIRE (4) MCA
- (1) Mercury 7 DWIGHT YOAKAM (2) Reprise
- 8 RESTLESS HEART (1) RCA
- 9 WILLIE NELSON (5) Columbia 10 EARL THOMAS CONLEY (2) RCA
- 11 STEVE EARLE (2) MCA
- 12 GEORGE JONES (2) Epic 13 THE STATLER BROTHERS (6) Mercury 14 DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS
- (1) Warner Bros
- 15 SWEETHEARTS OF THE RODEO (1) Columbia
- 16 THE O'KANES (1) Columbia 17 T. GRAHAM BROWN (2) Capitol
- 18 KATHY MATTEA (1) Mercury
- 19 SAWYER BROWN (2) Capitol/Curb
- 20 NITTY GRITTY DIRT BAND (2) Warner Bros.
- 21 HOLLY DUNN (2) MTM
- 22 RICKY SKAGGS (1) Epic 23 LARRY GATLIN & THE GATLIN BROTHERS (1) Columbia 24 KENNY ROGERS (3) RCA

- 27 GARY MORRIS (2) Warner Bros.
- 28 EXILE (2) Epic

- 44 BILLY JOE ROYAL (2) Atlantic America 45 JUDY RODMAN (2) MTM 48 ANNE MURRAY (1) Capitol 49 CHARLEY PRIDE (1) 16th Avenue 50 ROSANNE CASH (1) Columbia
 - AWARDS 1987

TOP COUNTRY ALBUM LABELS

- Pos. LABEL (No. of charted albums)
- MCA/MCA-CURB (46) RCA/RCA-CURB (33)
- 3 WARNER/WARNER-CURB (22)
- 4 COLUMBIA (23)
- 5 EPIC (15) 6 CAPITOL/CAPITOL-CURB (11)
- 7 MERCURY (15)
- 8 REPRISE (2) MTM (8)
- 10 EMI-AMERICA (2)

31 RAY STEVENS (4) MCA 32 THE OAK RIGGE BOYS (4) MCA 33 JOHN CONLEE (2) Columbia 34 RONNIE MILSAP (4) RCA 35 LEE GREENWOOD (3) MCA 36 DAN SEALS (1) EMI-America 37 ASLEEP AT THE WHEEL (1) Epic 38 EDDY RAVEN (1) RCA 39 HIGHWAY 101 (1) Warner Bros. 40 JANIE FRICKIE (2) Columbia 41 STEVE WARINER (2) MCA 42 JOHN ANDERSON (1) Warner Bros. 43 JOHN SCHNEIDER (3) MCA 46 WAYLON JENNINGS (2) MCA 47 TANYA TUCKER (2) Capitol

- MCA RECORDS

GEORGE STRAIT

- (1) Liberty
 - 25 LYLE LOVETT (1) MCA/Curb
 - 26 RICKY VAN SHELTON (1) Columbia
 - 29 MOE BANDY (1) MCA/Curb 30 THE BELLAMY BROTHERS (2) MCA/Curb

TOP VIDEOCASSETTE RENTALS

Pos. TITLE-Distributor

- 1 SHORT CIRCUIT—CBS/Fox Video
- 2 TOP GUN-Paramount Home Video 3 BACK TO SCHOOL -HBO Video
- 4 INDIANA JONES AND THE TEMPLE OF DOOM-
- Paramount Home Video 5 DOWN AND OUT IN BEVERLY HILLS—Touchstone Home
- Video
- 6 THE COLOR OF MONEY—Touchstone Home Video 7 FERRIS BUELLER'S DAY OFF—Paramount Home Video 8 STAND BY ME—RCA/Columbia Pictures Home Video
- 9 RUTHLESS PEOPLE—Touchstone Home Video
- 10 ALIENS-CBS/Fox Video
- 11 CROCODILE DUNDEE-Paramount Home Video

- 12 THE COLOR PURPLE-Warner Home-Video
- 13 COBRA-Warner Home Video 14 THE MONEY PIT-MCA Home Video
- 15 CHILDREN OF A LESSER GOD-Paramount Home Video
- 16 9 1/2 WEEKS-MGM/UA Home Video
- 17 THE KARATE KID PART II-RCA/Columbia Pictures Home
- 18 HEARTBREAK RIDGE-Warner Home Video
 - PEGGY SUE GOT MARRIED-CBS/Fox Video
- 20 BLUE VELVET—Lorimar Home Video 21 LEGAL EAGLES—MCA Home Video
- 22 THE MORNING AFTER-Lorimar Home Video 23 RUNNING SCARED-MGM/UA Home Video
- 24 OUT OF AFRICA-MCA Home Video



SHORT CIRCUIT

TOP VIDEOCASSETTE SALES

- Pos. TITLE—Distributor 1 JANE FONDA'S LOW IMPACT AEROBIC WORKOUT— Lorimar Home Video
- 2 JANE FONDA'S NEW WORKOUT—Lorimar Home Video 3 SLEEPING BEAUTY—Walt Disney Home Video

- 4 TOP GUN—Paramount Home Video 5 CALLANETICS—MCA Home Video 6 THE SOUND OF MUSIC—CBS/Fox Video
- KATHY SMITH'S BODY BASICS-JCI Video
- 8 INDIANA JONES AND THE TEMPLE OF DOOM-
- Paramount Home Video 9 STAR TREK III-THE SEARCH FOR SPOCK-Paramount
- Home Video 10 STAR TREK II_THE WRATH OF KHAN-Paramount
- 11 HERE'S MICKEY!----Walt Disney Home Video
- 12 PINOCCHIO-Walt Disney Home Video
- 13 BEVERLY HILLS COP—Paramount Home Video 14 KATHY SMITH'S ULTIMATE VIDEO WORKOUT—JCI Video
- 15 RAIDERS OF THE LOST ARK ---- Paramount Home Video
- 16 SECRETS OF THE TITANIC-Vestron Video
- 17 STAR WARS-CBS/Fox Video
- 18 CROCODILE DUNDEE-Paramount Home Video
- 19 PLAYBOY VIDEO CENTERFOLD #5 PLAYMATE OF THE
- YEAR-Lorimar Home Video 20 PLAYBOY VIDEO CENTERFOLD #4-Lorimar Home Video
- 21 STAR TREK-THE MOTION PICTURE-Paramount Home Video
- 22 SCARFACE-MCA Home Video
- 23 ALIEN—CBS/Fox Video 24 WITNESS—Paramount Home Video

Y-40

- 25 HERE'S DONALD!---Walt Disney Home Video 26 DISNEY SING-ALONG SONGS: HEIGH HO!----Walt Disney
- 27 JANE FONDA'S EASY GOING WORKOUT-Lorimar Home Video



- 29 A WEEK WITH RAQUEL-HBO Video 30 THE CAGE-Paramount Home Video
- WHITE CHRISTMAS-Paramount Home Video 31

28 AN AMERICAN TAIL-MCA Home Video

- 32 MARY POPPINS—Walt Disney Home Video 33 MY FAIR LADY—CBS/Fox Video
- 34 ALICE IN WONDERLAND-Walt Disney Home Video
- 35 PLAYBOY VIDEO CENTERFOLD #3-Lorimar Home Video
- 36 KATHY SMITH'S TONEUP-JCI Video
- 37 THE COLOR PURPLE—Warner Home Video 38 ALIENS—CBS/Fox Video
- 39 THE DEER HUNTER-MCA Home Video
- 40 GONE WITH THE WIND-MGM/UA Home Video
- 41 THE MUSIC MAN-Warner Home Video
- 42 RICHARD SIMMONS AND THE SILVER FOXES-Lorimar
- Home Video 43 THE KARATE KID PART II—RCA/Columbia Pictures Home
- 44 BACK TO THE FUTURE-MCA Home Video 45 PLAYBOY VIDEO CENTERFOLD #6-Lorimar Home Video
- 46 LADY AND THE TRAMP-Walt Disney Home Video
- 47 STAR TREK IV-THE VOYAGE HOME-Paramount Home
- Video
- 48 PLAYBOY VIDEO CALENDAR-Lorimar Home Video
- 49 KISS EXPOSED—PolyGram Video 50 CASABLANCA—CBS/Fox Video
- 51 THE DOORS: LIVE AT THE HOLLYWOOD BOWL-MCA Home Video 52 AMADEUS-HBO Video
- 53 FERRIS BUELLER'S DAY OFF-Paramount Home Video
- 54 BILL COSBY: 49—Kodak Video Programs 55 NORTH BY NORTHWEST—MGM/UA Home Video
- 56 HEARTBREAK RIDGE—Warner Home Video 57 AUTOMATIC GOLF—Video Reel
- 58 WINNIE THE POOH AND A DAY FOR EEVORE-Wait
- **Disney Home Video** 59 COLOR ME BARBRA-CBS/Fox Music Video
- 60 THE BEST OF DAN AYKROYD-Warner Home Video
- 61 HELP!-MPI Home Video
- 62 LITTLE SHOP OF HORRORS-Warner Home Video
- 63 BACK TO SCHOOL-HBO Video 64 HERE'S GOOFY!-Walt Disney Home Video
- 65 RETURN OF THE JEDI-CBS/Fox Video
- 66 DORF ON GOLF-J2 Communications
- 67 THE GODFATHER-Paramount Home Video
- 68 RUTHLESS PEOPLE-Touchstone Home Video
- 69 LOST HORIZON----RCA/Columbia Pictures Home Video 70 THE COLOR OF MONEY---Touchstone Home Video

25 HANNAH AND HER SISTERS-HBO Video

31 PRETTY IN PINK—Paramount Home Video

33 JUMPIN' JACK FLASH-CBS/Fox Video

38 THE BEDROOM WINDOW-Vestron Video

43 THE THREE AMIGOS-HBO Video 44 A ROOM WITH A VIEW—CBS/Fox Video 45 NOTHING IN COMMON—HBO Video

46 EXTREMITIES-Paramount Home Video

49 TOUGH GUYS-Touchstone Home Video

51 LABYRINTH-Nelson Home Entertainment

55 MANNEQUIN—Media Home Entertainment 56 SLEEPING BEAUTY—Walt Disney Home Video

58 CLUB PARADISE—Warner Home Video 59 OUT OF BOUNDS—RCA/Columbia Pictures Home Video

60 MAXIMUM OVERDRIVE—Lorimar Home Video 61 A NIGHTMARE ON ELM STREET 3: DREAM WARRIORS—

71 STAND BY ME—RCA/Columbia Pictures Home Video 72 WRESTLEMANIA III—Coliseum Video 73 HANNAH AND HER SISTERS—HBO Video

76 PLAYBOY 1988 PLAYMATE VIDEO CALENDAR-Lorimar

78 THE SUPERFIGHT—HAGLER VS. LEONARD—Forum Home

81 A NIGHTMARE ON ELM STREET 3: DREAM WARRIORS-

77 GENTLEMEN PREFER BLONDES-CBS/Fox Video

80 PEGGY SUE GOT MARRIED-CBS/Fox Video

84 THE EMPIRE STRIKES BACK-CBS/Fox Video

74 FROM RUSSIA WITH LOVE-CBS/Fox Video

75 THUNDERBALL-CBS/Fox Video

79 THE FLY-CBS/Fox Video

Media Home Entertainment 82 COBRA—Warner Hr me Video

83 BLACK WIDOW-C3S/Fox Video

Home Video

Video

www.americanradiohistory.com

52 AN AMERICAN TAIL-MCA Home Video

57 HOWARD THE DUCK-MCA Home Video

Media Home Entertainment 62 FIREWALKER-Media Home Entertainment

53 HEARTBURN-Paramount Home Video 54 WANTED DEAD OR ALIVE-New World Video

35 CRIMES OF THE HEART-Lorimar Home Video

39 THE MOSQUITO COAST-Warner Home Video 40 BIG TROUBLE IN LITTLE CHINA-CBS/Fox Video

41 SOUL MAN—New World Video 42 THE GODS MUST BE CRAZY—Playhouse Video

32 POLTERGEIST II: THE OTHER SIDE-MGM/UA Home

36 ABOUT LAST NIGHT ... —RCA/Columbia Home Video 37 SPACECAMP—Vestron Video

47 NO MERCY—RCA/Columbia Home Video 48 FLIGHT OF THE NAVIGATOR—Walt Disney Home Video

50 POLICE ACADEMY 3: BACK IN TRAINING-Warner Home

63 AT CLOSE RANGE-Vestron Video

65 HOOSIERS-HBO Video

Video

64 52 PICK-UP-Media Home Entertainment

67 LEGEND-MCA Home Video 68 BLIND DATE-RCA/Columbia Home Video

69 BACK TO THE FUTURE-MCA Home Video

74 WILDCATS—Warner Home Video 75 THE MANHATTAN PROJECT—HBO Video

82 LIGHT OF DAY—Vestron Video 83 RUNAWAY TRAIN—MGM/UA Home Video

87 GUNG HO-Paramount Home Video 88 ASSASSINATION-Media Home Entertainment

97 SID AND NANCY-Nelson Home Entertainment 98 BRIGHTON BEACH MEMOIRS-MCA Home Video

89 HALF MOON STREET-Nelson Home Entertainment

90 A FINE MESS-RCA/Columbia Pictures Home Video

95 ARMED AND DANGEROUS-RCA/Columbia Pictures Home

100 SANTA CLAUS THE MOVIE-Media Home Entertainment

76 FROM THE HIP-Lorimar Home Video

77 MANHUNTER—Lorimar Home Video 78 BURGLAR—Warner Home Video

Pictures Home Video

86 ANGEL HEART-IVE

91 HIGHLANDER-HBO Video

96 WISE GUYS-CBS/Fox Video

99 LUCAS-CBS/Fox Video

Video

JANE FONDA

85 THE MISSION-Warner Home Video

93 LEGAL EAGLES-MCA Home Video 94 YOU ONLY LIVE TWICE—CBS/Fox Video 95 THE MORNING AFTER—Lorimar Home Video

96 OUT OF AFRICA-MCA Home Video

98 RAW DEAL-HBO Video

97 MY NAME IS BARBRA-CBS/Fox Music Video

99 MANNEQUIN-Media Home Entertainment

87 CRIMES OF THE HEART-I orimar Home Video

88 TEDDY RUXPIN: GUEST OF THE GRUNGES-Hi-Tops

89 THE MOSQUITO COAST—Warner Home Video 90 CHILDREN OF A LESSER GOD—Paramount Home Video

91 JANET JACKSON CONTROL-THE VIDEOS-A&M Video

92 THE SWORD IN THE STONE-Walt Oisney Home Video

100 THE KARATE KID-RCA/Columbia Pictures Home Video

BILLBOARD DECEMBER 26, 1987

86 BLUE HAWAII-Key Video

92 RAISING ARIZONA-CBS/Fox Video

93 SHE'S GOTTA HAVE IT-Key Video 94 SOMETHING WILD-HBO Video

84 MONA LISA—HBO Video 85 PSYCHO III—MCA Home Video

70 MURPHY'S LAW-Media Home Entertainment

THE TRIP TO BOUNTIFUL—Nelson Home Entertainment

THE NAME OF THE ROSE-Nelson Home Entertainment 80 CRITICAL CONDITION—Paramount Home Video 81 JO JO DANCER, YOUR LIFE IS CALLING—RCA/Columbia

73 STAR TREK IV-THE VOYAGE HOME-Paramount Home

66 OVER THE TOP-Warner Home Video

71 THE MISSION-Warner Home Video

- 26 RAW DEAL-HBO Video
- 27 THE FLY-CBS/Fox Video
- 28 THE GOLDEN CHILD-Paramount Home Video

34 F/X-HBO Video

Video

29 LITTLE SHOP OF HORRORS—Warner Home Video 30 BLACK WIDOW—CBS/Fox Video

TOP MUSIC VIDEOCASSETTES

Pos. TITLE-Distributor

- 1 BON JOVI-BREAKOUT-Sony Video Software 2 JANET JACKSON CONTROL-THE VIDEOS-A&M Video
- MOTLEY CRUE UNCENSORED-Elektra Entertainment
- 4 LIVE WITHOUT A NET—Warner Reprise Video 5 WHITNEY HOUSTON—THE #1 VIDEO HITS—MusicVision
- EVERY BREATH YOU TAKE-THE VIDEOS-A&M Video
- 7 U2 LIVE AT RED ROCKS—MusicVision 8 R.E.M. SUCCUMBS—A&M Video
- 9 KISS EXPOSED—PolyGram Video 10 DAVID LEE ROTH—Warner Reprise Video



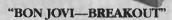
BOB MANN

TOP RECREATIONAL **SPORTS** VIDEOCASSETTES

Pos. TITLE-Distributor

- 1 BOB MANN'S AUTOMATIC GOLF—Video Reel 2 GOLF MY WAY WITH JACK NICKLAUS—Worldvision
- 3 JOHN MCENROE & IVAN LENDL: THE WINNING EDGE-Vestron Vide
- 4 HOW TO PLAY POOL STARRING MINNESOTA FATS-Lorimar Hon
- 5 WARREN MILLER'S LEARN TO SKI BETTER-Lorimar
- 6 JAN STEPHENSON'S HOW TO GOLF-Lorimar Home
- 7 SUCCESSFUL WHITETAIL DEER HUNTING-Leisure Time
- 8 GOLF LESSONS FROM SAM SNEAD-Star Video
- Productions 9 MARTY HOGAN: POWER RAQUETBALL—Pacific Arts
- 10 ARNOLD PALMER: PLAY GREAT GOLF VOL. 1-Vestron Vide





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TOP HOBBIES & CRAFTS VIDEOCASSETTES

Pos. TITLE-Distributor

- 1 CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 1—J2 Communications 2 CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN,
- VOL. 2-J2 Communications 3 PLAY BRIDGE WITH OMAR SHARIF-

 - 3 PLAY BRIDGE WITH OWAR SHARIF---Best Film & Video Corp. 4 JULIA CHILD: MEAT--- Random House Home Video 5 CRAIG CLAIBORNE'S NEW YORK TIMES VIDEO COOKBOOK---- Warner Home Video

 - 6 LAURA McKENZIE'S TRAVEL TIPS-HAWAII- Republic

 - Pictures Corp. 7 VIDEO AQUARIUM---- The Video Naturals Co. 8 THE VICTORY GARDEN--- Crown Video 9 JULIA CHILD: POULTRY---- Random House Home Video 10 MR. BOSTON'S OFFICIAL VIDEO BARTENDER'S GUIDE-Lorimar Home Video

TOP KID VIDEOCASSETTES

- Pos. TITLE—Distributor 1 SLEEPING BEAUTY—Walt Disney Home Video
- PINOCCHIO-Walt Disney Home Video
- 3 ALICE IN WONDERLAND—Walt Disney Home Video 4 DUMBO—Walt Disney Home Video
- 5 ROBIN HOOD—Walt Disney Home Video 5 ROBIN HOOD—Walt Disney Home Video 7 WINNIE THE POOH AND TIGGER TOO—Walt Disney Home
- 8 WINNIE THE POOH AND THE BLUSTERY DAY-Walt **Disney Home Video**
- 9 HERE'S MICKEY!—Walt Disney Home Video 10 WINNIE THE POOH AND THE HONEY TREE—Walt Disney Home Video
- Home Video
- 13 THE ADVENTURES OF TEDDY RUXPIN—Vestron Video 14 DISNEY'S SING-ALONG SONGS—Walt Disney Home Video 15 CHARLOTTE'S WEB—Paramount Home Video



JANE FONDA TOP HEALTH & **FITNESS** VIDEOCASSETTES

- Pos. TITLE-Distributor
- 1 JANE FONDA'S LOW IMPACT AEROBIC WORKOUT-Lorimar Home Video 2 JANE FONDA'S NEW WORKOUT-Lorimar Home Video
- 3 CALLANETICS—MCA Home Video 4 KATHY SMITH'S BODY BASICS—JCI Video
- 5 RICHARD SIMMONS AND THE SILVER FOXES-Loriman Home Video
- 6 KATHY SMITH'S ULTIMATE VIDEO WORKOUT-JCI Video 7 JANE FONDA'S EASY GOING WORKOUT-Lorimar Home
- Video 8 DONNA MILLS: THE EYES HAVE IT-MCA Home Video
- 9 A WEEK WITH RAQUEL—HBO Video 10 RAQUEL, TOTAL BEAUTY AND FITNESS—HBO Video

"STRONG KIDS, SAFE KIDS

& EDUCATION VIDEOCASSETTES

Pos. TITLE-Distributor

- **3 CONSUMER REPORTS: HOUSES AND CONDOS**—Loriman
- Home Video PERSUASIVE SPEAKING—Polaris Communication

- 8 HOW TO USE YOUR IBM PC-IN 10 EASY LESSONS-
- 9 THE VIDEO SAT REVIEW-Random House Home Video
- 10 SAY NO TO DRUGS-Kid Stuff

TOP VIDEODISKS

Pos. TITLE-Distributor

www.americanradiohistory.com

- 1 TOP GUN—Paramount Home Video 2 OUT OF AFRICA—MCA Home Video
- INDIANA JONES AND THE TEMPLE OF DOOM-
- Paramount Home Video 4 ALIENS—CBS/Fox Video
- 5 BACK TO THE FUTURE-MCA Home Video
- 6 CROCODILE DUNDEE—Paramount Home Video 7 FERRIS BUELLER'S DAY OFF—Paramount Home Video
- 8 THE KARATE KID PART II-RCA/Columbia Pictures Home
- 9 SLEEPING BEAUTY-Walt Disney Home Video
- 10 STAND BY ME-RCA/Columbia Pictures Home Video



LEEPING BEAUTY"

TOP

GUN"



TOP BUSINESS

- 1 STRONG KIDS, SAFE KIDS—Paramount Home Video 2 CONSUMER REPORTS: CARS—Lorimar Home Video
- 5 CAREER STRATEGIES 1—Polaris Communication 6 LIVING LANGUAGE SPANISH LESSONS—Crown Video
- SAY IT BY SIGNING-Crown Video
- Cennon Video



TOP POP SINGLES PUBLISHERS

Pos. PUBLISHER (No. of charted singles) 1 SCREEN GEMS-EMI, BMI (13) WARNER-TAMERLANE, BMI (27) 3 VIRGIN-NYMPH, BMI (12) 4 WB, ASCAP (34) 5 FLYTE TYME, ASCAP (12) 6 CHAPPELL, ASCAP (20) 7 COLGEMS-EMI, ASCAP (13) 8 MCA, ASCAP (16) 9 APRIL, ASCAP (27) 10 VIRGIN, ASCAP (7) 11 ABZ. BMI (2) 12 CONTROVERSY, ASCAP (4) 13 STONE AGATE, BMI (4) 14 IRVING, BMI (14) 15 ZOMBA, ASCAP (8) 16 ALMO, ASCAP (12) 17 ROUNDHEAD, BMI (3) 18 U2, ASCAP (4) 19 CREATIVE BLOC, ASCAP (2) 20 WILLESDEN, BMI (11) 21 FOREIGN IMPORTED, BMI (4) 22 ZAPPO, ASCAP (4) 23 BOB-A-LEW, ASCAP (4) 24 JODAWAY, ASCAP (1) 25 DELIGHTFUL, BMI (4)



TOP COUNTRY SINGLES PUBLISHERS

Pos. PUBLISHER (No. of charted singles) 1 TREE, BMI (44) RICK HALL, ASCAP (10) 3 MCA, ASCAP (25) 4 CROSS KEYS, ASCAP (28) 5 IRVING, BMI (14) 6 SCREEN GEMS-EMI, BMI (11) APRIL, ASCAP (22) 8 LAWYER'S DAUGHTER, BMI (16) 9 TOM COLLINS, BMI (11) 10 GOLDLINE, ASCAP (6) 11 UNCLE ARTIE, ASCAP (15) 12 WARNER-TAMERLANE, BMI (13) 13 CHAPPELL, ASCAP (12) 14 DON SCHLITZ, ASCAP (12) 15 WB, ASCAP (17) 16 ACUFF-ROSE, BMI (15) 17 PINK PIG, BMI (3) 18 BELLAMY BROS., ASCAP (4) WRITER'S GROUP, BMI (16) 20 ENGLISHTOWN, BMI (5) 21 LARRY GATLIN, BMI (4) STATLER BROTHERS, BMI (4) 23 BLACKWOOD, BMI (14) 24 BOCEPHUS, BMI (4) 25 COLGEMS-EMI, ASCAP (8) 26 CAVESSON, ASCAP (9) 27 TAPADERO, BMI (11) 28 LODGE HALL, ASCAP (6) 29 BUG, BMI (12) SCARLET MOON, BMI (9) 31 WOODEN WONDER, SESAC (2) 32 BEGINNER, ASCAP (2) MICHAEL H. GOLDSEN, ASCAP (7) 34 ENSIGN, BMI (12) 35 SABAL, ASCAP (2) 36 ALABAMA BAND, ASCAP (3) 37 COAL DUST WEST, BMI (3) 38 DENNIS LINDE, BMI (4) 39 RIGHTSONG, BMI (9) 40 SOUTHERN NIGHTS, ASCAP (2) 41 OPRYLAND, BMI (7) 42 COMBINE, BMI (6) 43 MILENE-OPRYLAND, ASCAP (4) 44 HALL-CLEMENT, BMI (8) 45 LOWERY, BMI (4) 46 GALLEON, ASCAP (3) 47 AMR, ASCAP (3) 48 TWO SONS, ASCAP (7) 49 LYLE LOVETT, ASCAP (4) 50 CONTENTION, SESAC (1)

26 CHI-BOY, ASCAP (2) 27 BROCKMAN, ASCAP (4) 28 INTERIOR, BMI (1) 29 DENISE BARRY, ASCAP (4) 30 MUSIC CORP. OF AMERICA, BMI (7) 31 PEER INTERNATIONAL, BMI (1) 32 RARE BLUE, ASCAP (6) 33 POLYGRAM, ASCAP (7) 34 HOLMES LINE, ASCAP (1) 35 BRUCE SPRINGSTEEN, ASCAP (4) MIJAC, BMI (3) 37 HULEX. ASCAP (2) 38 BLACKWOOD, BMI (9) 39 HIP TRIP, BMI (5) 40 FLEETWOOD MAC, BMI (2) 41 PANCHIN, BMI (2) 42 BLEU DISQUE, ASCAP (6) 43 BLUE SKY RIDER, BMI (5) 44 WILLIN' DAVID, BMI (5) 45 WEBO GIRL, ASCAP (5) 46 FORCEFUL, BMI (3) 47 DEF JAM, ASCAP (5) 48 BON JOVI, ASCAP (4) 49 SWEET CYANIDE, BMI (3) BILLY STEINBERG, ASCAP (3)

TOP POP DISTRIBUTED LABELS

- Pos. LABEL (No. of charted albums & singles) 1 WARNER BROS. (121)
 - COLUMBIA (118)
- 3 POLYGRAM (83)
- 4 MCA (100)
- 5 ATLANTIC (91)



TOP JAZZ DISTRIBUTED LABELS



Pos. LABEL (No. of charted albums) 1 EMI-MANHATTAN (14) 2 COLUMBIA (10) 3 MCA (7) 4 GRP (3) 5 ASPEN (4)

MCA RECORDS

TOP BLACK SINGLES PUBLISHERS

Pos. PUBLISHER, (No.of charted singles) FLYTE TYME, ASCAP (15) 2 WILLESDEN, BMI (26) 3 BUSH BURNIN', ASCAP (19) APRIL, ASCAP (17) 5 DELIGHTFUL, BMI (3) 6 ZOMBA, ASCAP (13) IRVING, BMI (18) 8 DEF JAM, ASCAP (11) 9 WARNER-TAMERLANE, BMI (8) 10 MCA, ASCAP (31) 11 HIP TRIP, BMI (14) 12 JAY KING IV, BMI (6) 13 CONTROVERSY, ASCAP (4) 14 JOBETE, ASCAP (15) 15 WB, ASCAP (24) 16 BRAMPTON, ASCAP (6) 17 ALMO, ASCAP (14) 18 BROCKMAN, ASCAP (3) 19 RIGHTSONG, BMI (8) 20 JODAWAY, ASCAP (1) 21 MUSIC CORP. OF AMERICA, BMI (11) 22 ARRIVAL, BMI (3) 23 TEE GIRL, BMI (2) 24 FORCEFUL, BMI (9) 25 TEMP CO., BMI (3)

26 JOHNNIE MAE, BMI (5) 27 SCIENCE LAB, ASCAP (3) 28 SAJA, BMI (5) 29 TROUTMAN'S, BMI (4) 30 CALLOCO, BMI (3) 31 HOLMES LINE, ASCAP (1) 32 INTERIOR, BMI (2) 33 UNCLE RONNIE'S, ASCAP (5) 34 DANICA, BMI (4) 35 HIP CHIC, BMI (8) 36 MIJAC, BMI (2) 37 STONE DIAMOND, BMI (6) 38 BLACKWOOD, BMI (9) 39 MIGHTY THREE, BMI (5) 40 ANGEL NOTES, ASCAP (2) 41 GRATITUDE SKY, ASCAP (8) WAVEMAKER, ASCAP (1) 42 43 SU-MA, BMI (3) 44 AVANT GARDE, ASCAP (6) 45 UNICITY, ASCAP (7) 46 BELLBOY, BMI (7) 47 SPECTRUM VII, ASCAP (4) 48 BLACK LION, ASCAP (4) 49 RARE BLUE, ASCAP (5) 50 PROTOONS, ASCAP (5)



TOP BLACK PUBLISHING CORPORATIONS

Pos. PUBLISHING CORPORATION (No. of charted singles) 1 WARNER BROS. (53) 2 MCA (45)

3 IRVING/ALMO (32)

TOP POP PUBLISHING CORPORATIONS

Pos. PUBLISHING CORPORATION (No. of charted singles) 1 WARNER BROS. (99) 2 SCREEN GEMS-EMI (27) **3 VIRGIN MUSIC (19)** 4 IRVING/ALMO (27) 5 MCA (23)

4 SKB GROUP (28)

5 JOBETE (15)

TOP BLACK DISTRIBUTED LABELS

Pos. LABEL (No. of charted albums & singles) 1 MCA (72) 2 COLUMBIA (75) WARNER BROS. (78) 4 CAPITOL (46)

5 ARISTA (38)

TOP **CONTEMPORARY** JAZZ DISTRIBUTED LABELS

Pos. LABEL (No. of charted albums) 1 WARNER BROS. (12) 2 MCA (11) EMI-MANHATTAN (8) 4 ARISTA (1) 5 COLUMBIA (5)

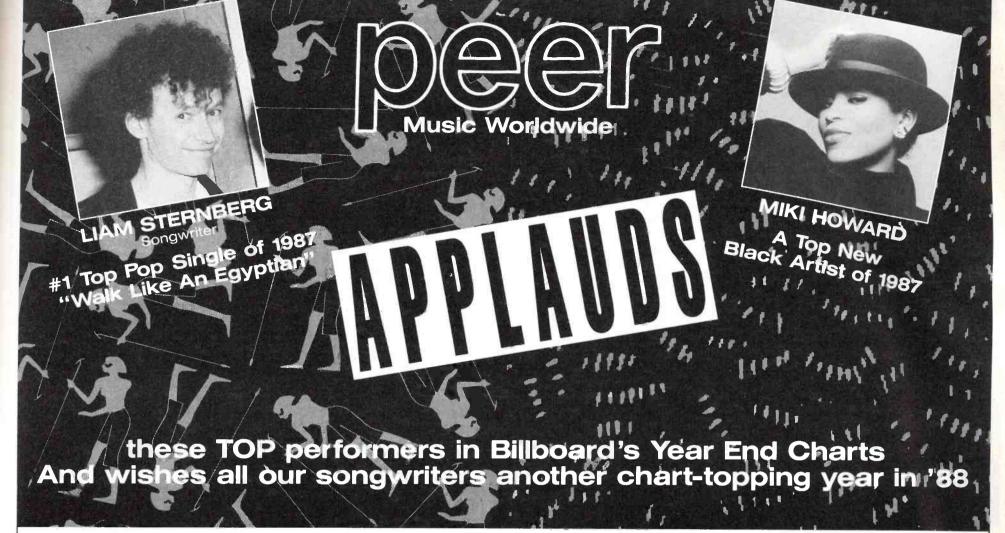
TOP COUNTRY PUBLISHING **CORPORATIONS**

Pos. PUBLISHING CORPORATION (No. of charted singles) 1 WARNER BROS. (70) 2 TREE GROUP (72) MCA (31) 4 SKB GROUP (40) 5 RICK HALL GROUP (10)



Y-42

BILLBOARD DECEMBER 26, 1987



Peer-Southern Organization New York Los Angeles Nashville and 22 Countries Throughout The World

Congratulations Daniela for having the top Latin Single of '87 "De mi enamorate" in the Billboard Latin charts.

14.80



9-JANUARY '88-NEW LP-" Gilana

exclusive artis

TOP POP LATIN ALBUMS

Pos TITLE-Artist-I abel

- 1 SIEMPRE CONTIGO-Jose Jose-Ariola
- 2 PENSAMIENTOS—Juan Gabriel—Ariola 3 LO BELLO Y LO PROHIBIDO—Braulio—CBS
- 4 SOLO-Emmanuel-RCA
- 5 TE AMARE-Jose Feliciano-RCA
- 6 SIEMPRE-Rocio Durcal-Ariola
- 7 UN HOMBRE SOLO—Julio Iglesias—CBS 8 MUJER DE TODOS, MUJER DE NADIE—Daniela Romo
- EMI 9 MARINERO DE LUCES-Isabel Pantoja-RCA
- 10 TU SIN MI-Fdnita Nazario-Melody
- 11 CADA DIA ME ACUERDO MAS DE TI-Dyango-EMI 12 AMANDA MIGUEL-Amanda Miguel-TeleDiscos 13 FANTASIA-Franco de Vita-Sonotone
- SERA QUE ESTOY SONANDO-Basilio-BMS
- 15 LABERINTO DE AMOR-Yolandita Monge-CBS



EDDIE SANTIAGO

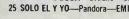


TOP LATIN SINGLES

Pos. TITLE-Artist-Label

- 1 DE MI ENAMORATE—Daniela Romo—EMI
- 2 EN BANCARROTA-Braulio-CBS 3 TU CARCEL-Los Bukis-Laser
- 4 HASTA QUE TE CONOCI-Juan Gabriel-Ariola
- 5 ES MI MUJER—Emmanuel—RCA 6 EL PECADO—Amanda Miguel—Telediscos
- 7 LO MEJOR DE TU VIDA—Julio Iglesias—CBS 8 DOCE ROSAS—Lorenzo Antonio—Musart
- 9 TU DAMA DE HIERRO-Marisela-Profono
- 10 Y QUIEN PUEDE SER-Jose Jose-Ariola 11 AHORA TE PUEDES MARCHAR-Luis Miguel-WEA
- LATINA
- 12 MACUMBA—Veronica Castro—Profono 13 QUEDATE CONMIGO ESTA NOCHE-Rocio Durcal-Ariola
- 14 CASTIGAME-Lucia Mendez-Ariola
- 15 LA BAMBA—Los Lobos—Warner Bros. 16 TU SIN MI—Ednita Nazario—Melody
- 17 EL HOMBRE DE MI VIDA-Angelica Maria-RCA
- 18 CORRE Y VE CON EL-Jose Jose-Ariola 19 TIMIDO-Flans-Melody
- 20 OIGA—Joan Sebastian y Prisma—Musart 21 DE COLOR DE ROSA—Prisma—Peerless 22 AMIGO MIO—Jorge Muniz—RCA

- 23 LA HORA DEL ADIOS—Dyango y Rocio Durcal—EMI 24 NOCHE DE BODA—Brautio—CBS





TOP POP LATIN ARTISTS

- Pos. ARTIST (No. of charted albums) Label 1 JOSE JOSE (2) Ariola
- 2 EMMANUEL (3) RCA 3 JUAN GABRIEL (2) Ariola
- 4 BRAULIO (1) CBS
- 5 JOSE FELICIANO (1) RCA (1) EMI
- 6 ROCIO DURCAL (2) Ariola
- 7 JULIO IGLESIAS (2) CBS 8 DANIELA ROMO (2) EMI
- 9 YOLANDITA MONGE (2) CBS 10 ISABEL PANTOJA (2) RCA



TOP TROPICAL/ SALSA LATIN LABELS

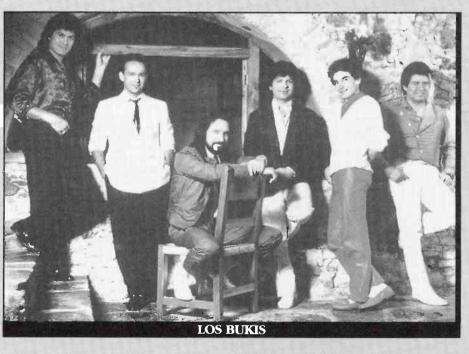
Pos. LABEL (No. of charted albums) 1 TH (15) 2 COMBO (4) 3 RCA (8) 4 CBS (5) 5 SONOTONE (8) 6 SAR (2) 7 KAREN (9) 8 INCA (1)

9 FANIA (6) 10 ELEKTRA (1)

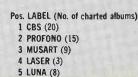
TOP REGIONAL MEXICAN

8 CAPULLO Y SORULLO-Sonora Dinamita-Fuentes

- REALIDADES-Los Bondadosos-Profono
- 10 16 SUPEREXITOS—Los Bukis—Profono 11 LA PURA SABROSURA—Fito Olivares—Gil
- 12 HASTA QUE TE PERDI-Ramon Ayala-Freddie
- 13 GRACIAS MARTIN-Los Caminantes-Luna
- 14 OIGA-Joan Sebastian-Musart
- 15 17 SUPEREXITOS-Los Bondadosos-Profono



TOP REGIONAL MEXICAN LATIN **LABELS**



6 FREDDIE (10) 7 ROCIO (1) 8 GIL (2) 9 FUENTES (1) 10 RAMEX (7)



1 BMG/ARIOLA (11) 2 RCA (10) 3 CBS (14) 4 EMI (13) 5 MELODY (3) 6 PROFONO (6) 7 SONOTONE (3) 8 PEERLESS (3) 9 TELEDISCOS (1) 10 BMS (1)



TOP TROPICAL/ SALSA LATIN ARTISTS

- Pos. ARTIST (No. of charted albums) Label
- 1 FRANKIE RUIZ (2) TH 2 EL GRAN COMBO (2) Combo
- 3 EDDIE SANTIAGO (1) TH
- 4 ANDY MONTANEZ (2) TH
- 5 JOHNNY VENTURA (2) CBS
- **ROBERTO TORRES** (1) Sar
- 7 BONNY CEPEDA Y SU ORQUESTA (1) RCA
- 8 SONORA PONCENA (1) Inca
- 9 LA PATRULLA 15 (1) TH
- (1) Ringo 10 TOMMY OLIVENCIA (2) TH

TOP REGIONAL MEXICAN LATIN ARTISTS

Pos. ARTIST (No. of charted albums) Label 1 LOS BUKIS (1) Laser

- (2) Profon 2 LOS CAMINANTES (1) Rocio
- (4) Luna
- 3 LOS TIGRES DEL NORTE (2) Profono
- 4 VICENTE FERNANDEZ (4) CBS 5 LOS YONICS (1) CBS
- (2) Profond
- (1) Laser 6 LITTLE JOE (2) CBS
- 7 LOS BONDADOSOS (2) Profono
- 8 RAMON AYALA (3) Freddie 9 ANTONIO AGUILAR (2) Musart 10 SONORA DINAMITA (1) Fuentes
- (1) Sonotone



TOP TROPICAL/ SALSA LATIN **ALBUMS**

Pos. TITLE—Artist—Label 1 ATREVIDO Y DIFERENTE—Eddie Santiago—TH

4 VOY PA' ENCIMA—Frankie Ruiz—TH 5 ELEGANTEMENTE CRIOLLO—Roberto Torres—Sar 6 EL SENOR DEL MERENGUE—Johnny Ventura—CBS

7 SOLISTA PERO NO SOLO-Frankie Ruiz-TH 8 DANCE IT!/ BAILALO-Bonny Cepeda y su orquesta-

LATIN ALBUMS

1 ME VOLVI A ACORDAR DE TI-Los Bukis-Laser

2 GRACIAS AMERICA-Los Tigres Del Norte-Profono

4 HOY PLATIQUE CON MI GALLO-Vicente Fernandez-

6 LA TAMBORA—Antonio Aguilar—Musart 7 DE GUANAJUATO PARA AMERICA—Los Caminantes—

9 BACK TO WORK—Sonora Poncena—Inca 10 ACARICIAME—La Patrulia 15—TH

11 LA MUSICA—Wilfrido Vargas—Sonotone 12 30 ANIVERSARIO—Tommy Olivencia—TH 13 TROPICAL—Hansel Y Raul—RCA

14 AGUA DE LUNA—Ruben Blades—Elektra 15 RIQUITIN—Oscar D'Leon—TH

Pos. TITLE-Artist-label

RNAT

CBS

3 TIMELESS-Little Joe-CBS

5 CORAZON VACIO-Los Yonics-Laser

2 Y SU PUEBLO—El Gran Combo—Combo 3 MEJOR ACOMPANADO QUE NUNCA—Andy Montanez—

Rock'n'roll (Continued from page Y-11)

writer was saluted in a feature-length theatrical documentary, "Hail! Hail! Rock'N'-Roll," filmed at Berry's 60th birthday celebration in St. Louis in 1986. Director Taylor Hackford (who also produced "La Bamba") captured the essence of Berry's music and personality in this starstudded, musically electrifying film. Berry himself also got his two cents worth in, in his published life story, modestly entitled "The Autobiography." Interest in Berry's career got a boost from MCA Records' ongoing Original Chess Masters series, which reissued a number of the singer's classic LPs from Chicago's Chess label.

• ROY ORBISON. "The`Big O" continued to capitalize on the renewed attention he received when his "In Dreams" was used as the dramatic centerpiece in David Lynch's bizarre 1986 film "Blue Velvet." Orbison issued a two-LP set of remakes of his Monument sides on American Virgin and was heard on the soundtrack albums for the features "Hiding Out" and "Less Than Zero." He also taped a Cinemax special that will be seen on cable in early 1988; such famous Orbison acolytes as Bruce Springsteen, Tom Waits and Elvis Costello served as Orbison's back-up band on the TV show.

• ELVIS PRESLEY. The King of Rock'N'Roll was ubiquitous in the media in August, as his legion of fans commemorated the 10th anniversary of his death. RCA Records issued four digitally remastered col-lections of Presley's best-known and biggest-selling work, including a two-LP set of his Sun Records masterworks that included previously unreleased alternate takes. Among the innumerable television tributes, the HBO spe-cial "Elvis '57," which included a generous helping of revelatory TV appearances from that year, stood out in the pack. The fans remembered, in record numbers.

Other great rock talents were also saluted in 1987. The late rhythm and blues genius **Sam Cooke**, who has had some of his best material reissued by RCA, was represent-*(Continued on page Y-47)*



SOUNDTRACK WARS (Continued from page Y-16)

at the same time he was working on his own album.

Richie wrote the song for no fee in order to retain all rights and be able to use the song on his album versus the soundtrack." Richie's album was scheduled to be released just prior to the film, which would have created a great advertising bonanza for the album, but his LP came out over six months after the film's release, and thus neither the soundtrack nor the Richie album benefitted from the song's impact in the film

Film people busy with the divergent elements in their films sometimes don't remember that record people have to concern themselves with the artist's overall career, 99% of which takes place outside the film arena. Comments Gary LeMel, president of Warner Bros. Music, "Unlike filmmakers who go from studio to studio, the record company is usually joined with an artist throughout their entire career. For musicians, films are like short takes, one-shot deals.'

Thanks to tight rotations, a radio station generally will not put two songs by the same artist into circulation at the same time. So the record company, more concerned about the promotion of their album than the promotion of someone else's film, has to figure out when to release the *film* single and video, in order to promote the film, without jeopardizing the timing of a release of a second album single needed to keep the record selling.

It is difficult to coordinate effectively with people who don't have the same inherent interests. Ultimately, musical artists must have more at stake in the film to make their involvement worthwhile. Says Sills, "When you see that music is enormously benefitting a picture, the artist should be entitled to some participation in that success."

Not only do musicians not share profit in domestic rentals (in Europe all songwriters share in box-office receipts), but studios may retain publishing rights for the songs they use because of the promotional value the film gives to the material. Studios should reap some publishing benefits for their input, but not all of them. As much as the film supports the music, the music supports the film.

Because these two worlds function so individually, Hackford and Sill have formed New Visions, a new company which will work from both a film and musical point of view to independently coordinate and package the musical needs of film and TV projects, and educate both communities about the needs of the other. Explains Sill, "New Visions is an effort to take a filmmaker and music supervisor and combine them as partners, instead of having the musical coordinator function as the hired help.'

An example of their theory and intent can be seen in practice with the recent release of the company's first feature film, "La Bamba." A low-budget picturewithout film stars-"La Bamba" has grossed over \$53 million domestically. What went right? While music is not always an integral part of the story, as it is in "La Bamba," the nurturing of both facets together from inception of the idea made both elements work effectively.

According to the musical community, there are many things the film community does wrong when working with musicians. David Anderle of A&M Records says, "First and foremost is not giving the musician enough time.'

Unlike films, which open and close over the first two weekends, it takes a record a good 12 weeks to work its way into rotation and up the charts. So the song has to be in circulation for a minimum of three months prior to the film's release to be an optimal marketing tool. This means that decisions about songs and musicians have to be made at least six months prior to the release of the film in order to give

the artist time to write the material, record, do a video, and achieve proper circulation.

Anderle and many of his colleagues feel that inexperienced filmmakers, or those who don't understand how the music industry functions, assume that they cannot have an artist working on the music until there is a film to work with. Anderle explains that "a musician can work with a script just like a director or an actor. They won't be able to do the entire soundtrack or cues, but they can create themes and write appropriate songs." A director knows before he shoots what kind of mood and emotion he wants to evoke in different scenes, and by collaboration and communication he can give the songwriter that information, along with enough time to create.

The second biggest complaint regards stuffing soundtrack albums with unsatisfying "filler." When this happens, there are often several different producers, completely divergent songs, and no theme, which doesn't complement the film or artists.

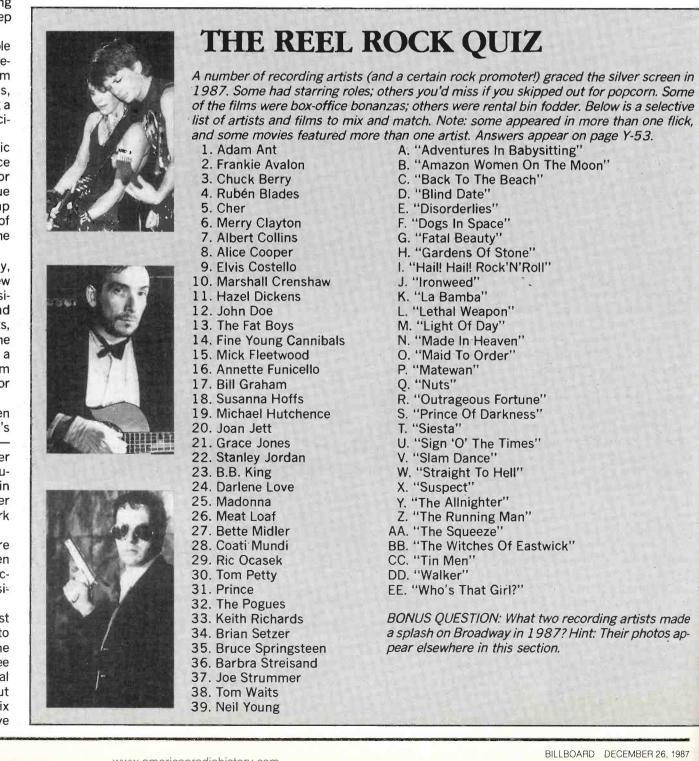
For a film, the best marketing tool is not an album but an identifiable hit single accompanied by a video. Although it is not done with any frequency because artists aren't given enough time to write, a hit single with the same name as the film is the most identifiable and practical marketing tool. Says John Ko-ladner, vice president of Geffen Records, "'Vision Quest,' a relatively successful movie, really should

have been retitled 'Crazy For You' to coordinate with Madonna's song and video. The two million records that were sold certainly couldn't have hurt the film."

A third frequent complaint is that directors and studios don't really spend time or work with the musicians to express the needs of the film. Says singer/ songwriter Glenn Frey, "The problem with films is that it is art by committee, but none of the artists are on the committee."

Another common complaint is that film people just don't know a good song when they hear one, and this complaint is accompanied by stories from music supervisors about songs which filmmakers passed on and then later went on to become top 10 hits. Phil Collins wrote and recorded "Separate Lives" before Taylor Hackford had even begun "White Nights." Because Hackford was not willing to change the title of the film and make Collins' piece the title song, Collins at one point asked for permission to submit the song for what Hackford calls "an adult romantic comedy" at Columbia. Hackford gave Collins his blessing and the song was quickly rejected by the studio, the producer and the director of the film, who said the song didn't have hit potential. Taylor happily got the song back and watched it rise to No. 1.

According to Koladner, "People in the film business are starting to hire music supervisors, but they still (Continued on page Y-53)



Rock'n'roll (Continued from page Y-45)

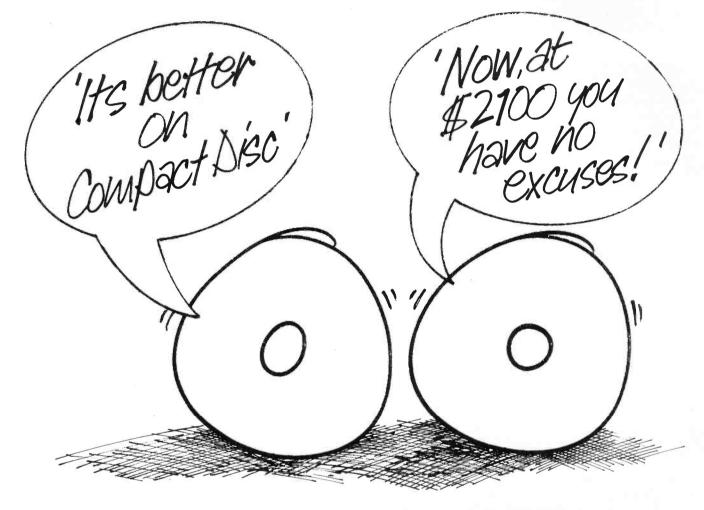
ed by the memorable "Live At The Copa," re-released in digitally remastered form. Buddy Holly, who died in the same tragic air accident that claimed Ritchie Valens, was the subject of a new third edition of John Goldrosen's masterful biography, "Remembering Buddy" (co-authored by John Beecher), while MCA reissued Holly's first LP, "The Chirping Crickets," on the 30th anniversary of its original release. Jackie Wilson, who is unforgettably portrayed by Howard Huntsberry of Clique in "La Bamba," won further recognition in a new hits collection on Columbia and a compilation of obscure sides on Rhino.

Clearly, a new generation of listeners was responding to the classic rock'n'roll sound in '87. The success of the "La Bamba'' soundtrack, which featured Los Lobos' faithful, unmodernized versions of Ritchie Valens' songs, struck the loudest chord, but the renewed interest in a number of rock's Hall Of Famers indicates that American listeners were reawakening to the power and the glory of original rock'n'roll in unprecedented numbers.

It is possible that this renaissance may be an indication that America's post-punk "roots rock" bands have not labored in vain to keep the primitive, pungent sounds of bedrock rock alive. But it may also be that the media's alertness to the widespread interest in the *real* "classic rock" has brought a mass audience back to square one.

For whatever reason, the music of the '50s titans is back in the public eye. Millions who were born two decades or more after many of the style's originators were gone are now echoing the sentiments of the Sun Rhythm Section, a group of Memphis rockers who labored for Sam Phillips' Sun label during the '50s, who recently released an entertaining album of unvarnished rockabilly on the Flying Fish label. Taking a page from Bob Seger, they celebrate that "Old Time Rock'N'Roll." As 1987 demonstrated, there are plenty of others around who want to join in the party.





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Jody Watley-"Jody Watley" Sting-"Nothing Like The Sun" Sly & Robbie—"Rhythm Killers" George Michael-"Faith" ABC--"Alphabet City" Swing Out Sister-"It's Better To Travel"



YEAR'S TOP STORIES (Continued from page Y-6)

dividual tracks are on the average longer than they used to be (4/4).

INFINITY BROADCASTING agrees to purchase AC outlets KVIL-AM-FM for \$82 million, nearly double the \$45 million the company had paid in 1986 for KROQ Los Angeles, setting an industry record (4/11).

ST. LOUIS VIDEO DEALERS form the Video Coalition Against Censorship to combat an increase in raids conducted in the area (4/11).

THE IMPORTATION to the U.S. of recordings containing copyrights owned by American publishers without their authorization is illegal, a New Jersey federal court judge rules; the decision, in T.B. Harms Music v. Jem Records Inc., is the latest in a recent string of rulings placing restrictions on imports (4/11).

THE FIRST SHOTS ARE FIRED in a long-running battle between Vestron and HBO over the rights to "Platoon," as Vestron charges the film's producer, Hemdale Films, with not delivering a master print of the movie within a previously-agreed-upon time frame; meanwhile, Hemdale files suit against Vestron, accusing the company of failing to meet its financial obligations (4/11).

