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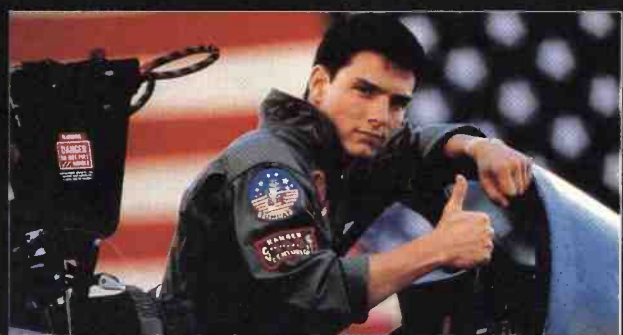
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VOLUME 99 NO. 52

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

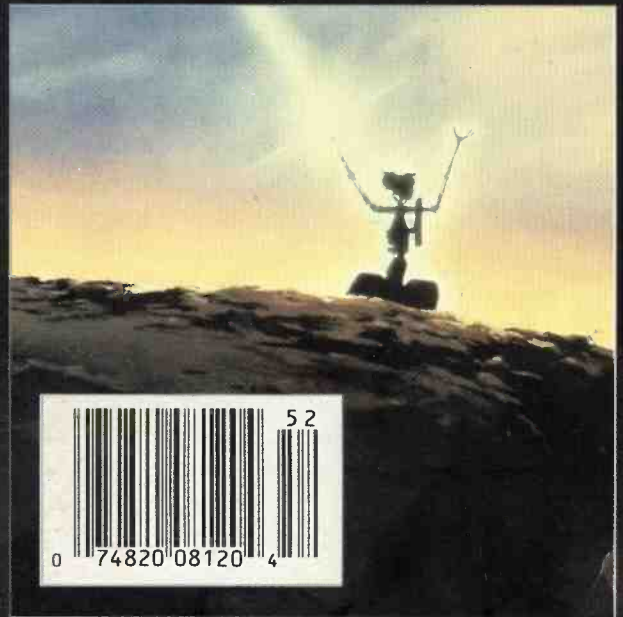
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Billboard

SPOTLIGHT ON COMEDY VIDEO!
Follows page 64

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-

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)

Top Charters: Columbia, Warners PolyGram, MCA, Atlantic In '87 Top 5

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

for 1987.

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

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)

Biggest Canada Chain Hits CBS Hikes

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 increase in the wholesale price of best-selling product "an unjustified

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 federal government.

CBS, meanwhile, declines comment on industry reaction. It main-

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 prices.

The merchandising manager for western Canada's leading rackjob-
(Continued on page 97)

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.

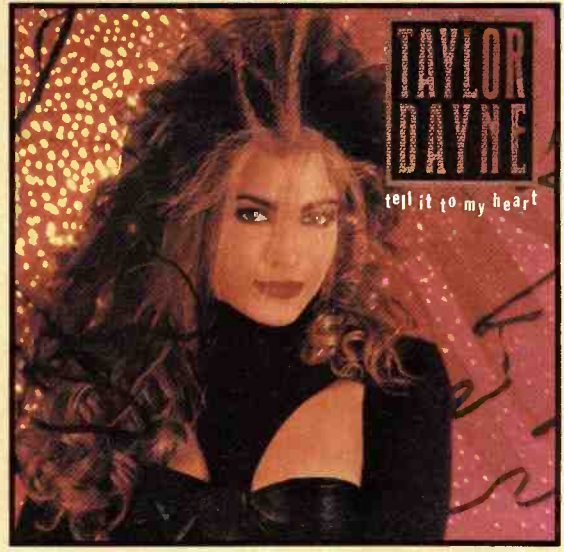
"Rather than moan, groan, and wish about what could, should, or might be, we're taking advantage of
(Continued on page 88)

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'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)

RALPH 25th MERCADO
Follows page 82

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#1 TOP BLACK LABEL #1 TOP BLACK ALBUM LABEL #1 TOP BLACK SINGLES LABEL

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#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

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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 music once again. **Page 29**

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 bucks. **Follows page 64**

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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

Alan Meltzer, president of CD One Stop in Bethel, 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)

Billboard Rock Poster Keys Pringle's In-Store Promo

NEW 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 company—will 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.

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, president 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 101-year-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-

ences between current U.S. copyright law and Berne provisions—especially 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 re-

cordings. 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

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Fast Hardware Sales Bode Well For Music, Vid Stores

BY GEOFF MAYFIELD

NEW YORK Music and video dealers, working hard to keep pace with last year's December business, can look forward to a strong postholiday surge thanks to 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 models—like 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. However,

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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 Video.

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' "Citizen Kane," the original "King Kong," and a number of Fred Astaire-Ginger Rogers musicals—are 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 oft-told 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**,



URIE

LEACH

PALMER

RESNIKOFF

for the Los Angeles/San Diego, Calif./Las Vegas/Hawaii area; **Wynn Jackson**, Houston; **Joe Riccitielli**, 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-



BUTLER

STEIN

GRAHAM

HURT

motion. Schnur was Northeast director of album-rock-radio promotion.

EMI Music, London, appoints **John Patrick** 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

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

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 mitigated—meaning 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."
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BMG Pub Head Nick Firth Seeks Stronger ID For Unit

BY IRV LICHMAN

NEW YORK BMG Music Publishing's place in worldwide activities is that of a "multinational independent," says the unit's chief, Nick Firth.

"My view is that I'd rather 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 Music and was president of Chappell International out of the U.K. from 1981 to 1985. After leaving Chappell, he worked as an independent consultant.

Firth says he had little desire to

return to a single publishing entity until he was approached by BMG co-chairman Michael Dornemann. He says he liked the idea of working in an environment "totally different from Chappell."

"At Chappell, we had the fascinating 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 company Bertelsmann has said it wants the company to "be one of the tops."

Firth says he was also attracted
(Continued on page 96)

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 off.

"The bloom is off the roses—they'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 promotion, "I don't think of them as a novelty 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

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 urban mix," says Burt Baumgartner, Columbia director of national singles promotion. "Basically, it's different mixes for different radio."

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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.

L.A. Strike Force Says MCA Not A Payola Target

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,

who replaced former task-force chief Ted Gale in August, was in response to a formal complaint lodged by MCA following allegations made against label executives at a September pretrial hearing in the income-tax-evasion case of Salvatore Pisello.

Reputed mob figure Pisello is accused of evading taxes on more than \$600,000 made while in the employ of MCA (Billboard, July 25). Court proceedings are scheduled to begin Jan. 12.

On Sept. 21, U.S. Special Attorney Marvin Rudnick, the prosecutor in the Pisello case, alleged that MCA president Myron Roth and vice president 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 attorney Dennis Kinnaird.

"We considered that [Rudnick] was not conducting himself according to the law and the rules, and we brought it to the attention of the Justice Department," Kinnaird says. "We also asked for confirmation that MCA was not a target of their investigation, and they gave us a letter of confirmation."

Reports have also surfaced that

(Continued on page 88)

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)

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

MICHAEL 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 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.

QUESTIONS & 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).

FAST 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.

This is the fifth consecutive year that George Winston's "December" has ranked in 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 Mellencamp's "The Lonesome Jubilee," which holds at No. 7, is his fourth consecutive album to go top 10 and yield two or more top 10 singles.



by Paul Grein

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. 1 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.



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)

Every Year We Break One Record.

Our Own.

1987. Columbia Records' sixth consecutive year as *Billboard's* "Label Of The Year."

#1 POP LABEL: COLUMBIA

#1 POP SINGLES LABEL: COLUMBIA

#1 POP ALBUM LABEL: COLUMBIA

#1 POP SINGLES ARTIST (MALE): GEORGE MICHAEL

#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

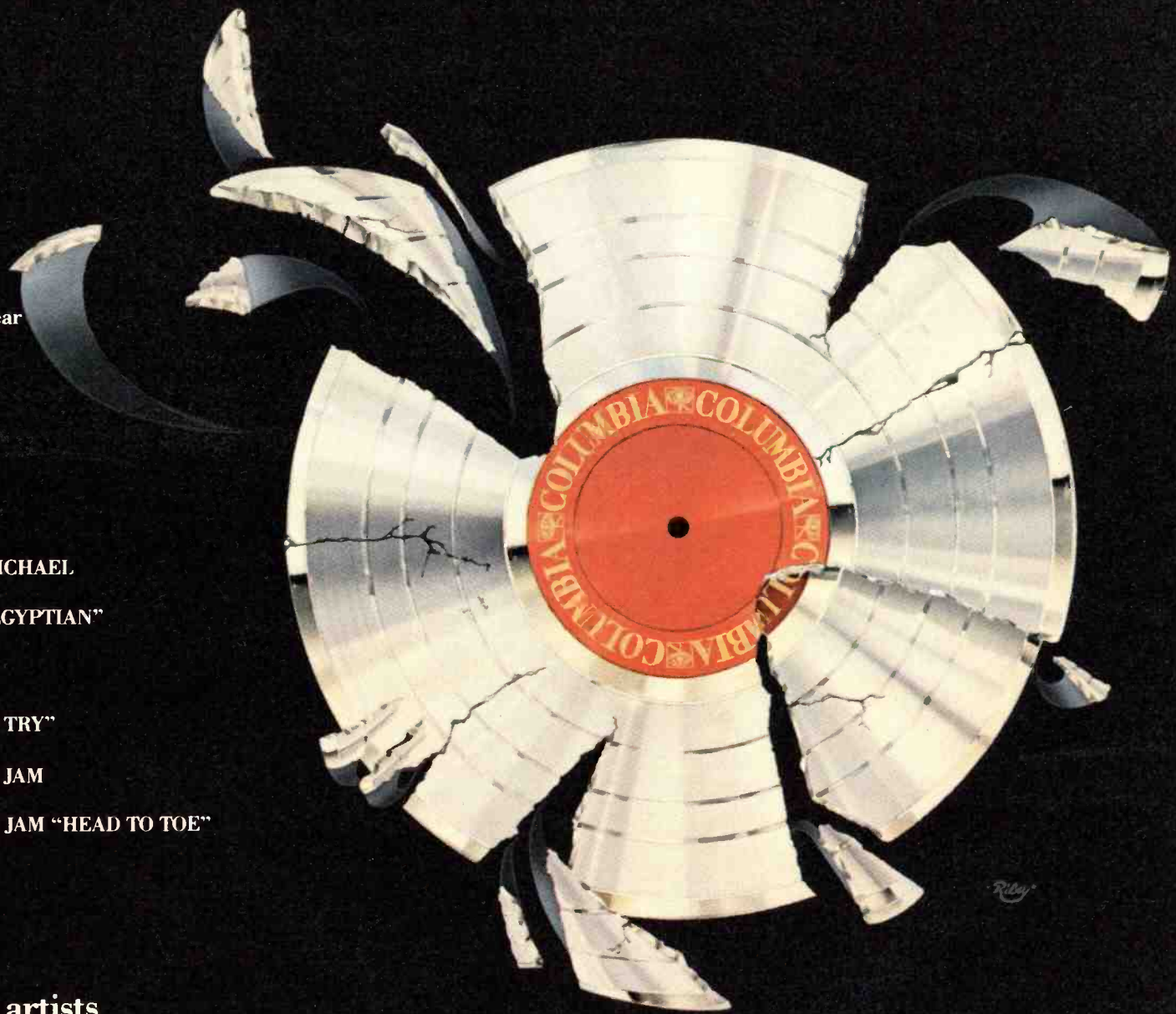
#1 CROSSOVER SINGLE: LISA LISA AND CULT JAM "HEAD TO TOE"

#1 POP ALBUM SOUNDTRACK: "TOP GUN"

#1 NEW COUNTRY ARTIST: THE O'KANES

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Enter in one of seven categories: Rock, Pop, Country, R&B, Gospel, Latin or Jazz. Be judged by experts in each field.

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*Capitol Records will record and release the winning country song! Plus winners in 3 other categories.

**Billboard
Blue Ribbon
Judging Panel**

- Rock**
- Eddie Van Halen
- John Waite
- Heart
- Pop**
- Peter Dinklage
- David Foster
- Carol Bayer Sager

- R&B**
- Mtume
- Billy Ocean
- Deniece Williams

- Jazz**
- George Benson
- George Duke

- Gospel**
- Andrae Crouch
- Sandi Patti
- Michael W. Smith

- Country**
- Dwight Yoakam
- Tammy Wynette
- Roy Clark

- Latin**
- Julio Iglesias
- Manuel Alejandro
- Juan Gabriel

TDK/BILLBOARD SONG CONTEST

1. Entry forms are available in specially marked packages of TDK audio cassettes or, while supplies last, at participating TDK dealers. Entry forms may also be obtained by sending a stamped, self-addressed envelope to TDK/Billboard Song Contest, P.O. Box 69200, Los Angeles, CA 90069.

2. To enter the TDK/Billboard Song Contest, send the following items, postage prepaid, to TDK/Billboard Song Contest, P.O. Box 69200, Los Angeles, CA 90069.

- A. Completed Entry Form.
- B. One audio cassette recording of the contestant's song.
- C. One copy of the song's lyrics typed or printed legibly in English. (In Latin category lyrics may be in Spanish; in Jazz category lyrics not required.)
- D. A check or money order, or approved credit card in the amount of \$15.00 (U.S.) payable to TDK/Billboard Song Contest. Contestant's name and song title must appear on each item.

3. Songs should be no longer than 5 minutes. A contestant may enter as often as he wishes, but each song must have its own Entry Form and be recorded on a separate cassette with typed or printed lyrics included with each cassette. The check or money order must reflect the total number of entries. ENTRIES MUST BE POSTMARKED BY APRIL 15, 1988 and received by APRIL 30, 1988. TDK/Billboard Song Contest is not responsible for entries that are late, lost, misdirected or mailed with insufficient postage. The entrance fee is not refundable. Cassettes and lyrics will not be returned. Contestants are responsible for keeping duplicate copies if they wish to have them. Contestants are responsible for placing copyright notices on their entries if they wish and are responsible for any filing under U.S. copyright law.

4. Prizes: One (1) Grand Prize of \$25,000 and a publishing contract; Seven (7) First Prizes, one per category, of \$5,000 and a publishing contract; Twenty-one (21) Second Prizes, three per category, of TASCAM Porta Two Ministudios; Up to Seven thousand (7,000) Third Prizes of TDK SA-X 90 audio cassettes. Capitol Records will select one song from among the seven category winners for recording and release. Winners have no obligation to accept any offer of a publishing contract. All prizes will be awarded.

5. The contest is open to any person who has averaged less than \$5,000 in total royalties from published music since 1982. The song must be the original work of the contestant, but the contestant need not have registered a copyright for the song. Employees of TDK Electronics Corporation, Billboard Magazine, Billboard Publications, Inc., J.A. Holsey and Associates, Inc., Capitol Records and Ventura Associates, Inc. and their affiliated companies and their advertising, public relations, and promotional agencies and their immediate families are not eligible.

6. Winners will be selected by Billboard Blue Ribbon Panel under the supervision of Ventura Associates, Inc., an independent judging agency, whose decisions in all matters relating to the contest are final. A contestant may enter his song in any one of seven categories: Rock, Pop, Gospel, Jazz, Latin, Rhythm and Blues, and Country. All entries

OFFICIAL RULES

will be judged on the basis of the following criteria: Originality, Lyrics, Melody, and Composition. A series of preliminary panels supervised by songwriting professionals will select semi-finalists for consideration by the Billboard Blue Ribbon Panel composed of professional songwriters and music industry personnel which will select the major prize winners. The preliminary panels also will select alternate semi-finalists if necessary. The Billboard Song Contest reserves the right to change panels and criteria. Each category will be judged by specialists from that category of music. Winners will be selected before May 1, 1988. Winners will be notified by mail. All prizes are not transferable and are not redeemable for cash or other goods. Taxes on all prizes are the sole responsibility of winners. The contest is void where prohibited by law.

7. Semi-Finalists will be required to sign and return an Affidavit of Eligibility and Release and sign a license agreement within 14 days of the date of notification of their selection as semi-finalists. The Affidavit will include a statement that the winner's song is his original work and that he owns all rights to the song. Failure to sign such affidavit and license agreement or the provision of false or inaccurate information therein will result in immediate disqualification. In the event of disqualification, an alternate semi-finalist will be selected in accordance with Paragraph 5.

8. By submitting a completed entry package, the contestant grants TDK/Billboard an exclusive license to use, reproduce, perform, record, and broadcast in any manner, and to authorize others to use, reproduce, perform, record and broadcast in any manner, the song entered, for a period commencing on the date the entry is received by TDK/Billboard and continuing until the later of (a) the date on which the Song Contest is selected or (b) three (3) months from the date on which the winner is selected. During such period, the contestant shall not authorize or permit any other person or entity to utilize such song in any manner.

9. Winners of the contest grant TDK/Billboard a non-exclusive, irrevocable, worldwide license to use, reproduce, perform, record and broadcast or authorize others to use, reproduce, record, perform and broadcast the winning song in any manner.

10. A list of major prize winners may be obtained by sending a stamped, self-addressed envelope to TDK/Billboard Song Contest, P.O. Box 69200, Los Angeles, CA 90069.

I certify that neither I nor any member of my immediate family is employed at TDK Electronics Corporation, Billboard Magazine, Billboard Publications, Inc., J.A. Holsey and Associates, Inc., Capitol Records Ventura Associates, Inc. or their affiliated companies or advertising, public relations or promotional agencies. I certify that I have read and understand the TDK/Billboard Song Contest Official Rules and I accept the terms and conditions of participation in the TDK/Billboard Song Contest as stated in such Official Rules.

(If entrant is under 18 years old, the signature of a parent or guardian is required.)

(Signature)

(Date)

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NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

PHONE NUMBER () _____

CHECK ONE: MC VISA CARD NUMBER

EXP. DATE _____ SIGNATURE _____ (IF PAYING BY CREDIT CARD)

SONG CATEGORIES:

ROCK POP COUNTRY GOSPEL RHYTHM 'N BLUES LATIN JAZZ

SONG TITLE _____

CAREFULLY REVIEW THE INFORMATION ON THE REVERSE SIDE.

Make \$15.00 check or money order payable to:
**TDK/Billboard Song Contest, P.O. Box 69200
LOS ANGELES, CA 90069**

*Capitol Records will select one song from among the seven category winners for recording and release.

TDK SA-X is the official audio cassette of the Song Contest.

Editorial

Music Biz Has Holiday Spirit All Year Round

The music industry has continued to come under attack in the past year for the allegedly obscene lyrics of a few rock songs...

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.

In the past couple of weeks alone, New York has hosted benefit concerts for antihunger programs, the city's homeless children, percussionist Jimmy Maelen...

Record companies also keep contributing to

worthy causes. Warner Communications Inc., parent of the WEA labels, covered the production costs of the Paul Simon-organized benefit for homeless children at Madison Square Garden...

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.

After the gigantic media impact of "We Are

The World," Live Aid, and Hands Across America, it became fashionable to talk about "charity burn-out." 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.

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.

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Smaller Profits Would Result

LABELS SHOULD NOT CUT CD PRICES ON HITS

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.

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.

over 1987.

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

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

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 long-range 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.

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.



'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.

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

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.

Letters to the Editor

EDISON'S DEFENSE

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 significant piece of history under the rug.

In fact, Edison invented his cylinder 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.

of its other applications.

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.

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

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.

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 listen 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-

tions.

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 contro-

versial 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 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 His-

panic 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.

newslines...

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.

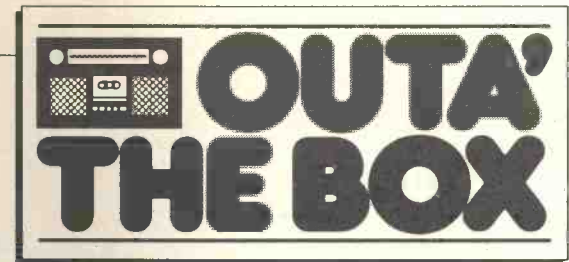
WCAT "Y106" ORLANDO, FLA., ups PD/afternoon personality Mark McKay to operations manager following Gerry Cagle's departure.

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.



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" (PolyGram), 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 comments 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" (Tabu/Epic). "He's one of those performers who doesn't hold back 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 herself up for the long run."

YVONNE OLSON



Joely Watley

THANKS
TO
EVERYONE
AT
MCA RECORDS,
RADIO
AND
RETAIL
FOR
YOUR
SUPPORT
IN
MAKING
THIS
FIRST
YEAR
A
PLATINUM
ONE!
IT'S
JUST
THE
BEGINNING...

BENNETT FREED MANAGEMENT

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NOTHING
FEELS AS GOOD
AS GOLD.
EXCEPT
PLATINUM.

Thank you for a priceless year.

Bon Jovi "Slippery When Wet";
Cinderella "Night Songs";

Robert Cray "Strong Persuader";
Def Leppard "Hysteria";

Fat Boys "Crushin'";

Kiss "Crazy Nights";

Kool and the Gang "Forever";

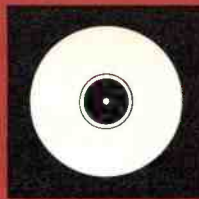
John Cougar Mellencamp "The Lonesome Jubilee";

Rush "Hold Your Fire";

.....
PolyGram Records



**Australia
Platinum
November 1987**



**USA
Platinum
November 1987**



**Holland
Platinum
October 1987**



**New Zealand
Platinum
October 1987**

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

***Robert Cray, Richard Cousins, David Olson, Peter Boe, Tim Kaihatsu
To***

Mercury/Polygram Records

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

Our Crew

Alby Allen
Gary Newell
Greg Thurber
Bill Gardner

Management/Booking

The Rosebud Agency—
Mike Kappus, Kathy Johnson, Tom Chauncey, Brad Madison, Marshall Lawhon, Ashli Lewis, Brian Thalken.

The Record Makers

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

The Headliners &

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

Their Representatives

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

Television

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

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.

Our European Agency

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



**England
Gold
September 1987**



**Canada
Gold
March 1987**



**England
Silver
June 1987**



**New Zealand
Gold
July 1987**

and a special thanks to

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**



**USA
Gold
March 1987**



**Australia
Gold
July 16, 1987**



**England
Silver
October 1987**

For "false Accusations"

January

J



Westwood One acquires Radio & Records

f ebruary

- WW1 co-sponsors Heart and The Judds concert tours with Sun Country Cooler
- Westwood One celebrates *Rolling Stone Magazine's* 20th Anniversary with 4 specials in 1987
- Westwood One Inc. announces record 1986 earnings
- *Rock & Roll Never Forgets* premieres
- Norman Pattiz named 1986 Executive Of The Year by *Executive* magazine

m arch

- Westwood One and Cherry Coke team up for summer concert promotion
- Westwood One and Milky Way co-sponsor REO Speedwagon tour
- The Pretenders live via satellite
- *Moonlight, Memories & Miller* with James Stewart
- Westwood One announces 3-for-2 stock split

a pril

- Westwood One announces multi-year affiliation with Legacy Broadcasting
- *Puttin' On The Ritz* celebrates Big Bands on Mutual
- Elton John on *BBC Concert Classics*
- Mutual wins Ohio State Award for *America In The Morning*
- *American Dance Traxx* premieres on WW1
- 10th Annual Prince's Trust Concert

m ay

- Westwood One announces affiliation with VOA-Europe
- Dr. Toni Grant Day proclaimed in L.A.
- Mutual PM debuts
- *60's At The Beeb* broadcast on WW1
- *New Faces In Country Music* on Mutual
- Westwood One & Showtime simulcast Paul Simon
- *The Next President With David Frost* on Mutual
- Norm Pattiz delivers keynote speech at Music Symposium

■ une

J

- *Amnesty International Concert* broadcast
- Mutual News wins 1987 Janus Award for Best Radio Documentary
- Former President Jimmy Carter guests on *The Larry King Show*

j uly

- Westwood One acquires KM Records
- Robb Weller, Sugar Ray Leonard join Mutual PM lineup
- Westwood One/Oxy 10 co-sponsor Starship tour
- Westwood One/Showtime simulcast Elton John
- Bob Hope guests with Larry King

a ugust



A Division of Westwood One Inc.

Westwood One announces acquisition of NBC Radio Networks

S eptember

- *The Beatles: Rubber Soul To Sgt. Pepper* on WW1
- *Isle Of Dreams* on WW1
- *Superjam '87* on WW1
- *Working Class Heroes* on Mutual
- Cinderella performs in Monroe, La. for Rockin' Cherry Thunder Contest
- Mutual unveils Notre Dame, NFL schedules

O ctober

- *Steve Allen Show* debuts on NBC Radio Network
- Westwood One and Coors co-sponsor Four Play tour
- Westwood One/Kenwood USA co-sponsor Fleetwood Mac tour
- Mutual presents Country Music Assn. Awards
- Westwood One to distribute *Rock Over London* series

n ovement

- *A Very Special Christmas* on WW1
- *Kenny Rogers—Two Portraits Of A Superstar* on WW1 & Mutual
- *CMA Winners Circle* on Mutual
- Jethro Tull, Supertramp headline *BBC Concert Classics*
- *Fleetwood Mac Live Album Party* on WW1

d ecember

- Donald Regan joins NBC Radio Network
- *John Lennon Remembered* on WW1
- Dara Welles joins Talknet
- Two-part Doors special on NBC Radio Entertainment
- *Stars of Superstar Concert Series* on WW1
- *Christmas In The Heartland* with The Judds on Mutual

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

WESTWOOD ONE COMPANIES



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YOUR LOVE
DEBBIE GIBSON

LIVE IN CONCERT
WITH HER NEW
BAND

BROADCAST LIVE
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EVE 87

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SCOTT BLACKWELL · DEBBIE GIBSON · JELLYBEAN · STEVEN DANTE · NANCY MARTINEZ · RAQUEL WELCH · NOEL · TIFFANY · BRENDA K. STARR · TKA · DEBARGE · THE COVER GIRLS · COMPANY B · ALISHA · PROMISE CIRCLE · TAYLOR DAYNE · TOLGA · INFORMATION SOCIETY · THE VOICE IN FASHION · GEORGIO · WILLY TO POWER · SAPHIRE · THE LATIN PASCALS · STEVIE B · THE FAT BOYS · DOUBLE DESTINY · NAYOBE · PAUL LEKAKIS · JOYCE SIMMS · SYBIL · JUDY TORRES · FASCINATION · SWEET SENSATION · WALLY JUMP JR. · TINA B · THE TRAMMPS · THE WEATHER GIRLS · VICKIE SUE ROBINSON · VILLAGE PEOPLE · SINITTA · FRANCE JOLI · BABIE KEYES · FRED ZARR · LITTLE LOUIE VEGA · DR. FLUME · JULIE BROWN · CHRIS BREED · TONY C. · GLENN · RLA PAUL CRUZ · MOM AND DAD · ARISTA · DAVE JURMAN · TRACIE JORDAN · ATLANTIC · BRUCE CARBONE · ARM · BUNNY RECORDS · CBS · CHRYSALIS · MARK DILLER · COLUMBIA · CUTTING RECORDS · CRIMINAL RECORDS · ARTHUR & LINDA · CAMERA MART · DANNY OSTROW · DJ INTERNATIONAL · DMR STEPHANIE BOBAN · EMI · EPIC · EASY STREET RECORDS · BOB AND FELIX · FOR THE RECORD · HOUSE DRESSING · ISLAND · IMAGE WAYS · MCA · MOTOWN DAVE COSTANZA · NIGHTLIFE · MIKE & JOE · PRO MOTION · PENTERA · PROFILE · POLYGRAM · MARTY & MARIO · PRIME CUTS · PMK · RLA · ROCKPOOL · RCA · ALAN GRUMBLAT & JOE HECK · SLEEPING BAG · DONNA VALENTE & LITZA · THIRSTY EAR · TELEGENICS · TECHNICS · TRAX · TOMMY BOY · VIRGIN · VINYL MANIA · VIP RECORD POOL · WARNER BROS. · DONNA RUSSO & CHRIS WHEAT · BROADBEARD PRODUCTIONS · DOUG BREITBART · CHERYL ROBERT · DIANE RUTH · DAVID ANN · BILLBOARD · DIS DAVID SALDOR · OBO PRODUCTIONS · ADAM CORNFELD · JELLYBEAN PRODUCTIONS · DOREEN DORIAN · MAX & DEANIE · FRANCOIS K · HOT 103 SATURDAY NIGHT DANCE PARTY · ED TERRY · BOB BROCKMAN · CFI · NORBY · JOHN ADE · STACY · Z3 · WEST · BOB & STEVE · THE HOOTENANNY TWINS · ISH · BETTY OF TROY · GARY · BUDDY · CONNIE · STEVE · ALLEN · DAVID FISHOFF · HOWIE · CELEBRITY FRAN · BILL · JEANETTE F · ED TERRY · TCI · MARGO & MITCHELL · VITO BRUNO · TIN PAN APPLE · ICM · ROSE · RICK WAKE · WILLIAM MORRIS · ALL OF NEW YORK CITY AND THE TRI-STATE AREA · 4D PUBLIC · AMERICA · APPLE PIE · IF WE MISSED YOU · SORRY · 4D STAFF WE LOVE YOU.

SPECIAL THANKS TO
HOT 103 FM
NYC

HOT 103 STAFF · STUART · JOEL · STEVE · JUDY · SANDY · LISA · RICK · RICHARD · ROCCO · RON & WALTER · HOT JACKS · JOHN MONOS · JUDY HERNANDEZ · DEBORAH · AL BANDIERO · BILL LEE · FAST FREDDIE COLON · YO SUNNY · JO STEVENS · KELLY WEST · WENDY WILLIAMS · HOT SPOTS · ANNE ST. CLAIRE · FRANK · WILLY · CARLA · 103

AND TO CHARLIE GRAPPONE'S STAFF
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JUAN · LINDA · NAOMI
JEREL
IN RECORDS
STORE AT 4D

4D 1988 BE THERE
AS IT HAPPENS!

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 syndicators' 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 chances—which 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. Self-restraint 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 industry 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.

THAT'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. Stations 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

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

Dec. 22-31, **Country Music's Year End Review**, Creative Radio Network, three hours.

Dec. 25-27, **Davy Jones/The Righteous Brothers**, **Cruisin' America With Cousin' Brucie**, CBS RadioRadio, three hours.

Dec. 26-27, **The Top Top 40 Acts Of 1987**, On The Radio, On The Radio Broadcasting, one hour.

Dec. 26-27, **The Number One Powercuts Of 1987**, Powercuts, Global Satellite/ABC Radio Networks, two hours.

Dec. 25-27, **George Harrison**, Hot Rocks Special, United Stations, 90 minutes.

Dec. 25-27, **30 Biggest Records Of 1987**, Top 30 USA Special, CBS RadioRadio, three hours.

Dec. 25-27, **Christmas Special**, Metalshop Special, MJI Broadcasting, one hour.

Dec. 25-27, **Stars Of The Superstars Concert Series**, Westwood One Special, three hours.

**Country radio
broadcasters will
gather in Nashville in
February for a
three-day seminar
... see page 46**

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 DeBarge**, Special Edition, Westwood One, one hour.

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,

Presenting CHARTMASTERS' NEW ROCK 100

by
Jim Quirin & Barry Cohen
— The 4th Edition —

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100 Single
Records for
each year from
1956 thru 1986
(based upon
Billboard's
weekly Hot
100 Charts)



Provides title,
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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

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DIR RADIO NETWORK

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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

The Pointer Sisters

Bon Jovi

The Pretenders

Eurythmics

RUN-D.M.C.

Keith Haring

Bob Seger

Whitney Houston

Eunice Shriver

Jimmy Iovine

Robert Shriver

Vicki Iovine

Sargent Shriver

Madonna

Bruce Springsteen

John Mellencamp

Sting

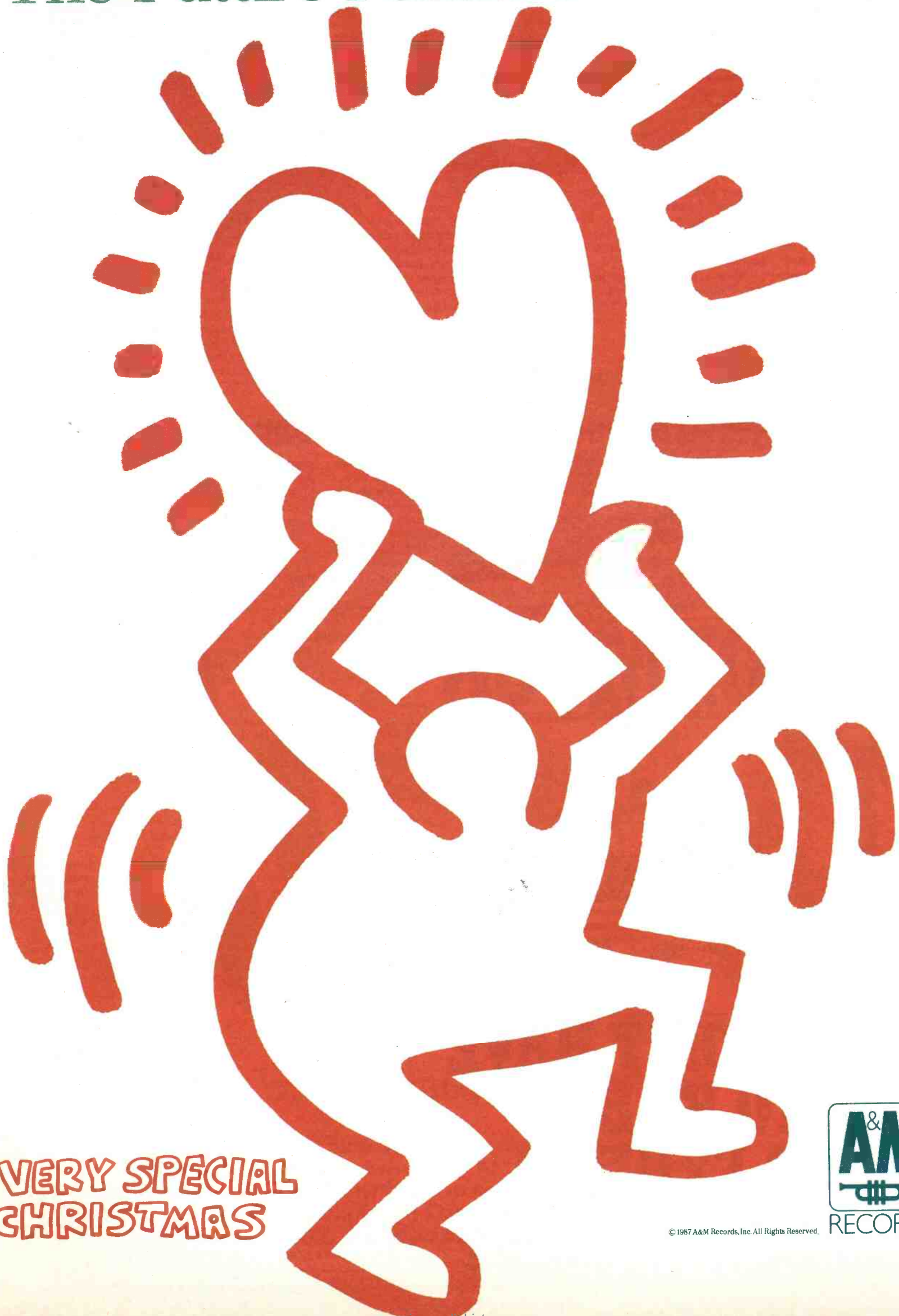
Alison Moyet

U2

Stevie Nicks

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



A VERY SPECIAL
CHRISTMAS



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PROMOTIONS

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 free-style," 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 Uosikinen, 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

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

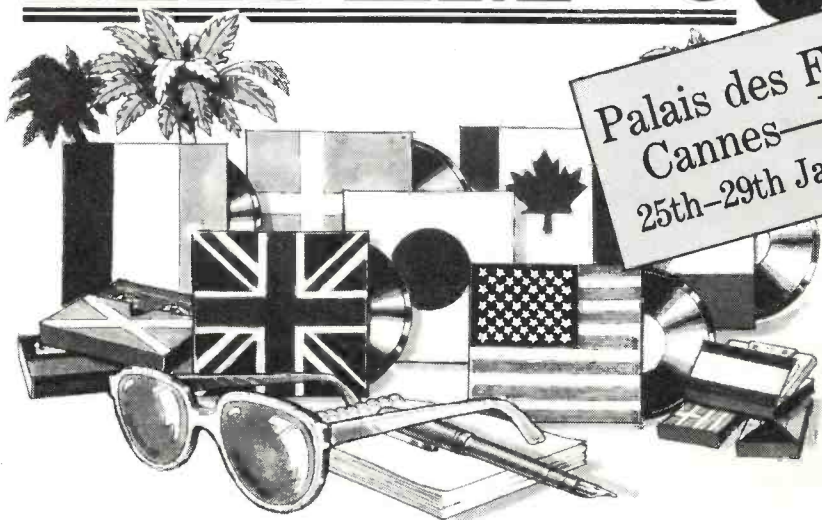
show airchecks that will be sent to each day's designated base. Holiday greetings recorded from all callers will be compiled on an additional tape to each base.

"I love doing all the contests, funny 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 bases. **KIM FREEMAN**

MIDEM '88



Palais des Festivals
Cannes—France
25th—29th January 1988

Nowhere 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.

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MIDEM '88 will also have extensive world press coverage. More than 900 journalists will be there to capture your news and cover the renowned concerts and galas that have catapulted bands to the top of the charts.

As an exhibitor at MIDEM '88 you'll find everything is done for you including your stand being fully arranged with a listening room, furniture, phone, and audio equipment. Join the more than 500 companies who know the advantage of having an office at MIDEM. Just contact us and we'll be happy to help you with your stand, special hotel rates, and travel arrangements.

It would take months and much expense to line up the kind of contacts you'll make at MIDEM '88. Take a moment now and pick up the phone or fill in the coupon below to maximize this super business opportunity.

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CANADA!

ISSUE DATE:
JANUARY 30
SPOTLIGHT AD CLOSING:
JANUARY 5

IN THIS ISSUE

The British Columbia Music Scene Is Thriving
CD Boom At Retail

Video: Room For Growth
New Artists: Who's Ready To Break Internationally

Radio: Getting Back On Its Feet
Overview: By Kirk La Pointe

Plus: Children's, Heavy Metal, Black, New Age
Music And French Language — On
Independent Labels. Big Rewards For The
Winners

Extra: New Copyright Laws: More Incentive For
Creators — More Penalties For Pirates!

New Canadian Free Trade Agreement Between
Canada And The U.S. . . Offers Manufacturing
and Distribution Opportunities!

A Billboard Spotlight

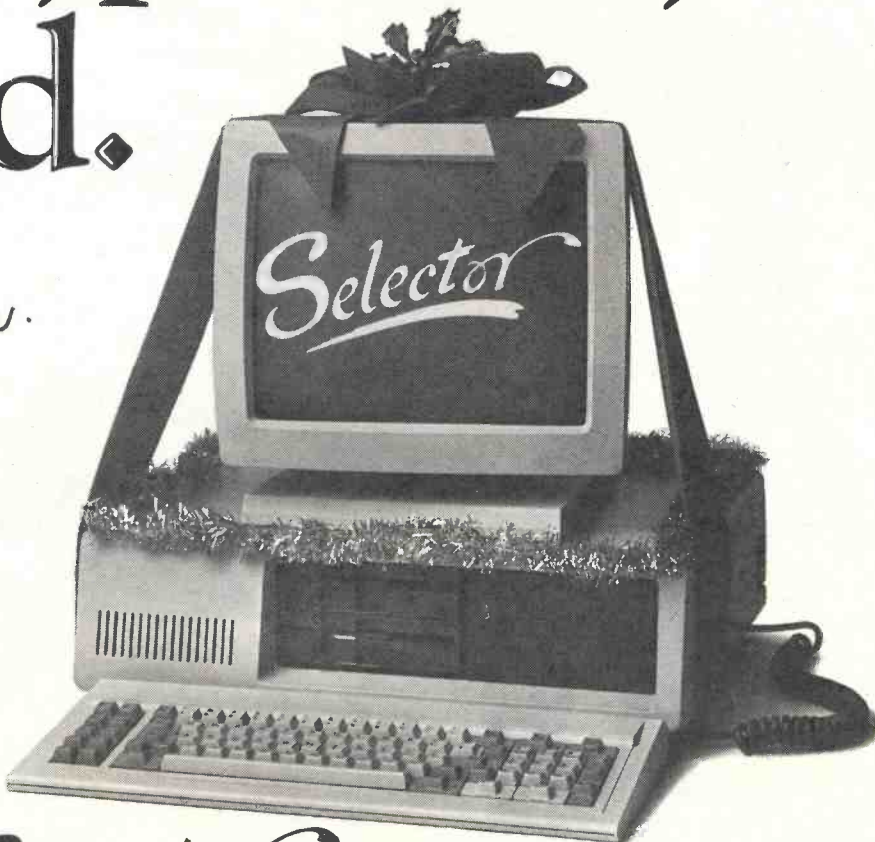
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How's it going, eh? News from the Great White North is good! 1988 will point the way to a prosperous year for Canada: a significant force in contemporary music. In Billboard's Spotlight on Canada your ad message will reach over 200,000 decision-makers worldwide.