THE DOOBIE BROTHERS cancel an appearance in Arizona to protest newly elected Gov. Evan Mecham's opposition to Martin Luther King Jr. Day, starting the ball rolling on a string of protests against the governor, which ultimately culminate in a recall movement (4/11)

EVEN AS COMBINED unit shipments of all configurations declined in 1986, the retail value of net record and tape shipments by U.S. manufacturers rose to an all-time high, \$4.65 billion, thanks to sales of high-price-point CDs (4/18).

SEN. ALBERT GORE JR. drops his year-old probe into payola, begun soon after NBC-TV reporter Brian Ross aired a series of reports on corruption in the music industry (4/25).

May

THE FCC DECIDES to get tough on "indecent" and "obscene" material but doesn't immediately issue detailed guidelines, creating much confusion in the radio community (5/2).

BMI'S ELIMINATION of bonus payments for songwriters who defect to other performing-rights groups causes a stir in the industry and prompts an organized campaign to rescind the rule (5/2).

THE NO. 1 country station in the U.S., Emmis Broadcasting's WHN New York, drops its programmingand changes its calls to WFAN-in favor of all-sports radio, becoming the nation's first such outlet (5/9).

PERSONICS CORP. announces that it has developed a system designed to allow record-store shoppers to "custom-make" cassette compilations at the store; one by one, several major labels announce they will participate in the service, which they contend will curb home taping (5/9).

INDEPENDENT PROMOTER JOE ISGRO reaches a settlement with Capitol Records in the conspiracy suit he filed against all the major labels except CBS in 1986. Accords with Motown, RCA/Arista, and Poly-Gram follow later in the year (5/16).

THE 1987 NAIRD convention, held in San Francisco, draws a record attendance of 275, up 30% from 1986; in a speech at the meet, the RIAA's Jay Berman calls for better relations between the two organizations (5/16).

WARNER COMMUNICATIONS INC. agrees to acquire Chappell Music, which would give it control of the two largest music publishers (5/23).

IMPORTERS FORM a trade association, Recordings International Trade Committee, in response to recent rulings placing restrictions on what prerecorded music product can be brought into the U.S. for resale (5/23).

IN HIS KEYNOTE address at the IMMC, Record Group president Stan Cornyn blasts the music industry for being "damn near asleep" on compact disk technology (5/30).

June

SONY BEGINS test-production of a 3-inch CD in preparation for commercial manufacturing (6/6).

GEORGE MICHAEL's controversial "I Want Your Sex" single is limited to nighttime play by the BBC and banned entirely by several U.S. radio stations, but it still manages to climb to the top five in both countries (6/6).

SUPER-VHS DEBUTS at the summer Consumer Electronics Show to mixed reviews. Although retailers give the format's enhanced picture a thumbs-up, several wonder how many consumers are prepared to pay the big bucks that S-VHS hardware and software cost (6/13).

JAPANESE MANUFACTURERS of DAT recorders refuse a request from Congress to delay the importation of the machines until the CBS Copycode system can be evaluated (6/20).

SOME 4,000 EAST GERMANS gathered near the Berlin Wall riot while a concert by David Bowie, the Eurythmics, and Genesis goes on just 400 yards to the west, in West Berlin (6/20).

WHITNEY HOUSTON becomes the first female artist in the history of the Top Pop Albums chart to debut at No. 1, with the Arista album "Whitney" (6/27).

EMI AMERICA AND MANHATTAN merge, precipitating a roster trimming that sees many acts-and employees-from the former label leave the fold (6/27).

July

A JOINT RIAA/NARM survey shows that in 1986, CDs (19%) overtook LPs (18%) in terms of dollar volume for the first time; cassettes still led the way, with 56% (7/4).

A MAJOR OVERHAUL of the U.K. copyright system, the first in 30 years, will include a levy on blank audiocassettes, the U.K. government announces; however, when the bill finally goes into effect in late October, it does not contain such a provision (7/11).

HBO VIDEO claims to have secured the home video rights to "Platoon"; however, the tape's release is delayed indefinitely until a court can decide ownership (7/11)

THE FIRST PROFESSIONAL DAT recorder dedicated to in-house studio use makes its debut at an Assn. of Professional Recording Studios exhibition (7/11). MORE THAN 1,000 stores prepare for the cassettesingle rollout, in which 35 titles from all the major labels except PolyGram will compete with vinyl 45s; CBS had previously announced that it would not participate in the labels' joint marketing campaign but would issue a handful of cassette maxisingles on its own (7/11).

MICHAEL JACKSON invites the nation's top retailers to his home in California for a preview of "Bad," his eagerly anticipated follow-up to "Thriller" (7/11).

ESCALATING PRICES on video A titles prompt "leasing" arrangements between wholesalers and retailers, under which dealers can "rent" a hot title for a limited time, then either purchase it at a reduced rate or return it to the wholesaler. Critics charge the practice widens the used-tape market (7/11).

THE NEW MUSIC SEMINAR draws a record crowd of 6,500, many of whom attend the keynote addresses by promoter Bill Graham and Virgin chief Richard Branson (7/25).

August

VIDEO BUYBACK programs in Australia encourage retailers there to order up to 50% more expensive A titles, boding well for similar campaigns just getting

JODY

WATLEY

under way in the U.S. (8/1).

TELARC AND DMP place the first pressing orders for 3-inch CDs, to be used for promotional purposes only; later in the month, Rykodisc is the first to announce a commercial 3-incher, Frank Zappa's "Peaches En Regalia'' (8/1).

(BS' COPYCODE system, designed to inhibit taping with DAT machines, goes into use at recording studios in Nashville, Los Angeles, and New York (8/8). CBS TRIES A NEW TACK in the war against early broadcast of hot records by suing WHTZ New York, which had played Michael Jackson's "I Just Can't Stop Loving You," for allegedly accepting an unlawfully obtained or duplicated copy of the single (8/15).

MTV INVADES EUROPE as the 24-hour-a-day music channel goes on the air in 14 countries there (8/15). THE FCC STRIPS RKO General of the licenses it holds for 14 radio and television properties, citing a "history of repeated and continuous dishonesty" in regard to financial reports filed with the commission (8/22).

VIDEO DEALERS discuss the harsh realities of an increasingly competitive marketplace at the annual VSDA meet; in his keynote address, Jack Valenti, once a bitter foe of home video, makes peace with the industry (8/29).

September

'BAD' IS GOOD, GOOD, GOOD: Michael Jackson's "Bad" album scores the most preorders-2.25 million-in CBS' history, according to Epic vice president of sales Jim Caparro (9/5).

SONY STUNS THE INDUSTRY by announcing that it will market consumer DAT hardware in Europe within months and professional-model DAT recorders for use in recording and broadcast facilities even earlier; it later limits the European introduction to countries with a levy on blank-tape sales (9/12).

ALL CHARGES AGAINST former Dead Kennedy Jello Biafra and his co-defendants in a well-publicized obscenity case are dropped after the judge declares a mistrial; the jury cannot agree on whether a poster included with copies of the group's "Frankenchrist" album is obscene (9/12).

THE WAVE FORMAT bowls over conventioneers at the annual National Assn. of Broadcasters meet in Anaheim, Calif. It marks the first time in years that a programming issue dominates the agenda (9/26).

CBS CONFIRMS that Sony has made a bid to buy its Records Group, reportedly for \$2 billion; negotiations continue until Nov. 18, when the purchase goes through (9/26).

October

MUSICIANS FOR DAT forms in support of the introduction of DAT technology without Copycode chips; at the November press conference formally announcing the group and another pro-DAT organization, representatives of the RIAA and the National Academy of Songwriters picket outside (10/3).

N.V. PHILIPS ANNOUNCES that it plans to offer 20% of PolyGram Records in an international public equity offering; however, the spinoff is later put on hold because of the stock market's wild fluctuations (10/17)

MTV REVISES its format to include top 40 dance music; only a year earlier, the channel had hailed its return to rock-only programming (10/24).

THE LARGEST AUDIO ENGINEERING SOCIETY meet ever focuses on digital technology, particularly the introduction of DAT (10/31).

THE U.K. RECORD INDUSTRY prepares to fight government proposals to end collective licensing, replace rights that owners control over usage with a simple remuneration right, and terminate broadcast payments for the use of non-British recordings (10/31). THE SENATE COPYRIGHT SUBCOMMITTEE schedules its first hearing of the year on the sourcelicensing bill, which would put an end to separate licensing of music used in syndicated television shows; at the hearing, broadcasters don't get much sympathy (10/31).

November

FIRST-HALF FIGURES indicate that the record industry is headed for its best year ever in unit sales and dollar volume (11/7).

CBS/FOX LIMITS purchases of "Predator" to specially priced two-packs for the first 10 days of its release; the company says the move is designed to circumvent the "depth-of-copy" problem (11/21).

ISLAND RECORDS files suit against Next Plateau, charging that the indie label digitally sampled parts of Eric B. & Rakim's "I Know You Got Soul" onto a remix of Sybil's "My Love Is Guaranteed." The case is the first one in the U.S. testing the legality of sampling (11/28).

December

DISCTRONICS BUYS LASERVIDEO, and several other U.S. CD plants are said to be on the block. The purchase signals the changing fortunes of CD manufacturers; previously, demand had far outweighed supply because there were so few plants in operation (12/5)

U.K. MANUFACTURER SHIPMENTS gain by 19% for the year ended in September, fueled by the high price point and powerful sales of CDs; a British Phonographic Industry report cites a total trade delivery value for the 12-month period of \$880.9 million (12/19).

HIT OR MISS (Continued from page Y-15)

6. Supertramp's "Free As A Bird," A&M. The veteran British group's latest album peaked at No. 101 in November. That's 80 notches lower than the peak position of the band's prior release, "Brother Where You Bound," which was its first without Roger Hodgson. 7. Kenny Rogers' "I Prefer The Moonlight,"

RCA. This entered the chart in September at No. 163. Unfortunately, that's also where it peaked. It was off the chart just four weeks later. Rogers' previous album, "They Don't Make Them Like They Used To," didn't fare much better: It peaked at No. 140 in January.

8. Billy Joel's "Kohuept (Live In Leningrad)," Columbia. This peaked at No. 39 in November. breaking a string of eight consecutive top 10 albums for Joel, which is his entire output since "The Stranger" 10 years ago. It's true that this is a spe-cial "side" project, but that didn't stop "Songs In The Attic"—a live collection of pre-"Stranger"

songs—from cracking the top 10 in 1981. 9. "Moonlighting" soundtrack, MCA. The "Mi-ami Vice" soundtrack was *the* smash hit of the Christmas 1985 record-buying season, logging 11 weeks at No. 1. You'd think the soundtrack to this hot TV show would do equally well, but it didn't even come close, peaking at No. 50 in September. It would probably have done a lot better if it had been released six months sooner, when interest in the show was cresting.

10. The Cars' "Door To Door," Elektra. The Boston rockers broke a string of six consecutive top 20 platinum albums when this release stopped at 26 (and gold) in September. For the same reason: Loverboy's "Wildside," Columbia. These Canadian hitmakers broke a string of four straight top 20 platinum albums when this peaked at No. 42 (and gold) in October.



GARY MORRIS

Gino Vannelli-"Big Dreamers Never Sleep' Mark O'Connor-"Stone From Which The Arch Was Made" Smokey Robinson-"One Heartbeat" Suzanne Vega-"Solitude Standing" Restless Heart-"Wheels" Jerry Douglas—"Changing Channels"



TED NUGENT

Aerosmith-"Dude (Looks Like A Lady)" Cinderella-"Hell On Wheels" Tesla-""Mechanical Resonance" Bon Jovi-"Raise Your Hands" Whitesnake—"Still Of The Night"

Def Leppard—"Hysteria" Bryan Adams-"Into The Fire" John Cougar Mellencamp-"The Lonesome Jubilee" Anita Baker-"Rapture" Yes—"Big Generator" Aerosmith—"Permanent Vacation"

TOMMY SHAW



U2-"The Joshua Tree" Aerosmith—"Permanent Vacation" The Cult-"Electric" Public Image—"Happy" The Hooters—"One Way Home" Guns N' Roses-"Appetite For Destruction"

JOE ELLIOTT. **DEF LEPPARD**



WHODINI

Whodini—"Open Sesame" Beastie Boys—"Licensed To III" Eric B. & Rakim—"Paid In Full" Alexander O'Neal—"Hearsay" Bon Jovi—"Slippery When Wet" Boogie Down Productions— "Criminal Minded"

Whitesnake—"Still Of The Night" Heart—"Alone" Janet Jackson—"Nasty Boys" Peter Gabriel—"Sledgehammer" Robert Cray—"Strong Persuader" Fabulous Thunderbirds—"Hot Number"

GENE SIMMONS





GRAHAM RUSSELL, AIR SUPPLY

Peter Gabriel—"Don't Give Up" Peter Gabriel—"Big Time" Human League—"Human" Peter Gabriel—"Mercy Street" Starship—"Sara" Peter Gabriel—"Red Rain"

Adrian Sherwood—"African Head Charge" Yello—"One Second" Little Richard—"Great Gosh A Mighty" Lee Scratch Perry & the Dub Syndicate— "Time Bomb & The Devil Dead" David Bowie—"Never Let Me Down" Public Image Ltd.—"Happy"

BILLY



CRITICS' CHOICE

(Continued from page Y-17)

gressive for its time) U.K. band Japan.

6. The Beatles CD Reissues—Particularly "Abbey Road" and "The White Album." Thanks, Capitol.

7. "Hatfield & The North" and "The Rotter's Club" CD reissues—Virgin had the good sense to re-release these two landmark albums by one of the best British art-pop bands of the early '70s.

8. Suzanne Vega, "Solitude Standing"—True, it doesn't happen often, but intelligent lyrics can sell an album.

9. XTC, "Skylarking"—A bit mellower than their past work, but it still easily upholds Andy Patridge and Colin Moulding's position as one of the industry's premier songwriting teams.

10. Dave Stewart & Barbara Gaskin, "The Broken Records Singles"—A compilation of all the A and B sides from this incredible British duo. Available on CD and cassette from Japan. Will an American label finally wise up and sign them here?

KIM FREEMAN:

1. Bourgeois Tagg's album "Yo-Yo" and its October show for WNEW-FM New York at the Bottom Line. A band with real depth and twists, live and on record, that rock and pop radio can count on for years to come.

2. Crowded House. For same reason as above.

3. The Radiators. For same reason as above.

4. WNEW-FM New York. This station's liners cover the classics to cutting edge, and that's reality as opposed to perception.

5. The WHTZ "Z-100" Z-Morning Zoo. Always something new to make even a nonmorning person—and slightly jaded radio reporter—laugh during those ungodly AM hours.

6. "Don't My Songs All Sound The Same"—a soundalike parody bit on Whitney Houston created by the Comedy Group of Boston.

7. The sawed-in-half gold record Virgin sent out for the Cutting Crew. This one makes it home.

8. The bowling party WEA sponsored during the Midwest Radio Conclave. Here's hoping other groups incorporate sports-related activities as an antidote to the standard convention cocktail parties.

9. The "Sh#t Happens" stickers many people in Atlantic's promotion department have on their walls. A truer statement was never made. Thanks to Andrea Ganis for sending us our very own copy of the philosophical phrase. 10. George Michael's "Faith" single. Fortunately for the planet, I am not a music critic. As such, I describe this record as "really, really good."

NELSON GEORGE:

Prince—"Sign 'O' the Times" (Paisley Park/ Warner Bros.) Alexander O'Neal—"Hearsay" (Tabu/Epic)

Public Enemy—"Yo, Bum Rush The Show!" (Def Jam/Columbia)

George Michael—"Faith" (Columbia)

The Whispers—"Just Gets Better With Time" (Solar) **Club Nouveau**—"Life, Love, & Pain" (King Jay/Tommy Boy/Warner Bros.)

Force M.D.'s—"Touch And Go" (Tommy Boy/Warner Bros.)

Eric B. & Rakim—"Paid In Full" (Zakia/4th & B'way)

Regina Belle—"All By Myself" (Columbia)

Singles: Public Enemy, "Rebel Without A Pause" and "Bring The Noise" (Def Jam/Columbia); LeVert, "Casanova" (Atlantic); Isley Brothers, "Smooth Sailin' Tonight" (Warner Bros.); Force M.D.'s, "Love Is A House" (Tommy Boy/ Warner Bros.); Eric B. & Rakim, "You Know I Got Soul" (Zakia/4th & B'way); Stephanie Mills, "Puttin' A Rush On Me" (MCA); Chuck Stanley, "Day By Day" (Def Jam/ Columbia); Fleetwood Mac, "Big Love" (Warner Bros.); Suzanne Vega, "Luka" (A&M).

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STEVE GETT: (No special order)

1. Sting, "Nothing Like The Sun" (A&M) "Be Still My Beating Heart," "Fragile," and "They Dance Alone" were personal faves from this delightful set.

2. George Michael, "Faith" (Columbia) The solo star has arrived—judging by this outstanding debut album he'll be around for many years to come.

3. David Sylvian, "Secrets Of The Beehive" (Virgin) Truly wonderful album from the former Japan vocalist—not to be ignored.

4. David Bowie, "Never Let Me Down" (EMI-America) No let down, arguably the year's most underrated release. Also loved D.I.R.'s promo-only four-CD set of DB live in Montreal. 5. Whitesnake, "Whitesnake" (Geffen). "It's gonna be H-

U-G-E... " Enough said! **6. Essential Albums—on CD, as always:** "Robbie Robertson"; Bryan Ferry's "Bete Noire"; John Waite's "Rover's Return"; Leppard's "Hysteria"; Wacko Jacko's "Bad"; The Whispers' "Just Gets Better With Time"; Bee Gees' "E.S.P."; Fleetwood Mac's "Tango In The Night"; U2's "Joshua Tree"; Suzanne Vega's "Solitude Standing"; Pet Shop Boys' "Actually"; and all those Beatles (and import solo Macca) CDs.

7. Singles. The System's "Don't Disturb This Groove"; Aerosmith's "Dude"; Cutting Crew's "I Just Died" and "Been In Love Before"; It's Immaterial's "Driving Away From Home"; The Cure's "Why Can't I Be You?"; Ryuichi Sakamoto/Iggy Pop's "Risky" (Epic import); and Foreigner's "Say You Will."

8. Concerts. David Bowie's opening night in Philly and second Madison Square Garden show; Madonna's AIDS benefit at the Garden; Frank Sinatra at Carnegie Hall and Nassau Coliseum; Sting at the Ritz; and Peter Gabriel at Meadowlands.

9. Home video. The complete Fawlty Towers collection from CBS/Fox. A constant reminder never to take life or yourself *too* seriously.

10. Picks For '88: The Return of Julio Iglesias; the signing of hot up-and-coming Long Island band Valentine; and more good groovin' with the System.

DEBBIE HOLLEY:

1. Prince, "Sign 'O' The Times" (LP). What an incredibly fabulous album!. The outcome of Prince's songwriting, production, and performance efforts (unmistakably Prince) wore my Walkman to a frazzle.

2. Anita Baker, "No One In The World" (single/video). This neat love song, coupled with Baker's exquisite vocals, easily stands alone—but, the exceptional story line in the video allows it to stand out.

3. Janet Jackson, "Let's Wait Awhile," just one of the many chart-toppers this year for the dynamic production team—Jimmy Jam and Terry Lewis.

4. Dionne Warwick & Jeffrey Osborne "Love Power" and **Chicago** "If She Would Have Been Faithful"—two outrageous songwriting accomplishments performed by outrageous recording artists.

5. Patty Loveless' "After All" and **Rosanne Cash's** "The Way We Make A Broken Heart." Positively my two favorite country singles. The Loveless performance sends chills and Cash offers new and warmly accepted dimensions to her style.

6. Highway 101 and The O'Kanes (self-titled LPs), The Judds ("Heartland" LP), and of course, Randy Travis ("Always & Forever" LP) win my country album picks for '87 and restore my faith in country's traditional sound.

7. Crosby, Stills, & Nash and James Taylor concerts (Starwood Amphitheater, Nashville). Two nights of magic, memories, and never-ending catalogs of favorites performed under the stars—what more could a yuppie ask for?

8. George Harrison "Got My Mind Set On You" and Los Lobos "La Bamba"—bouncy, bright classics, new and old.

9. Pop Pot Pourri. Jody Watley, "Lookin' For A New Love"; Steve Winwood, "Higher Love"; Kool & The Gang, "Victory" and "Stone Love"; The Whispers, "Rock Steady"; Kenny G, "Songbird"; Smokey Robinson, "Just To See Her" and "One Heartbeat"; Aretha Franklin & George Michael, "I Knew You Were Waiting (For Me)"; Glenn Jones, "We've

Only Just Begun (The Romance Is Not Over)"; Dionne & Kashif, "Reservations For Two"; and Stevie Wonder, "Skeletons."

10. Country Notables. Holly Dunn, "Only When I Love"; Tanya Tucker, "Love Me Like You Used To"; SKB, "No Easy Horses"; Ricky Van Shelton, "Somebody Lied"; and Judy Rodman, "I Want A Love Like That."

PETER LUDWIG:

1. John Shaffer's "New Sounds" on WNYC New York. For being the No. 1 radio show for the Global Village.

 Penguin Cafe Orchestra's "Broadcasting From Home." For continuing as pop's finest chamber orchestra.
 Ladysmith Black Mambazo's "Shakti Zulu." For beauty, majesty, and a needed cultural bridge.

Michael Hedges' "Live On The Double Planet." For giving thirsty synthesized ears a drink of fresh acoustic guitar.
 Pierre Bensusan's "Musiques." For deepening the pool for listeners still thirsty after Hedges.

6. Suzanne Vega's "Solitude Standing." For more Lenny Kaye and for *making* top 40 stations play something like "Luka."

7. Alan Olmstead's radio syndication "Countryphonics." For trying to make a national audience aware of *all* the colors of country music.

8. John Cougar Mellencamp's "Lonesome Jubilee." For succeeding in putting all the elements together.

9. Bruce Springsteen's "Tunnel Of Love." For needing to do it the way it is/For not needing the money.

10. **Prince's** "Sign 'O' The Times." For pushing back boundaries and then crossing them.

GEOFF MAYFIELD:

1. The Beatles On Compact Disk, (Capitol). Every batch drew a flood of smiles and memories—and boo to those spoiled yuppies who moaned about the first four being mixed in mono.

2. Michael Jackson, "Bad," (Epic). It may not be "Thriller," but it's solid; and thanks to the title track video, 1987 will go down as the unusual year that found both Jackson and Steve Gett actually riding in a N.Y. subway.

3. Randy Brecker, "In The Idiom;" (Denon CD). Quite simply, to my ears, the year's best pure jazz album. Honorable Mention to Randy's family: wife Eliane Elias, ("Illusions," Denon CD/Blue Note) and brother Michael Brecker (MCA Impulse), who each delivered worthy sets.

4. The Chick Corea Elektric Band, "Light Years" (GRP). Generally prefer his acoustic work, but this set is full of bounce and fun. Other fusion finds: Flim & the BB's, "Neon," (DMP); Larry Carlton, "Discovery," (MCA Master Series); Tom Scott, "Streamlines," (GRP).

5. Singles Six Pack: Club Nouveau, "Lean On Me," (Tommy Boy); Bon Jovi, "Livin' On A Prayer," (Mercury); The System, "Don't Disturb This Groove," (Atlantic); Genesis, "Tonight, Tonight, Tonight," (Atlantic); George Michael, "I Want Your Sex," (Columbia); Los Lobos, "La Bamba," (Slash).

6. Rookies Of The Year: Swing Out Sister (Mercury) Charnett Moffett (Blue Note); Dianne Reeves (Blue Note); Regina Belle (Columbia, but she's more exciting live).

7. Overlooked (Pop Albums That Deserved More Attention): Phil Saatchi "Wheel Of Fortune," (A&M); Basia "Time And Tide," (Epic); Breathe "All That Jazz," (A&M). 8. Jazz Jewels: "Anatomy Of A Murder," (Rykodisc) and "... And His Mother Called Him Bill," (Bluebird), both by Duke Ellington; and Henry Butler, "The Village," (MCA Impulse).

9. Vital Video: "Children Of A Lesser God," (Paramount, theatrical); "Round Midnight," (Warner, theatrical); "Bill Cosby: 49," (Kodak, comedy); "Ocean Symphony," (MCA, special interest).

10. Lyle Lovett, "Give Back My Heart," (MCA, single). Just a modest sneak preview of a great album that's due in January.

MOIRA McCORMICK:

1. The dB's—"The Sound Of Music." Can't rave enough about this album, whose dozen cuts, variegated as colors in

a paintbox, are ripe to bursting with melodies, harmonies, hooks, and the trenchant wit of songwriter Peter Holsapple. Radio seems oblivious, as usual (with the always notable exception here in Chicago of WXRT-FM), but there's still time, programmers of the world.

2. BoDeans—"Outside Looking In." A number of critics have griped about the AOR production values here, but hey—Sam Llanas and Kurt Neumann have knocked off another album of irresistible songs, and if the guitars and drums are somewhat larger than life, big deal.

3. The Bears—"The Bears." Wild'n'wacky rock with an Eastern twist and socio-ecological conscience, from the pop world's most unpretentious iconoclast, Adrian Belew, and his cohorts Rob Fetters, Bob Nyswonger, and Chris Arduser.

4. The Balancing Act—"Three Squares And A Roof." A sly, utterly beguiling collection of enigmatic and cliché-free acoustic rock gemlets.

5. R.E.M.—Live at the UIC Pavilion, Chicago. We'll miss seeing them in clubs, but with this show as evidence, R.E.M. can make an arena feel like one of the rock'n'roll dives of their not-too-distant past—and watch out, 'cause they haven't peaked yet.

6. Albert Collins—Live at the Chicago Blues Fest. The formidable Texas bluesbuster should have been a star a long time ago, and in a parallel universe, probably is.

7. Joe Ely—Live at FitzGerald's, Berwyn, III. The hottest band in this or any universe appeared at the closest thing Chicago's got to a roadhouse—you needed oxygen after this one.

8. Terrance Simien & the Mallet Playboys. Live at B.L.U.E.S. Etc., Chicago. The rising zydeco star featured in "The Big Easy" knows how to throw one swell party.

9. Singles—Georgia Satellites, "Keep Your Hands To Yourself"; J.C. Mellencamp, "Paper In Fire"; World Party, "Ship Of Fools"; Robert Cray, "Smoking Gun"; Talking Heads, "Love For Sale"; Prince, "Sign 'O' The Times"; Hooters, "Satellite."

10. "Frank's Place"—Monday nights on CBS. The coolest soundtrack on TV, with a delectable grab-bag of New Or-

Public Enemy—"Yo! Bum Rush The Show" Beastie Boys—"Licensed To III" Davy D.—"Davy's Ride" Eric B. & Rakim—"Paid In Full" Boogie Down Productions—"Criminal Minded" Heavy D.—"Living Large"

RUN-D.M.C.



Prince—"Sign 'O' The Times Whitesnake—"Whitesnake" INXS—"Kick" U2—"The Joshua Tree" Def Leppard—"Hysteria" Steve Winwood—"Back In The Highlife"

> PAUL DEAN, LOVERBOY

leans r&b and zydeco—and the show itself is so fine, it's hard to believe this is network prime time.

CHRIS McGOWAN:

1. Paulo Moura, "Gafiera Etc & Tal" (Kuarup/Brazil). The Brazilian master of the alto sax, soprano sax and clarinet here fuses contemporary jazz, *choro* and *gafiera samba* with crosscultural ease and beautiful lyricism.

2. Robbie Robertson, "Robbie Robertson" (Geffen). A superb album that was worth the wait, especially for "Fallen Angel," one of the year's most moving songs.

3. Gilberto Gil, "Em Concerto" (WEA Brazil). What a treasure: this solo concert LP captures much of Gil's powerful magic, from the revolutionary Tropicalismo tune "Domingo No Parque" to irresistible *afoxe* to even a Stevie Wonder cover.

4. The Chieftains, "Celtic Wedding" (RCA Red Seal). Another timeless masterpiece from the Irish sextet; a nod as well to their other '87 gem, "James Galway And The Chieftains In Ireland."

5. Wayne Shorter, "Phantom Navigator" (Columbia). His second post-Weather Report solo effort is full of sublime sax work, standout compositions and compelling journeys into new musical territory.

6. Etta James and Eddie "Cleanhead" Vinson, "The Late Show" (Fantasy). A spirited, rousing, bluesy romp that swings with the aid of Red Holloway, Jack McDuff, Shuggie Otis, Richard Reid and Paul Humphrey.

7. Orquestra de Cordas Dedilhadas de Pernambuco, "Orquestra De Cordas Dedilhadas De Pernambuco" (Som da Gente/Brazil). A beautiful and lively instrumental interpretation of northeastern Brazil's rich music by a 12-man orchestra of stringed instruments and percussion.

8. Milton Nascimento, "A Barca Dos Amantes" (Verve). A luminous live LP that covers many Nascimento classics and guests saxophonist Wayne Shorter on several songs.

9. Suzanne Vega, "Solitude Standing" (A&M). Haunting second album from a gifted new voice.

10. Ry Cooder, "Get Rhythm" (Warner Bros.). Okay, okay, I got it. Great songs, great slide guitar, great guest musicians, great album.

LINDA MOLESKI:

1. Gun N' Roses, "Appetite For Destruction" (Geffen) and Oct. 23 show at Manhattan's Ritz. Rock'n'roll the way it ought to be. Favorite album of the year.

2. Metallica, long-form video, "The \$19.98 Home Vid: Cliff 'Em All" (Elektra Entertainment, Elektra Records). One of the most significant bands to come out of this decade. The "\$5.98 E.P.: Garage Days Re-Revisited" ain't bad either.

- 3. Def Leppard, "Hysteria" (Mercury/PolyGram).
- 4. Whitesnake, self-titled album (Geffen).
- 5. McAuley Schenker Group, "Perfect Timing" (Capitol).

6. Motley Crue, video for "Girls, Girls, Girls" (Elektra).

7. Bon Jovi, long-form video, "Slippery When Wet: The Videos" (PolyGram Video/PolyGram Records).

8. Aerosmith, "Permanent Vacation" (Geffen). Proof that drugs aren't the answer.

9. Tipper's admission to smoking pot. (See No. 8).

10. Jim "Larry" Martin, guitarist for **Faith No More** (Slash/Warner Bros.). An *unusual* talent the world has yet to discover.

CHRIS MORRIS:

1. Los Lobos, on record ("By The Light Of The Moon" [Slash]), on film ("La Bamba," soundtrack on Slash), and live at the Wiltern and the Greek Theatre. The most inspiring, exciting, and insightful band of the year was everywhere, and finally got its due (and a No. 1 record).

2. John Hiatt, "Bring The Family" (A&M), and live at the Roxy. The album was a simple, profound statement of renewal by one of the country's best singer-songwriters; the concert, with Ry Cooder (this year's MVP), Nick Lowe and Jim Keltner, was soul-shredding.

3. Tom Waits, "Franks Wild Years" (Island). A pure of diverse styles, winning melodies, and stops-out vocals add (Continued on page Y-52)

CRITICS' CHOICE (Continued from page Y-51)

up to an astonishing experiment in audio theater that works masterfully on every count.

4. Robbie Robertson, "Robbie Robertson" (Geffen). After a decade's absence, the Band's grand master updates his sound (with help from U2 and Peter Gabriel) on a vital first solo album that packs a knockout emotive punch.

5. The Replacements, "Pleased To Meet Me" (Sire). Affecting, wild, and, thanks to producer Jim Dickinson, the most focused work ever by these Twin Cities terrors.

6. Bill Evans, "The Complete Riverside Recordings" (Fantasy 12-CD set). The masterworks of the most sublime and lyrical of post-bop pianists, heard in the ideal sonic setting.

7. Lester Bangs, "Psychotic Reactions And Carburetor Dung" (Alfred Knopf). Thirty-three-and-a-third revelations per minute: A posthumous collection of rock criticism that's as provocative, profane, crazed and entertaining as the music Bangs wrote about so brilliantly.

8. Roy Orbison, live in Amarillo, Texas. Even minus the all-star backup assembled for his Cinemax special, this man's singing can make the hair on your knuckles stand straight up. The vocal equivalent of a '57 Chevy—an American classic:

9. Firehose, "Ragin', Full-On" (SST) and live almost anywhere. From the ashes of L.A.'s revered Minutemen rises a powerful trio that works new wonders with the shorter-faster-louder format.

10. James Carr, "At The Dark End Of The Street" (Blueside). "The world's greatest soul singer"? Maybe, maybe not, but this compilation of Carr's amazing Goldwax singles was certainly the r&b reissue of the year.

EDWARD MORRIS:

Let us now praise famous women-for the stands they take and the music they make. To wit:

1. Rosanne Cash. Besides being an uncannily sensitive songwriter and vocal stylist, Cash has become Music Row's most reliable patron of progressive social causes. Her hair may be punk, but her heart is purest hippie.

2. Emmylou Harris. Every time you buy a Randy Travis album or punch up a Ricky Skaggs tune on the jukebox, give thanks to the woman who's kept traditional country music afloat and vigorous. It doesn't hurt that she has the most beautiful voice in the universe.

3. Reba McEntire. To some of us resolute underachievers, the American dream is an on-sale six-pack and a Reba McEntire tape. Her "Last One To Know" album is so good, you can almost forget the six-pack-except you'll really need it as you cry your way through "Just Across The Rio Grande" and "The Stairs.'

4. K.T. Oslin. Reflective and Rabelaisian by turn, Oslin's songs are so wisely written and so surely delivered that they keep the common human fears at bay.

5. The Judds. Jazz, blues, folk, pop-their "Heartland" album demonstrated their absolute mastery of vocal music. No instrument matches the sweetness of their melodies.

6. Kathy Mattea. A standout singer from the start, Mattea really hit the big leagues this year. Her "Untold Stories" album is all the explanation for that fact that you need.

7. Holly Dunn. For including the savvy and socially valuable "Small Towns (Are Smaller For Girls)" in her "Cornerstone" album.

8. Vicki Rae Von. Rare for a debut album, her "Not Tonight I've Got A Heartache" was radiant with strong songs brilliantly performed.

9. Judy Rodman. For co-writing and recording that exquisitely dark and chilling evocation of separation, "Early Fall." 10. Barbara Mandrell. In spite of her regrettable tendency to record cotton-candy songs, Mandrell can match soulfulness and sentimentality with the best of them. She proved it again this year with "Child Support."

YVONNE OLSON:

1. Bruce Springsteen, "Tunnel Of Love." No matter how spoiled by success Bruce may be, he's not spoiled enough to make a bad record. In fact, the very notion (which he no doubt sensed) probably spurred him into a wellspring of integrity!

2. U2, "The Joshua Tree." Their most mature work to date. They've got phrasing and musical depth to work on, but the path is clearly paved in that direction.

3. R.E.M., "Document." The happiest they've ever sounded-maybe they slept above a honky-tonk while recording the album! First love song too, Peter and Michael must be dating these days. Lyrics are more connected this time, music more unbeat.

4. World Party, "World Party." Socially conscious, a beautiful sound. Simply the best album of 1987.

5. Simply Red, "Men And Women." Nobody picked up on this second album. It's much more cohesive than the first, and more of a musical jam as well ... less geared toward single potential, more toward an overall album feel.

6. The The, "Infected." Matt Johnson should be a poet, with his words read aloud rather than buried beneath his grinding brand of rock. Not a bad combination considering the lyrical content, however. Great follow-up to 1983's "Soul Mining."

7. Concrete Blonde, "Concrete Blonde." The lost Pretenders album, the one Chrissie should've made to resurrect herself as rock'n'roll queen. Now Johnnette is in the wings, and the throne will one day be hers.

8. The Cure, "Kiss Me, Kiss Me, Kiss Me." Wild, crazy, unabashedly passionate-the Cure is definitely from another world. This band has yet to make a bad album; they can sell out the Forum, but they can't get airplay.

9. The Alarm, "Eye Of The Hurricane." A band for the future, getting better with each attempt.

10. Motley Crue, "Girls, Girls, Girls." Call them trite, immature, sexist, how about just plain stupid?! Dedicated badness is the most appealing facet of their nature, and on this album they mock the establishment with songs about trying to be-good, in between songs that revel in genuine sin.

JEAN ROSENBLUTH:

1. "The Desert Rose Band," MCA/Curb. 2. Terence Trent D'Arby, "The Hardline According To Terence Trent D'Arby," Columbia.

Beastie Boys-"Licensed To III" Public Enemy—"Yo! Bum Rush The Show" L.L. Cool J—"Bigger & Deffer" Whodini-"Open Sesame" Luther Vandross-"Give Me The Reason" Boogie Down Productions-"Criminal Minded"

ERIC B. & RAKIM



Bon Jovi-"Slippery When Wet" Whitesnake---"Whitesnake" Heart-"Bad Animals" Fleetwood Mac-"Tango In The Night" U2-"The Joshua Tree" MSG—"Perfect Timing"

> **RUDOLF SCHENKER SCORPIONS**



3. XTC, "Skylarking," Geffen (special mention to the Dukes Of Stratosphear's equally ear-opening "Psonic Psunspot"). 4. Les Rita Mitsouko, "The No Comprendo," Virgin (special mention to the video for "C'est Comme Ca," the funnest and most innovative of the year).

5. Richard Lloyd, "Real Time," Celluloid.

6. "Crowded House," Capitol (special mention to A&M's must-have Split Enz collection, "History Never Repeats"). 7. Prince, "Sign 'O' The Times," Paisley Park.

8. "Chris Isaak," Warner Bros. (special mention for his live performances, the most engaging of the year).

9. Singles/album tracks: INXS, "Need You Tonight," Atlan-tic; the **Oh's**, "Paint The Sky," Blackberry Way Records; Bourgeois Tagg, "I Don't Mind At All," Island; Aerosmith, "Dude (Looks Like A Lady)," Geffen; the Silencers, "Painted Moon," RCA; the Rainmakers, "Small Circles," Mercury; Poison, "Talk Dirty To Me," Enigma; the Young Fresh Fellows, "Amy Grant," Frontier.

10. Honorable-mention albums: Tommy Conwell & the Young Rumblers, "Walkin' On The Water," Antenna; Whodini, "Open Sesame," Arista; Dumptruck, "For The Country," Big Time; Lisa Lisa & Cult Jam, "Spanish Fly," Columbia; Smokey Robinson, "One Heartbeat," Motown; John Cougar Mellencamp, "The Lonesome Jubilee," Mercury; the Cult, "Electric," Sire; Rosanne Cash, "King's Record Shop," Columbia.

KEN SCHLAGER:

Best album to top the Billboard charts: U2, "The Joshua Tree" (Island).

Best album to go nowhere: John Hiatt, "Bring The Family" (A&M).

Most fun: Crowded House (Capitol) album, video, and live and loony at the Bottom Line.

Best Sophomores: The BoDeans, "Outside Looking In" (Reprise).

Best Song: Rosanne Cash, "The Way We Make A Broken Heart" (Columbia single written by John Hiatt).

Best Comeback: Robbie Robertson (Geffen) and Warren Zevon, "Sentimental Hygiene" (Virgin).

Roger McGuinn Where Are You Award: The Desert Rose Band (MCA/Curb) and The 77's (Exit/Island).

Best reissues: MCA/Impulse! (for the John Coltrane sides) and Capitol (for the Beatles on CD).

Great Americans: Dave Alvin (Epic) and X (Elektra) for killer versions of Alvin's "Fourth Of July."

Also noted: Suzanne Vega, "Solitude Standing," (A&M album); INXS, "Kick" (Atlantic album); Paul Kelly & the Messengers, "Gossip" (A&M album); John Cougar Mellencamp, "Paper In Fire" (PolyGram single and video); Chris Isaak (Warner Bros. album); the Winans, "Ain't No Need To Worry" (Qwest single with Anita Baker); Swing Out Sister, "Breakout" (PolyGram single); Royal Court Of China, "Lost In Waikiki" (A&M album track); Melvin James, "Why Won't You Stay" (MCA single); Lisa Lisa & Cult Jam, "Lost In Emotion" (Columbia single); XTC, "Dear God" (Geffen single and video); and Huxton Creepers, "12 Days To Paris" (Bigtime album).

AL STEWART:

U2, "Joshua Tree." An electrifying collection that stands out as one of the best albums released in a very long time. Bobby McFerrin at Carnegie Hall. This one-man-band was simply astonishing to watch.

Best made-for-video: "Windam Hill Video: China" (Paramount Home Video).

Concert Video: "Elton John Live In Australia," (J2 Communications).

Most memorable event: Bob Dylan, the Grateful Dead and 77,000 people at Giants Stadium.

Suzanne Vega, a breath of fresh air.

Biggest Home Video Story: Like the Vietnam war itself, the battle over the video rights to "Platoon" was a long, often ugly affair with no clear winner.

Boldest marketing move in home video: Paramount Home Video's decision to go for the rental market and sell "Top Gun" for \$26.95. The industry is still waiting for another company to follow suit.

A most welcome return: George Harrison and Robbie Robertson.

"Working Girls" (Charter Entertainment). With only a tiny budget and no known stars, writer/director Lizzy Borden created one of the most powerful films released on home video during 1987.

DREW WHEELER:

1. Best Comeback Of The Year, Jazz: The reactivation of Impulse! Records.

2. Best Show Everybody Missed: Taj Mahal/Jesse Ed Davis/John Trudell/Grafitti Band gig at L.A.'s Palomino turns into an informal jam featuring Bob Dylan, George Harrison and John Fogerty.

3. Best TV Music, Instrumental: "Pee Wee's Playhouse" boldly continues to employ the offbeat pop talents of Todd Rundgren, Stanley Clarke, Mark Mothersbaugh, Danny Elfman and others.

4. Best International Broadcast: David Bowie, Eurythmics and Genesis play an open-air concert in Berlin—thousands of rock fans in both Germanies have a good time in spite of poorly placed Wall that ruins sight lines for many.

5. Best Protest Song: Rosanne Cash's "Rosie Strike Back." A sharp-edged portrait of household violence that may end up saving lives.

6. Best Comeback of the Year, Pop: The return of Was (Not Was).

7. Best Dumb Dance Tune Of The Year: T'Pau's "Heart And Soul" was an irritation at first, but eventually made me wonder how I ever lived without it.

8. Best Bad Example: New Jersey voting records show that Bruce Springsteen registered to vote in 1984 but has not once bothered to cast his ballot.

9. Best TV Music, Vocal: Geraldo Rivera sings "Chicago" on live TV, as he promised to do if AI Capone's vault failed to yield a cache of jazz-era treasures.

10. Best International News Event: Infamous Bowie Bites Woman tabloid story, proving again the old reporter's adage: "If a Woman Bites Bowie it's not news, but"

GERRY WOOD:

1. K.T. Oslin, "80's Ladies" (RCA) album and video, and "Do Ya" single. A triple-threat for lady who proves chart life begins at 45.

2. Michael Martin Murphey's WestFest '87 concert at Copper Mountain, Colo. The perfect blend of arts and western culture.

3. SKB, "This Ole House" (MTM). The definitive ballad for everyone with a favorite home in the past.

4. Whitney Houston, "Whitney" (The poster, and, yes, the Arista album, too). My Whitney poster is protected by three Pinkerton guards, two pit bulls ... and me.

5. k.d. lang's show at Nashville's Exit/In raised suspicions that maybe Elvis and Patsy Cline once had a fling.

6. The Judds, Alabama, and Bob Hope's Marlboro Country Music concert at Constitution Hall in Washington, benefiting the Vietnam Veterans Memorial. Even more impressive were their outdoor performances during a blizzard the following day. Troopers all.

Pink Floyd, "A Momentary Lapse Of Reason" (Columbia). "Dark Side Of The Moon," still on the LP chart after more than 700 weeks, has a surprisingly fresh companion.
 Ricky Van Shelton, "Somebody Lied" (Columbia). A career-making single sung with perfection.

9. Chet Atkins, "A Session With Chet Atkins, CGP" (Cinemax). The cable TV special featured brilliant performances by Atkins and some of his admirers, such as Mark Knopfler, Michael McDonald, the Everly Brothers, Willie Nelson, Waylon Jennings, and Emmylou Harris.

10. Beethoven, "Symphony No. 9" (London). Solti and the Chicago Symphony Orchestra have never sounded better.

YEAR IN CHARTS

(Continued from page Y-4)

first back-to-back top 10 hits of his 28-year career with "Just To See Her" and "One Heartbeat."

But the year's most impressive showing by a '60s veteran was the Grateful Dead's belated breakthrough into the top 10 on the pop albums and singles charts—more than 20 years after the Summer of Love.

Other highlights of the year-end charts: Madonna is the top pop singles artist of the year for the second time in the past three years. She won that title in 1985, but was bested last year by Janet Jackson. Madonna is the first artist to take that key honor twice since Michael Jackson scored in 1980 and again in 1983. Madonna regains another title that was claimed last year by Janet Jackson: top dance sales artist.

Narada Michael Walden is the No. 1 pop producer for the second year in a row. He's only the third producer to top the poll two years running since it was introduced in the mid-'60s. Norman Whitfield was the No. 1 producer for both 1969 and 1970; Thom Bell was on top in 1973 and 1974.

Walden landed three No. 1 singles in 1987, all by different artists: Starship's "Nothing's Gonna Stop Us Now," Aretha Franklin & George Michael's "(I Knew) You Were Waiting For Me," and Whitney Houston's "I Wanna Dance With Somebody."

Columbia's "Top Gun" is the top soundtrack for the second year in a row—a reflection of the fact that the big soundtracks peaked too late in the year to amass a significant number of points. No soundtracks cracked the top 10 until August, when "Beverly Hills Cop 2" broke through. But the pace picked up after that, with "La Bamba" and "Dirty Dancing" both reaching No. 1 and "Who's That Girl" going top 10.

The Bangles' "Walk Like An Egyptian" is the first record by a girl group to rank as the most popular single of the year. The Emotions' "Best Of Our Love" came close, finishing third in 1977.

This is the third year in a row that an act from New Jersey has had the year's No. 1 album. Bruce Springsteen's "Born In The U.S.A." was the top album in 1985; "Whitney Houston" was on top last year.

Freddie Jackson is the year's No. 1 black music artist in combined singles and albums activity, rising from No. 11 on last year's recap. Jackson also wins as top album artist and top singles artist, and has the year's top album, "Just Like The First Time." The only award he loses is for top sin-

Whitesnake—"Whitesnake" John Hiatt—"Bring The Family" Little Steven—"Freedom—No Compromise" U2—"The Joshua Tree" Jimi Hendrix—"Live At Winterland" (CD) Glen Burtnick—"Heroes & Zeros"

GLEN BURTNICK



Peter Gabriel—"Don't Give Up" Whitney Houston—"Didn't We Almost Have It All" Bee Gees—"You Win Again" Dolly Parton/Linda Ronstadt/ Emmylou Harris—"Trio" Chris DeBurgh—"Lady In Red" Beatles—"Sgt. Pepper" (CD)

RUSSELL HITCHCOCK, AIR SUPPLY gle, which goes to Luther Vandross' "Stop To Love." It's ironic that Jackson loses in that category, because that was the one title he won two years ago with his breakthrough smash, "Rock Me Tonight."

George Strait is the year's top country artist in combined singles and albums activity for the second year in a row. But Randy Travis shoots from No. 15 to No. 2 on that combined listing. Strait is also the year's top album artist, an award he previously won in 1985.

SOUNDTRACK WARS (Continued from page Y-46)

don't really listen to them." One example is the Joe Cocker/ Jennifer Warnes song "Up Where We Belong" from "An Officer And A Gentlemen." Hackford was working with Sill, then at Paramount, on the film and both loved the song and record, but certain Paramount executives had a relationship with a major music star and wanted him to write something instead. "Up Where We Belong" was dumped by the studio and the star went off to write. But when the artist returned with a song he felt just wasn't right for the film and didn't want used, Paramount, out of desperation, reluctantly put "Up Where We Belong" back in—and the song went on to win the Academy Award.

Says Anderle, "Studios are too worried about the name of the artist and personal relationships and not concerned enough about actual music." Many music supervisors cite "Ruthless People" (which reportedly poured \$1.4 million into music) as a track that used great artists; however, their best work was not necessarily in the film. Explains Hackford, "With everyone trying to do soundtrack albums, the studios just go out with open checkbooks and no taste, trying to buy a hit with a rock star's name on it." Some musicians take advantage of this, accept exorbitant fees and pull a not-so-great unproduced song off the shelf.

What works in film is not the name of the musician, but the quality of the work. Recently, the soundtrack from the film "Dirty Dancing," another low-budget picture featuring relatively unknown actors, shot to No. 1 on the Billboard Top Pop Albums Chart, bypassing Michael Jackson and Bruce Springsteen. Yet when the film was first released, cuts from the album were not yet on the radio. Once the album was released, paced by the Bill Medley/Jennifer Warnes duet single, it began working its way up the chart, and a resurgence was seen in the film's box office. After nine weeks in release, the film had a weekend drop of only 3% and landed in the No. 6 position in weekend gross.

According to one producer, making a soundtrack work is "kind of like flying a plane at 30,000 feet and at 500 m.p.h., and trying to drop an orange into a specific, pre-selected chimney." In his own way, Sill echoes this sentiment, "Music is at first abstract, and then it becomes subjective."

Although there may not be any specific answers at hand, a few filmmakers (Taylor Hackford, John Hughes, Simpson/Bruckheimer, Peters/Guber) seem to consistently be making films where the music is a synergistic part of the whole product. Because music is so important, many producers and directors are trying to learn to work more closely with musicians and to make the work a collaborative effort. When this collaboration succeeds, the results are the finest form of filmmaking.

REEL ROCK QUIZ ANSWERS:

1-V; 2-C; 3-I; 4-G; 5-X, BB; 6-O; 7-A; 8-S; 9-W; 10-K; 11-P; 12-V; 13-E; 14-CC; 15-Z; 16-C; 17-H; 18-Y; 19-F; 20-M; 21-T, W; 22-D; 23-B; 24-L; 25-EE; 26-AA; 27-R; 28-EE; 29-N; 30-N; 31-U; 32-W; 33-I; 34-K; 35-I; 36-Q; 37-W, DD; 38-J; 39-N. BONUS QUESTION ANSWER: *Gary Morris is currently playing Jean Valjean in "Les Misérables," and Jerry Garcia played 17 dates on the Great White Way in '87*. **HOW YOU RATED:** 1-10 right—Celluloid Zero 11-20 right—Screen Fiend 21-25 right—Culture Vulture 26-35 right—Double Feature Creature 36-40 right—Flickmeister



Rowe Leads Pack In Growing Jukebox Biz

BY STEVEN DUPLER

NEW YORK No one is getting rich just yet from the video jukebox business, but market leader Rowe International says its 1988

'We're always looking at new technologies'

royalty payments to record companies and publishing firms will total more than \$500,000.

For a market sector that is just 3 years old, a half-million dollars is not small change. But to the clip suppliers, video jukebox royalties still represent a cost-recoupment center, not a profit center.

"That \$500,000 represents just a

fragment of the potential," observes Michael Reinert, director of video operations for Rowe, which controls roughly 75% of the U.S. video jukebox marketplace. "Right now we have less than 1% penetration of the existing universe of jukebox locations. When we reach the 3%-4% penetration mark, we will be paying millions of dollars in royalties each year."

Video jukeboxes have been in the U.S. since the end of 1984. In the early days, there were about six companies making the machines; that has now been reduced to two—Rowe and Videobox—with the former dominant in the industry.

try. "We were able to survive and grow for two reasons," Reinert says. "First, we were the only dedicated jukebox company to enter the video field—the others were start-up enterprises centered around the one product. Second, since we also control about 75% of the audio jukebox marketplace, we've been better able to invest time and money in video, without requiring an immediate return."

Rowe currently has about 1,350 royalty-bearing video jukeboxes in the U.S. Another 50 exist as display models in showrooms, and there are 500-600 in Europe and the U.K.

Rowe's video jukeboxes offer 40 video selections and 160 audio choices. The clips are stored on Sony-manufactured Beta Hi-Fi decks, and the machines also include NEC color monitors. Rowe manufactures everything else used in the construction of the boxes, including the computer circuitry and microchips.

While Video Box uses optical la-

serdisk instead of videotape, Reinert says Rowe has no plans to change formats. "We acknowledge that laserdisk has some technical superiority, but given the quality of our videotape duplication and the quality of our audio, the difference is negligible," he says.

According to Reinert, tape is also cheaper to duplicate than laserdisk, "helping keep our customers' costs down," and it is also "an established, marketable medium."

"We're always looking at new technologies," Reinert says. "We've seen it all—compact disk video, 8mm, wafer chip. We just haven't seen anything yet that is clearly going to be a new standard."

Reinert and Rowe are especially doubtful about CDV's viability for the video jukebox market. "We do not have faith in CDV as a realistic alternative for us," he says. "The cost factor is prohibitive."

Reinert admits that the video jukebox is not strong in urban centers, except those where low viable penetration exists. "We're primarily in the U.S. heartland right now," he says. "We have a lot of boxes in the Midwest and South. In the Northeast, we've had a few stumbling blocks."

The boxes tend to be installed in two main venue categories—military bases and food/drink establishments, especially chain and family-style restaurants. This tends to have an effect on the kind of programming Reinert uses—extremely broad based, with something for everyone except heavy metal fans.

"We've had some problems with metal," he notes. "We're out there in public places in heartland America—we're not in the home. We're aware of the public morality in terms of what we can and can't get away with in Pizza Huts around the U.S. I have to respect the wishes and attitudes of my audience."

Despite the lack of metal, Rowe's programming is probably the most diverse of any existing video outlet, including broadcast, cable, and closed-circuit television.

Reinert produces three genre reels per month—country, urban contemporary, and rock. Each of these reels is composed of 50% of clips specific to the genre and 50% top 40.

Rowe even produces some of its own material for the video juke-



BENG (SOLASA C

Rowe International's R-92V video jukebox plays 40 videoclips and 160 audio selections. Videos are 50 cents per play.

boxes by licensing longform videos and then chopping and editing the material into clip form.

"We have more record company and nonlabel suppliers than any other outlet," Reinert claims. "I receive 50-75 videos a week. We provide our operators with just about anything they could ask for, including comedy we license from HBO and jazz, oldies, and rock classics we obtain from ABR Entertainment."

Reinert says a conservative 1988 growth estimate for Rowe would be to see another 700 video jukeboxes put in place, particularly in urban areas. The company has also experimented with hooking consumer advertising spots on the end of some clips.

"It's something we have to be very careful about," he says. "We have run two tests on a limited basis, and in both cases independent market research indicated a very favorable reaction.

"Our feeling is Rowe doesn't need advertising, but if we incorporate it without offending the public or alienating the labels and artists, we'll consider it, because it can help subsidize our tape duplication and distribution costs."



by Steven Dupler

T'S A WRAP: For an industry that some said was inexorably grinding its way toward oblivion last year, we think music video is looking pretty damn healthy as 1987 rolls to a close.

According to MTV estimates and a random sampling of labels, videoclip production is up more than 30% over 1986.

Budgets are higher, too. The average cost range of a videoclip this year was about \$70,000-\$75,000, with a larger percentage of clips than ever before receiving the magic six-figure treatment.

Despite a lot of talk last year about cutting back on the number of clips per album, most labels are still making two or three—and in some cases as many as four or five—videos per record. One industry source says that a number of artists are now getting multiple-clip-production clauses written into their contracts.

What about the programmers? After an inevitable shake-out that saw scores of shows fall by the wayside (many deservedly so, others victims of circumstances outside of their control), the local-outlet scene has stabilized.

Living with video exclusivity contracts has not been easy for many small shows, but with innovative programming tactics and liberal use of contests and promotions, they have managed to stake out niches in their local markets.

MTV, the godfather of music video shows, made several bold moves in 1987, not the least of which was the opening of MTV Europe. Although the channel had previously established program licensing agreements in Japan and Australia, the foray into the U.K. and the Continent was a landmark. Kudos are in order for the company as it proceeds in its effort to prove that music television can succeed on a global level. MTV Europe still has its work cut out, of course; for one thing, the company has to convince advertisers that there really is such a thing as a cohesive Pan-European audience. And to beef up its subscriber levels, the new channel also has to hope that U.K. and European cable penetration increases and that new, lessexpensive satellite dishes start selling.

Now for the clips themselves. If you watch music TV at all, you know that far too much moronic eye candy is still decaying the airwaves. Apparently, some labels just don't think a clip is effective without heavy doses of tacky lingerie, lip gloss, and exotic sports cars. Happily, though, there were a few excellent vid-

eos produced this year. Herewith, the Eye's top 10 videos of the year, not listed in any particular order. This is a completely subjective, definitely opinionated compilation that does not represent any endorsement of these videos by Billboard or any of its corporate executives, editors, or staff members, living or dead. • Prince, "U Got The Look," Warner Bros.: What

• Prince, "U Got The Look," Warner Bros.: What can we say? Every time we hear this clip come on the tube, we actually stop what we're doing to come back into the living room and watch it. This may be the best stage performance video we've ever seen.

• Les Rita Mitsouko, "C'est Comme Ca," Virgin: A true rara avis—a great video that fits around a great song like a surgical glove. This one is funny, and fun to watch.

• Jill Jones, "Mia Boca," Warner Bros.: If there is a better videoclip director than Jean Baptiste Mondino, we haven't seen that persons work. Everything Mondino has done—Don Henley's "Boys Of Summer," Bryan Ferry's "Slave To Love," Tom Waits' "Downtown Train"—looks like an exquisite miniature movie.

• XTC, "Dear God," Geffen.: Another jewel. Great imagery, great song, great band.

• Squeeze, "Hourglass," A&M: Why don't more videos utilize special effects with as good a sense of humor as this? Lighthearted and visually clever, this clip shows what hi-tech video postproduction gear is really for.

Robbie Robertson, "Showdown At Big Sky," Geffen.: David Hogan's enigmatic vision of what seems like a beautiful peyote dream Robertson once had has a powerful visual impact.
Bon Jovi, "Wanted (Dead Or Alive)," Mercury:

• Bon Jovi, "Wanted (Dead Or Alive)," Mercury: While it may not be all that fashionable for critics to say anything complimentary about a band whose last album sold 8 million copies, this slice of the dark side of rock stardom is a great clip. • Genesis, "Land Of Confusion," Atlantic: Ya just

• Genesis, "Land Of Confusion," Atlantic: Ya just gotta love those crazy puppets from those zany "Spitting Images" guys. And how about Ron pushing the nuke button, when all he wanted was to call the nurse? Hey, we'll buy that, but how did it play in Western Europe?

• St. Paul, "Rich Man," MCA: Exciting, fast-paced blend of mattes and visuals from the talented Daniel Kleinman. Strong repeatability, both visual and aural.

• Pink Floyd, "Learning To Fly," CBS: We like this song. We're glad Pink Floyd is back—almost intact (we always liked David Gilmour's vocals better, anyway). We like seeing all this American Indian imagery. What more can we say, except we're sorry we didn't get to win that great airplane MTV was giving away.

And that's all, folks. We're skipping an installment of the Eye in the Jan. 9 issue due to vacation plans. Happy holidays to all.



Building The Perfect Rep. Video promoter Celia Hirschman, center, of Vis-Ability Inc. moderated the "Becoming A Household Word" panel at the recent American Video Conference. Speaking on promotion and audience-building were, from left, Giles Ashford of "Night Tracks"; MCA Records' Doug Cerrone; Tracks & Facts' Mike Ousley; Elektra Records' Robin Sloane; and Akron, Ohiobased TV-23's Billy Soule.





Putting On The Clips. Michelle Peacock, far left, director of national video promotion for Capitol Records, moderated "The Three P's: Programming, Personalities, and Presentation" at the American Video Conference. Panelists were, from left, MTV's Steve Leeds; The Nashville Network's Paul Corbin; KLSR-TV Eugene, Ore.'s John Mielke; BET's Jeff Newman; and Tom Lynch of "Night Tracks."

NEW VIDEOCLIPS

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.

AGE OF CHANCE Big Bad Noise One Thousand Years Of Trouble/Virgin Molotov Bros. ALL THAT JAZZ

Run Hide All That Jazz/Virgin Molotov Bros. Molotov Bros.

HERB ALPERT

Our Song Keep Your Eye On Me/A&M Aris McCarry Dominic Sena

CUTTING CREW Any Colour Broadcast/Virgin Limelight Productions David Hogan WILLY DEVILLE

Assassin Of Love Miracle/A&M Tele-Cine Ltd. Greg Masuak FOREIGNER

Say You Will

VIDEO TRACK

NEW YORK

KEN WALZ PRODUCTIONS was behind the scenes for Kashif and Meli'sa Morgan's video for their hit duet, "Love Changes," on Arista. The clip blends black-and-white rehearsal footage with color performance sequences that were shot by Scott Hello. John Lloyd Miller directed. Rudd Simmons was line producer. Norman Smith performed postproduction work.

Popular rap duo Eric B. & Rakim just wrapped a clip for "Move The Crowd," a track off their debut 4th & Broadway/Island album, "Paid In Full." The piece was shot on location in Manhattan, with director Bill Dill, who served as director of photography for Robert Townsend's upcoming HBO special. Lynn Staats produced for Island Telepictures. Lynne Pickwell was associate producer. Peter Shelton edited.

Director Bob Small was called upon to lens a series of 30-second promotional spots for "Santa Watch." The commercials, which track Santa Claus' flight, are slated to air on Dec. Inside Information/Atlantic Kim Dempster/Propaganda Films David Fincher PAUL JANZ Believe In Me Electricity/A&M Kevin Townsend Maurice Phillips

Nevin Iownsend Maurice Phillips KASHIF AND MELI'SA MORGAN Love Changes Love Changes/Arista Rudd Simmons/Ken Walz Productions John Lloyd Miller

Nuda symmons/ Neh Walz Productions John Lloyd Miller PAUL KELLY & THE MESSENGERS Before Too Long Gossig/A&M Mike Bodnarczuk/The Company Kevin Kerslake

Mike Boonarczuk / Ine Company Kevin Kerslake ROY ORBISON AND K.D. LANG Crying Original Motion Picture Soundtrack Hiding Out/Virgin Francine Moore Leslie Lübman CHRIS STAMEY

Cara Lee It's Alright/A&M Bell One Productions Adam Bernstein

TWISTED CHRISTMAS The Twelve Pains Of Christmas Twisted Christmas/Critique/Atco/Atlantic Bob Rivers/Baltimore Eleven

WELL RED Get Lucky Motion/Virgin Crunch Productic Mark LeBon

DANNY WILSON A Girl I Used To Know Meet Danny Wilson/Virgin Boyington Films Paul Boyington

24 on Nick At Nite to highlight the program's Christmas show lineup. They were written and co-directed by Warren Leight. Jim Burns produced for Robert Small Enterprises. Nickelodeon's Scott Webb and Betty Cohen were executive producers.

Greg Dougherty of Greg Dougherty Editorial was recently at Movielab Video to perform postproduction work on video for Roger's "I Wanna Be Your Man" and Force M.D.'s "Touch And Go." Both were directed and produced by Jon Small for Picture Vision. Steven Saporta was executive producer. Movielab's Richard Hyman and Pat Southerland assisted in on-line editing.

LOS ANGELES

DIRECTOR **BILL PARKER** created a video for Solar artists the **Whispers'** version of the Christmas classic "Santa Claus Is Coming **To** Town." It was shot on location at the Children's Club in Hollywood, with a cast of kids, family, and friends. **Renge Films** produced.

Elektra recording act Faster (Continued on next page)



YOU CAN SEE AEROSMITH'S VIDEO "SCRAPBOOK" AT

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Video outlets other than cable and broadcast TV were the focus of "Other Channels," a panel discussion on alternative means of video exposure. Shown, from left, are moderator Stuart Samuels of Zbig Vision, Thirsty Ear/Beggar's Banquet's Mark Ghuneim, Campus Network's Scott Gordon, Rockamerica's Ed Steinberg, Aristo Video Promotions' Jeff Walker, and National Video Subscription's Jim Summers.

Vid Experts Discuss New Marketing Strategies

BY VALERIE BISHARAT

LOS ANGELES An overview of the broad spectrum of alternative music video distribution and exhibition outlets, from video pools and dance clubs to corporations and closed-circuit TV, was presented Nov. 21 dur-ing the "Other Channels" panel



Video Conference here. "Why are rec-

at the American

ord companies reluctant to recognize [alternative outlets] as a viable way of promot-ing their product?" asked moderator Stuart Samuels, who represents video director Zbigniew Rybczynski.

The problem, according to other panelists, seems to be the lack of statistical data concerning the effectiveness of these alternative outlets.

According to Jim Summers, president of video marketing service National Video Subscription, "It's very important to get some kind of research data to let the record companies realize that [alternative outlets] are helping in sales; therefore, they can lower their royalties to us, and we can lower our prices, get more establishments, and compete with a free service that only plays a strict type of video.

'If our services are so high that a lot of establishments can't take us, and they do just turn on MTV, your new artists are not getting exposure," continued Summers.

The film, record, and home video industries are finding out that clubs are useful not only to promote groups, but also as a viable market for things other than music, such as products, perfumes, alcohols, or beers," noted Ed Steinberg, president of video pool Rockamerica. "Record companies and pools themselves are learning that just putting videos out doesn't quite cut it. added Steinberg.

Noting a growing acceptance of country music videos, Jeff Walker, president of Aristo Video Promotions, said he is investigating the possibilities of playing country videos in such outlets as retail stores, airplanes, military bases, morning shows, local cable shows, colleges, and movie theaters. "Because of the music that's

coming out of Nashville right now, it's made our job a lot easier with a lot of these outlets," Walker said. "As the number of outlets do grow, so do the labels make more of a commitment."

Campus Network, a cable television service that provides its sizable college-age audience with an alternative mix of videos, is one strong outlet for alternative videos not seen in heavy rotation on more traditional venues, according to Scott Gordon, director of music programming for the cable web.

The program is delivered via a closed-circuit system to student centers, lounges, campus dorm rooms, and more recently, off-campus housing facilities via a cable system linkup, Gordon explained.

"[People think] if we produce a video and it doesn't make it to MTV rotation or 'Friday Night Videos' or whatever, we've wasted our money, and that's not the case-'said Mark Ghuneim, national director of press and video for Thirsty Ear/Beggar's Banquet. There are a million ways to get stuff out there."

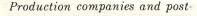
Some of Ghuneim's suggestions for heightening awareness of alternative clips include promotions at dance and video clubs and retail point-of-purchase video promotions with coupons.



(Continued from preceding page)

Pussycat called upon director Mark Rezyka to film its video for "Bathroom Wall," the latest track off the group's eponymous debut album. Craig Fanning produced for Mark **Freedman Productions.**

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.





HEAVY Bourgeois Tagg, I Don't Mind At All Eric Carmen, Hungry Eyes Natalie Cole, I Live For Your Love G. Estefan & Miami Sound Machine, Can't Stay. . Expose, Seasons Change Debbie Gibson, Shake Your Love Medley/Warnes, (I've Had) The Time Of My Life Roger, I Want To Be Your Man Jody Watley, Don't You Want Me

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ADDS

Moters, Naria Will A K Tom Kimmel, Heroes M/A/R/R/S, Pump Up The Volume Pet Shop Boys, What Have I Done To Deserve This Screaming Blue Messiahs, I Wanna Be A Flintstone Smiths, Stop Me If You Heard This One Before Sting, Be Still My Beating Heart They Might Be Giants, Don't Let's Start

SNEAK PREVIEW

HEAVY

HEAVY Aerosmith, Dude (Looks Like A Lady) The Bangles, Hazy Shade Of Winter Paul Carrack, Don't Shed A Tear Def Leppard, Animal Debbie Gibson, Shake Your Love George Harrison, Got My Mind Set On You Max Headroom, Merry Christmas Santa Claus Whitney Houston, So Emotional Inxs, Need You Tonight John Cougar Mellencamp, Cherry Bomb George Michael, Faith New Order, True Faith New Order, True Faith New Order, Christmas In Hollis Sting, Gabriel's Message Sting, Weil Be Together Jody Watley, Don You Want Me

ACTIVE

Terence Trent D'Arby, Wishing Well Europe, Cherokee Icehouse, Crazy Michael Jackson, The Way You Make Me Feel Mick Jagger, Throwaway Elton John, Candle In The Wind Kane Gang, Motortown Pretty Poison, Catch Me (I'm Falling) R.E.M., It's The End Of The World As We Know It Robbie Robertson, Showdown At Big Sky

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MEDIUM

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The Alarm, Rain In The Summertime Depeche Mode, Never Let Me Down Bryan Ferry, The Right Stuff Love And Rockets, No New Tale To Tell

Bananarama, I Can't Help It Eric Carmen, Hungy Eyes Cars, Strap Me In Cher, I Found Someone Jethro Tull, Steel Monkey Richard Marx, Have Mercy Men Without Hats, Pop Goes The World Buster Poindexter, Hot, Hot, Hot Stryper, Honestly White Lion, Wait Stevie Wonder, Skeletons

Rick Astley, Never Gonna Give You Up Aztec Camera, Deep And Wild And Tall

Breaktast Club, Never Be The Same Cock Robin, Biggest Fool Of All Joe Cocker, Unchain My Heart Cry Before Dawn, The Seed That's Been Sown Cuctumbers, My Boyfriend Cutting Crew, Any Colour Eastern Bloc, You Got Love Fishbone, It's A Wonderful Life Flesh For Lulu, Postcards From Paradise Gene Loves Jezebel, Motion Of Love Great White, Save Your Love Peter Himmelman, Waning Moon Timothy B. Schmit, Don't Give Up Tesla, Gettin's Better Timbuk 3, All I Want For Christmas Danny Wilson, The Girl I Used To Know

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View From The Hill, No Conversation Dolly Parton, The River Unbroken

Rick Astley, Never Gonna Give You Up

ADDS

NOUVEAUX

Bee Gees, E.S.P. Breakfast Club, Never Be The Same

Bananarama, | Can't Help It

Jody Watley, Don't You Want Me Whitesnake, Is This Love

Steve Winwood, Valerie

Dokken, Burning Like A Flame Eurthymics, I Need A Man

Eurthymics, I Need A Man Foreigner, Say You Will Grateful Dead, Throwing Stones Heart, There's The Girl Kiss, Reason To Live Loverboy, Love Will Rise Again Pink Hoyd, On The Turning Away Bråce Springsteen, Tunnel Of Love

MEDIUM Michael Bolton, That's What Love Is All About Cutting Crew, I've Been In Love Before Martha Davis, Don't Tell Me The Time Taylor Dane, Tell It To My Heart Kenny G., Midnight Motion Kenny G., Midnight Motion Kane Gang, Motortown Barry Manilow, Brooklyn Blues Roy Orbison & K.D. Lang, Crying Timothy B. Schmit, Don't Give Up Carly Simon, All I Want Is You Patrick Swayze, She's Like The Wind Swing Out Sister, Twilight World



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ADDS Inxs, Need You Tonight Sherrick, Baby I'm For Real Tony Terry, She's Fly Kashif & Meli'sa Morgan, Love Changes

HEAVY HEAVY Earth, Wind, & Fire, System Of Survival Michael Jackson, The Way You Make Me Feel Natalie Cole, I Live For Your Love Roger, I Want To Be Your Man LeVert, My Forever Love Whitney Houston, So Emotional Melis'a Morgan, If You Can Do It I Can Too Stevie Wonder, Skeletons Full Force, Love Is For Suckers Alexander O'Neal, Criticize Prince, I Could Never Take The Place Of Your Man

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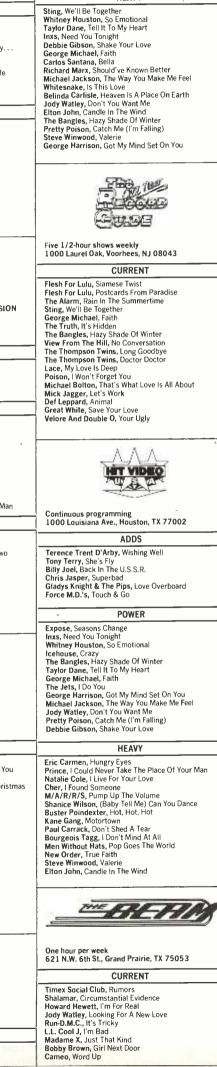
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HEAVY



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Billboard

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Tim Conway in "Dorf" garb and live at VSDA.

> Home video has found a hook in the upside-down humor of Chevy Chase and Dan Aykroyd.

"Saturday Night Live's" Success Brought Fringe into Fashion and the Laughter Hasn't Stopped Yet

By CHRIS McGOWAN

In 1987, the comedy genre was one of the hot-test genres in the home video industry. In sellthrough and rental. We'll throw a few numbers around later, but let us at least note that the top five all-time best-selling non-movie comedy titles (Murphy, Belushi, Cosby, Aykroyd, Nesmith) have, to date, sold a combined total of more than 850,000 units (according to label estimates).

Comedians have been on a roll lately, packing a burgeoning number of comedy clubs around the country. In 1987, according to Rave (a comedy performance magazine), there were close to 200 clubs in America featuring comedy as their primary attraction, a 10-fold increase from a decade ago. Eleven comedy clubs now operate in New York alone and nine exist in Los Angeles.

The Catch A Rising Star comedy-club chainwhich currently has venues in New York City and Cambridge-has even gone public (last February). Catch A Rising Star Inc. plans to open 29 more clubs in the next two years, in conjunction with St. Louis-based Funny Bone Corp., which runs 12 comedy clubs in the Midwest and South. Television, radio and video projects are also planned. The Comedy Store and The Improvisa-

> Bob Goldthwait carries his wacky wit from "Police Academy" and "Burglar" to video spotlight.

> > Jackie Mason's topsy-turvy view of the world has found a new stage.

Steve Martin turns into killer dentist in "Little Shop Of Horrors."

> 'My videos are dangerous only if you play them backwards and turn off the audio. They have hidden messages if you rewind them.'

tion are two other growing national comedy-club chains.

A large number of network and cable specials are also devoted to the comedic arts, with performers feeling free to deliver one-liners, act out skits or explore "attitude comedy." The jokes are freer these days, in no small part because of the '70s success of "Saturday Night

Live" (which brought conceptual and fringe comedy into the mainstream), Steve Martin (the first comedian to achieve "rock star" status) and Rich-(Continued on page C-2)

> Thanks to video, the Blues Brothers dance on.

Eddie Murphy shoots and hits his target-the American funnybone.

(Continued from page C-1)

ard Pryor (whose brilliance and outrageousness has also wielded great influence).

Home video has been host to comedy in all its many forms. Funny films and funny hybrids (such as comedy/action and comedy/sci-fi) have done a brisk video business; hot sellers and renters of the last 12 months include: "Beverly Hills Cop," "Crocodile Dundee," "The Golden Child," "Criti-cal Condition" and "Ferris Bueller's Day Off" (Paramount); "Back To School," "The Three Ami-(Paramount); "Back to School," "The Three Ami-gos," "Radio Days" and "Hannah And Her Sis-ters" (HBO); "Raising Arizona" (CBS/Fox); "Bur-glar" and "Police Academy 4" (Warner); "Blind Date" (RCA/Columbia); and, "Down And Out In Beverly Hills," "Ernest Goes To Camp" and "Ruthless People" (Touchstone).

And, who can forget the huge recent successes of "Ghostbusters" and "Back To The Future''? How BIG Is It?

The biggest stand-up/non-theatrical sellers have been "Eddie Murphy Delirious" (Paramount), "The Best Of John Belushi" (Warner) and "Bill Cosby: 49" (Kodak), each of which has sold a respectable 200,000 units or more.

And, "The Best Of Dan Aykroyd" (Warner) and Michael Nesmith's "Elephant Parts" (Pacific Arts) have passed 140,000 and 100,000 units, respectively, according to manufacturer estimates.

'A comedy album is like a blind man at a nightclub. Because if you make a face or pick up something they [audiences] miss it, so you've gotta have video.'

Richard Pryor, Tim Conway (in his made-forvideo comedy "how-to" tape for J-2, "Dorf On Golf"), Jack Benny, Robin Williams, Gallagher, Billy Crystal, Whoopi Goldberg, George Carlin,

Steve Martin and Cheech & Chong are among the many others who have surpassed 30,000-unit sales on individual videos.

Paramount, Warner and Vestron are the current leaders in the N-T comedy field, with RCA/Columbia, MCA, Kodak, Goodtimes, Pacific Arts, J-2, Lorimar and Know What I Mean Video also selling large quantities of comedy product.

And sponsorship has also arrived in the genre: one upcoming example is Rave Communications' "The Dodge Comedy Showcase," a four-tape series that features new, young stand-up comedians. The first two tapes are on sale this month nationwide in comedy clubs for \$11.95 apiece and each video has a 60-second Dodge spot at the beginning. Comedians are also being

used extensively for commercial endorsements, such as George Carlin's TV and radio involvement with Fuji videotape.

But does all this success in the relatively new medium of video please comedian Bobcat Goldthwait, who just put out "An Evening With Bobcat Goldthwait: Share The Warmth" on Vestron and is renowned for his mild and noncontroversial humor?

Does he think that the medium of home video



COMEDY:

Gallagher

Jay Leno

George Carlin

Father Guido Sarducci

· Ju

12

will expand comedic boundaries, offer additional opportunities for rising, up-and-coming talent, even boost creativity in the art?

"Video is definitely a new place to get a check cut," notes Bobcat.

Goldthwait, who has had his biggest exposure to date in the "Police Academy" movies, has developed a unique on-stage persona in which he fluctuates between a wimpering, angst-ridden fool about to have a nervous breakdown and a snarling madman who seems capable of biting your head off. And all the while he is commenting on and attacking politics, religion, drugs, show business, other comedians, even Dr. Seuss. Anything is a potential target during his outlandish shows.

But Goldthwait has a human (or semi-human) side, too. He participated with Whoopi Goldberg, Robin Williams, Billy Crystal and many other comedians in the "Comic Relief" HBO specials (the first, sponsored by Pepsi-

Cola, is out on Lorimar Home Video).

'I think any attention we can draw to 'Comic Relief' is great,' says Bobcat, "because to me it's pretty offensive when we have a \$300 billion de-

fense budget and there are people starving to death and living on the streets in America.'

Promotion has been key to the success of many comedy videos, especially in the case of J-2 Communications, which has created perhaps the first comedy how-to tape, "Dorf On Golf." The video stars Tim Conway and features his character Derk Dorf, who shows viewers how to putt, drive, dress and cheat on the fairways, and even how to find the 19th hole.

The tape has been a big hit both in traditional video stores, as well as in non-traditional outlets such as live theater concession sales (Conway recently toured the country in the play "The Odd Couple"), professional golf tournaments and men's toy stores. 'During May and June of '87 Tim was making a lot of promotional appearances on TV and radio," says Jim Jimirro, president of J-2. "These helped greatly."

J-2 also recently released the first two tapes of "Carol Burnett's My Personal Best," and the famed comedienne also pro-(Continued on page C-4)



Robin Williams,

Billy Crystal in

Billy Crystal

"Comic Relief."

Whoopi Goldberg &

Danny DeVito

and Joe

Piscopo

BILLBOARD DECEMBER 26, 1987

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VIDEO

(Continued from page C-2)

moted her product heavily, appearing on several network TV shows and in publications such as Los Angeles magazine during the last two months.

Bobcat, of course, takes more of the "Abbie Hoffman" approach to promotion.

"I did my one and only promotional appearance for the video at the VSDA this summer," recalls Bobcat. "I went there for Vestron and they had me perform at a luncheon and I told everyone, 'Don't buy this video! You can just tape it off HBO. I was just being honest, and the place freaked."

Vestron will indeed have to be careful with his future instore appearances!

Jeffrey Peisch, director of non-theatrical programming for that label, has found that comedy both sells and rents well. "The tapes usually go out at a rental price [\$59.95] and we do a good number of sales," says Peisch. "Then later we often reduce the price to \$29.98 and \$19.98 and promote them as sell-through. Last year, for example, during our Video Gift campaign, we emphasized non-theatrical titles and many comedy titles went down to \$19.98 and stayed there.

"Once the price is down," continues Peisch, "the tapes have a great collectability. They are true evergreens, one of our most profitable genres. They are great party tapes and you can watch them over and over."

Our roving consultant finds this prospect startling. Says Bobcat, "The idea of someone, you know, actually listening to my stuff over and over is kind of frightening. I don't think I'd watch my tape more than once."

Of course, some critics would agree with Goldthwait and would warn that repeated viewing of his videos might cause brain damage or possible unrest in the populace.

"My videos are dangerous only if you play them backwards and turn off the audio," counters Bobcat. "They have hidden messages if you rewind them."

Goldthwait feels that comedy is at a low point in '87, generally "mindless" and informed by an attitude that "ignorance is bliss."

But a recent article written by Tom Shales in Esquire magazine points out that today's American comedians are more numerous and in general more insightful, more varied in their performance styles and more successful than in a long, long time.

"In comedy, as in airlines and broadcasting and the telephone company, deregulation appears to have taken hold," writes Shales.

"There must be more comedians per capita in the U.S. now than ever before in history," he also comments. "Comedians are the new troubadours. People don't go to clubs to hear folk singers anymore [perhaps you've noticed]. They go to clubs to hear folk talkers.

"Comedians are now what folk singers were to the '60s

One of the most successful of the new breed is Gallagher, who has five Paramount videos, each of which has sold between 20,000 and 45,000 units. He has been crisscrossing the country the past five years honing his act "in the trenches" and describes himself as a visual comedian. one who has made a career in comedy by skipping albums altogether and proceeding straight to video. "A comedy album," he says, "is like a blind man at a nightclub because an album works for music but not comedy. Because if you make a face or pick up something they [audiences] miss it, so you've gotta have video.''

Though video is taking over, and new technology is driving comedy into the '90s, he claims to have a great idea for the "old tech," and he's been trying to get a hold of worldconnector Ken Kragen about the idea. It's called "Free Rock To Russia."

Explains Gallagher, "Russians have turntables but no albums, and we have old albums and CD players, so let's turn Russians on and catch them up to our heritage by giving them our old records. Russians don't care if it's old, it's all rock'n'roll. We couldn't give them our old albums before, but now it's O.K., they're all on CD."

A lot has changed in the short lifespan of comedy on video, not only in terms of better production values but also in acquisition/marketing savvy.

"When we produced or first comedy video ['How To Party' on MPI], we had no idea how to (Continued on page C-6) "IT'S NOT EASY BEIN' ME"

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DORF ON GOLF starring Tim Conway

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long on profits. Grab your clubs and get in on the green! J2-0009 30 min., \$29.95 sugg. retail. VIDEO

(Continued from page C-5)

go about it," admits Joy Grdnic of the Stevens & Grdnic syndicated-radio comedy duo, "but the home video business was so young there were still no rules. As amateurish as our video was, three prominent video labels bid for rights to distribute it. We know we'd never get away with that again, because now it would break almost *all* the rules."

These days, the tapes of Gallagher, Conway, Goldthwait and their comedic peers mentioned above are part of a large and very successful section in most video Other hot video stores. comedy acts include Woody Allen, Jim Varney (Ernest), Joe Piscopo, Pee-Wee Herman, Rodney Dangerfield, Guido Sarducci, Joan Rivers, Howie Mandel, Martin Mull, Jay Leno, Carol Burnett, and Redd Foxx.

There are also videos available of such venerable stars as W.C. Fields, Laurel & Hardy and the Marx Brothers, as well as TV shows such as "Saturday Night Live," "Candid Camera," "I Love Lucy," "The Honeymooners," "The Carol Burnett Show," and "Your Show Of Shows."

And, there are "concept" tapes such as "Truly Tasteless Jokes," "Bloopermania" and "Party Games For Adults," as well as multiplestar concert videos such as the aforementioned "The Best Of Comic Relief" and "The Paramount Comedy Theater." Indeed, comedy video is in

good shape.

"Comedy is a priority for us. It continues to be a growing genre," says Vestron's Peisch. "The bottom line is that

people love to laugh," concludes J-2's Jimirro.



Julie Brown

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Humor on the Airwaves: What's So Funny About Comedy Radio?

By KIM FREEMAN

Humor and attempts at humor on the airwaves has gotten a lot of mass media attention this year thanks to the fuss about so-called "shock" radio. Couple that with the fact that radio is in a very personality-oriented phase of its cycle, and what you get is an increased demand for funny bits and funny people on the air.

Radio syndicators have been quick to step-up their supplies of written and recorded comedy material, and at least two of the major networks have contracted with independent suppliers to add laughable elements to their packages of news, information, and music offerings.

On the syndicator side, the trend appears to be toward complete packaging of comedy material. One of the leaders in this field is All-Star Radio. The hottest players at All-Star are the husband-wife team of Ron Stevens and Joy Grdnic, familiar faces to radio-ites who've attended their occasional workshops on how to deliver comedy.

The growth of Los Angelesbased All-Star in the last year is a good reflection of the growing demand from local radio for help on humor. In a package called the "Daily Comedy Exclusive," All-Star offers a weekly reel-to-reel with at least five comedy bits, accompanied by a written descriptions and suggested lead-ins. Emphasizing the importance of nurturing existing humor instincts of their affiliates, All-Star's package includes a newsletter with tips on writing, producing and delivering material, and a weekly phone consultation with Stevens and Grdnic on getting the most out of their material. All-Star also offers a number of comedy series, that are updated weekly.

Another good illustration of comedy's role in radio is the expansion of Pro-Media, a New York-based firm that succeeds independently and as a supplier of bits to the ABC Radio Network. Pro-Media's roster includes "Dr. Dave" Kolin, and weekly programs "Fun Factory" and "Laugh Machine."

Perhaps the most visible of the independent comedy sup-

pliers is the American Comedy Network, based in Bridgeport, Conn. For several years, ACN's steady stream of fake commercials, song parodies, and news spoofs have kept hot shot affiliates and their listeners laughing long and hard. ACN has also branched into bigger areas. The Network was contracted in 1986 by the Radio Advertising Bureau to create and produce pro-radio spots for all its members. At presstime, ACN was reportedly close to venturing into television.

So far, short form has been the best form for radio comedy. Over the years, DIR Broadcasting has given longform comedy several shots to work, but always with limited success. Says DIR president Peter Kauff, "Programmers have always said they wanted [longform comedy], but when it came down to commiting to it, they became reluctant."

Even with the likes of hot comedians Robert Klein, Richard Belzer, and David Brenner, and New York radio star Howard Stern, DIR's longform efforts in this field have "hit a wall" after clearing 30% to 40% of the country. Each of these show were targeted mainly toward album rock radio, a format that Kauff feels is missing the boat by not embracing more comedy. "The shared audience between 'David Letterman' fans *(Continued on page C-10)*



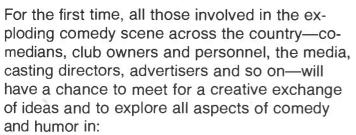
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- A chance for comedians to appear on a comedy showcase for comedy club owners, casting directors, producers, agents, etc.
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BILLBOARD DECEMBER 26, 1987

C-7

Michael Levine Public Re





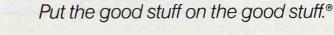
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RADIO (Continued from page C-7)

and album radio listeners is very high," says Kauff. "And, I think rock programmers would be well advised to pay more attention to comedy.

Kauff says DIR is still a believer in the viability of longform comedy, and says that short form success will pave the way for its eventual accep-

tance. As such, DIR launched "Live From The Improv" earlier this year, and it's now carried in markets representing 80% of the country. The 90-second series features out-takes from performances by established and up-and-coming comics taped at Los Angeles comedy hot spot the Improv.

Even with all the best material at your fingertips, local radio is still on its own with the challenge of finding truly funny

people for their staffs.

Stories of programmers turning to people who are naturally funny but lack any broadcast experience have become. more and more common of late. The philosophy appears to be that it's easier to teach a person radio skills than it is teach them to be funny.

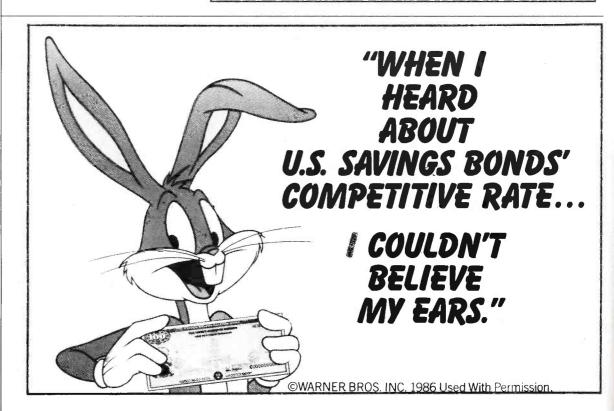
For example, rock outlet WIYY Baltimore spent months searching and sorting through tapes and resumes before finding the right morning sidekick-a waitress in one of their local restaurants. The aforementioned "Dr. Dave Kolin" gave up a dentistry career to make jokes for radio fulltime. And, in general, programmers are counselling their colleagues to look beyond the usual suspects for funny additions to their airstaffs: local comedy clubs, theater groups, supermarkets, whatever!

CREDITS: Special Issues Editors, Ed Ochs & Robyn Wells; Editorial by Billboard editors and contributors; Video Charts Manager, Marc Zubatkin; Design, Stephen Stewart.

Hot Comedy 25

Following is a recap chart of the top comedy feature films which appeared on Billboard's Videocassette Rentals chart during the eligibility period of Nov. 15, 1986 through Nov. 14, 1987

- 1. SHORT CIRCUIT—CBS/Fox
- 2. BACK TO SCHOOL—HBO Video
- 3. DOWN AND OUT IN BEVERLY HILLS—Touchstone Home Video
- 4. FERRIS BUELLER'S DAY OFF-Paramount Home Video
- 5. RUTHLESS PEOPLE—Touchstone Home Video
- **CROCODILE DUNDEE**—Paramount Home Video 6.
- 7. THE MONEY PIT—MCA Home Video
- 8. PEGGY SUE GOT MARRIED—CBS/Fox Video
- 9. RUNNING SCARED-MGM/UA Home Video
- 10. HANNAH AND HER SISTERS—HBO Video
- 11. THE GOLDEN CHILD—Paramount Home Video
- 12. LITTLE SHOP OF HORRORS—Warner Home Video
- 13. PRETTY IN PINK—Paramount Home Video
- 14. JUMPIN' JACK FLASH-CBS/Fox Video
- 15. CRIMES OF THE HEART-Lorimar Home Video
- 16. SOUL MAN-New World Video
- THE GODS MUST BE CRAZY—Playhouse Video 17.
- 18. THE THREE AMIGOS-HBO Video
- 19. NOTHING IN COMMON—HBO Video
- 20. TOUGH GUYS—Touchstone Home Video
- POLICE ACADEMY 3: BACK IN TRAINING—Warner 21. Home Video
- **22. HEARTBURN**—Paramount Home Video **23. MANNEQUIN**—Media Home Entertainment
- 24. HOWARD THE DUCK-MCA Home Video
- 25. CLUB PARADISE—Warner Home Video



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Major Chain Uses Unique Approach 100 Stores, New Headquarters For Web

BY EARL PAIGE

LAS VEGAS The growing Major Video chain, having reached the 100store mark, is moving into Canada and bringing a new look to its outlets by adopting the open display of videocassettes.

Perhaps equally significant is that Major-the operator and franchiser of video superstores-has also

'I think we'll do \$88 million next year'

moved to larger headquarters, shown off to the industry here recently.

Nearly three years after the company embarked on the concept of offering vast selection, the chain still emphasizes deep stock-the model Major store contains 7,500-11,500 titles in 4,000-7,000 square feet. But in many ways, much is new and different for the Las Vegas-based web.

Gary Moore, president of internal arm Major Video Super Stores Inc. and vice president of Major Video Corp., says, "I think we'll do \$88 mil-lion next year." The company's current total market value is stated at \$44.2 million; a doubling of its volume would move Major into the ranks of such video chain leaders as Erol's, National Video, West Coast Video, and Blockbuster Entertainment.

Working out of a temporary office while finishing touches are put on the new facility, Moore quickly points out the difference between "total system volume" and that of publicly owned Major Video Corp. Corporately, Major reports reve-

nues for the first six months ending Oct. 31, 1987, at \$6,971,733. That figure derives from the 16 company-operated stores and such franchising income as sales of franchises, royalties, and sales of products to the 84 franchised stores operated by 33 groups in 15 states.

In several ways, Major operates differently from other video-specialty franchisers, according to Moore and Hank Cartwright, corporate president and board chairman. Cartwright built up the company from five stores after exiting from an earlier wholesale video business.

Major Video both encourages and challenges its franchisees. A basic strategy is to operate company stores alongside franchisees in carefully selected markets, then offer to purchase back development rights and franchised units. This was just done in Denver, where two units were reacquired along with the right to develop all of Colorado.

Major also operates stores differently-for example, using a pricing formula the company claims spurs multiple rentals. Price is \$3 for two nights until the release is in the store 60 days, then it's \$3 for three nights. Some of the chain's 15 genres, such as children's, animated, how-to, classical, and music videos, are \$2 for three nights.

"When we open a market, we have to educate people about this," says Moore. "They are used to the overnight rental policy." The limit is eight videos per visit.

It appears that the chain continues to experiment with its store design. But, according to chief architect Terry Cartwright, Major is settling on a new mauve and gray color scheme with wood fixturing for store interiors. Outside the store, the firm has gone to such extremes as curved, 30foot sections of stainless steel.

Terry, Hank Cartwright's son, is one of three siblings who work for the firm. Stan is director of video services; a daughter, Stacy Heroy, operates the flagship store here.

Vendors, such as local Professional Design Service, the fixture developer, strain to serve Major. PDS designer Ed Klein says the firm has opened up a plant in Rhode Island and another in Toronto, the hub of Major's first foreign expansion.

While Major purchases videos from some 33 vendors, Californiabased Video Products Distributors furnishes most goods, "except in Florida," says Wendy Phoenix, a



Major Video opened its new corporate headquarters and celebrated the debut of its 100th store during a recent press reception in Las Vegas. From left, at the office's ribbon cutting, are Gary Moore, vice president of Major Video Corp.; Bonnie Bryan, wife of Utah Governor Richard Bryan; Ron Lurie, Mayor of Las Vegas; and Hank Cartwright, Major's chairman of the board.

VPD sales rep.

Also new for Major is the elimination of stock placed behind the counter with empty boxes on display. Now all videocassettes will live on the floor, wired for theft protection.

Major is also emphasizing premiums in key promotions and more accessories, says Steve Edwards, director of marketing. Pointing to a 3M blank tape three-pack with rebates, he says, "We could probably be selling \$1 million worth of blank tape a vear.'

Win Gives 'Dundee' Trip

NEW YORK Win Records And Video, the Elmhurst, N.Y.-based distributor, capped a recent Pathmark Supermarkets promotion by awarding a trip for two to Australia.

Top prize in the campaign, designed to pump the Paramount Home Video title "Crocodile Dundee," will be awarded to customers Mr. and Mrs. Dwayne DiCriscia of North Wilmington, Del., at Pathmark's store there. The couple will embark on a \$6,000, all-expense paid Australian vacation.

Win services more than 100 Pathmark stores, and the distributor de-veloped the "Dundee" campaign. In another Win-developed promotion, customers received a free sample of Aussie Mega Shampoo with the purchase of the "Dundee" video.

The sales promotion department at Win has implemented various schemes, to boost video sales for its accounts. In January, Win says it will develop similar campaigns for the CBS/Fox Video release of "Predator," which stars Arnold Schwarzenegger.

FOR WEEK ENDING DECEMBER 26, 1987

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			OP KID V		LES	
THIS WEEK	LAST WEEK	Compiled from a national sample of retail store sales reports.				Suggested List Price
		10	* * NO. 1			
1	1	10	LADY AND THE TRAMP	Walt Disney Home Video 582	1955	29.95
2	2	14	AN AMERICAN TAIL	Amblin Entertainment MCA Home Video 80536	1986	29.95
3	3	61	SLEEPING BEAUTY Walt Disney Home Video 476		1959	29.95
4	7	29	HERE'S MICKEY!	Walt Disney Home Video 526	1987	14.95
5	5	117	PINOCCHIO ♦	1940	29.95	
6	4	117	DUMBO ▲ ♦	Walt Disney Home Video 24	1941	29.95
7	13	15	MICKEY'S CHRISTMAS CAROL	Walt Disney Home Video 225	1983	14.95
8	10	29	DISNEY'S SING ALONG SONGS: HEIGH-HO!	Walt Disney Home Video 531	1987	14.95
9	8	80	ALICE IN WONDERLAND	1951	29.95	
10	11	29	HERE'S DONALD!	Walt Disney Home Video 527	1987	14.95
11	20	8	MICKEY & MINNIE	Walt Disney Home Video 576	1987	14.95
12	6	89	THE SWORD IN THE STONE •	Walt Disney Home Video 229	1963	29.95
13	12	112	ROBIN HOOD ♦	Walt Disney Home Video 228	1973	29.95
14	16	80	WINNIE THE POOH AND TIGGER TOO	1974	14.95	
15	14	29	WINNIE THE POOH AND A DAY FOR EEVORE	Walt Disney Home Video 65	1983	14.95
16	9	7	DISNEY'S SING ALONG SONGS: THE BARE NECESSITIES Walt Disney Home Video 581		1987	14.95
17	RE-ENTRY		BARBIE AND THE ROCKERS: OUT OF THIS WORLD	Hi-Tops Video 00623	1987	14.95
18	24	7	CHIP 'N' DALE	Walt Disney Home Video 579	1987	14.95
19	21	28	HERE'S GOOFY!	Walt Disney Home Video 529	1987	14.95
20	17	25	HERE'S PLUTO!	Walt Disney Home Video 528	1987	14.95
21	19	40	THE TRANSFORMERS: THE MOVIE ♦	Family Home Entertainment 26561	1986	14.95
22	15	78	WINNIE THE POOH AND THE BLUSTERY DAY	Walt Disney Home Video 63	1968	14.95
23	22	3	THE CHIPMUNK ADVENTURE	Bagdarsarian Productions Lorimar Home Video 429	1987	79.95
24	18	4	RAFFI-A YOUNG CHILDREN'S CONCERT	A&M Video 6-21707	1986	19.98
25	NE	WÞ	PLUTO & FIFI	Walt Disney Home Video 575	1987	14.95

Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2) million for nontheatrical made-for-home-video product; 25,000 or \$1 million for music video product). A RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for nontheatrical made-for-home-video product; 50,000 units or a value of \$2 million for most cycle 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.

IDEO RETAILING



Linda Bove, the hearing-impaired actress who stars in the Random House video "Sign-Me-A-Story" and in the PBS children's series "Sesame Street," made an appearance in the New Kideo department at one of New Video's Manhattan stores.

At New Video, Kid Vid Is A Serious Biz

BY JIM BESSMAN

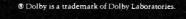
NEW YORK Five-outlet New Video here is attempting to take video retailing's "neighborhood-store" concept a notch higher with its New Kideo children's sections (Billboard, Aug. 29).

The New York City chain has established regular special-event programs for client families from the neighborhood and has even enlisted local kids to make product recommendations.

"Every month, I pick a child of the month and post his or her five favorite choices," says Joanne Singer, New Video's children's media director, who runs the New Kideo sections from the chain's 72nd Street store and proudly notes that she knows every one of her young customers by name. "One month we'll have 3-year-old Michael, then 6year-old Adrian, in order to offer parents ideas within a good age span."

On Wednesday afternoons, the chain has a Story Video Hour, during which Singer reads stories and screens a video for children from the community—regardless of whether their families are New Video members. Every month, Singer tries to present a special event. This month's event, scheduled for Wednesday (23), is an appearance by storyteller Rafe Martin of the Family Circle label's Storyland Theater video series. In October, the chain sponsored a Saturday morning Halloween Party.

In November, "Šesame Street" star Linda Bove appeared during the weekly story/video hour. The hearing-impaired performer, who was promoting her Random House title "Sign-Me-A-Story," screened a couple of stories from the video, taught simple signs, answered (Continued on page 70)





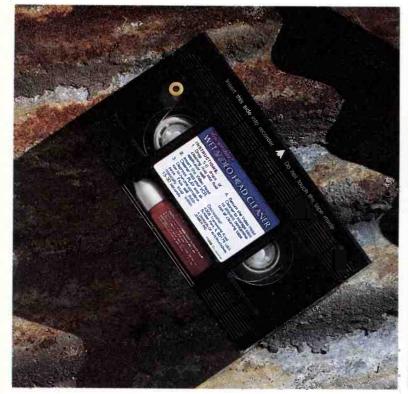
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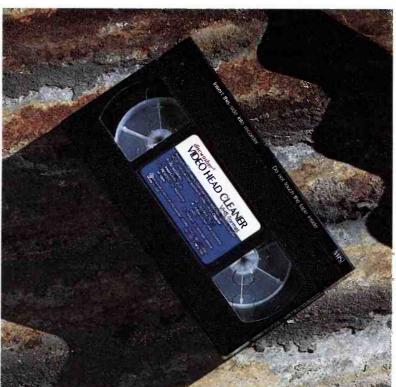


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But whether your customers choose our wet or dry format, they'll find Discwasher's Video Head Cleaners do a superior job of preventative maintenance–packed with features at a surprisingly low price. And–regardless of their preference–<u>you'll</u> be able to sell them what they want–from a nationally-advertised company they know and trust.

For more information about how you can profit from selling Discwasher accessories, call your Discwasher representative or contact: Discwasher, 4309 Transworld Road, Schiller Park, Illinois 60176. (1-800-826-2379)



VSDA Joins Fight Against Cerebral Palsy

BY CHRIS MORRIS

LOS ANGELES The Video Software Dealers Assn. is gearing up for a major charity push on behalf of United Cerebral Palsy Assns. in January.

The trade group is involved in a joint promotion with UCPA and Ralston Purina that will climax with the charity group's nationally televised 10th anniversary telethon on Jan. 23-24. Both VSDA and Ralston Purina will be national sponsors of the telethon.

According to Pam Cohen, VSDA executive director, the organization is confident that some 3,000 video retailers will be involved in the cerebral palsy promotion, called Partners Who Care.

All monies collected in the campaign will benefit the 30-year-old charity, which supplies job training, education, recreation, and housing opportunities for over 700,000 disabled people. Cohen characterizes Partners

Cohen characterizes Partners Who Care as VSDA's most ambitious charity involvement to date.

"In the case of other charities, we've made a donation," Cohen says. "This goes much further. This is the first time any national organization has tried to go out on this scale. It involves every piece of product in the store."

As part of the promotion, twofor-one video rental coupons good at all participating VSDA member stores—will appear on specially marked boxes of Chex Snack Mix. VSDA will make a donation to United Cerebral Palsy for each coupon redeemed.

At press time, more than 1,000 retailers had officially signed up for the charity campaign. VSDA will attempt to up the ante by mailing out 6,000 collection canisters and counter cards to its general membership.

membership. Regional VSDA chapters and individual dealers who collect \$250 or more will have the opportunity to appear on local telethon broadcasts.

A message plugging the VSDA-Ralston Purina promotion will be aired every half-hour for 21 hours during the January telethon.

Although Partners Who Care is operating on a national scale, some regional VSDA chapters have been particularly gung ho about the project and have taken the initiative to create their own wrinkles in the campaign.

In Oregon, some 20 outlets will be offering free rentals of a 15minute tape presentation, prepared by the North Carolina branch of UCPA, about United Cerebral Palsy and its services.

"Some stores will actually play it in the stores during the drive, and people can also play it in their homes," says Andy Lasky, owner of Lasky's Video Library in Portland and chairman of the Oregon charity effort.

The chapter is also attempting to finalize a program in which (Continued on next page)



The makers of the famous D4+" Record Cleaning System.



BY CHRIS MORRIS

LOS ANGELES Los Angelesbased 20/20 Video has joined the ranks of video retailers who are adding compact disks to their stock mix to spark in-store traffic. On Dec. 4 the company opened its 20/20 Video And Music store at the intersection of Pico and La Cienega boulevards in L.A. The newest outlet in the 12-store chain (which includes four franchised units) became the second store in the chain to feature CDs. In September, 20/20 brought CDs into its Santa Monica, Calif., store at Wilshire Boulevard and 12th Street, which opened in August.

George Leiva, supervisor for the

The Wheel Deal. Vanna White of "Wheel Of Fortune" fame met top-level brass from the Livonia, Mich.-based distributor Video Trends when she plugged her video, "Vanna White's Get Slim Stay Slim," during the Larry Hagman Barbeque at Lorimar Home Video's recent National Sales Conference in Southern California. At left is Bob Johnson, director of sales and marketing for Video Trends; at right is Jim Weiss, vice president of the company's Western region.

VSDA JOINS THE FIGHT AGAINST CEREBRAL PALSY

(Continued from preceding page)

stores will exchange free rentals for donations during a two-hour period on the weekend of the telethon. Lasky says the chapter still must decide on one time period in which all involved stores will offer the free-rentals.

"I would hope, based on the level of interest, we could raise at Jeast a couple of thousand dollars, or maybe even more," Lasky says of the free-rental idea.

Participating Oregon outlets have also committed to building prominent in-store displays promoting Partners Who Care, and are being encouraged to construct thermometerlike scales to indicate the level of ongoing donations. In North Carolina, the VSDA chapter is planning a \$50-per-couple, black-tie, "Hollywood-style" screening of a major motion picture, according to Gary Messenger, president of 15-store North American Video and a member of the VSDA charities committee.

Distributor Schwartz Bros. Inc. will co-sponsor the event. The date will be finalized this week; ultimately, the screening will be presented in January at the Sheraton Imperial Center in Raleigh/Durham; UCPA will film the event for a presentation during the telethon.

Says Messenger of SBI's involvement, "Some people hem and haw, but they jumped into it. They know you've got to give as well as get." chain, says that 20/20 intends to put CDs into its Marina Del Rey, Calif., store, which is presently being remodeled and expanded into a 5 000 acuern fact cutlet

5,000-square-foot outlet. Says Leiva of the company's decision to expand into audio, "It's a pretty simple rationale. You have another thing to attract people into your business. It helps everything. Video helps audio and vice versa."

CDs take up approximately 25% of the stock at the two stores presently dealing them. The Pico Boulevard outlet stocks about 5,000 CDs; Leiva says, "We're going to continue building on that."

The 3,000-square-foot unit also carries 4,000 rental tapes and 1,500 tapes for sale.

As part of 20/20's introductory sale, which also finds video rentals going for \$1, most CD titles are being low balled at \$12.99. Concerning future CD pricing, Leiva says, "We're going to keep our strategy under wraps for the time being."

Leiva says that the remodeled Marina Del Rey store should bow its audio/video mix "hopefully by Christmas, but it might be around the first of the year."