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YesterHits[©]

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. **Baby Come Back**, Player, RSO
2. **How Deep Is Your Love**, Bee Gees, RSO
3. **Here You Come Again**, Dolly Parton, RCA
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, COLUMBIA
7. **Hey Deanie**, Shaun Cassidy, WARNER/CURB
8. **Sentimental Lady**, Bob Welch, CAPITOL
9. **Come Sail Away**, Styx, A&M
10. **We Are The Champions**, Queen, ELEKTRA

POP SINGLES—20 Years Ago

1. **Hello Goodbye**, Beatles, CAPITOL
2. **I 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, COLUMBIA
6. **Judy In Disguise**, John Fred & His Playboy Band, PAULA
7. **Chain Of Fools**, Aretha Franklin, ATLANTIC
8. **Bend Me, Shape Me**, American Breed, ACTA
9. **Boogaloo Down Broadway**, Fantastic Johnny C., PHIL-L.A. OF SOUL
10. **Skinny Legs And All**, Joe Tex, DIAL

TOP ALBUMS—10 Years Ago

1. **Rumours**, Fleetwood Mac, WARNER BROS.
2. **Foot Loose & Fancy Free**, Rod Stewart, WARNER BROS.
3. **All 'N' All**, Earth, Wind & Fire, COLUMBIA
4. **Out Of The Blue**, Electric Light Orchestra, JET
5. **Simple Dreams**, Linda Ronstadt, ASYLUM
6. **Born Late**, Shaun Cassidy, WARNER/CURB
7. **Alive II**, Kiss, CASABLANCA
8. **News Of The World**, Queen, ELEKTRA
9. **I'm Glad You're Here With Me Tonight**, Neil Diamond, COLUMBIA
10. **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
6. **Dr. Zhivago**, Soundtrack, MGM
7. **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
2. **What A Difference You Made In My Life**, Ronnie Milsap, RCA
3. **My Way**, Elvis Presley, RCA
4. **Middle Age Crazy**, Jerry Lee Lewis, MERCURY
5. **Out Of My Head And Back In My Bed**, Loretta Lynn, MCA
6. **Come A Little Bit Closer**, Johnny Duncan (With Janie Frickie), COLUMBIA
7. **I'm Knee Deep In Loving You**, Dave & Sugar, RCA
8. **Here You Come Again**, Dolly Parton, RCA
9. **Lonely Street**, Rex Allen Jr., WARNER BROS.
10. **The First Time**, Billy "Crash" Craddock, ABC/DOT

SOUL SINGLES—10 Years Ago

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

POWER PLAYS

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

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

PLATINUM 400 WHTZ FM

New York O.M.: Steve Kingston
1 2 George Michael, Faith
2 1 Bill Medley & Jennifer Warnes, (I've Tiffany, Could've Been

POWER 95

New York P.D.: Larry Berger
1 2 George Michael, Faith
2 1 Bill Medley & Jennifer Warnes, (I've Belinda Carlisle, Heaven Is A Place O

WBBM-FM 93.6

Chicago P.D.: Buddy Scott
1 1 George Michael, Faith
2 2 Pretty Poison, Catch Me (I'm Falling)
3 8 George Harrison, Got My Mind Set On Y

KIIS-FM 102.7

Los Angeles P.D.: Steve Rivers
1 1 George Michael, Faith
2 9 Whitney Houston, So Emotional
3 3 Jody Watley, Don't You Want Me

30 34 Pet Shop Boys & Dusty Springfield, Wh R.E.M., The One I Love
31 30 Fleetwood Mac, Everywhere
32 35 Roger, I Want To Be Your Man

108 FM

Boston P.D.: Sunny Joe White
1 2 Whitney Houston, So Emotional
2 7 Michael Jackson, The Way You Make Me
3 4 Laura Branigan, Power Of Love

POWER 106

Boston P.D.: Harry Nelson
1 2 Whitesnake, Is This Love
2 1 George Michael, Faith
3 2 George Harrison, Got My Mind Set On Y

POWER 104

Boston P.D.: Harry Nelson
1 2 Whitesnake, Is This Love
2 1 George Michael, Faith
3 2 George Harrison, Got My Mind Set On Y

WADA 103.5

Washington P.D.: Mark St. John
1 2 Whitesnake, Is This Love
2 1 George Michael, Faith
3 2 Jody Watley, Don't You Want Me

22 24 R.E.M., The One I Love
23 25 The Cure, Just Like Heaven
24 26 Prince, I Could Never Take The Place

POWER HITS B94 FM

Pittsburgh P.D.: Jim Richards
1 2 Whitesnake, Is This Love
2 1 George Michael, Faith
3 2 George Harrison, Got My Mind Set On Y

EAGLE 106

Philadelphia P.D.: Charlie Quinn
1 1 George Michael, Faith
2 3 Whitney Houston, So Emotional
3 2 Pretty Poison, Catch Me (I'm Falling)

POWER 96

Detroit P.D.: Rick Gillette
1 3 Whitney Houston, So Emotional
2 1 George Michael, Faith
3 4 Pretty Poison, Catch Me (I'm Falling)

WMMMS 100.7 FM

Cleveland O.M.: Kid Leo
1 3 John Cougar Mellencamp, Cherry Bomb
2 1 Whitney Houston, So Emotional
3 4 INXS, Need You Tonight

Q103 TAMPA BAY

Tampa O.M.: Mason Dixon
1 3 George Michael, Faith
2 1 Belinda Carlisle, Heaven Is A Place O
3 4 Whitesnake, Is This Love

POWER 95.5

Detroit P.D.: Brian Patrick
1 3 Whitesnake, Is This Love
2 4 Whitney Houston, So Emotional
3 5 Michael Jackson, The Way You Make Me

POWER 96

Detroit P.D.: Rick Gillette
1 3 Whitney Houston, So Emotional
2 1 George Michael, Faith
3 4 Pretty Poison, Catch Me (I'm Falling)

POWER 96

Detroit P.D.: Rick Gillette
1 3 Whitney Houston, So Emotional
2 1 George Michael, Faith
3 4 Pretty Poison, Catch Me (I'm Falling)

20 27 Foreigner, Say You Will
21 20 Elton John, Candle In The Wind
22 31 Fleetwood Mac, Everywhere

POWER 95

Chicago P.D.: Brian Kelly
1 2 George Michael, Faith
2 1 Belinda Carlisle, Heaven Is A Place O
3 6 George Harrison, Got My Mind Set On Y

POWER 99.2

Minneapolis P.D.: Gregg Swedberg
1 4 Whitney Houston, So Emotional
2 1 George Harrison, Got My Mind Set On Y
3 5 Taylor Dayne, Tell It To My Heart

POWER 96

Dallas P.D.: John Roberts
1 1 INXS, Need You Tonight
2 8 Elton John, Candle In The Wind
3 2 Tiffany, Could've Been

POWER 96

Dallas P.D.: John Roberts
1 1 INXS, Need You Tonight
2 8 Elton John, Candle In The Wind
3 2 Tiffany, Could've Been

34 34 Michael Bolton, That's What Love Is A
35 EX Expose, Seasons Change
36 EX Yes, Rhythm Of Love

93.9

Houston P.D.: Ron Parker
1 1 Whitesnake, Is This Love
2 2 George Michael, Faith
3 9 George Harrison, Got My Mind Set On Y

POWER 104

Houston P.D.: Paul Christy
1 6 George Harrison, Got My Mind Set On Y
2 1 Whitesnake, Is This Love
3 5 Strayer, Honestly

POWER 96

Houston P.D.: Paul Christy
1 6 George Harrison, Got My Mind Set On Y
2 1 Whitesnake, Is This Love
3 5 Strayer, Honestly

POWER 106 FM

San Francisco P.D.: Keith Naftaly
1 1 Roger, I Want To Be Your Man
2 2 New Order, True Faith
3 4 The Cover Girls, Because Of You

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 biggest-selling single in the history of Atlantic Records and was just remixed 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-

'I 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 our 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)



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."

Musings On Benny Medina, 'Soul Train,' & The Apollo A Smattering Of Highlights From '87

LOOKING BACK AT 1987, it becomes apparent that a few events and people made an impression on music and money in the world of black music.

Warner Bros. made its first major move in signing black artists to its roster since the mid-'70s with the arrival 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, Chaka Khan, and Al Jarreau) and the folks signed by Quincy Jones at Qwest and Prince at Paisley Park. The aggressive Medina has already signed a slew of acts. So far he's hit big with Atlantic Starr, a group that has always had the potential to be crossover stars, and Club Nouveau, the Jay King-led combo that generated hits and has spawned a number of other acts that'll be recording for Warner Bros. in 1988.

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

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.

SHORT 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

throughout 1987. The detailed liner notes are supplied by Brown enthusiast Cliff White... Motown's "Christmas With The Miracles" album finds Smokey Robinson in fine mid-'60s form... New York producer/mixers Van Gibbs and Eddison "Elektrik" 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 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-



by Nelson George

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."

The Rhythm and the Blues

FOR WEEK ENDING DECEMBER 26, 1987

Billboard

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HOT BLACK SINGLES ACTION RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 17 REPORTERS	SILVER ADDS 31 REPORTERS	BRONZE/ SECONDARY ADDS 49 REPORTERS	TOTAL ADDS 97 REPORTERS	TOTAL ON
WITHOUT YOU P. BRYSON & R. BELLE ELEKTRA	6	10	15	31	76
RUN TO ME ANGELA WINBUSH MERCURY	3	7	16	26	62
LIVE MY LIFE BOY GEORGE VIRGIN	4	10	11	25	54
NO 1/2 STEPPIN' 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 JODY WATLEY MCA	4	9	7	20	71
WISHING WELL TERENCE D'ARBY COLUMBIA	2	7	8	17	17
HOT THING PRINCE PAISLEY PARK	3	6	7	16	76
FOR YOUR LOVE 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.

Eurythmics' 'Savage' Sure To Unleash Club Tracks

WOULD 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) captures 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

Love To Listen To) Beethoven" sports a fine rhythm track and unconventional 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 aggressive, while "Heaven" is primarily an ominous instrumental with a few lyrics and vocal embellish-



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.

TOP 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 Edwards' "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

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.

REASONS 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 Touch" (Epic) by Claudja Barry has been given the house alteration . . . 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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You don't Know—Serious Int.	Lets Get Buzy—M. Jefferson
Mysterious—Miss Tammi Dee	Take Me Tonight—Pressure Point
You'll Never Change—Darlene Down	Meet Me On Level 2—R.F. Jam
Once In A Lifetime—Beachfront	Set Me Free—Vanelle
Act Like A Man—Gina Desire	Do You Wanna Funk—Zone Bros
Turntable Terror Trax Vol 4	Family—Situations
I Cant Quit—Bamboo	Broken Hearted—De Boice
So Good For You—Sasha	Fantastic Life—Martinique
I've Got The Music—Before The Storm	Black Ink Mix—Blackjack
I'm All Shook Up—Spoonie Gee	Power Mixer #3
Mystery Girl—Fantasy Club	High Energy Boy—Moulin Rouge
Come To Me—Flamingo	You Only You—Tasha
Talk To Me—Tina K	China Blue—Fancy

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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)

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 MARIANNE FAITHFULL • PSYCHEDELIC FURS • SCRITTI POLITTI • JOURNEY • MEGADETH
 HUEY LEWIS & THE NEWS • ROBBIE DUPREE • THE MONKEES • DON DIXON • JOAN JETT
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 KINGS OF THE SUN • CHRIS KIMSEY • BRUCE LAMPGOV • PRETTY MAIDS • ANDY JOHNS
 SCOTT MARBUCHI • BRYAN ADAMS • STEVE PERRY • STEVE ADDABBO • ALLEN GINSBERG
 STEVE THOMPSON & MICHAEL BARRIBERO • RHETT DAVIES • THE DIVINYLS • JOHN ROBBIE
 CHER • THE PRETENDERS • LENNY KAYE • PAUL LANI • JOE FERLA • BOB CLEARMOUNTAIN**

(Continued on page 41)

Ferry had hoped to record the follow-up to 1985's "Boys And Girls" fairly quickly. However, he ended up spending more than a year working on "Bête Noire," with recording sessions held at studios in the Bahamas, Paris, and the south of France.

"I always hope albums are going to be done quickly," he says. "But

The Right Man. Bryan Ferry fund-raiser for percussionist Jimmy Maelen, "Bête Noire," during a Dec. 6

(Photo: Chuck Pullin)



"I enjoyed the Ritz show," he says. "They were great people to play with, and it was fun to see an audience, which you don't get in the studio. But I'm not keen on the idea of doing that every night for a few months. Now-a-days, I really tend to try and concentrate on getting the records right. I would be a case of trying to fit [a tour] in around my other life."

little appeal for him.

port of the new "Bête Noire" holds years—the artist says touring in support of the new album, "Bête Noire," during a Dec. 6 U.S. live appearance in almost five the Ritz date—it was Ferry's first album, "Bête Noire," during a Dec. 6 performance three songs from his latest album, "Bête Noire," during a Dec. 6

NEW YORK Bryan Ferry has been very much on the go since the emergence of his new Reprise album, "Bête Noire." Following a monthlong promotional trek through Europe—where the album marks his debut release on Virgin Records—Ferry recently spent several days in New York promoting his latest work.

BY STEVE GETT

Bryan Ferry Does It His Way

you can never tell. If you have a group, things go much faster than if you're moving from studio to studio on your own with the producer or engineer. But by having a wide range of players, you can keep experimenting from one track to another until you achieve a satisfactory result."

Is Ferry a perfectionist?

"Maybe. You try not to rub off all the rough edges—you need some of that. I try to get everything to fit into place, for it to be interesting, and to sound a bit different than anything I've done before. You don't really want to repeat yourself."

For much of "Bête Noire," Ferry collaborated with producer/writer Pat Leonard. "Pat was suggested by Warners," says Ferry. "I asked them for ideas for co-writers because I wanted to try writing with other people. Pat's so different from me. He's American, direct, and it was exciting to work with somebody that different. On the technology side, he's got it all worked out. He's also very prolific. He writes a lot, and he works very fast. In the early stages, working with Pat was really good. But then I needed more time to develop the songs. So he went off to Madonna, and I went back on my own. It was a good collaboration, though, and I'd like to work with him again."

In addition to Ferry and Leonard, Chester Kamen earns co-production credit on "Bête Noire."

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1987 A Year Of Changes At Labels

COMPANY 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:

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

THE A TEAMS: No big changes at the three A's—

A&M, Artista, and Atlantic. **Don Jenner** worked at an even 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 **Lever**. 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. 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 Ral-bowsky** 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.

COMING 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 PolyGram/U.K. exec **David Simone** at the helm. Look for some interesting names to head toward that camp.

LAST 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.



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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.

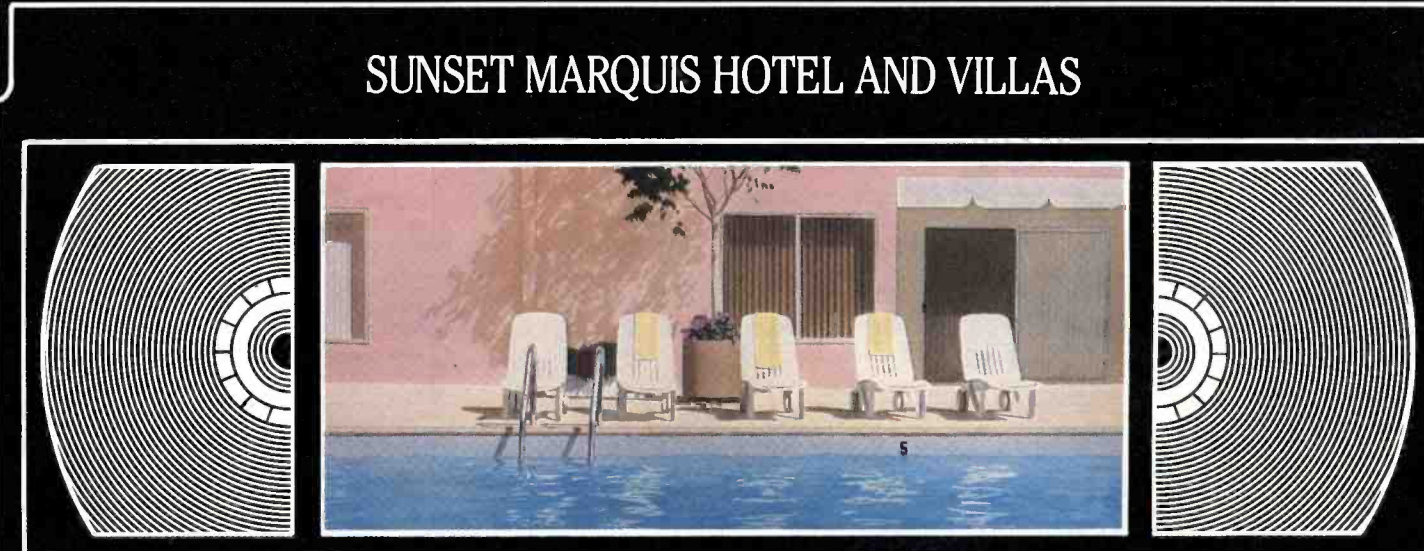
"One of the things here has always been this barrier of the radio for the singles," says Ferry. "People have always told me they're too white for black stations and too black for white stations, which I can kind of understand. They don't quite fit in anywhere, in any strict category."

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."



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BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
FRANK SINATRA	Meadowlands Arena East Rutherford, N.J.	Dec. 5-6	\$1,164,950 \$35/\$25	38,974 sellout	Monarch Entertainment Bureau John Scher Presents
JOHN COUGAR MELLENCAMP	Market Square Arena Indianapolis, Ind.	Dec. 10-11, 13-14	\$1,068,988 \$17.50	62,361 sellout	Sunshine Promotions
U2 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 Astrodome Houston, Texas	Nov. 18	\$734,760 \$20	37,956 sellout	PACE Concerts
KENNY ROGERS EXILE	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
U2 BODEANS B.B. KING	Arena, Tarrant County Convention Center Fort Worth, Texas	Nov. 23-24	\$435,676 \$17	27,560 sellout	Stone City Attractions
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 Louisville, Ky.	Dec. 5	\$241,395 \$17.50	13,794 sellout	Sunshine Promotions
WHITESNAKE GREAT WHITE	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	\$200,670 \$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 TESLA	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, Ill.	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 TED 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	\$163,863 \$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	Winnipeg Arena Winnipeg, Manitoba, Canada	Dec. 8	\$148,193 \$19.50	9,894 10,000	Concert Prods. International Donald K. Donald Prods. Nite Out Entertainment
DEF LEPPARD TESLA	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 LEVEL 42	Arena, Tucson Community Center Tucson, Ariz.	Dec. 7	\$136,142 \$19.50/\$17.50	7,381 8,068	Evening Star Prods.

The Sounds of Christmas

$\text{♩} = 120$ Words and music by René Varlay

Hear the Sounds of Christ-mas, Hear the Sounds of Christ-mas, Mus-ic laugh-ter here and there—,
Float-ing on the crys-tal air—, Hear the Sounds of Christ-mas, Hear the Sounds of Christ-mas,
Sounds that make it Christ-mas ev-ry- where, Hear the Sounds of Christ-mas,
Hear the Sounds of Christ-mas, Shop-pers rush-ing to and fro—, Foot steps on the crunch-y snow—,
Hear the Sounds of Christ-mas, Hear the Sounds of Christ-mas, On the cor-ner San-ta's "Ho, Ho,
Ho," Church bells chim-ing from the stee-ple,
Gold-en notes fill up the sky. While in-side the
chor-al an-gels, Raise their voic-es to on high,
Hear the Sounds of Christ-mas, Sleigh bells ring-ing, Hear the Sounds of Christ-mas,
Child-ren sing-ing, Mus-ic laugh-ter here and there—, Float-ing on the crys-tal air—,
Sounds of Christ-mas Eve-ry where.

Copyright © 1987
by René G. Varlay

If you wish to publish or perform this song, contact:
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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 proportional 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 newcomers like the O'Kanes, Ricky Van Shelton, and Sweethearts of The Rodeo are selling 10%-12% CDs, Wunsch says, while the label-wide average for country is in the "12%-15% range."

Percentages vary widely at RCA. Alabama's new "Just Us" album is racking up CD sales of 13% of its total. The Judds' "Christmas Time" is at 16%, while the duo's latest nonseasonal album, "Heartland," 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 10%.

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.



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 hesitantly 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 associated 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.

"I feel comfortable with my family right now and people whose attitudes I trust, who came to me when things went down that we still don't know about and understand. We've all been supporting each other for years, and it's great to get together again as a band and a family unit."

As for those things that went down, he was under legal advisement not to comment, though he said he would be meeting shortly with his attorneys regarding his \$40 million breach-of-contract suit against his former 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 disintegrate.

THANKS FOR YOUR Big Apple report, Jim. And good luck to William Lee, the Goldens, the new Oaks, the old Oaks, and all



by Gerry Wood

the Oaks-to-be.

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.

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 Vaccaro**, and **Ricardo Montalban**, among others.

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

IT'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.**



FOR WEEK ENDING DECEMBER 26, 1987

Billboard

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HOT COUNTRY SINGLES ACTION

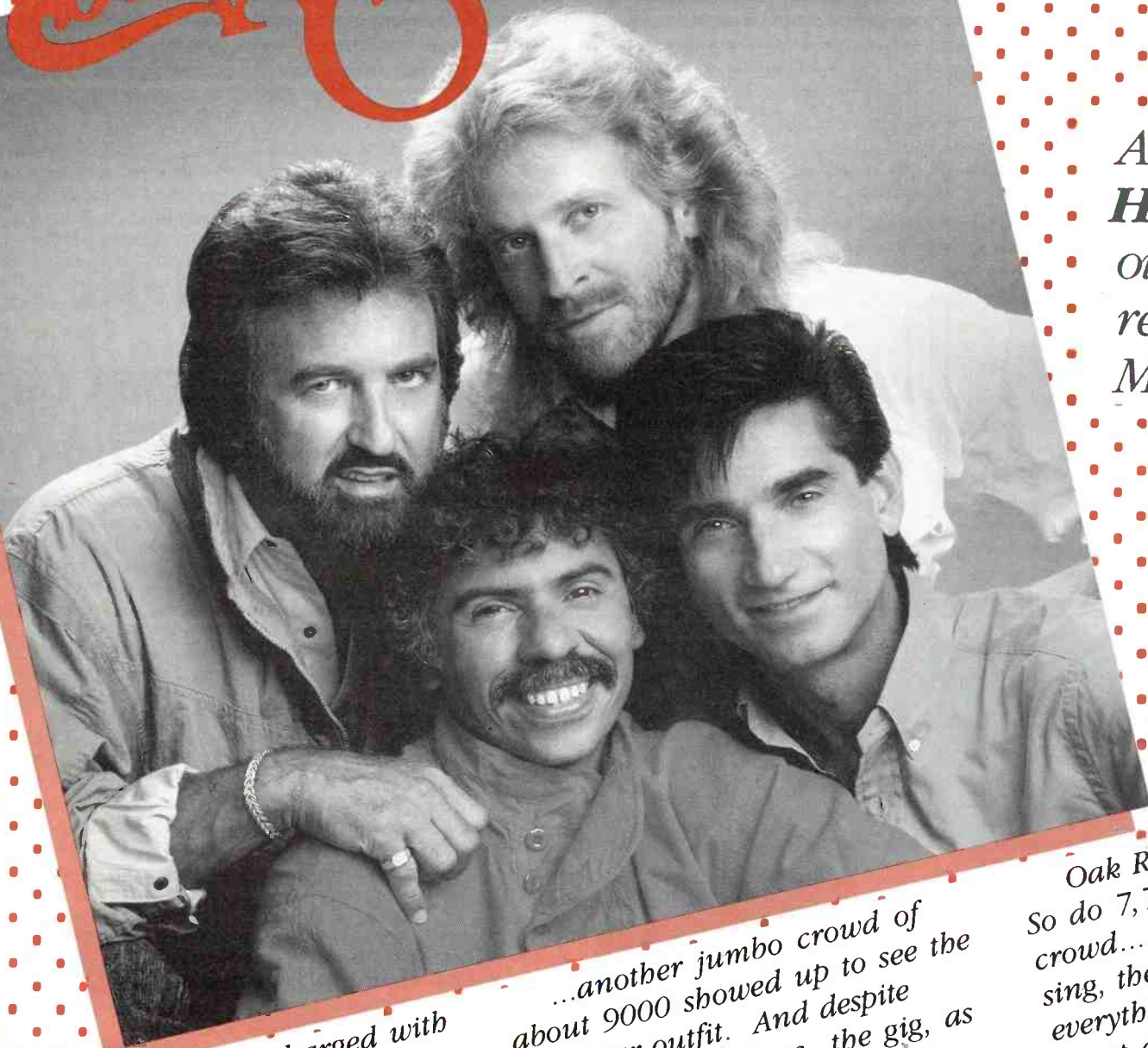
RADIO MOST ADDED

	GOLD ADDS 27 REPORTERS	SILVER ADDS 57 REPORTERS	BRONZE/ SECONDARY ADDS 64 REPORTERS	TOTAL ADDS 148 REPORTERS	TOTAL ON
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 RONNIE MCDOWELL CURB	2	10	10	22	22
TALKIN' TO MYSELF AGAIN TAMMY WYNETTE EPIC	2	5	12	19	91
I DIDN'T... JOHNNY RODRIGUEZ CAPITOL	2	2	15	19	71
CRYING R. ORBISON/K.D. LANG VIRGIN	1	8	10	19	61
SHOULDN'T IT BE EASIER... CHARLEY PRIDE 16TH AVENUE	2	4	12	18	77
SOMEBODY LOSES... ROSIE FLORES REPRISÉ	0	7	10	17	24

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

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Oak Ridge Boys



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The band...was charged with electricity, both vocally and physically. They combined good old-fashioned rollicking rock and roll with the toe-tapping rhythms and harmonies of country music.
Cape Cod Times
Hyannis, Massachusetts
August 14, 1987

Oak Ridge show new face, fresh outlook...
Birmingham News
Birmingham, 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, Ohio
August 3, 1987

The group's show... displayed 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...
Tribune
LaCrosse, Wisconsin
August 9, 1987



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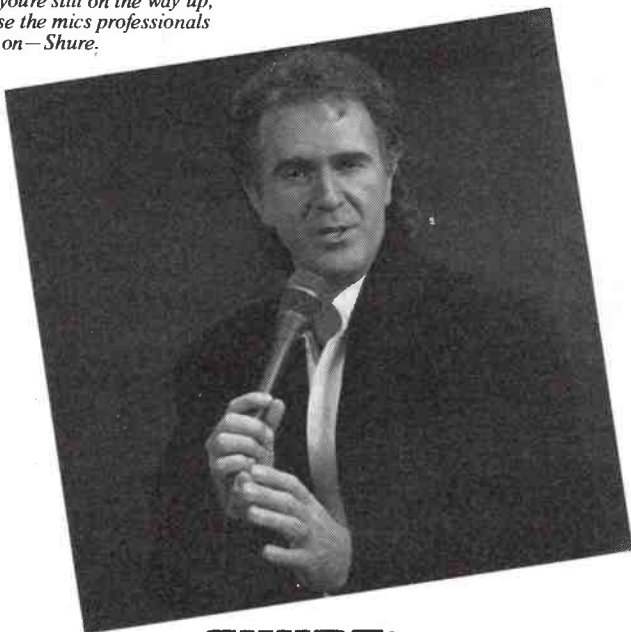
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Kenny Rogers, Charlie Daniels To Address Broadcasters CRB Releases Radio Seminar Agenda

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-

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 Programmer"; "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)

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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] really 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 interested 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 January, 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-vocalist-of-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 Texas—not 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)

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Compiled from a national sample of radio playlists.

Table with 6 columns: Rank, This Week, Last Week, 2 Wks Ago, Wks on Chart, Title, Producer (Songwriter), Artist, Label & Number/Distributing Label. Includes entries like 'SOMEBODY LIED', 'LOUISIANA RAIN', 'ROLL THE DICE'.

Table with 6 columns: Rank, This Week, Last Week, 2 Wks Ago, Wks on Chart, Title, Producer (Songwriter), Artist, Label & Number/Distributing Label. Includes entries like 'THE BIRD', 'CRYING (FROM THE "HIDING OUT" SOUNDTRACK)', 'WILDER DAYS'.

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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 personal-

ity 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 cross-over 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 Usher 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."

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FEATURES:

- Status and growth of Country Radio
- Labels/promotion ideas
- Trends: radio station promotions
- Survey: syndicated/network country radio shows
- CMA Arbitron listener poll
- Indie Labels
- Retail radio cooperative promotions
- DJ contests
- List of syndicated/network country radio suppliers and their shows

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Beauty And The Bear.
Actress/singer Rebecca Holden, right, gets a bear hug from the Biggie 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 Forrester 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'

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

According to Mundorf, Columbus 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 under-retailed 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 re-

sembles a department store," says Mundorf. "People tend to buy multiformal, 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.

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 free-standing units rather than along the walls, freeing up wall space in the rectangularly shaped store for more effective exposition of current 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 on 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 Minneapolis-based Lieberman Enterprises scored as top overall rack-jobber.

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 Stotemyer 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.

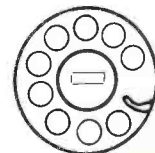
Record Bar tallied four of the 10 \$100 retail recipients: Elizabeth Poarch of Gastonia, N.C.; Billy Francis of Mobile, Ala.; Gary Flisek of Tallahassee, Fla.; and Julia McFarland of Terre Haute, Ind.

Rounding out the \$100 retail winners were Rose Rustman and Dan Stresemann of Record Shop in Mankato, Minn.; Shawn Brower of Record Shop in Murray, Utah; Melanie Mukomela of Oranges Records & Tapes in Rolling Meadows, Ill.; Barbara Padgett 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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Indie GRASS ROUTE



by Linda Moleski

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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TOP COMPACT DISKS™

POP™					
Compiled from a national sample of retail sales reports.					
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
				★ ★ NO. 1 ★ ★	
1	2	3	6	GEORGE HARRISON CLOUD NINE	DARK HORSE 2-25643/WARNER BROS.
2	3	2	14	PINK FLOYD A MOMENTARY LAPSE OF REASON	COLUMBIA CK 40599
3	1	1	9	STING ... NOTHING LIKE THE SUN	A&M CD 6402
4	4	4	6	GEORGE MICHAEL FAITH	COLUMBIA CK 40867
5	5	12	7	VARIOUS ARTISTS A VERY SPECIAL CHRISTMAS	SPECIAL OLYMPICS CD 3911/A&M
6	7	6	14	SOUNDTRACK DIRTY DANCING	RCA 6402-2-R
7	6	5	10	BRUCE SPRINGSTEEN TUNNEL OF LOVE	COLUMBIA CK 40999
8	8	9	16	JOHN COUGAR MELLENCAMP LONESOME JUBILEE	MERCURY 832 465 2/POLYGRAM
9	9	19	3	STEVIE WONDER CHARACTERS	MOTOWN 6248 MD
10	11	8	6	INXS KICK	ATLANTIC 2-81796
11	10	7	8	THE BEATLES ABBEY ROAD	CAPITOL CCT 46446
12	12	10	15	MICHAEL JACKSON BAD	EPIC EK 40600/E.P.A.
13	14	11	40	U2 THE JOSHUA TREE	ISLAND 2-90581/ATLANTIC
14	16	14	15	R.E.M. DOCUMENT	I.R.S. IRSD 42059/MCA
15	15	16	4	MADONNA YOU CAN DANCE	SIRE 2-25535/WARNER BROS.
16	13	15	5	STEVE WINWOOD CHRONICLES	ISLAND 2-25660/WARNER BROS.
17	20	18	37	WHITESNAKE WHITESNAKE	GEFFEN 2-24099
18	25	—	2	PAUL MCCARTNEY ALL THE BEST	CAPITOL CCT 48227
19	22	17	7	ROBBIE ROBERTSON ROBBIE ROBERTSON	GEFFEN 2-24160
20	18	20	4	DOKKEN BACK FOR THE ATTACK	ELEKTRA 2-60735
21	NEW▶		1	FOREIGNER INSIDE INFORMATION	ATLANTIC 2-81808
22	24	26	17	THE BEATLES WHITE ALBUM	CAPITOL OCB 46443
23	17	13	11	YES BIG GENERATOR	ATCO 2-90522/ATLANTIC
24	19	24	10	JETHRO TULL CREST OF A KNAVE	CHRYSLIS VK 41590
25	21	23	19	DEF LEPPARD HYSTERIA	MERCURY 830 675 2/POLYGRAM
26	23	22	28	WHITNEY HOUSTON WHITNEY	ARISTA ARCD 8405
27	27	30	15	AEROSMITH PERMANENT VACATION	GEFFEN 24162-2
28	29	21	36	FLEETWOOD MAC TANGO IN THE NIGHT	WARNER BROS. 2-25471
29	NEW▶		1	SOUNDTRACK HELLO AGAIN	CINEDISC CDC 1003
30	26	28	4	THE PRETENDERS THE SINGLES	SIRE 2-25664/WARNER BROS.

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JAZZ ON DENON:

PR Blitz Pushes Beatles Sales In South Africa

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 in-store 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."

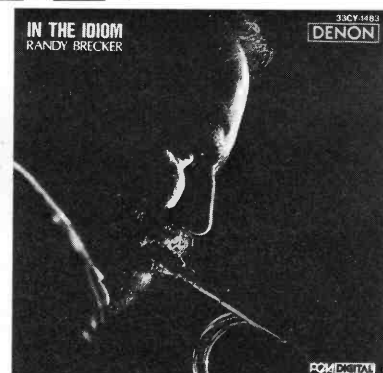
Concerning the ultimate impact of the contest at retail, Schoenfeld says, "I think the labels will find an increase in sales on the nominated artists."



"THE RITZ"
CD:CY-1839. CASSETTE:CC-22



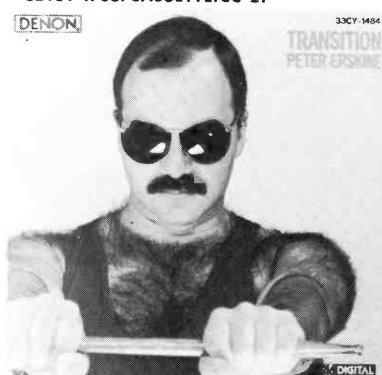
BOB BERG, "SHORT STORIES"
CD:CY-1768. CASSETTE:CC-21



RANDY BRECKER, "IN THE IDIOM"
CD:CY-1483..



ELIANE ELIAS, "ILLUSIONS"
CD:CY-1569*



PETER ERSKINE, "TRANSITION"
CD:CY-1484**



BENNIE WALLACE, "THE ART OF THE SAXOPHONE"
CD:CY-1648. CASSETTE:CC-16

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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)

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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ALBUM RELEASES

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

POP/ROCK

ALARMING TRENDS

You Make Me Live In A Trailer
LP Scorched Earth SE-87406/\$8.98
CA SE-C87406/\$8.98

JENNIFER HALL
Fortune And Men's Eyes

♣ LP Warner Bros. 1-25628/\$8.98
CA 4-25628/\$8.98

BUDDY HOLLY & THE CRICKETS
"Chirping Crickets"

♣ LP MCA 25170/NA
CA MCAC 25170/NA

JAMES
If Things Were Perfect ...

LP Sire 1-25657/\$8.98
CA 4-25657/\$8.98

ROYALTY
Rich And Famous

♣ LP Warner Bros. 1-25592/\$8.98
CA 4-25592/\$8.98

THE TACKHEADS
Lifestyles Of The Roach And Famous

♣ LP Warner Bros. 1-25617/\$8.98
CA 4-25617/\$8.98

THREE
To The Power Of Three

♣ LP Geffen GHS 24181/\$8.98
CA M5G 24181/\$8.98

TRIUMPH
Surveillance

♣ LP MCA 42083/NA
CA MCAC 42083/NA

CHRISTINA VIERRA
You Can Float In My Boat

♣ LP Warner Bros. 1-25645/\$8.98
CA 4-25645/\$8.98

JAZZ

JAZZ WARRIORS
Out Of Many, One People

LP Antilles/New Directions 90681-1/NA
CA 90681-4/NA

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

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

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

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

Herst got his retail training selling stereo hardware at Montgomery Ward. His mother, Linda, handles advertising and promotion for the store, and his father, Gene, does the bookkeeping. A brother, Richard, 24, who manages an Olie's Home Center store, can be

ROY'S RECORDS & AUDIO FLOURISHES IN ARIZONA

(Continued from page 55)

called on for special construction and display tasks.

One of the advantages of the family-run operation is that Roy Herst can take off for buying trips and have some extra help for peak periods. The store is open 10:30 a.m.-7:30 p.m. Mondays through Saturdays and is closed Sundays.

The store is situated in the Gilbert Town Center, which Gene Herst describes as "the only shopping center in the new section of town." The senior Herst describes Gilbert as "the last vestige of the old West. We still have the false fronts of the 1800s around town. There's lots of ranch land, but it's being developed very quickly."

The Hersts were once ranchers themselves. "We raised cattle and horses. Roy had livestock of his own," says Gene Herst, adding that he believes operating a ranch offered him and his wife some early business experience and instilled in their sons an early sense of responsibility.

The store does little advertising, estimated by Roy Herst as about 2% of volume. "This season we're tied into Arizona State Univ. football; it's a package," he says. "This involves mentions on KUPD radio."

Other colleges in Gilbert are Gilbert College, which is new, and

Roy Herst adds that his stores' involvement in hardware was gradual. "We started out with some stereo components and car moving into speakers a lot—Marantz, Becker, and Pioneer."

The store also rents and sells music videos. "We charge \$2 a night [for rental]," Roy Herst says. "Most of the other stores around don't rent music videos."

Roy's Records & Audio steers clear of regular video rental because there is a video specialty store in the same shopping center. The complex is anchored by a Bassas food market and also features two drugstores and other high-traffic businesses.

Although in a rather competitive market overall, Roy's Records & Audio "gets a pretty good price for records" because of its local disk, a major contributor to volume, is priced at \$13.99-\$14.44. LPs and cassettes are \$8.98 on \$9.98 lists and \$8.44 on \$8.98 lists.

The store plans to offer a ticket service soon. "I'm working with the promotion company," Roy Herst says. "I'm pretty confident about it. They indicate the store has to prove itself, and I think we are doing that."

CD UNDER \$10: When more compact disk product is available under \$10, "we'll see business like we never dreamed of," says Harold Okinow, president of Lerman Enterprises, adding that fourth-quarter numbers for the huge racker already reflect enormous success on midline CD titles. "When it's advertised, CD under \$10 is phenomenal. People are really building back-libraries," says Okinow, who is among those wholesalers who applaud WEA for continuing its CD discount throughout the season.

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

MEDIA MOVES: Add Music Plus to the number of chains looking at publications as a vital marketing adjunct. The Los Angeles web's Video Guide, nearing 450,000 circulation, is just adding an enamel cover and more color inside.

MORE MEDIA MOVES: Five Los Angeles-area Tower Records outlets are involved in a test of a new interactive machine that allows consumers to punch up three-cut excerpts from prerecorded album releases. While two headphones provide sound, computer-generated graphics and slides related to the music are displayed on a screen atop the 7-foot-tall Music Sampler.

According to Allan Rinkus, executive vice president and chief operating officer of Interaac Corp., there are numerous marketing applications, from simultaneous display on store video monitors to tie-in bin cards. Interaac is already involved in interactive media with industrial giants such as General Tire, GE, Monsanto, and Cowles Media.

RETAIL TRACK

by Earl Paige

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

BELIEVE IN WAREHOUSE SALES: With a built-in theme, "Twelve Days Of Christmas, 20-store Believe In Music in Grand Rapids, Mich., scheduled its first winter warehouse sale Dec. 2-13. Similar events have traditionally been successful three times a year (February, June, and October), "so we thought, why not try it right before Christmas?" says Frank Jenks, director of advertising and promotion. Utilized was an old 4,500-square-foot warehouse, with 10-15 staffers manning the counters from 10 a.m.-11 p.m.

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

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

Get into Retail Track by phoning Earl Paige at 213-273-7040.

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NARM NEARS: The initial promotion brochure has arrived for the 30th convention of the National Assn. of Recording Merchandisers, this year at Los Angeles' Century Plaza Hotel March 11-14.

RETAILING

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FOR WEEK ENDING DECEMBER 26, 1987

Billboard

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TOP VIDEOCASSETTES SALES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				★★ NO. 1 ★★				
1	1	10	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	29.95
2	2	10	STAR TREK IV-THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	29.95
3	3	15	AN AMERICAN TAIL	Amblin Entertainment MCA Home Video 80536	Animated	1986	G	29.95
4	12	29	WHITE CHRISTMAS	Paramount Pictures Paramount Home Video 6104	Bing Crosby Danny Kaye	1954	NR	19.95
5	5	62	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲	Lorimar/LightYear Ent. Lorimar Home Video 070	Jane Fonda	1986	NR	39.95
6	7	60	SLEEPING BEAUTY	Walt Disney Home Video 476	Animated	1959	G	29.95
7	4	18	CROCODILE DUNDEE	Paramount Pictures Paramount Home Video 32029	Paul Hogan	1986	PG-13	29.95
8	8	56	THE GODFATHER	Paramount Pictures Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R	29.95
9	9	40	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
10	6	49	CALLANETICS ▲◆	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
11	10	7	YELLOW SUBMARINE	Apple Films and United Artists MGM/UA Home Video M301170	The Beatles	1968	NR	29.95
12	14	112	JANE FONDA'S NEW WORKOUT ▲	Lorimar/LightYear Ent. Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
13	30	16	PLAYBOY VIDEO CENTERFOLD #6	Lorimar Home Video 526	Lynne Austin	1987	NR	12.95
14	15	4	GRATEFUL DEAD-SO FAR	6 West Home Video SW-5701	Grateful Dead	1987	NR	29.95
15	27	12	PLAYBOY 1988 PLAYMATE VIDEO CALENDAR	Lorimar Home Video 524	Various Artists	1987	NR	24.95
16	20	2	SUPERMAN IV: THE QUEST FOR PEACE	Cannon Films Inc. Warner Home Video 11757	Christopher Reeve Gene Hackman	1987	PG	89.95
17	13	33	APOCALYPSE NOW	Paramount Pictures Paramount Home Video 2306	Marlon Brando Martin Sheen	1979	R	29.95
18	40	121	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
19	19	15	DORF ON GOLF ◆	J2 Communications J2-0009	Tim Conway	1987	NR	29.95
20	17	7	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	89.95
21	33	110	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	19.95
22	18	80	MARY POPPINS ●◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
23	11	125	THE SOUND OF MUSIC ▲◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
24	RE-ENTRY		THE MAKING OF THE 'TOUCH OF GREY' VIDEO AND MORE	6 West Home Video SW-5700	Grateful Dead	1987	NR	12.95
25	26	5	BON JOVI-SLIPPERY WHEN WET	Polygram Records Inc. Polygram Video 440-041521-3	Bon Jovi	1987	NR	19.98
26	RE-ENTRY		HERE'S MICKEY!	Walt Disney Home Video 526	Animated	1987	NR	14.95
27	25	11	9 1/2 WEEKS	MGM/UA Home Video 800973	Mickey Rourke Kim Basinger	1986	R	24.95
28	NEW▶		PINK FLOYD THE WALL	MGM/UA Home Video 400268	Animated	1982	R	19.95
29	NEW▶		NOT SO GREAT MOMENTS IN SPORTS	HBO Video 0024	Tim McCarver	1987	NR	14.95
30	RE-ENTRY		RUTHLESS PEOPLE	Touchstone Films Touchstone Home Video 485	Danny DeVito Bette Midler	1986	R	19.95
31	23	101	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	19.95
32	16	10	JANE FONDA'S WORKOUT WITH WEIGHTS	Lorimar/LightYear Ent. Lorimar Home Video 076	Jane Fonda	1987	NR	39.95
33	36	58	SCARFACE ▲	Universal City Studios MCA Home Video 80047	Al Pacino	1983	R	24.95
34	24	3	HARRY AND THE HENDERSONS	Amblin Entertainment MCA Home Video 80677	John Lithgow	1987	PG	89.95
35	29	106	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
36	21	79	KATHY SMITH'S BODY BASICS ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
37	28	4	OUTRAGEOUS FORTUNE	Touchstone Films Touchstone Home Video 569	Shelley Long Bette Midler	1987	R	89.95
38	22	7	DISNEY'S SING ALONG SONGS: THE BARE NECESSITIES	Walt Disney Home Video 581	Animated	1987	NR	14.95
39	32	48	BACK TO THE FUTURE ▲◆	Amblin Entertainment MCA Home Video 80196	Michael J. Fox Christopher Lloyd	1985	PG	29.95
40	37	11	KATHY SMITH'S WINNING WORKOUT	Fox Hills Video FH1012	Kathy Smith	1987	NR	29.95

◆ Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for nontheatrical made-for-home-video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for nontheatrical made-for-home-video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985, were certified under different criteria. ◆ International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary.

VIDEO 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 "Comin' 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 synchronized with the visuals. Video sales may also be buoyed by pre-Christmas promotions for the album on The Nashville Network and Superstation WTBS.

EDWARD MORRIS

"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 diets—who 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.