The company also plans to expand its current size during 1988, according to Leiva: "Probably what we're looking forward to doing is doubling our size next year."



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Cross Merchandising Encouraged Wholesaler Touts CD Sales

BY MOIRA McCORMICK

CHICAGO With compact disk sales now the lifeblood of many individual record retailers, wholesaler Baker & Taylor Video is trying to convince its video-specialtystore accounts that an infusion of CD titles could be just what the doctor ordered for their own outlets

According to Mike Bashkin, Baker & Taylor's director of Midwest audio sales, the company has been promoting the idea of selling CDs in video-specialty stores for the last two years, but that interest has been particularly high as of late.

"We get about 20 calls a week from video stores inquiring about the possibility of putting in compact disks," says Bashkin. "We're adding CDs to video stores at a rate of five to 10 stores a month."

Baker & Taylor began promoting CDs to video stores in 1985, according to Bashkin. "Over the last six years," he says, "there have been many success stories with independent record stores who have gone into and cross merchandised video. We thought, 'Why not the other way around?

"The bottom line is that if the store has traffic and it's an aggressive retailer, CD sales will work," he says. "You can't just put them in your store and expect them to take off-you have to merchandise them, cross promote them, like offering a discount on CD sales with a certain number of video rentals.

'We emphasize that this is a sell-through, not rental, business," he says. "But what makes someone's video store successful should work with compact disk.' Prime candidates for CD sales are video stores located in areas without a nearby record retailer, he adds.

FOR WEEK ENDING DECEMBER 26, 1987

Baker & Taylor makes it simple for interested video dealers to put in CDs, says Bashkin. "We advise people to offer good breadth of title selection," he says, "but if the store is small, we can customize. We'll put CD in as a test situation if that's what they prefer.

Bashkin says Baker & Taylor tries to steer potential takers in a positive direction. For instance, a video-store owner who wants to start with 100 pieces may ask for a smattering of classical and jazz titles along with pop. "We tell them it's better to go all pop," Bashkin says, "because classical and jazz

Baker & Taylor's current top 25 and could easily be expanded, according to Bashkin. Baker & Tavlor also provides extensive pointof-purchase materials, incentive programs, and volume discounts.

piece initial order," says Bashkin. (Continued on page 72)

buyers go to stores that have a broad selection. But if they really insist on that kind of product mix, we'll accommodate them.' The one-stop offers several CD 'starter kits' in pop, classical, jazz, and midline genres. A typical pop kit includes 50 catalog titles by key artists and two pieces each of

"We recommend a 300-to-500-LOTS OF KID VID PROGRAMS AT NEW VIDEO

(Continued from page 67)

questions, and signed autographs. Singer says the store was packed, despite New York's first major snowfall of the year. She adds that while such promotions usually stimulate rentals or a couple of sales. that particular promotion helped her sell six cassettes during the hour. The promotion also featured giveaways of Bove's book on sign language.

"I always give a gift, even if it's just a sticker," says Singer, adding that the Bove video is an example of a children's title requiring special promotion. "No one comes in and asks for 'Sign-Me-A-Story.' They all ask for the Disney or 'Sesame Street' things they already know. But once you show them something on the monitor, then they become interested in it.'

Singer says that Bove's appearance was so enthralling that adult customers who came to the store for days afterward reported how it had stimulated table conversation, making kids more aware and less afraid of people with disabilities.

'Being a parent, I want my child to watch good videos," says Singer, who adds that few "product-driven, licensed-character" videos are stocked in her departments. "I bring in original material; books on video; and good, quality viewing for children, so if you go out for a bit or leave them with a sitter, you know

νοι SO not dif morning

The Kideo Video sections are generally in the back of the New Video stores and carry approximately 300 titles color coded by age group. Titles are merchandised in genre browser bins, like record albums, with New Video's "video flats"laminated video packages that are the size of album flats. They are further grouped by "kids" and "big kids" designations, "since big kids don't want to be known as 3 or 4 year olds," says Singer.

and audiocassettes are also sold. "A lot of video encourages kids to read. so I make sure that we have the book versions of videos like 'Charlotte's Web' or 'Phantom Tollbooth' on hand so I can say to parents, 'Take the video, but have the book on hand for when you go on vacation.

Singer says she does little advertising, but referrals have brought customers in from elsewhere in New York, New Jersey, Connecticut, and-thanks to New Video's mail-order service-Washington, D.C. "It's getting to the point where manufacturers are referring people to me," she says.

u're in good hands. When there's
much good video available, why
t offer something that's good and
ferent from what's on Saturday

Significantly, children's books

3il	b		retrieval system, or transm	rd Publications, Inc. No part of this publications, inc. No part of this publications, inc. No part of this publication of the publication of the provide the prior written permission of the publication o	onic, mechanical, photocopy ublisher.	ring,	
THIS WEEK	LAST WEEK	WKS. ON CHART		al sample of retail store rental reports. Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
		-	* 1	* NO.1 * *			
1	1	6	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	F
2	2	4	OUTRAGEOUS FORTUNE	Touchstone Films Touchstone Home Video 569	Shelley Long Bette Midler	1987	F
3	4	4	HARRY AND THE HENDERSONS	Amblin Entertainment MCA Home Video 80677	John Lithgow	1987	P
4	3	6	TIN MEN	Touchstone Films Touchstone Home Video 571	Danny DeVito Richard Dreyfuss	1987	F
5	8	4	EXTREME PREJUDICE	IVE 62178	Nick Nolte Powers Boothe	1987	F
6	6			CBS-Fox Video 1592	Matthew Broderick	1987	P
7	14	2	SUPERMAN IV: THE QUEST FOR PEACE	Cannon Films Inc. Warner Home Video 11757	Christopher Reeve	1987	P
8	- 5	10	STAR TREK IV-THE VOYAGE HOME	Paramount Pictures	Gene Hackman William Shatner	1986	P
9	23	2	ISHTAR	Paramount Home Video 1797 RCA/Columbia Pictures Home Video 6-	Leonard Nimoy Dustin Hoffman	1987	PG
10	24	2	GARDENS OF STONE	20535 Tri-Star Pictures	Warren Beatty James Caan	1987	F
				CBS-Fox Video 3731-80	Anjelica Huston Mickey Rourke		-
11	7	11	ANGEL HEART	IVE 60460 Hemdale Film Corp.	Lisa Bonet Dennis Hopper	1987	N
12	10	6	RIVER'S EDGE	Nelson Home Entertainment 7690	Crispin Glover Nicholas Cage	1987	F
13	11	11	RAISING ARIZONA	CBS-Fox Video 5191	Holly Hunter	1987	PG
14	13	12	MANNEQUIN	Media Home Entertainment M920	Andrew McCarthy Kim Cattrall	1987	P
15	12	12	BLIND DATE	Tri-Star Pictures RCA/Columbia Home Video 6-20822	Kim Basinger Bruce Willis	1987	PG
16	18	4	WHO'S THAT GIRL	Warner Bros. Inc. Warner Home Video 11758	Madonna Griffin Dunne	1987	P
17	15	13	HOOSIERS	Orion Pictures HBO Video 0041	Gene Hackman Dennis Hopper	1986	Р
18	16	12	BURGLAR	Warner Bros. Inc. Warner Home Video 11705	Whoopi Goldberg Bob Goldthwait	1987	i
19	9	9	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	1
20	19	14	AN AMERICAN TAIL	Amblin Entertainment MCA Home Video 80536	Animated	1986	
21	17	18	CROCODILE DUNDEE	Paramount Pictures Paramount Home Video 32029	Paul Hogan	1986	PG
22	20	6	MALONE	Orion Pictures Orion Home Video 8706	Burt Reynolds Lauren Hutton	1987	1
23	25	14	FROM THE HIP	DEG Inc. Lorimar Home Video 473	Judd Nelson Elizabeth Perkins	1986	P
24	22	18	THE BEDROOM WINDOW	DEG Inc.	Steve Guttenberg	1987	
2 4 25	21	6	MAKING MR. RIGHT	Vestron Video 5209 HBO Video 0016	Isabelle Huppert John Malkovich	1987	P
	21	3	AMERICAN NINJA 2: THE	Cannon Films Inc.	Michael Dudikoff	1987	+
26			CONFRONTATION	Media Home Entertainment M933 Paramount Pictures	Eric Stoltz	+	-
27	32	12	SOME KIND OF WONDERFUL	Paramount Home Video 31979	Mary Stuart Masterson	1987	PG

New World Entertainm

New World Video A86260

New World Entertainment

Vista Organization Vista Home Video 0023

Rosebud Releasing Corp. Vestron Video 5212

New Century Entertainment Paramount Home Video 12584

Warner Home Video 20025

Touchstone Home Video 593

Warner Bros. Inc. Warner Home Video 11639

Cannon Films Inc. Warner Home Video 37068

Vestron Video 5215

Bagdarsarian Productions Lorimar Home Video 429

RCA/Columbia Pictures Home Video 6-

CBS-Fox Video 5033

Warner Bros. Inc

Touchstone Films

20815

New World Video A87003

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). ▲ 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 to Oct. 1, 1985; were certified under different criteria.) ◆ International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary.

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NEW

DEATH BEFORE DISHONOR

THREE FOR THE ROAD

EVIL DEAD 2: DEAD BY DAWN

POLICE ACADEMY 4: CITIZENS ON

84 CHARING CROSS ROAD

THE CHIPMUNK ADVENTURE

FRNEST GOES TO CAMP

CREEPSHOW 2

BLACK WIDOW

HEAT

PATROL

THE MISSION

GOTHIC

THE HANOI HILTON

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1987 R

1987 G

Fred Dryer

Lois Chiles

George Kennedy

Bruce Campbell Sarah Berry

Debra Winger Theresa Russell

Burt Reynolds

Bubba Smith

Anne Bancroft

Jim Varney

Anthony Hopkins

Robert De Niro

Michael Moriarty

Jeremy Irons

Julian Sand

Animated

Steve Guttenberg

Charlie Sheen

Alan Ruck





Bush has introduced a new cabinet design, Model B929, which can accomodate up to a 27-inch-screen television. The unit, which has a suggested retail tag of \$199.95, can also house a VCR, additional video equipment, and tapes.

VIDEO PLUS

BY EDWARD MORRIS

A biweekly column spotlighting new video products and accessories. Vendors of such products may send information and promotional material to Edward Morris, P. O. Box 24970, Nashville, Tenn. 37202.

VERSATILE VCR: The new Model 77 IT5S Super-VHS Multistandard VCR from Instant Replay (305-448-7088) records on regular VHS tape. The device incorporates such Super-VHS features as 420-line resolution in the S-VHS mode, VHS hi fi, digital index and address search, onscreen programming, and 183-channel, direct-access remote control. It will also play both PAL (European broadcast standard) and NTSC (North American standard) tapes as well as standard and VHS hi fi on most regular NTSC televisions. Its "tape-economy" switch allows the consumer to use most regular VHS tapes in the Super-VHS mode with only a slight increase in the soundto-noise ratio. The suggested retail price is \$1,995.

GABINET OFFICES: **Bush** (800-228-2874; in New York, 800-248-2874) is bowing a combination armoire/entertainment center for the bedroom. The Model B929 cabinet is 55 inches by 30 inches by $19^{1/2}$ inches and can hold up to a 27-inch TV as well as a VCR and additional equipment and tapes. Its doors in the upper compartment open 180 degrees for unobstructed TV viewing. The armoire has rear-cord access and hidden casters. The suggested retail price is \$199.95.

WIPEOUT: The PF-211 bulk tape eraser from Geneva (612-829-1724) will deep-erase standard Beta and VHS videotapes and type IV metalparticle audiocassettes and 8mm tapes. It also works on Super-VHS and digital audiocassette tapes. The hand-held unit has a suggested retail price of \$58.95.

SGI MARZENEGGER



 Marc ALAN SILVESTRI
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 Printeriale
 ARNOLD SCHWARZENEGGER
 PREDATOR
 CARL WEATHERS

 Marc ALAN SILVESTRI
 Printeriale
 DONALD MCALPINE, ASS.
 Printeriale
 Speciale
 JOHN VALLONE
 Speciale
 R/GREENBERG ASSOCIATES, INC.

 Creater STAN WINSTON
 Winter JIM THOMAS & JOHN THOMAS
 Potectial
 Lawrence
 GORDON, JOEL SILVER and JOHN DAVIS
 Busice JOHN MCTIERNAN

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A creature from another world. And this time Schwarzenegger is the prey!

Arnold Schwarzenegger stars in this science fiction adventure a 1987 box office smash grossing over \$60 million—about fighting men who encounter a deadly, unseen enemy!

To help you merchandise this exciting release we have available a PREDATOR poster, dangler and standee. We're also reaching consumers with a major advertising campaign to let them know PREDATOR is coming to your store!

With its spectacular special effects and gut-wrenching combat scenes, your customers will surely want to take home PREDATOR. It's the most exciting—and frightening— Schwarzenegger movie yet!

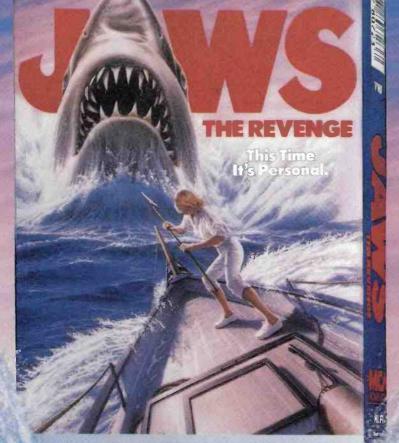


Available on videocassette. Street date January 21, 1988

SCHWARZENEDGER

for a limited time, PREDATOR will be available exclusively in this special dual-pack special price. See your distributor for details. Order cut off is January 5th

IDEO RETAILING



LORRAINE GARY LANCE GUEST MARIO VAN PEEBLES KAREN YOUNG og (MICHAEL CAINE) A JOSEPH SARGENT Film "JAWS THE REVENGE" "", MICHAEL de GUZMAN "", MICHAEL SMALL JOHN MCPHERSON ASC. "", MICHAEL de GUZMAN ", MICHAEL SMALL 20187, UNIVERSION ASC. "", MICHAEL DE GUZMAN ", MICHAEL SMALL

Here's one thriller your customers will love sinking their teeth into. In this latest JAWS adventure the Brody family once again comes face-to-face

s latest JAWS adventure the Brody family once again comes face-to-fawith an all-too-familiar killer shark who stalks its prey in the crystal blue waters of the Bahamas. So get your customers ready for one of this year's top thrillers and make yourself a killing, too. Contact your MCA distributor today.

N VIDEOCASSETTI

HiFi Stereo Surround Digitally Recorded PG-13 COMING SOON ON LASER VIDEODISC Closed Captioned Videocassette #80723 \$89.95 Suggested Retail Price Spanish Version #80784 70 Universal City Plaza Universal City, CA 91608 STREET DATE: February 4, 1988 © 1987 Universal City Studios, Inc. © 1988 MCA Home Video, Inc. All Rights Reserved. VIDEO Releases

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

THE BIG CRIMEWAVE John Paizs, Darrel Baran, Eva Covacs ♦ ♥ Cinema Group/\$79.98 BLOOD OF THE VAMPIRE Sir Donald Wolfit Gorgon/MPI/\$59.95 CATCH THE HEAT David Dukes, Tiana Alexander, Rod Steiger ▲♥ Media/\$79.95 DRACULA'S GREAT LOVE Paul Naschy ♦ ♥ Gorgon/MPI/\$59.95 FEMALE TROUBLE Divine, Mink Stole, Edith Massey ♦♥ Cinema Group/\$39.98 JOHN KIM BELL Documentary ▲ ♥ Kultur/\$29.95 KATHY SMITH'S STARTING OUT Exercise THE LADY EVE Barbara Stanwyck, Henry Fonda ▲♥ MCA/\$34.98 THE LOST TRIBE John Bach, Darien Tackle THE MASTER SYSTEM TO BETTER GOLF, VOLUME I Instructional Fox Hills/\$39.95 MONDO TRASHO Divine, Mary Vivian Pearce, David Lochary ▲♥ Cinema Group/\$39.98 MOONDREAMERS: THE COSMIC COLLECTION Animated © Golden Book/Western Publishing/\$19.95 OFF THE MARK Mark Neely, Terry Farrell, Clarence Gilyard Jr. ♦♥ Fries/79.95 ROBOCOP Peter Weller, Nancy Allen, Ronny Cox ♦ ♥ Orion/\$89:98 SIX CLASSIC FAIRY TALES Animated Golden Book estern Publishing/\$19.95 SPACEBALLS Mel Brooks, John Candy, Rick Moranis & MGM/UA/\$89.95

TWITCH OF THE DEATH NERVE Claudine Auger, Chris Avram ♦♥ Gorgon/MPI/\$79.95

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

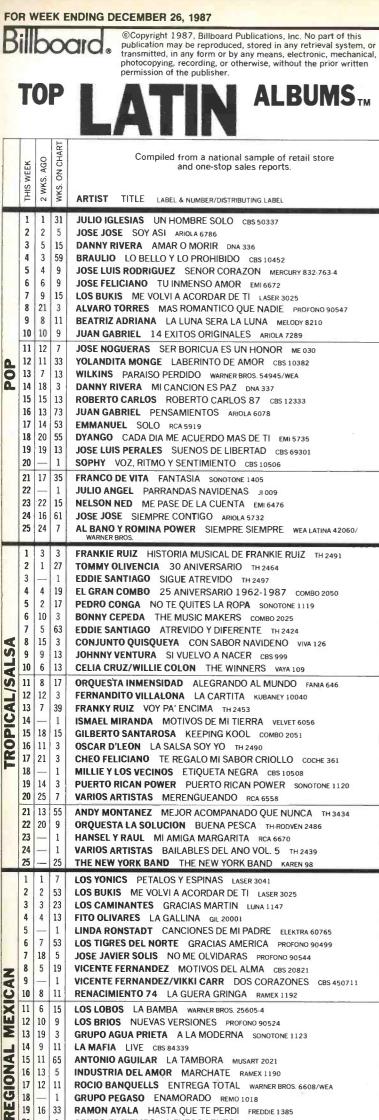
BAKER & TAYLOR (Continued from page 70)

"We're showing video stores that you don't have to spend \$25,000 to get into CD, but that \$6,000 is a reasonable investment." A number of video stores, he notes, have also brought in cassettes, some-

times simultaneously with compact disks. "The video retailer who has vi-

"The video retailer who has vision will succeed with CD," says Bashkin. "It can mean an extra \$1,000 per week."

BILLBOARD DECEMBER 26, 1987



GRUPO PEGASO ENAMORADO REMO 1018

BRONCO INDOMABLE ARIOLA 6243

LISA LOPEZ SERA EL ANGEL MUSART 1865

RAMON AYALA HASTA QUE TE PERDI FREDDIE 1385

SONORA DINAMITA 16 SUPERCUMBIAS SONOTONE 1615

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LOS HERMANOS MIER LA COLORETEADA ARIOLA 6565

GRUPO EL TIEMPO A FUEGO LENTO LUNA 1153

(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.

awav



by Is Horowitz

A MASTER REMEMBERED: It's doubtful that Jascha Heifetz will fade in memory so long as his recordings remain to prove his dominance as violinist . . . and artist. As far as RCA Victor Red Seal is concerned, there is little likelihood they will be allowed to fade

The label has already reissued five Heifetz packages on compact disk, and had a whole series planned before news of the artist's death Dec. 10. Released only a week ago, two days before his death, was a CD programming "double" concertos he had performed with Gregor Piatigorsky (Brahms), Erick Friedman (Bach), and William Primrose (Mozart: "Sinfonia Concertante")

Jack Pfeiffer, Heifetz's producer for RCA since 1950, has the complete Beethoven Sonatas all ready to go on 3 CDs in early March, with Emanuel Bay and Brooks Smith as piano collaborators; and the solo Bach Sonatas and Partitas on two CDs.

Among other Heifetz CDs due in March is a collection of French pieces by Saint-Saëns, Lalo, Fauré, Debussy, Ravel, and Poulenc. Another set, this of showpieces, due that month, includes such standards as the Lalo "Symphonie Espagnol," Saint-Saëns' "Havanaise" and "Introduction et Rondo Capriccioso," and Sarasate's "Zigeunerweisen." Coming later, says Pfeiffer, will be CDs of chamber music Heifetz performed with Piatigorsky and Artur Rubinstein and lots more.

PASSING NOTES: Jerusalem Records, which has only recently begun issuing compact disks, has a batch in preparation for release early in 1988. A few are updated versions of material already issued on LP, but among the new titles are three new Bruckner packages unique to the catalog in some details, according to Moshe Saperstein, head of the Israel-based label.

There is a Fourth Symphony with the "original" fourth movement, and a Second Symphony in a "new edition" said to represent the composer's thoughts more accurately. The scholarship, as well as the organizing force behind the project, is that of David Alderborgh, head of the Bruckner Archives. The recordings are performed by the Melbourne Symphony under the Belgian conductor, Hubert Soudant.

Also upcoming is a recording of the Shostakovich "From Jewish Folk Poetry," taped in Jerusalem and sung in Yiddish, as well as an album of Israeli works including a piece by the late Paul Ben-Haim. Saperstein says his label is exploring new distribution opportunities in the United States, which he views as his prime market. Jerusalem has been represented by Harmonia Mundi here.

A pentamerous view of the music of Beethoven will

Heifetz won't be forgotten with works on CD from RCA

be offered Jan. 16 at Alice Tully Hall in New York when the Beethoven Society presents five pianists, each playing a different sonata by the composer. The artists, all with prestigious recording credits, are Jacob Lateiner, Lee Luvisi, Ursula Oppens, Seymour Lipkin, and Ralph Votapek.

WCLV Cleveland has received a community service award for the support of nonprofit organizations. It's said to be the first such award given to a radio station. One of its main beneficiaries has been the Cleveland Orchestra, for which WCLV-sponsored marathons have raised \$2.6 million over the past 18 years.

American Music Center "letters of distinction" have been awarded posthumously to composers Morton Feldman and Vincent Persichetti, as well as to the very-much-alive Kronos Quartet . . . ASCAP president Morton Gould is recipient of the third annual Alfred I. du Pont composers award, given by the Delaware Symphony Assn. Past winners include William Schuman and George Rochberg.

JASCHA HEIFETZ LEAVES A LEGACY OF RECORDINGS (Continued from page 6)

For most of his active career Heifetz recorded for RCA Victor, which, in a succession of formats, has kept practically all of his catalog available. The total material he recorded for the label-solo, concert, and chamber-comprises the equivalent of some 30 LPs. Five compact disks have been released so far, most running more than 60 minutes in length, and many more are scheduled (see Keeping Score, above).

Heifetz also recorded extensively for HMV, mostly during the late '30s, with a two-LP set on Seraphim currently available. Other material he recorded for the U.K. label, including some concertos with Sir Thomas Beecham conducting, as well as sonatas with pianist Artur Rubinstein and Benno Moiseiwitch, are not available at this time.

An Angel Records spokesman, however, says it's expected that at least some of the HMV recordings will be reissued shortly on CD.

MCA Classics is also mulling the early reissue on CD of the material Heifetz recorded for American Decca in the early '40s. He recorded the equivalent of three LPs for the label, including some transcriptions of works by Gershwin.

Heifetz began studying the violin at age three, later becoming a pupil of Leopold Auer in St. Petersburg, Russia, teacher of an entire generation of virtuosi, including Elman, Nathan Milstein, Efrem Zimbalist, and Tosha Seidel.

His stage presence was austere. with a minimum of gesture, which led some to believe his playing cold and with little emotional input. But this was far from the fact, as his recordings attest.

Composers who dedicated concertos to Heifetz included Erich Korngold, William Walton, Louis Gruen-berg, and Mario Castelnuovo-Tedesco.

While Heifetz devoted much time in recent years to teaching, he failed to produce any students who went on to achieve top-level solo careers. A television series of his master classes showed impatience with those slow to learn. But this was more than offset when he picked up the violin to demonstrate a point. Among his students who went on to concert careers were Erick Friedman and Eugene Fodor.

Recurrent arthritis prevented Heifetz from playing in public in recent years. Survivors include a sister, Elza, two sons, Robert and Joseph, and a daughter, Josepha.

Reorganized Nimbus Plans Price Changes, CD Releases

NEW YORK Nimbus Records has taken another step in its restructuring program with the appointment of Steve Jacques as vice president and chief of the U.S. operation. He replaces Michael Fine, who left the label last month.

Among the projects receiving early attention will be a review of pricing policies. Although no plans were made public, it's expected that the label may reduce its trade prices some time next year. A midline series is not projected.

Jacques, who comes to Nimbus after stints with Arabesque and Poly-Gram Imports, says personnel changes (Karen Bergman and Amy Sperling resigned last week) do not portend a change of policy or slowdown of the British-based company's Stateside plans. The tie with A&M as distributor continues in force. The establishment of a U.S. artist

management division has been tabled. This unit was to have been directed by Sperling. Bergman handled press and radio, as well as some marketing chores.

Next Nimbus release will be in late January and consists of six CDs, including a specially priced sampler, a set of works by composer Gerald Finzi, and the Mozart Horn concertos played on a valveless instrument by Anthony Halstead.

More than 40 new CDs are projected for release in 1988, says Jacques.

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Yamaha Unveils State-Of-The-Art Research Center

BY JIM BESSMAN

NEW YORK As part of its yearlong centennial celebration, Yamaha Corp. of America last week unveiled a 17,000-square-foot research and development/showroom facility, based in midtown Manhattan.

The center is designed to facilitate communication between the huge musical instrument/pro audio manufacturer and its professional clientele.

The Yamaha Communication Center, located in the new Metropolitan Tower near Carnegie Hall, comprises two floors. The street level showroom salon (set to open in early 1988) will display a full line of Yamaha instruments and pro audio/video products to the public, while the second floor r&d center is accessible by invitation only.

The multimillion dollar r&d center is divided into several acoustically sealed performance areas for artists and studios to test and eval-

uate new and prototype products. The rooms include the following:

• A pro products area, which offers a 32-track digital studio featuring Yamaha synthesizers, computer hardware and software, effects equipment, and signal processors.

• A concert grand piano suite, which analyzes and redefines the performance standards of Yamaha's top-of-the-line CF-III concert acoustic grand piano.

• A wind and band instrument atelier, which houses a lathe and metal-shaping tools for modifying woodwinds and horns, as well as mallet and tuned percussion instruments.

• An electronic keyboard center, designed to acquaint new usersespecially film, video, and advertising composers-with Yamaha electronic keyboards.

• A music gallery, providing a listening space utilizing Yamaha's Assisted Acoustic system, which permits variability in a room's

acoustic environment.

"The final level of 'touch and tone' in music has yet to be achieved," says YCC general man-ager Thomas Sheehan. "By creating an open dialog among music professionals, we hope to discover the next fundamental breakthrough in musical instrument technology."

Sheehan notes that the YCC will focus on "applied" research,

'We hope to discover the next breakthrough in music technology.

meaning experimentation toward a particular goal with immediate application, and "social" research aimed at discovering the "human elements" influencing product use, specifically, and users' personal preferences. He says that all findings will be personally documented and communicated to Yamaha Corp. executives in California and Japan in "real time."

Facilitating the process is the inclusion of soundproof playrooms in each of the key areas for artists and studio pros to examine instruments without outside sound interference. Sheehan notes that listen-

ing settings are particularly important to the r&d center's design.

Specifically referring to the concert grand piano r&d rooms, he notes that although the piano is one of the most traditional instruments, intensive research and development was still necessary.

"Listening environments contin-ue to change," he says. "[With the proliferation of] CDs and the advancements in architectural acoustics and engineering, you need [to place] the piano in a moving environment [and] maintain the instrument with that environment. We have to advance world-class standards, which continue to move forward.

The sound environment is further addressed by the pro products r&d's AA System, which allows artificial control of a room's sound field-including reverberation, reflection, volume, and spatial impression-while blocking any unnatural side effects.

Thus, various sound-room simulations for any number of applications are attainable, thereby extending use possibilities for any given room.

Both the r&d center's recording studio and Music Gallery feature the AA System and contain Yahama sound field processors, Schoeps microphones, and Yamaha NS 1000M speakers.

Appropriate acoustic environ-

ments can be chosen either by the control room engineer or by the musician, with reflection and reverberation parameters being accessible via the Yamaha personal computer. New parameters may then be transmitted to the sound field processors via MIDI, while preset processing programs can be altered through MIDI program change commands.

Yamaha's new facility here is considered the flagship among those already established in Tokyo, London, Paris, Frankfurt, and Vienna. According to Sheehan, it is the most complete one in covering all Yamaha product areas, includ-ing "DGA"-drums, guitars, and amps.

Sheehan says that Yamaha is currently speaking to several musicians about testing the facility and added that in the beginning, at least, he and the various r&d department managers will determine who gets in.

"We're looking to see who's out there and what's being done," says Sheehan, adding that musicians and technicians can also submit proposals on their own.

He further notes that the center, which will be open from 9:30 a.m.-6 p.m. Monday through Saturday is not restricted to Yamaha product

Royal Recorders Gives Clients The Royal Treatment

BY MOIRA McCORMICK

CHICAGO When it opened its doors in 1984, Royal Recorders in nearby Lake Geneva, Wis., said it aimed to become the Chicago area's premier album room. Three years later, the studio has few rivals when it comes to amount and frequency of album work

Chicago's major downtown studios derive the bulk of their income from commercial jingle recording, leaving little time available to potential album clients. Some city studios, such as Chicago Trax, PS Recording, and the recently opened River North Recorders see a fairly regular amount of album work (Trax in particular), but little of it involves an entire project

At Royal Recorders, however, since co-owners Bob Brigham and Ron Fajerstein took over the facility in May 1986, the studio has seen a number of completed album projects, including T'Pau's "Bridge Of Spies' (produced by Roy Thomas Baker), the BoDeans' "Outside Looking In" (produced by Jerry Harrison), and the Bears' self-titled debut on I.R.S. Records' sister label, Primitive Man Recording Co. In addition, Chicago band the Ultraviolet recorded its entire debut album there; Warner Bros. recording artist John Sieger, a Milwaukee native, worked on tracks for his upcoming album with producer Harrison; and Harrison resequenced his upcoming solo album, "Man With A Gun," there as well.

According to studio manager Helen Tyler, Royal is in the process of being booked solid through March. Current clients are the Bears, produced by group member Adrian Belew (who also serves as producer inresidence at the studio), who are recording their second PMRC album, "Rise & Shine." Also due in are the BoDeans, to remix a new single from "Outside Looking In" as well as to

lay down new tracks written on their recent tour with U2. Tyler says Atlantic artists Manowar are also inquiring into the possibility of work

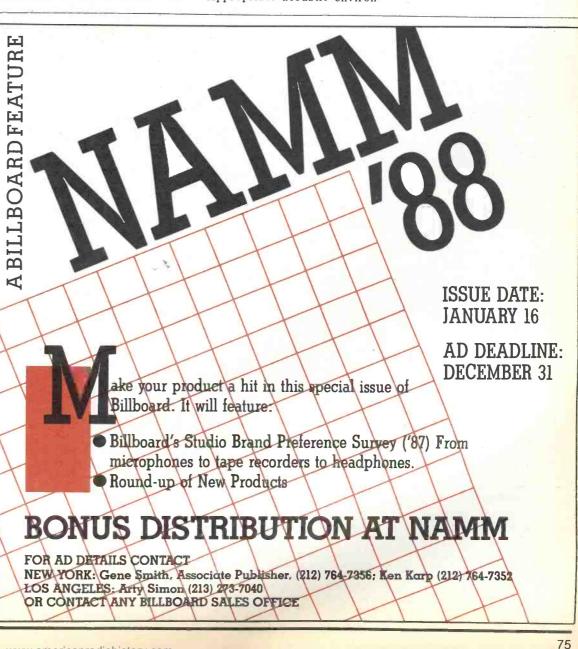
"We've been building and getting repeat clients," says Tyler, "which is what we wanted to do." The combination of state-of-the-art facilities and the studio's resort setting (Royal Recorders is located in Lake Geneva's Americana Resort, 70 miles northwest of Chicago) makes an appealing package for potential clients, she says. The studio personnel regularly make travel and boarding arrangements for clients, Tyler notes, from booking flights to renting lakeside houses if the client prefers not to stay in the Americana hotel. "Located in the Wisconsin countryside as we are, we can't be just a studio," she says. "We have to make sure people are comfortable.

"A lot of the labels are finding that putting their acts here, where there's peace and quiet and they can get their work done, is preferable to the distractions of New York or L.A., Tyler notes, adding, "Of course, if the clients do feel the need to get away a bit, Chicago and Milwaukee are quite close and easily accessible."

Royal Recorders began its life in 1984 as Sound Summit Studios, which had opened on the site of the former Shade Tree Studios under co-owner Phil Bonanno, whose expressed goal was to create a sophisticated album studio in the Chicago area.

The studio went on to see a certain amount of album work with Survivor, Chuck Mangione, and John Hunter, among others (Hunter recorded two CBS albums there), but the Sound Summit company began to encounter financial difficulties.

Brigham came in as studio manager in February 1986. Brigham, per sonal manager of local acts Holland and the B'zz, and Bonanno decided to (Continued on next page)



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L.A. REID AND BABYFACE produced tracks for Karyn White, Paula Abdul, Johnny Gill, and Howard Hewett at Studio Masters. Jon Gass was at the controls. Also there, Gerry Brown and Rob Von Arx produced and engineered a remix version of the Bert Robinson single "Tuff Enuff" for Capitol Records. Tim Jaquette assisted.

At Skyline Studios, producers Chieli Minucci and George Jinda worked on album tracks with the group Special EFX. Omar Hakim was on drums, Mark Egan on bass, Dave Weckl on drums, and Szakcsi on piano. Paul Wickliffe sat behind the board, assisted by Eugene Nastasi. The album is scheduled for release March 21 on GRP Records.

LOS ANGELES

JEFF LYNN WAS IN AT Larrabee Sound to work on the tune "Let It Shine" with Brian Wilson. Bill Botrell engineered this Warner Bros. project. Also, Preston Glass popped in to produce two songs for George Benson: "Everlasting Love" and "Twice The Love" for Warner Bros. Maureen Droney was at the board with Jeff Lorenzen assisting. And, Jeff Bova was in to produce Herbie Hancock's music production for the movie "Colors." Bob Musso engineered with Elmer Flores assisting. The title song for "Colors," the Los Lobos tune "One Time One Night,"was remixed by Bob Schaper with the assistance of John Hegedes.

NASHVILLE

EMMYLOU HARRIS JOINED Earl Thomas Conley at Emerald Sound for a duet on Conley's upcoming RCA album. Emory Gordy Jr. produced the album with Steve

Tilisch and Jeff Coppage guiding the knobs.

The Sound Emporium saw a visit from Sawyer Brown in to remix its Capitol tracks. Ron Chancey produced with Les Ladd running the board. Also, Don Williams was in with producer Garth Fundis to work on an interview. Fundis engineered. And, New Grass Revival zipped by with producer Fundis and engineer Bill VornDick to overdub for a "New Country" spot.

All material for the Audio Track column should be sent to Debbie Holley, Billboard, 49 Music Square W., 5th Fl., Nashville, Tenn. 37203.

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

ND DROPOUTS: Research Technology International's new D11 Dropout Analyzer performs quality control checks on videotape, testing for video and RF dropouts prior to recording, editing, or duplicating. The firm says the unit works with any video format. The D11 features userprogrammable detection sensitivity and an audible alarm, which alerts the user when dropout counts exceed a preset level. A built-in printer provides hard-copy reports on tape condition. Contact RTI at 1-800-323-7520. In Illinois, use 1-800-851-4028.

BETTER GUITAR THROUGH MIDI: To help guitar players wend their way through the maze of MIDI technology now available to them, Phi Tech-makers of the Photon MIDI guitar converter-is offering a comprehensive 16-page guide called "MIDI And The Modern Guitarist."

The booklet includes sections on sequencing, arpeggiating, MIDI tricks, guitar enhancements, as well as more in-depth material on guitar synth controllers and MIDI units. The booklet is available free of charge from authorized Phi Tech dealers or by calling 405-521-9000.

UPGRADE: **Devonshire Studios** of North Hollywood has completed a major renovation and upgrade, providing the facility with state-of-theart audio for video postproduction capabilities. Devonshire is now stocked with a Neve 56-input 8128 console with Necame 96 automation; Sony and RCA 1-inch video machines; five Sony BVU-850 VCRs; five Adams-Smith 2600 synchronizers; and two E-mu Systems Emulator II digital sampling systems. These last are equipped with Macintosh SE interfaces that run the advanced Sound Designer and Q-Sheet software by Digidesign. Contact Devonshire at 818-985-1945.

ARRY ARRIVES: Producers Color Service, Southfield, Mich., has acquired the latest version of Quantel's Harry, a multifaceted postproduction system with impressive capabilities. Harry provides digital video

recording, editing, processing, and animation and compositing with realtime random access to 2,700 frames in one machine. Call PCS for more details on Harry at 313-352-5353.

SIGN O' THE TIMECODE: In order to properly sync the film and tape during the postproduction process of of his current film, "Sign O' The Times," megastar Prince opted for Timeline's Lynx timecode modules. Los Angeles-based Tim Jordan Rentals provided one Lynx Biphase Film module and two Lynx SAL modules, which were installed at Warner Hollywood Studios during the postwork.

HIGHER TECH CUTS COSTS: Console maker API says it has successfully converted manufacturing for its well-known 2520 all-discrete op-amp to an automated assembly procedure and has switched over to surfacemount discrete components. According to Paul Wolff, API's president, the new process "drastically reduces costs without affecting the sound at all." The list price for the 2520 now is reduced from \$95 to \$47.50. Contact API at 703-455-8818.

Edited by STEVEN DUPLER

ROYAL RECORDERS GIVES CLIENTS THE ROYAL TREATMENT (Continued from preceding page)

seek out a financial partner and found one in Ron Fajerstein.

Brigham and Fajerstein then purchased the studio and renamed it Royal Recorders; the Sound Summit company declared bankruptcy and was dissolved. Brigham stayed as Royal's chief engineer, a position he continues to hold.

revamping the studio. The overall design, by Carl Yancar of Lakeside Associates, stayed constant: the 21-by-20 control room has a bass trap in the back and reflective front surfaces, and the 35-by-24 studio is louvered for the precise degree of live/dead quality required.

What Brigham and Fajerstein did do was bring in more sophisticated equipment, starting with a Solid State Logic 4072E 80-input console with 64 mono channels, eight stereo channels, and primary/total recall automation-which, until Prince's

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Paisley Park Studios opened in Minneapolis last spring, was the world's largest SSL installation.

In addition, they acquired two Mitsubishi X-850 digital 32-track machines to complement the already-installed twin Studer A800 24-track machines.

Current gear also includes two Mitsubishi X-86 digital two-track, and two Studer A-80 $\frac{1}{2}$ -inch to $\frac{1}{4}$ -inch two-tracks. The two A-800s and X-850 can be interlocked via an Adams-Smith model 2600 synchronizer.

Outboard gear includes these echo, reverb, and delay systems: Echoplate I, Lexicon 224 XL and 200, Yamaha Rev 7s, AMS RMS 16s, tube-type EMT 140s, and AMS 15-80 DDLs. Limiters include dbx 160s, UREI 1176s, and Teletronix tube limiters.

Also on hand are Drawmer DS 201 dual noise gates, GML parametric equalizers, and eight rack-mounted Focusrite ISA 110 equalizers. Royal Recorders also offers vintage tube microphones in addition to modern models.

The studio is in the process of ac-

quiring an 80-input Focusrite console, says Tyler. Royal is to receive serial number 001; the console is being developed by Rubert Neve, with some assistance by chief engineer Bonanno, according to Tyler.

The console will go in a new room, whose location has not yet been determined; Royal Recorders plans either to expand its current facilities in the Americana or annex a room elsewhere.

In addition, says Tyler, the studio is receiving, in February, a G-series computer for its SSL, whose hard disks can house up to five complete albums.

Business has grown, says Tyler, to the extent that "we could have kept a second room busy this whole year." The G-series computer and new Focusrite console are further indicators of Royal's aims to please.

"Not everyone wants to work with the SSL," Tyler says. "As with our assortment of digital and analog equipment, we want to give our cli-ents options."

Brigham and Fajerstein set about

The studio is paneled in ash and accented with Italian marble, particularly in the live-sounding isolation booth.

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Busch Sees CDs As Industry Apex

HAMBURG The compact disk is not only the finest sound carrier in the history of recorded music, it is also almost certainly the last.

This is the view of Richard Busch, who has just retired here as president of PolyGram Germany after 33 years in the record business. Says Busch: "I cannot see CD be-

ing superseded. As long as sound carriers survive, then the optical disk will predominate.'

He sees the video dimension, introduced to the format as CD-V, as offering further assurance that CD has a long future. "We have made realistic predictions about the takeup of the system based on a major launch in the spring.

"At this time, new buyers of CD hardware will be able to buy the combi player. If only 10% of the new hardware buyers decide on the combi player, and if only two-thirds of them buy CD-V software, then the market will grow satisfactorily and the system will be well implanted by the early 1990s.'

Busch says that it would be overly optimistic to look for the same penetration rate for CD-V as for CD audio. "It is invalid to compare CD with CD-V because CD was a sensation when it was first introduced in late 1982. We achieved 5% household penetration in five years, making CD the fastest-growing phenomenon in the history of consumer electronics. The only condou studio in Switzerand

"If CD-V achieves between 1% and $1\frac{1}{2}\%$ in three to four years, we shall be able to count it a success."

For Busch, who notes that his PolyGram career spans one-third of the history of the record business, the highlight of his working life was being part of the team which prepared the marketing campaign for compact disk in 1979-80.

"In 1980 we made low, middle, and high projections for the penetration of the CD system and we finished up achieving something between the middle and the high level. It was the greatest moment of my life to be in Salzburg at the Easter Festival in the spring of 1981 to present the CD system, together with Herbert von Karajan and Mr. [Akio] Morita of Sony."

On the postponement of the launch of CD-V, Busch said that it was essential to be able to offer the public at least 250 items of CD-V repertoire before officially unveiling the system. He thought it might be necessary, at the beginning, to make CD-V software available in hardware as well as software stores.

"But one big advantage that CD-V has over previous software innovations is that retail stores have improved out of all recognition in the last few years, providing environments which encourage consumers to invest in exciting products like CD-V.'

Two Studio Complex

Studio A: Solid State Logic, Total Recall, Studer A800, TLS 4000, Studer A80 $\slash_2^{\prime\prime\prime}$ and

Studio B: MCI 536, Studer A800, MCI JH110 ¼", Urei Monitors

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Looking at the prospects in general for 1988, Busch says he had always taken an optimistic view of the business and sees no reasons to change his attitude. He sees the threat of widespread CD copying onto DAT software as a cloud on the horizon, "but ever since the record has been in existence it has had to compete with systems that can record and playback.

"The record has had to cope successively with the challenges of the movies, radio, black and white TV, color TV-and the industry has met these challenges and survived."

Busch says that as far as DAT is concerned, if Copycode is given the green light, then the industry should unhesitatingly support the system. "But if it is shown that damage is done to sound carriers by its incorporation in a playing system, then it should be rejected. A record company would be stupid to

spend half-a-million marks recording an opera only to have it degraded by a spoiler system."

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On the subject of the Sony acquisition of CBS, Busch says that his own experience of working for a record company owned by a hardware company told him that it was clearly recognized that the software business was a business in its own right and not simply a device to sell hardware.

"Philips has shown the way in this respect," Busch says, "and I trust that Sony will follow a similarly wise course, bearing in mind its increasingly important software interests, as also exemplified by the CD plant in Salzburg.

Busch says that if Sony decides to make CD software available in prerecorded DAT form, "the introduction of the system, without repertoire from the other major companies, will take three times as long.'

Thorn EMI Shows Pretax Profits While Stock Slides

LONDON Thorn EMI, whose shares fell more than 40% in the recent stock market crash, has returned pretax profits of \$109 million for the half-year to September 1987. And the company's music division has moved marginally into the black with profits of \$2.7 million for the period.

The overall profit figure is 46% better than in the same six months last year, although gross earnings fell 5% to \$2,558 million following the disposal of Thorn EMI's domestic appliance and Ferguson television-manufacturing businesses. The rental and retail division contributed over 75% of total profits.

Besides U.K. TV and video rental stores and the HMV retail chain, this division also includes the U.S. Rent-A-Center business acquired in the summer of 1987. Since the acquisition, Rent-A-Center has opened 90 additional outlets and boosted its profits by 30%.

The music division's \$2.7 million profit came from earnings of \$588 million, up from \$551 million in the same period last year, when losses of \$9.2 million were sustained. Analysts credit the reissue of Beatles catalog on CD for much of the improvement, and full-year figures could better the \$1.2 billion earnings and \$45.7 million profits recorded for fiscal year 1986-87, though Capitol Records is still seen as lacking in strong repertoire.

Despite the improved results, Thorn EMI's shares fell by around 40 cents on the news, and full-year profit forecasts were trimmed to around \$380 million. The ill-fated Inmos microchip operation remains a drain on company performance, and its proposed transfer from Colorado Springs, Colo., to Wales, with the loss of 300 Stateside jobs, is likely to save only \$20 million annually.

Cautionary remarks by both chief executive Colin Southgate and chairman Sir Graham Wilkins, who continues to rebuff frequent approaches from Virgin's Richard Branson seeking to buy parts of the music division, may also have contributed to the drop.

TVs, VCRs Gain In Japan

TOKYO Domestic sales of VCRs and color television sets for 1987 are expected to set all-time records in Japan, according to figures projected by the electronic hardware industry here.

But exports to the U.S., which had been Japan's biggest export market, are expected to be well down on the 1986 figures, by some 50% for color TV sets and more than 30% for VCRs.

According to the major manufacturers here, domestic sales of color TV sets are expected to top the 9 million unit mark for the first time this year, about 10% up on the previous year. VCRs, including desk models and camcorders, are projected to total 7.3 million units, up 33% on 1986. The dramatic upturn in VCR sales

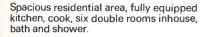
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in Japan is largely a result of substantial price cuts. Additionally, the number of video rental shops in Japan has mushroomed to a total of 13.000 nationwide.

In 1986, large-screen TV sets of more than 22 inches accounted for only 13% of total sets sold, but this year one in four sets sold are in that category. Exports of color TV sets to the U.S. will be less than half the 1.85 million units shipped last year, according to the new figures.

And exports of VCRs to the U.S. this year are projected to be 12 million units, compared with the 18 million recorded in 1986. In monetary terms, this year's VCR exports to the U.S are expected to be worth some \$2.8 billion, just half the amount recorded for 1986.

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Copyright Groups Get Radio Nod While TV Seeks Cuts

BY KIRK LaPOINTE

OTTAWA The country's two major performing-rights societies are at odds with private broadcasters and the Canadian Broadcasting Corp. over proposed tariffs for use of copyrighted works on the CBC's television networks.

A filing of 1988 tariffs by the Composers, Authors, and Publishers Assn. of Canada (CAPAC) and the Performing Rights Organization of Canada Ltd. (PROCAN) indicates that peace seems to be prevailing between the societies and public and private radio. The existing 3.2% tariff on radio revenues, split 1.66% among CAPAC and 1.54% among PROCAN, appears to have been rubber-stamped by the Copyright Appeal Board.

The board has also approved payments of \$91,000 to CAPAC and \$84,000 to PROCAN in 1988 by the MuchMusic Network, the national music video service. But, in an issue of the Canada Gazette, the federal regulatory digest, no tariffs have been filed with other TV outlets, with the exception of educational services in Ontario and Quebec.

TV broadcasters are seeking rollbacks in what have already been concessions in recent years by the performing-rights societies. The societies are seeking the status quo.

Among the other tariffs, the federal Consumer and Corporate Affairs Department's copyright board approved the following on Dec. 4:

• Performance tariffs that range from \$2.35 for a solo artist playing a song less than three min-

utes before fewer than 500 people to \$115 for a band or orchestra playing such a song before a crowd of more than 800,000.

• Increases in the PROCAN performance tariffs of 75% for material 3-7 minutes, 125% for performances 7-15 minutes, and up to a 500% increase for a lengthy piece of between 90-120 minutes.

• A PROCAN tariff of .41% of revenue for exercise or dance studios to use copyrighted works from the societies.

• CAPAC tariffs for Canada's Wonderland, Ontario Place, and other similar places of \$1 per 1,000 of attendance and .75% of total entertainment costs.

• CAPAC tariffs for performances that range from \$1.90 for a solo artist playing a piece less than three minutes long before fewer than 500 people to \$102.60 for a group playing such a song before more than 800,000 people.

• Increases in the CAPAC tar-iffs of 75% for pieces 3-7 minutes, 125% for material 7-15 minutes, and 500% for material 90-120 minutes long

The similarity of the tariffs between the two societies and their similar categorizations flows from agreements between them to make their requests with similar wording. Until last year, the two societ-ies proceeded independent of one another and often made regulation of such tariffs cumbersome for the board and for music users.

Flat fees for tariffs are being increased 5% in the coming year,

says PROCAN chief Jan Matejcek. Recently, the societies reached a five-year agreement with private radio broadcasters.

Key Cable Cos. Resist Switch **MuchMusic-TV Stymied**

OTTAWA Some key Canadian cable companies appear initially reluctant to shift the MuchMusic Network from pay television to their basic service, despite a federal regulatory ruling that strongly supports such a move.

Some firms, including the country's preeminent cable operator, Rogers Cablesystems, appear willing to continue offering MuchMusic as a "discretionary service" as part of a package of pay TV channels. A "satisfaction pack" that in-cludes MuchMusic, The Sports Network, and the First Choice-Superchannel movie channel has been popular with consumers, and cable firms fear that if MuchMusic and TSN shift to basic cable, the lucrative First Choice service won't be as attractive to consumers as a stand-alone channel.

The Canadian Radio-Television and Telecommunications Commission, in a ruling Nov. 30, created four new Canadian specialty services and pay TV channels and approved applications by MuchMusic and TSN to move to basic cable.

But permission from cable companies must follow.

Colin Watson, chief of the Rogers Cable operation, says his company is quite pleased to offer MuchMusic as a form of pay TV and isn't interested in including it as part of the basic cable package, even if it means only a few cents extra on the subscriber bill.

For their part, MuchMusic officials privately concede they aren't terribly surprised. They realize that they're helping cable firms sell the movie service to consumers, so they know it won't be easy to move over to basic cable. Coming in September, however, is a family-style pay TV service that could form part of a package with First Choice-Superchannel (the two are commonly owned) and allow MuchMusic and TSN to be sprung to basic cable. At present, though, cable firms aren't willing to throw away the one pay TV package that keeps subscribers interested in the movie service. KIRK LaPOINTE

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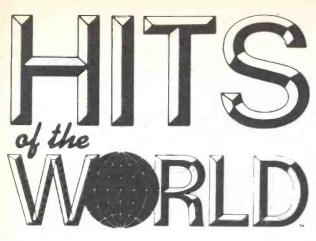
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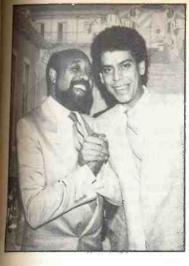
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BRIT	AIN	(Courtesy Music Week/Gallup) As of 12/19/87
This Week	Last Week	SINGLES
1	4	ALWAYS ON MY MIND PET SHOP BOYS PARLOPHONE
2.	2	WHEN I FALL IN LOVE RICK ASTLEY RCA THE WAY YOU MAKE ME FEEL MICHAEL JACKSON EPIC
4	9	LOVE LETTERS ALISON MOYET CBS
5	1	CHINA IN YOUR HAND T'PAU SIREN
6	13	ROCKIN' AROUND THE CHRISTMAS TREE KIM WILDE & MEL SMITH (MEL & KIM) 10/VIRGIN
7	5	WHAT DO YOU WANT TO MAKE THOSE EYES AT ME FOR SHAKIN'
8	19	FAIRYTALE OF NEW YORK THE POGUES FEATURING KIRSTY
9	15	MacCOLL POGUE/MAHONE THE LOOK OF LOVE MADONNA SIRE
10	11	WHO FOUND WHO JELLYBEAN/ELISA FIORILLO CHRYSALIS
11 12	8	CRITICIZE ALEXANDER O'NEAL TABU LETTER FROM AMERICA PROCLAIMERS CHRYSALIS
13	7	GOT MY MIND SET ON YOU GEORGE HARRISON DARK HORSE
14	10	ONCE UPON A LONG AGO PAUL MCCARTNEY PARLOPHONE
15 16	27 12	TURN BACK THE CLOCK JOHNNY HATES JAZZ VIRGIN
17	33	SO EMOTIONAL WHITNEY HOUSTON ARISTA EV'RY TIME WE SAY GOODBYE SIMPLY RED WEA
18	14	NEVER CAN SAY GOODBYE THE COMMUNARDS LONDON
19	NEW	HEAVEN IS A PLACE ON EARTH BELINDA CARLISLE VIRGIN
20 21	NEW 32	WHEN I FALL IN LOVE NAT KING COLE CAPITOL ANGEL EYES WET WET WET PRECIOUS/PHONOGRAM
22	36	CHILDREN SAY LEVEL 42 POLYDOR
23	20	I'M THE MAN ANTHRAX ISLAND
24 25	22 NEW	SATELLITE HOOTERS CBS
25	23	TOUCHED BY THE HAND OF GOD NEW ORDER FACTORY SOMEWHERE SOMEBODY FIVE STAR TENT/RCA
27	16	SOME GUYS HAVE ALL THE LUCK MAXI PRIEST 10/VIRGIN
28	25	I'VE BEEN IN LOVE BEFORE CUTTING CREW SIREN
29	21	(I'VE HAD) THE TIME OF MY LIFE BILL MEDLEY & JENNIFER WARNES RCA
30	NEW	JINGO JELLYBEAN CHRYSALIS
31	17	BUILD THE HOUSEMARTINS GO! DISCS
32 33	26 28	HERE I GO AGAIN WHITESNAKE EMI MY BABY JUST CARES FOR ME NINA SIMONE CHARLY
34	NEW	LAST NIGHT I DREAMT THE SMITHS ROUGH TRADE
35	24	WHENEVER YOU NEED SOMEBODY RICK ASTLEY RCA
36 37	NEW	TIGHTEN UP WALLY JUMP JR./CRIMINAL ELEMENT BREAKOUT/A&M
38	18	G.T.O. SINITTA RCA TO BE REBORN BOY GEORGE VIRGIN
39	NEW	IDEAL WORLD (REMIX) THE CHRISTIANS ISLAND
40	NEW	REASON TO LIVE KISS VERTIGO/PHONOGRAM
1	1	ALBUMS VARIOUS NOW THAT'S WHAT I CALL MUSIC 10 EMI/VIRGIN/POLYGRAM
2	2	VARIOUS HITS 7 CBS/WEA/RCA/ARISTA
3	3	RICK ASTLEY WHENEVER YOU NEED SOMEBODY RCA
4	6 4	MICHAEL JACKSON BAD EPIC PAUL MCCARTNEY ALL THE BEST! PARLOPHONE
6	5	T'PAU BRIDGE OF SPIES SIREN
7	.7	PRETENDERS THE SINGLES WEA
8 9	9 15	FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS. CLIFF RICHARD ALWAYS GUARANTEED EMI
10	8	UB40 THE VERY BEST OF UB40 VOL. 1 VIRGIN
11	34	ALISON MOYET RAINDANCING CBS
12 13	13	MICHAEL CRAWFORD SONGS FROM STAGE AND SCREEN TELSTAR GEORGE MICHAEL FAITH EPIC
14	17	PET SHOP BOYS ACTUALLY PARLOPONE
15	26	ELAINE PAIGE MEMORIES TELSTAR
16 17	37	VARIOUS NOW THE CHRISTMAS ALBUM EMI/VIRGIN
18	16 12	MICHAEL JACKSON & DIANA ROSS LOVE SONGS TELSTAR THE SHADOWS SIMPLY SHADOWS POLYDOR
19	11	MADONNA YOU CAN DANCE SIRE
20 21	14 23	WHITNEY HOUSTON WHITNEY ARISTA ERIC CLAPTON/CREAM THE CREAM OF ERIC CLAPTON POLYDOR
22	25	ROSE MARIE SENTIMENTALLY YOURS TELSTAR
23	18	VARIOUS FROM MOTOWN WITH LOVE K-TEL
24 25	19	RICHARD CLAYDERMAN SONGS OF LOVE DECCA/LONDON
25	24 22	ALEXANDER O'NEAL HEARSAY TABU VARIOUS PHANTOM OF THE OPERA POLYDOR
27	28	THE COMMUNARDS RED LONDON
28	30	WHITESNAKE WHITESNAKE 1987 EMI
29 30	21 20	FOSTER & ALLEN REFLECTIONS STYLUS PAT BENATAR BEST SHOTS CHRYSALIS
31	27	GEORGE HARRISON CLOUD NINE DARK HORSE/WEA
-32	.NEW	
33	31	VARIOUS SIXTIES MIX VARIOUS
- 34	32	ERASURE THE CIRCUS MUTE
35 36	36 33	WET WET WET POPPED IN SOULED OUT PRECIOUS/PHONOGRAM EURYTHMICS SAVAGE RCA
37	29	VARIOUS THE GREATEST HITS OF 1987 TELSTAR
38	NEW	THE CHRISTIANS THE CHRISTIANS ISLAND
39	35 NEW	BEE GEES ESP WARNER BROS. TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING
	TILT	TO CBS
-	1	

	CAN		(Courtony The Depart) As (\$10/10/07			
-	CAN	AUA	(Courtesy The Record) As of 12/10/87 SINGLES	MU	SK	CAMEDIA PAN-EUROPEAN CHARTS 19/12/87
	1	1	FAITH GEORGE MICHAEL COLUMBIA/CBS			HOT 100 SINGLES
	2	2	MONY MONY BILLY IDOL CHRYSALIS/MCA	1	1	FAITH GEORGE MICHAEL EPIC
	3	3	POP GOES THE WORLD MEN WITHOUT HATS MERCURY/POLYGRAM I THINK WE'RE ALONE NOW TIFFANY MCA/MCA	23	23	YOU WIN AGAIN BEE GEES WARNER BROS. NEVER GONNA GIVE YOU UP RICK ASTLEY RCA
	5	5	THE TIME OF MY LIFE BILL MEDLEY WITH JENNIFER WARNES BMG	4	4	WHENEVER YOU NEED SOMEBODY RICK ASTLEY RCA
	6	6	WE'LL BE TOGETHER STING A&M HEAVEN IS A PLACE ON EARTH BELINDA CARLISLE MCA	5	1-8 15	CHINA IN YOUR HAND T'PAU SIREN THE WAY YOU MAKE ME FEEL MICHAEL JACKSON EPIC
	8	8	TRY BLUE RODEO WEA/WEA	7	9	NEVER CAN SAY GOODBYE THE COMMUNARDS LONDON
	9	10	GOT MY MIND SET ON YOU GEORGE HARRISON DARK HORSE/WARNER BROS./WEA	9	6 8	GOT MY MIND SET ON YOU GEORGE HARRISON DARK HORSE/WEA EVERLASTING LOVE SANDRA VIRGIN
	10	9 16	IT'S A SIN PET SHOP BOYS EMI-MANHATTAN WHEN A MAN LOVES A WOMAN LUBA CAPITOL	10 11	10 12	LOVE IN THE FIRST DEGREE BANANARAMA LONDON ETIENNE GUESCH PATTI COMOTION/EMI
	12	15	CHERRY BOMB JOHN COUGAR MELLENCAMP MERCURY/POLYGRAM	12	5	BAD MICHAEL JACKSON EPIC
	13	13 12	CAUSING A COMMOTION MADONNA SIRE/WEA I'VE BEEN IN LOVE BEFORE CUTTING CREW VIRGIN/A&M	13 14	11 NEW	LA BAMBA LOS LOBOS LONDON ONCE UPON A LONG AGO PAUL MCCARTNEY PARLOPHONE
	15	NEW	THE WAY YOU MAKE ME FEEL MICHAEL JACKSON EPIC/CBS	14	17	CRITICIZE ALEXANDER O'NEAL TABU
	16 17	NEW	SO EMOTIONAL WHITNEY HOUSTON ARISTA/BMG HERE I GO AGAIN WHITESNAKE GEFFEN/WEA	16 17	7 19	PUMP UP THE VOLUME M/A/R/R/S 4AD JOE LE TAXI VANESSA PARADIS FA PRODUCTION/POLYDOR
	18	14	THE ONE I LOVE R.E.M. I.R.S./MCA	18	14	HERE I GO AGAIN WHITESNAKE EMI
	19 20	17 20	CASANOVA LEVERT ATLANTIC/WEA BRILLIANT DISGUISE BRUCE SPRINGSTEEN COLUMBIA/CBS	19 20	13 NEW	LITTLE LIES FLEETWOOD MAC WARNER BROS. SATELLITE HOOTERS CBS
c. No part of this publication			ALBUMS			HOT 100 ALBUMS
stem, or transmitted, in any , photocopying, recording,	1	1	JOHN COUGAR MELLENCAMP THE LONESOME JUBILEE MERCURY/POLYGRAM	1 2	1 2	GEORGE MICHAEL FAITH EPIC MICHAEL JACKSON BAD EPIC
sion of the publisher.	23	2	U2 THE JOSHUA TREE ISLAND/MCA STING NOTHING LIKE THE SUN A&M	3	3	STING NOTHING LIKE THE SUN A&M
	4	5	GEORGE MICHAEL FAITH COLUMBIA/CBS	4	4	BRUCE SPRINGSTEEN TUNNEL OF LOVE CBS BEE GEES ESP WARNER BROS
/19/87	5	6 4	VARIOUS ARTISTS DIRTY DANCING BMG MUSIC BRUCE SPRINGSTEEN TUNNEL OF LOVE COLUMBIA/CBS	6	7	MADONNA YOU CAN DANCE SIRE
	7	7	BILLY IDOL VITAL IDOL CHRYSALIS/MCA			TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
YS PARLOPHONE RCA	8	12 8	INXS KICK ATLANTIC/WEA WHITESNAKE GEFFEN/WEA	8	11 9	RICK ASTLEY WHENEVER YOU NEED SOMEBODY RCA BRYAN FERRY BETE NOIRE VIRGIN
AEL JACKSON EPIC	10	10	DEF LEPPARD HYSTERIA VERTIGO/POLYGRAM	10	13	EURYTHMICS SAVAGE RCA
	11 12	11 13	GEORGE HARRISON CLOUD NINE DARK HORSE/WARNER BROS./WEA MADONNA YOU CAN DANCE SIRE/WEA	11 12	10 15	PET SHOP BOYS ACTUALLY PARLOPONE FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS.
TREE KIM WILDE & MEL SMITH	13	9	MICHAEL JACKSON BAD CBS	13	12	THE COMMUNARDS RED LONDON
E EYES AT ME FOR SHAKIN'	14 15	19 15	VARIOUS ARTISTS A VERY SPECIAL CHRISTMAS A&M PINK FLOYD A MOMENTARY LAPSE OF REASON COLUMBIA	14 15	8 14	PINK FLOYD A MOMENTARY LAPSE OF REASON EMI U2 THE JOSHUA TREE ISLAND
UES FEATURING KIRSTY	16	16	BELINDA CARLISLE HEAVEN ON EARTH MCA/MCA	16	NEW	GEORGE HARRISON CLOUD NINE DARK HORSE/WEA
E	17 18	14 18	LA BAMBA SOUNDTRACK SLASH/WARNER BROS./WEA ROBBIE ROBERTSON GEFFEN/WEA	17 18	NEW 18	JOE COCKER UNCHAIN MY HEART CAPITOL MIKE OLDFIELD ISLANDS VIRGIN
A FIORILLO CHRYSALIS	19 20	20 17	MEN WITHOUT HATS POP GOES THE WORLD POLYGRAM	19	NEW	SOUNDTRACK DIRTY DANCING RCA
BU IERS CHRYSALIS			FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS./WEA	20	20	CLIFF RICHARD ALWAYS GUARANTEED EMI
E HARRISON DARK HORSE	WES	T GE	(Courtesy Der Musikmarkt) As of 12/14/87	AUST	RAL	Courtesy Australian Music Report) As of 12/21/87
ATES JAZZ VIRGIN	1	1	SINGLES WHENEVER YOU NEED SOMEBODY RICK ASTLEY RCA	1	1 .	SINGLES NEVER GONNA GIVE YOU UP RICK ASTLEY RCA
N ARISTA PLY RED WEA	2	2	YOU WIN AGAIN BEE GEES WARNER BROS	2	5	GOT MY MIND SET ON YOU GEORGE HARRISON DARK HORSE/WEA
MMUNARDS LONDON	3	5	KUESS' DIUE HAND M SCHOENE FRAU E AV WONDERFUL LIFE BLACK A&M	3	2	FAITH GEORGE MICHAEL EPIC RUN TO PARADISE CHOIRBOYS MUSHROOM
INDA CARLISLE VIRGIN	5	4	LITTLE LIES FLEETWOOD MAC WARNER BROS.	4	3	TOO MUCH AIN'T ENOUGH LOVE JIMMY BARNES MUSHROOM
US/PHONOGRAM	6	NEW 15	CHINA IN YOUR HAND T'PAU VIRGIN LOVE CHANGES (EVERYTHING) CLIMIE FISHER EMI	6	6	HOLD ME NOW JOHNNY LOGAN EPIC/CBS
	8	10	JOE LE TAXI VANESSA PARADIS POLYDOR-DGG	8	8 7	THE WAY YOU MAKE ME FEEL MICHAEL JACKSON EPIC NEED YOU TONIGHT INXS WEA
EW ORDER FACTORY	9	13 6	ETIEÑNE GUESCH PATTI EMI FAITH GEORGE MICHAEL ÉPIC	9 10	9 10	LA BAMBA LOS LOBOS LONDON/POLYGRAM
R TENT/RCA	11	8	FULL METAL JACKET ABIGAIL MEAD & NIGEL GOULDING WARNER BROS.	10	10	MONY MONY BILLY IDOL CHRYSALIS BAD MICHAEL JACKSON EPIC/CBS
AXI PRIEST 10/VIRGIN G CREW SIREN	12	7	PUMP UP THE VOLUME M/A/R/R/S ROUGH TRADE	12 13	15	MY OBSESSION ICEHOUSE REGULAR/FESTIVAL
G CREW SIREN	13 14	11 9	RENT PET SHOP BOYS PARLOPHONE JOHNNY B HOOTERS CBS	13 14	11 16	ELECTRIC BLUE ICEHOUSE REGULAR/FESTIVAL TO HER DOOR PAUL KELLY MUSHROOM/FESTIVAL
	15	19	NEVER SAY GOODBYE COMMUNARDS METROMONE	15	13	WE'LL BE TOGETHER STING A&M
CS	16 17	NEW 12	THE WAY YOU MAKE ME FEEL MICHAEL JACKSON EPIC I NEED LOVE L.L. COOL J DEF JAM	16 17	14 17	YOU WIN AGAIN BEE GEES WARNER BROS. BRIDGE TO YOUR HEART WAX RCA/BMG
A SIMONE CHARLY	18	14	NEVER GONNA GIVE YOU UP RICK ASTLEY RCA	18 19	NEW	IS THIS LOVE WHITESNAKE EMI UNCHAIN MY HEART JOE COCKER LIBERATION
THS ROUGH TRADE	19 20	17 16	THIS CORROSION SISTERS OF MERCY WEA SORRY LITTLE SARAH BLUE SYSTEM HANSA	20	19 18	DO TO YOU MACHINATIONS WHITE LABEL/FESTIVAL
RICK ASTLEY RCA	1	1	ALBUMS	. 1		ALBUMS
N	2	11	BEE GEES ESP WARNER BROS RICK ASTLEY WHENEVER YOU NEED SOMEBODY RCA	1 2	NEW	JIMMY BARNES FREIGHT TRAIN HEART MUSHROOM/FESTIVAL ICEHOUSE MAN OF COLOURS REGULAR/FESTIVAL
IANS ISLAND	3	NEW 2	RONDO VENEZIANO MYSTERIOSA VENEZIA BABY FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS	3	10	VARIOUS ARTISTS SUMMER '88 WEA
NOGRAM	5	4	TOD & TEUFEL LIEBE EAV	4	2 5	MICHAEL JACKSON BAD ~ EPIC/CBS VARIOUS ARTISTS SMASH HITS '87 CBS
MUSIC 10 EMI/VIRGIN/POLYGRAM	6	76	SOUNDTRACK DIRTY DANCING RCA/ARIOLA ENGELBERT REMEMBER I LOVE YOU ARIOLA	6	4	MOTION PICTURE SOUNDTRACK LA BAMBA LONDON/POLYGRAM
SOMEBODY RCA	8	3	GEORGE MICHAEL FAITH EPIC	7	11 3	VARIOUS ARTISTS CELEBRATE '88 EMI INXS KICK WEA
	9 10	5	JOE COCKER UNCHAIN MY HEART CAPITOL TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE	9	6	GEORGE MICHAEL FAITH EPIC
PARLOPHONE	11	8	ACCORDING TO CBS	10 11	9 8	MIDNIGHT OIL DIESEL AND DUST CBS PAUL MCCARTNEY ALL THE BEST PARLOPHONE
GHT WARNER BROS.	12	12	STING NOTHING LIKE THE SUN A&M/DG	12	7	STING NOTHING LIKE THE SUN A&M
ED EMI	13 14	NEW 10	MADONNA YOU CAN DANCE SIRE PET SHOP BOYS ACTUALLY PARLOPHONE/EMI	13 14	15 16	MADONNA YOU CAN DANCE SIRE JOHN FARNHAM WHISPERING JACK WHEATLEY/RCA
. 1 VIRGIN	14	NEW	VIENNA SYMPHONIC ORCHESTRA PROJECT SYMPHONIC ROCK	15	NEW	EURYTHMICS SAVAGE RCA
STAGE AND SCREEN TELSTAR	16	15	CHRIS REA DANCING WITH STRANGERS MAGNET/DGG	16 17	12 14	BILLY JOEL KOHUEPT CBS PINK FLOYD A MOMENTARY LAPSE OF REASON CBS
ONE	17	14	BLACK WONDERFUL LIFE A&M/DG MIKE OLDFIELD ISLANDS VIRGIN	18	13	JAMES REYNE JAMES REYNE CAPITOL/EMI
	19	13	BRUCE SPRINGSTEEN TUNNEL OF LOVE CBS	19	19	PAUL KELLY & THE COLOURED GIRLS UNDER THE SUN MUSHROOM/FESTIVAL
BUM EMI/VIRGIN LOVE SONGS TELSTAR	20	18	HOOTERS ONE WAY HOME CBS	20	18	FLEETWOOD MAC TANGO IN THE NIGHT WARNER/WEA
POLYDOR	JAPA	N (C	ourtesy Music Labo) As of 12/14/87	ITAL	(Co	ourtesy Germano Ruscitto) As of 12/4/87
	1	NEW	SINGLES HAIKARASAN GA TORU YOKO MINAMINO CRS/SONY/S ONF	1	6	ALBUMS ADRIANO CELENTANO LA PUBBLICA OTTUSITA' CGDMM
OF ERIC CLAPTON POLYDOR	2	1	HAIKARASAN GA TORU YOKO MINAMINO CBS/SONY/S ONE COMPANY/FUJI/PACIFIC GLASS NO JYUDAI HIKARU GENJI PONY/CANYON/JOHNNYS	2	6 NEW	MADONNA YOU CAN DANCE WEA
E K-TEL LOVE DECCA/LONDON	3	NEW	AGAIN SHIZUKA KUDO PONY/CANYON/FUJ/PACIFIC	3	1 5	EROS RAMAZZOTTI IN CERTI MOMENTI DDD STING NOTHING LIKE THE SUN POLYGRAM
U	4	2	SHOW ME YUKARI MORIKAWA FUN HOUSE/NICHION	5	2	ZUCCHERO BLUE'S POLYGRAM
POLYDOR	5	NEW NEW	LADY SHONENTAL WARNER/PIONEER/NICHION/JOHNNYS DAKISHIMETAL CCB POLYDOR/NICHION	6	8 3	LUCA CARBONI LUCA CARBONI RCA POOH IL COLORE DEI PENSIERI CGDMM
EMI	7	NEW 7	JUIET ANZENCHITAI KITTY/KITTY M STAY GIRL STAY PURE 1986 OMEGA TRIBE VAP/VAMUDA/MTV.M	8	NEW	GEORGE MICHAEL FAITH CBS
YLUS	9	10	ESCAPE IZUMI IGARASHI TEICHIKU/FUJI/PACIFIC/NICHION	9	14	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
DARK HORSE/WEA	10	4	ABC SHONENTAL WARNER/PIONEER	10	4	MICHAEL JACKSON BAD CBS
	1	NEW	YUMI MATSUTOYA BEFORE THE DIAMOND DUST FADES	11 12	9 13	BRUCE SPRINGSTEEN TUNNEL OF LOVE CBS PINK FLOYD A MOMENTARY LAPSE OF REASON EMI
	23	1	REBECCA POISON CBS/SONY SEIKO MATSUDA SNOW GARDEN CBS/SONY	13	7	MINA RANE SUPREME PDU/EMI
OUT PRECIOUS/PHONOGRAM	4	NEW	KYOKU KOIZUMI BALLAD CLASSICS VICTOR	14 15	NEW NEW	EURYTHMICS SAVAGE RCA GIANNA NANNINI MASCHI E ALTRI RICORDI
987 TELSTAR	5	NEW	YUI ASAKA PRESENT HUMMING BIRD HIDEAKI TOKUNAGA INTRO APOLLON	16	10	MADONNA WHO'S THAT GIRL WEA
ISLAND	7	6 4	ANRI MEDITATION FOR LIFE CBS/SONY MIHO NAKAYAMA COLLECTION KING	17 18	12 15	RENATO ZERO ZERO RCA JOE COCKER UNCHAIN MY HEART EMI
CING THE HARDLINE ACCORDING	9 10	3	CUTE BEAT CLUB BAND NOT CHECKERS PONY/CANYON AYUMI NAKAMURA HEART OF DIAMONDS HUMMING BIRD	19 20	18 NEW	PET SHOP BOYS ACTUALLY EMI STEVIE WONDER CHARATTERS MOTOWN/RCA
	1.0	0	HUMMING BIRD	20	TAPA	STETE TRUBER ONANATIENS MUTUWANKUA





Ralph Mercado, left, with Dominican superstar Fernandito Villalona. Mercado books Villalona worldwide.

By TONY SABOURNIN

e's affectionately called "The Dean." Avid Hisalsa followers no doubt recognize him as "The Godfather of Salsa." Under any sobriquet, no one can deny the effect that Ralph Mercado has had in the salsa genre, and the enormous influence he still wields over it. He's certainly a public figure, almost ubiquitously present in most of the activities where one of his acts is performing. Yet, he's private enough to refuse to be interviewed, not because he dislikes this writer in particular, or the press in general, but because he finds it hard to talk about himself. Instead, he prefers to simply say, "Let my deeds speak for me."

His deeds have been doing the talking since the early '60s, since his involvement in the 3 & 1 Club in his native Brooklyn. "Even then, one had to realize that Ralph was going to be successful," says Coco Feliciano, wife of singer Cheo, "because he had this special drive.'

Through additional forays with r&b promotions, he cleared a path in that market which eventually took him to the doors of The Cheetah Club in Manhattan. The owners of the 52nd St. & Eighth Ave. locale allowed him to do weekly latin promotions, featuring the sounds of an old music being marketed under a new name, salsa. By the time Jerry Massucci's Fania All Stars, aided by the social revolution of the late '60s and everyone's penchant for "getting back to the roots," had recorded its breakthrough "Our Latin Thing" film at the place, the Cheetah had become salsa's casa worldwide, and Mercado its kingpin.

Ralph Mercado Management, initially created in 1972 with Ray Aviles to handle the booking affairs of Eddie Palmieri, would subsequently become the business base of any salsero worth its gig fee: velvety-voiced crooner Cheo Feliciano, he of the triumphant return highlighted in "Our Latin Thing"; La Diosa Divina Celia Cruz, whose illustrious career was revived with the "Celia And Pacheco" album at Fania; "The King" Tito Puente, after his former agent and childhood buddy Jose Curbelo retired to Miami's Cuban warmth; as well as the last superstar bred by the salsa genre, Panamenian lawyer Rubén Blades, and many others.

Having weathered the recent rough years en-



Latin Super-Promoter **Celebrates 25th Anniversary By** Launching New **Tropical Label**

dured by the salsa industry, Ralph Mercado stands not only as one of the industry's principal elements, but also as its most important music purveyor. He books the music for Mondays "Salsa Meets Jazz" series at The Village Gate; for Tuesdays and Saturdays Copacabana dances; for Thursdays at the world-renowned Palladium discotheque; and he's part-owner of Broadway 96, the single Manhattan forum dedicated exclusively to salsa sounds. More importantly still, Mercado

When Latin music is gradually absorbed by popular American music in a similar way that jazz and country were, and believe me when I tell you that it will happen, Ralph Mercado will be there in the midst of things as always. That's when he will get worldwide recognition for the super-agent he truly is, with the uncanny promotional instinct to know what will work well on an audience." JACK HOOKE, Co-Producer,

"Salsa Meets Jazz"

"Crack-Down" concert in New York.

Placido Domingo, Ralph Mercado and Celia Cruz at ACE Awards ceremony.

maintains the undivided respect and affection of clients and partners alike. "Ralphie es mi hem-mano," says "The Queen" Celia Cruz in excited Cuban fashion when referring to her manager/ agent. "The King" Tito Puente states that Mercado is one of the few people with whom he holds a handshake agreement. More importantly, Puente states he has no conflict in his dual roles as manager/booking agent and promoter because, in The King's words, "when he books us for his own events, he pays us more than what others promoters would anyway."

With the advent of merengue on the salsa horizon, Mercado didn't hesitate to step feet first into this new field. "It was a case of not burying my head in the sand," he says.

It didn't take much scientific analysis for 'the office' to get involved in merengue. First of all, I'm half-Dominican. Second, the numbers were starting to smack people in the face: the Dominican community in the U.S. and Puerto Rico has grown by leaps and bounds. They are very loyal consumers to anything remotely connected with the Dominican Republic, particularly of its music and nightclubs.

From his initial involvement in the first merengue festival held at Radio City Music Hall in association with Jose A. Tejeda, RMM has risen to become the top merengue booking agency. At the moment, RMM represents all the bands under the Wilfrido Vargas Enterprises umbrella (Wilfrido Vargas y sus Beduinos, Las Chicas del Can, and the Altamira Band Show); well-known star Fernandito Villalona, as well as his brother Angelito; the Group 440, merengue's answer to Manhattan Transfer; BMG/Ariola International artist Diona Fernandez; the mad monk of merengue, July "Rasputin" Mateo; "El Brujo" Cuco Valoy; and local favorites the New York Band.

Now, with merengue invading New York, Puerto Rico and East Coast markets much like salsa dominated the Latin rhythm of the '60s, Mercado has taken one more giant step. "Without a doubt, RMM is my current pet project and thus the beneficiary of my most intense efforts," he says of his newly-created label—Ritmo, Musica y Mas whose acronym obviously reflects the protective (Continued on page R-5)



Tito Puente and Ralph Mercado in New York City.



MERCADO MAGIC—Bringing the Passions of the Public to a New World Stage

History books and media reports constantly remind us that the '60s were years of social upheaval. Those were also the years when New York's tropical music was known simply as *Latin*. Ironically enough, the Hispanic audience's tolerance level toward its music was somewhat similar to what it is today, as droves of music lovers sought refuge in more mainstream entertainment areas like r&b.

Even the famous Palladium, where the guiding enterpreneurial efforts of Federico Pagani had made household names of big-bands like Machito, Tito Rodriguez and Tito Puente—for the dancing pleasure of the likes of Harry Belafonte, Marlon Brando and Kid Gavilan—was nothing but a memory. Boogaloo, the hybrid resulting from r&b and Latin rhythms, gave an early definition to the term crossover, with artists from both genres enjoying the benefits of equally voracious audiences in both markets.

Brooklyn-born and bred Ralph Mercado maximized the opportunities derived from this evolution. Spurred by his success with the 3 and 1 Club in his native borough, Mercado convinced the owners of the Cheetah-one of Manhattan's most popular forums for the cross-culture once described as "rainbow people"-to give him Thursday nights for latin promotions, featuring the "new" sounds of salsa-a catch-all word for Afro-Cuban music re-designed New York style. For the feisty New York latino youth, perhaps more eager to shed archaic traditions than their Anglo counterparts, the concept of having a specific place to meet and dance in downtown Manhattan made salsa a widespread city craze, and Cheetah's Thursdays a financial bonanza. Soon, Mercado was managing the club on a fulltime basis with salsa as the exclusive entree on the Cheetah's menu.

The Cheetah and its teeming throng of customers were the only set and extras needed for the movie "Our Latin Thing" ("Nuestra Cosa Latina"), produced by Fania Records president Jerry Massucci and directed by Leon Gast. The film turned the metropolitan phenomenon into a worldwide happening, bringing fame and fortune to everyone associated with it, from bandleaders Johnny Pacheco, Ray Barretto, Larry Harlow and Willie Colon, to their respective singers Pete "El Conde" Rodriguez, Adalberto Santiago, Ismael Miranda, and Hector Lavoe-when they seceded from the original groups to create their own bands to take advantage of the seemingly endless demand for the music. At one time or another, Ralph Mercado booked and/or managed them all, now through the services of Ralph Mercado Management, created in 1972 with Ray Aviles.

Eventually, RMM got even bigger names: velvetyvoiced crooner Cheo Feliciano, he of the triumphant return highlighted in "Our Latin Thing"; La Diosa Divina Celia Cruz, whose illustrious career was revived with the "Celia And Pacheco" album at Fania; "The King" Tito Puente, after his former agent and childhood buddy Jose Curbelo retired to Miami's Cuban warmth, as well as the last superstar bred by the salsa genre, Panamenian lawyer Rubén Blades.

As the years have leveled salsa's impact in the industry, and some of the aforementioned stars have left "the office" (as Mercado is wont to describe what others would call "the firm"), RMM is still a force to be reckoned with. Coco (Mrs. Cheo) Feliciano, who also currently doubles as the singer's manager, still does bookings through RMM. "Ralphie is only one of two people that we would do business without a contract because he's very straight in his dealings. The money is always there without any problems," says Mrs. Feliciano.

Today, Ralph Mercado is again on top of trends, and the new musical fever is merengue. As in the case with intelligent and diversified operations, Ralph Mercado Management is following the tide. Marty Arret, president of the Marty Arret Organization (MAO) and partner with Mercado at Manhattan's Broadway 96 Club, feels that "RMM bought itself 10 extra years in the business getting involved in the merengue market." Chery Jimenez, RMM's executive in charge of the merengue business, says "once you're under the RMM umbrella, club owners and fellow promoters deal at a different level, aware that business arrangements with us have to be respected."

Mercado has also brought new respect to hardworking merengue musicians. Joseph Caceres, Entertainment Editor for the influential Dominican daily El Nacional, credits RMM with improving the lodging conditions of visiting merengue bands, which were being housed at the worst welfare hotels in New York. Says Caceres, "It shows that the Dominican musician is respected and appreciated, rather than abused as a cost-saving factor."

Says Jack Hooke, co-producer with Mercado and Village Gate owner Art D'Lugoff of the Gate's "Salsa Meets Jazz" series, "I knew that Ralph Mercado was a class act and was going to go further than the rest. Why? Because he never haggled prices, nor chintzed at payment time. And this is the way he still conducts himself today.

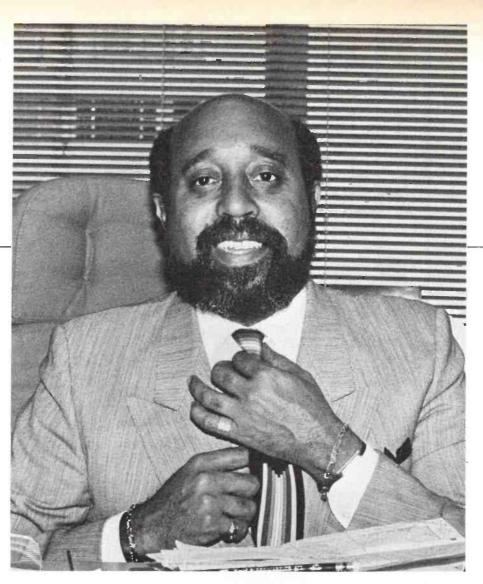
"That is why I believe that, with new trends and markets yet to be discovered and conquered, Ralph Mercado has yet to reach his zenith as a brilliant promoter."

TONY SABOURNIN



Festival Productions, Inc.

A Billboard Advertising Supplement



We are proud to be part of the **Ralph Mercado** management —team

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25TH ANNIVERSARY

(Continued from page R-1)

shadow of parent company, Ralph Mercado Management.

Mercado is candid about the creation of the label and its projected expectations. "Everyone is aware that the salsa market isn't the profit center of 20 years ago, primarily because old powers like Fania Records have drastically curtailed their involvement in the market. And even when the Dominican community has made merengue today's fad, the fact still remains that neither salsa nor merengue are receiving increasing radio support in the U.S. or Puerto Rico."

According to the entrepreneur/promoter, that leaves companies like his management firm as the only feasible vehicle for the continuity of the genre's other business functions, such as recording. Curiously, the first artist signed by RMM Records was merengue singer Angelito Villalona, brother of Fernandito Villalona and a member of his orchestra as well. "It's obvious that a new label such as RMM would and should capitalize in the public's awareness of a Villalona," says Mercado, who nonetheless is not fooled by the name's marquee value. "Angelito is also a composer in his own right, with musical studies in guitar and piano that complement his already-established vocal assets."

Projects presently under production at RMM

'Ralph Mercado is willing to take risks which many people don't. He also believes in doing what's best for the artist, even if he loses.'

> ART D'LUGOFF Owner, Village Gate, N.Y.C.

are former Los Hijos del Rey, Anibal Bravo and his Orchestra, Monchi and the Orquestra Capricho, a solo production of trombonist/arranger Joan Minaya, and a Bertico Sosa production of the group Los Paymasi. In addition, Mercado is negotiating future releases of established salsa artists.

Tony Pabon, owner of Ritmo Records, RMM's exclusive distributor for the U.S. and Puerto Rico, "This is a new era, and I'm sure that certain wellknown artists will eventually look to RMM as a logical extension of the good artist-booking agent relationships that exist today—and have for many productive years."



MÁS MÚSICA **MÁS MÚSICA** MÁS MÚSICA MÁS MÚSICA **MÁS MÚSICA** MÁS MÚSICA MÁS MÚSICA MÁS MÚSICA **MÁS MÚSICA** MÁS MÚSICA **MÁS MÚSICA** MÁS MÚSICA MÁS MÚSICA MÁS MÚSICA MÁS MÚSICA MÁS MÚSICA



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Producers Should Research Distribution

BY KEN JOY

LOS ANGELES In an increasingly tough marketplace with few hardand-fast rules, a video producer needs some knowledge of the distribution business and an able negotiator by his side.

These are the conclusions arising from a simulated negotiation on a home video distribution deal that took place at the recent American Video Conference at the Hollywood Roosevelt Hotel here.

Ken Ross, the director of CBS/Fox Video, and Peter Raleigh, a senior executive at ICM, joined forces to represent the producers, while IVE programming VP Michael Lasky and Media Home Entertainment legal affairs VP Jere Hausfater played the distributors.

The Ross/Raleigh objective: to convince the other team to distribute yet another exercise video-hosted by a performer of some name value and completed at a cost of \$150,000while at the same time securing a home for a series of yet-to-be-produced sports videos backed by a major sponsor.

Lasky, in an aside to the audience, admitted that as distributors, he and Hausfater were very interested in

the project, as it arrived on their doorstep without needing additional production funding. "But we won't tell the producers that," he quipped.

Instead, the distributor team made clear that no producer-novice or otherwise-should expect to recoup production costs in the form of an advance from the distributor. Indeed, argued Lasky, the distributor will want to recoup all his expenses before paying any royalties.

"There's a life cycle to the sellthrough," he told the audience of producer-hopefuls. "You may or may not make your money in the first round, but you can do very well in other an-cillary markets." In addition to home video, according to Lasky, this can be accomplished through domestic (U.S. and Canada) and foreign distribution in such markets as hotel/motel, pay cable, pay-per-view, basic cable, adhoc television, syndication, mail order, and in-flight.

There's more than just getting product into the video stores," advised Ross. "Producers must be cognizant of the dozens of markets that can bring them additional revenue and shouldn't be too quick to give away rights to a distributor who will only turn around and license them to someone else while taking a share of

the profit.'

Added Lasky, "Each deal brings its own needs. Certain titles are best handled by distributors on a 20% fee basis with no distributor involvement in exploitation of ancillary rights. On the other hand, the overall promotion of a product might require a distributor to be involved in every aspect, from home video all the way to mer-

NANGIAL

'Sell-through might not make money in the first round, but it can do very well in ancillary rights'

chandising."

Both camps urged producers to negotiate acceptable floors and ceilings for retail prices, as the price affects the ultimate royalty. Ross cited instances of producers who, after taking small advances against sizable royalties on sales, found their titles priced high for rental, which reduces the number of copies sold and cuts into their royalty payoffs. He added that wholesale prices can change as a title moves into closeout in the discount chains, slicing a producer's royalty

The presence of Raleigh at Ross' side pointed to the importance of having a lawyer or agent do the actual negotiating, leaving the producer free to establish a creative relation-ship with the distributor. "My client is looking for a home with these people while I develop the best possible deal," said Raleigh.

In the end, no rule of thumb for what constitutes a "fair deal" came out of the session. Lasky indicated that after running through some basic math-figuring in number of projected unit sales as well as duplication and advertising costs-a distributor generally knows what's available for the producer. After that, it's a matter of negotiation.

The simulated negotiation itself, meanwhile, never really got off the ground. "Should this have been an actual negotiation," said Raleigh, "I'd have instructed my client to walk out the door" rather than accept the Lasky group's refusal to fully compensate the producers for their production costs.

Go-Video Gets SEC Approval Of Stock Offering

NEW YORK Go-Video Inc. has announced that the Securities and Exchange Commission has declared effective its public offering registration statement.

Go-Video is offering 800,000 units at \$2 a unit. Each unit consists of a share of common stock and a redeemable warrant to purchase one additional share of common at \$2.50.

Go-Video, based in Scottsdale, Ariz., holds patent rights in the U.S. and Japan for a dual-deck VCR and provides mobile video production services.

Hutchison Financial Corp. of Phoenix, Ariz., is the managing underwriter.

N.V. Philips To Hold Off On Going Public

NEW YORK N.V. Philips, as expected, announced it will delay the public offering of 20% of its Poly-Gram Records unit until sometime in 1988

The Dutch company had hoped to raise up to \$270 million through the international sale of 15 million shares of PolyGram in November. The company said the October stock market crash made that goal impossible.

Analysts note, however, that although Philips will have less cash than anticipated at the year's end, the long-term impact of the delay on the parent company will not be great.

Viacom Declares Stock Dividend Payable Dec. 31

NEW YORK Viacom Inc. has declared a stock dividend on its cumulative exchangeable redeemable preferred stock, payable Dec. 31 to holders of record Dec. 10. The dividend is .03875 of a share for each outstanding share.

Viacom Inc. is the holding company of Viacom International Inc., a diversified entertainment and communications company based here.

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NEW YORK STOCK EXCHANGE	E		
CBS Inc	147%	149%	+21/4
Cannon Group	51/2	5%	
			+ 3/8
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Coca-Cola	373/	401/.	+23/
Walt Disney 4346.5	52	571/2	+51/2
Eastman Kodak	45 1/2	48%	+31/
	40 /2 CC3/	40%	
	66%	693/8	+3
Handleman	181/*	191/2	+13/
MCA Inc	32	33%	+1%
MGM/UA 158,3	5%	61/4	+ 3/8
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	17%	173/4	+13/8
Orion Pictures Corp	91/2	9%	+ 3/4
Primerica	22%	22	-5/8
Sony Corp	37 3/2	39%	+21/
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Vestron Inc	3 %	33/4	-1/8
Warner Communications Inc	243/4	261/2	+13/4
Westinghouse	441/	48%	+43/4
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AMERICAN STOCK EXCHANGE			
Commtron	21/2	23/.	+1/4
Electrosound Group Inc 6.4			
	6%	. 61/2	
Lorimar/Telepictures	8 ³ /a	81/2	+1/2
New World Pictures	33/	31/2	-3/2
Price Communications	8%	93/	+1/2
Prism Entertainment	3		
		27/8	-1/8
Turner Broadcasting System	23 1/2	231/	
Unitel Video	81/	8	-1/a
Wherehouse Entertainment	93/	11	+11/
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OVER THE COUNTER Crazy Eddie Dick Clark Productions Infinity Broadcasting Josephson Inc. Josephson Inc. Liberran Enterprises Malrite Communications Group Recoton Corp. Recoton Corp. Reeves Communications Satellite Music Network, Inc. Scripps Howard Broadcasting Shorewood Packaging Sound Warehouse Specs Music Stars To Go Video Trans World Music Tri-Star Pictures Wall To Wall Sound And Video Westwood One Company LONDON STOCK EXCHANGE (In Pe Pickwick Pickwick	Open 1 ³ / ₄ 4 ³ / ₄ 10 ⁴ / ₄ 39 ³ / ₄ 10 ⁴ / ₄ 39 ³ / ₄ 2 ³ / ₆ 9 ³ / ₅ 2 ³ / ₆ 9 ³ / ₅ 9 ³ / ₅ 1 ⁴ / ₂ 1 ⁴ / ₆ 2 ⁷ / ₆ 1 ² / ₇ 16 ³ / ₄ 0pen 12/7 nnce) 1143	1 % 4 % 14 10 % 40 % 12 % 5 % 5 % 2 % 76 9 % 5 % 5 % 1 % 14 % 14 % 8 2 % 18 Close 12/14 111 153	
OVER THE COUNTER Crazy Eddie Dick Clark Productions Infinity Broadcasting Josephson Inc. LiN Broadcasting Lieberman Enterprises Malrite Communications Group Recoton Corp. Revex Communications Satellite Music Network, Inc. Scripps Howard Broadcasting Shorewood Packaging Sound Warehouse Spees Music Stars To Go Video Trans World Music Tri-Star Pictures Wall To Wall Sound And Video Westwood One Company LONDON STOCK EXCHANGE (In Pe Chrysalis Pickwick Really Useful Group	Open 1 3/4 4 3/4 10 1/4 10	1 % 4 % 14 10 % 40 % 12 % 5 % 3 5 % 2 % 76 9 % 5 % 4 % 2 % 14 % 14 % 14 % 12 % 12 % 12 %	$-\frac{1}{4}$ + $1\frac{1}{4}$ + $\frac{1}{4}$ + $$
OVER THE COUNTER Crazy Eddie Dick Clark Productions Infinity Broadcasting Josephson Inc. LIN Broadcasting Lieberman Enterprises Malrite Communications Group Recoton Corp. Reeves Communications Satellite Music Network, Inc. Scripps Howard Broadcasting Shorewood Packaging Sound Warehouse Specs Music Tri-Star Pictures Wall To Wall Sound And Video Westwood One Company LONDON STOCK EXCHANGE (In Pe Chrysalis Pickwick Really Useful Group Thorn EMI	Open 1 3/4 4 3/4 1 0 1/4 3 9 3/4 1 2 1/4 5 3 3/4 2 3/4 7 6 9 3/4 2 3/4 9 3/2 2 3/4 9 3/2 2 3/4 9 3/2 1 4/4 2 7/4 1 6/4 1 2 1/4 9 3/4 1 2 1/4 2 3/4 9 3/4 1 2 1/4 1 2 1	1% 4% 14 10% 40% 12% 5% 3 5% 2% 76 9% 9% 9% 9% 9% 9% 1% 14% 14% 18 Close 12/14 111 153 465 516	$-\frac{1}{4}$ + $1\frac{3}{4}$ + $\frac{1}{4}$ + $$
OVER THE COUNTER Crazy Eddie Dick Clark Productions Infinity Broadcasting Josephson Inc. LiN Broadcasting Lieberman Enterprises Malrite Communications Group Recoton Corp. Revex Communications Satellite Music Network, Inc. Scripps Howard Broadcasting Shorewood Packaging Sound Warehouse Spees Music Stars To Go Video Trans World Music Tri-Star Pictures Wall To Wall Sound And Video Westwood One Company LONDON STOCK EXCHANGE (In Pe Chrysalis Pickwick Really Useful Group	Open 1 3/4 4 3/4 10 1/4 10	1 % 4 % 14 10 % 40 % 12 % 5 % 3 5 % 2 % 76 9 % 5 % 4 % 2 % 14 % 14 % 14 % 12 % 12 % 12 %	$-\frac{1}{4}$ + $1\frac{1}{4}$ + $\frac{1}{4}$ + $$

Commtron Rebounds In First Fiscal '88 Quarter

NEW YORK Commtron Corp., a distributor of prerecorded videocassettes and consumer electronics, reported a return to profitability in the first quarter ended Nov. 30.

The company earned \$1.4 million, or 14 cents a share, on \$124 million in sales. This compares with a loss of \$1.4 million, or 14 cents a share, on \$94 million in sales in the fourth quarter of fiscal 1987.

In the prior year's first quarter, Commtron earned \$2.1 million, or 21 cents a share, on sales of \$140 million.

Gary Rockhold, CEO of the West Des Moines, Iowa, company, attributed the improvement over

the fourth 1987 quarter to a 37% hike in home video sales to \$96 million and a 17% hike in consumer electronics sales to \$28 million. He added that better expense control and a lower effective tax rate also improved the results.

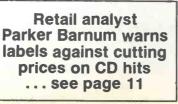
Rockhold said the company's new for-sale home video merchandising programs and an increased number of new releases and studio Christmas promotions all led to higher home video sales in the first fiscal 1988 quarter.

Consumer electronics sales, meanwhile, benefited from the growth of new products like cellular telephones, which are making up for lower VCR demand.

MARK MEHLER

Swiss List Primerica Stock Co. Seeks Investors, High Profile

NEW YORK Primerica Corp., the diversified financial-services and specialty-retailing company whose interests include the Musicland chain, says its common stock has been listed on the Swiss stock ex-



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the New York and London stock exchanges, has about 51 million common shares outstanding.

The listing agents for the company are Swiss Bank Corp., Union Bank of Switzerland, and Credit Suisse.

Primerica chairman and chief executive officer Gerald Tsai Jr. says the Swiss listings will help the company attract overseas investors and expand its presence in the global financial marketplace.



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Billboard.

THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	Compiled from a national sample of retail s and one-stop sales reports and radio playli PRODUCER (SONGWRITER) LABEL &	
1	1	1	10	FAITH G.MICHAEL (G.MICHAEL) 3 weeks at No. One	GEORGE MICHAEL
2	3	- 7	9	SO EMOTIONAL N.M.WALDEN (B.STEINBERG, KELLY)	WHITNEY HOUSTON ARISTA 1-9642
3	2	5	10	IS THIS LOVE M.STONE,K.OLSEN (COVERDALE, SYKES)	WHITESNAKE GEFFEN 7-28233
4	5	10	10	GOT MY MIND SET ON YOU	GEORGE HARRISON IORSE 7-28178/WARNER BROS.
5	4	6	13	SHAKE YOUR LOVE	DEBBIE GIBSON
6	6	9	13	F.ZARR (D.GIBSON) DON'T YOU WANT ME	ATLANTIC 7-89187
$\overline{\mathcal{D}}$	11	17	6	BEDWARDS (F.GOLDE, D.P.BRYANT, J.WATLEY) THE WAY YOU MAKE ME FEEL	MICHAEL JACKSON
8	8	11	14	Q.JONES (M.JACKSON) CATCH ME (I'M FALLING) (FROM THE FILM "HIDING OUT") K.WILLIAMS,JR.,K.SHORE (J.STARLING, W.COOLER)	PRETTY POISON
9	13	16	10	CHERRY BOMB	VIRGIN 7-99416 COUGAR MELLENCAMP
	16	10	10	J.MELLENCAMP.D.GEHMAN (J.MELLENCAMP) MI NEED YOU TONIGHT	ERCURY 888 934-7/POLYGRAM
				C.THOMAS (A.FARRISS, M.HUTCHENCE)	ATLANTIC 7-89188
11	9	13	16	S.WINWOOD,T.LORD ALGE (S.WINWOOD, W.JENNINGS) IS TELL IT TO MY HEART	STEVE WINWOOD SLAND 7-28231/WARNER BROS. TAYLOR DAYNE
-	15	15	12	R.WAKE (S.SWIRSKY, E.GOLD)	ARISTA 1-9612
13	18	22	8	G.DUDGEON (E.JOHN, B.TAUPIN) DUDE (LOOKS LIKE A LADY)	AEROSMITH
14	14	14	13	B-FAIRBAIRN (S.TYLER, JPERRY, D.CHILD) HAZY SHADE OF WINTER	GEFFEN 7-28240
(15)	20	28	7	BANGLES, B.DRESCHER, D. WHITE (P.SIMON)	BANGLES DEF JAM 38-07630/COLUMBIA
16	24	38	5	GETOBIN (LBLAISCH)	TIFFANY MCA 53231
17	7	2	14	HEAVEN IS A PLACE ON EARTH R.NOWELS (R.NOWELS, E.SHIPLEY)	BELINDA CARLISLE MCA 53181
18	22	27	8	THERE'S THE GIRL R.NEVISON (H.KNIGHT, N.WILSON)	HEART CAPITOL 44089
19	21	24	12	ANIMAL R.J.LANGE (CLARK, COLLEN, ELLIOTT, L.LANGE, SAVAGE) ME	DEF LEPPARD ERCURY 888 832-7/POLYGRAM
20	23	33	5	SEASONS CHANGE LA.MARTINEE (LA.MARTINEE)	◆ EXPOSE ARISTA 1-9640
21	17	4	14	(I'VE HAD) THE TIME OF MY LIFE M.LLOYD (F.PREVITE, J.DENICOLA, D.MARKOWITZ)	Y & JENNIFER WARNES RCA 5224
22	27	30	11	CRAZY D.LORD (A.QUNTA, 'I.DAVIES, R.KRETSCHMER)	♦ ICEHOUSE CHRYSALIS 43156
23	26	32	7	I COULD NEVER TAKE THE PLACE OF YOUR MAN PRINCE (PRINCE) PAISLEY	PRINCE
24	19	19	17	THAT'S WHAT LOVE IS ALL ABOUT K.DIAMOND (M.BOLTON, E.KAZ)	MICHAEL BOLTON COLUMBIA 38-07322
25	32	36		+ + POWER PICK/SALES + + HUNGRY EYES (FROM "DIRTY DANCING")	k
		50	8	LCARMEN (F.PREVITE, J.DENICOLA)	ERIC CARMEN
26	31	35	8	ECARMEN (EPREVITE' JDENICOLA) *** POWER PICK/AIRPLAY** I WANT TO BE YOUR MAN R.TROUTMAN (LITROUTMAN)	RCA 5315
26 27	31 28				RCA 5315
	-	35	7	CARMEN (EPREVITE, J.DENICOLA) *** POWER PICK/AIRPLAY** I WANT TO BE YOUR MAN R.TROUTMAN (LTROUTMAN) POWER OF LOVE D.KERSHENBAUM (C.DEROUGE, G.MENDE, J.RUSH, M.APPLEGATE) WE'LL BE TOGETHER	RCA 5315 ROGER REPRISE 7-28229 LAURA BRANIGAN ATLANTIC 7-29191 STING
27	28	35 31	7	E-CARMEN (EPREVITE. J.DENICOLA) ★★★ POWER PICK/AIRPLAY★★ IWANT TO BE YOUR MAN TROUTMAN (LITROUTMAN) POWER OF LOVE D.KERSHENBAUM (C.DEROUGE, G.MENDE, J.RUSH, M.APPLEGATE) WE'LL BE TOGETHER BLORENSTING (STING) SHOULD'VE KNOWN BETTER	RCA 5315 RCA 5315 REPRISE 7-28229 LAURA BRANIGAN ATLANTIC 7-89191 STING AM 2983 RICHARD MARX
27 28	28 10	35 31 8	7 10 12	LCARMEN (EPREVITE, J.DENICOLA) *** POWER PICK/AIRPLAY** I WANT TO BE YOUR MAN R.TROUTMAN (LTROUTMAN) POWER OF LOVE D.KERSHENBAUM (C.DEROUGE, G.MENDE, J.RUSH, M.APPLEGATE) WE'LL BE TOGETHER B.LOREN.STING (STING) SHOULD'VE KNOWN BETTER H.GATICA (R.MARX) TUNNEL OF LOVE	RCA 5315 REPRISE 7-28229 LAURA BRANIGAN ATLANTIC 7-89191 STING STING STING RICHARD MARX EMI-MANHATTAN 50083 BRUCE SPRINGSTEEN
27 28 29 30	28 10 12	35 31 8 3	7 10 12 14	E-CARMEN (EPREVITE, JDENICOLA)	RCA 5315 REPRISE 7-28229 LAURA BRANIGAN ATLANTIC 7-89191 STING ARM 2983 RICHARD MARX EMI-MANHATTAN 50083 BRUCE SPRINGSTEEN COLUMBIA 38-07663 NATALIE COLE
27) 28 29	28 10 12 35	35 31 8 3 47	7 10 12 14 4	E-CARMEN (EPREVITE. J.DENICOLA) *** * POWER PICK/AIRPLAY ** I WANT TO BE YOUR MAN R.TROUTMAN (LITROUTMAN) POWER OF LOVE D.KERSHENBAUM (C.DEROUGE, G.MENDE, J.RUSH, M.APPLEGATE) WE'LL BE TOGETHER BLOREN.STING (STING) SHOULD'VE KNOWN BETTER H.GATICA (R.MARX) TUNNEL OF LOVE D.SAMERT (RESWICK, WERFEL, RICH) LLAMBERT (RESWICK, WERFEL, RICH) TRUE FAITH	RCA 5315 RCA 5315 REPRISE 7-28229 LAURA BRANIGAN ATLANTIC 7-89191 STIING AM 2983 RICHARD MARX EMI-MANHATTAN 50083 BRUCE SPRINGSTEEN COLUMBIA 38-07663 MATAN 50094 ATLAN 50094 ATLAN 50094
27 28 29 30 31 32	28 10 12 35 37 34	35 31 8 3 47 42 37	7 10 12 14 4 8 10		RCA 5315 REPRISE 7-28229 LAURA BRANIGAN ATLANTIC 7-89191 STING A&M 2983 RICHARD MARX EMI-MANHATTAN 50083 BRUCE SPRINGSTEEN COLUMBIA 38-07663 BRUCE SPRINGSTEEN COLUMBIA 38-07663 NATALLE COLE EMI-MANHATTAN 50093 NATALLE COLE EMI-MANHATTAN 50093 NATALLE COLE EMI-MANHATTAN 50093 FOREIGNER
27 28 29 30 31 32 33	28 10 12 35 37 34 43	35 31 8 3 47 42 37 49	7 10 12 14 4 8 10 4	ECARMEN (EPREVITE, JDENICOLA) **** POWER PICK/AIRPLAY** I WANT TO BE YOUR MAN R.TROUTMAN (LITROUTMAN) POWER OF LOVE D.KERSHENBAUM (C.DEROUGE, G.MENDE, J.RUSH, M.APPLEGATE) WE'LL BE TOGETHER BLOREN.STING (STING) SHOULD'VE KNOWN BETTER H.GATICA (R.MARX) TUNNEL OF LOVE B.SPRINGSTEEN.JLANDAU.C.PLOTKIN (B.SPRINGSTEEN) I LIVE FOR YOUR LOVE D.LAMBERT (RESWICK, WERFEL, RICH) TRUE FAITH S.HAGUE.NEW ORDER (NEW ORDER. S.HAGUE) Q SAY YOU WILL M.JONES (M.JONES, L.GRAMM) DON'T SHED A TEAR	RCA 5315 RCA 5315 REPRISE 7-28229 LAURA BRANIGAN ATLANTIC 7-89191 STIING AM 2983 RICHARD MARX EMI-MANHATTAN 50083 BRUCE SPRINGSTEEN COLUMBIA 38-07663 NATALIE COLE EMI-MANHATTAN 50094 NATALIE COLE EMI-MANHATTAN 50094 NATALIE COLE EMI-MANHATTAN 50094 ST 7-28271/WARNER BROS. FOREIGNER ATLANTIC 7-89169 PAUL CARRACK
27 28 29 30 31 32 33 33 34	28 10 12 35 37 34 43 39	35 31 8 3 47 42 37 49 45	7 10 12 14 4 8 10 4 7	LCARMEN (EPREVITE, JDENICOLA) **** POWER PICK/AIRPLAY** I WANT TO BE YOUR MAN R.TROUTMAN (LIROUTMAN) POWER OF LOVE D.KERSHENBAUM (CDEROUGE, G.MENDE, J.RUSH, M.APPLEGATE) WE'LL BE TOGETHER BLOREN.STING (STING) SHOULD'VE KNOWN BETTER H.GATICA (R.MARX) TUNNEL OF LOVE B.SPRINGSTEEN, JLANDAU.C.PLOTKIN (B.SPRINGSTEEN) I LIVE FOR YOUR LOVE D.LAMBERT (RESWICK, WERFEL, RICH) TRUE FAITH SHAULD.NES, LGRAMM) DON'T SHEAR ON'T SHEAR POP GOES THE WORLD	RCA 5315 REPRISE 7-28229 LAURA BRANIGAN ATLANTIC 7-89191 STING STING STING STING RICHARD MARX EMMANHATTAN 50083 BRUCE SPRINGSTEEN COLUMBIA 38-07653 NATALIE COLE EMMANHATTAN 50094 STORESPRINGSTEEN COLUMBIA 38-07653 STORESPRINGSTEEN COLUMBIA 38-07653 STORESPRINGSTEEN STORESPRINGSTEE
27) 28 29 30) 31) 32 33) 34) 35)	28 10 12 35 37 34 43 39 40	35 31 8 3 47 42 37 49 45 46	7 10 12 14 4 8 10 4 7 9	LCARMEN (EPREVITE, JDENICOLA) **** POWER PICK/AIRPLAY** I WANT TO BE YOUR MAN R.TROUTMAN (LIROUTMAN) POWER OF LOVE D.KERSHENBAUM (CDEROUGE, G.MENDE, J.RUSH, M.APPLEGATE) WE'LL BE TOGETHER BLOREN.STING (STING) SHOULD'VE KNOWN BETTER H.GATICA (R.MARX) TUNNEL OF LOVE B.SPRINGSTEEN, JLANDAU.C.PLOTKIN (B.SPRINGSTEEN) I LIVE FOR YOUR LOVE D.LAMBERT (RESWICK, WERFEL, RICH) TRUE FAITH SHAULD.NES, LGRAMM) DON'T SHEAR ON'T SHEAR POP GOES THE WORLD	RCA 5315 REPRISE 7-28229 LAURA BRANIGAN ATANTIC 7-89191 STING AM 2983 RICHARD MARX EMI-MANHATTAN 50083 RICHARD MARX EMI-MANHATTAN 50094 NEW CODER COLUMBIA 38-07663 NATALIE COLE EMI-MANHATTAN 50094 NATALIE COLE EMI-MANHATTAN 50094 NATALIE COLE EMI-MANHATTAN 50094 NATALIE COLE EMI-MANHATTAN 50094 PAUL CARRACK CHRYSALIS 43164 MEN WITHOUT HATS FRCURY 888 859-7/POLYGRAM
2) 28 29 30 31) 32 33) 34) 35) 36)	28 10 12 35 37 34 43 39 40 44	35 31 8 3 47 42 37 49 45 46 48	7 10 12 14 4 8 10 4 7 9 9 8	LCARMEN (EPREVITE, JDENICOLA) **** POWER PICK/AIRPLAY** I WANT TO BE YOUR MAN R.TROUTMAN (LTROUTMAN) POWER OF LOVE D.KERSHENBAUM (C.DEROUGE, G.MENDE, J.RUSH, M.APPLEGATE) WE'LL BE TOGETHER BLORENSTING (STING) SHOULD'VE KNOWN BETTER H.GATICA (R.MARX) TUNNEL OF LOVE D.LAMBERT (RESWICK, WERFEL, RICH) I LIVE FOR YOUR LOVE D.LAMBERT (RESWICK, WERFEL, RICH) THE FAITH S.HAGUE.NEW ORDER (NEW ORDER. S.HAGUE) Q SAY YOU WILL M.JONES (M.JONES, L.GRAMM) DON'T SHED A TEAR C.NEIL (E.SCHWARTZ, R.FRIEDMAN) POP GOES THE 'WORDD Z.HELDMEN WITHOUT HATS (MEN WITHOUT HATS) HONESTLY S.GALFAS.M.SWEET,R.SWEET,O.FOX (M.SWEET)	RCA 5315 RCA 5315 REPRISE 7-28229 LAURA BRANIGAN ATLANTIC 7-89191 STING AM 2983 RICHARD MARX EMI-MANHATTAN 50083 BRUCE SPRINGSTEEN COLUMBIA 38-07663 NATALIE COLE EMI-MANHATTAN 50094 NEW ORDER WEST 7-28271/WARNER BROSS ATLANTIC 7-89169 PAUL CARRACK CHRYSALIS 43164 MEN WITHOUT HATS FRCURY 888 859-7/POLYGRAM
27) 28 29 30) 31) 32 33) 34) 35) 36) 37	28 10 12 35 37 34 43 39 40 44 43	35 31 8 3 47 42 37 49 45 46 48 41	7 10 12 14 4 8 10 4 7 7 9 8 8 11	LCARMEN (EPREVITE, JDENICOLA) **** POWER PICK/AIRPLAY** I WANT TO BE YOUR MAN R.TROUTMAN (LTROUTMAN) POWER OF LOVE D.KERSHENBAUM (C.DEROUGE, G.MENDE, J.RUSH, M.APPLEGATE) WE'LL BE TOGETHER BLOREN.STING (STING) SHOULD'VE KNOWN BETTER H.GATICA (R.MARX) TUNNEL OF LOVE B.SPRINGSTEEN, JLANDAU.C.PLOTKIN (B.SPRINGSTEEN) J LIVE FOR YOUR LOVE D.LAMBERT (RESWICK, WERFEL, RICH) TURE FAITH S.HAGUE.NEW ORDER (NEW ORDER, S.HAGUE) QAMUER (M.JONES, L.GRAMM) DON'T SHED A TEAR C.NEU (C.SCHWARTZ, RIFRIEDMAN) POP GOES THE WORLD Z.HELDMEN WITHOUT HATS (MEN WITHOUT HATS) MOTORTOWN P.WINGFIELD.THE KANE GANG (BRAMMER, BREWIS, WOODS)	RCA 5315 REPRISE 7-28229 LAURA BRANIGAN ATLANTIC 7-89191 STING AM 2983 RICHARD MARX EMI-MANHATTAN 50083 BRUCE SPRINGSTEEN COLUMBIA 38-07663 BRUCE SPRINGSTEEN COLUMBIA 38-07663 BRUCE SPRINGSTEEN COLUMBIA 38-07663 FOREIGNER MANHATTAN 50094 NEW ORDER MEN COREIGNER ATLANTIC 7-89169 PAUL CARRACK CHRYSALIS 43164 MEN WITHOUT HATS ERCURY 8B8 859-7/POLYGRAM STRYPER ENIGMA 75009 THE KANE GANG CAPITOL 44062
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27 28 29 30 31 31 32 33 33 33 33 33 35 35 36 37 38 39	28 10 12 35 37 34 43 39 40 44 43	35 31 8 3 47 42 37 49 45 46 48 41	7 10 12 14 4 8 10 4 7 7 9 8 8 11	LCARMEN (EPREVITE, JDENICOLA) **** POWER PICK/AIRPLAY** I WANT TO BE YOUR MAN R.TROUTMAN (LTROUTMAN) POWER OF LOVE DIKERSHENBAUM (CDEROUGE, G.MENDE, J.RUSH, M.APPLEGATE) WE'LL BE TOGETHER BLOREN.STING (STING) SHOULD'VE KNOWN BETTER H.GATICA (R.MARX) TUNNEL OF LOVE DLSPRINGSTEEN, JLANDAUC.PLOTKIN (B.SPRINGSTEEN) I LIVE FOR YOUR LOVE DLAMBERT (RESWICK, WERFEL, RICH) TUNE FAITH S.HAGUE, NEW ORDER (NEW ORDER, S.HAGUE) Q SAY YOU WILL M.JONES, LGRAMM) DON'T SHED A TEAR C.NEU (CSCHWARTZ, RIFRIEDMAN) POP GOES THE WORLD Z.HELDMEN WITHOUT HATS) HONESTLR, SWEET, RIEDMAN) POTORTOWN P.WINGFIELD.THE KAME GANG (BRAMMER, BREWIS, WOODS) EVERYWHER ELBUCKINGHAMER BASHUT (C.MCVIE) WHAT HAVE 1 DONE TO DESERVE THIS? SHAGUE (TENNANT, LOWE, WILLIS)	RCA 5315 RCA 5315 REPRISE 7-28229 LAURA BRANIGAN ATLANTIC 7-89191 STING AM 2983 RICHARD MARX EMI-MANHATTAN 50083 BRUCE SPRINGSTEEN COLUMBIA 38-07603 BRUCE SPRINGSTEEN COLUMBIA 38-07603 NATALIE COLE EMI-MANHATTAN 50094 NEW ORDER ATLANTIC 7-89169 PAUL CARRACK CHRYSALIS 43164 MEN WITHOUT HATS RCURY 888 859-7/POLYGRAM STRYPER ENIGMA 75009 THE KANE GANG CAPITOL 44062 FLEETWOOD MACC CAPITOL 44062 FLETWOOD MACC FLETWOOD MACC FLETWOOT
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nple of retail store nd radio playlists. ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE . PRODUCER (SONGWRITER) LABEL & NUMBER/DISTRIBUTING LAB
	50	29	20	11	I DO YOU
GEORGE MICHAEL COLUMBIA 38-07623	(51)	58	64	5	MVERDICK,RKELLY (LMALLAH, RKELLY) MCA 5319 BECAUSE OF YOU THE COVER GIRLS
WHITNEY HOUSTON ARISTA 1-9642	H				RCLIVELLES.LITTLE LOU VEGA (D.COLE) FEVER 1914/SUTR MONY MONY
♦ WHITESNAKE GEFFEN 7-28233	52	41	25	17	K-FORSEY (T.JAMES, R.CORDELL, B.BLOOM, B.GENTRY) CHRYSALIS 4316 IN GOD'S COUNTRY
GEORGE HARRISON	53	61	70	4	D.LANOIS,B.ENO (U2) ISLAND 7-99385/ATLANTI
◆ DEBBIE GIBSON	54	. 57	62	6	YOU AND ME TONIGHT DEJ E.KELLY, JRANDOLPH (E.KELLY, JRANDOLPH, K.MOORE) VIRGIN 7-9942
ATLANTIC 7-89187	(55)	84	-	2	SHE'S LIKE THE WIND MLLOYD (PSWAYZE, S.WIDELITZ) PATRICK SWAYZE (FEATURING WENDY FRASER RCA 536
MCA 53162	56	79		2	853-5937 E.THORNGREN.G.TILBROOK (C.DIFFORD, G.TILBROOK) A&M 299
EPIC 34-07645/E.P.A.	57	47	29	17	I'VE BEEN IN LOVE BEFORE CUTTING CREV S.THOMPSON.M.BARBIERO (N.EEDE) VIRGIN 7-9942
VIRGIN 7-99416	58	50	51	8	(BABY TELL ME) CAN YOU DANCE SHANICE WILSOF BLOREN (BLOREN)
 JOHN COUGAR MELLENCAMP MERCURY 888 934-7/POLYGRAM 	59	63	76	4	LOVER'S LANE GEORGIO GEORGIO MOTOWN 190
♦ INXS ATLANTIC 7-89188	(60)	65	81	20	HOT IN THE CITY
STEVE WINWOOD ISLAND 7-28231/WARNER BROS.	(61)	71		2	NEVER GONNA GIVE YOU UP
◆ TÂYLOR DAYNE ARISTA 1-9612	62		26	15	STOCK,AITKEN,WATERMAN (STOCK, AITKEN, WATERMAN) RCA 534 HOURGLASS SOUEEZI
♦ ELTON JOHN		38	26		E.THORNGREN.G.TILBROOK (C.DIFFORD, G.TILBROOK)
MCA 53196 ♦ AEROSMITH	63	82		2	R.KLENDER (R.KLENDER) POWERVISION
GEFFEN 7-28240 BANGLES	64	86	-	2	RHYTHM OF LOVE YE YES.TRABIN.PDEVILLIERS.THORN (KAYE, RABIN, ANDERSON, SQUIRE) ATCO 7-99419/ATLANTI
DEF JAM 38-07630/COLUMBIA	65	76	88	3	NEVER THOUGHT (THAT I COULD LOVE) DAN HIL H.MEDRESS, J.CAPEK (D.HILL) COLUMBIA 38-0761
TIFFANY MCA 53231	66	60	63	9	SYSTEM OF SURVIVAL M.WHITE,P.GLASS (SKYLARK) EARTH, WIND & FIR COLUMBIA 38-0760
BELINDA CARLISLE MCA 53181	67)	85	95	3	HOT HOT HOT H.MEDRESS (A CASSELL)
HEART CAPITOL 44089	(68)	80	87	4	REASON TO LIVE (KIS RNEVISON (PSTANLEY, D.CHILD) MERCURY 870'022-7/POLYGRAI
◆ DEF LEPPARD MERCURY 888 832-7/POLYGRAM	69	54	34	17	I WON'T FORGET YOU POISO
♦ EXPOSE	(70)		34		RBROWDE (B.DALL, C.C.DEVILLE, B.MICHAELS, R.ROCKETT) ENIGMA 44038/CAPITC I NEED A MAN EURYTHMIC:
ARISTA 1-9640 BILL MEDLEY & JENNIFER WARNES		87		2	DA STEWART (LENNOX, STEWART) RCA 536 LITTLE LIES • FLEETWOOD MAC
RCA 5224 ♦ ICEHOUSE	71	55	52	18	L.BUCKINGHAM,R.DASHUT (C.MCVIE, E.QUINTELA) WARNER BROS, 7-2829
CHRYSALIS 43156	72	56	44	20	BREAKOUT PS.O'DUFFY (SWING OUT SISTER) MERCURY 888 016-7/POLYGRA
PAISLEY PARK 7-28288/WARNER BROS.	73	64	54	13	LOVE WILL FIND A WAY YES,T.RABIN,P.DE VILLIERS,T.HORN (RABIN) ATCO 7:99449/ATLANTI
◆ MICHAEL BOLTON COLUMBIA 38-07322	74	70	72	7	CRITICIZE ALEXANDER O'NEAL J.JOHNSON (G.JOHNSON, A.O'NEAL) TABU 4-07600/E.P./
	75	75	65	22	U GOT THE LOOK PRINCE (PRINCE) PAISLEY PARK 7-28289/WARNER BROS
♦ ERIC CARMEN RCA 5315	(76)	97	_	2	TWILIGHT WORLD PS.O'DUFY (SWING OUT SISTER)
RPLAY★★★ ◆ROGER	77	67	74	5	THROWAWAY MICK JAGGE
REPRISE 7-28229				-	M.JAGGER,D.A.STEWART (M.JAGGER) COLUMBIA 38-0765 BRILLIANT DISGUISE BRUCE SPRINGSTEEN
ATLANTIC 7-89191	78	62	40	13	B.SPRINGSTEEN, J.LANDAU, C.PLOTNICK (B.SPRINGSTEEN) COLUMBIA 38-0759 IN MY DREAMS REO SPEEDWAGON
• STING A&M 2983	79	68	67	24	K.CRONIN,G.RICHRATH.A.GRATZER.D.DEVORE (K.CRONIN, T.KELLY) EPIC 34-07255/E.P./
RICHARD MARX EMI-MANHATTAN 50083	80)	NE		1	★ ★ HOT SHOT DEBUT ★ ★ LIVE MY LIFE (FROM THE FILM "HIDING OUT") JROBIE (A.WILLIS, D.SEMBELLO) VIRGIN 7-9939
BRUCE SPRINGSTEEN COLUMBIA 38-07663	(81)	96		2	RAIN IN THE SUMMERTIME THE ALARM
♦ NATALIE COLE EMI-MANHATTAN 50094		-		-	JPORTER THE ALARM (THE ALARM) I.R.S. 53219/MC BURNING LIKE A FLAME OOKKET
NEW ORDER	82	98	_	2	N.KERNON (LYNCH, PILSON, BROWN, DOKKEN) ELEKTRA 7-6943
QWEST 7-28271/WARNER BROS.	83	83	82	5	SHE'S FLY TCURRER (G.DICK, G.HENRY, T.TERRY, D.SANCHEZ)
ATLANTIC 7-89169	84	74	69	19	SILENT MORNING R.RICARDO.P.ROBB (N.PAGAN) 4TH & B'WAY 743
CHRYSALIS 43164	85	72	78	5	CHEROKEE K.ELSON (J.TEMPEST) EPIC 34-07638/E.P./
MEN WITHOUT HATS MERCURY 888 859-7/POLYGRAM	86	78	85	7	SOMEONE TO LOVE ME FOR ME FULL FORCE (FULL FORCE, LISA LISA) LISA LISA & CULT JAM FEATURING FULL FORCE COLUMBIA 38-0761
STRYPER ENIGMA 75009	87	66	68	9	WE'VE ONLY JUST BEGUN (THE ROMANCE IS NOT OVER) TALLEN, (TALLEN, G. JONES)
THE KANE GANG CAPITOL 44062	88	94		2	LONELY WON'T LEAVE ME ALONE
FLEETWOOD MAC WARNER BROS. 7-28143	89	69	59	20	J.STONE (D.FOSTER, J.JACKSON, T.KEANE, K.WAKEFIELD) AMHERST 31 LET ME BE THE ONE EXPOSE EXPOSE
SHOP BOYS & DUSTY SPRINGFIELD		-			LAMARTINEE (LA MARTINEE) ARISTA 1-961 WHAT'S TOO MUCH SMOKEY ROBINSOI
EMI-MANHATTAN 50107 SALT-N-PEPA	90	90	79	7	PBUNETTAR.CHUDACOFF (I.STONE, LKIRTZ, P.TALBERT, W.ROBINSON) MOTOWN 191 YOU'RE ALL I NEED MOTLEY CRUI
NEXT PLATEAU 315	91	89	83	5	T.WERMAN (SIXX, LEE) ELEKTRA 7-6942
ELEKTRA 7-69443	92	91	84	11	SPECIAL WAY RBELLI, B, M, C, KOOL & THE GANG (RBELL, D, KYLES, J, TAYLOR, K, STUBBS, G, BROWN) MERCURY 888 867-7/POLYGRAF
◆ R.E.M. I.R.S. 53171/MCA	93	92	92	10	EAGLES FLY SAMMY HAGAF Shagare.van halen (Shagar) Geffen 7-2818
◆ TIFFANY MCA 53167	94	93	61	17	IT'S A SIN J.MENDELSOHN,S.HAGUE (N.TENNANT, C.LOWE)
CHER GEFFEN 7-28191	95	95	90	20	WHO WILL YOU RUN TO R.NEVISON (D.WARREN) CAPITOL 4404
STEFAN & MIAMI SOUND MACHINE EPIC 34-07641/E.P.A.	(96)	NE	NÞ	1	NEVER LET ME DOWN AGAIN
LI 10 34-07 041/ E.F.A.			58	16	DEPECHE MODE,D.BASCOMBE (M.L.GORE) SIRE 7-28189/WARNER BROS CAUSING A COMMOTION
♦ M/A/R/R/S	07			10	
4TH & B'WAY 7452	97	73			MADONNA, S.BRAY (MADONNA, S.BRAY) SIRE 7-28224/WARNER BROS
	97 98	73	77	26	MADDININA, SIBHAY (MADDININA, SIBHAY) SIRE 7-28224/WARREN BHOD HERE I GO AGAIN & WHITESNAKE K.OLSEN (COVERDALE, MARSDEN) GEFFEN 7-2833 DON'T TELL ME THE TIME & MARTHA DAVIS

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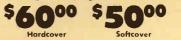
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LABEL PROMO EXECS BEMOAN CLASSIC ROCK RADIO

(Continued from page 3)

what's available and being more creative in our promotions to gain more airspace," says Paul Rappaport, Columbia's vice president of national album promotion. Classic rock-both as a format and as a constantly growing element in "main-stream" album radio—"is bringing ' album 'radio—"is bringing big advertising dollars, so I don't see any massive changes in the near future.'

"It's been a real source of agony," says Danny Buch, Atlantic's senior director of national album promotion. "But hits have and always will surface."

Few executives say they've changed their marketing approach to cope with the influence of classic rock. Arista's senior director of album promotion, Sean Coakley, says, "The only way we've reacted is that this year and next, we didn't and won't rely nearly as much on album radio as a format to break artists. Unlike bigger labels with deep catalogs, Arista depends entirely on current sales to keep alive. So we've gone to other ways of exposing acts-college and alternative radio, touring, the press. You'll die if you rely on album rock only to expose new acts.'

The difficulty of finding airplay slots for new artists "has been greatly compounded in the last halfyear by the fact many of that period's big records have been from classic rock artists," notes A&M's senior director of national album promotion, J.B. Brenner.

Promotion executives do see cause for hope. "Everyone seems to be taking shots at album radio these days," says Columbia's Rappaport. "Although it may not sell the ton-nage it used to by itself, there's an awful lot of bands that are still breaking through and would not have if the format was as tragic as too many people say it is."

Rappaport sees positives in programming elements like KTXQ Dallas' weekly new music show and WEZX Scranton, Pa.'s nightly "Rock'N'Roll Club." Carried by two mainstream rockers, both features allow programmers to test new records with listeners and represent what Rappaport predicts will be a growing trend in response to the glut of old music on the air. "These are fresh ideas that work well for labels-and, more importantly, radio-by smart programmers who are looking toward the future."

Rappaport and his promotion colleagues also cite a few examples of mainstream rockers increasing their emphasis on current records to counter classic competition. Now that WXRK "K-Rock" New York christened itself a classic station in June, Rappaport says, cross-town heritage rocker WNEW-FM "may have more currents on their playlist than most album rockers in the country."

Meanwhile, progressive stalwarts like WBCN Boston, WMMS Cleveland, XTRA-FM San Diego, and WXRT Chicago continue to stress new music in the face of classic trends.

"You have to be upbeat about it," says A&M's Brenner, who cites the success of so-called modern rock outlet KITS "Live 105" San Francisco as an auspicious development for new artists on the radio. "They're kicking the butts of San Francisco's album rockers!" he says.

"Everything is cyclical," Brenner

continues. "Top 40 is stealing a lot of thunder right now by playing a lot of new music, and rock programmers are going to have to take note of that."

In the meantime, labels will continue coming up with new ways to promote start-up groups. A&M, for example, put the Royal Court Of China out on the recent Four-Play tour, a 25-city jaunt also featuring Will & the Kill, Hurrah, and the Northern Pikes and sponsored in part by Westwood One Radio Network and Coors Beer. "Because of the positive reaction to that tour, we were able to put their single back out as a holiday release.'

Other unique efforts to promote 'baby bands" this year included Columbia's \$1 concert series behind Omar & the Howlers and a mysteryshrouded campaign on the Insiders for which Epic used vellow labels. roses, and ads to create a connection between Epic's so-called classic days and the quality of the new group's music in the minds of programmers.

While classic rock's origins can be traced back earlier, 1986 is generally cited as the year of its birth, and January 1988 will mark its second year as a viable format across the country.

Media Strategies consultant Fred Jacobs is generally credited with developing and selling the classic con-"There were enough people cept. saying it was a stupid idea that I knew the concept had some merit,' says Jacobs.

The naysayers in 1986 doubted a format based on old music could stay fresh and avoid burn-out. Ratings trends do show a precarious existence for classic rockers after the first and second ratings periods, but most classic stations have been able to sustain much of their initial ratings growth.

"As much as people would like to believe that listeners are dving to hear the new album by whomever, the success of this format is a reflection of audience tastes talking," says Jacobs. He adds that radio has been part originator and part participant in the development of "classic" as a buzzword for many products and that the classic format has benefited greatly from that trend.

The arrival of classic rock dovetailed with a musically conservative attitude on the part of so-called mainstream album rock programmers anxious to lure the 25-54 demographic.

Jacobs is well aware of the frustrations classic rock has generated at labels. With the exception of a few logos, Jacobs says, "The format has been summarily ignored." Interestingly, Media Strategies consults as many mainstream album rockers as it does classics, but it doesn't get regular service from most labels.

He says label animosity over the amount of old music on the airwaves is misdirected at radio. "The problem is the advertising agencies," he says. "Historically, new music attracts 12-24s. The way the majority of time buys are placed, it just doesn't pay to be currents-intensive. Once someone [in radio] figures out how to sell the 12-24 demo as well as MTV and the film industry has, we'll see more stations taking chances [musically]."

Atlantic's Buch thinks rock programmers should take notice of one advertising development: the use of new artist Jon Astley's "Jane's Get-ting Serious" in a Heinz Ketchup commercial. "That company had a lot of money to spend selling ketchup, and they chose a new artist to do it. I think programmers better care about new artists.

HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

WHITNEY HOUSTON'S "SO EMOTIONAL" (Arista) surges strong-ly this week, almost enough—but not quite—to dislodge "Faith" by George Michael (Columbia), which holds at No. 1 for a third week. "Is This Love" by Whitesnake (Geffen) gains points in both sales and airplay but slips to No. 3 on the chart as Whitney jumps over it. Moves on the next chart, in two weeks, should be small because many radio stations will have frozen their playlists, but Whitney has a good chance to hit No. 1 because she is so close. Her only challenger is George Harri-son's "Got My Mind Set On You" (Dark Horse).

HE POWER PICK/AIRPLAY goes to "I Want To Be Your Man" by Roger (Reprise). According to a new analysis of previous airplay picks, he has a 90% chance of reaching the top five and a solid 60% chance of hitting No. 1. The record already has 14 top five radio reports, including six No. 1s at California stations: KGGI Riverside, KROY Sacramento, KBOS and KMGX Fresno, KFIV Modesto, and KMEL San Francisco.

HE TWO MOST ADDED records at radio, also making the two biggest jumps on the chart, are "853-5937" by Squeeze (A&M), at No. 56, and "She's Like The Wind" by Patrick Swayze (RCA), at No. 55. Although Squeeze has more radio adds from the pop panel-60 vs. 57-Swayze jumps over Squeeze on the chart because of a larger radio point gain, which comes from more heavily weighted stations adding the record. (It is too early for either record to have sales points.) The next most added are Rick Astley's "Never Gonna Give You Up" (RCA), with 32 adds and early jumps of 34-26 at B-96 Chicago and 33-25 at KMEL San Francisco; and Cher's remake of "I Found Someone" (Geffen), with 29 adds and moves of 4-2 at KZOU Little Rock, Ark., and 8-5 at WSSX Charleston, S.C. Laura Branigan did the original "I Found Someone," which is ironic because she is bulleted at No. 27 on the chart with her cover of "Power Of Love" (Atlantic), first recorded by Jennifer Rush. Both covers are doing better on the Hot 100 than the original versions. Branigan's "Power" is top five at eight reporting stations, including WXKS Boston (4-3), WDJX Louisville, Ky. (7-3), Z-93 El Paso, Texas (4is top five at eight reporting stations, including 3), and 92-X Columbus, Ohio (2-2).

UUICK CUTS: Two other records besides Whitesnake move down in rank despite net point gains: "Valerie" by Steve Winwood (Island) slips from No. 9 to No. 11, and "Motortown" by the Kane Gang (Capitol) from No. 36 to No. 37, both with point gains on the sales side but slight losses in radio points. "Motortown" is top 10 at five reporting stations, including outlets in Boston, Milwaukee, and Atlanta ... Only two records bow on the chart: "Never Let Me Down Again" by Depeche Mode (Sire), and Boy George, making his first Hot 100 appearance as a solo artist, with "Live My Life" (Virgin), the Hot Shot Debut at No. 80.

TED TURNER ACQUIRES RKO FILM LIBRARY (Continued from page 6)

ond-party distributor would be an attractive proposition to Turner, Chamberlain replies, "You're reading it right.'

But Chamberlain is quick to add that Ted Turner is still weighing the merits of a home video start-up.

Chamberlain hesitates to offer any hypothetical price for a Turner/ RKO videocassette. Traditionally, suppliers have low-balled prices on RKO films on video in the \$14.95-\$19.95 range.

"Typically, we price our product at \$24.95 and above," says Cham-berlain. (Several of Turner Home Entertainment's productionseight pro wrestling tapes, a Body By Jake fitness program, and "Lt. Col. Oliver North-His Story"have been issued on cassette by MGM/UA and Forum Home Video.)

While the fate of the RKO library on video remains uncertain, it is clear Turner will apply a new coat of paint to the catalog's black-andwhite films for the TV market.

"There's going to be a lot of colorizing activity with the RKO library," Chamberlain says. "It's been very successful for us from the television standpoint."

Ted Turner has been a longstanding proponent of the controversial computer-colorizing process.

If Turner ultimately decides to go the home video route, his new company will replace RKO's previous home video entity: L.A.-based RKO Pictures Home Video was disbanded on Dec. 10.

Chamberlain says that Turner Entertainment will assume responsibility for returns, extra orders, and order processing on existing RKO Pictures Home Video product.

PAYOLA PROBE (Continued from page 8)

Rudnick, who was leading the Los Angeles grand jury investigation into allegations of record-industry payola and links to organized crime, has been removed from the case by the Justice Department, although he will continue as the prosecutor in the Pisello trial.

853-5937

SOUFEZE ARM

Rudnick's replacement is said to be Special Attorney Richard Small, who also has seen service on the Pisello case.

In Washington, the Justice Department refuses to address the reports of Rudnick's removal. Assistant director of public affairs John Russell says that such revelations are against the department's policy on grand jury investigations.

Repeated calls to Rudnick and Small at the Justice Department in Los Angeles went unanswered at press time.

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HOT 100 SINGLES ACTION RADIO MOST ADDED

PLATINUM/ BRONZE, SILVER GOLD ADDS 20 REPORTERS SECONDARY TOTAL ADDS 58 REPORTERS ADDS 158 REPORTERS ADDS ON 236 REPORTERS 2 12 46 60

SQUELZE AGM	2	12	40	00	104
SHE'S LIKE THE WIND PATRICK SWAYZE RCA	5	13	39	57	94
NEVER GONNA GIVE YOU UP	9	10	0.5	57	27
RICK ASTLEY RCA	2	7	23	32	72
I FOUND SOMEONE					
CHER GEFFEN	2	8	19	29	123
RHYTHM OF LOVE					
YES ATCO	2	5	22	29	68
SPOTLIGHT					
MADONNA SIRE	2	3	23	28	90
I WANT TO BE YOUR MAN					
ROGER REPRISE	1	11	13	25	186
CAN'T STAY AWAY FROM YOU					0
G.ESTEFAN/MIAMI SOUND EPIC	3	4	18	25	128
POP GOES THE WORLD					- 23
MEN WITHOUT HATS MERCURY	1	2	22	25	113
WHAT HAVE I DONE					
PET SHOP BOYS EMI-MANHATTAN	1	7	16	24	199

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 periodi-cally 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.

TOTAL

104

FOR WEEK ENDING DECEMBER 26, 1987

Billboa d. 🕇 00 SALES &

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	2	SO EMOTIONAL	WHITNEY HOUSTON	2
2	3	IS THIS LOVE	WHITESNAKE	3
3	1	FAITH	GEORGE MICHAEL	1
4	5	GOT MY MIND SET ON YOU	GEORGE HARRISON	4
5	6	DON'T YOU WANT ME	JODY WATLEY	6
6	4	SHAKE YOUR LOVE	DEBBIE GIBSON	5
7	10	THE WAY YOU MAKE ME FEEL	MICHAEL JACKSON	7
8	8	CATCH ME (I'M FALLING)	PRETTY POISON	8
9	11	CHERRY BOMB	JOHN COUGAR MELLENCAMP	9
10	12	DUDE (LOOKS LIKE A LADY)	AEROSMITH	14
11	14	TELL IT TO MY HEART	TAYLOR DAYNE	12
12	16	NEED YOU TONIGHT	INXS	10
13	19	CANDLE IN THE WIND	ELTON JOHN	13
14	17	VALERIE	STEVE WINWOOD	11
15	23	HAZY SHADE OF WINTER	BANGLES	15
16	20	ANIMAL	DEF LEPPARD	19
17	21	THERE'S THE GIRL	HEART	18
18	32	COULD'VE BEEN	TIFFANY	16
19	18	THAT'S WHAT LOVE IS ALL ABOUT	MICHAEL BOLTON	24
20	29	SEASONS CHANGE	EXPOSE	20
21	7	HEAVEN IS A PLACE ON EARTH	BELINDA CARLISLE	17
22	24	POWER OF LOVE	LAURA BRANIGAN	27
23	27	CRAZY	ICEHOUSE	22
24	15	(I'VE HAD) THE TIME OF MY LIFE BILL N	AEDLEY & JENNIFER WARNES	21
25	9	WE'LL BE TOGETHER	STING	28
26	38	HUNGRY EYES (FROM "DIRTY DANCING"	") ERIC CARMEN	25
27	31	I COULD NEVER TAKE THE PLACE OF YO		23
28	13	SHOULD'VE KNOWN BETTER	RICHARD MARX	29
29	_	I LIVE FOR YOUR LOVE	NATALIE COLE	31
30	33	POP GOES THE WORLD	MEN WITHOUT HATS	35
31	37	I WANT TO BE YOUR MAN	ROGER	26
32	34	MOTORTOWN	THE KANE GANG	37
33	_	TUNNEL OF LOVE	BRUCE SPRINGSTEEN	30
34	30	I THINK WE'RE ALONE NOW	TIFFANY	43
35	39	TRUE FAITH	NEW ORDER	32
36	22	SKELETONS	STEVIE WONDER	49
37	- 1	SAY YOU WILL	FOREIGNER	33
38	26	THE ONE I LOVE	R.E.M.	42
39	- 1	DON'T SHED A TEAR	PAUL CARRACK	34
40	-	PUSH IT	SALT-N-PEPA	40

THIS WEEK	LAST WEEK	AIRPLAY TITLE	ARTIST	HOT 100 POSITION
1	1	FAITH GEOF	GE MICHAEL	1
2	2	IS THIS LOVE	WHITESNAKE	3
3	3	SO EMOTIONAL WHITNE	Y HOUSTON	2
4	5	GOT MY MIND SET ON YOU GEORG	E HARRISON	4
5	4	SHAKE YOUR LOVE DE	BBIE GIBSON	5
6	7	DON'T YOU WANT ME J	ODY WATLEY	6
7	8	VALERIE STEV	E WINWOOD	11
8	13	THE WAY YOU MAKE ME FEEL MICHA	EL JACKSON	7
9	12	NEED YOU TONIGHT	INXS	10
10	9	CATCH ME (I'M FALLING) PRE	TTY POISON	8
11	15	TELL IT TO MY HEART TA	YLOR DAYNE	12
12	17	CANDLE IN THE WIND	ELTON JOHN	13
13	16	CHERRY BOMB JOHN COUGAR M	IELLENCAMP	9
14	6	HEAVEN IS A PLACE ON EARTH BELIN	DA CARLISLE	17
15	20	COULD'VE BEEN	TIFFANY	16
16	18	DUDE (LOOKS LIKE A LADY)	AEROSMITH	14
17	19	HAZY SHADE OF WINTER	BANGLES	15
18	21	SEASONS CHANGE	EXPOSE	20
19	22	THERE'S THE GIRL	HEART	18
20	26	I WANT TO BE YOUR MAN	ROGER	26
21	23	I COULD NEVER TAKE THE PLACE OF YOUR MAN	PRINCE	23
22	28	HUNGRY EYES (FROM "DIRTY DANCING") E	RIC CARMEN	25
23	14	(I'VE HAD) THE TIME OF MY LIFE BILL MEDLEY & JENNI	FER WARNES	21
24	11		HARD MARX	29
25	10	WE'LL BE TOGETHER	STING	28
26	24	ANIMAL	EF LEPPARD	19
27	29	CRAZY	ICEHOUSE	22
28	30	TUNNEL OF LOVE BRUCE S	PRINGSTEEN	30
29	32	DON'T SHED A TEAR PAU	JL CARRACK	34
30	34	SAY YOU WILL	FOREIGNER	33
31	35	EVERYWHERE FLEE	TWOOD MAC	38
32	38	I LIVE FOR YOUR LOVE N	ATALIE COLE	31
33	31		NEW ORDER	32
34	39	HONESTLY	STRYPER	36
35	—	WHAT HAVE I DONE TO DESERVE THIS? PET	SHOP BOYS	39
36	33		A BRANIGAN	27
37		JUST LIKE HEAVEN	THE CURE	41
38	25	THAT'S WHAT LOVE IS ALL ABOUT MICH	AEL BOLTON	24
39	-		SALT-N-PEPA	40
40	40	MOTORTOWN THE	KANE GANG	37

BY L	ABEL
A ranking of di	stributing labels
by the number o	f titles they have
on the Hot	100 chart.
LABEL	NO. OF TITLES
	ON CHART
COLUMBIA (8)	9
Def Jam (1)	
WARNER BROS. (2 Paisley Park (2)	2) 9
Sire (2)	
Dark Horse (1)	
lsland (1) Qwest (1)	
ATLANTIC (4)	8
Atco (2)	
Island (2)	
MCA (6) I.R.S. (2)	8
POLYGRAM	8
Mercury (7)	0
London (1)	
RCA (6)	7
Jive (1) E.P.A.	6
Epic (5)	0
Tabu (1)	
ARISTA	5
CAPITOL (4)	5
Enigma (1) GEFFEN	
A&M	5
CHRYSALIS	4
EMI-MANHATTAN	4
VIRGIN	4
ELEKTRA	3
MOTOWN	3
4TH & B'WAY	2
AMHERST	1
ENIGMA	1
NEXT PLATEAU	1
POWERVISION	1
REPRISE	1
SUTRA Fever (1)	1

30 TUNNEL OF LOVE

28

87

39

95

54

91

30 TUNNEL OF LOVE (Bruce Springsteen, ASCAP) CPP
 76 TWILIGHT WORLD (Virgin-Nymph, BMI) CPP
 75 U GOT THE LOOK (Controversy, ASCAP) WBM
 11 VALERIE

BMI) THE WAY YOU MAKE ME FEEL

ASCAP/WB. ASCAP)

WHAT'S TOO MUCH

(Ta) Manai, ASCAP/53rd S ASCAP) WHO WILL YOU RUN TO (Realsongs, ASCAP) WBM YOU AND ME TONIGHT

(Mijac, BMI/Warner-Tamerlane, BMI) WE'LL BE TOGETHER

OVER) (Willesden, BMI/Johnnie Mae, BMI/Luella,

(F.S.Limited, PRS/Blue Sky Rider, BMI/Willin' David.

(Magnetic, BMI/Regatta, BMI/Illegal, BMI/Atlantic, BMI)

WE'VE ONLY JUST BEGUN (THE ROMANCE IS NOT

WHAT HAVE I DONE TO DESERVE THIS? (Virgin, ASCAP/Texas City, BMI/Streamline Moderne, BMI) MCA/HL

(Virgin-Nymph, BMI/Attractive, BMI/S.T.M., BMI) CPP YOU'RE ALL I NEED (Motley Crue, BMI/Sikki Nixx, BMI/Krell, BMI) WBM

SHEET MUSIC AGENTS

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

CPP Columbia Pictures

HAN Hansen

MCA MCA

HL Hal Leonard

PSP Peer Southern PLY Plymouth

89

WBM Warner Bros.

IMM Ivan Moguli

ABP April Blackwood

ALM Almo B-M Belwin Mills

B-3 Big Three BP Bradley

CHA Chappell CLM Cherry Lane

CP1 Cimino

(Taj Mahal, ASCAP/53rd State, ASCAP/Lonnie-K.

HOT 100 SINGLES

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HOT 100 A-Z **PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC**

TITLE

(Publisher - Licensing Org.) Sheet Music Dist.

- 56 853-5937
- (Virgin, ASCAP) CPP ANIMAL 19
- (Bludgeon Riffola, ASCAP/Zomba, ASCAP) HL 58
- (Bildgeon Kirtola, ASCAP/Zomba, ASCAP) HL (BABY TELL ME) CAN YOU DANCE (Wiz Kid, BM/Jrving, BMI) CPP/ALM BECAUSE OF YOU (Amber Pass, ASCAP/Disco Fever, ASCAP/Red
- Instructional, ASCAP) 72 BREAKOUT
- 78
- (Virgin-Nymph, BMI) CPP BRILLIANT DISGUISE (Bruce Springsteen, ASCAP) CPP
- 82 BURNING LIKE A FLAME
- BURNING LIRE A FLAME (WB, ASCAP/Megadude, BMI/E/A, ASCAP) WBM CANDLE IN THE WIND (Dick James, BMI/PolyGram Songs, BMI) HL CAN'T STAY AWAY FROM YOU (Charles Jennes DNI) 13
- 45
- (Foreign Imported, BMI) CPP 8
- CATCH ME (I'M FALLING) (FROM THE FILM "HIDING
- CALLM THE (CM FOREING, CALLAND, COUTT) (Genetic, ASCAP) CAUSING A COMMOTION (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Black Lion, ASCAP) 85 CHEROKEE
- CHEROKEE (Screen Gems-EMI, BMI) WBM CHERRY BOMB (Riva, ASCAP) WBM
- 9
- 16 COULD'VE BEEN
- (George Tobin, BMI) CRAZY
- 22
- (Rondor Music/Almo, ASCAP/SBK Songs/April, ASCAP) CPP/ALM/HL 74 CRITICIZE
- (Flyte Tyme, ASCAP/Avant Garde, ASCAP) WBM 63 DEAR MR. JESUS
- (Klenco, ASCAP) DON'T MAKE ME WAIT FOR LOVE 100
- (Bellboy, BMI/Gratitude Sky, ASCAP) 34 DON'T SHED A TEAR
- (High Frontier, ASCAP/Blackwood, BMI/Little Life, ASCAP/Wood Monkey, ASCAP) HL DON'T TELL ME THE TIME
- (Clean Sheets, BMI)
- DON'T YOU WANT ME 6
- (Rightsong, BMI/Frane Gee, BMI/Ardavan, ASCAP/Intersong-USA, ASCAP) CHA/HL DUDE (LOOKS LIKE A LADY) (Aero Dynamics, BMI/Desmobile, ASCAP/April,

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ASCAP) HL

- 93 FAGLES FLY
- (WB, ASCAP/The Nine, ASCAP) WBM EVERYWHERE (Fleetwood Mac, BMI) WBM FAITH 38
- 1
- (Chappell, ASCAP/Morrison Leahy, ASCAP) CHA/HL
- GOT MY MIND SET ON YOU (Carbert, BMI) HL HAZY SHADE OF WINTER 4
- 15
- (Paul Simon, BMI) HEAVEN IS A PLACE ON EARTH 17
- (Future Furniture, ASCAP/Shipwreck, BMI/Screen Gems-EMI, BMI)
- 98 HERE I GO AGAIN (Seabreeze, ASCAP/C.C., ASCAP/WB, ASCAP) WBM
- 36 HONESTLY (Sweet Family, BMI) CPP
- 67 HOT HOT HOT
- (Rare Blue, ASCAP) HOT IN THE CITY (Boneidol, ASCAP/Rare Blue, ASCAP) 60
- 62 HOURGLASS
- (Virgin, ASCAP) CPP 25
- (Virgin, ASCAP) CPP HUNGRY EYES (FROM "DIRTY DANCING") (Knockout, ASCAP/Jemava, ASCAP/R.U. Cyrius, ASCAP) I CANT HELP IT I CANT HELP DR WIN LOOD F. 10010 F.
- 48
- 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) HL DOATE MURE AT ALL 23
- 50 47
- 44
- (Medw Baby, ASLAP/Aick Keily, BMI) HL I DONT MIND AT ALL (April, ASCAP/Lena May, ASCAP/Ackee, ASCAP/Bourgeois Zee, ASCAP) HL/WBM I FOUND SOMEONE (April, ASCAP/IS HOL, ASCAP/But For, ASCAP) HL 31
- (April, ASCAP/Is Hot, ASCAP/But For, ASCAP) I LIVE FOR YOUR LOVE (O'Lyric, BMI/Tuneworks, BMI/Vandorf, ASCAP/Reswick-Werfel, ASCAP/Beseme West, ASCAP/Arista, ASCAP/Nelana, ASCAP/Careers, ASCAP) CPP I NEED A MAN (BMC Muic; darista, ASCAP) CPP
- (BMG Music/Arista, ASCAP) CPP 43
- I THINK WE'RE ALONE NOW (ABZ, BMI) WBM I.WANT TO BE YOUR MAN 26
- (Troutman's, BMI/Saja, BMI) HL 69 I WON'T FORGET YOU
 - (Sweet Cyanide, BMI/Willesden, BMI) HL

- 53 IN GOD'S COUNTRY
- (Chappell, ASCAP/U2, ASCAP) CHA/HL IN MY DREAMS (Fate, ASCAP/Denise Barry, ASCAP) WBM 79
- 3 IS THIS LOVE (Whitesnake Overseas, ASCAP/WB, ASCAP) WBM
- 94 IT'S A SIN
- IT'S A SIN (Virgin, ASCAP) CPP I'VE BEEN IN LOVE BEFORE 57
- (Virgin-Nymph, BMI) CPP (I'VE HAD) THE TIME OF MY LIFE 21
- 41
- (IVE HAD) THE TIME OF MT LIFE (Knockout, ASCAP/Jemaya, BMI/Donald Jay, ASCAP/R.U. Cyrius, ASCAP) CPP JUST LIKE HEAVEN (Bileu Disque, ASCAP/A, P.B., PRS) LET ME BE THE ONE 89
- (Screen Gerns-EMI, BMI) WBM
- 71 LITTLE LIES
- CFleetwood Mac, BMI) WBM LIVE MY LIFE (FROM THE FILM "HIDING OUT") (Streamline Moderne, BMI/Texas City, BMI/No Pain
- No Gain, ASCAP/Unicity, ASCAP) NO GAIN, ASCAP/UNICITY, ASCAP) LONELY WON'T LEAVE ME ALONE (April, ASCAP/Air Bear, BMI/Warner-Tamerlane, BMI/Black Stallion, ASCAP/Entertainment Television, ASCAP/Lady of the Lake, ASCAP) WBM 88
- 73 LOVE WILL FIND A WAY
- (Affirmative, BMI) WBM 59
- (Aftrmative, BM)) WBM LOVER'S LANE (Georgio'S, BMI/Stone Diamond, BMI) CPP MONY MONY (ABZ, BMI) WBM
- 52
- 37 MOTORTOWN
- (SBK Songs/Blackwood, BMI) HL NEED YOU TONIGHT (MCA, ASCAP) MCA/HL NEVER GONNA GIVE YOU UP
- 10
- 61
- (Terrace, ASCAP) CPP 96 NEVER LET ME DOWN AGAIN
- (Grabbing Hands, ASCAP/Sonet, BMI/Emile, ASCAP) NEVER THOUGHT (THAT I COULD LOVE) (CAK, ASCAP/Songs Of Jennifer, ASCAP/If Dreams Had Wings, ASCAP/A Question Of Material, ASCAP) 65
- THE ONE LLOVE 42
- (Night Garden, BMI/Unichappell, BMI) CHA/HL POP GOES THE WORLD 35

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- (PolyGram Songs, BMI) POWER OF LOVE 27
- 27 POWER OF LOVE (Leibraphone Musikverlag, ASCAP/April, ASCAP) HL 46 PUMP UP' THE VOLUME

(Affirmative, BMI) WBM

Gems-EMI, BMI) WBM

(Noel Pagan, ASCAP)

SKELETONS

RMI) CPP

THERE'S THE GIRL

TRUE FAITH

WBM/MCA/HL

Gems-Emi, Bmi) WBM SHE'S LIKE THE WIND (Troph, BMI/Strawbery, Fork, BMI) SHOULD'VE KNOWN BETTER (Chi-Boy, ASCAP) CLM SILENT MORNING

(Jobete, ASCAP/Black Bull, ASCAP) CPP

SPECIAL WAY (Delightful, BMI/Double F, ASCAP) SYSTEM OF SURVIVAL

(Jobete, ASCAP/Black Bull, ASCAP) CPP SO EMOTIONAL (Billy Steinberg, ASCAP/Denise Barry, ASCAP) SOMEONE TO LOVE ME FOR ME

(Forceful, BMI/Willesden, BMI/My! My!, BMI/Careers,

(Sputnik Adventure, ASCAP/Maurice White, ASCAP)

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

(Makiki, ASCAP/Knighty-Knight, ASCAP/Know, ASCAP/Arista, ASCAP) CPP/WBM THROWAWAY (Promopub B.V., PRS) CPP

sic/WB, ASCAP/Cut, ASCAP/MCA, ASCAP)

- (MNS, PRS/WB, ASCAP) WBM PUSH IT (Next Plateau, ASCAP/Turnout Bros, ASCAP) RAIN IN THE SUMMERTIME 40
- 81

(Allimative, BMI) WBM SAY YOU WILL (Michael Jones, ASCAP/Stray Notes, ASCAP/Colgems-EMI, ASCAP) CHA/HL SEASONS CHANGE

(Panchin, BMI/Screen Gems-EMI, BMI) WBM

(Cractive Bloc, ASCAP/Deborah Ann's, ASCAP) HL SHE'S FLY (Shaman Drum, BMI/King Henry I, ASCAP/Screen

(Illegal BMI) (Illegal, BMI) REASON TO LIVE (Paul Stanley, ASCAP/April, ASCAP/Desmobile, ASCAP) HL RHYTHM OF LOVE 68

64

33

20

5

83

55

29

84

49

2

86

92

66

12

24

18

77

32

Ŋ

POP

PAUL McCARTNEY

All The Best! PRODUCERS: Paul McCartney, George Martin Capitol CLW-48287

Two-record set of McCartney's post-Beatles work overlaps quite a bit with platinum "Wings Greatest" package but does include such solo and duet gems as "Coming Up" and "Ebony And Ivory" (with Stevie Wonder). Hearty seasonal sales are guaranteed.

1.1

FISHBONE

It's A Wonderful Life (Gonna Have A Good Time) PRODUCER: David Kahne Columbia 4C 44097

"Slick Nick, You Devil You" is the irreverent cornerstone of this foursong EP, which pokes and prods at the institution of Christmas with sass, cheek, and a definite flair. Excellent effort from punk/reggae troupe deserves more than the short radio life span that it will undoubtedly fall prey to.

CAMPER VAN BEETHOVEN Vampire Can Mating Oven PRODUCERS: Camper Van Beethoven, Wally Sound,

Harry Parker Pitch-A-Tent/Rough Trade Pitch 05 Santa Cruz, Calif., wise guys, now signed to Virgin, fill the product gap with a typically funny and provocative six-song EP, the highlight of which is a wry cover of Ringo Starr's "Photograph." Rabid collegiate fans will gobble it up.

ORIGINAL MOTION PICTURE SOUNDTRACK

The Last Emperor PRODUCERS: Ryuichi Sakamoto, David Byrne, Hans F. Zimmer, Aki Ikuta Virgin Movie Music 90690

Movie has earned critics' raves; that acclaim and its growing box-office numbers should help drive this eclectic score. Five instrumentals from Talking Heads' Byrne will command the attention of his ardent following.