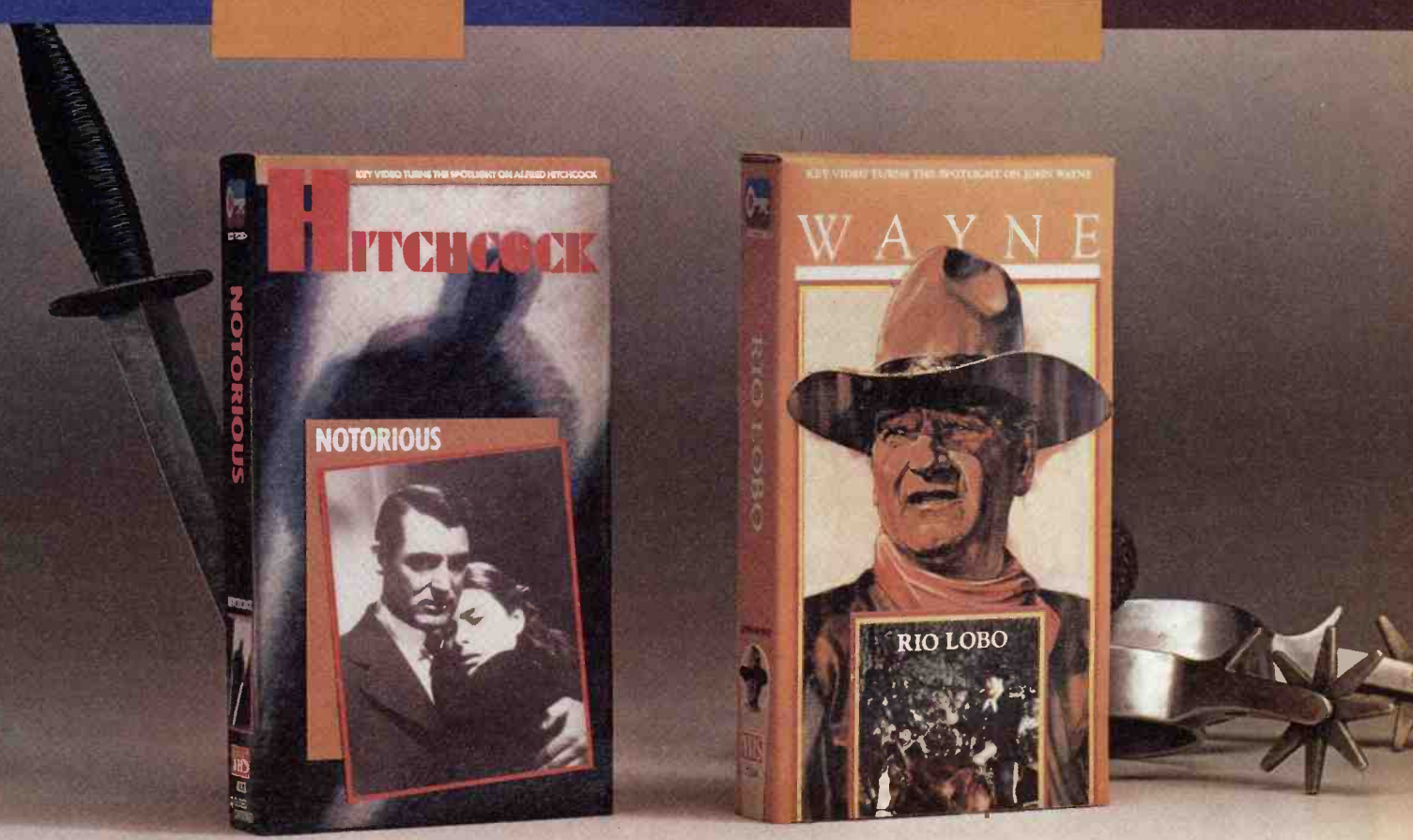
"For your consideration" ... a video blending elements from the "Twilight Zone," a rock reggae score, and a great deal of the most visually arresting photography imaginable. Although skiing—in all its myriad forms—dominates the action, such diverse sports as wind surfing, snow surfing, skateboarding, 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 world—and perhaps with armchair athletes of all kinds.

RICHARD RYAN

THE MASTER OF SUSPENSE AND THE DUKE OF WESTERNS

HITCHCOCK WAYNE



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 Wayne 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/Take The Money and Run, SIDNEYPOITIER/For Love of Ivy.

*Suggested Retail Price. © 1988 The CBS/FOX Company. All Rights Reserved. Key Video is a registered trademark of The CBS/FOX Company.

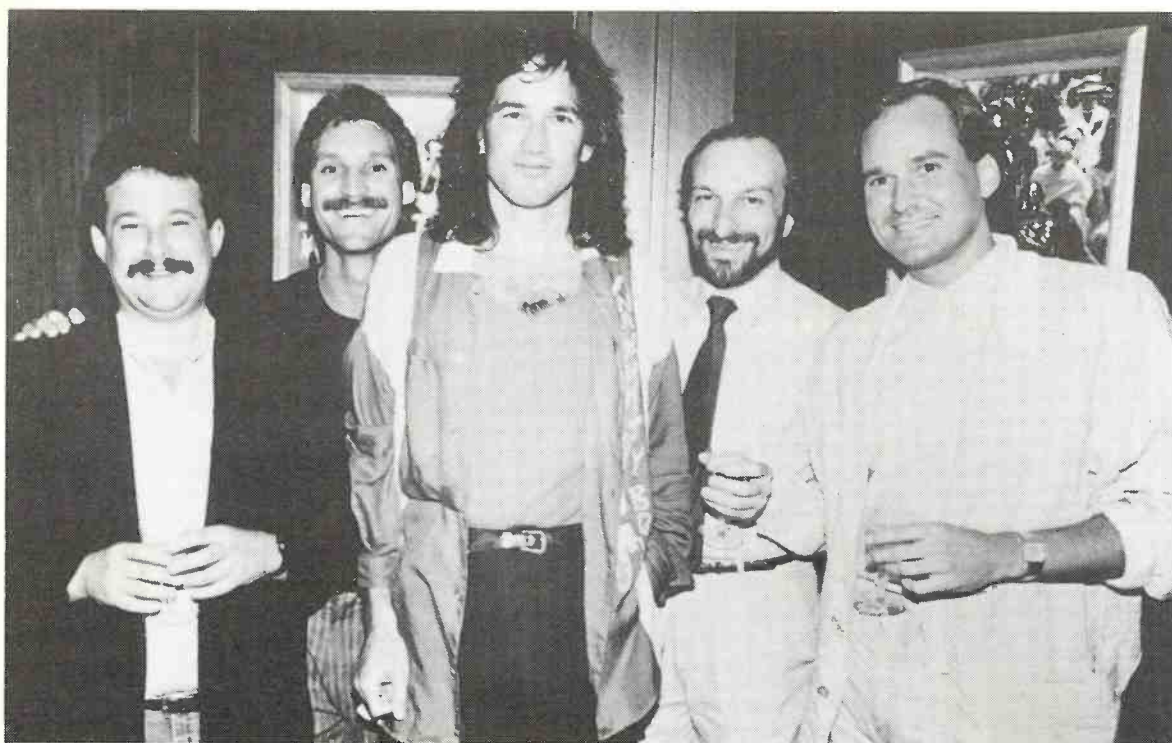
ALFRED HITCHCOCK
LIFEBOAT
NOTORIOUS
THE PARADINE CASE
REBECCA
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KEY VIDEO

JOHN WAYNE
THE BARBARIAN AND
THE GEISHA
THE BIG TRAIL
THE COMANCHEROS
NORTH TO ALASKA
RIO LOBO
THE UNDEFEATED
BIG JAKE

\$19.98*
Only Each



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 anti-apartheid 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.



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.



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.



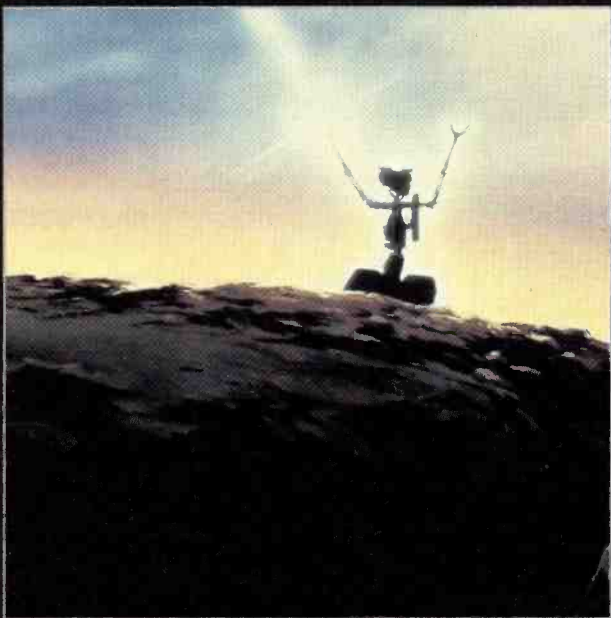
Scoring Big. Jerry Herman, left, is honored by ASCAP as the only composer to score three Broadway musicals that exceeded 1500 performances: "La Cage Aux Folles," "Mame," and "Hello, Dolly!" Shown with Herman are Morton Gould, ASCAP president, and Celeste Holm, original star of "Mame."

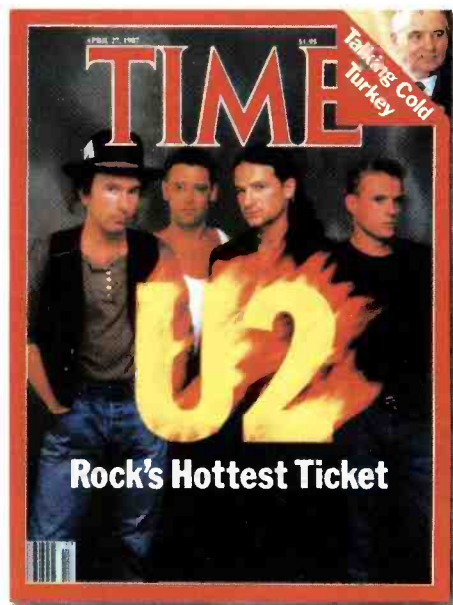
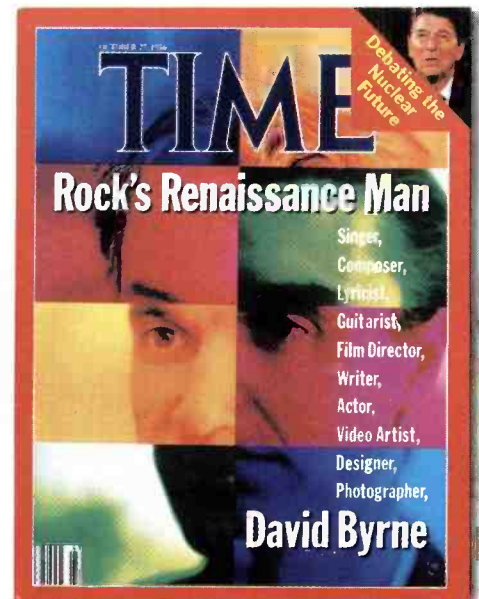
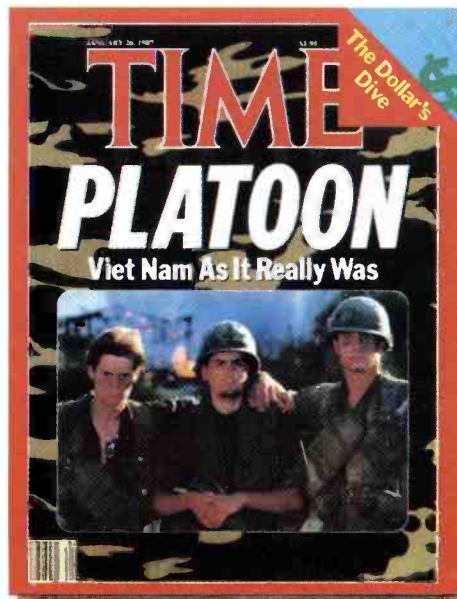


1987 THE YEAR IN MUSIC & VIDEO



**YEAR-END CHARTS
NUMBER ONE AWARDS**
POP ★ ROCK ★ BLACK ★ CLASSICAL
LATIN ★ JAZZ ★ COUNTRY ★ VIDEO
HOT CROSSOVER ★ & MUCH MORE





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.



TIME



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Source: Fairfield Research 1987

Billboard In This Section

4 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

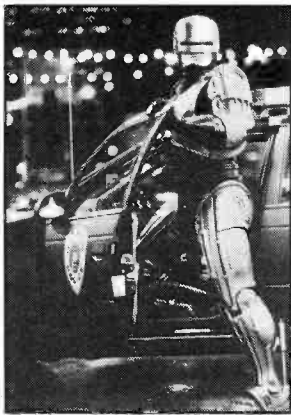
Compiled by JEAN ROSENBLUTH

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 year.



9 FULL METAL RACKET!

By STEVE GETT

A salute to Heavy Metal's roaring comeback and remarkable 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

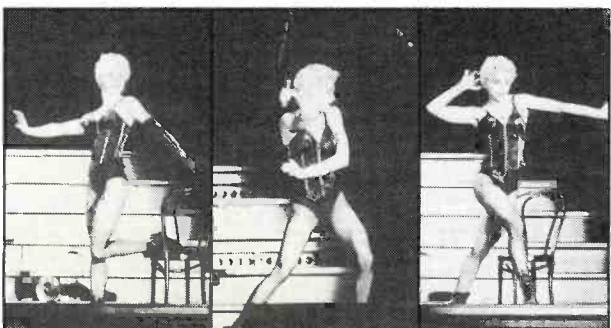
By CHRIS MORRIS

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 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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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 singles 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 Ill" became the first



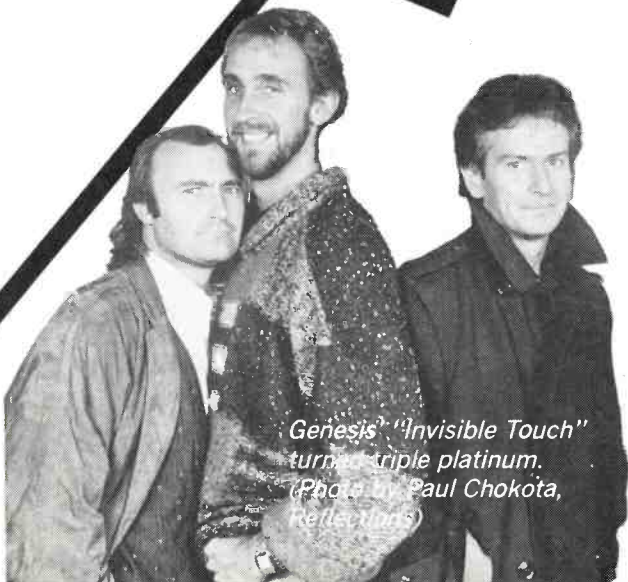
Lisa Lisa & Cult Jam exemplified the influential urban/crossover trend.

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 during 1987.

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 during the year.

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 back-to-back No. 1 singles: "With Or Without You" and "I Still Haven't Found What I'm Looking For."

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

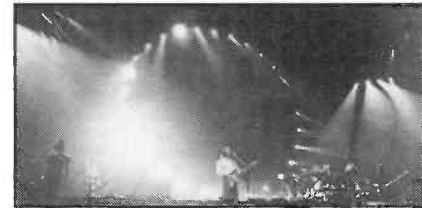


Genesis' "Invisible Touch" turned triple platinum. (Photo by Paul Chokota, Kelleys/Inns)

Bon Jovi's 'Slippery When Wet' Was to Metal-Oriented Pop What Michael Jackson's 'Thriller' Was to Black Pop Four Years Ago.

THE YEAR IN CHARTS

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."

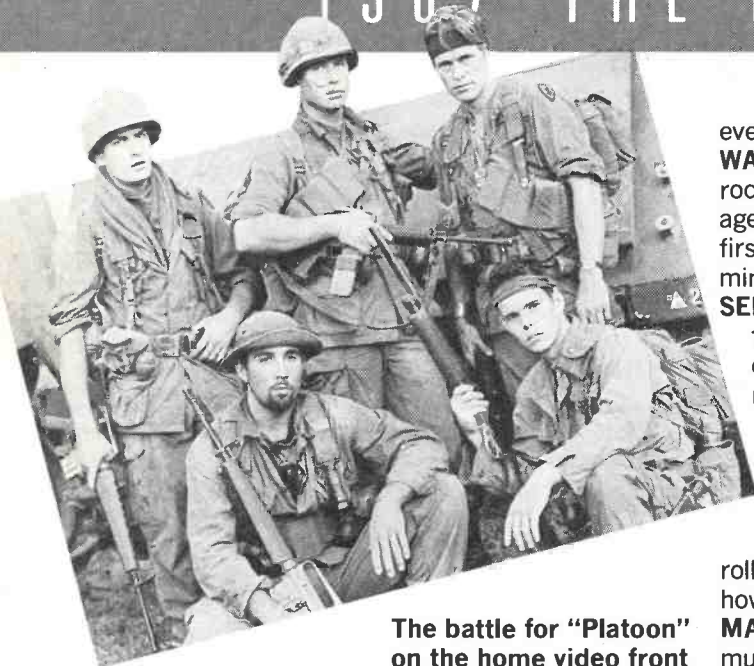
climbed to No. 2 in August, and the singer's next release, "Faith," hit No. 1.

Two of the industry's biggest stars—Whitney Houston and Michael Jackson—released new studio albums 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)



The battle for "Platoon" on the home video front

Compiled by JEAN ROSENBLUTH

January

STRONG CD SALES and hot product from up-and-coming 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

eventually replace the 7-inch 45 rpm disk (2/21). **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).

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 debuted 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 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)

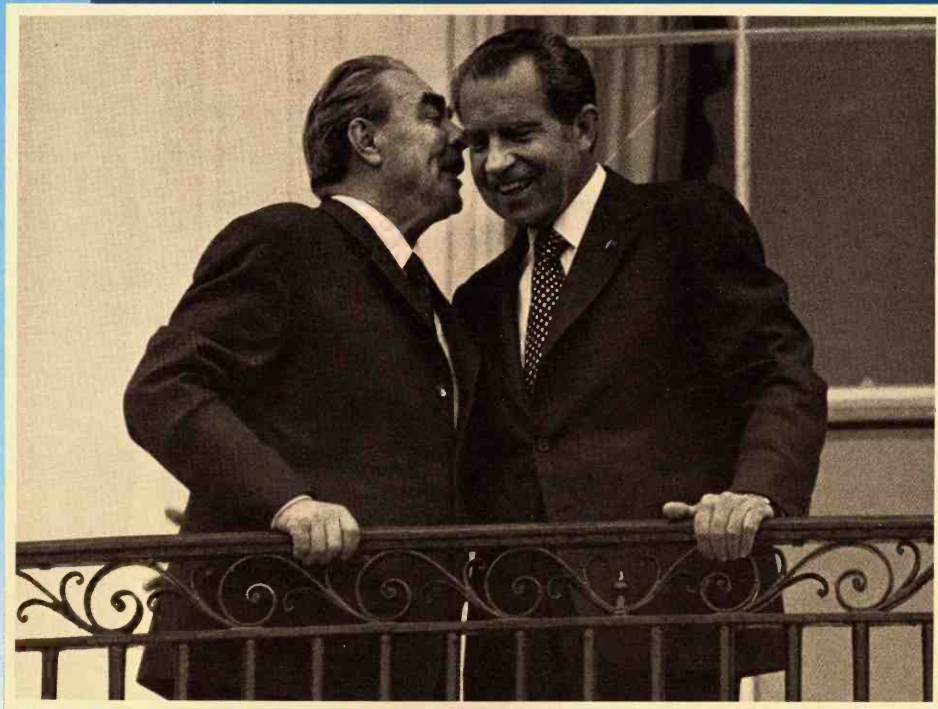
The Year's TOP STORIES



The Beatles (circa 1967) sound fresh on CD

To
Those
That
Take
Sound
Advice,
Thank you.

- 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
- PATTI SMITH
- JOHN WAITE



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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"

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



JON BON JOVI

Little Steven—"Freedom—No Compromise"
 The Call—"Into The Woods"
 U2—"The Joshua Tree"
 The Cult—"Electric"
 Aerosmith—"Permanent Vacation"
 Robbie Nevil—"Robbie Nevil"

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



Who Are The Artists We Listen To Listening To When They're Not Listening To Their Own Music?

Compiled by **STEVE GETT**

STAR PICKS '87

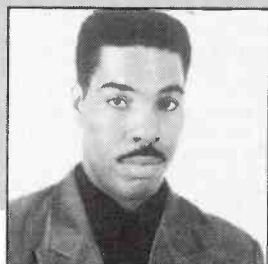


OZZY OSBOURNE

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



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"



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 crystal-clear 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 often-predicted 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 hard-core 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.

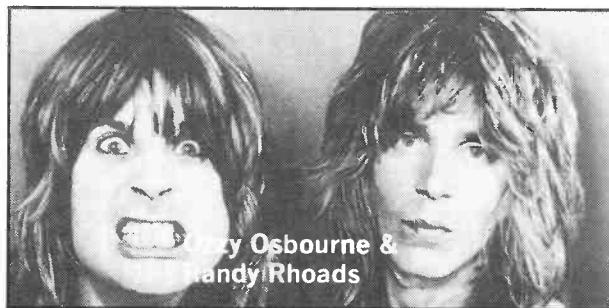
In a nutshell, Bon Jovi became "the acceptable face of heavy metal" and definitely paved the way for other acts to garner commercial success.

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 . . .

FULL METAL RACKET!



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 video clip 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.

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.

BREAKTHROUGH ROCK '87!

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 Brondos, 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 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.

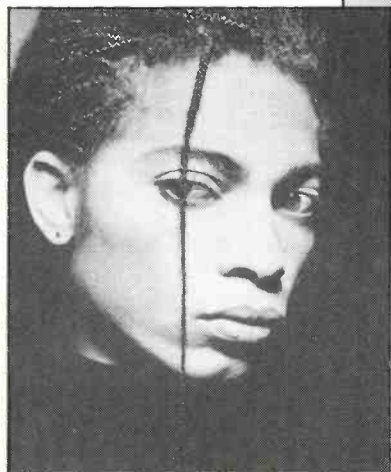
The following artists had No. 1 hits 10 years ago: Rose Royce, Manfred Mann's Earth Band, KC & the Sunshine Band, Alan O'Day, the Emotions, and Meco. A pretty visual bunch, no?

(Continued on page Y-36)

Wa Wa Nee



Terence Trent D'Arby



Swing Out Sister



Guns N' Roses



Richard Marx



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.

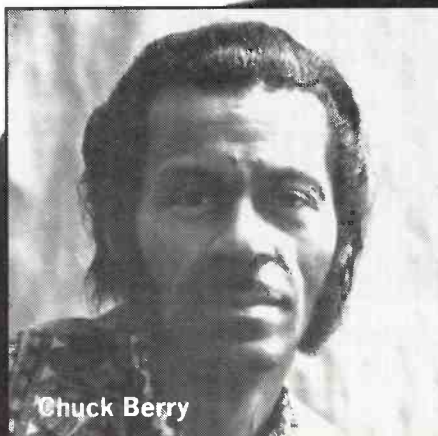
But let's not forget that it was a very good year for good old rock'n'roll.

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:

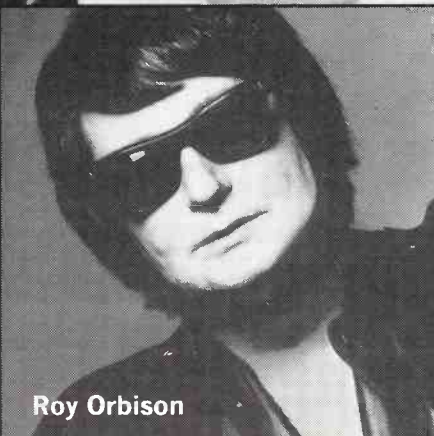
• **RITCHIE VALENS.** The late Hispanic-American rocker was eulogized in the sleeper summer smash "La Bamba," one of the most affecting rock biofilms ever made. The surprise hit movie, directed by Luis Valdez of Teatro Campesino and "Zoot Suit" renown, also scored an unexpected success with its soundtrack 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)

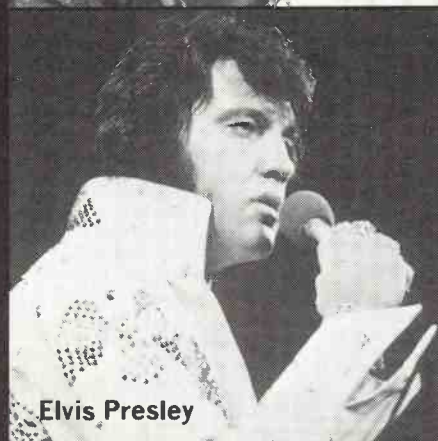
The Traditional Sounds of Classic '50s Music Were Everywhere This Year—at the Movies, on the Radio, at the Top of the Charts, as America Reawakened to the Power and Glory of Original Rock'n'Roll.



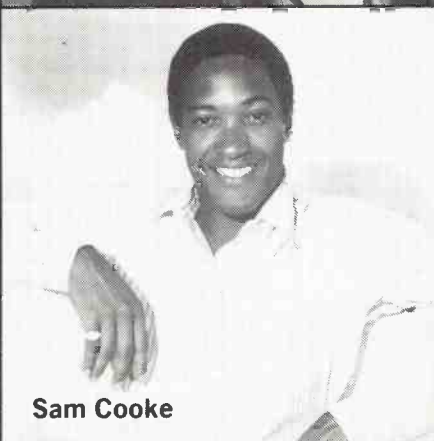
Chuck Berry



Roy Orbison



Elvis Presley



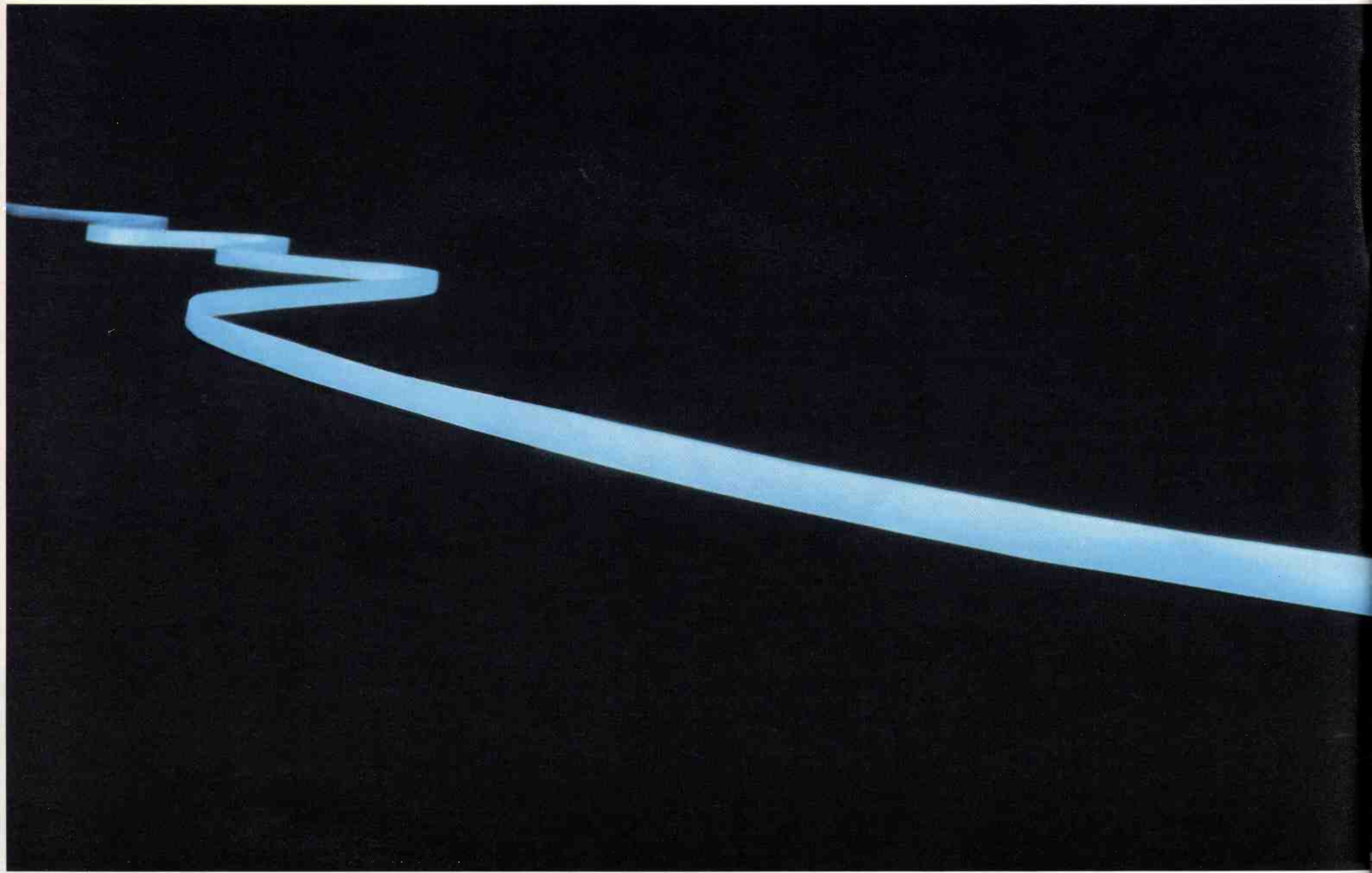
Sam Cooke

Ritchie Valens

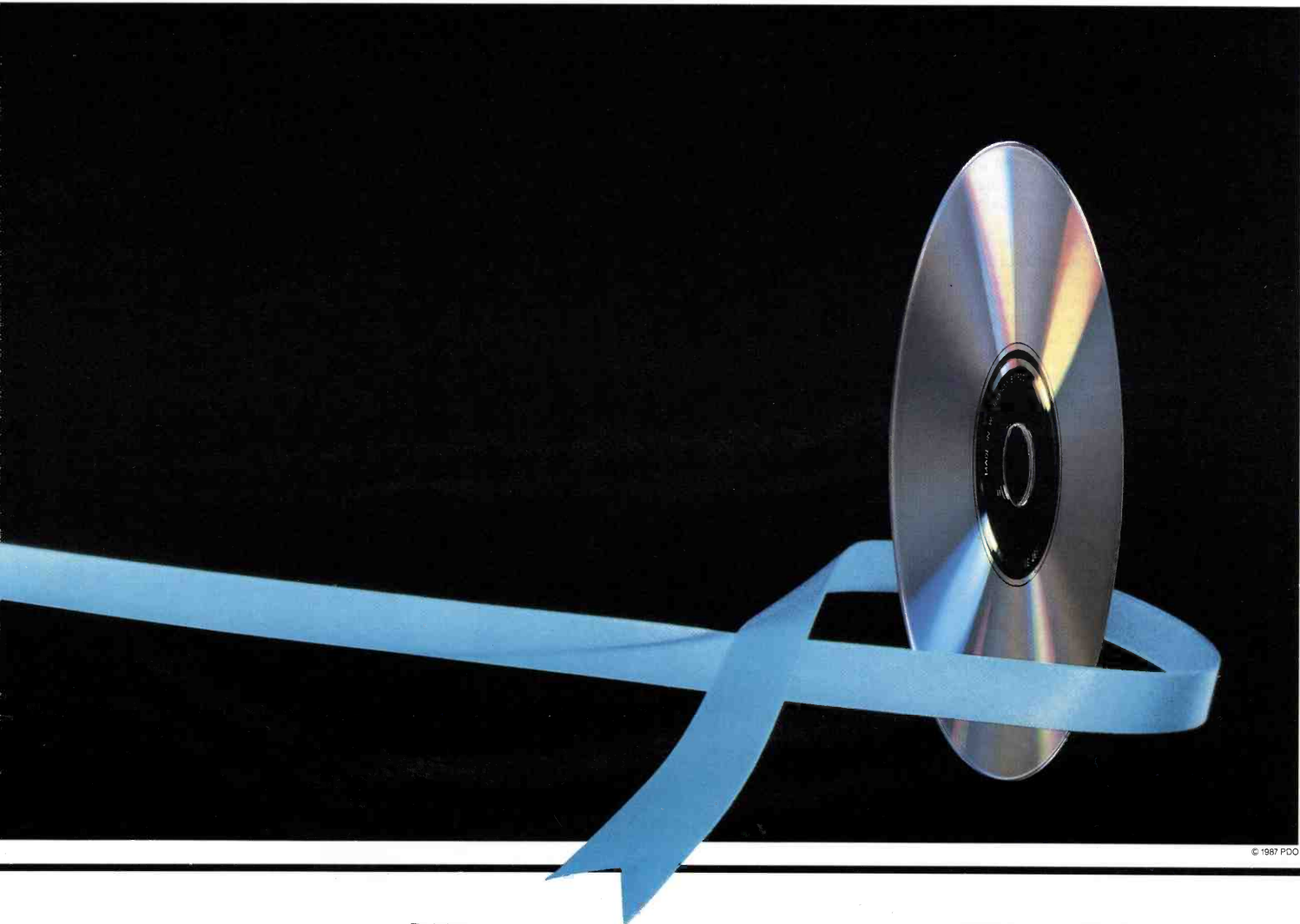
Thirty Years Later...

It Was A Very Good Year For GOOD OLD ROCK 'N' ROLL

OUR GIFT TO YOUR GIFTED ARTIST



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P H I L I P S A N D D U P O N T O P T I C A L



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 a lot 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 rap-

There 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 . . .

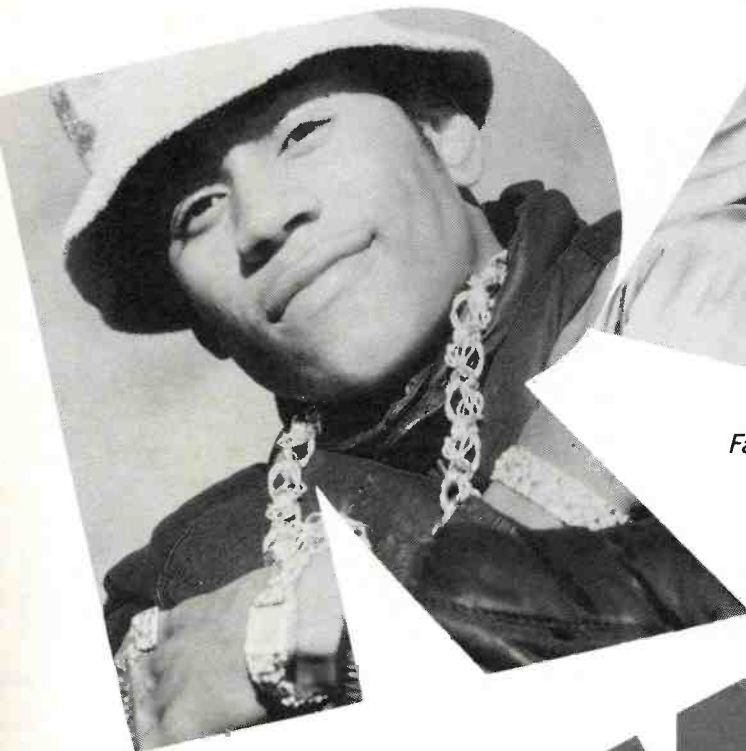
pers (No. 2 "Dana Dane With Fame" by Dana Dane; No. 5 "Lethal" by UTFO; No. 8 "Open Sesame" by Whodini; No. 11 "Paid In Full" by Eric B. & Rakim; No. 17 "Bigger And Deffer" by L.L. Cool J; No. 19 "Living Large" by Heavy D. & the Boyz; No. 22 "Hot, Cool & Vicious" by Salt-N-Pepa; No. 27 "Crushin'" by 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.

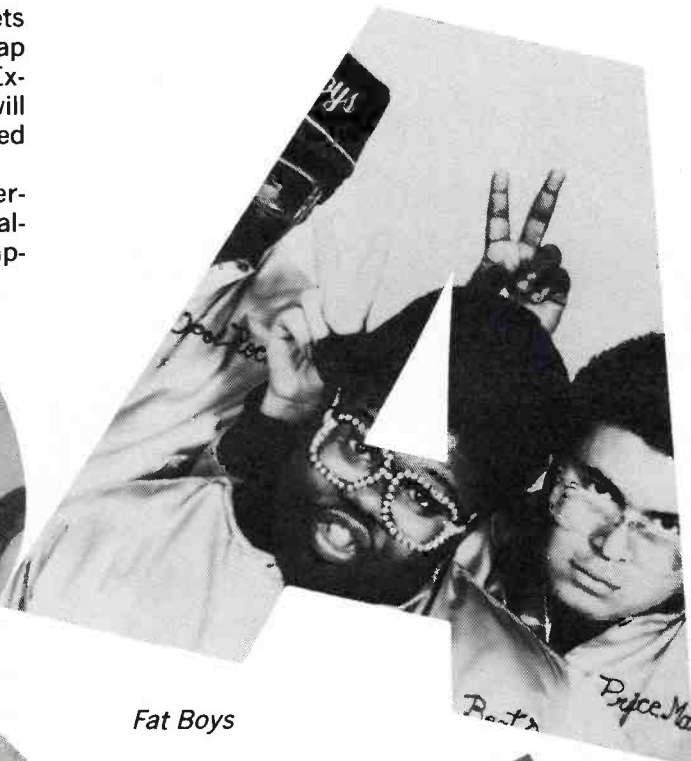
While rap music is attacked by an older generation, the rap generation has matured as an audience. It has superstars (Run-D.M.C.), teen idols (L.L. Cool J), female duos (Salt-N-Pepa), and comedy acts (the Fat Boys). There is considerable stylistic range in rap. If you think Rakim sounds like Dana Dane, 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?"



L.L. Cool J



Fat Boys



Salt-N-Pepa



Public Enemy



Run-D.M.C.

SPOKEN HERE

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.

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.



Grateful Dead

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.

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-



George Harrison



Donna Summer



Mick Jagger



The Cars

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 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

A Year Of Surprises on the Charts

Was it a HIT... or a MISS?

By KATE BALES

Music and film always seem to have been related—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.

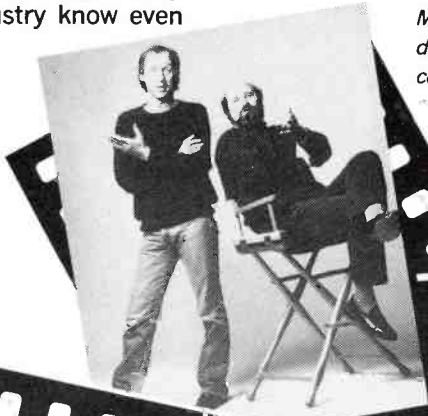
People in the recording industry unanimously agree that people in the film industry don’t know *anything* about music. People in the film business generally agree that people in the music industry know even *less* about cinema.

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.”



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 hurt 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-

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-

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 divided 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 CRITICS' 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," (PolyGram). 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-

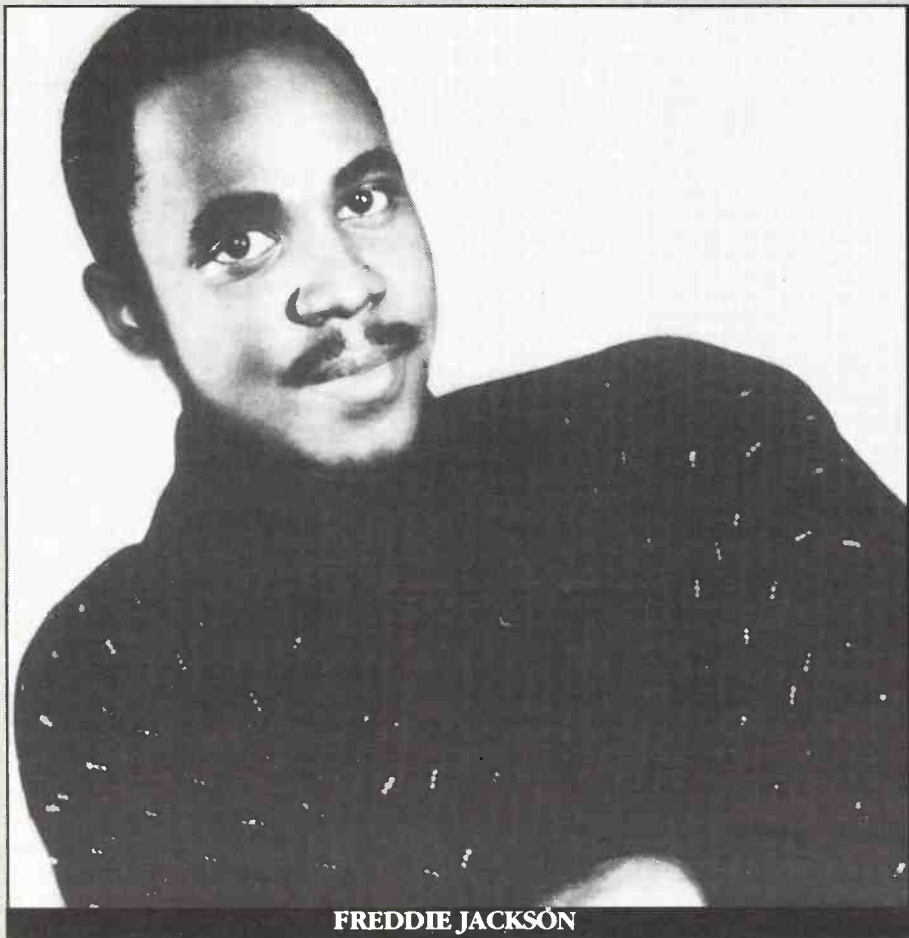
(Continued on page Y-50)

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 EXPOSE (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
- 22 CINDERELLA (3) Mercury
- 23 CROWDED HOUSE (4) Capitol
- 24 BRUCE SPRINGSTEEN (8) Columbia
- 25 FLEETWOOD MAC (5) Warner Bros.