ORIGINAL MOTION PICTURE SOUNDTRACK Empire Of The Sun PRODUCER: John Williams Warner Bros. 25668

Willams' scores for Steven Spielberg films have drawn heavy sales on several occasions. This seems to lack a blockbuster theme like the ones that have anchored previous Williams soundtracks; still, its potential shouldn't be underestimated.

BARNES & BARNES

The Best Of Barnes & Barnes/Zabagabee PRODUCERS: Various Rhino 70836

The near-classic "Fish Heads" leads a pack of novelty tracks with such titles as "Party In My Pants" and "Pussy Whipped." Also included are two new and zany entries to the catalog, "Blithering" and a sendoff on "What's New Pussycat." Group's cachet is enhanced by the fact that one of the Barneses is actually Billy Mumy, apparently still lost in space.

GAYE BIKERS ON ACID

90

Drill Your Own Hole PRODUCER: Alex Fergusson Caroline CAROL 1347

We don't get the "Gaye" part, but "Bikers On Acid" is just what this album sounds like: MC5 energy coupled with less-than-zero production values and ripped-off riffs from the Kinks to Zeppelin. A good listen for the open-eared. Includes the U.K.charted single "Git Down (Shake Your Thang).

GANG GREEN You Got It PRODUCER: Thom Moore Roadracer/Important RR9591

Skate metal careens out of control at every turn, just like it's supposed to. Boston combo masterminded by Chris Doherty cuts another slab of vinyl sure to please tight-knit sodality, bypass all others. Skateboard-shaped pic-disk single for "We'll Give It To You" and upcoming tour should stir interest.

THE ELM STREET GROUP Freddy's Greatest Hits

PRODUCER: Kevin Kelly Ric Records/Moss Music Group RICR 800 The idea-a novelty collection of tracks tied to the theme of "Elm Street"—is original and full of potential; the execution here is, unfortunately, a bad dream if not quite a nightmare. Lackadaisical covers of such oldies as "In The Midnight Hour" and "Do The Freddie" (here "Freddy") mingle with trite originals. Freddy (actor Robert Englund) contributes maniacal laughs. Press has been widespread, but radio play will be limited.

MIRACLE LEGION

Surprise Surprise Surprise PRODUCER: Miracle Legion, Jon Russell Rough Trade US 27

First full-length album by New Haven, Conn., quartet has already stopped traffic at the college and alternative level. Band's dreamy, almost psychedelic sound will draw the same grass-roots traffic that kicked off R.E.M.'s career. A truly exciting sendoff.

VARIOUS ARTISTS The Big Time Syndrome PRODUCERS: Various Big Time/RCA 6050-B

B sides, remixes, CD bonus cuts, and previously unreleased tracks together provide a good lesson for the uninitiated in what the label is all about. Plenty of fodder for college radio: Love & Rockets, Redd Kross, Dump Truck, Alex Chilton, Love Tractor, etc.

CLIFTON CHENIER Clifton Chenier Sings The Blues PRODUCER: Roy C. Ames Arhoolie 1097

Released only days before the zydeco king's death, this goodtime collection of accordion-driven bayou blues is a fitting tribute to Chenier's unique style. Vintage selections, cut in Houston in 1969, are effervescent and soulful.

THE BAGS

Rock Starve PRODUCER: Steve Barry Restless 72233

Boston trio mashes up a more than acceptable brand of home-brewed thrash on its palpitating debut disk. Although hard edge of the music will limit the audience, attention to melody and song construction places the band a cut above the rest of the speed-core breed.

VARIOUS ARTISTS

L'Amour Rocks EXECUTIVE PRODUCER: Richard Sanders Mercenary/Celluloid MER 2101 Compilation of bands featured at Brooklyn, N.Y., club where Metallica, Twisted Sister, Ratt, and other metalmongers found early fame. Package includes Wrathchild, Matriarch, and Halloween.

DRAMARAMA

Box Office Bomb PRODUCERS: Chris Carter & John Easdale with Mark Ettel ? Records/Important QM 009

Excellent pop from L.A. group, popular in France, that's not afraid to take chances—or risk being branded "uncool" by hewing to the

LBUM REVIEWS

NEW AND NOTEWORTHY

PIERCE TURNER

It's Only A Long Way Across PRODUCERS: Philip Glass, Kurt Munkacsi Beggar's Banquet/RCA 6698-H Impressive solo debut pairs this expatriate Irish singer/songwriter with minimalists Glass and Munkacsi. The result is a stimulating outing that combines thoughtful, unusual lyrics and a keen pop edge, seasoned with strings and brass; Turner's vocals will remind some of Peter Gabriel. While not immediately apprehensible, this smart, classy album shouldn't be ignored by courageous album rock programmers. Turner is a find.

mainstream. "Steve & Edie" is a masterwork; "Baby Rhino's Eye" shines, too. Good press could bring outfit the wider audience it deserves.

POP WILL FAT ITSELF Now For A Feast!

PRODUCER: None listed Rough Trade US 22 Punky quartet from England's Midlands has developed a scabrous rep at home for its on-stage antics, but the powerful, guitar-throttling music on this compilation of U.K. singles shows that group's appeal goes beyond mere in-concert lunacy. Tough thrashers here could enlist a college cadre.

AMERICAN MUSIC CLUB

Engine PRODUCER: Tom Mallon Frontier/Grifter FLP 1023

San Francisco quartet with one indie LP to its credit offers up a collection of moody, sometimes disturbing tunes, sung provocatively by Mark Eitzel. Band takes some getting used to but could cut it handsomely in alternative markets.

THE BELAIRS

The Origins Of Surf Music 1960-1963 PRODUCERS: Paul Johnson, Chris Ashford Iloki IL 1007 Exhaustive liners and inclusion of previously unreleased demos in addition to all of pioneering surf

group's single sides—including the hit "Mr. Moto"—make this a genre enthusiast's dream. Contact: P.O. Box 49593. Los Angeles, Calif. 90049.



RECOMMENDED

GIORGE PETTUS

PRODUCERS: La La, Louil Silas Jr., David Z., Chico Edner, Kashif, Chuck Gentry MCA 5826

Newest invader from the Minneapolis scene seems to borrow several traits from Luther Vandross—one could do worse for a role model. Guided by a who's who of producers, the gospel-bred singer is particularly strong on ballads

M.C. SHAN Down By Law

PRODUCER: Marley Marl Cold Chillin'/Warner Bros. 25676 Right up there with the next wave of

colorful street rappers is Shan, who should have no trouble finding the charts with the plaintive "Jane, Stop This Crazy Thing!" and soul-stirring "Left Me Lonely" (with T.J. Swan).

www.americanradiohistory.com

COUNTRY

RECOMMENDED

VARIOUS ARTISTS Johnny Gimble's Texas Honky-Tonk Hits PRODUCER: None listed CMH CMH-9038

Two-record set includes classic tunes by Gimble, Mac Wiseman, Merle Travis, Rose Lee Maphis, Johnny Bond, the Willis Brothers, Stuart Hamblen, Carl Butler, and Tex Ritter, a lineup that makes it both an artistic and historic treasure.

MARGO SMITH

The Best Yet PRODUCERS: Jack Gale, Jim Pierce Playback PL-13007

Her voice sounds a little strident at times, but Smith knows how to reach the heart of some of the great pop tunes that commanded the charts before rock'n'roll rolled in. Among the winners: "You Belong To Me," "Harbor Lights," "Wheel Of Fortune." Contact: 305-653-5511.

HIGH COUNTRY

Blue Highway PRODUCERS: Alan Senuake, Kathy Kallick, Butch Waller Turquoise TR-5058

This band has the kind of bright, warm, Flatt & Scruggs sound that dominated bluegrass in the '60s, when it was a vital part of the folk scene. A welcome switch from technical flash to back-porch virtuosity. Contact: HC-84, Box 1358, Whitesburg, Ky. 41858.



ERONMENDED

HANK CRAWFORD/JIMMY MCGRIFF Steppin' Up PRODUCER: Bob Porter Milestone M-9153 Second Milestone collaboration between altoist Crawford and organist McGriff is much like the

first, offering smoky funk with no big pretensions. Easy-grooving set features nice contributions by Billy Preston and guitarist Jimmy Ponder.

BENNY CARTER/OSCAR PETERSON Benny Carter Meets Oscar Peterson PRODUCER: Norman Granz Pablo 2310-926

As with most of Granz's jam sessions, there are no surprises as far as personnel (Joe Pass lends a hand) or repertoire, but Carter's ageless alto work and Peterson's relaxed virtuosity on the 88s afford some pleasures on this otherwise unambitious set.

HERBIE MANN

Jasil Brazz PRODUCER: Herbie Mann RBI/Moss Music Group 401

Thanks to Brazilian influence, this set is not as commercially crass as many of Mann's late-'70s crossover attempts. Veteran flutist should find favor this time, not only with jazz stations, but with Wave and quiet storm outlets, too.

BOBBY PREVITE

Pushing The Envelope PRODUCER: Bobby Previte Gramavision 18-8711 Previte favors his pen over

drumsticks on a daring and eclectic composer's showcase; album sports a jazz foundation decorated with blues influences and a hypnotic splash of minimalism.

DANIEL PONCE

Arawe PRODUCERS: Verna Gillis, Daniel Ponce, Antilles New Directions/Atco AN 8710 Session percussionist who has added Cuban spice to numerous pop and jazz sides pounds out an impressive, mostly instrumental debut. Latin treat features several guests, including Paquito D'Rivera, Tito Puente, Lew Solof, and Steve Turre.

THOM ROTELLA BAND PRODUCERS: Thom Rotella, Tom Jung DMP CD-460

Rotella, a session guitarist on numerous pop dates, delivers a jazz album that's hard to categorize. Entry from CD-only label could find a home at jazz stations of both mainstream and fusion persuasions.

GLEN VELEZ

Seven Heaven PRODUCERS: Kurt Renker, Walter Quintus CMP Records CMP CD 30

Velez-of Winter Consort and Steven Reich acclaim—is accompanied only by another percussionist and a flutist, but the trio manages a remarkably full sound that deserves attention of Wave and jazz stations.

CLASSICAL

RECOMMENDED

VIVALDE THE FOUR SEASONS Michala Petri, Recorder, Guildhall String Ensemble, Malcolm RCA 6656-RC

Petri exhibits the same awesome technical fluency and musical sensitivity that won her acclaim in prior label affiliations. Transcription of "Seasons" is generally felicitious, enhanced here by inventive ornamentation. The backing ensemble, however, is unassertive and engineered too far in the background.

COPLAND: SEXTET, PIANO VARIATIONS, PIANO

QUARTET Gilbert Kalish, Boston Symphomy Chamber Players

Nonesuch 9 79168

SERENADE TO MUSIC

are excellent.

Moss Music Group MCD 10055

Klein

These pieces, representing Copland at his more abstract, are hardly neglected in the catalog but are nowhere performed with more verve and easy identification with the master's unique voice. Sound and balance are outstanding.

Hirst, Kuyper, N.Y. Virtuosi Chamber Symphony,

including the title piece by Vaughan Williams, although different in idiom,

accent. Also part of this sharp programming concept are Elgar's "Serenade For Strings" and Britten's "Serenade For Tenor, Horn &

Strings." Performance and recording

SPOTLIGHT: Predicted to hit top 10 on Bill-

board's Top Pop Albums chart or to earn plati-num 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 al-bums 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.

BILLBOARD DECEMBER 26, 1987

The three works on this program,

speak with an undeniable British



TERENCE TRENT D'ARBY Wishing Well (3:33) PRODUCERS: Martyn Ware, Terence Trent D'Arby WRITERS: T.T. D'Arby, S. Oliver PUBLISHERS: Urgin-Nymph/Young Terence, BMI Columbia 38-07675 (12-inch version also available, Columbia 34-07543)

Reintroducing the hardline . . . D'Arby should bury the hype as this memorable and very infectious r&b/pop tune graces the airwaves.

RECOMMENDED

GREAT WHITE Save Your Love (3:59) PRODUCERS: Niven, Lardie, Kendall WRITERS: Russell, Williams PUBLISHER: White Vixen, BMI Capitol B-44104

Melodic, lovelorn slow number from "Once Bitten"; nice performance from vocalist Jack Russell.

BLACK

TEMPTATIONS Look What You Started (4:05) PRODUCERS: Rick Chudacoff, Peter Bunetta WRITERS: P. Bunetta, R. Chudacoff, M. Holden PUBLISHERS: Juldam/Gouda/Buchu/ Dream Dealers/Arista, ASCAP Motown 1920MF (12-inch version also available, Notown 1920MF (12-inch version also available, Motown 4598MG)

Smooth-as-silk performance from the venerable ensemble on an engaging, up-tempo r&b number.

SHANICE WILSON No 1/2 Steppin' (3:45) PRODUCER: Bryan Loren WRITER: not listed PUBLISHERS: Wiz Kid/Irving, BMI A&M AM-2990

Teen vocalist kicks out another winner from her debut album; track's winding keyboard dance riffs and Wilson's mature styling don't halfstep.

BARRY WHITE

For Your Love (I'll Do Most Anything) (3:23) PRODUCER: Barry White WRITER: Barry White, Bryan Loren PUBLISHERS: Seven/Wiz Kid/Irving, BMI A&M AM-3000

Easy-paced selection stands out on the album "The Right Night & ... "; co-written with Loren, rhythmic track follows the top 20 "Sho' You Right."

RECOMMENDED

MANTRONIX Sing A Song (Break It Down)

(3:20) PRODUCER: Mantronik WRITERS: Mantronik, M.C. Tee PUBLISHERS: Colgems-EMI, ASCAP Capitol V-15353 (12-inch single) Hip-hop/rap act makes its major label debut with a return to the street

savvy delivered on its first releases. SPOONIE GEE I'm All Shook Up (timing not

PRODUCER: Teddy Riley

WRITER: G. Jackson PUBLISHERS: Spoonie, BMI/Street Tuff, ASCAP Tuff City TUF-128023 (12-inch single)

Gee rhymes over a techno "rare groove"; producer Riley (Heavy D, Kool Moe Dee) keeps the beat kicking. Coupled with an instrumental house mix of "The Godfather." Contact: 718-229-5462.

COMING ATTRACTION Be My Lady (3:40) PRODUCERS: Maurice Starr, Tony Rose WRITER: Tony Rose PUBLISHERS: City Castle/Boston International. ASCAP Solid Platinum SPR 103

From the producer (Starr) and city that brought you New Edition, similarly styled Boston teen quintet offers a notable technoballad. Contact: 212-321-2949.

BILLBOARD DECEMBER 26, 1987

CECIL PARKER I'm So Hurt (3:42) PRODUCERS: B. Williams, T. Price WRITER: C. Parker PUBLISHER: C.E.M., BMI Spectrum SR-1001 Winsome male-sung r&b ballad. Contact: 215-665-5765.

COUNTRY

THE JUDDS Turn It Loose (3:41) WRDDUCER: Brent Maher WRITERS: Don Schlitz, Craig Bickhardt, Brent Maher PUBLISHERS: MCA/Don Schlitz/Colgems-EMI/April/ Welbeck/Biue Quill, ASCAP RCA 5329-7 Bluesy rendering of a bouncy ode to

the magic of music, with lyrics sung

to soulful perfection by the mother-

daughter team. BELLAMY BROTHERS Santa Fe (3:41) PRODUCER: Emory Gordy Jr. WRITERS: David Bellamy, Ron Taylor PUBLISHER: Bellamy Brothers, ASCAP MCA 53222

A pretty song, but too slow to keep listening attention; Bellamy's vocals are exquisite, as always.

RICKY VAN SHELTON

Life Turned Her That Way (3:19) PRODUCER: Steve Buckinghan WRITER: H. Howard PUBLISHER: Tree, BMI Columbia 38-07672 Shelton follows his first No. 1, "Somebody Lied," with an emotionally faithful cover of the 1967 Mel Tillis

ballad; stately and powerful. **STEVE EARLE & THE DUKES**

SILVE EARLE & THE BURES Six Days On The Road (3:05) PRODUCERS: Steve Earle, Tony Brown WRITERS: Earl Green, Carl Montgomery PUBLISHER: Newkeys, BMI Hughes Music/MCA 53249 Earle cooks with this remake of the 1963 Dave Dudley hit; guitar sound is very rockabilly.

RECOMMENDED

ATLANTA Sad Cliches (3:00) PRODUCER: D. Johnson WRITERS: B. Buie, R. Hammond PUBLISHER: Eufaula, BMI Southern Tracks 1091

What a cleverly penned tune, and the smooth Atlanta vocal touch nominates it for the charts. Contact: 404-325-0832

RAZZY BAILEY Unattended Fire (3:03) PRODUCER: Razzy Bailey WRITERS: Razzy Bailey, Rusty French PUBLISHER: not listed SOA 002

Backed by the Muscle Shoals Horns, Bailey turns in a bluesy, up-tempo assurance of ardor.

SARAH Who's Gonna Love You (2:26) PRODUCER: Bob Summers WRITER: not listed PUBLISHERS: Oodles of/Bob Summers, BMI Hub HR-45-1 "Cowjazz" at its finest, as Sarah

delivers a sassy, swinging version of a rollicking song.

OGDEN HARLESS Ubich ThatEss I Wish We Were Strangers (2:40) PRODUCER: Ernie Winfrey WRITERS: Bill & Sharon Rice PUBLISHERS: April/Swallowfork, ASCAP Door Knob DK87-293

An up-tempo working of the familiarity-breeds-boredom theme.

DANCE

PICKS

TERRY BILLY Don't Lock Me Out (6:35) PRODUCER: Kurtis "M" WRITERS: Terry Billy, Michael July PUBLISHER: T.A.B., ASCAP Atlantic 0-86623 (12-inch single) Excellent programming from Kurtis

NEW AND NOTEWORTHY

McCARTERS

NGLE REVIEWS

- Timeless And True Love (2:35) WRITERS: Charlie Black, Austin Roberts, Búzz Cason PUBLISHERS: Charlie Black, Austin Roberts, Búzz Cason - UDLISHERS: Chappell/Chriswald/ Hopi Sound/Buzz Cason/Southern Writers, ASCAP Warner Bros. 7-28125
- Trio of sisters should appeal to the audience that is allured by the Judds and the Forester Sisters, but their ethereal harmonies and solid folk sound are their own; an acoustic treat.

"M" (aka Mantronik) accents this Joyce Sims-like number; delivery is also quite commendable.

TKA Tears May Fall (7:05) PRODUCERS: Andy "Panda" Tripoli, the Latin RASCAIS WRITERS: A. Tripoli, T. Moran, A. Cabrera PUBLISHERS: T-Boy/Andy Panda, ASCAP/Tee Girl/ Latin Rascal, BMI Tommy Boy TB 907 (12-inch single; cassette single also available, Tommy Boy TBC-907)

Foremost trio of the Latin hip-hop movement offers six remixes of its latest dance release; house-style and customary remixes are recommended. Contact: 212-722-2211.

PROMISE CIRCLE Easy To Touch (7:22) PRODUCER: Ish WRITER: Ish PUBLISHERS: Toyband/Blackwood, BMi Atlantic 0-86618 (12-inch single) Annoyingly catchy Miami track is well produced and is not unlike the act's past hit "Be Mine Tonight."

FALLOUT The Morning After (timing not listed) PRODUCERS: Lenny Dee, Tommy Musto WRITERS: Lenny Dee, Tommy Musto PUBLISHER: Northcott, BMI Fourth Floor FF 887 (12-inch single) Infectious and eerie houseish instrumental is perfect for mixing and can only succeed in creating a stir on the dance floor; absolutely infectious and one of co-producer/writer Musto's finest projects to date. Contact: 212-

ADRIANE | Need Your Love (4:30) PRODUCER: Master Lee WRITER: Master Lee PUBLISHER: Get Busy, ASCAP Get Busy GB-714 (12-inch single)

840-9253

Although the background vocals here are appealingly off-key, the rhythm track of this "hip-house" release is quite deadly, and there is an extended instrumental and piano dub; coproduced by Marley Marl (?!?). Contact: 212-714-2047. 3.

JENICE & PENTHOUSE 69 If You Don't Want Me (6:20) PRODUCERS: Mr. Mann, Mr. C WRITER: M. Christy PUBLISHER: Bencol, BMI Neco Ne 1000 (12-inch single) Deep-rooted hook and interesting arrangement make this jangling synth track this week's second "hip-house" record. Contact: 312-348-1136.

RECOMMENDED

COMPANY B Perfect Lover (7:52) PRODUCER: Ish WRITER: Ish PUBLISHERS: Toyband/Blackwood, BMI Atlantic 0-86619 (12-inch single) Miami female trio issues a third pulsating single from its album debut.

MONET Come On To Me (6:01) PRODUCERS: Mark Liggett, Chris Barbosa WRITERS: Mike Lorello, Cathy Liggett, Larry Lange PUBLISHERS: Hot Winter/Tosha/Barbosa/ Hit and Hold, ASCAP Ligosa LIG PR-50 (12-inch single) Busy technonumber with edits galore. Contact: 212-967-6258.

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YES Rhythm Of Love (6:53) PRODUCERS: Yes, Trevor Rabin, Paul De Villiers, Trevor Horn WRITERS: Kaye, Rabin, Anderson, Squire PUBLISHER: Affirmative, BMI Atco 0-96722 (12-inch single; 7-inch reviewed Dec. 12)

FLESH FOR LULU Protectades From Paradise (5:51) PRODUCER: Mike Hedges WRITERS: K. Mills, Flesh For Lulu PUBLISHER: Nancy Hughes, ASCAP Capitol V-15337 (12-inch single; 7-inch reviewed Nov. 21)

BEFORE THE STORM I've Got The Music (7:35) PRODUCER: B. Jarvis WRITERS: B. Jarvis, K. Arrington PUBLISHERS: Boyd Jarvis/Vance, BMI Movin' MR001 (12-inch single) Tony Humphries mixed r&b club track that's been well received in the Northeast. Contact: 201-674-7573.

FLIGHTT My Thing (6:41) PRODUCERS: Cordell Toson, Frank Toson WRITER: Frank Toson PUBLISHER: Corrod, BMI TMT 001 (12-inch single) Actually the flip to "Let's Get Jazzy";

pumping house track is more likable than its A side. Mixed by Blaze. Contact: 718-965-6628.

BANGLES Hazy Shade Of Winter (From "Less Than Zero") (4:59) (4:59) PRODUCER: Rick Rubin WRITER: P. Simon PUBLISHER: Paul Simon, BMI Def Jam 44-07540 (12-inch single; 7-inch reviewed Nov. 7)

WAYNE JOHNSON The Power Of Love (6:58) WRITER: Paul Scott WRITER: Paul Scott PUBLISHER: Tirock, BMI Sure Sound SS-5106 (12-inch-single) Impressive Colonel Abrams-ish number; the proper remix could provide stronger hit potential. Contact: 201-242-3815.

HIROSHIMA Go (5:30) HIKUSTIMA UV (5.55) PRODUCER: Dan Kuramoto WRITER: D. Kuramoto PUBLISHER: not listed Epic 49-07493 (12-inch single; 7-inch version reviewed Nov. 28)

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.

RICHARD DINU I'd Like To Be Your Santa Claus Theme TR-122587. Label based In New York.

JEFFREY VALENTINE Merry Christmas It's Good To Be Home O'Retta RD-617 (12-inch single). Contact: 312-624-4811

PAUL STEGALL Presents Still Under The Tree SeaSide 065:007/07 U-20758M. Contact: Southern Sound Productions, Tabor City, N.C.

JACKY WARD 1 Just Want To Be Your Santa Claus Electric U-20816. 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.

developing acts worthy of attention. Records equally appropriate for more than one format are reviewed in the category with the broadest audience. All singles commercial-ly 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.

Billboard

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TOP POP ALBUMIST

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EEK	/EEK	AGO	ON CHART	Compiled from a national sam one-stop, and rack sal	nple of retail store, es reports.
THIS WEEK	LAST WEEK	2 WKS.	WKS. O	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
		+	-		
1	1	1	15	★ NO. 1 SOUNDTRACK ▲ RCA 6408-1-R (9.98) (CD) 7 wee	
2	2	2	14	MICHAEL JACKSON ▲3 EPIC 40600/E.P.A. (CD)	
3	3	5	6	GEORGE MICHAEL COLUMBIA OC 40867 (CD)	BAD
4	4	3	37		FAITH
5	6	13	14	WHITESNAKE ▲ ⁴ GEFFEN GHS 24099 (9.98) (CD)	WHITESNAKE
6	5	4	14	TIFFANY & MCA 5793 (8.98) (CD)	TIFFANY
7	7	4	-	PINK FLOYD ▲ COLUMBIA DC 40599 (CD) JOHN COUGAR MELLENCAMP ▲	A MOMENTARY LAPSE OF REASON
		+	15	MERCURY 832 465-1/POLYGRAM (CD)	THE LONESOME JUBILEE
8	9	6	10	BRUCE SPRINGSTEEN COLUMBIA OC 40999 (CD)	TUNNEL OF LOVE
9	8	8	19	DEF LEPPARD ▲2 MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
10	10	10	27	WHITNEY HOUSTON ▲ ⁵ ARISTA AL 8405 (9.98) (CD)	WHITNEY
	12	15	6	GEORGE HARRISON DARK HORSE 25643/WARNER BROS. (9	0.98) (CD) CLOUD NINE
12	11	9	9	STING A&M SP 6402 (10.98) (CD)	NOTHING LIKE THE SUN
13	15	11	15	AEROSMITH A GEFFEN GHS 24162 (9.98) (CD)	PERMANENT VACATION
14	14	14	7	INXS ATLANTIC 81796 (9.98) (CD)	KICK
15	16	12	39	U2 A3 ISLAND 90581/ATLANTIC (9.98) (CD)	THE JOSHUA TREE
16	18	20	10	BELINDA CARLISLE MCA 42080 (8.98) (CD)	HEAVEN ON EARTH
17	17	21	4	STEVIE WONDER MOTOWN 6248 ML (8.98) (CD)	CHARACTERS
18	13	17	4	DOKKEN ELEKTRA 60735 (9.98) (CD)	BACK FOR THE ATTACK
(19)	23	34	4	MADONNA SIRE 25535/WARNER BROS. (9.98) (CD)	
(20)	22	26	7	VARIOUS ARTISTS SPECIAL OLYMPICS SP 3911/A&M (9.98)	YOU CAN DANCE
21	19	16	12	BILLY IDOL ● CHRYSALIS OV 41620 (CD)	the second state of the se
22	20	19	35		VITAL IDOL
23	25	24		FLEETWOOD MAC A WARNER BROS. 25471 (9.98) (CD)	TANGO IN THE NIGHT
			29	HEART ▲2 CAPITOL PJ-12546 (9.98) (CD)	BAD ANIMALS
24	24	22	28	RICHARD MARX • EMI-MANHATTAN ST 53049 (8.98) (CD)	RICHARD MARX
25	21	18	14	R.E.M. • LR.S. 42059/MCA (8.98) (CD)	DOCUMENT
26	26	23	11	YES • ATCO 90522/ATLANTIC (9.98) (CD)	BIG GENERATOR
27	27	25	69	KENNY G. ▲ ² ARISTA AL 8-8427 (8.98) (CD)	DUOTONES
28	28	28	6	STEVE WINWOOD ISLAND 25660/WARNER BROS. (9.98) (CD)	CHRONICLES
29	29	29	45	EXPOSE A ARISTA AL 8441 (8.98) (CD)	EXPOSURE
30	34	42	17	DEBBIE GIBSON ATLANTIC 81780 (8.98) (CD)	OUT OF THE BLUE
31	30	27	12	KISS MERCURY 832 626-1/POLYGRAM (CD)	CRAZY NIGHTS
32	31	30	74	POISON ▲ ² ENIGMA ST 12523/CAPITOL (8.98) (CD)	LOOK WHAT THE CAT DRAGGED IN
33	36	32	12	JETHRO TULL CHRYSALIS OV 41590 (CD)	CREST OF A KNAVE
34	32	31	89	ANITA BAKER A3 ELEKTRA 60444 (8.98) (CD)	RAPTURE
35	35	35	13	PET SHOP BOYS EMI-MANHATTAN 46972 (8.98) (CD)	ACTUALLY
36	33	37	6	EARTH, WIND & FIRE COLUMBIA FC 40596 (CD)	TOUCH THE WORLD
37	39	40	41	JODY WATLEY A MCA 5898 (8.98) (CD)	
38	40	45	7		JODY WATLEY
39	37	36	13	ROBBIE ROBERTSON GEFFEN GHS 24160 (9.98) (CD)	ROBBIE ROBERTSON
40	38	33		SQUEEZE A&M SP 5161 (8.98) (CD)	BABYLON AND ON
			14	RUSH MERCURY 832 464-1/POLYGRAM (CD)	HOLD YOUR FIRE
41	42	41	29	MOTLEY CRUE ▲ ² ELEKTRA 60725 (9.98) (CD)	GIRLS, GIRLS, GIRLS
42	41	38	23	SOUNDTRACK ▲ ² SLASH 25605/WARNER BROS. (9.98) (CD)	LA BAMBA
43	57	79	4	SOUNDTRACK COLUMBIA SC 44042 (CD)	LESS THAN ZERO
4	50	58	5	ROGER REPRISE 25496 (8.98) (CD)	UNLIMITED
45	54	63	23	ELTON JOHN MCA 2-8022 (10.98) (CD) LIVE IN AUSTRALIA WITH TH	E MELBOURNE SYMPHONY ORCH.
46	49	50	61	EUROPE A ² EPIC BFE 40241/E.P.A. (CD)	THE FINAL COUNTDOWN
47	47	53	68	BON JOVI A8 MERCURY 830264-1/POLYGRAM (CD)	SLIPPERY WHEN WET
48	NEV	VÞ	1	FOREIGNER ATLANTIC 81808 (9.98) (CD)	INSIDE INFORMATION
49	46	44	8	BILLY JOEL COLUMBIA CX2 40996 (CD)	KOHUEPT (LIVE IN LENINGRAD)
50	45	39	24	GREAT WHITE CAPITOL ST 12565 (8.98) (CD)	ONCE BITTEN
51	44	46	18	SWING OUT SISTER MERCURY 832 213 1/POLYGRAM (CD)	IT'S BETTER TO TRAVEL
(52)	58	55	18	GUNS & ROSES GEFFEN GHS 24148 (8.98) (CD)	
53	51	52	8	THE JETS MCA 42085 (8.98) (CD)	APPETITE FOR DESTRUCTION
54	55	49	34		MAGIC
	00	43	J4	LISA LISA & CULT JAM ▲ COLUMBIA FC 40477 (CD)	SPANISH FLY

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
(55) 60	64	37	PRINCE A PAISLEY PARK 25577/WARNER BROS. (15.98) (CD)	SIGN 'O' THE TIMES
56	52	54	17	NEW ORDER QWEST 25621/WARNER BROS. (12.98) (CD)	SUBSTANCE
57) 59	62	31	RANDY TRAVIS A WARNER BROS. 25568 (8.98) (CD)	ALWAYS & FOREVER
(58)) 70	-	2	ANTHRAX MEGAFORCE 90685/ISLAND (6.98) (CD)	I'M THE MAN
59	53	48	10	DEPECHE MODE SIRE 25614/WARNER BROS. (8.98) (CD)	MUSIC FOR THE MASSES
60	43	47	29	THE FAT BOYS ▲ TIN PAN APPLE 831 948 1/POLYGRAM (CD)	
61	48	43	11	WHODINI JIVE JL 8494/ARISTA (8.98) (CD)	CRUSHIN'
(62)	63	66	6	NEIL DIAMOND COLUMBIA CZX40990 (CD)	
63	56	57	16	DANA DANE PROFILE 1233 (8.98) (CD)	
64	61	51	28	L.L. COOL J ▲ ² DEF JAM FC 40793/COLUMBIA (CD)	DANA DANE WITH FAME
65	65	67	6	BRYAN FERRY REPRISE 25598 (8.98) (CD)	BIGGER AND DEFFER
66	67	59	36	CARLY SIMON ARISTA AL 8443 (9.98) (CD)	BETE NOIRE
(67)	83	103	3		COMING AROUND AGAIN
68	62	61	19	LINDA RONSTADT ELEKTRA 60765 (9.98) (CD)	CANCIONES DE MI PADRE
69	69	78	+	ALEXANDER O'NEAL TABU FZ 40320/E.P.A. (CD)	HEARSAY
70	71	-	4	THE PRETENDERS SIRE 25664/WARNER BROS. (9.98) (CD)	THE SINGLES
(71)	-	76	28	THE CURE • ELEKTRA 60737 (13.98) (CD)	KISS ME, KISS ME, KISS ME
	77	77	58	STRYPER ● ENIGMA PJAS 73237 (9.98) (CD)	TO HELL WITH THE DEVIL
(72)	120		2	PAUL MCCARTNEY CAPITOL CLW 48287 (14.98) (CD)	ALL THE BEST
73	64	56	23	GRATEFUL DEAD ▲ ARIŞTA AL 8452 (9.98) (CD)	IN THE DARK
74)	76	112	3	BARRY MANILOW ARISTA AL 8527 (9.98) (CD)	SWING STREET
75	66	60	11	ALABAMA • RCA 6495-1-R (8.98) (CD)	JUST US
76	72	74	21	NATALIE COLE EMI-MANHATTAN ST 53051 (8.98) (CD)	EVERLASTING
77	73	73	12	THE O'JAYS EMEMANHATTAN 53036 (8.98) (CD)	LET ME TOUCH YOU
78	78	80	9	LOVE & ROCKETS BIG TIME 6058-1-B/RCA (8.98) (CD)	EARTH - SUN - MOON
79	101	146	4	THE CALIFORNIA RAISINS PRIORITY 9706 (8.98) (CD)	THE CALIFORNIA RAISINS
80	75	68	40	SMOKEY ROBINSON MOTOWN 6226 (8.98) (CD)	ONE HEARTBEAT
81)	87	87	19	SALT-N-PEPA NEXT PLATEAU PL 1007 (8.98)	HOT, COOL AND VICIOUS
82)	99	125	3	GLADYS KNIGHT & THE PIPS MCA 42004 (8.98) (CD)	ALL OUR LOVE
83	68	69	10	TERENCE TRENT D'ARBY COLUMBIA BFC 40964 (CD) INTRODUCING HARDLINE ACCORD	ING TO TERENCE TRENT D'ARBY
84)	86	93	11	ICEHOUSE CHRYSALIS OV 41592 (CD)	MAN OF COLOURS
85	74	72	16	METALLICA • ELEKTRA 60757 (5.98) (CD) THE \$5.98 EP-(GARAGE DAYS RE-REVISITED
86)	95	83	14	BANANARAMA LONDON 828 061-1/POLYGRAM (CD)	wow
87)	93	102	18	LAURA BRANIGAN ATLANTIC 81747 (8.98) (CD)	TOUCH
88	84	88	10	BOURGEOIS TAGG ISLAND 90638/ATLANTIC (8.98) (CD)	YO YO
89	81	70	13	MICK JAGGER COLUMBIA OC 40919 (CD)	PRIMITIVE COOL
90)	94	96	7	JOE COCKER CAPITOL CLT 48285 (8.98) (CD)	UNCHAIN MY HEART
91)	100	110	7	MEN WITHOUT HATS MERCURY 832 730-1/POLYGRAM (CD)	
92	90	81	8	ANGELA WINBUSH MERCURY 832 733-1/POLYGRAM (CD)	POP GOES THE WORLD
93)	96	99	12	MICHAEL BOLTON COLUMBIA BFC 40473 (CD)	SHARP
94)	97	98	14		THE HUNGER
95	79	65		WHITE LION ATLANTIC 81768 (8.98) (CD)	PRIDE
³⁵ 96)	-		16	THE CARS • ELEKTRA 60747 (9.98) (CD)	DOOR TO DOOR
-	115	145	3	K.T. OSLIN RCA 5924-1 (8.98) (CD)	80'S LADIES
97)	109	89	8	THE ALARM I.R.S. 42061/MCA (8.98) (CD)	EYE OF THE HURRICANE
98)	142	187	153	GEORGE WINSTON A WINDHAM HILL WH 1025/A&M (9.98) (CD)	DECEMBER
99	103	106	5	EXODUS COMBAT 8169/IMPORTANT (8.98) (CD)	PLEASURES OF THE FLESH
00	91	95	14	GEORGE STRAIT MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. II
01	80	71	17	LEVERT ATLANTIC 81773 (8.98) (CD)	THE BIG THROWDOWN
.02	110	101	38	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS A WARNER BROS. 25491 (9.98) (CD)	TRIO
03	112	114	4	CHER GEFFEN 24164 (8.98) (CD)	CHER
04	105	124	4	THE MANHATTAN TRANSFER ATLANTIC 81803 (9.98) (CD)	BRASIL
05	89	75	20	SOUNDTRACK-MADONNA SIRE 25611/WARNER BROS. (9.98) (CD)	WHO'S THAT GIRL
	85	85	5	KOOL MOE DEE JIVE 10507 J/RCA (8.98) (CD)	HOW YA LIKE ME NOW
06					
	82	82	5	TRIUMPH MCA 42083 (8.98) (CD).	SURVEILLANCE
06 07 08	82 104	82 97	5 28	TRIUMPH MCA 42083 (8.98) (CD) GLORIA ESTEFAN & MIAMI SOUND MACHINE • EPIC OF 4076	

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. A RIAA certification for sales of 1 million units, with each additional million indicated by a numeral following the symbol. *CBS Records and PolyGram Records do not issue a suggested list price for their product.

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TMG Group Inc., a label and production and management company, formed by Thomas L. McGee and B.J. Ukra. First releases are "Be A Friend" by Niki, "Don't Let Me Be The Last" by Shawnee, and "Big Words" by Robert S. 6233 Wilshire Blvd., Los Angeles, Calif.; 213-934-8572 or Suite 118, 11920 Chandler Blvd., N. Hollywood, Calif. 91607; 818-763-6175.

Ace Records, formed by Hugh Wallace. Company's first release is "Rockin' Reindeer" featuring Roger Kirby. P.O. Box 14689, Surfside Beach, S.C. 29587; 803-650-8003 or 803-651-1719.

Atkin Enterprises, formed by Steven Atkin and Serge Ouellette. Company promotes concerts throughout Canada. First promotion is a six-city Dionne Warwick tour. 6192 DeBelle Feuille, St. Leonard H1S-2B9, Quebec, Canada; 514-594-5424 or 514-442-0519.

General Tee Management And

CALENDAR

A weekly listing of trade shows,

conventions, award shows, semi-

nars, and other notable events.

Send information to Calendar,

Billboard, 1515 Broadway, New

JANUARY

Jan. 7-10, 1988 International Winter Consumer

Electronics Show, Las Vegas Convention Center,

Jan. 12, International Radio And Television So-

ciety Seminar, "How Will Wall Street's Ups And

Downs Affect 1988 Advertising Levels?" Viacom

Conference Center, New York. Marilyn Ellis, 212-

Jan. 20, Third Annual Rock'N'Roll Hall Of Fame

Awards, Waldorf-Astoria, New York. Suzan Evans,

Sand Key Resort, Clearwater, Fla. 617-267-9425.

Jan. 25, Fifteenth Annual American Music

Jan. 25-29, MIDEM Convention, Palais De

Congrés, Cannes, France. James Lonsdale-Hands,

Jan. 26-29. Ninth Annual Box Office Manage-

ment International Conference And Exhibition:

"Tickets And The Law," Caesar's Palace, Las Ve-

FEBRUARY

Feb. 11-13, 19th Annual Country Radio Semi-

Feb. 11-13, Gavin Convention, Westin St. Fran-

FOR THE RECORD

In a story in the Dec. 12 issue

about a VP Enterprises seminar,

the cartoon character of Fievel

the Mouse from the film, "An

American Tail," was incorrectly identified. Fievel is the property

cis Hotel, San Francisco. 415-392-7750.

nar, Opryland Hotel, Nashville. 615-327-4488 or

Awards, Shrine Auditorium, Los Angeles. 213-655-

York, N.Y. 10036.

Las Vegas. 202-457-8700.

867-6650

212-484-6427

5960

212-967-7600

gas, 212-570-2166.

615-329-4487

Production, formed by Horace Taylor. Company manages Dismaster Crew and Double Dose. P.O. Box 7249, F.D.R. Station, New York, N.Y. 10150; 718-434-9235.

Jacqueline: An Independent Distributor, formed by Jacqueline Rather. Company distributes product to mom-and-pop record stores, both domestically and in the foreign marketplace. No. B-11, 211 37th Ave., Nashville, Tenn. 37209; 615-269-9264.

Faraone Communications Inc., formed by Ted Faraone, former CBS publicity executive. Company is active in all phases of media relations and corporate communications, offering a full range of publicity services. 315 E. 77th St., New York, N.Y. 10021; 212-734-9234.

Escort Records, formed as a subsidiary of Maverick Records. First release is the pop single "Borders" by Suburban Sprawl. P.O. Box 11361, Washington, D.C. 20008; 202-462-6172.

Send information to New Companies, Billboard, P.O. Box 24970, Nashville, Tenn. 37202. COUNTRY ACTS REVITALIZE OLD HITS

(Continued from page 3)

times, Montgomery adds, Tree redemoes the old material, but usually acts and producers want to hear it in its earliest forms.

A few years back, Emmylou Harris and her protégé, Ricky Skaggs, were the major—and virtually only—champions of the traditional country movement. Indeed, Skaggs came to commercial prominence through his bluegrass-tinged treatment of country hits of the '50s.

Following Skaggs' lead, Yoakam made his country debut with a retread of "Honky Tonk Man," the 1956 Johnny Horton hit, and then proceeded to repopularize the Buck Owens/Bakersfield sound of the '60s.

Last year, the O'Kanes drew critical raves and posted substantial record sales for their acoustic album of new but traditional-sounding material. And Highway 101, whose highregister vocal intensity and spare instrumentation are also of an earlier era, recently scored a No. 1 with the "instant oldie," "Somewhere Tonight," written by veterans Howard and Rodney Crowell.

A songwriter and producer himself, Montgomery's own oldie, "Back In Baby's Arms," which was Patsy Cline's last single before her death in 1963, is now on the charts in a version by Harris. This latest incarnation is on the soundtrack of "Planes, Trains, And Automobiles." Another song on the track is Steve Earle's version of "Six Days On The Road," a 1963 country hit for Dave Dudley.

"It's a bandwagon everybody's getting on," says Celia Hill, professional manager at Warner/Chappell, whose buried gold includes the pioneering Hill & Range catalog. Hill notes that Rosanne Cash's current charter, "Tennessee Flat Top Box," is from her company's deep catalog. It first charted in 1961 by Johnny Cash. Warner/Chappell is not redemoing its oldies, Hill says, but is pitching them more actively, owing to the upsurge in interest. While most of the country labels here have traditional-mode acts, Warner Bros. leads the list. Its roster includes Highway 101, Yoakam, the Forester Sisters, Harris, and Travis. Although Travis has so far stuck with new material, his stark, resonant vocals and unapologetically emotional themes are as country as Anglo-Saxon folk songs.

In mid-December, Warners bowed its newest entry into the traditional field, a trio sister act, the McCarters. Produced by Paul Worley, who is also studio mentor for Highway 101, the McCarters work the same high-harmony vocal field that the Foresters and the Judds have turned into pay dirt. The McCarters' first single has the suitably old-time title of "Timeless And True Love" and, while new, sounds as if it might have been discovered in an attic trunk. Warners' "Trio" album, sung by

Warners' "Trio" album, sung by Dolly Parton, Linda Ronstadt, and Harris, is—with a couple of exceptions—also solidly country in sound and has long since gone platinum.

Van Shelton is following his first No. 1, "Somebody Lied," with the equally rustic "Life Turned Her That Way," a cover of the 1967 Mel Tillis hit. And Strait's upcoming album is titled "If You Ain't Lovin', You Ain't Livin'," a 1954 Faron Young hit. Skaggs is back on the charts with "I'm Tired," a No. 3 for Webb Pierce in 1957.

Although she draws from current material, Kathy Mattea is also putting an increasingly traditional edge on her music, both by relying on songs from bluegrass and folk writers and by favoring acoustic backing. The trend is most evident on her recently released album, "Untasted Honey."

Bob Kirsch, Nashville division manager of the Welk Group, and Jerry Flowers, who heads the Acuff-Rose/Opryland publishing companies, both report renewed interest in the deeper recesses of their catalogs.

Jan. 24-26, Institute For Graphic Communication Videodisc Systems Conference, Sheraton

mal level of CD growth might be considerably closer to 15% than to the current rate of 50%, which is unsustainable unless CDs were to replace all other recording media in short order.

(Continued from page 11)

What about CD prices? Clearly, from the labels' point of view, CD prices are fine. CDs have been selling very well at current price points, so why lower prices now? Current CD prices have established higher price points for music and thus may set the stage for price hikes on other media.

In addition, the average price per CD sold has dropped as labels have provided more midline CDs. Using RIAA data and manufacturers' list prices, in the first half of 1987 CD prices fell, on average, to \$15.99 from \$17.36 in the first six months of 1986.

The issue of CD-price reduction is largely a question of whether lower prices are needed to spur sales. While the favorable Christmas outlook may change in 1988, depending on the economy and whether high CD prices begin to deter sales, the labels will likely resist price cuts until volume

of MCA Home Video.

growth slows considerably.

But will lower prices spur demand? The belief that they will is an article of faith among critics of the labels' pricing policies. Nevertheless, the figures sketch a different picture.

If 100 million CDs are sold this year, those sales will generate about \$1.6 billion at list prices. Based on these figures, a \$1 price cut-to \$15 per CD-would have to stimulate sales of an extra 6.7 million units just to equal the dollar volume of 100 million CDs at \$16 each. A price cut to \$11 would have to create total sales of 146 million CDs in order to reach the same \$1.6 billion level. It is doubtful that lower prices would generate enough additional demand to compensate for the lower profits per unit that would be realized at every level of the industry.

There's one other problem with a CD price cut. In the past couple of years, sales of CDs have to some extent replaced those of LPs on a oneto-one basis. This has been good for

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the industry because CDs retail for \$13-\$16, vs. \$7.\$10 for records, so industry dollar volumes have been boosted. But if CD prices decline significantly—say, to \$10-\$11 at retail—it seems likely that cannibalization of LP and cassette sales would accelerate.

As CDs erode sales of the other formats, each CD sale at the lower price would bring in only \$3-\$4 more than the LP or tape sale it is replacing. Under the current pricing structure, in contrast, each CD sale adds an incremental \$6-\$9. So while lower CD prices should generate more unit volume, they will only marginally increase dollar revenues for the music-industry.

For all of these reasons, neither manufacturers nor retailers appear to have compelling reasons to embrace lower product prices—at least for now. Although the average price of CDs will probably fall somewhat as more titles are placed in midlines, lower prices for hit product appear unjustified and unnecessary at this time.

LIFELINES

BIRTHS

Girl, Katrina Marie, to Phillip H. and Carrie Ramsey, Nov. 18 in Laramie, Wyo. He is program director at KCGY-FM and chief engineer for KCGY-FM/KOWB-AM there.

Boy, Dallas Joseph, to **Richard** and **Susan Goodridge**, Nov. 18 in Tampa, Fla. He is a store director for Peaches Records there.

MARRIAGES

Joseph Pastore to Gioia Bruno, Nov. 21 in Haworth, N.J. She is a singer with the Arista Records group Exposé.

R. Gene Eichelberger to Liz Jones, Nov. 27 in Nashville. He is a freelance engineer and general manager/ chief engineer at the Bennett House recording studio. She is studio manager there.

DEATHS

George Kaplan, 83, Nov. 14 in Boston. He was former general manager of WMEX radio there. Kaplan became affiliated with the station in the early '30s and remained with the station for 30 years. He is survived by a sister, two nieces, two great-nieces, and two great-nephews.

Leroy (Slam) Stewart, 73, of congestive heart disease, Dec. 9 in Binghamton, N.Y. Stewart, an influential jazz bassist, was known for his distinctive practice of humming along with his bowed solos. One of the first to demonstrate the potential of the bass as a solo instrument. Stewart achieved prominence in the late '30s when he teamed with singer/guitarist Slim Gaillard to form the duo Slim & Slam. The team's biggest hit, "Flat Foot Floogie," was placed in a time capsule at the 1939 World's Fair in New York. Stewart went on to perform or record with such jazz greats as Art Tatum, Erroll Garner, Charlie Parker, and Benny Goodman (he was featured on Goodman's PBS television special "Let's Dance," taped shortly before the clarinetist's death last year), as well as leading his own small groups. Stewart is survived by his wife. Claire.

Jascha Heifetz, 86, of complications after a fall, Dec. 10 in Los Angeles. Stories, pages 4 and 74.

Sterling Devers, 61, of a long illness Dec. 11 at his home in King of Prussia, Pa. Devers was associated with PolyGram Records since 1966, most recently as vice president of administration, sales, and marketing. Devers joined PolyGram as operations manager in the Philadelphia branch and later became branch manager. He continued to serve in a variety of marketing positions, including VP of marketing for the Polydor label. Devers is survived by his wife, Ann, and two children.

Pinky Tomlin, 80, of a heart attack Dec. 12 in Los Angeles. Tomlin is the writer of the '30s hit "The Object Of My Affection," and toured the country with his own band. He also sang and played guitar.

Clifton Chenier, 62, on Dec. 12 in Lafayette, La. Story, page 6.

Feb. 12-14, South Carolina Coin Operators Assn. Convention, Radisson Hotel, Columbia, S.C. Helen Sikes, 803-254-4444.

Feb. 13-15, Performance Magazine Summit Conference, Wyndham Paradise Valley Resort, Scottsdale, Ariz. Shelly Brimacombe, 817-338-9444.

Feb. 18-20, Minorities And Communications Conference, Howard Inn and Blackburn Center, Howard Univ., Washington, D.C. 202-686-5400.

March 2, National Academy Of Recording Arts And Sciences 30th Annual Grammy Awards, Radio City Music Hall, New York, 213-849-1313.

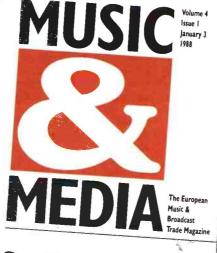
March 11-14, 30th Anniversary Convention, National Assn. Of Recording Merchandisers, Century Plaza Hotel, Los Angeles. Dave Hamill, 609-596-2221.

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Spanish Satellite Breaks State Monopoly

London - The surprise an- | Channel. The new channel is expected to show approxi-mately 150 films per month, based Spanish satellite tv channel has come as a shock something the two public networks will find hard to to the Spanish government and media organisations. The Spanish government's failure to make a decision on compete with. Canal 10 will be a subscription service be a subscription service $(£14.60 \text{ per month with a} \pm 72.90 \text{ installation fee})$ without advertising. Most of the capital investment is allowing private television has led to the move by several ex-executives from the state broadcasting organisation to set up a new channel, Canal Spanish, though other owners include Canal Plus and CLT (Luxembourg Televi-sion Company).

Jose Maria Calvino, former chief of RTVE, is heading the team setting up a company in London to transmit 24-hour Spanishlanguage programmes by satellite to Spain. Canal 10 has booked space on the Intelsat satellite to start transmissions in January next year.

According to Calvino, Canal 10's programming for-mat will be a fusion between France's Canal Plus and Sky

Italian act Spagna is congratulated for a truly European success by CBS UK Chairman Paul Russell.' (ADVERTISEMENT)

Oslo - The Norwegian government has passed a law this trust and will be disby Hege Duckert government has passed a law to allow local radios to be financed by commercials. Norway currently has around 280 local stations which have been broadcast-

ing for a trial period due to end next month. Up to now the stations have survived through hidden sponsorship and semi-legal advertising. The new law probably means that the big stations will get even bigger, but the small ones may find it

ones may find it difficult to survive. To ensure their existence, the government proposes to set up a trust. 20% of all com-



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Sky and Super Channel, the Countdown show in Dereached a peak at press time cember with a new daily with both simultaneously anprogramme, Formula One, nouncing upheavals in their which will be produced by pop programming. One of Music Box in assocation with Bavaria Film Studios in Europe's most popular shows, Countdown, which Munich, the current goes out daily on Super Channel is transferring to Sky in March, where it will

Norway Legalises Commercial Radio

tributed to stations in need of support. Commercials will be limited to six minutes per

WEA/Teldec Speculation Grows

Hamburg - Speculation that WEA Germany is to take over Teldec is growing with one reliable inside source even suggesting that a contract has already been agreed. When questioned this week by M&M, Sarah Dimenstein, principle sha-reholder of Teldec and Manfred Zumkeller, Manag-ing Director WEA Germany, did not deny the rumours, saying they preferred not to comment on the matter for the time being. WEA is on record as say-

ing that it wants to be number one in Germany and it is generally accepted that this is not possible.