- 26 BANGLES (3) Columbia (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
- 47 STRYPER (4) Enigma
- 48 RUN-D.M.C. (3) Profile
- 49 CYNDI LAUPER (5) Portrait
- 50 REO SPEEDWAGON (4) Epic



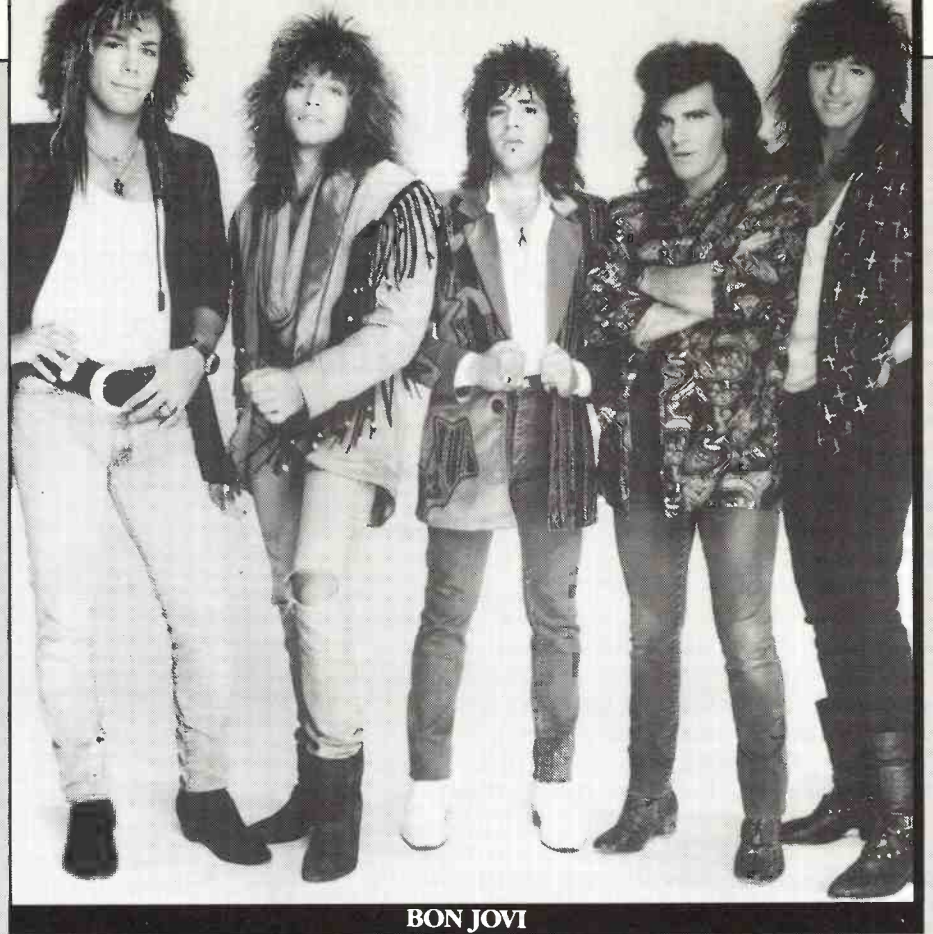
FREDDIE JACKSON

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 (5) 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

- 22 THE WHISPERS (3) Solar
- 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
- 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
- 36 THE FAT BOYS (3) Tin Pan Apple
- 37 MILLIE JACKSON (1) Jive/RCA (5) Jive
- 38 HOWARD HEWETT (5) Elektra
- 39 THE TEMPTATIONS (4) Gordy (2) Motown
- 40 ONE WAY (4) MCA
- 41 ALEXANDER O'NEAL (3) Tabu
- 42 THE ISLEY BROTHERS (3) Warner Bros.
- 43 MICHAEL JACKSON (3) Epic



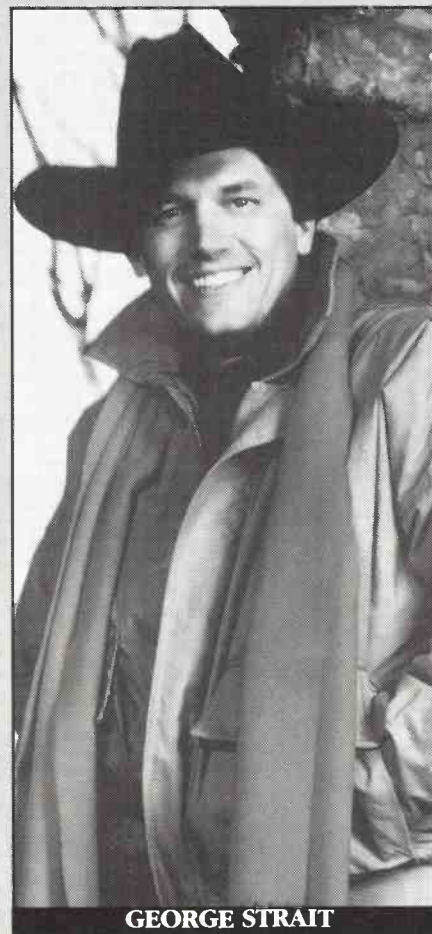
BON JOVI

TOP COUNTRY ARTISTS OF THE YEAR (COMBINED ALBUMS & SINGLES)

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

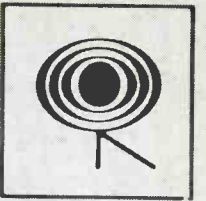
- 8 EARL THOMAS CONLEY (6) RCA
- 9 RESTLESS HEART (5) RCA
- 10 DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS (4) Warner Bros.
- 11 T. GRAHAM BROWN (6) Capitol
- 12 STEVE WARINER (7) MCA
- 13 THE O'KANES (5) Columbia
- 14 SWEETHEARTS OF THE RODEO (5) Columbia
- 15 NITTY GRITTY DIRT BAND (6) Warner Bros.
- 16 DAN SEALS (6) EMI-America
- 17 THE STATLER BROTHERS (10) Mercury (1) Warner Bros.
- 18 HDLLY 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 TWILTY (4) MCA (1) Warner Bros.
- 29 THE BELLAMY BROTHERS (7) MCA/Curb
- 30 WAYLON JENNINGS (7) MCA
- 31 WILLIE NELSON (8) Columbia (1) Epic
- 32 LEE GREENWOOD (6) MCA
- 33 JOHN CONLEE (6) Columbia
- 34 KENNY ROGERS (7) RCA (1) Liberty
- 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) Columbia
- 41 LARRY GATLIN & THE GATLIN BROTHERS (5) Columbia
- 42 JOHN SCHNEIDER (8) MCA
- 43 THE FORESTER SISTERS (5) Warner Bros. (1) MCA/Curb
- 44 DON WILLIAMS (4) Capitol
- 45 RICKY SKAGGS (5) Epic
- 46 SKB (7) MTM
- 47 K.T. OSLIN (4) RCA
- 48 EXILE (5) Epic
- 49 SAWYER BROWN (7) Capitol/Curb
- 50 CRYSTAL GAYLE (6) Warner Bros.



GEORGE STRAIT

- 44 BOBBY BROWN (3) MCA
- 45 GEORGIO (4) Motown
- 46 SALT-N-PEPA (3) Next Plateau
- 47 JONATHAN BUTLER (1) Jive/RCA (3) Jive
- 48 REGINA BELLE (4) Columbia
- 49 FORCE M.D.'S (4) Tommy Boy
- 50 TIMEX SOCIAL CLUB (3) Danya

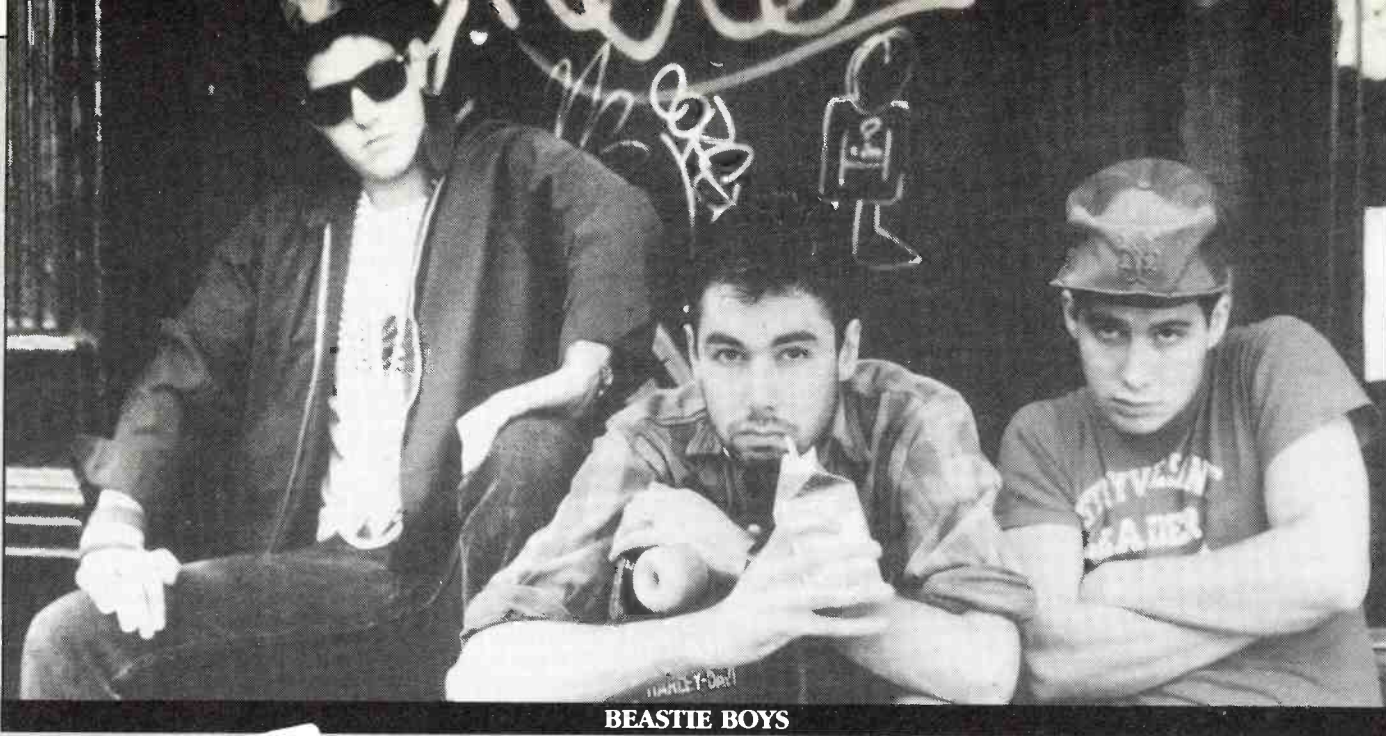




TOP POP LABELS

(COMBINED ALBUMS & SINGLES)

- Pos. LABEL (No. of charted albums & singles)
- 1 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 GEFEN (53)
 - 10 ELEKTRA (48)
 - 11 ATLANTIC (57)
 - 12 EMI-MANHATTAN (49)
 - 13 ISLAND (29)
 - 14 RCA (42)
 - 15 SIRE (29)

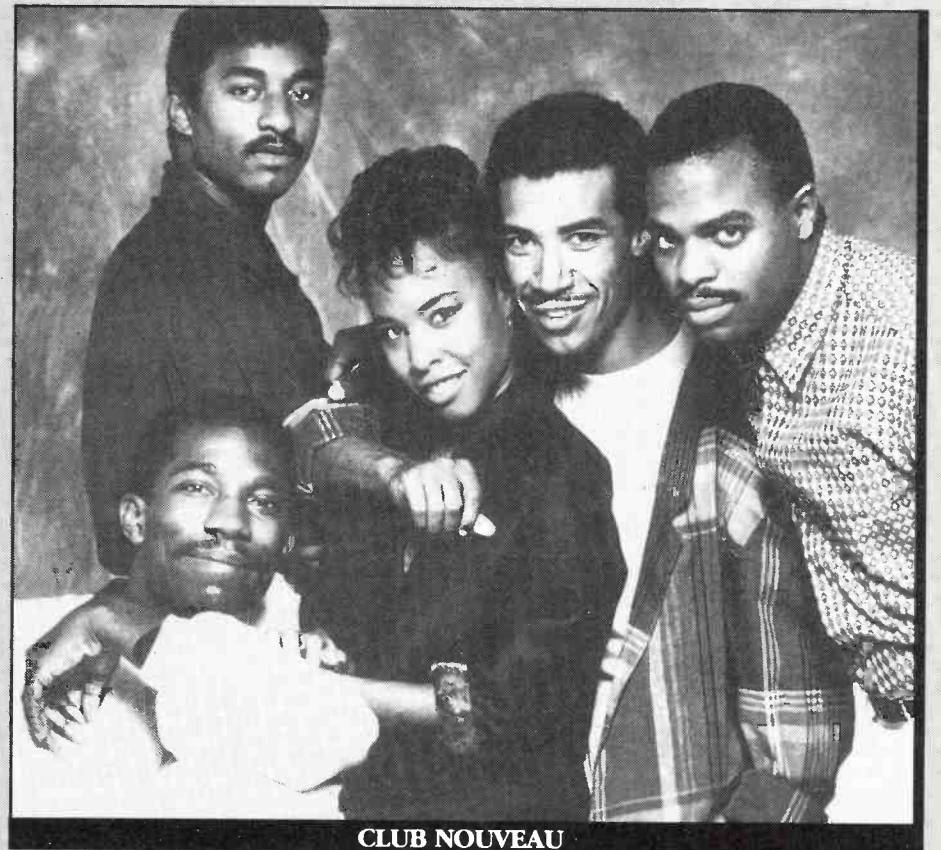


BEASTIE BOYS

NEW POP ARTISTS

(COMBINED ALBUMS & SINGLES)

- | | |
|---|-----------------------------------|
| Pos. ARTIST (No. of charted albums & singles) Label | 6 JODY WATLEY (4) MCA |
| 1 BEASTIE BOYS (3) Def Jam | 7 CLUB NOUVEAU (3) Warner Bros. |
| 2 EUROPE (5) Epic | 8 CUTTING CREW (4) Virgin |
| 3 EXPOSÉ (5) Arista | 9 GEORGIA SATELLITES (3) Elektra |
| 4 CROWDED HOUSE (4) Capitol | 10 RICHARD MARX (3) EMI-Manhattan |
| 5 ROBBIE NEVIL (4) EMI-Manhattan | |

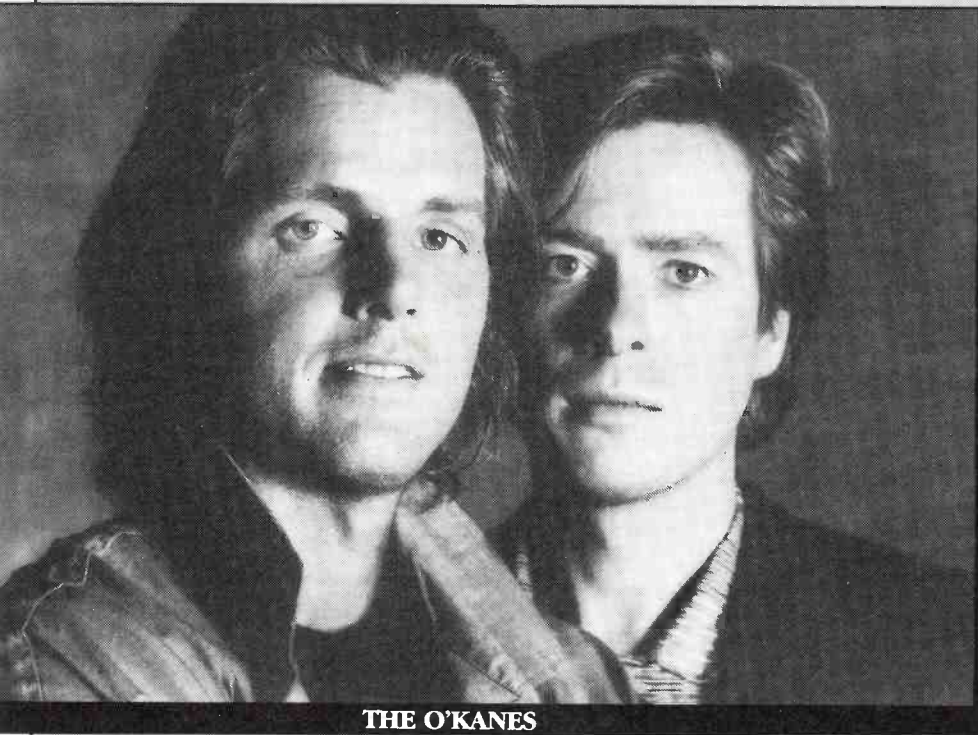


CLUB NOUVEAU

NEW BLACK ARTISTS

(COMBINED ALBUMS & SINGLES)

- | | |
|---|--------------------------------|
| Pos. ARTIST (No. of charted albums & singles) Label | 6 MIKI HOWARD (5) Atlantic |
| 1 CLUB NOUVEAU (5) Warner Bros. | 7 NAJEE (4) EMI-Manhattan |
| 2 SHIRLEY MURDOCK (4) Elektra | 8 GEORGIO (4) Motown |
| 3 BEASTIE BOYS (4) Def Jam | 9 SALT-N-PEPA (3) Next Plateau |
| 4 GREGORY ABBOTT (3) Columbia | 10 EXPOSÉ (3) Arista |
| 5 SURFACE (4) Columbia | |



THE O'KANES

NEW COUNTRY ARTISTS

(COMBINED ALBUMS & SINGLES)

- | | |
|---|--------------------------------|
| Pos. ARTIST (No. of charted albums & singles) Label | 9 DAVID LYNN JONES (2) Mercury |
| 1 THE O'KANES (5) Columbia | 10 TIM MALCHAK (3) Alpine |
| 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 | |

MCA RECORDS

TOP COUNTRY LABELS

(COMBINED ALBUMS & SINGLES)

- | | |
|--|-------------------------------------|
| Pos. LABEL (No. of charted albums & singles) | 8 MTM (27) |
| 1 MCA/MCA-CURB (117) | 9 EMI-AMERICA/EMI-AMERICA-CURB (14) |
| 2 RCA/RCA-CURB (93) | 10 ATLANTIC AMERICA (10) |
| 3 WARNER BROS./WARNER-CURB/REPRISE (77) | 11 16TH AVENUE (7) |
| 4 COLUMBIA (64) | 12 COMPLEAT (14) |
| 5 CAPITOL/CAPITOL-CURB (53) | 13 STEP ONE (7) |
| 6 EPIC (49) | 14 ALPINE (3) |
| 7 MERCURY (49) | 15 MOTOWN (1) |

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) |
| 7 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) |





BON JOVI

TOP POP ALBUM ARTISTS—DUOS/GROUPS

- Pos. ARTISTS (No. of charted albums) Label
- 1 BON JOVI (3) Mercury
 - 2 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
(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 ALBUMS

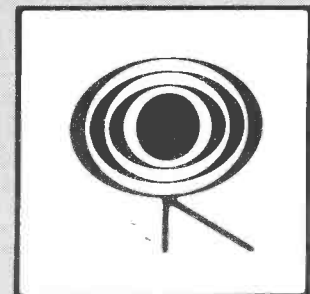
Pos. TITLE—Artist—Label

- 1 SLIPPERY WHEN WET—Bon Jovi—Mercury
- 2 GRACELAND—Paul Simon—Warner Bros.
- 3 LICENSED TO ILL—Beastie Boys—Def Jam
- 4 THE WAY IT IS—Bruce Hornsby & The Range—RCA
- 5 CONTROL—Janet Jackson—A&M
- 6 THE JOSHUA TREE—U2—Island
- 7 FORE!—Huey Lewis & The News—Chrysalis
- 8 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
- 22 WHITNEY HOUSTON—Whitney Houston—Arista
- 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
- 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—Mötley Crüe—Elektra
- 47 SIGN 'O' THE TIMES—Prince—Paisley Park
- 48 ARETHA—Aretha Franklin—Arista
- 49 ONE HEARTBEAT—Smokey Robinson—Motown
- 50 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
- 56 18—Chicago—Warner Bros.
- 57 MECHANICAL RESONANCE—Tesla—Geffen
- 58 COMING AROUND AGAIN—Carly Simon—Arista
- 59 KEEP YOUR EYE 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—Beggars 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
- 100 KISS ME, KISS ME, KISS ME—The Cure—Elektra

Columbia



TOP POP ALBUM LABELS

Pos. LABEL (No. of charted albums)

- 1 COLUMBIA (57)
- 2 MCA (53)
- 3 WARNER BROS. (40)
- 4 MERCURY (27)
- 5 CAPITOL (39)
- 6 ARISTA (15)
- 7 GEFEN (32)
- 8 EPIC (24)
- 9 ELEKTRA (28)
- 10 A&M (29)
- 11 ATLANTIC (36)
- 12 EMI-MANHATTAN (24)
- 13 ISLAND (17)
- 14 RCA (24)
- 15 SIRE (17)



TOP POP ALBUM ARTISTS

- Pos. ARTIST (No. of charted albums) Label
- 1 BON JOVI (3) Mercury
 - 2 U2 (7) Island
 - 3 WHITNEY HOUSTON (2) Arista
 - 4 PAUL SIMON (1) Warner Bros.
 - 5 BEASTIE BOYS (1) Def Jam
 - 6 HUEY LEWIS & THE NEWS (2) Chrysalis
 - 7 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
- 68 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) 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 RATT (1) Atlantic
- 84 WANG CHUNG (1) Geffen
- 85 THE WHISPERS (1) Solar
- 86 OZZY OSBOURNE & RANDY RHOADS (1) CBS Associated

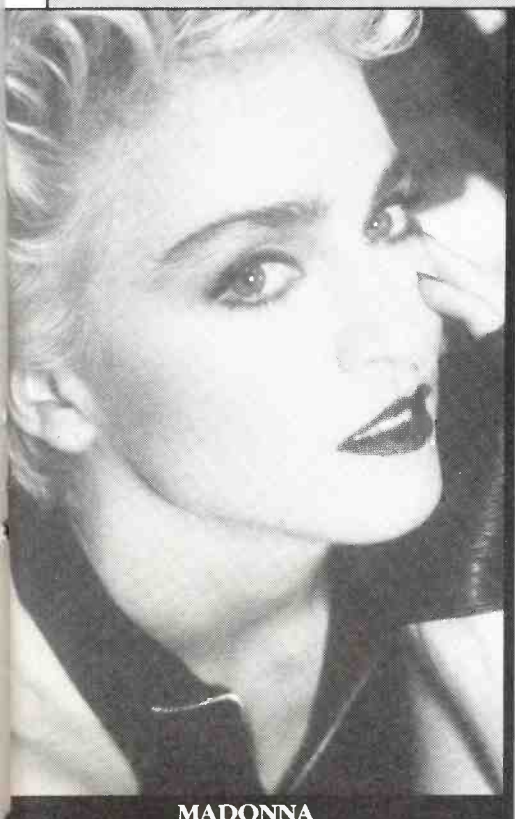
- 87 SAMANTHA FOX (2) Jive
- 88 BRUCE WILLIS (1) Motown
- 89 THE POLICE (1) A&M
- 90 DEF LEPPARD (2) Mercury
- 91 GREGG ALLMAN (1) Epic
- 92 GLORIA ESTEFAN & MIAMI SOUND MACHINE (1) Epic
- 93 THE BREAKFAST CLUB (1) MCA
- 94 DWIGHT YOAKAM (2) Reprise
- 95 PSYCHEDELIC FURS (1) Columbia
- 96 MEGADETH (1) 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
 - 2 U2 (4) Island
 - 3 WHITNEY HOUSTON (3) Arista
 - 4 HUEY LEWIS & THE NEWS (4) Chrysalis
 - 5 GENESIS (3) Atlantic
 - 6 EXPOSÉ (4) Arista
 - 7 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) Geffen
 - 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) Motown
 - 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 RED 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 Jam
- 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



MADONNA



TOP POP SINGLES

Pos. TITLE—Artist—Label

- 1 WALK LIKE AN EGYPTIAN—Bangles—Columbia
- 2 ALONE—Heart—Capitol
- 3 SHAKE YOU DOWN—Gregory Abbott—Columbia
- 4 I WANNA DANCE WITH SOMEBODY (WHO LOVES ME)—Whitney Houston—Arista
- 5 NOTHING'S GONNA STOP US NOW—Starship—Grunt
- 6 C'EST LA VIE—Robbie Nevil—EMI-Manhattan
- 7 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' ON A PRAYER—Bon Jovi—Mercury
- 11 LA BAMBÁ—Los Lobos—Slash
- 12 EVERYBODY HAVE FUN TONIGHT—Wang Chung—Geffen
- 13 DON'T DREAM IT'S OVER—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

- 23 I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR—U2—Island
- 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 HEART AND SOUL—T'Pau—Virgin
- 34 YOU KEEP ME HANGIN' ON—Kim Wilde—MCA
- 35 KEEP YOUR HANDS TO YOURSELF—Georgia Satellites—Elektra
- 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 "DISORDERLIES")—Bananamarama—London
- 54 DON'T MEAN NOTHING—Richard Marx—EMI-Manhattan
- 55 SONGBIRD—Kenny G—Arista
- 56 CARRIE—Europe—Epic
- 57 DON'T DISTURB THIS GROOVE—The System—Atlantic
- 58 LA ISLA BONITA—Madonna—Sire
- 59 BAD—Michael Jackson—Epic
- 60 SIGN 'O' THE TIMES—Prince—Paisley Park
- 61 CHANGE OF HEART—Cyndi Lauper—Portrait
- 62 COME GO WITH ME—Exposé—Arista
- 63 CAN'T WE TRY—Dan Hill (Duet With Vonda Shepard)—Columbia
- 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 SOMEDAY—Glass Tiger—EMI-Manhattan
- 70 WHEN SMOKEY SINGS—ABC—Mercury
- 71 CASANOVA—LeVert—Atlantic
- 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—Exposé—Arista
- 78 IS THIS LOVE—Survivor—Scotti Bros.
- 79 DIAMONDS—Herb Alpert—A&M
- 80 POINT OF NO RETURN—Exposé—Arista
- 81 BIG LOVE—Fleetwood Mac—Warner Bros.
- 82 MIDNIGHT BLUE—Lou Gramm—Atlantic
- 83 SOMETHING SO STRONG—Crowded House—Capitol
- 84 HEAT OF 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
- 88 WHO WILL YOU RUN TO—Heart—Capitol
- 89 RESPECT YOURSELF—Bruce Willis—Motown
- 90 CROSS MY BROKEN HEART (FROM "BEVERLY HILLS COP II")—The Jets—MCA
- 91 VICTORY—Kool & The Gang—Mercury
- 92 DON'T GET ME WRONG—The Pretenders—Sire
- 93 DOING IT ALL FOR MY BABY—Huey Lewis & The News—Chrysalis
- 94 RIGHT ON TRACK—The Breakfast Club—MCA
- 95 BALLERINA GIRL—Lionel Richie—Motown
- 96 MEET ME HALF WAY—Kenny Loggins—Columbia
- 97 I'VE BEEN IN LOVE BEFORE—Cutting Crew—Virgin
- 98 (YOU GOTTA) FIGHT FOR YOUR RIGHT (TO PARTY!)—Beastie Boys—Def Jam
- 99 FUNKYTOWN—Pseudo Echo—RCA
- 100 LOVE YOU DOWN—Ready For The World—MCA



TOP POP SINGLES LABELS

Pos. LABEL (No. of charted singles)

- 1 COLUMBIA (48)
- 2 MCA (31)
- 3 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 GEFEN (21)
- 13 ISLAND (11)
- 14 SIRE (9)
- 15 RCA (19)

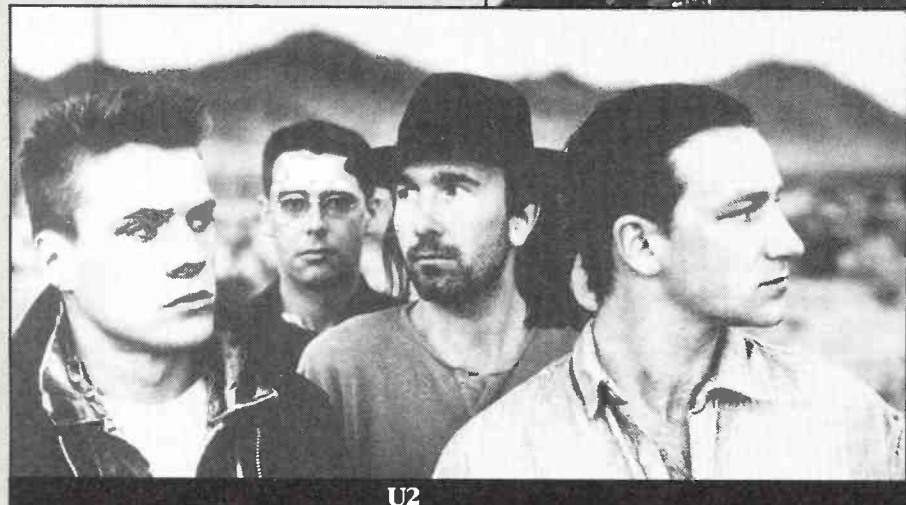
TOP POP SINGLES ARTISTS DUOS/GROUPS

Pos. ARTIST (No. of charted singles) Label

- 1 U2 (4) Island
- 2 HUEY LEWIS & THE NEWS (4) Chrysalis
- 3 GENESIS (3) Atlantic
- 4 EXPOSÉ (4) Arista
- 5 BON JOVI (3) Mercury
- 6 LISA LISA & CULT JAM FEATURING FULL FORCE (4) Columbia
- 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
- 12 THE JETS (3) MCA
- 13 CUTTING CREW (3) Virgin



BANGLES



U2

- 14 EUROPE (4) Epic
- 15 WHITESNAKE (3) Geffen
- 16 BANGLES (2) Columbia (1) Def Jam
- 17 WANG CHUNG (3) Geffen
- 18 LOS LOBOS (2) Slash
- 19 CHICAGO (3) Warner Bros.
- 20 GLORIA ESTEFAN & MIAMI SOUND MACHINE (4) Epic
- 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
- 25 POISON (3) Enigma



1987

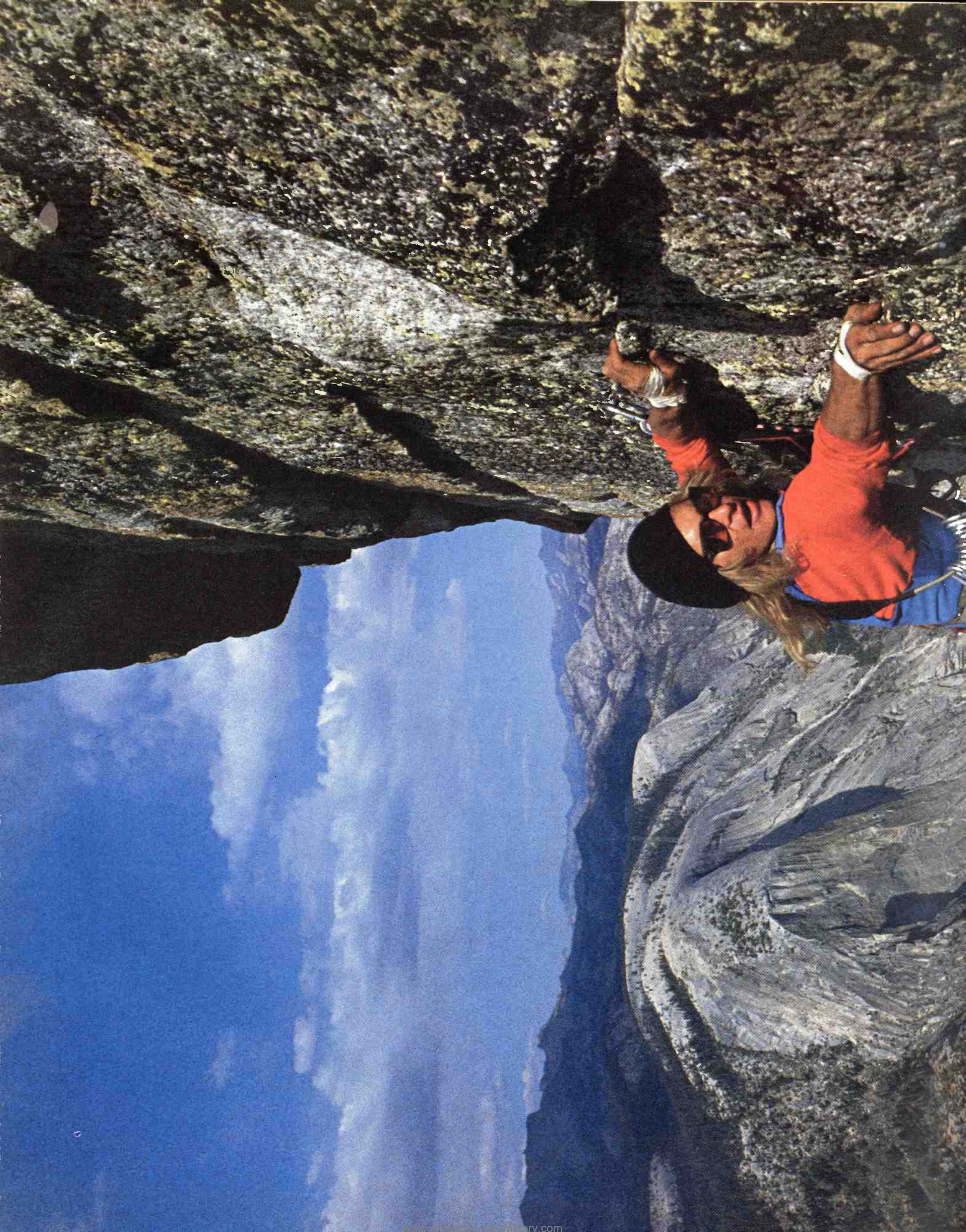
THE OTHER MUSIC TELEVISION
MTV
VIDEO HITS ONE™

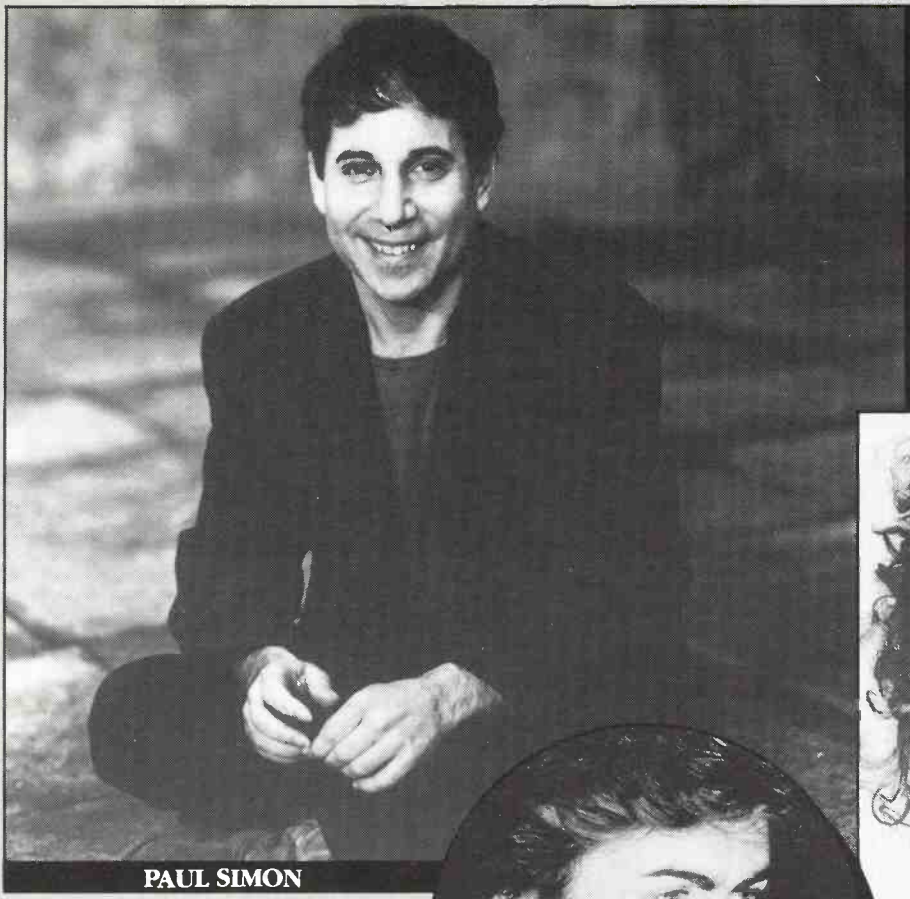
It's bound to happen.
Even though our audience loves to watch their music-
the best of video music -
they have other things to attend to.
Like each other.
That's why over 23 million viewers make love, soothe their
infants, and pay their bills with us in their lives.
And they're listening to your music to decide which records to buy.
Even if they're not always watching.

Once in a while we'll lose a viewer or two.

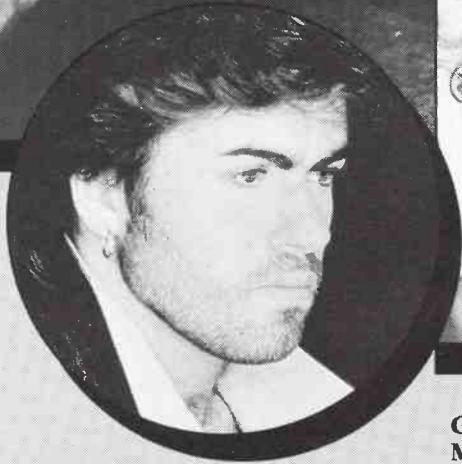








PAUL SIMON



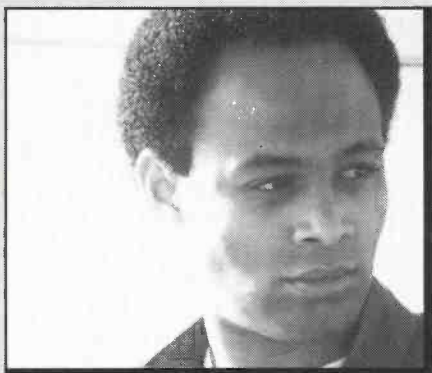
GEORGE MICHAEL



WHITNEY HOUSTON

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)



NARADA MICHAEL WALDEN

TOP POP SINGLES ARTISTS—MALE

- Pos. ARTIST (No. of charted singles) Label
- 1 GEORGE MICHAEL (2) Columbia (1) Arista
 - 2 ROBBIE NEVIL (3) EMI-Manhattan
 - 3 PRINCE (4) Paisley Park
 - 4 BILLY IDOL (4) Chrysalis
 - 5 STEVE WINWOOD (4) Island
 - 6 RICHARD MARX (2) EMI-Manhattan
 - 7 MICHAEL JACKSON (2) Epic
 - 8 SMOKEY ROBINSON (3) Motown
 - 9 BRUCE SPRINGSTEEN (4) Columbia
 - 10 BOB SEGER (1) MCA
 - 11 LIONEL RICHIE (4) Motown
 - 12 BRYAN ADAMS (3) A&M
 - 13 CHRIS DE BURGH (1) A&M
 - 14 GREGORY ABBOTT (2) Columbia
 - 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
 - 20 JOHN COUGAR MELLENCAMP (2) Mercury
 - 21 GLENN MEDEIROS (2) Amherst
 - 22 BRUCE WILLIS (3) Motown
 - 23 KENNY LOGGINS (1) Columbia
 - 24 LUTHER VANDROSS (1) Epic
 - 25 DAVID BOWIE (2) EMI-Manhattan

TOP POP ALBUM ARTISTS—MALE

- Pos. ARTIST (No. of charted albums) Label
- 1 PAUL SIMON (1) Warner Bros.
 - 2 STEVE WINWOOD (1) Island
 - 3 KENNY G. (1) Arista
 - 4 LIONEL RICHIE (2) Motown
 - 5 LUTHER VANDROSS (1) Epic
 - 6 BILLY IDOL (2) Chrysalis
 - 7 FREDDIE JACKSON (1) Capitol
 - 8 PETER GABRIEL (1) Geffen
 - 9 BRUCE SPRINGSTEEN (4) Columbia
 - 10 RANDY TRAVIS (2) Warner Bros.

- 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
 - 3 ANITA BAKER (1) Elektra
 - 4 MADONNA (3) Sire
 - 5 TINA TURNER (1) Capitol
 - 6 CYNDI LAUPER (1) Portrait
 - 7 JODY WATLEY (1) MCA
 - 8 ARETHA FRANKLIN (1) Arista
 - 9 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 SINGLES ARTISTS—FEMALE

- Pos. ARTIST (No. of charted singles) Label
- 1 MADONNA (5) Sire
 - 2 WHITNEY HOUSTON (3) Arista
 - 3 JANET JACKSON (4) A&M
 - 4 JODY WATLEY (3) MCA
 - 5 DEBBIE GIBSON (2) Atlantic
 - 6 CYNDI LAUPER (4) Portrait
 - 7 KIM WILDE (2) MCA
 - 8 TIFFANY (2) MCA
 - 9 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
 - 20 CARLY SIMON (2) Arista
 - 21 DONNA ALLEN (1) 21
 - 22 SHIRLEY MURDOCK (1) Elektra
 - 23 DIONNE WARWICK (1) Arista
 - 24 STACEY Q (2) Atlantic (1) On The Spot
 - 25 NANCY MARTINEZ (1) Atlantic



MADONNA

TOP POP ALBUM SOUNDTRACKS/ ORIGINAL CAST

- Pos. TITLE—Label
- 1 TOP GUN—Columbia
 - 2 LA BAMBA—Slash
 - 3 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 GUN"



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.
- 7 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
- 11 DIAMONDS—Herb Alpert—A&M
- 12 BAD—Michael Jackson—Epic
- 13 LET ME BE THE ONE—Exposé—Arista
- 14 SIGN 'O' THE TIMES—Prince—Paisley Park
- 15 LA ISLA BONITA—Madonna—Sire
- 16 OI ON'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



LISA LISA & CULT JAM

TOP HOT CROSSOVER ARTISTS

Pos. ARTIST (No. of charted singles) Label

- 1 LISA LISA & CULT JAM (2) Columbia
- 2 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

ARISTA™

TOP HOT CROSSOVER LABELS

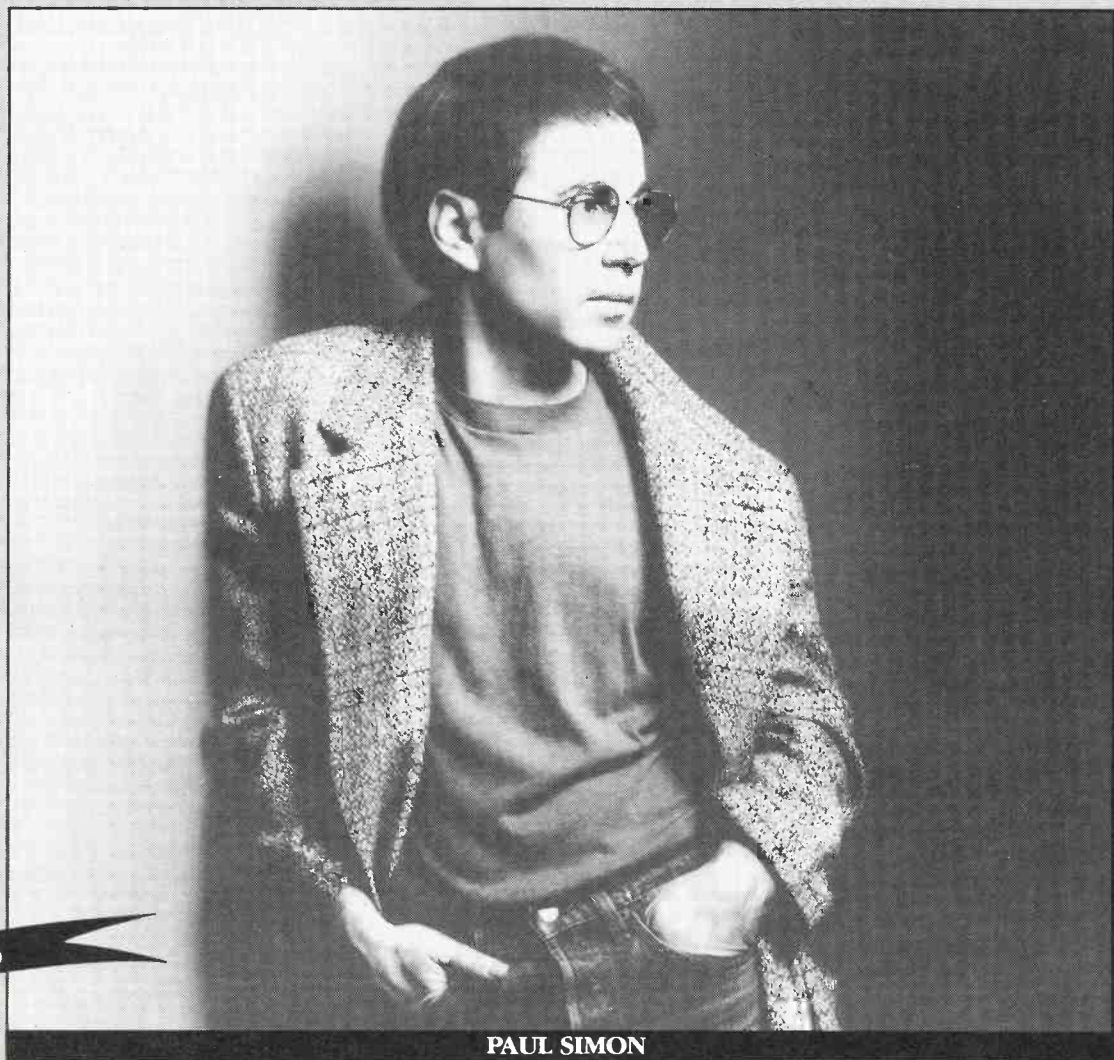
Pos. LABEL (No. of charted singles)

- 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.
- 2 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



PAUL SIMON



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
- 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

MCA RECORDS

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)

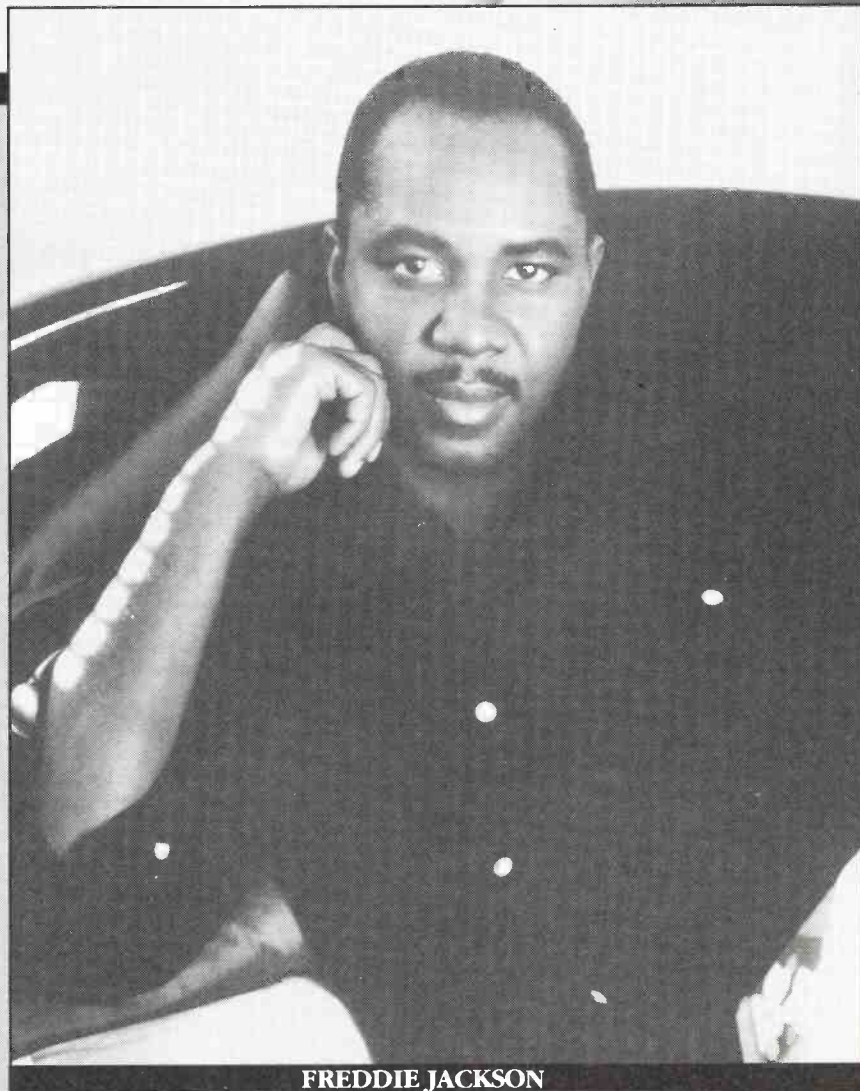


LUTHER VANDROSS

TOP BLACK SINGLES ARTISTS

Pos. ARTIST (No. of charted singles) Label

- 1 FREDDIE JACKSON (6) Capitol
- 2 JANET JACKSON (5) A&M
- 3 JODY WATLEY (3) MCA
- 4 CLUB NOUVEAU (4) Warner Bros.
- 5 ANITA BAKER (4) Elektra
- (1) Qwest
- 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) Motown
- 16 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



FREDDIE JACKSON

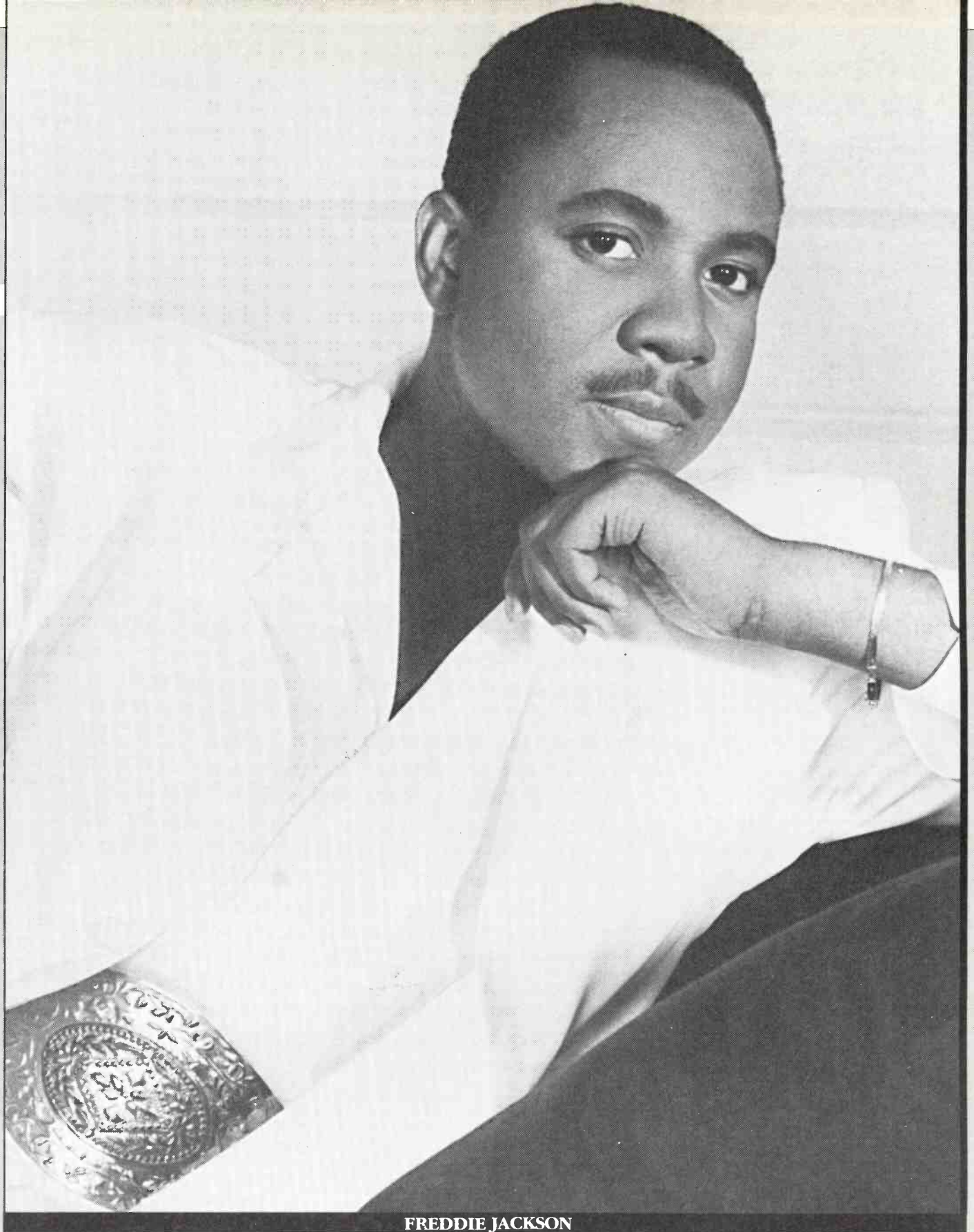
- 41 MILLIE JACKSON (5) Jive
- 42 GREGORY ABBOTT (2) Columbia
- 43 VESTA WILLIAMS (4) A&M
- 44 COMMODORES (2) Polydor
- 45 JONATHAN BUTLER (3) Jive

- 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
 - 5 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
 - 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—Lionel Richie—Motown
 - 18 JUST GETS BETTER WITH TIME—The Whispers—Solar
 - 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
 - 24 KEEP YOUR EYE ON ME—Herb Alpert—A&M
 - 25 SIGN 'O' 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 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
 - 34 MARVIN SEASE—Marvin Sease—London
 - 35 LILLO—Lillo Thomas—Capitol
 - 36 AN IMITATION OF LOVE—Millie Jackson—Jive
 - 37 SURFACE—Surface—Columbia
 - 38 EXPOSURE—Exposé—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



FREDDIE JACKSON

TOP BLACK ALBUM ARTISTS

- | Pos. | ARTIST (No. of charted albums) | Label |
|------|--------------------------------|------------------|
| 1 | FREDDIE JACKSON (1) | Capitol |
| 2 | LUTHER VANDROSS (1) | Epic |
| 3 | ANITA BAKER (1) | Elektra |
| 4 | CAMEO (1) | Atlanta Artists |
| 5 | JANET JACKSON (1) | A&M |
| 6 | KENNY G. (1) | Arista |
| 7 | BEASTIE BOYS (1) | Def Jam |
| 8 | CLUB NOUVEAU (1) | Warner Bros. |
| 9 | MELBA MOORE (1) | Capitol |
| 10 | WHITNEY HOUSTON (2) | Arista |
| 11 | JODY WATLEY (1) | MCA |
| 12 | L.L. COOL J (2) | Def Jam |
| 13 | SMOKEY ROBINSON (1) | Motown |
| 14 | SHIRLEY MURDOCK (1) | Elektra |
| 15 | PHYLLIS HYMAN (1) | P.I.R. |
| 16 | LOOSE ENDS (1) | MCA |
| 17 | NAJEE (1) | EMI-Manhattan |
| 18 | LIONEL RICHIE (1) | Motown |
| 19 | THE WHISPERS (1) | Solar |
| 20 | GREGORY ABBOTT (1) | Columbia |
| 21 | ARETHA FRANKLIN (1) | Arista |
| 22 | STEPHANIE MILLS (1) | MCA |
| 23 | KOOL & THE GANG (1) | Mercury |
| 24 | LEVERT (2) | Atlantic |
| 25 | HERB ALPERT (1) | A&M |
| 26 | PRINCE (1) | Paisley Park |
| 27 | THE FAT BOYS (1) | Tin Pan Apple |
| 28 | RUN-D.M.C. (1) | Profile |
| 29 | ATLANTIC STARR (1) | Warner Bros. |
| 30 | READY FOR THE WORLD (1) | MCA |
| 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 |
| 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 |
| 46 | UTFO (2) | Select |
| 47 | TINA TURNER (1) | Capitol |
| 48 | ALEXANDER O'NEAL (1) | Tabu |
| 49 | JONATHAN BUTLER (1) | Jive/RCA |
| 50 | ROBERT CRAY (1) | HighTone/Mercury |

MCA RECORDS

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

- 1 ONLY IN MY DREAMS (REMIX)—Debbie Gibson—Atlantic
- 2 BRAND NEW LOVER—Dead Or Alive—Epic
- 3 FASCINATED—Company B—Atlantic
- 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—Columbia
- 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—Tabu
- 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 DANCE WITH SOMEBODY (REMIX)—Whitney Houston—Arista
- 25 WITHOUT YOU—Touch—Supertronic
- 26 STRANGELOVE (REMIX)—Depeche 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
- 32 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—Atlantic
- 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
- 48 WHO'S THAT GIRL (REMIX)—Madonna—Sire
- 49 CANDY (REMIX)—Cameo—Atlanta Artists
- 50 WHEN SMOKEY SINGS/CHICAGO—ABC—Mercury



DEBBIE GIBSON



MADONNA

TOP DANCE SALES ARTISTS

Pos. ARTIST (No. of charted singles) Label

- 1 MADONNA (5) Sire
- 2 NANCY MARTINEZ (3) Atlantic
- 3 COMPANY B (2) Atlantic
- 4 STACEY Q (4) Atlantic
- 5 JOEY WATLEY (3) MCA
- 6 DEAD OR ALIVE (2) Epic
- 7 MEL & KIM (2) Atlantic
- 8 DEBBIE GIBSON (2) Atlantic
- 9 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
- 14 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

MEL & KIM



JODY WATLEY



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 (8)
- 7 ARISTA (8)
- 8 RCA (10)
- 9 WARNER BROS. (11)
- 10 MOTOWN (7)
- 11 EMI-MANHATTAN (9)
- 12 PAISLEY PARK (5)
- 13 TOMMY BOY (5)
- 14 CHRYSALIS (4)
- 15 GEFFEN (5)

TOP DANCE CLUB PLAY SINGLES

Pos. TITLE—Artist—Label

- 1 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—MCA
- 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
- 10 CONTROL (REMIX)—Janet Jackson—A&M
- 11 CATCH ME I'M FALLING (REMIX)—Pretty Poison—Virgin
- 12 FASCINATED—Company B—Atlantic
- 13 TINA CHERRY (REMIX)—Georgio—Motown
- 14 I WANNA DANCE WITH SOMEBODY (REMIX)—Whitney Houston—Arista
- 15 IN LOVE WITH LOVE (REMIX)—Debbie Harry—Geffen
- 16 WHEN SMOKEY SINGS/CHICAGO—ABC—Mercury
- 17 BIZARRE LOVE TRIANGLE (REMIX)/STATE OF THE NATION—New Order—Qwest
- 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—A&M
- 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—Columbia
- 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

TOP DANCE CLUB PLAY ARTISTS

Pos. ARTIST (No. of charted singles) Label

- 1 JODY WATLEY (3) MCA
- 2 MEL & KIM (2) Atlantic
- 3 MADONNA (4) Sire
- 4 JANET JACKSON (2) A&M
- 5 KRAFTWERK (2) Warner Bros.
- 6 DEAD OR ALIVE (2) Epic
- 7 GEORGIO (2) Motown (1) Picture Perfect
- 8 EXPOSÉ (2) Arista
- 9 NEW ORDER (2) Qwest
- 10 COMPANY B (2) Atlantic
- 11 ROBBIE NEVIL (3) EMI-Manhattan
- 12 HERB ALPERT (2) A&M
- 13 ERASURE (2) Sire
- 14 SYLVESTER (1) Megatone/Warner Bros. (2) Warner Bros.
- 15 LISA LISA & CULT JAM (2) Columbia
- 16 CAMEO (3) Atlanta Artists
- 17 K.T.P. (1) Magnet/Mercury (2) Mercury
- 18 J.M. SILK (3) RCA
- 19 BANANARAMA (4) London
- 20 PET SHOP BOYS (3) EMI-Manhattan
- 21 GEORGE MICHAEL (2) Columbia
- 22 GRACE JONES (3) EMI-Manhattan
- 23 ABC (2) Mercury
- 24 BIG AUDIO DYNAMITE (2) Columbia
- 25 DEPECHE MODE (2) Sire

TOP DANCE CLUB PLAY LABELS

Pos. LABEL (No. of charted singles)

- 1 ATLANTIC (30)
- 2 MCA (26)
- 3 A&M (25)
- 4 COLUMBIA (20)
- 5 EMI-MANHATTAN (18)
- 6 SIRE (12)
- 7 WARNER BROS. (14)
- 8 RCA (13)
- 9 ARISTA (11)
- 10 EPIC (14)
- 11 VIRGIN (12)
- 12 MOTOWN (7)
- 13 GEFFEN (8)
- 14 CHRYSALIS (7)
- 15 MERCURY (9)



TOP JAZZ ALBUM ARTISTS

- Pos. ARTIST (No. of charted albums) Label
- DEXTER GORDON (1) Blue Note
 - MICHAEL BRECKER (1) MCA/Impulse
 - WYNTON MARSALIS (2) Columbia
 - BRANFORD MARSALIS (2) Columbia
 - THE DUKE ELLINGTON ORCHESTRA (1) GRP
 - TONY WILLIAMS (1) Blue Note
 - CARMEN LUNDY (1) Black Hawk
 - MICHEL PETRUCCIANI (1) Blue Note
 - PATRICK WILLIAMS' NEW YORK BAND (1) Soundwings
 - EDDIE DANIELS (1) GRP

TOP JAZZ ALBUMS

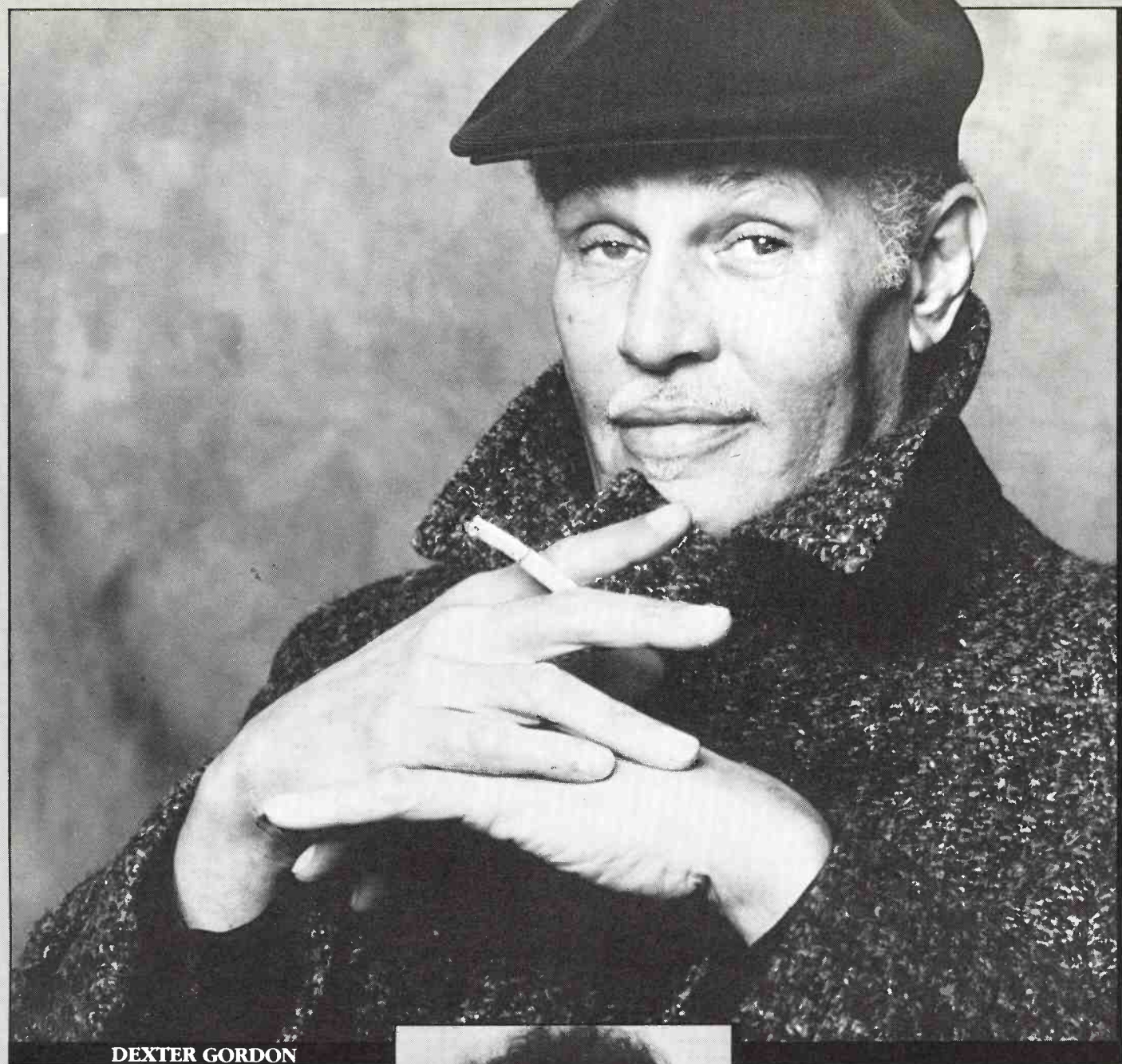
- Pos. TITLE—Artist—Label
- THE OTHER SIDE OF ROUND MIDNIGHT—Dexter Gordon—Blue Note
 - MICHAEL BRECKER—Michael Brecker—MCA/Impulse
 - ROUND MIDNIGHT—Soundtrack—Columbia
 - J MOOD—Wynton Marsalis—Columbia
 - ROYAL GARDEN BLUES—Branford Marsalis—Columbia
 - DIGITAL DUKE—The Duke Ellington Orchestra—GRP
 - CIVILIZATION—Tony Williams—Blue Note
 - GOOD MORNING KISS—Carmen Lundy—Black Hawk/Aspen
 - POWER OF THREE—Michel Petrucci—Blue Note
 - 10TH AVENUE—Patrick Williams' New York Band—Soundwings
 - TO BIRD WITH LOVE—Eddie Daniels—GRP
 - BOLLING: SUITE FOR FLUTE & JAZZ PIANO TRIO NO. 2—Claude Bolling & Jean-Pierre Rampal—CBS Masterworks
 - QUARTET WEST—Charlie Haden—Verve
 - IRRISISTIBLE FORCES—Jack DeJohnette's Special Edit—MCA/Impulse
 - PHANTOM NAVIGATOR—Wayne Shorter—Columbia
 - DIANE SCHUUR—COUNT BASIE—Diane Schuur & Count Basie—GRP
 - STANDARD TIME—Wynton Marsalis—Columbia
 - YOU'RE THE ONE—Henry Johnson—MCA/Impulse
 - STATE OF THE TENOR: LIVE AT THE VILLAGE VANGUARD, VOL. II—Joe Henderson—Blue Note
 - BRAZILIAN ROMANCE—Sarah Vaughan—CBS Masterworks
 - AT HOME—Janis Siegel—Atlantic
 - IT IS LOVE—Marlena Shaw—Verve
 - FORBIDDEN LOVER—Nancy Wilson—Columbia
 - REUNITED—Elvin Jones & McCoy Tyner Quintet—Black Hawk/Aspen
 - SOMEPLACE ELSE—Bill Watrous—Soundwings

THE FINEST JAZZ SINCE 1939

BLUE NOTE

TOP JAZZ LABELS

- Pos. LABEL (No. of charted albums)
- BLUE NOTE/EMI-MANHATTAN (14)
 - COLUMBIA (10)
 - MCA/IMPULSE (7)
 - GRP (3)
 - BLACK HAWK/ASPEN (4)
 - SOUNDWINGS (2)
 - VERVE/POLYGRAM (4)
 - CBS MASTERWORKS (2)
 - ATLANTIC (3)
 - CONCORD JAZZ (2)



DEXTER GORDON

TOP CONTEMPORARY JAZZ ALBUMS

- Pos. TITLE—Artist—Label
- DUOTONES—Kenny G.—Arista
 - NAJEE'S THEME—Najee—EMI-Manhattan
 - SPONTANEOUS INVENTIONS—Bobby McFerrin—Blue Note
 - A NICE PLACE TO BE—George Howard—MCA
 - TUTU—Miles Davis—Warner Bros.
 - A CHANGE OF HEART—David Sanborn—Warner Bros.
 - STANDARDS VOL. 1—Stanley Jordan—Blue Note
 - COLLABORATION—George Benson & Earl Klugh—Warner Bros.
 - DOWN TO THE MOON—Andreas Vollenweider—CBS Masterworks
 - THE GOOD AND BAD TIMES—The Crusaders—MCA
 - DISCOVERY—Larry Carlton—MCA
 - FOUR CORNERS—Yellowjackets—MCA
 - OBSESSION—Bob James—Warner Bros.
 - DOUBLE VISION—Bob James & David Sanborn—Warner Bros.
 - MOONLIGHTING—The Rippingtons—Passport Jazz
 - STILL LIFE (TALKING)—Pat Metheny Group—Geffen
 - LAST NITE—Larry Carlton—MCA
 - L IS FOR LOVER—Al Jarreau—Warner Bros.
 - GO—Hiroshima—Epic
 - SOFT & WARM—Frank Potenza—TBA
 - STRAWBERRY MOON—Grover Washington Jr.—Columbia
 - LIGHT YEARS—The Chick Corea Elektric Band—GRP
 - TIMELESS—Diane Schuur—GRP
 - THE CAMERA NEVER LIES—Michael Franks—Warner Bros.
 - FREEDOM AT MIDNIGHT—David Benoit—GRP



KENNY G.

TOP CONTEMPORARY JAZZ ARTISTS

- Pos. ARTIST (No. of charted albums) Label
- KENNY G. (1) Arista
 - NAJEE (1) EMI-Manhattan
 - BOBBY MCFERRIN (1) Blue Note
 - DAVID SANBORN (1) Warner Bros.
 - GEORGE HOWARD (1) MCA
 - MILES DAVIS (1) Warner Bros.
 - LARRY CARLTON (3) MCA
 - BOB JAMES (1) Warner Bros.
 - STANLEY JORDAN (1) Blue Note
 - GEORGE BENSON & EARL KLUGH (1) Warner Bros.



TOP CONTEMPORARY JAZZ LABELS

- Pos. LABEL (No. of charted albums)
- WARNER BROS. (10)
 - MCA (11)
 - BLUE NOTE (5)
 - EMI-MANHATTAN (3)
 - ARISTA (1)
 - COLUMBIA (4)
 - GRP (8)
 - TBA (11)
 - CBS MASTERWORKS (3)
 - EPIC (3)



TOP COMBINED JAZZ LABELS

- Pos. LABEL (No. of jazz & jazz crossover albums)
- EMI-MANHATTAN (22)
 - WARNER BROS. (12)
 - MCA (18)
 - COLUMBIA (15)
 - 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
- 8 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

- 14 SONGS FROM THE HEART—Sandi Patti—Impact
- 15 STREET LIGHT—DeGarmo & Key—Power Disc
- 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

**SANDI
PATTI**



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 DAYSRING (8)
- 8 STAR SONG (5)
- 9 MARANATHA (6)
- 10 POWER DISC (2)

WORD

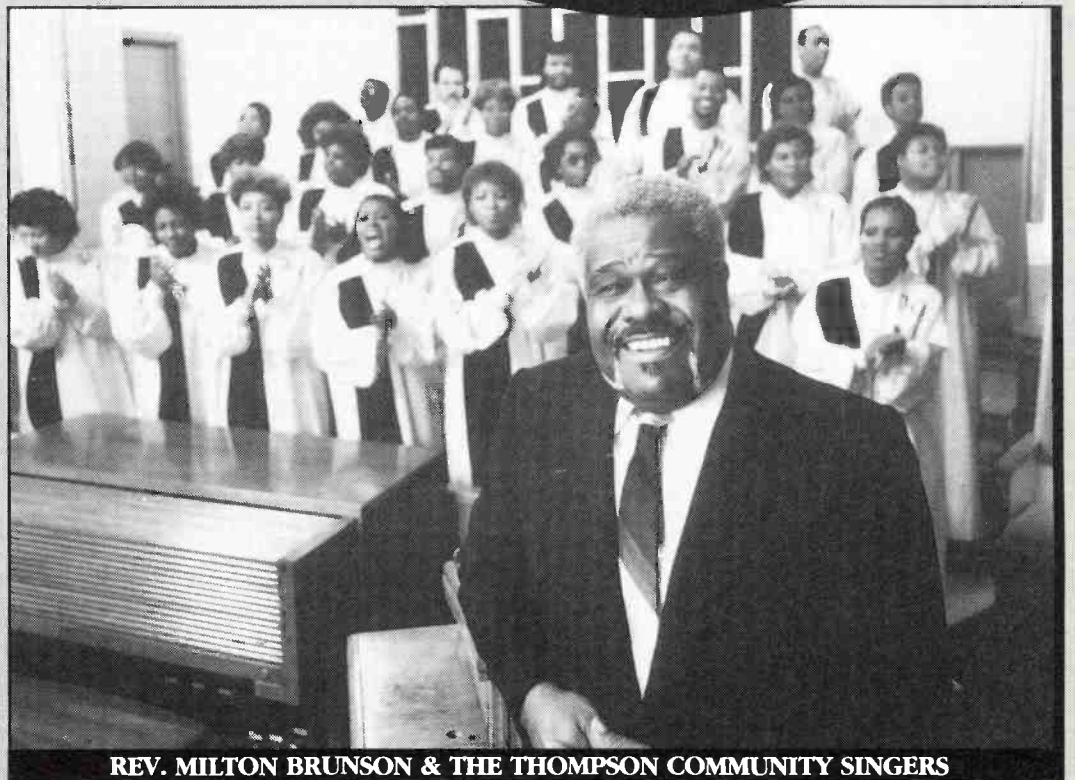
TOP INSPIRATIONAL ARTISTS

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
- 6 STEVE GREEN (2) Sparrow
- 7 CARMAN (1) Word
(1) Power Disc
(1) Priority
- 8 SECOND CHAPTER OF ACTS (2) Live Oaks
- 9 THE IMPERIALS (1) Myrrh
- 10 DENIECE WILLIAMS (1) Sparrow



REV. THOMAS WHITFIELD



REV. MILTON BRUNSON & THE THOMPSON COMMUNITY SINGERS

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—Al 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

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)
- 3 MALACO (11)
- 4 SOUND OF GOSPEL (8)
- 5 BIRTHRIGHT (4)

TOP SPIRITUAL ARTISTS

Pos. ARTIST (No. of charted albums) Label

- 1 REV. MILTON BRUNSON & THE THOMPSON COMMUNITY SINGERS (2) Rejoice
- 2 REV. THOMAS A. WHITFIELD & CO. (1) Sound Of Gospel
- 3 NICHOLAS (2) Command
- 4 THE WILLIAMS BROTHERS (2) Malaco
- 5 AL GREEN (1) A&M

- 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
- 10 THE CLARK SISTERS (1) Rejoice



- 6 A&M (2)
- 7 COMMAND (2)
- 8 KING JAMES (4)
- 9 ATLANTA INT'L (4)
- 10 MUSCLE SHOALS SOUND (1)

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)—London
- 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



VLADIMIR HOROWITZ



ITZHAK PERLMAN

TOP CLASSICAL CROSSOVER ARTISTS

Pos. ARTIST (No. of charted albums) Label

- 1 KIRI TE KANAWA (1) Angel (2) London (1) CBS
- 2 ITZHAK PERLMAN (1) Angel
- 3 VANGELIS (1) Polydor
- 4 RICHARD STOLTZMAN (2) RCA
- 5 TERESA STRATAS (1) Nonesuch

TOP CLASSICAL CROSSOVER ALBUMS

Pos. TITLE—Artist—Label

- 1 TRADITION—Itzhak Perlman—Angel
- 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-Pierre Rampal, Claude Bolling—CBS
- 6 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

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
- 9 THE KRONOS QUARTET (2) Nonesuch
- 10 CHARLES DUTOIT (1) London



TOP CLASSICAL LABELS

Pos. LABEL (No. of charted albums)

- 1 DEUTSCHE GRAMMOPHON (9)
- 2 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



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)



K I R I

I S O U R F A I R L A D Y



photo: Christian Steiner



LONDON RECORDS CONGRATULATES KIRI TE KANAWA
CROSSOVER ARTIST OF THE YEAR!



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Breakthrough

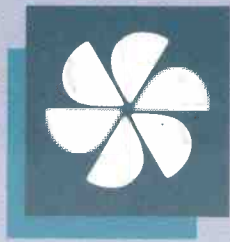
(Continued from page Y-10)

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 strong 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-



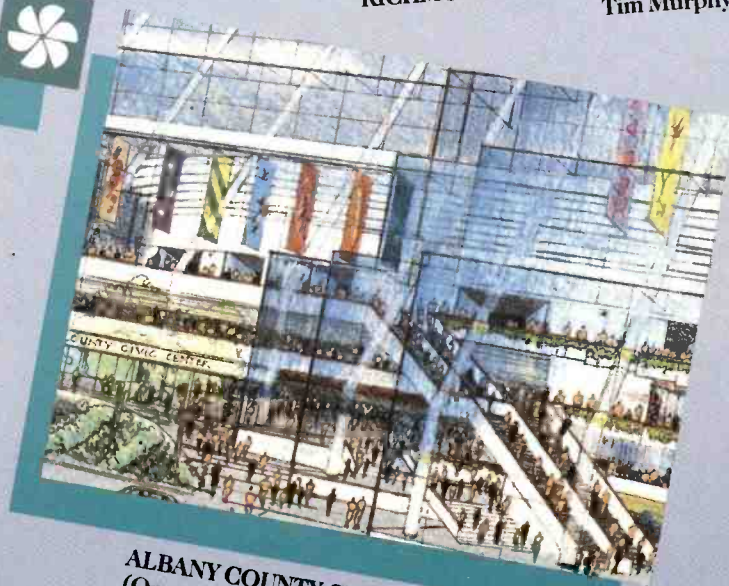
Tour



RICHMOND COLISEUM, Richmond, VA
Tim Murphy, G.M.



THE CENTRUM, Worcester, MA
Neil R. Sulkes, G.M.



ALBANY COUNTY CIVIC CENTER, Albany, NY
(Opening 1989)

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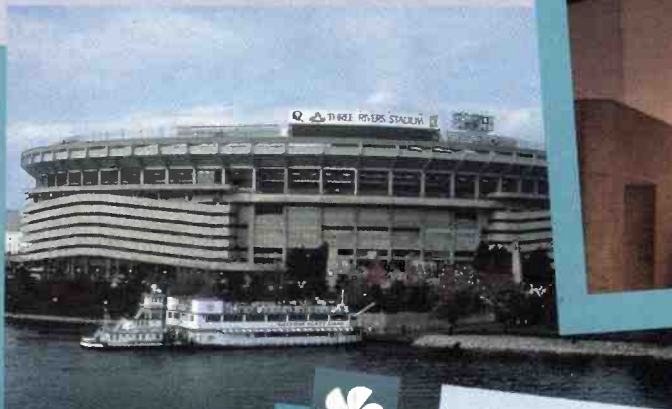
DeForce.



THE SPECTRUM,
Philadelphia, PA



KELLOGG CENTER ARENA, Battle Creek, MI
Peter Sullivan, G.M.



THREE RIVERS STADIUM,
Pittsburgh, PA
Gerry Baron, G.M.



THE PHILADELPHIA CIVIC CENTER, Philadelphia, PA
Matt Brown, G.M.

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.

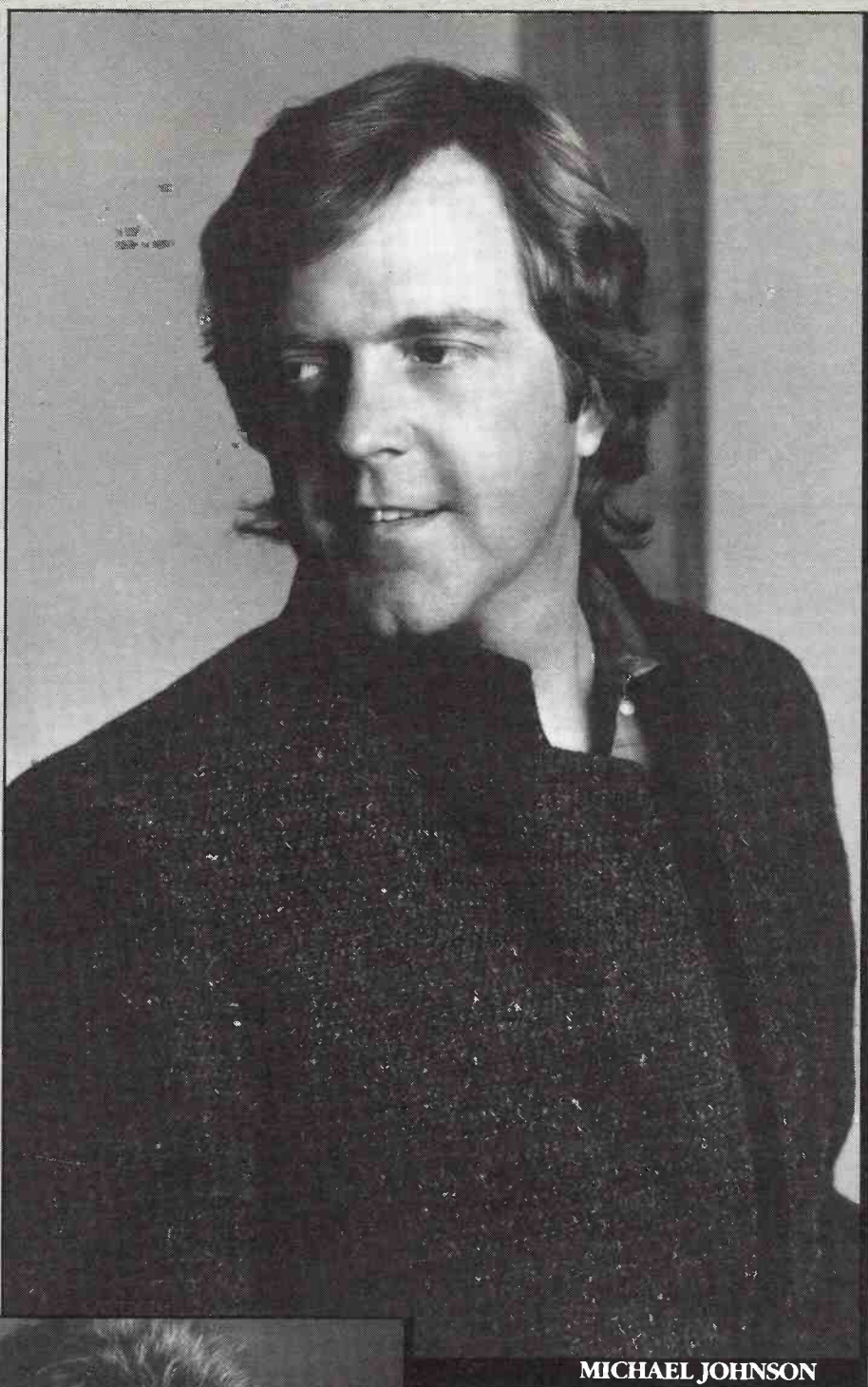


The Brandos

TOP COUNTRY SINGLES

Pos. TITLE—Artist—Label

- 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—MCA
- 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 Shelton—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—Epic
- 22 MIND YOUR OWN BUSINESS—Hank Williams Jr.—Warner/Curb
- 23 THE WEEKEND—Steve Wariner—MCA
- 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

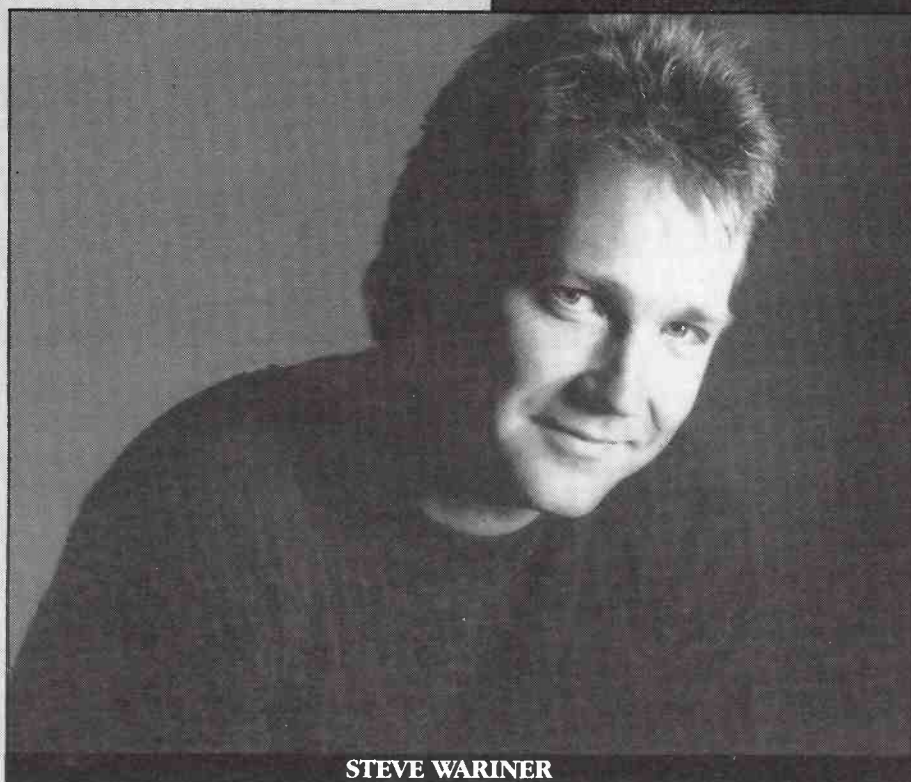


MICHAEL JOHNSON

TOP COUNTRY SINGLES ARTISTS

Pos. ARTIST (No. of charted singles) Label

- 1 STEVE WARINER (5) MCA
- 2 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
- 8 CONWAY TWITTY (3) MCA (1) Warner Bros.
- 9 T. GRAHAM BROWN (4) Capitol
- 10 EDDY RAVEN (3) RCA
- 11 NITTY GRITTY DIRT BAND (4) Warner Bros.
- 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) Columbia
- 19 MICHAEL JOHNSON (4) RCA
- 20 HOLLY DUNN (3) MTM (1) Warner Bros.
- 21 HIGHWAY 101 (3) Warner Bros.
- 22 LEE GREENWOOD (3) MCA
- 23 THE BELLAMY BROTHERS (4) MCA/Curb
- 24 THE FORESTER SISTERS (4) Warner Bros. (1) MCA/Curb
- 25 JUDY RODMAN (4) MTM
- 26 KATHY MATTEA (4) Mercury
- 27 RESTLESS HEART (4) RCA
- 28 JOHN CONLEE (4) Columbia
- 29 DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS (3) Warner Bros.
- 30 HANK WILLIAMS JR. (4) Warner/Curb
- 31 SWEETHEARTS OF THE RODEO (4) Columbia
- 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
- 40 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.