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FOR	WEEK	ENDING	DECEMBER	26	1097
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Billboard.	TOP POP. ALBUMS The continued
7	

THIS	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	107	86	22	HANK WILLIAMS, JR WARNER/CURB 25593/WARNER BROS. (8.98) (CD	BORN TO BOOGIE
111	102	104	68	PAUL SIMON ▲2 WARNER BROS. 25447 (9.98) (CD)	GRACELAND
112	114	115	6	PAUL CARRACK CHRYSALIS BFV 41578 (CD)	ONE GOOD REASON
(113	119	135	6	JOE SATRIANI RELATIVITY 8193/IMPORTANT (8:98) (CD)	URFING WITH THE ALIEN
114	98	90	13	UTFO SELECT 21619 (8.98) (CD)	LETHAL
115	116	132	6	THE KANE GANG CAPITOL CLX48176 (6.98) (CD)	MIRACLE
116	117	117	5	THE RAINMAKERS MERCURY 832 795-1/POLYGRAM (CD)	TORNADO
117	108	91	16	LOVERBOY COLUMBIA OC 40893 (CD)	WILDSIDE
118	118	140	4	KASHIF ARISTA AL 8447 (8.98) (CD)	LOVE CHANGES
119	106	84	12	THE SMITHS SIRE 25649/WARNER BROS. (8.98) (CD) STRANC	GEWAYS, HERE WE COME
120	127	123	57	BEASTIE BOYS ▲ ⁴ DEF JAM FC 40238/COLUMBIA (CD)	LICENSED TO ILL
(121)	130	133	36	GEORGIO MOTOWN 6229ML (8.98)	SEXAPPEAL
(122)	175		2	MELI'SA MORGAN CAPITOL CLT 46943 (8.98) (CD)	GOOD LOVE
123	111	111	10	MSG CAPITOL CLT 46985 (8.98) (CD)	PERFECT TIMING
124	92	92	7	HEAVY D. & THE BOYZ MCA 5986 (8.98) (CD)	LIVING LARGE
125	121	127	76	STEVE WINWOOD ▲ ² ISLAND 25448/WARNER BROS. (8.98) (CD)	BACK IN THE HIGHLIFE
126	126	157	4		D'S COMIN' TO THE CRIB
127	122	113	20	HIROSHIMA EPIC FE 40670/E.P.A. (CD)	
128	174		2	MASON WILLIAMS & MANNHEIM STEAMROLLER	GO
129	113	100	41	AMERICAN GRAMAPHONE AG 800 (11.98) (CD) CUTTING CREW ● VIRGIN 90573 (8.98) (CD)	CLASSICAL GAS
130	125	100	12	BODEANS SLASH 25629/REPRISE (8.98) (CD)	BROADCAST
(131)	162	107	3		OUTSIDE LOOKING IN
132	123	126	8	MILES JAYE ISLAND 90615/ATLANTIC (8.98) (CD) WA WA NEE EPIC BFE 40858/E.P.A. (CD)	MILES
(133)	182	138	19	CURIOSITY KILLED THE CAT MERCURY 832 025 1/POLYGRAM (CD)	WA WA NEE
134	131	119	25		KEEP YOUR DISTANCE
(135)	145	149	76	GEORGE BENSON/EARL KLUGH WARNER BROS. 25580 (9.98) (CD)	COLLABORATION
(136)	145	145	16	RANDY TRAVIS & WARNER BROS. 25435 (8.98) (CD)	STORMS OF LIFE
137	133	147	10	THE COVER GIRLS FEVER SFS 004/SUTRA (8.98) (CD)	SHOW ME
138	185	121	3	THE TEMPTATIONS MOTOWN 6246 ML (8.98) (CD)	TOGETHER AGAIN
(139)		_	_	VARIOUS ARTISTS PROFILE PRO 1247 (8.98)	CHRISTMAS RAP
	170	152	74	WHITESNAKE A GEFFEN GHS 4018 (6.98) (CD)	SLIDE IT IN
140	137	170	82	SOUNDTRACK A4 COLUMBIA SC 40323 (CD)	TOP GUN
141	143	134	12		HE LAST ONE TO KNOW
	159	-	2	WARLOCK MERCURY 832 804-1/POLYGRAM (CD)	TRIUMPH AND AGONY
(143)	154	166	18	FASTER PUSSYCAT ELEKTRA 60730 (8.98) (CD)	FASTER PUSSYCAT
144	141	151	144	WHITNEY HOUSTON A ⁸ ARISTA AL8-8212 (8.98) (CD)	WHITNEY HOUSTON
145	124	105	12	GLENN JONES JIVE 1062-1-J/RCA (8.98) (CD)	GLENN JONES
(146)	NEV	-	1	ARETHA FRANKLIN ARISTA AL 8497 (8.98) (CD) ONE LORD, ON	E FAITH, ONE BAPTISM
147	148	186	94		E YELLOW BRICK ROAD
148	132	136	7	MARTHA DAVIS CAPITOL CLT 48058 (8.98) (CD)	POLICY
(149)	NEV	-	1	EURYTHMICS RCA 6794-1-R (9.98) (CD)	SAVAGE
150	134	129	31		ETS BETTER WITH TIME
151	151	200	15	10,000 MANIACS ELEKTRA 60738/ (8.98) (CD)	IN MY TRIBE
152	129	109	10		E YOUR FIST AND YELL
(153)	166	154	95	JANET JACKSON ▲4 A&M SP-3905 (9.98) (CD)	CONTROL
154	164	-	2	DOLLY PARTON COLUMBIA FC 40968 (CD)	RAINBOW
155	156	156	6	THE RED HOT CHILI PEPPERS EMI-MANHATTAN ELT48036 (8.98) UPL	IFT MOFO PARTY PLAN

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	тітц	
156	163	150	48	TESLA ● GEFFEN GHS 24120 (8.98) (CD)	MECHANICAL RESONANCE	
157	157	168	4	SOUNDTRACK VIRGIN 90061 (9.98) (CD)	HIDING OUT	
158	158	176	79	GENESIS A3 ATLANTIC 81641 (9.98) (CD)	INVISIBLE TOUCH	
159	140	131	12	VAN MORRISON MERCURY 832 585-1/POLYGRAM (CD)	POETIC CHAMPIONS COMPOSE	
160	149	160	708	PINK FLOYD HARVEST SMAS11163/CAPITOL (9.98) (CD)		
161	167	169	12	SAVATAGE ATLANTIC 81775 (8.98)	HALL OF THE MOUNTAIN KING	
162	155	141	20	ICE-T SIRE 25602/WARNER BROS. (8.98) (CD)	RHYME PAYS	
163	169	172	76	MADONNA ▲ ⁵ SIRE 25442/WARNER BROS. (9.98)- (CD)	TRUE BLUE	
164	184	164	11	VARIOUS ARTISTS	LEDRIVER THE WRESTLING ALBUM I	
165	153	116	19	DIONNE WARWICK ARISTA AL 8446 (8.98) (CD)	RESERVATIONS FOR TWO	
166	128	142	123	THE BEATLES CAPITOL SJ 383 (9.98) (CD)	ABBEY ROAD	
(167)	183	191	3	FLESH FOR LULU CAPITOL CLT 48217 (8.98) (CD)	LONG LIVE THE NEW FLESH	
168	146	128	19	ABC MERCURY 832 391 1/POLYGRAM (CD)	ALPHABET CITY	
169	139	118	27	STEPHANIE MILLS MCA 5996 (8.98) (CD)	IF I WERE YOUR WOMAN	
170	136	139	13	ELTON JOHN GEFFEN GHS 24153 (9.98) (CD)	GREATEST HITS, VOL. III 1979-1987	
171	138	137	44	REO SPEEDWAGON ● EPIC FE 40444/E.P.A. (CD)	LIFE AS WE KNOW IT	
(172)	NE	NÞ	1	BLACK SABBATH WARNER BROS. 25548 (8.98) (CD)		
173	165	165	21	HOOTERS ● COLUMBIA OC 40659 (CD)	THE ETERNAL IDOL	
174)	190		2	MILLIONS LIKE US VIRGIN 90602 (8.98) (CD)	ONE WAY HOME	
175)	NE'		1	RICKY VAN SHELTON COLUMBIA 40602 (CD)	MILLIONS LIKE US	
176	152	122	8	THE BAR-KAYS MERCURY 830 305-1/POLYGRAM (CD)	WILD-EYED DREAM	
177	144	144	14	THE BRANDOS RELATIVITY 8192/IMPORTANT (8.98) (CD)	CONTAGIOUS	
178	161	161	5	SHANICE WILSON A&M SP 5128 (8.98) (CD)	HONOR AMONG THIEVES	
(179)	196	179	47	CROWDED HOUSE CAPITOL ST-12485 (8.98) (CD)	DISCOVERY	
180	135	120	21	ECHO AND THE BUNNYMEN	CROWDED HOUSE	
181	168	159	6	SIRE 25597/WARNER BROS. (8.98) (CD) BARRY WHITE A&M SP5154 (8.98) (CD)	ECHO AND THE BUNNYMEN	
182	150	108	12		THE RIGHT NIGHT AND BARRY WHITE	
183	180	171	5	LYNYRD SKYNYRD MCA 42084 (8.98) (CD)	LEGEND	
184	160			THE DB'S I.R.S. 42055/MCA (8.98) (CD)	THE SOUND OF MUSIC	
185)	NEV	148	31	JONATHAN BUTLER JIVE 1032-1-J/RCA (8.98) (CD)	JONATHAN BUTLER	
-			1	VARIOUS ARTISTS ISLAND 90684/ATLANTIC (14.98) (CD)	THE ISLAND STORY	
186	181	163	23	STARSHIP • GRUNT 6413-1-G/RCA (9.98) (CD)	NO PROTECTION	
187	194	174	25	2 LIVE CREW LUKE SKYY WALKER XR 100 (8.98)	2 LIVE CREW IS WHAT WE ARE	
188	189	175	5	MARLON JACKSON CAPITOL CLT 46942 (8.98) (CD)	BABY TONIGHT	
189	177	182	5	RY COODER WARNER BROS. 25639 (8.98) (CD)	GET RHYTHM	
190	186	143	22	SOUNDTRACK ATLANTIC 81767 (9.98) (CD)	LOST BOYS	
191	197		2	THE RADIATORS EPIC BEE 40888/E.P.A. (CD)	LAW OF THE FISH	
192	187	162	7	GENE LOVES JEZEBEL GEFFEN GHS 24171 (8.98) (CD)	THE HOUSE OF DOLLS	
193	193	-	2	AZTEC CAMERA SIRE 25646/WARNER BROS. (8.98) (CD)	LOVE	
194	179	181	12	W.A.S.P. CAPITOL CLT 48053 (8.98) (CD)	LIVE IN THE RAW	
195	178	130	9	SUPERTRAMP A&M SP 5181 (8.98) (CD)	FREE AS A BIRD	
196	176	17.3	44	NAJEE EMI-MANHATTAN ST 17241 (8.98) (CD)	NAJEE'S THEME	
197	188	193	4	DEJA VIRGIN 90601 (8.98) (CD)	SERIOUS	
198	NEV		1	TONI TENNILLE GAIA 13-9001 (8.98) (CD)	ALL OF ME	
199	171	153	14	MR. MISTER RCA 6276-1-R (9.98) (CD)	GO ON	

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

Cutting Crew 129 Terence Trent D'Arby 83 Dana Dane 63 Martha Davis 148 The dB's 183 Def Leppard 9 Deja 197 Oepeche Mode 59 Neil Diamond 62 Dokken 18

10, 000 Maniacs 151 2 Live Crew 187 ABC 168 Aerosmith 13 Alabama 75 The Alarm 97 Anthrax 58 Aztec Camera 193 Azte: Camera 193 Anita Baker 34 Bananaram 86 The Bar-Kays 176 Beastile Boys 120 The Beattes 166 George Benson/Earl Klugh 134 Black Sabbath 172 Bodreas 130 Michael Bolton 93 Bon Jovi 47 Bourgeois Tagg 88 The Brandos 177 Laura Branigan 87 Jonathan Butter 184 The California Raisins 79 Beinda Carriste 16 Paul Carrack 112 The Cars 95 Cher 103 Joe Cocker 90 Natalie Cole 76 Ry Cooder 189 Alice Cooper 152 The Cover Girls 136 Crowded House 179 The Cure 70 Curiosity Killed The Cat 133 Cutting Crew 129 Tarcacce Teat D'Athy 82 Exodus 99 Expose 29 Exous 29 Faster Pussycat 143 The fat Boys 60 Bryan Ferry 65 Fleethwood Mac 22 Flesh For Lulu 167 Foreigner 48 Aretha Franklin 146 Full Force 126 Kenny G. 27 Gene Loves Jezebel 192 Genesis 158 Georgio 121 Debbie Gibson 30 Grateful Dead 73 Grateful Mac 20 George Harrison 11 George Harrison 11 Earth, Wind & Fire 36 Echo And The Bunnymen 180 Gloria Estefan & Miami Sound Machine 108 Europe 46 Eurythmics 149 Heart 23 Heavy D. & The Boyz 124 Hiroshima 127 Hooters 173 Whitney Houston 10, 144

INXS 14 Ice-T 162 Icehouse 84 Billy Idol 21 Billy Idol 21 Janet Jackson 153 Michael Jackson 2 Marlon Jackson 188 Mick Jager 89 Miles Jaye 131 Jethro Tull 33 The Jets 53 Billy Joel 49 Elton Johnes 145 The Merce 145 Glenn Jones 145 The Kane Gang 115 Kashif 118 Kiss 31 Gladys Knight & The Pips 82 Kool Moe Dee 106 L.L. Cool J 64 LeVert 101 Lisa Lisa & Cult Jam 54 Love & Rockets 78 Loverboy 117 Lynyrd Skynyrd 182

MSG 123 Madonna 163, 19 The Manhattan Transfer 104 Barry Manilow 74 Richard Marx 24 Paul McCartney 72 Reba McEntire 141 John Cougar Mellencamp 7 Men Without Hats 91 Metallica 85 George Michael 3 Millions Like Us 174 Stephanie Mills 169 Liza Minnelli 200 Meli'sa Morgan 122 Van Morrison 159 Motley Crue 41 Mr. Mister 199 Najee 196 Najee 196 New Order 56 The O'Jays 77 Alexander O'Neal 68 K.T. Oslin 96

Dolly Parton, Linda Ronstadt, Emmylou Harris 102 Pet Shop Boys 35 Pink Floyd 160, 6 Poison 32 The Pretenders 69 Prince 55 Prince 55 R.E.M. 25 The Radiators 191 REO Speedwagon 171 Robbie Robertson 38 The Rainmakers 116 Eric B. & Rakim 109 The Red Hot Chili Peppers Smokey Robinson 80 Roger 44 Linda Ronstadt 67 Rush 40 155 RUSH 40 Salt-N-Pepa 81 Joe Satriani 113 Savatage 161 Carty Simon 66 Paul Simon 111 The Smiths 119 SOUNDTRACKS Dirty Dancing 1 Dirty Dancing

Hiding Out 157 La Bamba 42 Less Than Zero 43 Lost Boys 190 Top Gun 140 Soundtrack-Madonna 105 Bruce Springsteen 8 Squeeze 39 Starship 186 Sting 12 George Straht 100 Stryper 71 Supertramp 195 Swing Out Sister 51 The Temptations 137 The Temptations 137 Toni Tennille 198 Testa 156 Tiffany 5 Randy Travis 57, 135 Triumph 107 U2 15 UTFO 114 Ricky Van Shelton 175 VARIOUS ARTISTS Christmas Rap 138

The Island Story 185 Piledriver -- The Wrestling Album 164 A Very Special Christmas 20 II. A Very Special Christmas : W.A.S.P. 194 Wa Wa Nee 132 Warlock 142 Dionne Warwick 165 Jody Watley 37 The Whispers 150 White Lion 94 Barry White 181 White shake 139, 4 Whodini 61 Hank Williams, Jr. 110 Mason Williams & Mannheim Steamroller 128 Shanice Wilson 178 Angela Winbush 92 George Winston 98 Steve Winston 98 Steve Winston 177 Yes 26 Yes 26

Dolly Parton 154

Presley, Stones, Dylan Among Featured Acts **Rock Movie Fest Boasts 44 Films** Angeles One of the most Dylan, the Sex Pistols, the Doors, A number of rare rock films will

LOS ANGELES One of the most ambitious retrospectives ever devoted to rock movies will take place from Dec. 31 to Jan. 17 at the Wiltern Theatre in Los Angeles.

Rock On Film, a 44-film festival produced by the nonprofit American Cinematheque in association with promoter Bill Graham (whose Los Angeles shows are booked exclusively at the art-deco-styled Wiltern), will feature three world premieres and a number of celluloid rock'n'roll rarities.

The 21-program festival kicks off Dec. 31 with a 12-hour, seven-film Elvis Presley marathon. Other performers who will receive their own shows during the festival include the Beatles, the Rolling Stones, Bob Dylan, the Sex Pistols, the Doors, and the Talking Heads; the two latter programs are so-called custom shows featuring hitherto unseen footage.

Rock On Film climaxes Jan. 16-17 with two evening premieres. One is a gala benefit double feature of new films by D.A. Pennebaker—the Jimi Hendrix documentary "Jimi At Monterey" and the Otis Redding feature "Shake," both drawn from footage shot for Pennebaker's fulllength film "Monterey Pop." The other offering is "Hairspray," the latest from shock-oriented film maker John Waters of Baltimore. "Hairspray" stars musicians Debbie Harry, Ric Ocasek, Ruth Brown, and Pia Zadora.

RIAA BACKS BERNE CONVENTION (Continued from page 5)

by aitizons of other Borne m

by citizens of other Berne-member countries.

Further, according to the RIAA, the U.S. must first belong to Berne if its record companies are to participate in the ongoing discussions on how the treaty can incorporate prerecorded music.

The NMPA and other groups, including BMI and the Motion Picture Assn. of America, maintain that no moral-rights clause is needed in pending legislation in Congress because U.S. law is already in compliance with the Berne Convention and requires no adjustment. The RIAA general statement of agreement runs along the same lines, Berman says.

There are two pending bills in the House and one in the Senate that would require U.S. adherence to the Berne Convention. H.R. 2962, introduced by Rep. Carlos Moorehead, R-Calif., states explicitly that U.S. law is sufficient to comply with Berne requirements. H.R. 1623, introduced by Rep. Robert Kastenmeier, D-Wis., suggests insufficiency and proposes a new federal statute on expanded moral rights.

The Senate bill, S. 1301, introduced by Sen. Patrick Leahy, D-Vt., makes no specific mention of the moral-rights issue, and the Leahy and Moorehead bills both have the support of pro-Berne groups. While most music and publishing groups support Berne adherence, a group of 12 magazine publishers the Coalition to Preserve the American Copyright Tradition—opposes it, warning that adherence would mean lawsuits from authors charging mutilation and distortion of their work (such as edited articles

be on view, including "Cocksucker Blues," Robert Frank's notorious

1976 documentary about the Rolling Stones on tour; "Eat The Document," Pennebaker and Bob Dy-

lan's impressionistic 1972 feature

about Dylan's 1966 U.K. tour with

the Band; and "The Great

Rock'N'Roll Swindle," Julian Tem-

ple's sardonic 1980 history of the

early rock'n'roll, heavy metal, con-

cert movies, British bands, San

Francisco groups of the Haight-

Ashbury era, rock bands on tour,

CHRIS MORRIS

Thematic programs will focus on

Sex Pistols.

and punk rock.

and cropped photographs). The Reagan Administration and the U.S. Copyright Office support Berne adherence.

W. Germans Buy Carson, Siman Songs Buddes Expanding In U.S.

NEW YORK The U.S. music publishing affiliates owned by West Berlin's Andreas and Rolf Budde have purchased the Si Siman and Wayne Carson catalogs.

According to Andreas and Rolf Budde, the deal represents an important phase in a buildup of their U.S. presence, with the expectation that more catalog deals are in the offing.

The Siman/Carson deal, for an undisclosed sum, brings into the Sebanine Music (BMI) and Jastian Music (ASCAP) fold three Siman/ Carson companies: Earl Barton Music (BMI), formed in 1953; Rose Bridge Music (BMI), formed in 1969; and Strawberry Hill (BMI), formed in 1974.

The catalogs contain more than 2,000 songs, including such hits as

the Letter," "The Clown," "Neon Rainbow," and "Always On My Mind." A new recording of the lat-

Rainbow," and "Always On My Mind." A new recording of the latter by the Pet Shop Boys on Parlophone currently is the No. 1 single in the U.K.

The Siman/Carson catalogs were operated by Siman with headquarters in Springfield, Mo. Carson is the writer or co-writer of "The Letter," "Always On My Mind," and many other successful songs. He will continue to write and produce recordings.

As for Siman, he is planning to retire at the end of 1987. The Buddes' firm, Rolf Budde

The Buddes' firm, Rolf Budde Musikverlage, a top independent, has rights to such songs as "My Melody Of Love," "Those Lazy, Hazy, Crazy Days Of Summer," and "Calcutta."

WEA ISSUES POLICY ON CONSUMER-DAMAGED CDS (Continued from page 5)

good care of disks. But now they're cheaper and the consumer is more

relaxed." says Thomson, Though

mere fingerprints can trip the error

signal and stop players, he adds, un-

sophisticated consumers bring the

This view of increased consumer

education was echoed here at WEA,

where, at press time, all executives

and branch managers were at a

sales meeting in Palm Springs,

Calif. Initially, says a company spokesman, WEA held "several

meetings" with retailers before de-

ciding that a more pointed approach

The new policy, some sources say,

is WEA's first step in setting a cap

on returns of allegedly defective CDs, now approaching a rate of 5%.

Retailers, they add, want to cooper-

president of advertising, says the

huge chain has reviewed its defec-

tive-returns policy "and feels we are

not being singled out by WEA, that

they are trying to come up with a

standard policy and have been expe-

riencing higher than anticipated re-

end up with disgruntled customers.

We will do what we have to do and

that leaves a lot of room for judg-

ment by the local store manager,

where this problem really starts.

"Our concern is that we do not

turns [of defectives].

At Musicland, Bruce Jesse, vice

ate and avoid an arbitrary ratio.

CDs back as defectives.

was required.

WEA a second time will be destroyed and no credit will be issued."

One of the strongest reactions comes from The Record Hunter's Sonin, who says he is contacting the New York State attorney general, the New York City Department of Consumer Affairs, and the postmaster general.

Sonin says it is impossible to test claimed defectives and that retailers will be forced to raise prices to offset loss of credit. He questions WEA's policy of imposing "a financial penalty upon all returns that they authorize and accept for credit, regardless of whether or not the merchandise is in fact 'defective.' Is WEA within its rights when they credit a client less than their purchase for a return, even if the merchandise is defective?"

Other retailers are less concerned. Steve Libman, president of Nova Distributing, says, "This just goes along with a policy we've seen for years. CBS has been the toughest on shopworn returns."

No respondents indicate that other vendors are also zeroing in on defective CD returns.

The problem of increasing consumer complaints stems from the widening of the CD market, says Ken Thomson, president and general manager of Discwasher, a firm that sells CD-cleaning products.

"Originally, people took very

EXECUTIVE TURNTABLE (Continued from page 6)

dent of sales and marketing. He was with Toshiba America Inc. Consumer Electronics.

Access Video Corp., a newly formed company based in New York, appoints Brenda G. Farrier president. She joins from Fox Broadcasting.

PUBLISHING. BMG Music Publishing names **Diana Graham** vice president of international, based in London. She was general manager of Chappell International. Also, BMG Music appoints **Henry Hurt** vice president of Arista Music Publishing-Nashville. He was general manager and vice president of Chappell Music's Nashville office.

PRO AUDIO/VIDEO. Technidisc in Troy, Mich., names Chuck Surman East Coast sales director. He was vice president of marketing & sales and general manager for Precision Records.

Mike Jackson joins Editel in Los Angeles as a staff video editor. He was senior editor at American Video Factory.

RELATED FIELDS. Michael Levine Public Relations in Los Angeles appoints Jason McCloskey senior account executive in the company's television and film department. He was promotion and publicity director at A&M Records International.

NICK FIRTH SEEKS STRONGER ID FOR BMG PUBLISHING (Continued from page 6)

to the challenge posed by "all the upheaval in the business, which I'm not characterizing as good or bad. But people think about relationships, and generally people don't like to change them. They like to work with people they like. This brings a new competition to the business."

Although BMG has wholly owned affiliates in 14 countries, Firth admits that BMG has an identity problem because "we have 14 different companies with 13 different names," a situation now being rectified.

In the U.S., BMG's presence has been largely consigned to Arista Records' publishing affiliates, Arista and Careers, which are run by Billy Meshel in Los Angeles. Meshel is to be assigned responsibility for all U.S. activities, says Firth, including the recently established Nashville office under Henry Hurt, who ran Chappell's Nashville presence for many years.

BMG also has a unit in Toronto, under the helm of Ron Solleveld. In the U.K., another former Chappell executive, Diana Graham, has been named a vice president of international.

Firth says BMG currently has 124 employees, a figure unlikely to change by much in the near future. At its peak, Chappell staffed 400 people.

Firth's music-publishing roots are impressive. His grandfather Louis Dreyfus ran Chappell for many years, and his great uncle Max Dreyfus is another legendary name in music publishing. Before leaving Chappell, Firth was among several who attempted to buy the company from its owner, PolyGram, which eventually sold it to a group of investors headed by Freddy Bienstock. After leaving Chappell, Firth joined with other investors to acquire ownership of Music Theatre International from SBK Entertainment. MTI controls grand rights to such musicals as "Guys & Dolls," "Fiddler On The Roof," and "Damn Yankees."

Firth says he's "always an optimist [about music publishing]. Aistory shows that as long as music publishers have controlled the rights in all technologies, such rights are very valuable—provided, of course, we don't forget the importance of safeguarding those rights."

Japan Introduces Int'l CDVs More Disks, Hardware Planned

TOKYO Polydor has released the first international repertoire of compact-disk-video titles to appear on the Japanese market.

Five CDVs, featuring Bananarama, Shakatak, Level 42, Pepsi & Shirley, and Godley/Creme, were issued Dec. 1, and four more from Deep Purple, the Moody Blues, the Cure, and Level 42 followed Monday (21).

All previous CDV product, released by Pony/Canyon, CBS/Sony, and Epic/Sony, featured domestic repertoire and was priced at \$18.20. The Polydor releases, however, are priced at \$13.65.

Also out Dec. 21 were four CDVs from Nippon Phonogram featuring Paul Mauriat, Bon Jovi, Cinderella, and Tears For Fears, with four more to follow Feb. 1. These carry the higher \$18.20 price tag.

Polydor says it is pressing 1,500 units of each title, while Nippon Phonogram is pressing 2,000 of each. In all, some 100 CDV releases are expected to be available here by year's end from around a dozen companies, including Warner/Pioneer, Toshiba-EMI, Nippon Columbia, and Victor Musical Industries.

On the hardware side, nine companies, including Pioneer, Yamaha, Hitachi, Sony, Sanyo, and Toshiba, should have CDV players on the market at year's end, most of them combi machines able to play CDs, CDVs and laserdisk.

ACCORDIONIST CLIFTON CHENIER DEAD

(Continued from page 8)

fathers.

Although the cause of his death was not determined at press time, Chenier's health has steadily deteriorated since 1980. Recurring bouts with diabetes led to the amputation of one of his feet, and a kidney ailment kept him close to a dialysis machine at all times.

Nevertheless, the resilient Chenier refused to be counted out. He continued to perform at festivals, rock venues, and Cajun dance halls throughout his illnesses. In fact, he recently made a short tour of the Northeast that ended just before Thanksgiving. He was hospitalized immediately upon his return.

Born in the country near Opelousas, La., on June 25, 1925, Chenier grew up speaking French and listening to his father play the accordion at home and at rural dance houses. By the time he was 16, Chenier was playing the instrument himself, accompanied on washboard by his older brother, Cleveland. Chenier gradually combined the French creole music his father played with the r&b sounds that were heard on jukeboxes during the '40s.

In 1946, Chenier and his brother moved to Lake Charles, La., where they worked in the sprawling oil refineries, continuing to play music in their free time. In 1954, Chenier was spotted by Elko Records' J. R. Fulbright, who cut "Clifton's Blues" backed with "Louisiana Stomp." Not only was the record a substantial Gulf Coast hit, but it also was one of the earliest recorded examples of zydeco music.

Chenier then recorded briefly for the Imperial label Post before signing with Specialty Records in 1955. Amazingly, he scored a bona fide r&b hit with his first Specialty release, "Ay-Tete-Fee" ("Hey Little Girl"). Chenier and his group, the Zydeco Ramblers, toured extensively after that, often backing the likes of Jimmy Reed and Etta James.

In the late '50s, Chenier moved over to the Chess family of labels, where he continued to record r&b rather than true zydeco. Later, he moved over to Zynn Records, a small label owned by Crowley, La., record man J. D. Miller, where he continued to cut local jukebox singles.

Chenier moved to Houston in the early '60s. There he played a primitive brand of zydeco in the tiny beer joints located in the Frenchtown section of the city. It was in one of these beer joints that Arhoolie Records' Chris Strachwitz first saw Chenier in 1964.

Immediately impressed by what he heard, Strachwitz arranged to record Chenier the very next day. The resulting single, "Ay Ai Ai," made enough noise locally to warrant Chenier's first album, "Louisiana Blues And Zydeco."

Chenier went on to record a number of LPs for Arhoolie, the best of which were "Bon Ton Roulet" and "Black Snake Blues." As national sales of these albums mounted and as a number of Chenier's singles became best sellers in creole country, his name became synonymous with zydeco.

Sporting a mock crown, Chenier and his Red Hot Louisiana Band often worked six nights a week, play-

John Quinn, who says it is outsell-

ing the web's next-best seller by a

and albums by Whitesnake and

George Michael continue to rack up

coast-to-coast sales. Meanwhile,

MCA's Tiffany has joined the win-

ner's circle, garnering raves from

Musicland, Lieberman, Sound

to Michael Jackson's "Bad," which

has made powerful strides at many

accounts since the Thanksgiving

weekend. Says Sound Warehouse's

Quinn, "The [customers] that had

to get it got it right away. Now

we're getting the rest of the people

who had to wait to see what the mu-

As for video, sales of music programs at West Sacramento, Calif.-

based Tower Records' 48 stores for

the first two weeks of December al-

most matched the category's move-

ment for the entire month of No-

The holidays have also been kind

Warehouse, and Wall-To-Wall.

The "Dirty Dancing" soundtrack

two-to-one margin.

sic sounded like.'

vember.

ing their rock-'em-sock-'em music on the crawfish circuit. As his popularity expanded in the late '60s, he also toured Canada and Europe.

Sales of Chenier's recordings continued to swell in the '70s. During that decade, he was profiled in Les Blank's critically lauded documentary film, "Hot Pepper." Chenier's music also inspired a legion of other zydeco accordionists, including Queen Ida, Buckwheat Zydeco, Rockin' Sidney, the Sam Brothers, and Rockin' Dopsie.

Besides his Arhoolie recordings, Chenier also waxed a record titled "I'm Here" for the Alligator label. In 1984, that LP earned him a Grammy in the ethnic-and-folk category. At the time, Chenier cited the award as the greatest achievement of his career.

Although ill health slowed his recording pace in later years, Arhoolie recently released a greatest-hits compact disk, aptly titled "The King Of Zydeco," and a new album, "Clifton Chenier Sings The Blues," which contains some previously unavailable recordings from 1969-70.

Chenier is survived by his wife, Margaret, and his son, C.J., who also plays the accordion and plans to follow in his father's footsteps.

1987 ANALYSIS REVEALS THE YEAR'S CHART-TOPPERS (Continued from page 3)

labels head the black-distributed-label list, with MCA again in front. The rundown: MCA (72), Columbia, Warner Bros., Capitol, and Arista.

For the first time since Billboard began publishing a combined chart of top country labels for singles and albums in 1982, MCA has beaten out RCA for the top position on it. The label's 117 charting records handily outdistance RCA's 93; Warner Bros., Columbia, and Capitol are the next three on the roundup.

Atlantic has all the bases covered on the dance side; it's tops on the club-play (30) and sales (32) lists and among the distributed labels overall (75). In second place on the two individual label lists is MCA, while Warner Bros. winds up in the runner-up slot for distributed logos. The third, fourth, and fifth positions for the three categories are as follows: club play—A&M, Columbia, EMI-Manhattan; sales—Epic, Columbia, Sire; and distributed— MCA, Epic/Portrait/Associated, Columbia.

The newly formed EMI-Manhattan label takes top jazz honors, with 22 albums appearing on either the jazz or contemporary jazz chart. In second place is Warner Bros., which is also the top distributed label for the contemporary jazz chart (EMI which handles the Blue Note imprint—heads the jazz distributed list). The other top-five logos on the combined list for jazz are MCA, Columbia, and GRP.

Arista grabs first place among the labels for adult contemporary product; its 15 charting singles placed high enough to beat out runner-up Columbia's 23. At No. 3 is RCA, followed by MCA and Warner Bros. Clive Davis' label also occupies the winner's circle for Billboard's new Hot Crossover 30 chart. With 12 charting records, it beats MCA, Columbia, Atlantic, and Epic.

It's a slugfest among major and indie imprints for Latin honors: The top pop Latin label is Ariola, with 11 charted albums (followed by RCA, CBS, EMI, and Melody); the regional Mexican Latin winner is CBS, with 20 (Profono, Musart, Laser, Luna); and TH nabs the top tropical/salsa Latin award, with 15 charted albums (Combo, RCA, CBS, Sonotone).

The premier classical label is Deutsche Grammophon, which placed nine albums on the chart. Meanwhile, CBS acquired enough chart showings—eight—to head the classical crossover list. Runners-up for the two categories are as follows: classical—Angel, CBS, London, Philips; crossover classical— Angel, RCA, Polydor, and Telarc.

In the world of gospel music, Rejoice is the top spiritual label, with eight charted albums, while the inspirational pack is led by Word's eight. Other labels making strong showings include Myrrh, Sparrow, Impact, and Reunion on the inspirational side, and Light, Malaco, Sound Of Gospel, and Birthright among the spiritual imprints.

BRISK HARDWARE SALES BUOY HOPES FOR POSTHOLIDAY SURGE

(Continued from page 5)

er, numbers from the 12-state dealer's quarter that ended Nov. 30 are promising. Financial relations manager Ann Collier says the 105-store chain rang up \$354.6 million for the quarter, which marked an overall increase of 33% over last year, and a 5% comparative-store gain.

Hardware sales in the national mail-order service operated by Manhattan combo superstore J&R Music World are up, according to B.J. Lobermann, record division general manager.

The picture is somewhat cloudy for VCR sales. At Philadelphiabased, 90-store Wall-To-Wall Sound & Video—which sells hardware as well as music and video software— VCR sales are "somewhat soft [compared with] the last two years," says chief financial officer Chip Dombrowski.

Flat VCR figures are also reported by Swallen's and by Dallas-based Sound Warehouse, which sells hardware in more than 10 of its 108 stores. High VCR penetration, estimated nationally at 50%, is cited as the reason for slower VCR movement, but Wall-To-Wall and Swallen's both say that brisk camcorder sales are making up for the lost business.

But the Washington, D.C.-based Consumer Electronics Group reports strong shipment-to-dealer increases in the video hardware arena during the holiday drive. Cynthia Saraniti, the trade association's manager of public affairs, says gains earned by VCRs, camcorders, and projection televisions for the first week in December far exceed year-to-date averages.

VCR shipments for that week, according to Saraniti, were up by 18.2%, compared with the year-todate increase of 2.9%. She adds that the week's camcorder orders were up 155%, compared with the 1987 gain of 39.8%; projection TVs were up by 127% that week, compared with the year-to-date 4.2% increase.

Record dealers continue to post at least modest gains over last year's high-volume fourth quarter, but many are still nervous. Harold Okinow, president of Minneapolisbased rackjobber Lieberman Enterprises, says business is up in both audio and video. But, he adds, the last two weeks of December will be "really critical."

Wall-To-Wall's Dombrowski agrees, saying that numbers posted from Dec. 14 through the end of the year are key. As for the overall quarter, he says the chain is "cautiously optimistic."

Okinow and other music merchants, including David Blaine, vice president and general manager of Washington, D.C.-based Waxie Maxie's, are fearful that a late burst of bad winter weather could have a negative impact on gains.

While dealers say the season still lacks a monster traffic-building title (Billboard, Dec. 19), A&M's all-star charity project, "A Very Special Christmas," remains a strong mover for many accounts, including Wall-To-Wall, the 610-store Minneapolis-based Musicland Group, and J&R Music World. The title tops the pack for Sound Warehouse, according to director of retail operations

One factor that has confused the

issue, says Camarata, is the review

panel's two-pronged finding. On one

hand, he says, it says costs of studio

modifications would be \$5 million;

on the other, the panel says it "will

take whatever steps are necessary

to modify our business-even to the

point of completely tearing down

our buildings and building us new

ones and paying for business inter-

ruption. When you're talking about

a \$20 million facility at KTTV, not to

mention all the other people, it's

just ludicrous to think that \$5 million would solve all the problems,"

Adding to the complexity of the

problem is the Metro Rail's planned

above-ground/underground route.

If the subway is constructed as

planned, says Camarata, Ocean

Way, for example, would be directly

Camarata says.

(Continued from page 6)

STUDIOS PROTEST L.A. METRO ROUTE

in a "transition" position, where the subway would go from overhead to underground. "It would inevitably put Ocean Way out of business," he says, "because they cannot put up

with the noise." Allen Sides, president and owner of Ocean Way, says the possibility exists that his studio could function alongside the Metro Rail if it were to be built deep underground, rather than overhead. "If they do that, the problem is less," he says. "They were talking about 40-50 feet below ground surface just for the top of the tunnel. So if they went down low, the problem wouldn't be quite as bad. But it's going to be difficult any way you look at it."

Members of the Sunset Boulevard Coalition have suggested that the Metro Rail instead be constructed on nearby Hollywood Boulevard, but the Southern California Rapid Transit District, which administrates all public transportation in the Los Angeles area, estimated earlier this month that such a route would cost \$400 million more than the planned Sunset version.

Funding is yet another major problem for the Metro Rail project; availablity of matching federal funds for the project is still an openended question, say several sources. "They really want to get started right away," says Ocean Way's Sides, "because they feel if they can start construction, that will guarantee them the rest of the funds."

Several coalition members say land developers seem much more in favor of the Sunset route rather than the Hollywood Boulevard route, though no one is certain as to exactly why. "All of us feel that there's more of a political thing behind this that they just haven't come out with," says Sunset Sound's Camarata.

Brenda Young, legal counsel and director of business affairs for KTLA, points out that several independent studies indicate that retail businesses show a marked increase in business if located near a new bus or subway station.

The proposed Sunset route was to discussed at a SCRTD public hearing Dec. 18 and will be voted on by the City Planning Commission, the City Council, and the SCRTD early next year. But, adds Young, the last two bodies mentioned have already voted in favor of the Sunset route once, "so it has a strong political support."





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Top Acts Enthrall Crowd At Homeless-Children Benefit

NEW YORK Surprise celebrity appearances and stellar performances marked a homeless-children's benefit concert at Madison Square Garden Dec. 13 as an event to remem-

ber. Bruce Springsteen, Billy Joel, Debbie Harry, Grace Jones, Bill Cosby, Chevy Chase, and Whoopi Goldberg were among those who showed up at the Garden unannounced to lend their talent and/or imprimatur to the proceedings. They added luster to an already impressive roster that also included benefit organizer Paul Simon, Paul Shaffer, Lou Reed, Dion, Laurie Anderson, James Taylor, Nile Rodgers, Chaka Khan, the Furious Five, Ruben Blades, and Ladysmith Black Mambazo.

The benefit was organized to help the New York Children's Health Project, which gives medical aid to some of the city's homeless children via a mobile unit. Simon said at the concert that the \$475,000 in proceeds will be used to buy more vehicles for the project. (Warner Communications Inc., parent of Simon's label, Warner Bros., has agreed to pick up concert production costs, which amounted to about \$250,000. according to a Simon spokesman.)

Simon performed for a good quarter of the four-hour show. In the first part of the concert, he sang half-a-dozen numbers from his latest, African-influenced album with backing from his Graceland band. With considerable road experience under their belts, both singer and musicians sounded even better than they did when they appeared last spring in New York at Radio City Music Hall.

Between Simon's two sets, keyboardist Shaffer came on with his band and accompanied several of the artists who appeared that evening. First to be backed by Shaffer was Lou Reed, whose three-song set was capped by "Walk On The Wild Side," with Harry and Jones among the backup singers

Next up was Dion. Although his voice has thickened and deepened over the years, he showed he could still rock in performances of "The

Wanderer," "Runaround Sue," and "A Teenager In Love." The latter number pulled the attendees to their feet as Springsteen, Reed, Blades, and Taylor all responded to Dion's request for vocal aid. Their a cappella rendition of the oldie elicited grins from the participants and wild applause from the audience.

Following a brief set by LBM, Simon joined it for "Homeless" from his latest album, then delivered "Graceland" and "You Can Call Me Al" with his band. Film and television actor Chevy Chase unexpectedly joined in on saxophone, reprising his role in Simon's video for that song.

Postintermission highlights included Springsteen's solo acoustic version of "Born To Run" and a fullblown treatment of "Glory Days" with Simon on guitar and Joel on piano

Cosby introduced Latin crossover star Blades, who had Goldberg shaking maracas in his ensemble. After Blades' hot, full-bodied dance music, Taylor's harmonious, intro-spective version of "Carolina In My Mind" was like a cool waterfall. But this was only the setup for Nile Rodgers' retread of his Chic disco hit "Good Times" and the all-out rapping of the Furious Five, the only group to tell what living out on the street is really like. Khan rounded out this segment with her trademark song, "I Feel For You."

The marathon concert wound down with Billy Joel singing "New York State Of Mind" and Simon doing three more numbers, two old and one new ("Diamonds On The Soles Of Her Shoes"). After this finale, all the participants returned for a curtain call and a mass rendition of "Rock'N'Roll Music," with Springsteen leading the charge.

Overall, it was an exhilarating show, and few of the attendees, who'd paid a mere \$20-\$30 each to witness this extravaganza, left before the final bell. More to the point, the concert raised money for a worthy cause, and everyone at the Garden that evening seemed to feel good about that. KEN TERRY

RCA Responds To Cable Request Buster's Yule Video Via MTV

NEW YORK The countdown began on Dec. 4 when MTV decided it would like to deliver its 1987 holiday greetings via a video from Buster Poindexter.

The RCA Records star, in New York for his role as one of the ghosts in the Bill Murray-starred remake of "Scrooge," agreed to make the video if he could get in the spirit of the season with a song, "Zat You Santa Claus?" that the late Louis Armstrong used to perform.

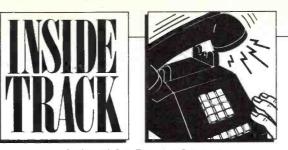
With MTV's approval, Hank Medress, the producer of Poindexter's album, was called in to make the recording—also featur-ing the artist's 30-piece big band backing-on Dec. 6. The shoot actually took place between rehearsals for the Dec. 12 telecast of NBC's "Saturday Night Live."

By the 10th day before Christmas, MTV was screening the video, but the tale doesn't end at this point. RCA decided the spirited recording warranted a promotion-only release for radio and in-store play. A label official says that because of the late arrival of the concept, it decided to defer a commercial release. The hope is that enough excitement will be created this year to warrant a release next year.

And to cap a busy holiday period for Poindexter, he'll make an ap-pearance on CBS-TV's New Year's Eve show. That's after he plays an 8 p.m. New Year's Eve concert at the Beacon Theater here.

As David Johansen, the artist has made several albums for RCA, but his latest carries the Buster Poindexter tag and is self-titled.

IRV LICHTMAN



Edited by Irv Lichtman

RONT-LINE CD PRICE CUTS? Price reductions on front-line compact disks continue to be a hot topic of industry speculation, with many fingers pointing to WEA as the distributor most likely to lead the pack. Fueling the rumor mill is the fact that the label group never pulled the 10% discount that was offered on most of its CD titles when its fall stocking programs were introduced in September. Both retailers and competing distributors see WEA's extended CD deal as a price-protection effort that's paving the road for a February wholesale cut. Meanwhile, Gotham scuttle has PolyGram exploring contingencies—perhaps as much as a \$2 wholesale cut-in the event that other distributors lower their CD prices. CBS may be testing the waters, too. During a recent New York round-table discussion with various national retail accounts, Track hears, the distributor discussed ways of devaluing inventory for its Col-lector's Choice and Chartbuster midline CD series.

THERE'S NOTHING ON THE RECORD YET, but talks may materialize between record labels and manufacturers of digital audiotape machines about ways to deal with copyright issues raised by the new technology. Insiders say that several manufacturers have let recording-industry officials know that it might be time to start talking. A lot, however, depends on the outcome of the government's National Bureau of Standards tests of the CBS Copycode, now due in early February. Meanwhile, in Europe, a group of Japanese and European DAT makers have set up a working committee to attempt to deal with copyright-erosion questions raised by DAT. So far, its only mandate is to look at technical solutions other than Copycode. The European Economic Community sparked this move by asking the hardware companies to discuss the DAT imbroglio with the International Feder-ation of Phonogram & Videogram Producers, which has slated a January meeting with the Recording Industry Assn.of America.

UES BOMBSHELL? Warner New Media, a new joint venture between Warner Communications and the Record Group designed to focus on emerging technologies, is scheduling private showings for industryites at the upcoming Consumer Electronics Show Jan. 7-10 in Las Vegas. Unveiled will be new optical-disk-technology wrinkles, the fruits of which will be commercially available in 1988, says WNM president Stan Cornyn.

ARAS, through its national chairman/president Al Schlesinger, "strongly disapproves" of the Telarc Records trade ads addressed to the record academy's voting members, promoting Telarc's Grammy nominees and noting the availability of nominated product at an \$8.99 accommodation price. In a missive to Telarc principal Jack Renner dated Dec. 16, Schlesinger says a Billboard (Dec. 5) story quoting the label's VP of marketing & sales Pat Papesh as saying that a NARAS "voting committee" did not object to the campaign was wrong on several counts: no such committee exists, and NARAS would not approve of the campaign. Also, Schlesinger charges that the ad lists some recordings for categories in which recordings do not even appear "entry" not even on the NARAS list. Schlesingand one er also charges Telarc with unauthorized use of its Grammy symbol. When contacted at press time, Papesh claimed that a NARAS official was contacted and raised no objection to the ad, and that she planned to discuss the matter with Schlesinger.

"WHERE IS WHEREHOUSE?" seems to be the response from Shamrock Holdings to a Dec. 9 formal rejection of Shamrock's ongoing effort to acquire Wherehouse Entertainment. In a letter to Wherehouse board members, Stanley Gold, Shamrock president, pointedly wrote, "It is disingenuous to state that you may consider sale of Wherehouse [to another party] while failing to pursue our offer," which most recently has been \$12 a share (Billboard, Dec. 5). Gold also referred to "extraordinary actions" Wherehouse's board has considered as outlined in a Schedule 14D-9 filed by Wherehouse with the Securities and Exchange Commission. Wherehouse's 14-D also identifies a flurry of legal actions both here and in Delaware-most contesting antitakeover rights, commonly termed "poison-pill" maneuvers. Also in Gold's letter: "We request that you remove numerous roadblocks which you have erected preventing Wherehouse shareholders from obtaining the maximum value for their shares.'

BEVERLY HILLS VIRGIN: Top U.K. publisher Virgin Music is setting up Beverly Hills offices. The company intends to sign U.S. talent and expand its U.K.-talent base here. Richard Griffiths, former head of Virgin Music in England and more recently head of Virgin's 10 Records label, will head the division and is bringing along new vice president of a&r Kaz Utsunomiya. The purpose of the Beverly Hills office is to look for and sign music deals, Track is told, whereas the Virgin Music of fice in New York typically deals only with the administrative side of the business. That New York office, meanwhile, moves into the same premises as the newly moved Virgin Records.

RIAL ON HOLD: The trial of Roulette Records president Morris Levy, who also owns the 70-store Strawberries Records & Tapes chain, has been put on hold until April. Levy, charged with conspiring to extort payments from a wholesaler for cutouts purchased from MCA, was to have gone on trial Jan. 4 in Camden N.J., with two other defendants, Roulette executives Howard Fisher and Dominick Canterino, both of whom will also be tried in April. Levy was granted a 90 day continuance because he has recently retained new attorneys, Martin London and Stuart Cobert of the New York law firm of Paul, Weiss, Rifkind, Wharton & Gar

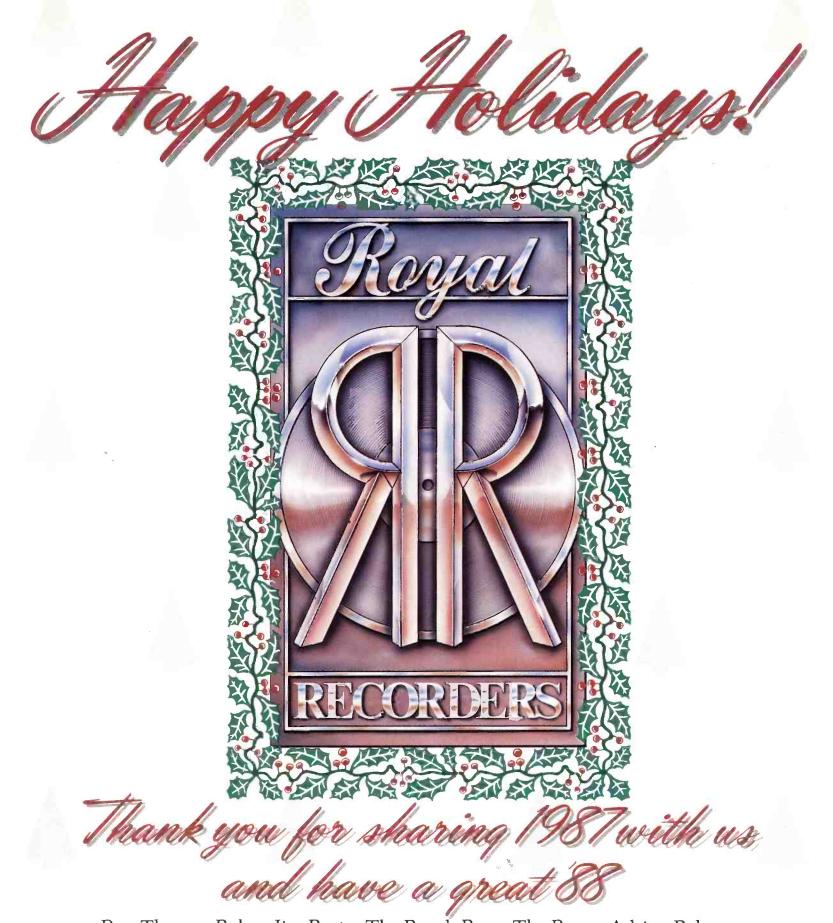
GOOD NEIGHBORS: For the second year, Run-D.M.C., is offering 84 prizes to students in the Queens New York, school district where Run, D.M.C. and Jam Master Jay attended classes-and where they still live The prizes-\$100 bonds-will go to pupils in the area's 28 schools. One student from each school will win a prize for the most improvement in math, one for reading, and one for attendance.

ORE-COMPACT COMPACTS: Dunhill Compact Classics has joined the 3-inch CD market with two sides by the late **Harry Chapin** and **Ray Charles'** rendition of "America The Beautiful." Both are culled from new CD albums by the performers, and each has special disk graphics along with adapters to play the disks on home decks. The next release features three songs by the late Judy Garland. The list price for each is \$5.95.

HE SSSSSSSSSS OF IT: CBS-TV's weekly news show "West 57th" took a decidedly antimusic-industry slan when it spotlighted digital audiotape in a Dec. 12 broad cast. The segment opened with the music industry being described as a "Scrooge" for supposedly depriving con sumers of a new, improved music carrier this holiday season. But in answering an interviewer's question or why people home tape, Jay Berman, president of the Recording Industry Assn. of America, replied, "Because there are 300 million of these [blank tapes] being sold a year. This is a blank cassette. When you buy it and put i in your machine, all you're going to hear is 'sssssssss. Why are people buying 300 million units of 'sssssssss' Why? So they can copy our music on it. More people are listening to our music than ever before; they're just no paying us for it."

GRYSTAL CLEAR: When the Grammy Awards return to New York, Billy Crystal will make an encore appear ance as MC. The comic, actor, and recording artist was well received as the host of last year's presentation in Los Angeles.

CA MUSIC ENTERTAINMENT GROUP'S Holi day Greetings card is not only unusual and useful, it's also got a humorous touch. It's a locater of eight cities including London, that provides info on hotels, restau rants, airlines, limo services, and venues. It's the venue part that's interesting, for in the New York rundown the long-gone Fillmore East is listed, along with the tele phone number of a major New York-based record execu tive (discretion is the better part of printing it). As for Inside Track, its editor and the many Billboard staffers who contribute to it wish all a glorious holiday season!



Roy Thomas Baker, Jim Bartz, The Beach Boys, The Bears, Adrian Belew, Bodeans, Michael Brandmeier, Capitol Records, Gavin Chistopher, Dan Davis Management, Deluxury, Eieio, Ned Eliason, EMI/Manhatten, Enuff Z'nuff, Dale Fisher, Freedom, Frontier, Genius Management, Ron Gilbert, Jerry Goodman, Hagen Advertising, Jerry Harrison, Island Records, I.R.S., Jesse's Gang, Jewel Fetish, Cliff Johnson, Oak Music, The Ohio Players, One Eyed Jacks, Pawnz, PMRC, Rage Records, Realm, Right Mind, Security, John Sieger, Slash, Ruby Star, Eric Steel Band, Daryl Stuermer, Survivor, T'Pau, Those Spanic Boys, Trespasser, Ultraviolet, Virgin Records, Warner Brothers Records

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