STEVE WARINER

MCA RECORDS

TOP COUNTRY SINGLES LABELS

Pos. LABEL (No. of charted singles)

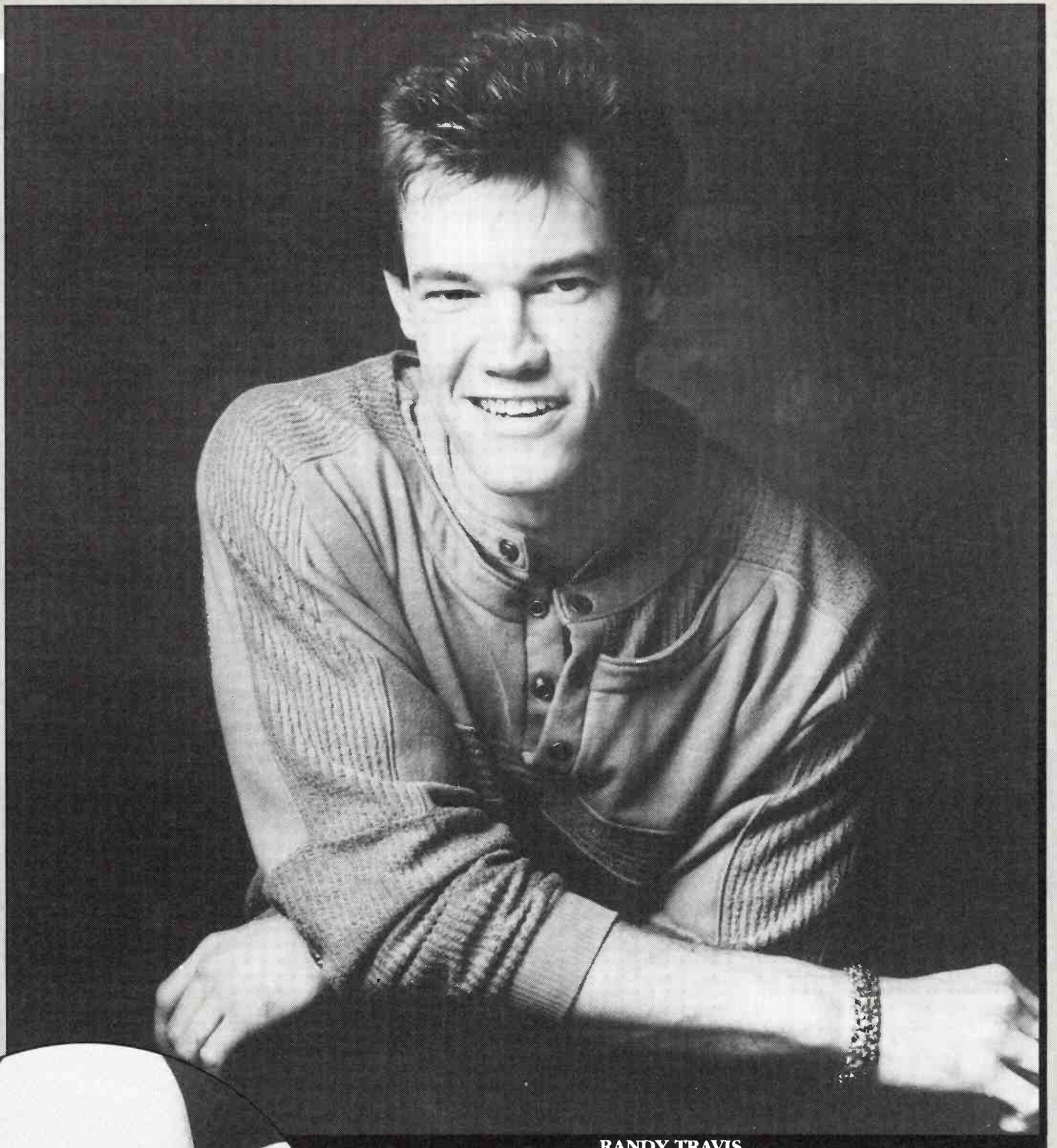
- 1 MCA/MCA-CURB (71)
- 2 RCA/RCA-CURB (60)
- 3 WARNER BROS./WARNER-CURB/REPRISE (53)
- 4 COLUMBIA (42)
- 5 CAPITOL/CAPITOL-CURB (42)
- 6 EPIC (34)
- 7 MERCURY (34)
- 8 MTM (19)
- 9 EMI-AMERICA/EMI-AMERICA-CURB (12)
- 10 ATLANTIC AMERICA (8)



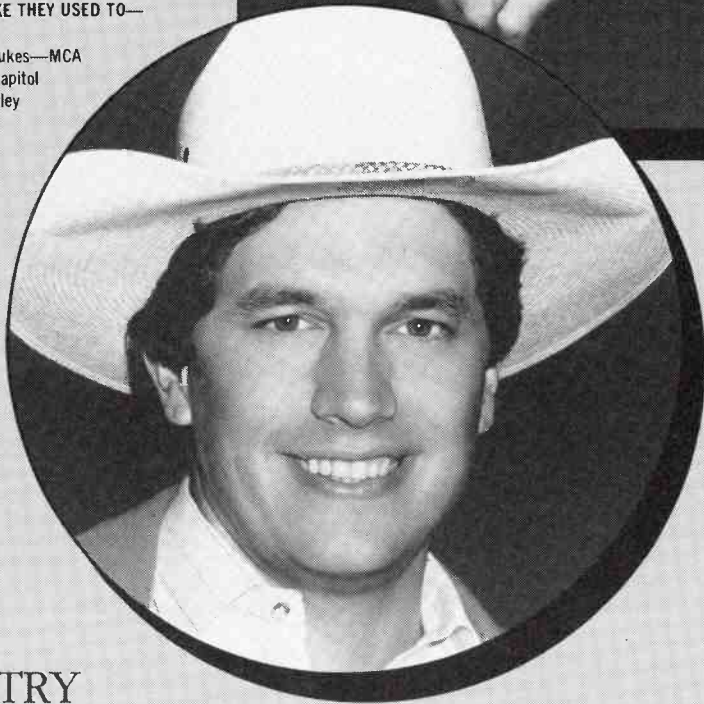
TOP COUNTRY ALBUMS

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—Reprise
- 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 Rodeo—Columbia
- 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—Columbia
- 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 COUNTRYFIED—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
- 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



RANDY TRAVIS



GEORGE STRAIT

TOP COUNTRY ALBUM LABELS

Pos. LABEL (No. of charted albums)

- 1 MCA/MCA-CURB (46)
- 2 RCA/RCA-CURB (33)
- 3 WARNER/WARNER-CURB (22)
- 4 COLUMBIA (23)
- 5 EPIC (15)
- 6 CAPITOL/CAPITOL-CURB (11)
- 7 MERCURY (15)
- 8 REPRIS (2)
- 9 MTM (8)
- 10 EMI-AMERICA (2)

MCA RECORDS

TOP COUNTRY ALBUM ARTISTS

Pos. ARTIST (No. of charted albums) Label

- 1 GEORGE STRAIT (6) MCA
- 2 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 (1) Warner Bros.
- 14 DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS (1) Columbia
- 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 (1) Liberty
- 25 LYLE LOVETT (1) MCA/Curb
- 26 RICKY VAN SHELTON (1) Columbia
- 27 GARY MORRIS (2) Warner Bros.
- 28 EXILE (2) Epic
- 29 MOE BANDY (1) MCA/Curb
- 30 THE BELLAMY BROTHERS (2) MCA/Curb

- 31 RAY STEVENS (4) MCA
- 32 THE OAK RIDGE 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
- 44 BILLY JOE ROYAL (2) Atlantic America
- 45 JUDY RODMAN (2) MTM
- 46 WAYLON JENNINGS (2) MCA
- 47 TANYA TUCKER (2) Capitol
- 48 ANNE MURRAY (1) Capitol
- 49 CHARLEY PRIDE (1) 16th Avenue
- 50 ROSANNE CASH (1) Columbia



TOP VIDEOCASSETTE RENTALS

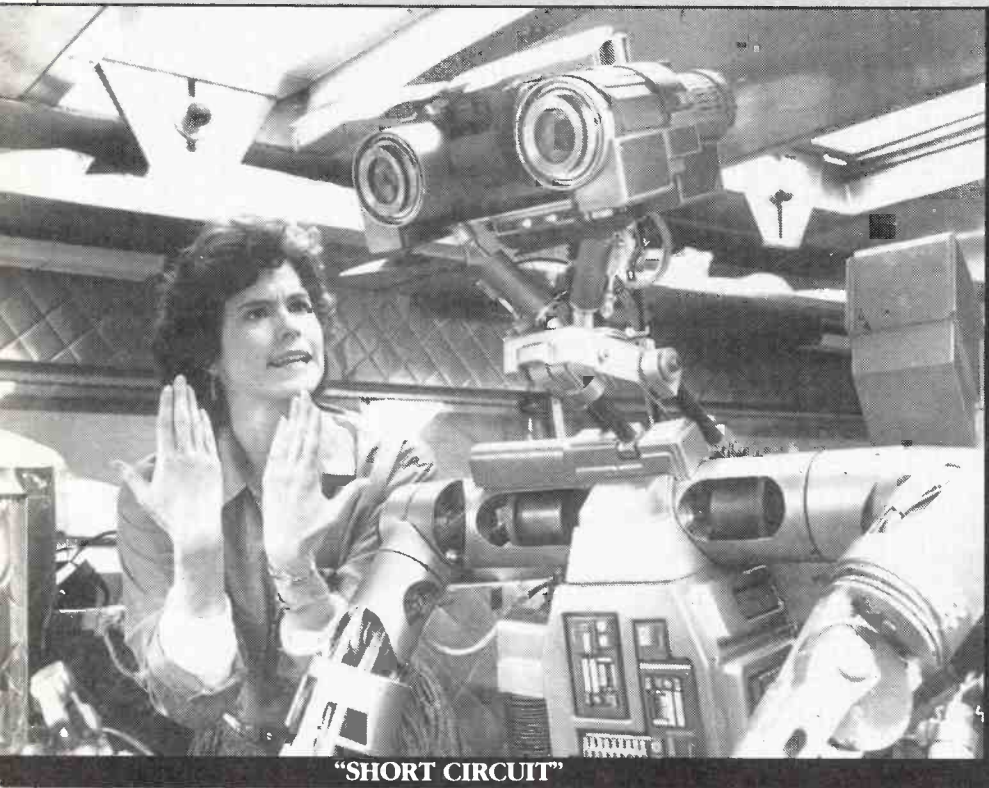
Pos. TITLE—Distributor

- 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
Video
- 18 HEARTBREAK RIDGE—Warner Home Video
- 19 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

- 25 HANNAH AND HER SISTERS—HBO Video
- 26 RAW DEAL—HBO Video
- 27 THE FLY—CBS/Fox Video
- 28 THE GOLDEN CHILD—Paramount Home Video
- 29 LITTLE SHOP OF HORRORS—Warner Home Video
- 30 BLACK WIDOW—CBS/Fox Video
- 31 PRETTY IN PINK—Paramount Home Video
- 32 POLTERGEIST II: THE OTHER SIDE—MGM/UA Home
Video
- 33 JUMPIN' JACK FLASH—CBS/Fox Video
- 34 F/X—HBO Video
- 35 CRIMES OF THE HEART—Lorimar Home Video
- 36 ABOUT LAST NIGHT . . . —RCA/Columbia Home Video
- 37 SPACECAMP—Vestron Video
- 38 THE BEDROOM WINDOW—Vestron 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
- 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
- 47 NO MERCY—RCA/Columbia Home Video
- 48 FLIGHT OF THE NAVIGATOR—Walt Disney Home Video
- 49 TOUGH GUYS—Touchstone Home Video
- 50 POLICE ACADEMY 3: BACK IN TRAINING—Warner Home
Video
- 51 LABYRINTH—Nelson Home Entertainment
- 52 AN AMERICAN TAIL—MCA Home Video
- 53 HEARTBURN—Paramount Home Video
- 54 WANTED DEAD OR ALIVE—New World Video
- 55 MANNEQUIN—Media Home Entertainment
- 56 SLEEPING BEAUTY—Walt Disney Home Video
- 57 HOWARD THE DUCK—MCA 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—
Media Home Entertainment
- 62 FIREWALKER—Media Home Entertainment

- 63 AT CLOSE RANGE—Vestron Video
- 64 52 PICK-UP—Media Home Entertainment
- 65 HOOSIERS—HBO Video
- 66 OVER THE TOP—Warner Home Video
- 67 LEGEND—MCA Home Video
- 68 BLIND DATE—RCA/Columbia Home Video
- 69 BACK TO THE FUTURE—MCA Home Video
- 70 MURPHY'S LAW—Media Home Entertainment
- 71 THE MISSION—Warner Home Video
- 72 THE TRIP TO BOUNTIFUL—Nelson Home Entertainment
- 73 STAR TREK IV—THE VOYAGE HOME—Paramount Home
Video
- 74 WILDCATS—Warner Home Video
- 75 THE MANHATTAN PROJECT—HBO Video
- 76 FROM THE HIP—Lorimar Home Video
- 77 MANHUNTER—Lorimar Home Video
- 78 BURGLAR—Warner Home Video
- 79 THE NAME OF THE ROSE—Nelson Home Entertainment
- 80 CRITICAL CONDITION—Paramount Home Video
- 81 JO JO DANCER, YOUR LIFE IS CALLING—RCA/Columbia
Pictures Home Video
- 82 LIGHT OF DAY—Vestron Video
- 83 RUNAWAY TRAIN—MGM/UA Home Video
- 84 MONA LISA—HBO Video
- 85 PSYCHO III—MCA Home Video
- 86 ANGEL HEART—IVE
- 87 GUNG HO—Paramount Home Video
- 88 ASSASSINATION—Media Home Entertainment
- 89 HALF MOON STREET—Nelson Home Entertainment
- 90 A FINE MESS—RCA/Columbia Pictures Home Video
- 91 HIGHLANDER—HBO Video
- 92 RAISING ARIZONA—CBS/Fox Video
- 93 SHE'S GOTTA HAVE IT—Key Video
- 94 SOMETHING WILD—HBO Video
- 95 ARMED AND DANGEROUS—RCA/Columbia Pictures Home
Video
- 96 WISE GUYS—CBS/Fox Video
- 97 SID AND NANCY—Nelson Home Entertainment
- 98 BRIGHTON BEACH MEMOIRS—MCA Home Video
- 99 LUCAS—CBS/Fox Video
- 100 SANTA CLAUS THE MOVIE—Media Home Entertainment



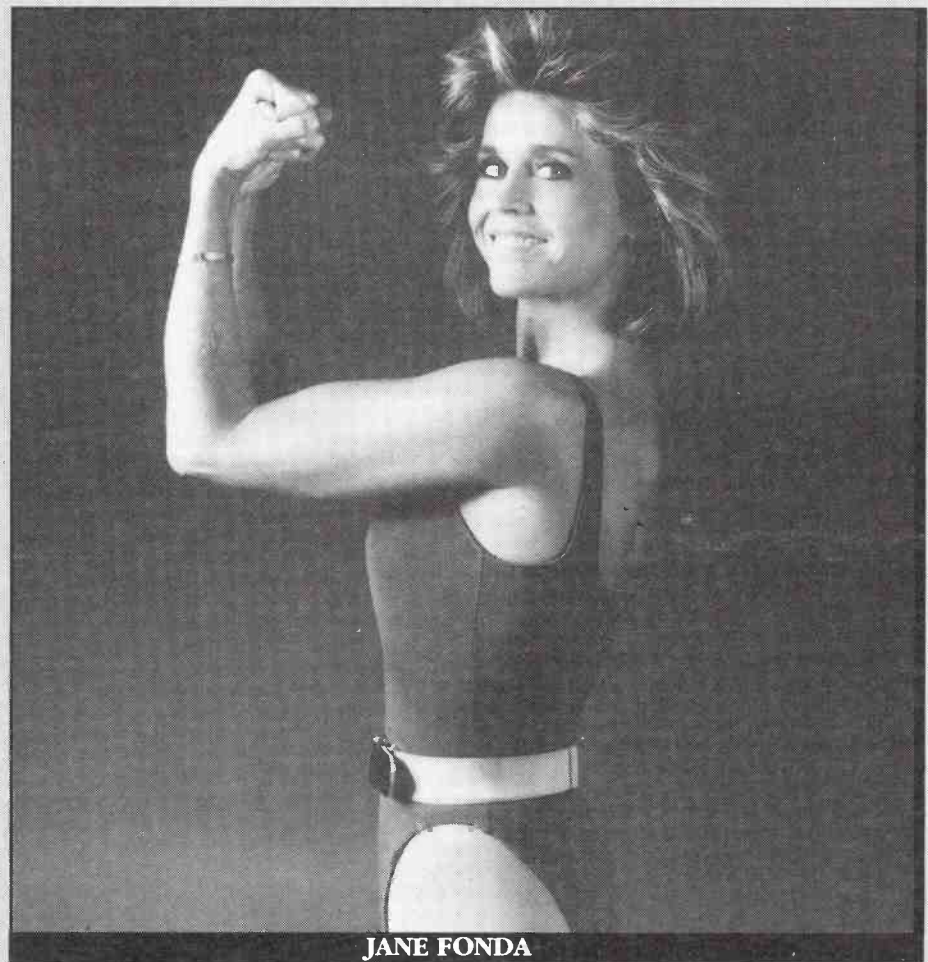
"SHORT CIRCUIT"

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
- 7 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
Home Video
- 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
- 25 HERE'S DONALD!—Walt Disney Home Video
- 26 DISNEY SING-ALONG SONGS: HEIGH HO!—Walt Disney
Home Video
- 27 JANE FONDA'S EASY GOING WORKOUT—Lorimar Home
Video

- 28 AN AMERICAN TAIL—MCA Home Video
- 29 A WEEK WITH RAQUEL—HBO Video
- 30 THE CAGE—Paramount Home Video
- 31 WHITE CHRISTMAS—Paramount 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
Video
- 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 EYORE—Walt
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



JANE FONDA

- 71 STAND BY ME—RCA/Columbia Pictures Home Video
- 72 WRESTLEMANIA III—Coliseum Video
- 73 HANNAH AND HER SISTERS—HBO Video
- 74 FROM RUSSIA WITH LOVE—CBS/Fox Video
- 75 THUNDERBALL—CBS/Fox Video
- 76 PLAYBOY 1988 PLAYMATE VIDEO CALENDAR—Lorimar
Home Video
- 77 GENTLEMEN PREFER BLONDES—CBS/Fox Video
- 78 THE SUPERFIGHT—HAGLER VS. LEONARD—Forum Home
Video
- 79 THE FLY—CBS/Fox Video
- 80 PEGGY SUE GOT MARRIED—CBS/Fox Video
- 81 A NIGHTMARE ON ELM STREET 3: DREAM WARRIORS—
Media Home Entertainment
- 82 COBRA—Warner Home Video
- 83 BLACK WIDOW—CBS/Fox Video
- 84 THE EMPIRE STRIKES BACK—CBS/Fox Video

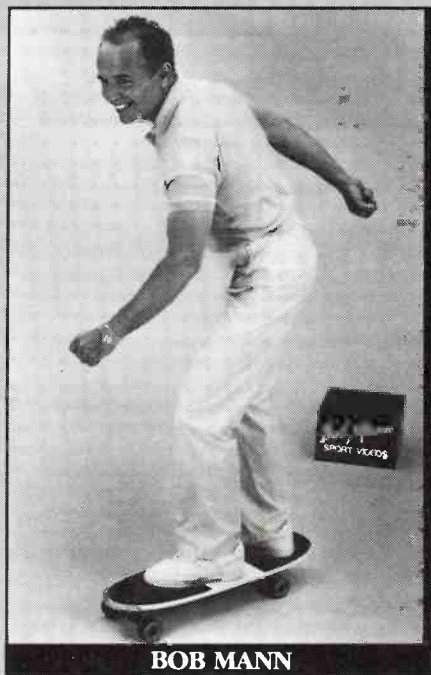
- 85 THE MISSION—Warner Home Video
- 86 BLUE HAWAII—Key Video
- 87 CRIMES OF THE HEART—Lorimar Home Video
- 88 TEDDY RUXPIN: GUEST OF THE GRUNGES—Hi-Tops
Video
- 89 THE MOSQUITO COAST—Warner Home Video
- 90 CHILDREN OF A LESSER GOD—Paramount Home Video
- 91 JANET JACKSON CONTROL—THE VIDEOS—A&M Video
- 92 THE SWORD IN THE STONE—Walt Disney 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
- 97 MY NAME IS BARBRA—CBS/Fox Music Video
- 98 RAW DEAL—HBO Video
- 99 MANNEQUIN—Media Home Entertainment
- 100 THE KARATE KID—RCA/Columbia Pictures Home Video



TOP MUSIC VIDEOCASSETTES

Pos. TITLE—Distributor

- 1 **BON JOVI—BREAKOUT**—Sony Video Software
- 2 **JANET JACKSON CONTROL—THE VIDEOS**—A&M Video
- 3 **MOTLEY CRUE UNCENSORED**—Elektra Entertainment
- 4 **LIVE WITHOUT A NET**—Warner Reprise Video
- 5 **WHITNEY HOUSTON—THE #1 VIDEO HITS**—MusicVision
- 6 **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

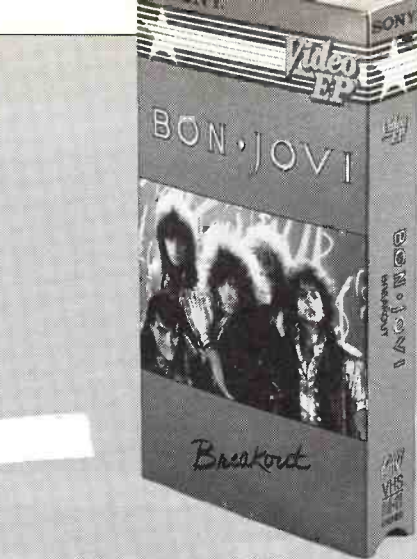


BOB MANN

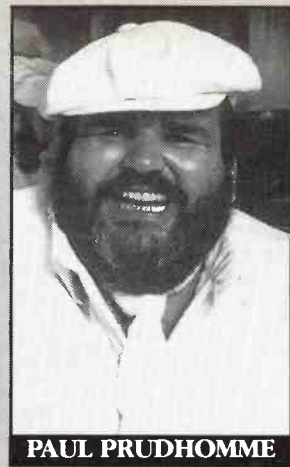
TOP RECREATIONAL SPORTS VIDEOCASSETTES

Pos. TITLE—Distributor

- 1 **BOB MANN'S AUTOMATIC GOLF**—Video Reel
- 2 **GOLF MY WAY WITH JACK NICKLAUS**—Worldvision Enterprises Inc.
- 3 **JOHN McENROE & IVAN LENDL: THE WINNING EDGE**—Vestron Video
- 4 **HOW TO PLAY POOL STARRING MINNESOTA FATS**—Lorimar Home Video
- 5 **WARREN MILLER'S LEARN TO SKI BETTER**—Lorimar Home Video
- 6 **JAN STEPHENSON'S HOW TO GOLF**—Lorimar Home Video
- 7 **SUCCESSFUL WHITETAIL DEER HUNTING**—Leisure Time Video
- 8 **GOLF LESSONS FROM SAM SNEAD**—Star Video Productions
- 9 **MARTY HOGAN: POWER RAQUETBALL**—Pacific Arts Video
- 10 **ARNOLD PALMER: PLAY GREAT GOLF VOL. 1**—Vestron Video



"BON JOVI—BREAKOUT"



PAUL PRUDHOMME

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**—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
- 2 **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
- 6 **THE SWORD IN THE STONE**—Walt Disney Home Video
- 7 **WINNIE THE POOH AND TIGGER TOO**—Walt Disney Home Video
- 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
- 11 **HERE'S DONALD!**—Walt Disney Home Video
- 12 **DISNEY'S SING ALONG SONGS: HEIGH-HO!**—Walt Disney 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



"SLEEPING BEAUTY"



"STRONG KIDS, SAFE KIDS"

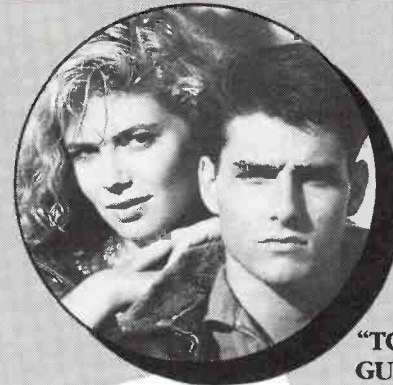


JANE FONDA

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**—Lorimar 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



"TOP GUN"

TOP VIDEODISKS

Pos. TITLE—Distributor

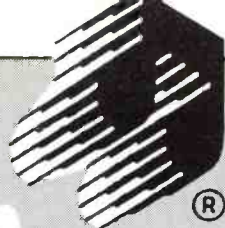
- 1 **TOP GUN**—Paramount Home Video
- 2 **OUT OF AFRICA**—MCA Home Video
- 3 **INDIANA JONES AND THE TEMPLE OF DOOM**—Paramount Home Video
- 4 **ALIENS**—CBS/Fox Video
- 5 **BACK TO THE FUTURE**—MCA Home Video
- 6 **CROCODILE DUNDEE**—Paramount Home Video
- 7 **FERRIS BUELLER'S DAY OFF**—Paramount Home Video
- 8 **THE KARATE KID PART II**—RCA/Columbia Pictures Home Video
- 9 **SLEEPING BEAUTY**—Walt Disney Home Video
- 10 **STAND BY ME**—RCA/Columbia Pictures Home Video

TOP BUSINESS & EDUCATION VIDEOCASSETTES

Pos. TITLE—Distributor

- 1 **STRONG KIDS, SAFE KIDS**—Paramount Home Video
- 2 **CONSUMER REPORTS: CARS**—Lorimar Home Video
- 3 **CONSUMER REPORTS: HOUSES AND CONDOS**—Lorimar Home Video
- 4 **PERSUASIVE SPEAKING**—Polaris Communication
- 5 **CAREER STRATEGIES 1**—Polaris Communication
- 6 **LIVING LANGUAGE SPANISH LESSONS**—Crown Video
- 7 **SAY IT BY SIGNING**—Crown Video
- 8 **HOW TO USE YOUR IBM PC—IN 10 EASY LESSONS**—Kennon Video
- 9 **THE VIDEO SAT REVIEW**—Random House Home Video
- 10 **SAY NO TO DRUGS**—Kid Stuff





SCREEN GEMS EMI MUSIC INC.

TOP POP SINGLES PUBLISHERS

Pos. PUBLISHER (No. of charted singles)

- 1 SCREEN GEMS-EMI, BMI (13)
- 2 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 UZ, 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)

- 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)
- 36 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)
- 50 BILLY STEINBERG, ASCAP (3)



Tree International

TOP COUNTRY SINGLES PUBLISHERS

Pos. PUBLISHER (No. of charted singles)

- 1 TREE, BMI (44)
- 2 RICK HALL, ASCAP (10)
- 3 MCA, ASCAP (25)
- 4 CROSS KEYS, ASCAP (28)
- 5 IRVING, BMI (14)
- 6 SCREEN GEMS-EMI, BMI (11)
- 7 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)
- 19 WRITER'S GROUP, BMI (16)
- 20 ENGLISH TOWN, BMI (5)
- 21 LARRY GATLIN, BMI (4)
- 22 STATLER BROTHERS, BMI (4)
- 23 BLACKWOOD, BMI (14)
- 24 BOCEPHUS, BMI (4)
- 25 COLGEMS-EMI, ASCAP (8)
- 26 CAVESON, ASCAP (9)
- 27 TAPADERO, BMI (11)
- 28 LODGE HALL, ASCAP (6)
- 29 BUG, BMI (12)
- 30 SCARLET MOON, BMI (9)
- 31 WOODEN WONDER, SESAC (2)
- 32 BEGINNER, ASCAP (2)
- 33 MICHAEL H. GOLDSSEN, 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 GALILEON, ASCAP (3)
- 47 AMR, ASCAP (3)
- 48 TWO SONS, ASCAP (7)
- 49 LYLE LOVETT, ASCAP (4)
- 50 CONTENTION, SESAC (1)

Pos. PUBLISHER (No. of charted singles)

- 1 FLYTE TYME, ASCAP (15)
- 2 WILLESDEN, BMI (26)
- 3 BUSH BURNIN', ASCAP (19)
- 4 APRIL, ASCAP (17)
- 5 DELIGHTFUL, BMI (3)
- 6 ZOMBA, ASCAP (13)
- 7 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)



TOP BLACK PUBLISHING CORPORATIONS

Pos. PUBLISHING CORPORATION (No. of charted singles)

- 1 WARNER BROS. (53)
- 2 MCA (45)
- 3 IRVING/ALMO (32)

TOP POP DISTRIBUTED LABELS

Pos. LABEL (No. of charted albums & singles)

- 1 WARNER BROS. (121)
- 2 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)

TOP BLACK SINGLES PUBLISHERS

Pos. PUBLISHER (No. of charted singles)

- 1 FLYTE TYME, ASCAP (15)
- 2 WILLESDEN, BMI (26)
- 3 BUSH BURNIN', ASCAP (19)
- 4 APRIL, ASCAP (17)
- 5 DELIGHTFUL, BMI (3)
- 6 ZOMBA, ASCAP (13)
- 7 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 CALOCO, 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)
- 42 WAVEMAKER, ASCAP (1)
- 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)

MCA RECORDS

TOP BLACK DISTRIBUTED LABELS

Pos. LABEL (No. of charted albums & singles)

- 1 MCA (72)
- 2 COLUMBIA (75)
- 3 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)
- 3 EMI-MANHATTAN (8)
- 4 ARISTA (1)
- 5 COLUMBIA (5)

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)



TOP COUNTRY PUBLISHING CORPORATIONS

Pos. PUBLISHING CORPORATION (No. of charted singles)

- 1 WARNER BROS. (70)
- 2 TREE GROUP (72)
- 3 MCA (31)
- 4 SKB GROUP (40)
- 5 RICK HALL GROUP (10)



peer

Music Worldwide



LIAM STERNBERG
Songwriter

#1 Top Pop Single of 1987
"Walk Like An Egyptian"



MIKI HOWARD
A Top New
Black Artist of 1987

APPLAUDS

these TOP performers in Billboard's Year End Charts
And wishes all our songwriters another chart-topping year in '88

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.

DANIELA ROMO
exclusive  artist

COMING JANUARY '88-NEW LP- "*Gitana*"

TOP POP LATIN ALBUMS

Pos. TITLE—Artist—Label

- 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—Ednita Nazario—Melody
- 11 CADA DIA ME ACUERDO MAS DE TI—Dyango—EMI
- 12 AMANDA MIGUEL—Amanda Miguel—TeleDiscos
- 13 FANTASIA—Franco de Vita—Sonotone
- 14 SERA QUE ESTOY SONANDO—Basilio—BMS
- 15 LABERINTO DE AMOR—Yolandita Monge—CBS



JOSE JOSE

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 POP LATIN LABELS

Pos. LABEL (No. of charted albums)

- 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 ALBUMS

Pos. TITLE—Artist—Label

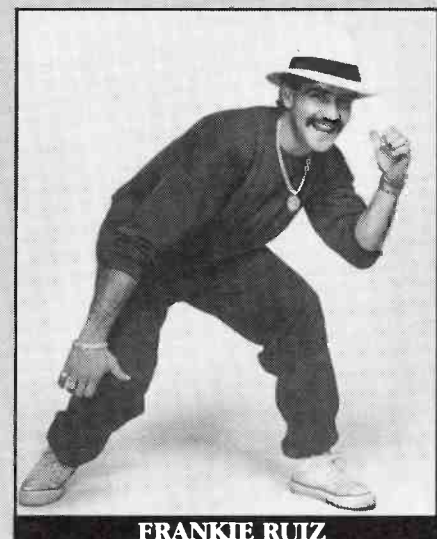
- 1 ATREVIDO Y DIFERENTE—Eddie Santiago—TH
- 2 Y SU PUEBLO—El Gran Combo—Combo
- 3 MEJOR ACOMPAÑADO QUE NUNCA—Andy Montañez—TH
- 4 VOY PA' ENCIMA—Frankie Ruiz—TH
- 5 ELEGANTEMENTE CRIOLLO—Roberto Torres—Sar
- 6 EL SEÑOR DEL MERENGUE—Johnny Ventura—CBS
- 7 SOLISTA PERO NO SOLO—Frankie Ruiz—TH
- 8 DANCE IT/ BAILALO—Bonny Cepeda y su orquesta—RCA
- 9 BACK TO WORK—Sonora Poncena—Inca
- 10 ACARICIAME—La Patrulla 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



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)



FRANKIE RUIZ

TOP REGIONAL MEXICAN LATIN ALBUMS

Pos. TITLE—Artist—Label

- 1 ME VOLVI A ACORDAR DE TI—Los Bukis—Laser
- 2 GRACIAS AMERICA—Los Tigres Del Norte—Profono
- 3 TIMELESS—Little Joe—CBS
- 4 HOY PLATIQUE CON MI GALLO—Vicente Fernandez—CBS
- 5 CORAZON VACIO—Los Yonicis—Laser
- 6 LA TAMBORA—Antonio Aguilar—Musart
- 7 DE GUANAJUATO PARA AMERICA—Los Caminantes—

Rocio

- 8 CAPULLO Y SORULLO—Sonora Dinamita—Fuentes
- 9 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 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
- 6 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



EDDIE SANTIAGO

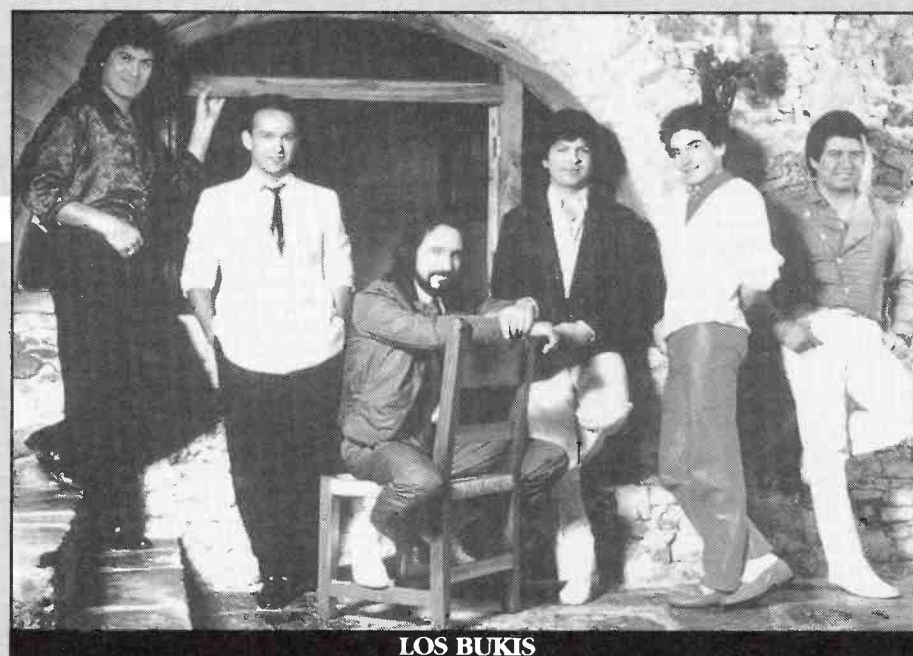


DANIELA ROMO

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—Braulio—CBS
- 25 SOLO EL Y YO—Pandora—EMI



LOS BUKIS

TOP REGIONAL MEXICAN LATIN ARTISTS

Pos. ARTIST (No. of charted albums) Label

- 1 LOS BUKIS (1) Laser
- (2) Profono
- 2 LOS CAMINANTES (1) Rocio
- (4) Luna
- 3 LOS TIGRES DEL NORTE (2) Profono
- 4 VICENTE FERNANDEZ (4) CBS
- 5 LOS YONICIS (1) CBS
- (2) Profono
- (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 REGIONAL MEXICAN LATIN LABELS



Pos. LABEL (No. of charted albums)

- 1 CBS (20)
- 2 PROFONO (15)
- 3 MUSART (9)
- 4 LASER (3)
- 5 LUNA (8)

6 FREDDIE (10)

- 7 ROCIO (1)
- 8 GIL (2)
- 9 FUENTES (1)
- 10 RAMEX (7)



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 star-studded, 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 collections 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 special "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.

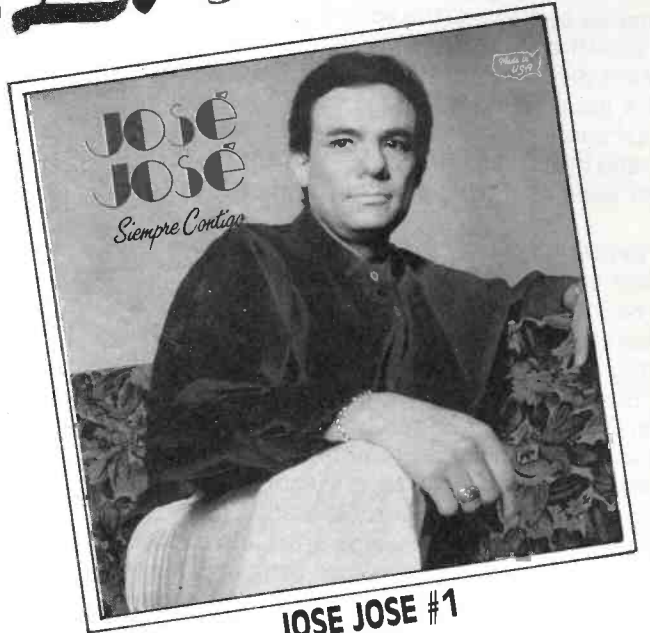
Other great rock talents were also saluted in 1987. The late rhythm and blues genius **Sam Cooke**, who has had some of his best material reissued by RCA, was represent-

(Continued on page Y-47)

The top Artists...
with the top LP's
are on the...
top Latin Label

BMG
MUSIC INTERNATIONAL
your company in the U.S.A...

Congratulations!



JOSE JOSE #1



JUAN GABRIEL #2



EMMANUEL #4



JOSE FELICIANO #5



ROCIO DURCAL #6



ISABEL PANTOJA #9



BONNY CEPEDA #8



HANSEL & RAUL #13

TOP TROPICAL / SALSA ALBUMS

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 picture—without 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 Koladner, 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)



THE REEL ROCK QUIZ

A number of recording artists (and a certain rock promoter!) graced the silver screen in 1987. Some had starring roles; others you'd miss if you skipped out for popcorn. Some of the films were box-office bonanzas; others were rental bin fodder. Below is a selective list of artists and films to mix and match. Note: some appeared in more than one flick, and some movies featured more than one artist. Answers appear on page Y-53.

- | | |
|--------------------------|--------------------------------|
| 1. Adam Ant | A. "Adventures In Babysitting" |
| 2. Frankie Avalon | B. "Amazon Women On The Moon" |
| 3. Chuck Berry | C. "Back To The Beach" |
| 4. Rubén Blades | D. "Blind Date" |
| 5. Cher | E. "Disorderlies" |
| 6. Merry Clayton | F. "Dogs In Space" |
| 7. Albert Collins | G. "Fatal Beauty" |
| 8. Alice Cooper | H. "Gardens Of Stone" |
| 9. Elvis Costello | I. "Hail! Hail! Rock'N'Roll" |
| 10. Marshall Crenshaw | J. "Ironweed" |
| 11. Hazel Dickens | K. "La Bamba" |
| 12. John Doe | L. "Lethal Weapon" |
| 13. The Fat Boys | M. "Light Of Day" |
| 14. Fine Young Cannibals | N. "Made In Heaven" |
| 15. Mick Fleetwood | O. "Maid To Order" |
| 16. Annette Funicello | P. "Matewan" |
| 17. Bill Graham | Q. "Nuts" |
| 18. Susanna Hoffs | R. "Outrageous Fortune" |
| 19. Michael Hutchence | S. "Prince Of Darkness" |
| 20. Joan Jett | T. "Siesta" |
| 21. Grace Jones | U. "Sign 'O' The Times" |
| 22. Stanley Jordan | V. "Slam Dance" |
| 23. B.B. King | W. "Straight To Hell" |
| 24. Darlene Love | X. "Suspect" |
| 25. Madonna | Y. "The Allnighter" |
| 26. Meat Loaf | Z. "The Running Man" |
| 27. Bette Midler | AA. "The Squeeze" |
| 28. Coati Mundi | BB. "The Witches Of Eastwick" |
| 29. Ric Ocasek | CC. "Tin Men" |
| 30. Tom Petty | DD. "Walker" |
| 31. Prince | EE. "Who's That Girl?" |
| 32. The Pogues | |
| 33. Keith Richards | |
| 34. Brian Setzer | |
| 35. Bruce Springsteen | |
| 36. Barbra Streisand | |
| 37. Joe Strummer | |
| 38. Tom Waits | |
| 39. Neil Young | |

BONUS QUESTION: What two recording artists made a splash on Broadway in 1987? Hint: Their photos appear elsewhere in this section.

Rock'n'roll

(Continued from page Y-45)

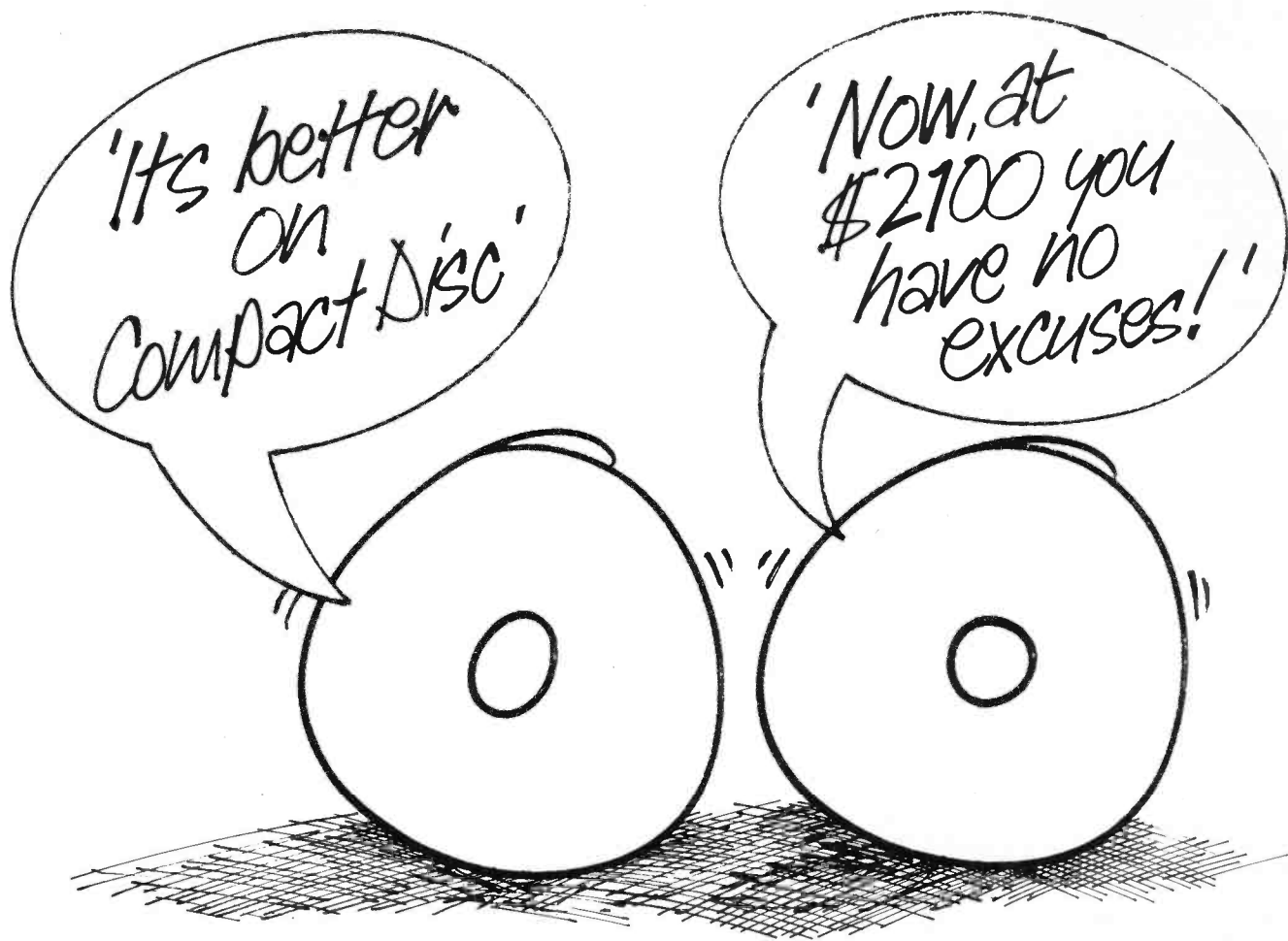
ed by the memorable "Live At The Copa," re-released in digitally remastered form. **Buddy Holly**, who died in the same tragic air accident that claimed Ritchie Valens, was the subject of a new third edition of John Goldrosen's masterful biography, "Remembering Buddy" (co-authored by John Beecher), while MCA re-issued 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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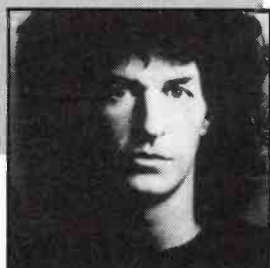


PIA ZADORA

Kenny G.—“Duotones”
 Madonna—“Who’s That Girl”
 Whitney Houston—“Whitney Houston”
 Smokey Robinson—“One Heartbeat”
 Dan Hill—“Dan Hill”
 Barbra Streisand—“One Voice”

Lou Gramm—“Ready Or Not”
 Georgia Satellites—“Georgia Satellites”
 Crowded House—“Crowded House”
 Bruce Springsteen—“Tunnel Of Love”
 The Insiders—“Ghost On The Beach”
 Tom Kimmel—“5 To 1”

**KEVIN CRONIN,
 REO
 SPEEDWAGON**



**TOM KEIFER,
 CINDERELLA**

Guns N’ Roses—“Appetite For Destruction”
 Aerosmith—“Permanent Vacation”
 Whitesnake—“Whitesnake”
 The Cult—“Electric”
 Bon Jovi—“Slippery When Wet”
 Poison—“Look What The Cat Dragged In”

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”

**JODY
 WATLEY**



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 programming—and 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 PolyGram 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 Beraman 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 audio-cassettes, 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 cassette-single 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

1987 THE YEAR IN MUSIC & VIDEO

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).

CBS' 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 conventioners 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 source-licensing bill, which would put an end to separate li-

censing 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)

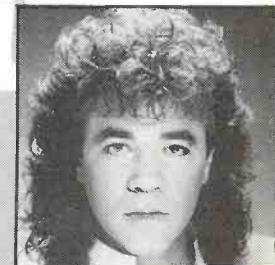
6. Supertramp's "Free As A Bird," A&M. The veteran British group's latest album peaked at No. 101 in November. That's 80 notches lower than the peak position of the band's prior release, "Brother Where You Bound," which was its first without Roger Hodgson.

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 special "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.

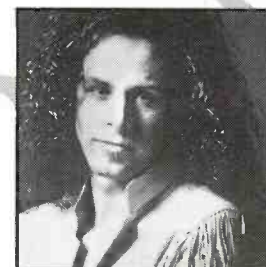
9. "Moonlighting" soundtrack, MCA. The "Miami Vice" soundtrack was the smash hit of the Christmas 1985 record-buying season, logging 11 weeks at No. 1. You'd think the soundtrack to this hot TV show would do equally well, but it didn't even come close, peaking at No. 50 in September. It would probably 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: **Lo-verboy'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





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 video-clips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, and director. Please send information to *Billboard*, New Videoclips, 1515 Broadway, New York, N.Y. 10036.

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.

HERB ALPERT

Our Song
Keep Your Eye On Me/A&M
Ans. 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

Inside Information/Atlantic
Kim Dempster/Propaganda Films
David Fincher

PAUL JANZ

Believe In Me
Electricity/A&M
Kevin Townsend
Maurice Phillips

KASHIF AND MELI'SA MORGAN

Love Changes
Love Changes/Arista
Rudd Simmons/Ken Walz Productions
John Lloyd Miller

PAUL KELLY & THE MESSENGERS

Before Too Long
Gossip/A&M
Mike Bodnarczuk/The Company
Kevin Kerlake

ROY ORBISON AND K.D. LANG

Crying
Original Motion Picture Soundtrack Hiding Out/Virgin
Francine Moore
Leslie Libman

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
W. Hills

WELL RED

Get Lucky
Motion/Virgin
Crunch Productions
Mark LeBon

DANNY WILSON

A Girl I Used To Know
Meet Danny Wilson/Virgin
Boyington Films
Paul Boyington

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.

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)



VIDEO

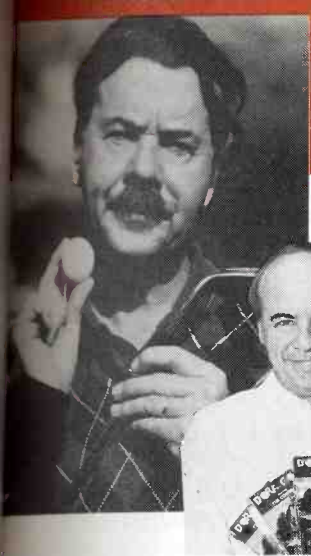
SCRAPBOOK

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JAGGER'S, MI. • NORMA JEANS, MN. • MEDUSA'S, IL. • REVIVAL, PA. • DOC & EDDY'S, MO. • CHANNEL CLUB, MA. • DOC & EDDY'S, NE. • CAPTAINS COVE, CT.

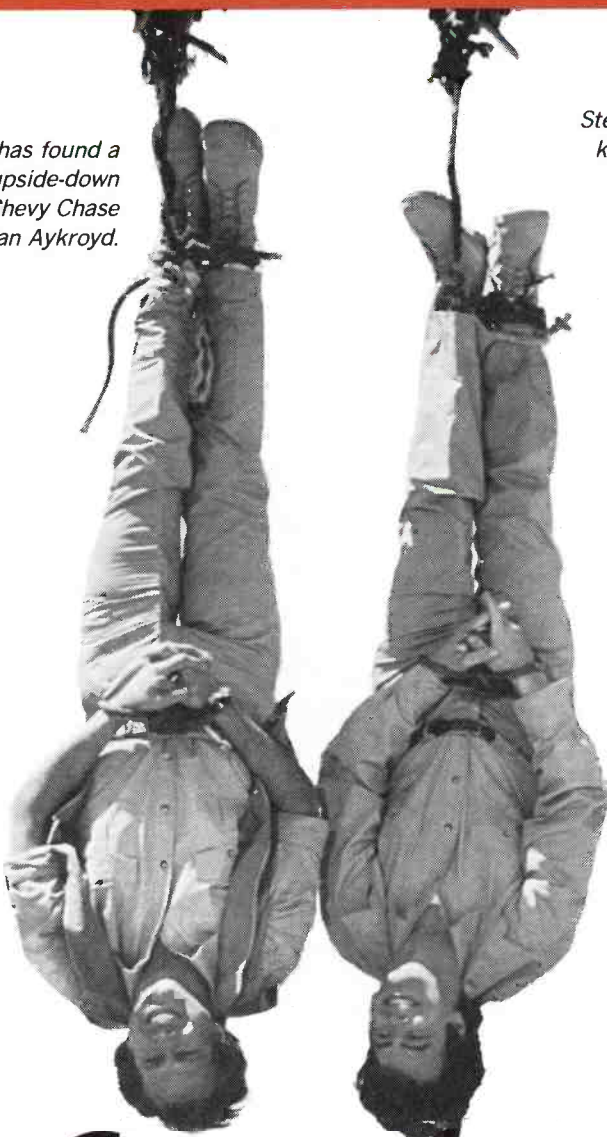
ROCKAMERICA

ROCKAMERICA, INC. 27 E. 21 STREET, NEW YORK, N.Y. 10010 (212) 475-5791



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.



Steve Martin turns into killer dentist in "Little Shop Of Horrors."



"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 hottest genres in the home video industry. In sell-through 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 chain—which 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-

'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)

Comedy Video is BIG... really BIG... how BIG is it??

Bob Goldthwait carries his wacky wit from "Police Academy" and "Burglar" to video spotlight.

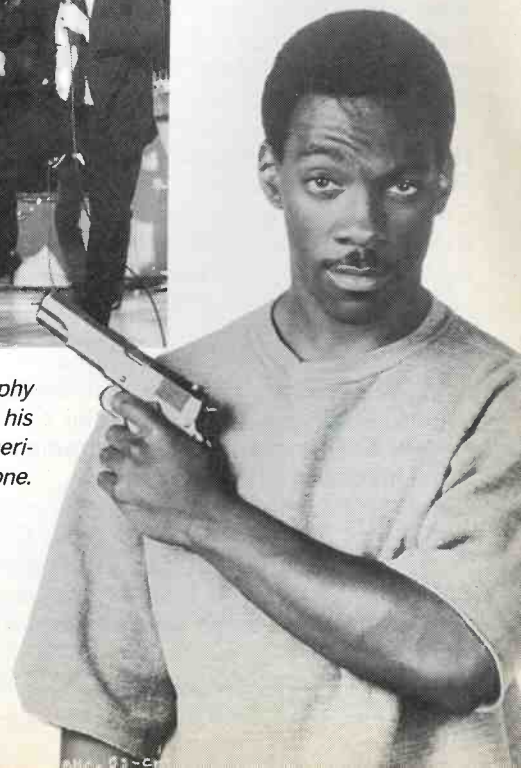


Jackie Mason's topsy-turvy view of the world has found a new stage.



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," "Critical Condition" and "Ferris Bueller's Day Off" (Paramount); "Back To School," "The Three Amigos," "Radio Days" and "Hannah And Her Sisters" (HBO); "Raising Arizona" (CBS/Fox); "Burglar" 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"?

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.'

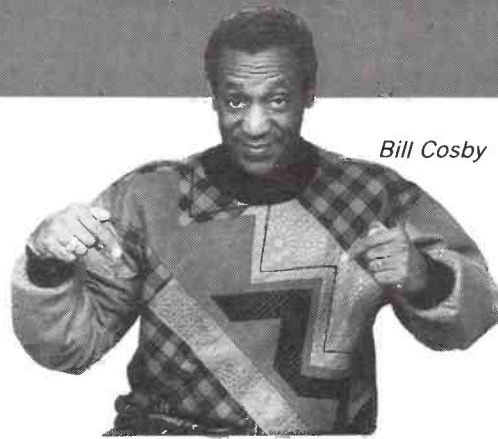
Richard Pryor, Tim Conway (in his made-for-video comedy "how-to" tape for J-2, "Dorf On Golf"), Jack Benny, Robin Williams, Gallagher, Billy Crystal, Whoopi Goldberg, George Carlin, Steve Martin and Cheech & Chong are among the many others who have surpassed 30,000-unit sales on individual videos.

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.

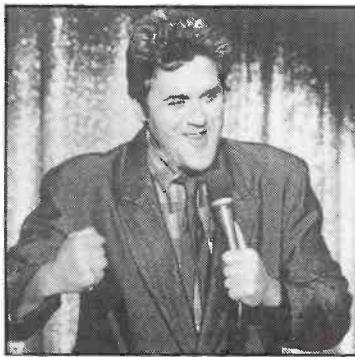
But does all this success in the relatively new medium of video please comedian Bobcat Goldthwait, who just put out "An Evening With Bobcat Goldthwait: Share The Warmth" on Vestron and is renowned for his mild and noncontroversial humor?

Does he think that the medium of home video

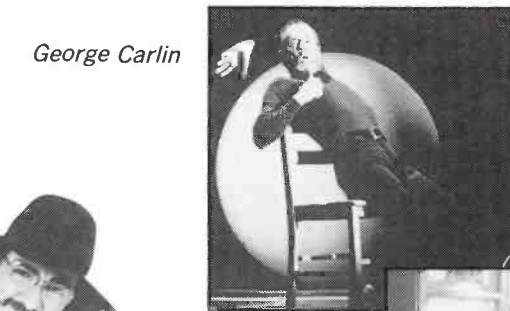


Bill Cosby

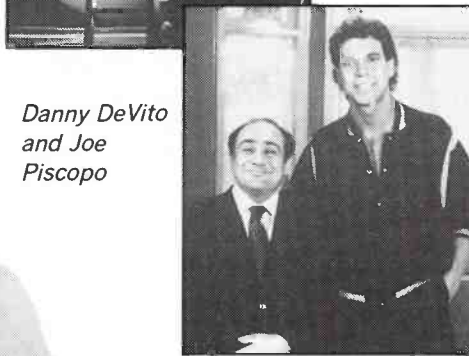
COMEDY: How BIG Is It?



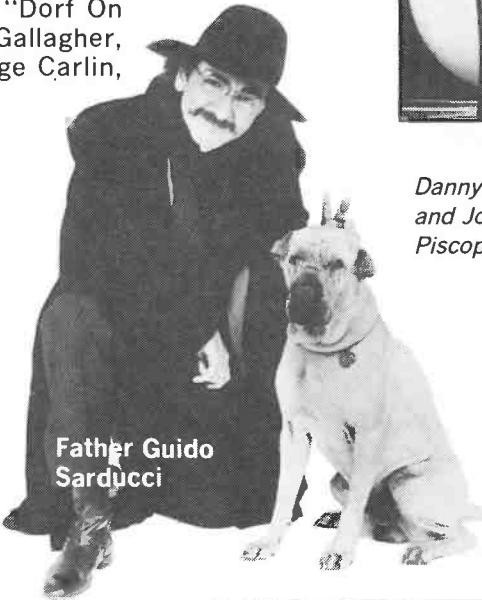
Jay Leno



George Carlin



Danny DeVito and Joe Piscopo



Father Guido Sarducci



Robin Williams, Whoopi Goldberg & Billy Crystal in "Comic Relief."

Billy Crystal

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 whimpering, 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-

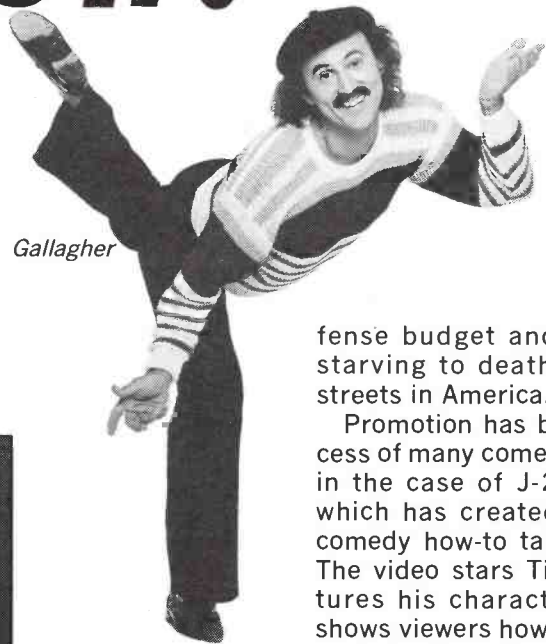
fense budget and there are people starving to death and living on the streets in America."

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)



Gallagher



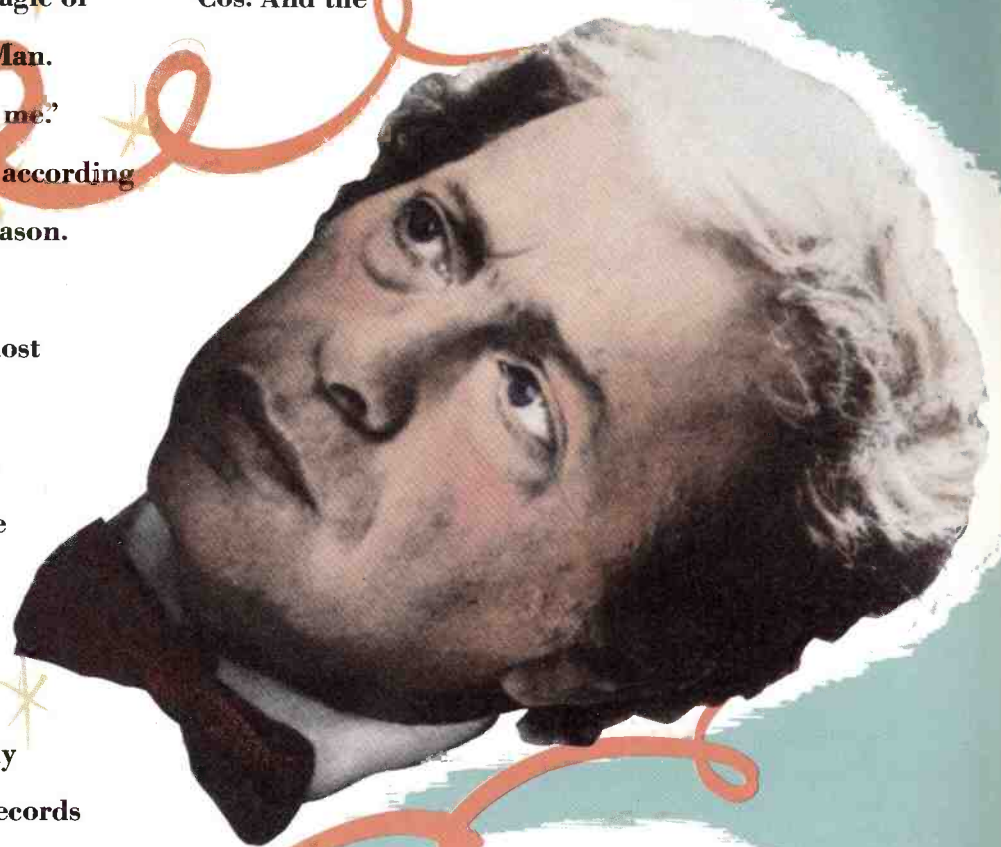


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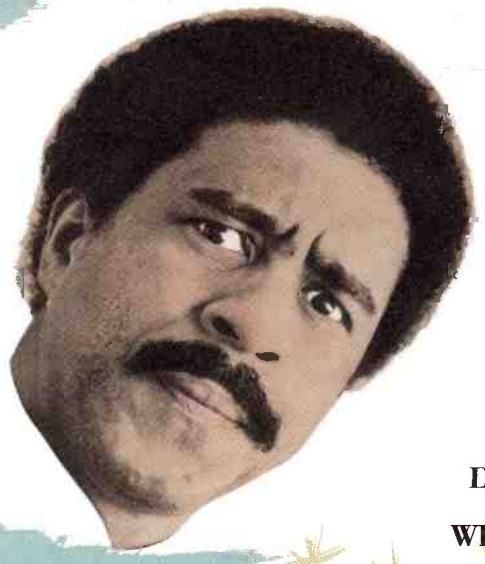
Pinkard & Bowden

Richard Pryor

Joan Rivers

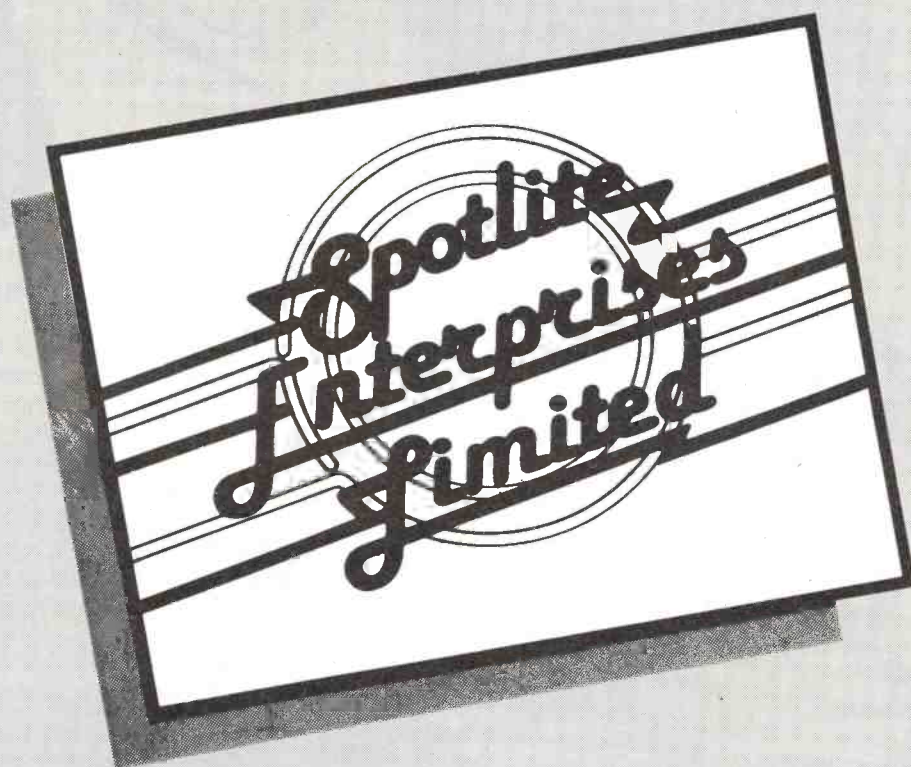
Father Guido Sarducci

Steven Wright



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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 in-store 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 re-wind 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 world-connector 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)

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Directed by
WALTER C. MILLER
Written by
RODNEY DANGERFIELD
Executive in Charge
of Production
GREGORY SILLS

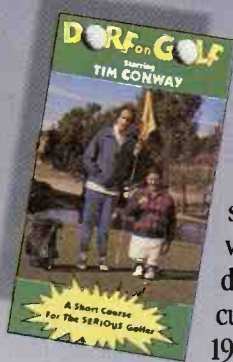
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- J2-0016 With "Went with the Wind" 60 min., \$29.95 sugg. retail.



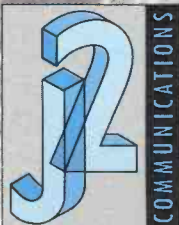
DORF ON GOLF starring Tim Conway

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- J2-0009 30 min., \$29.95 sugg. retail.

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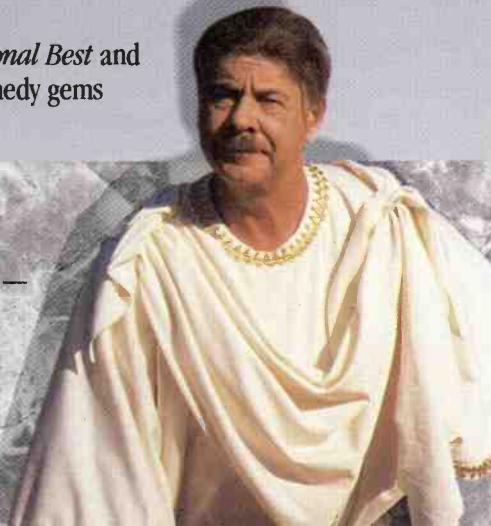
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VIDEO

(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 stores. Other hot video 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 multiple-star 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

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 Angeles-based 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 committing 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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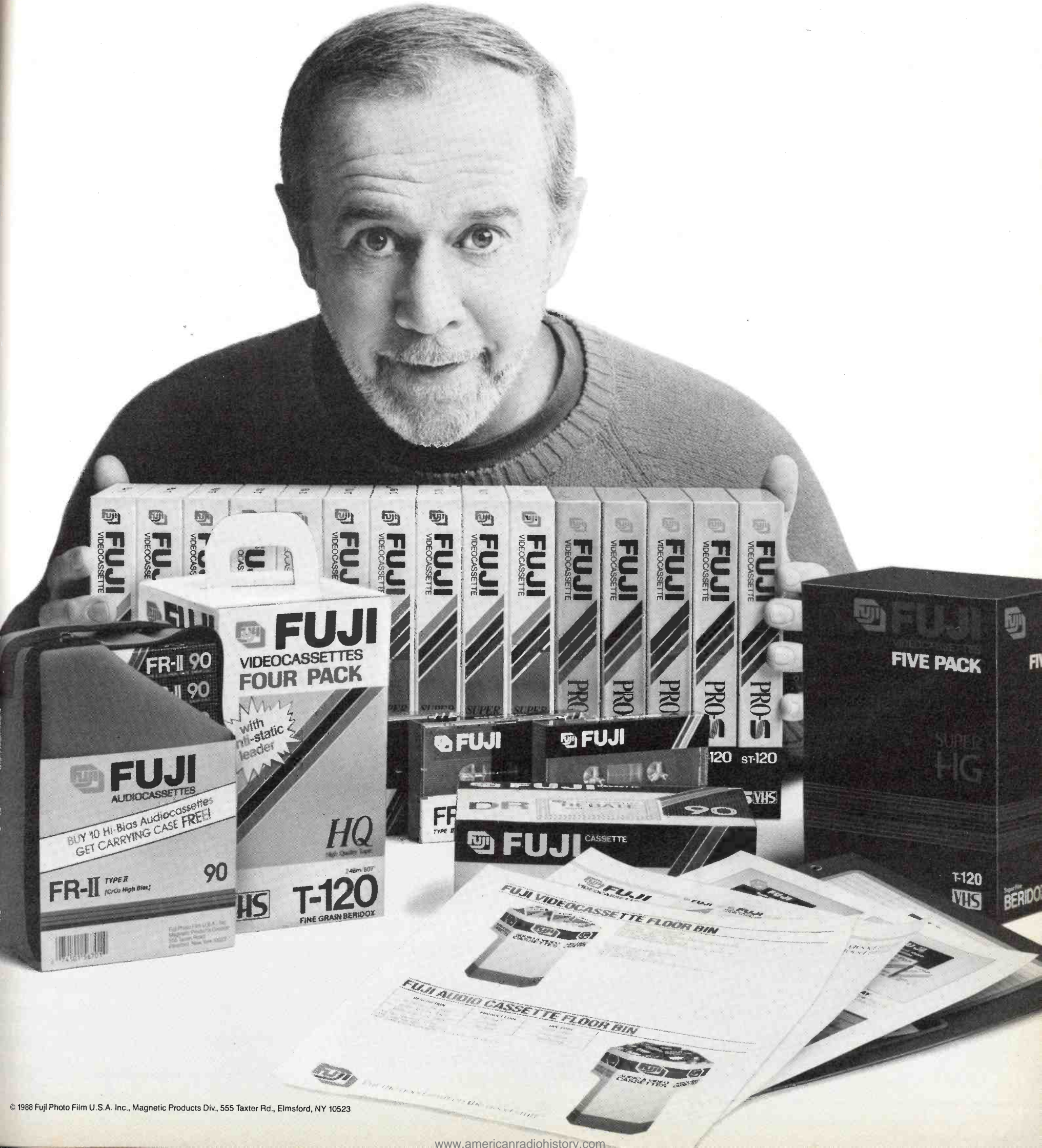
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RADIO

(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 long-form comedy, and says that short form success will pave the way for its eventual accep-

ance. 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 to 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, super-markets, 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

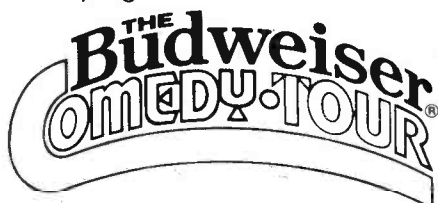
Following is a recap chart of the top comedy feature films which appeared on Billboard's Videocassette Rentals chart during the eligibility period of Nov. 15, 1986 through Nov. 14, 1987.

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
6. **CROCODILE DUNDEE**—Paramount Home Video
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
17. **THE GODS MUST BE CRAZY**—Playhouse Video
18. **THE THREE AMIGOS**—HBO Video
19. **NOTHING IN COMMON**—HBO Video
20. **TOUGH GUYS**—Touchstone Home Video
21. **POLICE ACADEMY 3: BACK IN TRAINING**—Warner 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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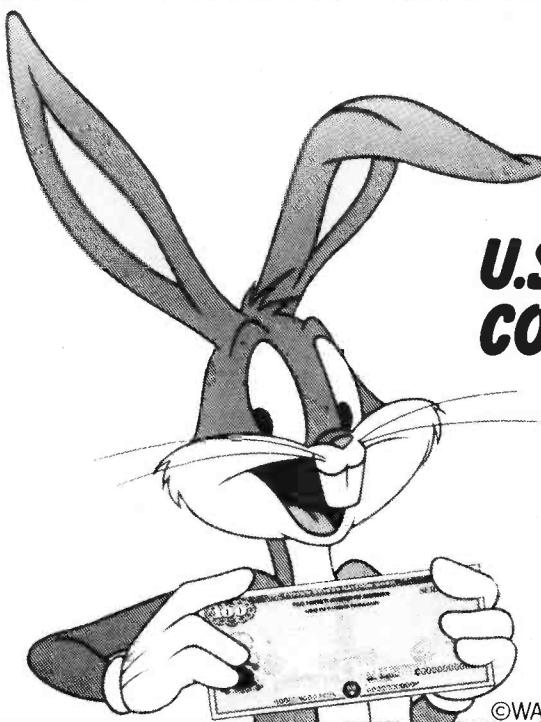
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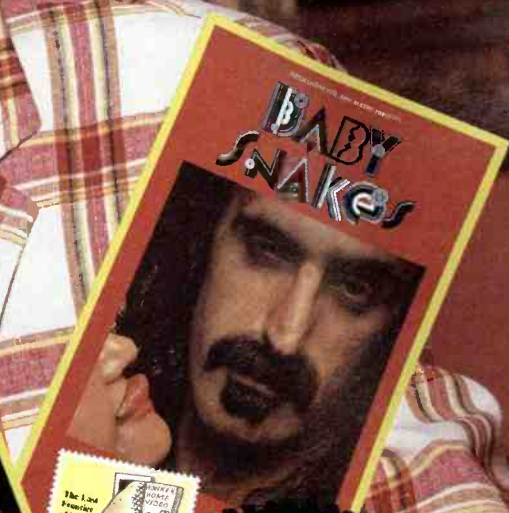
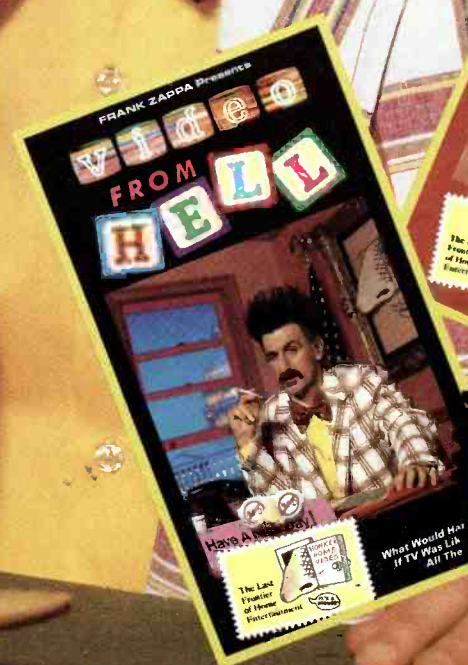
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Major Chain Uses Unique Approach 100 Stores, New Headquarters For Web

BY EARL PAIGE

LAS VEGAS The growing Major Video chain, having reached the 100-store 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 million 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 revenues 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 acquired 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, 30-foot 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, California-based Video Products Distributors furnishes most goods, "except in Florida," says Wendy Phoenix, a

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 year."

FOR WEEK ENDING DECEMBER 26, 1987

Billboard

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TOP KID VIDEO SALES

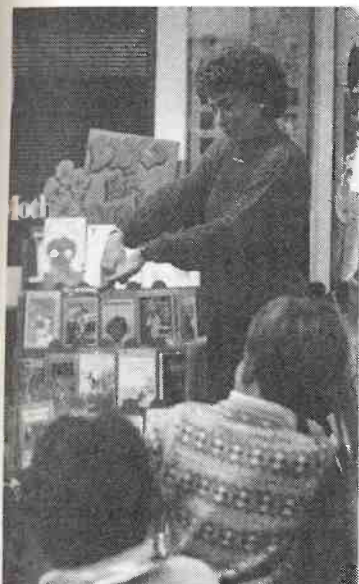
Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
			★★ NO. 1 ★★			
1	1	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 ♦	Walt Disney Home Video 239	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 ▲ ♦	Walt Disney Home Video 36	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	Walt Disney Home Video 64	1974	14.95
15	14	29	WINNIE THE POOH AND A DAY FOR EYYORE	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 GOOFLY!	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	NEW ▶		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). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for nontheatrical made-for-home-video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985, were certified under different criteria. ♦ International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary.



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.



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 6-year-old Adrian, in order to offer parents ideas within a good age span."

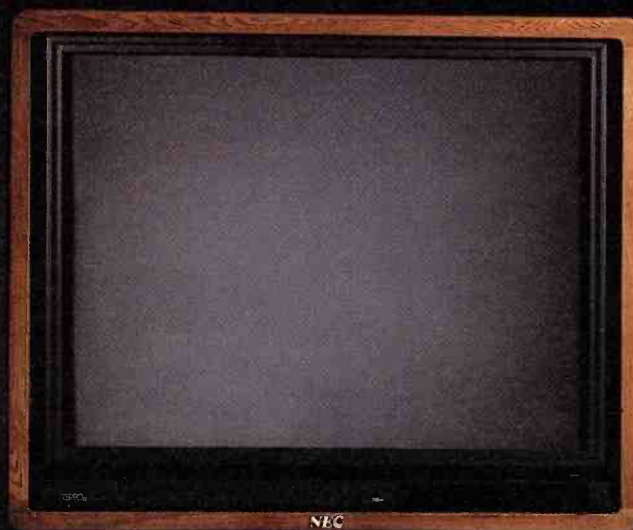
On Wednesday afternoons, the chain has a Story Video Hour, during which Singer reads stories and screens a video for children from the community—regardless of whether their families are New Video members. Every month, Singer tries to present a special event. This month's event, scheduled for Wednesday (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, "Sesame 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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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 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, two-for-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.

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 15-minute 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)

Compact Disk Expected To Up Traffic For L.A. Retail Web CDs Added To Shelves At 20/20 Chain

BY CHRIS MORRIS

LOS ANGELES Los Angeles-based 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

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-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."

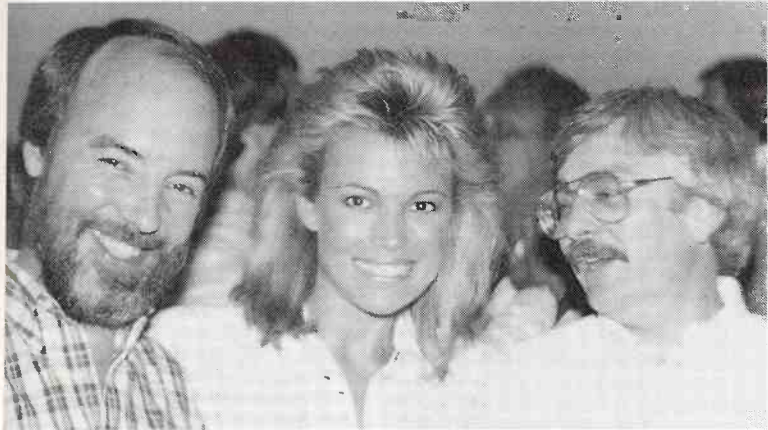
CDs take up approximately 25% of the stock at the two stores presently dealing them. The Pico Boulevard outlet stocks about 5,000 CDs; Leiva says, "We're going to continue building on that."

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."



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 least 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."

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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-specialty-store 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.

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 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 Baker & Taylor's current top 25 and could easily be expanded, according to Bashkin. Baker & Taylor also provides extensive point-of-purchase materials, incentive programs, and volume discounts.

"We recommend a 300-to-500-piece initial order," says Bashkin. (Continued on page 72)

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

you're in good hands. When there's so much good video available, why not offer something that's good and different from what's on Saturday 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.

Significantly, children's books 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.

FOR WEEK ENDING DECEMBER 26, 1987

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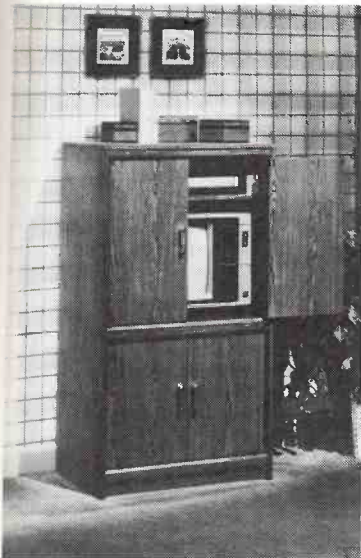
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TOP VIDEOCASSETTES RENTALS™

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
1	1	6	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R
2	2	4	OUTRAGEOUS FORTUNE	Touchstone Films Touchstone Home Video 569	Shelley Long Bette Midler	1987	R
3	4	4	HARRY AND THE HENDERSONS	Amblin Entertainment MCA Home Video 80677	John Lithgow	1987	PG
4	3	6	TIN MEN	Touchstone Films Touchstone Home Video 571	Danny DeVito Richard Dreyfuss	1987	R
5	8	4	EXTREME PREJUDICE	IVE 62178	Nick Nolte Powers Boothe	1987	R
6	6	6	PROJECT X	CBS-Fox Video 1592	Matthew Broderick	1987	PG
7	14	2	SUPERMAN IV: THE QUEST FOR PEACE	Cannon Films Inc. Warner Home Video 11757	Christopher Reeve Gene Hackman	1987	PG
8	5	10	STAR TREK IV-THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG
9	23	2	ISHTAR	RCA/Columbia Pictures Home Video 6-20535	Dustin Hoffman Warren Beatty	1987	PG-13
10	24	2	GARDENS OF STONE	Tri-Star Pictures CBS-Fox Video 3731-80	James Caan Anjelica Huston	1987	R
11	7	11	ANGEL HEART	IVE 60460	Mickey Rourke Lisa Bonet	1987	NR
12	10	6	RIVER'S EDGE	Hemdale Film Corp. Nelson Home Entertainment 7690	Dennis Hopper Crispin Glover	1987	R
13	11	11	RAISING ARIZONA	CBS-Fox Video 5191	Nicholas Cage Holly Hunter	1987	PG-13
14	13	12	MANNEQUIN	Media Home Entertainment M920	Andrew McCarthy Kim Cattrall	1987	PG
15	12	12	BLIND DATE	Tri-Star Pictures RCA/Columbia Home Video 6-20822	Kim Basinger Bruce Willis	1987	PG-13
16	18	4	WHO'S THAT GIRL	Warner Bros. Inc. Warner Home Video 11758	Madonna Griffin Dunne	1987	PG
17	15	13	HOOSIERS	Orion Pictures HBO Video 0041	Gene Hackman Dennis Hopper	1986	PG
18	16	12	BURGLAR	Warner Bros. Inc. Warner Home Video 11705	Whoopi Goldberg Bob Goldthwait	1987	R
19	9	9	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G
20	19	14	AN AMERICAN TAIL	Amblin Entertainment MCA Home Video 80536	Animated	1986	G
21	17	18	CROCODILE DUNDEE	Paramount Pictures Paramount Home Video 32029	Paul Hogan	1986	PG-13
22	20	6	MALONE	Orion Pictures Orion Home Video 8706	Burt Reynolds Lauren Hutton	1987	R
23	25	14	FROM THE HIP	DEG Inc. Lorimar Home Video 473	Judd Nelson Elizabeth Perkins	1986	PG
24	22	18	THE BEDROOM WINDOW	DEG Inc. Vestron Video 5209	Steve Guttenberg Isabelle Huppert	1987	R
25	21	6	MAKING MR. RIGHT	HBO Video 0016	John Malkovich	1987	PG
26	28	3	AMERICAN NINJA 2: THE CONFRONTATION	Cannon Films Inc. Media Home Entertainment M933	Michael Dudikoff	1987	R
27	32	12	SOME KIND OF WONDERFUL	Paramount Pictures Paramount Home Video 31979	Eric Stoltz Mary Stuart Masterson	1987	PG-13
28	33	10	DEATH BEFORE DISHONOR	New World Entertainment New World Video A86260	Fred Dryer	1986	R
29	30	7	CREEPSHOW 2	New World Entertainment New World Video A87003	Lois Chiles George Kennedy	1987	R
30	29	4	THREE FOR THE ROAD	Vista Organization Vista Home Video 0023	Charlie Sheen Alan Ruck	1987	PG-13
31	37	10	EVIL DEAD 2: DEAD BY DAWN	Rosebud Releasing Corp. Vestron Video 5212	Bruce Campbell Sarah Berry	1987	NR
32	26	19	BLACK WIDOW	CBS-Fox Video 5033	Debra Winger Theresa Russell	1986	R
33	38	12	HEAT	New Century Entertainment Paramount Home Video 12584	Burt Reynolds	1987	R
34	27	11	POLICE ACADEMY 4: CITIZENS ON PATROL	Warner Bros. Inc. Warner Home Video 20025	Steve Guttenberg Bubba Smith	1987	PG
35	34	8	84 CHARING CROSS ROAD	RCA/Columbia Pictures Home Video 6-20815	Anne Bancroft Anthony Hopkins	1986	PG
36	35	11	ERNEST GOES TO CAMP	Touchstone Films Touchstone Home Video 593	Jim Varney	1987	PG
37	36	16	THE MISSION	Warner Bros. Inc. Warner Home Video 11639	Robert De Niro Jeremy Irons	1986	PG
38	39	9	THE HANOI HILTON	Cannon Films Inc. Warner Home Video 37068	Michael Moriarty	1987	R
39	31	7	GOTHIC	Vestron Video 5215	Julian Sand	1987	R
40	NEW		THE CHIPMUNK ADVENTURE	Bagdarsarian Productions Lorimar Home Video 429	Animated	1987	G

Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for nontheatrical made-for-home-video product); 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for nontheatrical made-for-home-video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985, were certified under different criteria. ♦ International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary.



Bush has introduced a new cabinet design, Model B929, which can accommodate 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

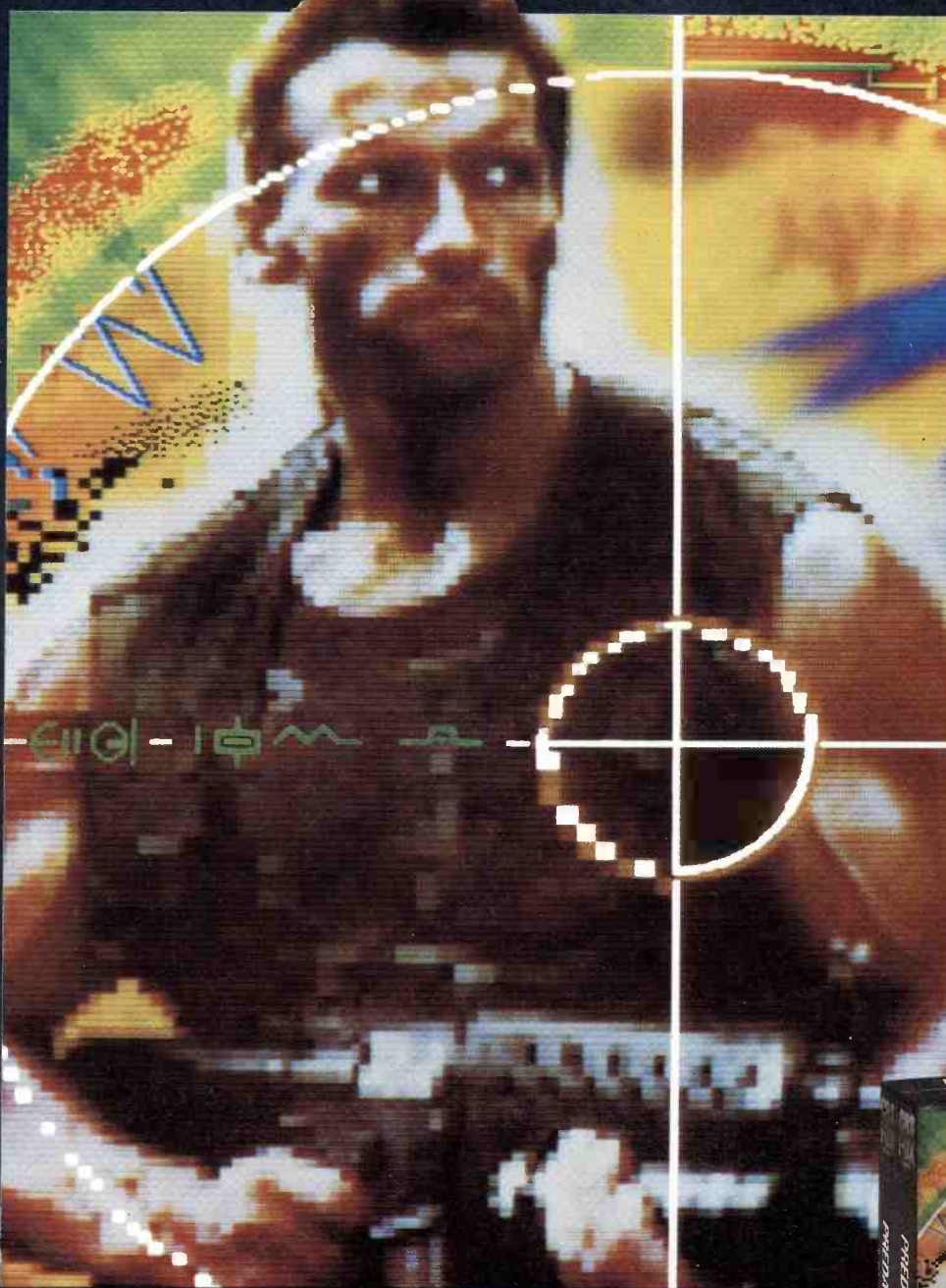
A biweekly column spotlighting new video products and accessories. Vendors of such products may send information and promotional material to Edward Morris, P. O. Box 24970, Nashville, Tenn. 37202.

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, on-screen 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 sound-to-noise ratio. The suggested retail price is \$1,995.

CABINET 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 19½ 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 metal-particle 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.

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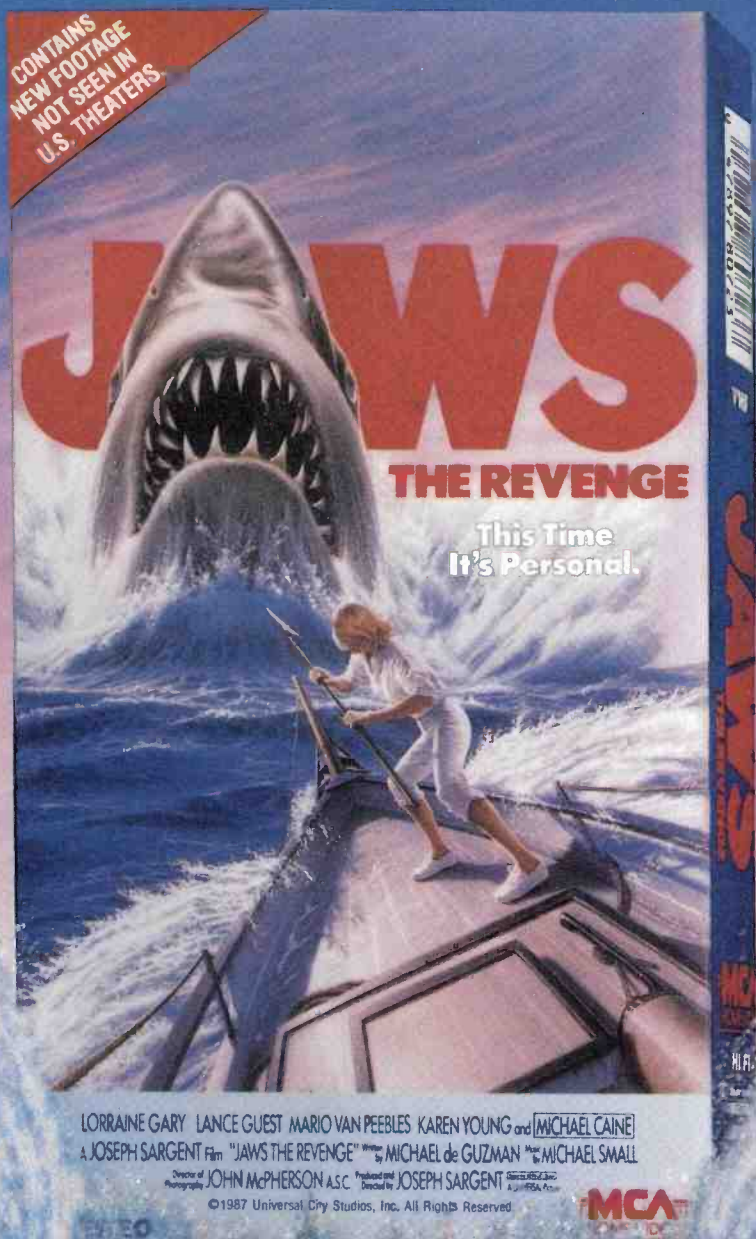
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To get your company's new video releases listed, send the following information—title, performers, distributor/manufacture, format(s), catalog number(s) for each format, and the suggested list price (if none, indicate "no list" or "rental")—to New 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, sometimes simultaneously with compact disks. "The video retailer who has vision will succeed with CD," says Bashkin. "It can mean an extra \$1,000 per week."

Yamaha Unveils State-Of-The-Art Research Center

BY JIM BESSMAN

NEW YORK As part of its year-long 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 users—especially 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 manager 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 continue 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 Yamaha 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, including "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 users.

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 Belw (who also serves as producer in-residence 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 working at PMRC.

"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, personal manager of local acts Holland and the B'zz, and Bonanno decided to

(Continued on next page)

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AUDIO TRACK

NEW YORK

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 **Szakasi** 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 Larabee 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 Lorphen** 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**

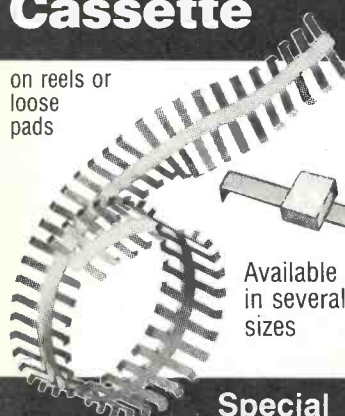
Tilisch and **Jeff Coppage** guiding the knobs.

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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**SOUND
INVESTMENT**

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

END 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 user-programmable 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-the-art 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.

HARRY 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 real-time 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 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 surface-mount 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**

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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.

Brigham and **Fajerstein** set about 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.

The studio is paneled in ash and accented with Italian marble, particularly in the live-sounding isolation booth.

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**

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** 1/2-inch to 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 clients options."



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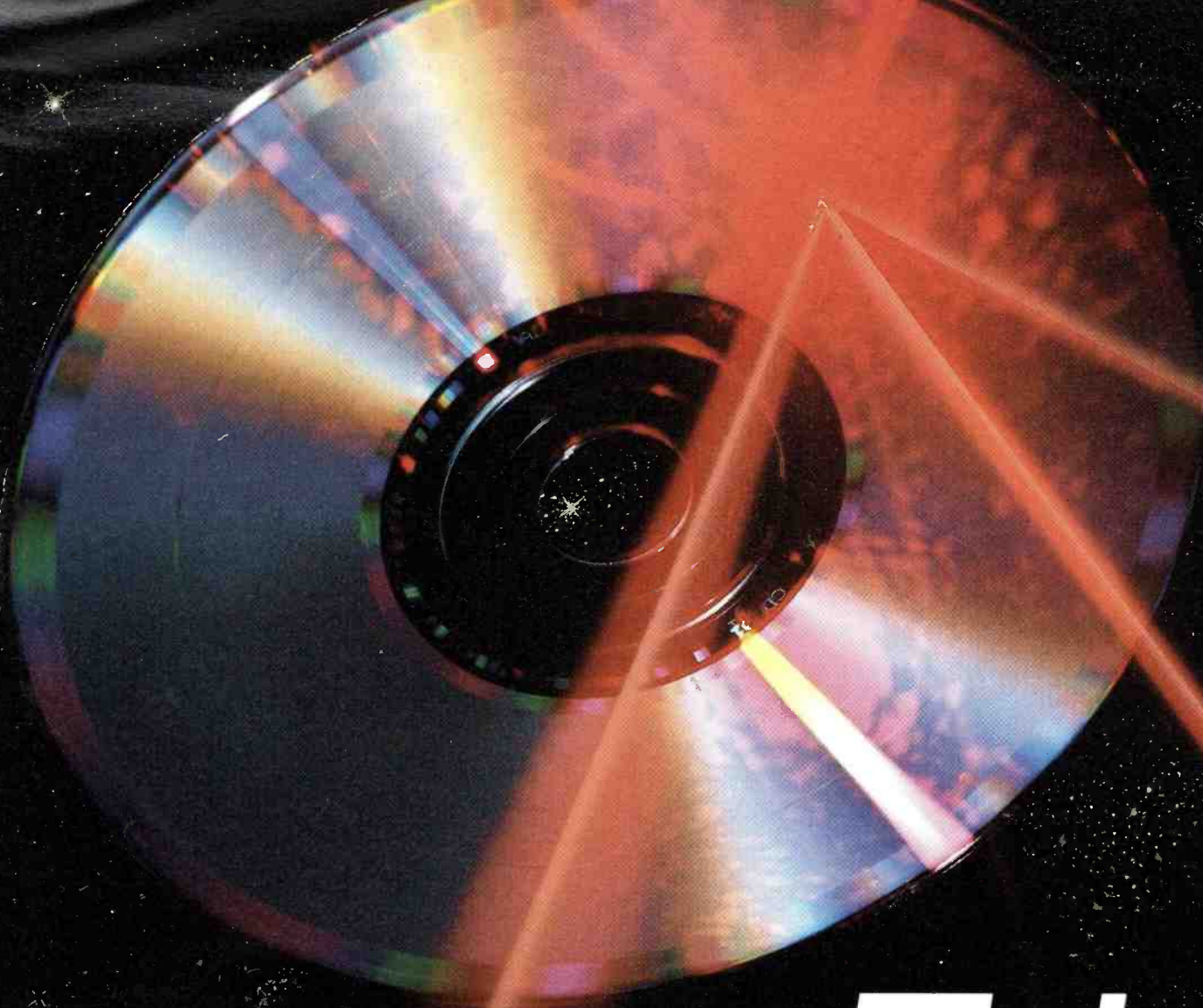
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Busch Sees CDs As Industry Apex

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 being 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 take-up 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."

"If CD-V achieves between 1% and 1 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."

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 successfully 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."

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 pre-recorded 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

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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Sept 26/Yokohama Stadium
Sept 27/Yokohama Stadium



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Oct 12/Osaka Stadium

Thank you Michael for the tour that could have gone on forever... if only
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From Saburo "Al" Arashida & Kyodo Tokyo, Inc.

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 tariffs 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 societies 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 includes 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.

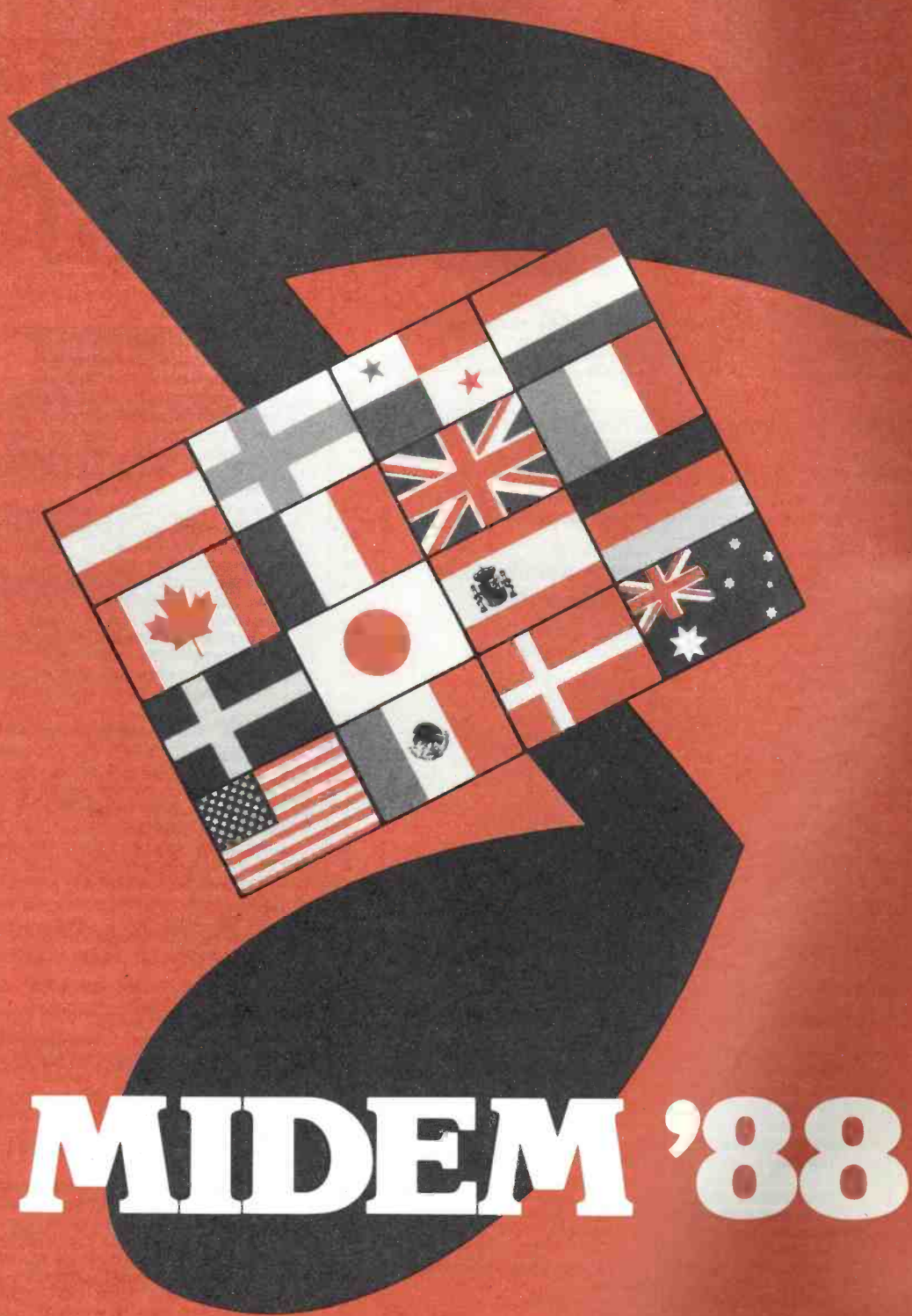
But permission from cable companies must follow.

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

BILLBOARD SPOTLIGHTS



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Whether you're there or not ... let Billboard's MIDEM issues work for you by reaching everyone who counts in the international music scene: record companies • publishers • licensees • exporters/importers. Both issues will be distributed to attendees at MIDEM ... and Billboard's regular weekly readership of 180,000 key decision-makers worldwide will also read these issues. Call your Billboard representative and reserve your space today!

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HITS of the WORLD

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BRITAIN (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
3	3	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' STEVENS EPIC
8	19	FAIRYTALE OF NEW YORK THE POGUES FEATURING KIRSTY MacCOLL POGUE/MAHONE
9	15	THE LOOK OF LOVE MADONNA SIRE
10	11	WHO FOUND WHO JELLYBEAN/ELISA FIORILLO CHRYSALIS
11	8	CRITICIZE ALEXANDER O'NEAL TABU
12	6	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	27	TURN BACK THE CLOCK JOHNNY HATES JAZZ VIRGIN
16	12	SO EMOTIONAL WHITNEY HOUSTON ARISTA
17	33	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	NEW	WHEN I FALL IN LOVE NAT KING COLE CAPITOL
21	32	ANGEL EYES WET WET WET PRECIOUS/PHONOGRAM
22	36	CHILDREN SAY LEVEL 42 POLYDOR
23	20	I'M THE MAN ANTHRAX ISLAND
24	22	SATELLITE HOOTERS CBS
25	NEW	TOUCHED BY THE HAND OF GOD NEW ORDER FACTORY
26	23	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	26	HERE I GO AGAIN WHITESNAKE EMI
33	28	MY BABY JUST CARES FOR ME NINA SIMONE CHARLY
34	NEW	LAST NIGHT I DREAM... THE SMITHS ROUGH TRADE
35	24	WHENEVER YOU NEED SOMEBODY RICK ASTLEY RCA
36	NEW	TIGHTEN UP WALLY JUMP JR./CRIMINAL ELEMENT BREAKOUT/A&M
37	NEW	G.T.O. SINITTA RCA
38	18	TO BE REBORN BOY GEORGE VIRGIN
39	NEW	IDEAL WORLD (REMIX) THE CHRISTIANS ISLAND
40	NEW	REASON TO LIVE KISS VERTIGO/PHONOGRAM
1	1	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	MICHAEL JACKSON BAD EPIC
5	4	PAUL McCARTNEY ALL THE BEST! PARLOPHONE
6	5	T'PAU BRIDGE OF SPIES SIREN
7	7	PRETENDERS THE SINGLES WEA
8	9	FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS.
9	15	CLIFF RICHARD ALWAYS GUARANTEED EMI
10	8	UB40 THE VERY BEST OF UB40 VOL 1 VIRGIN
11	34	ALISON MOYET RAINDANCING CBS
12	13	MICHAEL CRAWFORD SONGS FROM STAGE AND SCREEN TELSTAR
13	10	GEORGE MICHAEL FAITH EPIC
14	17	PET SHOP BOYS ACTUALLY PARLOPHONE
15	26	ELAINE PAIGE MEMORIES TELSTAR
16	37	VARIOUS NOW THE CHRISTMAS ALBUM EMI/VIRGIN
17	16	MICHAEL JACKSON & DIANA ROSS LOVE SONGS TELSTAR
18	12	THE SHADOWS SIMPLY SHADOWS POLYDOR
19	11	MADONNA YOU CAN DANCE SIRE
20	14	WHITNEY HOUSTON WHITNEY ARISTA
21	23	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	19	RICHARD CLAYDERMAN SONGS OF LOVE DECCA/LONDON
25	24	ALEXANDER O'NEAL HEARSAY TABU
26	22	VARIOUS PHANTOM OF THE OPERA POLYDOR
27	28	THE COMMUNARDS RED LONDON
28	30	WHITESNAKE WHITESNAKE 1987 EMI
29	21	FOSTER & ALLEN REFLECTIONS STYLUS
30	20	PAT BENATAR BEST SHOTS CHRYSALIS
31	27	GEORGE HARRISON CLOUD NINE DARK HORSE/WEA
32	NEW	LONDON SYMPHONY ORCHESTRA CLASSIC ROCK COUNTDOWN CBS
33	31	VARIOUS SIXTIES MIX VARIOUS
34	32	ERASURE THE CIRCUS MUTE
35	36	WET WET WET POPPED IN SOULED OUT PRECIOUS/PHONOGRAM
36	33	EURYTHMICS SAVAGE RCA
37	29	VARIOUS THE GREATEST HITS OF 1987 TELSTAR
38	NEW	THE CHRISTIANS THE CHRISTIANS ISLAND
39	35	BEE GEES ESP WARNER BROS.
40	NEW	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS

CANADA (Courtesy The Record) As of 12/10/87

	SINGLES
1	1 FAITH GEORGE MICHAEL COLUMBIA/CBS
2	2 MONY MONY BILLY IDOL CHRYSALIS/MCA
3	3 POP GOES THE WORLD MEN WITHOUT HATS MERCURY/POLYGRAM
4	4 I THINK WE'RE ALONE NOW TIFFANY MCA/MCA
5	5 THE TIME OF MY LIFE BILL MEDLEY WITH JENNIFER WARNES BMG
6	6 WE'LL BE TOGETHER STING A&M
7	7 HEAVEN IS A PLACE ON EARTH BELINDA CARLISLE MCA
8	8 TRY BLUE RODEO WEA/WEA
9	10 GOT MY MIND SET ON YOU GEORGE HARRISON DARK HORSE/WARNER BROS./WEA
10	9 IT'S A SIN PET SHOP BOYS EMI-MANHATTAN
11	16 WHEN A MAN LOVES A WOMAN LUBA CAPITOL
12	15 CHERRY BOMB JOHN COUGAR MELLENCAMP MERCURY/POLYGRAM
13	13 CAUSING A COMOTION MADONNA SIRE/WEA
14	12 I'VE BEEN IN LOVE BEFORE CUTTING CREW VIRGIN/A&M
15	NEW THE WAY YOU MAKE ME FEEL MICHAEL JACKSON EPIC/CBS
16	NEW SO EMOTIONAL WHITNEY HOUSTON ARISTA/BMG
17	11 HERE I GO AGAIN WHITESNAKE GEFEN/WEA
18	14 THE ONE I LOVE R.E.M. I.R.S./MCA
19	17 CASANOVA LEVERT ATLANTIC/WEA
20	20 BRILLIANT DISGUISE BRUCE SPRINGSTEEN COLUMBIA/CBS
1	1 JOHN COUGAR MELLENCAMP THE LONESOME JUBILEE MERCURY/POLYGRAM
2	2 U2 THE JOSHUA TREE ISLAND/MCA
3	3 STING NOTHING LIKE THE SUN A&M
4	5 GEORGE MICHAEL FAITH COLUMBIA/CBS
5	6 VARIOUS ARTISTS DIRTY DANCING BMG MUSIC
6	4 BRUCE SPRINGSTEEN TUNNEL OF LOVE COLUMBIA/CBS
7	7 BILLY IDOL VITAL IDOL CHRYSALIS/MCA
8	12 INXS KICK ATLANTIC/WEA
9	8 WHITESNAKE GEFEN/WEA
10	10 DEF LEPPARD HYSTERIA VERTIGO/POLYGRAM
11	11 GEORGE HARRISON CLOUD NINE DARK HORSE/WARNER BROS./WEA
12	13 MADONNA YOU CAN DANCE SIRE/WEA
13	9 MICHAEL JACKSON BAD CBS
14	19 VARIOUS ARTISTS A VERY SPECIAL CHRISTMAS A&M
15	15 PINK FLOYD A MOMENTARY LAPSE OF REASON COLUMBIA
16	16 BELINDA CARLISLE HEAVEN ON EARTH MCA/MCA
17	14 LA BAMBA SOUNDTRACK SLASH/WARNER BROS./WEA
18	18 ROBBIE ROBERTSON GEFEN/WEA
19	20 MEN WITHOUT HATS POP GOES THE WORLD POLYGRAM
20	17 FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS./WEA

WEST GERMANY (Courtesy Der Musikmarkt) As of 12/14/87

	SINGLES
1	1 WHENEVER YOU NEED SOMEBODY RICK ASTLEY RCA
2	2 YOU WIN AGAIN BEE GEES WARNER BROS.
3	5 KUESS' D'IE HUND M/SCHOENE FRAU EAV
4	3 WONDERFUL LIFE BLACK A&M
5	4 LITTLE LIES FLEETWOOD MAC WARNER BROS.
6	NEW CHINA IN YOUR HAND T'PAU VIRGIN
7	15 LOVE CHANGES (EVERYTHING) CLIMIE FISHER EMI
8	10 JOE LE TAXI VANESSA PARADIS POLYDOR-DGG
9	13 ETIENNE GUESCH PATTI EMI
10	6 FAITH GEORGE MICHAEL EPIC
11	8 FULL METAL JACKET ABIGAIL MEAD & NIGEL GOULDING WARNER BROS.
12	7 PUMP UP THE VOLUME M/A/R/R/S ROUGH TRADE
13	11 RENT PET SHOP BOYS PARLOPHONE
14	9 JOHNNY B HOOTERS CBS
15	19 NEVER SAY GOODBYE COMMUNARDS METROMONE
16	NEW THE WAY YOU MAKE ME FEEL MICHAEL JACKSON EPIC
17	12 I NEED LOVE L.L. COOL J DEF JAM
18	14 NEVER GONNA GIVE YOU UP RICK ASTLEY RCA
19	17 THIS CORROSION SISTERS OF MERCY WEA
20	16 SORRY LITTLE SARAH BLUE SYSTEM HANSA
1	1 BEE GEES ESP WARNER BROS.
2	11 RICK ASTLEY WHENEVER YOU NEED SOMEBODY RCA
3	NEW RONDO VENEZIANO MYSTERIOSA VENEZIA BABY
4	2 FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS.
5	4 TOD & TEUFEL LIEBE EAV
6	7 SOUNDTRACK DIRTY DANCING RCA/ARIOLA
7	6 ENGELBERT REMEMBER I LOVE YOU ARIOLA
8	3 GEORGE MICHAEL FAITH EPIC
9	5 JOE COCKER UNCHAIN MY HEART CAPITOL
10	9 TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
11	8 MICHAEL JACKSON BAD EPIC
12	12 STING ... NOTHING LIKE THE SUN A&M/DG
13	NEW MADONNA YOU CAN DANCE SIRE
14	10 PET SHOP BOYS ACTUALLY PARLOPHONE/EMI
15	NEW VIENNA SYMPHONIC ORCHESTRA PROJECT SYMPHONIC ROCK DINO
16	15 CHRIS REA DANCING WITH STRANGERS MAGNET/DGG
17	14 BLACK WONDERFUL LIFE A&M/DG
18	20 MIKE OLDFIELD ISLANDS VIRGIN
19	13 BRUCE SPRINGSTEEN TUNNEL OF LOVE CBS
20	18 HOOTERS ONE WAY HOME CBS

JAPAN (Courtesy Music Labo) As of 12/14/87

	SINGLES
1	NEW HAIKARASAN GA TORU YOKO MINAMINO CBS/SONY/S ONE COMPANY/FUJI/PACIFIC
2	1 GLASS NO JYUDAI HIKARU GENJI PONY/CANYON/JOHNNYS P/FUJI/PACIFIC/YAMAHA
3	NEW AGAIN SHIZUKA KUDO PONY/CANYON/FUJI/PACIFIC
4	2 SHOW ME YUKARI MORIKAWA FUN HOUSE/NICHION
5	NEW LADY SHONETA! WARNER/PIONEER/NICHION/JOHNNYS
6	NEW DAKISHIMETA! CCB POLYDOR/NICHION
7	NEW JUJET ANZENCHITAI KITTY/KITTY M
8	7 STAY GIRL STAY PURE 1986 OMEGA TRIBE VAP/VAMUDA/MTV.M
9	10 ESCAPE IZUMI IGARASHI TEICHIKU/FUJI/PACIFIC/NICHION
10	4 ABC SHONETA! WARNER/PIONEER
1	NEW YUMI MATSUOTOYA BEFORE THE DIAMOND DUST FADES TOSHIBA/EMI
2	1 REBECCA POISON CBS/SONY
3	2 SEIKO MATSUDA SNOW GARDEN CBS/SONY
4	NEW KYOKU KOIZUMI BALLAD CLASSICS VICTOR
5	NEW YUI ASAKA PRESENT HUMMING BIRD
6	NEW HIDEAKI TOKUNAGA INTRO APOLLON
7	6 ANRI MEDITATION FOR LIFE CBS/SONY
8	4 MIHO NAKAYAMA COLLECTION KING
9	3 CUTE BEAT CLUB BAND NOT CHECKERS PONY/CANYON
10	8 AYUMI NAKAMURA HEART OF DIAMONDS HUMMING BIRD

MUSIC & MEDIA PAN-EUROPEAN CHARTS 19/12/87

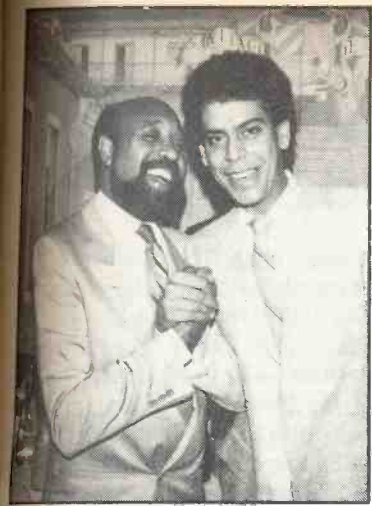
	HOT 100 SINGLES
1	1 FAITH GEORGE MICHAEL EPIC
2	2 YOU WIN AGAIN BEE GEES WARNER BROS.
3	3 NEVER GONNA GIVE YOU UP RICK ASTLEY RCA
4	4 WHENEVER YOU NEED SOMEBODY RICK ASTLEY RCA
5	18 CHINA IN YOUR HAND T'PAU SIREN
6	15 THE WAY YOU MAKE ME FEEL MICHAEL JACKSON EPIC
7	9 NEVER CAN SAY GOODBYE THE COMMUNARDS LONDON
8	6 GOT MY MIND SET ON YOU GEORGE HARRISON DARK HORSE/WEA
9	8 EVERLASTING LOVE SANDRA VIRGIN
10	10 LOVE IN THE FIRST DEGREE BANANARAMA LONDON
11	12 ETIENNE GUESCH PATTI COMOTION/EMI
12	5 BAD MICHAEL JACKSON EPIC
13	11 LA BAMBA LOS LOBOS LONDON
14	NEW ONCE UPON A LONG AGO PAUL McCARTNEY PARLOPHONE
15	17 CRITICIZE ALEXANDER O'NEAL TABU
16	7 PUMP UP THE VOLUME M/A/R/R/S 4AD
17	19 JOE LE TAXI VANESSA PARADIS FA PRODUCTION/POLYDOR
18	14 HERE I GO AGAIN WHITESNAKE EMI
19	13 LITTLE LIES FLEETWOOD MAC WARNER BROS.
20	NEW SATELLITE HOOTERS CBS
1	1 GEORGE MICHAEL FAITH EPIC
2	2 MICHAEL JACKSON BAD EPIC
3	3 STING ... NOTHING LIKE THE SUN A&M
4	4 BRUCE SPRINGSTEEN TUNNEL OF LOVE CBS
5	5 BEE GEES ESP WARNER BROS.
6	7 MADONNA YOU CAN DANCE SIRE
7	6 TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
8	11 RICK ASTLEY WHENEVER YOU NEED SOMEBODY RCA
9	9 BRYAN FERRY BETE NOIRE VIRGIN
10	13 EURYTHMICS SAVAGE RCA
11	10 PET SHOP BOYS ACTUALLY PARLOPHONE
12	15 FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS.
13	12 THE COMMUNARDS RED LONDON
14	8 PINK FLOYD A MOMENTARY LAPSE OF REASON EMI
15	14 U2 THE JOSHUA TREE ISLAND
16	NEW GEORGE HARRISON CLOUD NINE DARK HORSE/WEA
17	NEW JOE COCKER UNCHAIN MY HEART CAPITOL
18	18 MIKE OLDFIELD ISLANDS VIRGIN
19	NEW SOUNDTRACK DIRTY DANCING RCA
20	20 CLIFF RICHARD ALWAYS GUARANTEED EMI

AUSTRALIA (Courtesy Australian Music Report) As of 12/21/87

	SINGLES
1	1 NEVER GONNA GIVE YOU UP RICK ASTLEY RCA
2	5 GOT MY MIND SET ON YOU GEORGE HARRISON DARK HORSE/WEA
3	2 FAITH GEORGE MICHAEL EPIC
4	3 RUN TO PARADISE CHOIRBOYS MUSHROOM
5	4 TOO MUCH AIN'T ENOUGH LOVE JIMMY BARNES MUSHROOM
6	6 HOLD ME NOW JOHNNY LOGAN EPIC/CBS
7	8 THE WAY YOU MAKE ME FEEL MICHAEL JACKSON EPIC
8	7 NEED YOU TONIGHT INXS WEA
9	9 LA BAMBA LOS LOBOS LONDON/POLYGRAM
10	10 MONY MONY BILLY IDOL CHRYSALIS
11	12 BAD MICHAEL JACKSON EPIC/CBS
12	11 MY OBSESSION ICEHOUSE REGULAR/FESTIVAL
13	11 ELECTRIC BLUE ICEHOUSE REGULAR/FESTIVAL
14	16 TO HER DOOR PAUL KELLY MUSHROOM/FESTIVAL
15	13 WE'LL BE TOGETHER STING A&M
16	14 YOU WIN AGAIN BEE GEES WARNER BROS.
17	17 BRIDGE TO YOUR HEART WAX RCA/BMG
18	NEW IS THIS LOVE WHITESNAKE EMI
19	19 UNCHAIN MY HEART JOE COCKER LIBERATION
20	18 DO TO YOU MACHINATIONS WHITE LABEL/FESTIVAL
1	NEW JIMMY BARNES FREIGHT TRAIN HEAVEN MUSHROOM/FESTIVAL
2	1 ICEHOUSE MAN OF COLOURS REGULAR/FESTIVAL
3	10 VARIOUS ARTISTS SUMMER '88 WEA
4	2 MICHAEL JACKSON BAD EPIC/CBS
5	5 VARIOUS ARTISTS SMASH HITS '87 CBS
6	4 MOTION PICTURE SOUNDTRACK LA BAMBA LONDON/POLYGRAM
7	11 VARIOUS ARTISTS CELEBRATE '88 EMI
8	3 INXS KICK WEA
9	6 GEORGE MICHAEL FAITH EPIC
10	9 MIDNIGHT OIL DIESEL AND DUST CBS
11	8 PAUL McCARTNEY ALL THE BEST PARLOPHONE
12	7 STING ... NOTHING LIKE THE SUN A&M
13	15 MADONNA YOU CAN DANCE SIRE
14	16 JOHN FARNHAM WHISPERING JACK WHEATLEY/RCA
15	NEW EURYTHMICS SAVAGE RCA
16	12 BILLY JOEL KOHUEPT CBS
17	14 PINK FLOYD A MOMENTARY LAPSE OF REASON CBS
18	13 JAMES REYNE JAMES REYNE CAPITOL/EMI
19	19 PAUL KELLY & THE COLOURED GIRLS UNDER THE SUN MUSHROOM/FESTIVAL
20	18 FLEETWOOD MAC TANGO IN THE NIGHT WARNER/WEA

ITALY (Courtesy Germano Ruscitto) As of 12/4/87

	ALBUMS
1	6 ADRIANO CELENTANO LA PUBBLICA OTTUSITA' CGDMM
2	NEW MADONNA YOU CAN DANCE WEA
3	1 EROS RAMAZZOTTI IN CERTI MOMENTI DDD
4	5 STING ... NOTHING LIKE THE SUN POLYGRAM
5	2 ZUCCHERO BLUE'S POLYGRAM
6	8 LUCA CARBONI LUCA CARBONI RCA
7	3 POOH IL COLORE DEI PENSIERI CGDMM
8	NEW GEORGE MICHAEL FAITH CBS
9	14 TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
10	4 MICHAEL JACKSON BAD CBS
11	9 BRUCE SPRINGSTEEN TUNNEL OF LOVE CBS
12	13 PINK FLOYD A MOMENTARY LAPSE OF REASON EMI
13	7 MINA RANE SUPREME PDU/EMI
14	NEW EURYTHMICS SAVAGE RCA
15	NEW GIANNA NANNINI MASCHI E ALTRI RICORDI
16	10 MADONNA WHO'S THAT GIRL WEA
17	12 RENATO ZERO ZERO RCA
18	15 JOE COCKER UNCHAIN MY HEART EMI
19	18 PET SHOP BOYS ACTUALLY EMI
20	NEW STEVIE WONDER CHARATTERS MOTOWN/RCA



Ralph Mercado, left, with Dominican superstar Fernandito Villalona. Mercado books Villalona worldwide.



Placido Domingo, Ralph Mercado and Celia Cruz at ACE Awards ceremony.

RALPH MERCADO

By TONY SABOURNIN

He's affectionately called "The Dean." Avid salsa 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, Panamanian lawyer Rubén Blades, and many others.

Having weathered the recent rough years en-

Latin Super-Promoter Celebrates 25th Anniversary By Launching New Tropical Label

ured 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"

maintains the undivided respect and affection of clients and partners alike. "Ralphie es mi hermano," 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.

Ralph Mercado, second from right, with, from left, manager David Maldonado, promoter Bill Graham and Adriano Garcia, CFO, Radio Centro Cadena Network, at November '86 "Crack-Down" concert in New York.



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Ralph!

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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 entrepreneurial 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 full-time 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: 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.

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 hard-working 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."

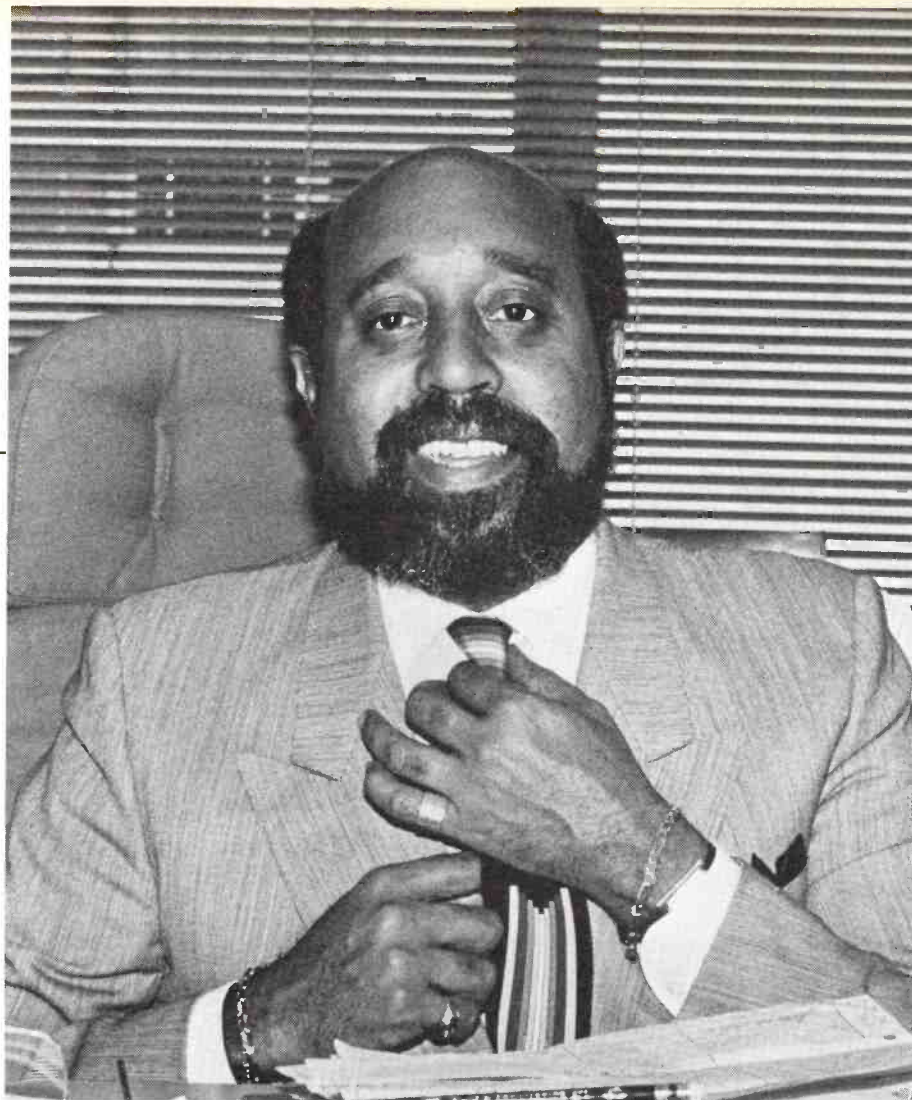
Says Jack Hooke, co-producer with Mercado and Village Gate owner Art D'Lugoff of the Gate's "Salsa Meets Jazz" series, "I knew that Ralph Mercado was a class act and was going to go further than the rest. Why? Because he never haggled prices, nor chintzed at payment time. And this is the way he still 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

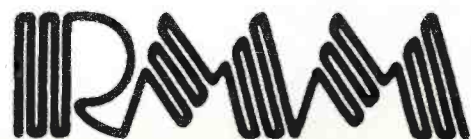
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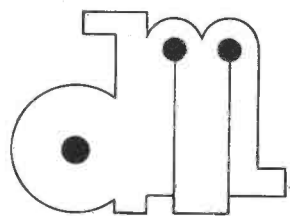


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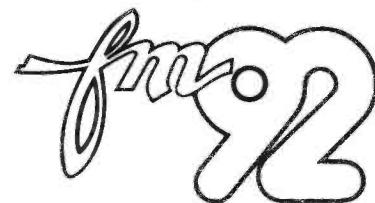
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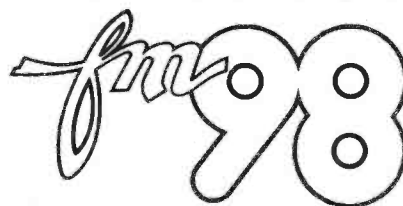


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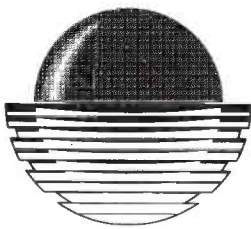
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CONGRATULATIONS TO RALPH MERCADO ON HIS 25th ANNIVERSARY



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 Orquesta 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 well-known 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."

**RALPH
MERCADO**
25th

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RALPH.....!**

y que viva nuestra musica

Producers Should Research Distribution

BY KEN JOY

LOS ANGELES In an increasingly tough marketplace with few hard-and-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 \$150,000—while 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 sell-through," 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 ancillary 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, ad-hoc 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-

'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 relationship 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 PolyGram 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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Company	Sale/ 1000's	Open 12/8	Close 12/14	Change
NEW YORK STOCK EXCHANGE				
CBS Inc.	678.7	147 3/4	149 3/4	+2 1/4
Cannon Group	554.9	5 1/2	5 1/2	+3/4
Capital Cities Communications	241.9	308	320 3/4	+12 3/4
Coca-Cola	3138.9	37 3/4	40 1/4	+2 3/4
Walt Disney	4346.5	52	57 1/2	+5 1/2
Eastman Kodak	6821.2	45 1/2	48 3/4	+3 1/4
Gulf & Western	896.3	66 3/4	69 3/4	+3
Handleman	152	18 1/4	19 1/2	+1 1/4
MCA Inc.	2003	32	33 3/4	+1 3/4
MGM/UA	158.3	5 1/4	6 1/4	+3/4
Musiland	29.8	17 1/4	17 3/4	+1 3/4
Orion Pictures Corp.	274.7	9 1/4	9 3/4	+3/4
Primerica	1969	22 1/4	22	-1/4
Sony Corp.	369.6	37 3/4	39 3/4	+2 1/4
TDK	22	68	71	+3
Vestron Inc.	130.9	3 1/4	3 3/4	+1/4
Warner Communications Inc.	1865.1	24 3/4	26 1/2	+1 3/4
Westinghouse	2099.1	44 1/4	48 3/4	+4 3/4

Company	Open Dec. 14	Close	Change
AMERICAN STOCK EXCHANGE			
Commtron	38.8	2 1/4	+1/4
Electrosound Group Inc.	6.4	6 1/4	+1/4
Lorimar/Telepictures	1049.1	8 3/4	+1/4
New World Pictures	64.6	3 3/4	-3/4
Price Communications	44.7	8 3/4	+1/4
Prism Entertainment	8.7	3	-1/4
Turner Broadcasting System	23 1/4	23 3/4
Unitel Video	7.9	8 1/4	-1/4
Wherehouse Entertainment	142.6	9 3/4	+1 1/4

Company	Open Dec. 14	Close	Change
OVER THE COUNTER			
Crazy Eddie	1 1/4	1 1/4	-1/4
Dick Clark Productions	4 3/4	4 3/4
Infinity Broadcasting	14	14
Josephson Inc.	10 1/4	10 1/4
LIN Broadcasting	39 1/4	40 3/4	+1 3/4
Lieberman Enterprises	12 1/4	12 3/4	+3/4
Malrite Communications Group	5	5 1/4	+1/4
Recoton Corp.	3	3
Reeves Communications	5 3/4	5 3/4	+1/4
Satellite Music Network, Inc.	2 1/4	2 1/4
Scrapps Howard Broadcasting	76	76
Shorewood Packaging	9 3/4	9 1/2	-1/4
Sound Warehouse	9 1/2	9 1/2	-1/4
Specs Music	5 1/4	5 1/4	+1/4
Stars To Go Video	1 1/2	1 1/4	-1/4
Trans World Music	14 3/4	14 3/4	+1/4
Tri-Star Pictures	7 1/4	8	+1/4
Wall To Wall Sound And Video	2 1/4	2 1/4	-1/4
Westwood One	16 3/4	18	+1 1/4

Company	Open 12/7	Close 12/14	Change
LONDON STOCK EXCHANGE (In Pence)			
Chrysalis	116	111	-5
Pickwick	143	153	+10
Really Useful Group	445	465	+20
Thorn EMI	534	516	-18
Virgin	99	102	+3

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 Musiland chain, says its common stock has been listed on the Swiss stock ex-

changes of Zurich, Basel, and Geneva.

Primerica, which is also listed on 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.

Retail analyst Parker Barnum warns labels against cutting prices on CD hits ... see page 11

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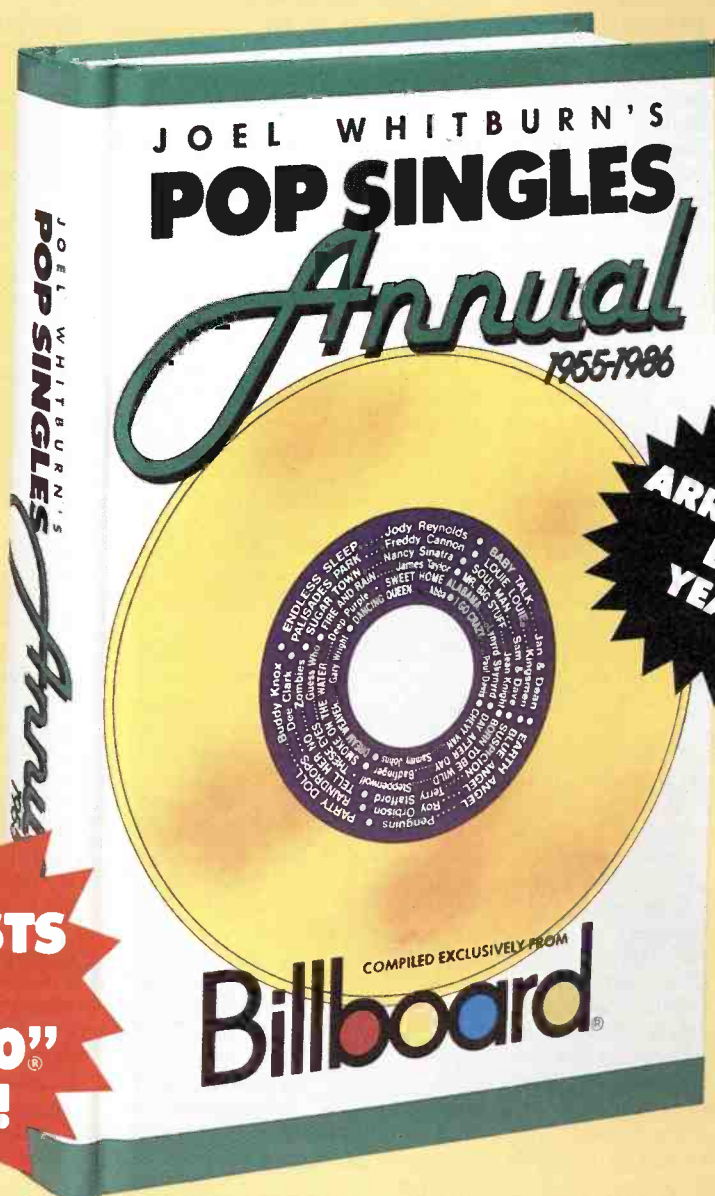
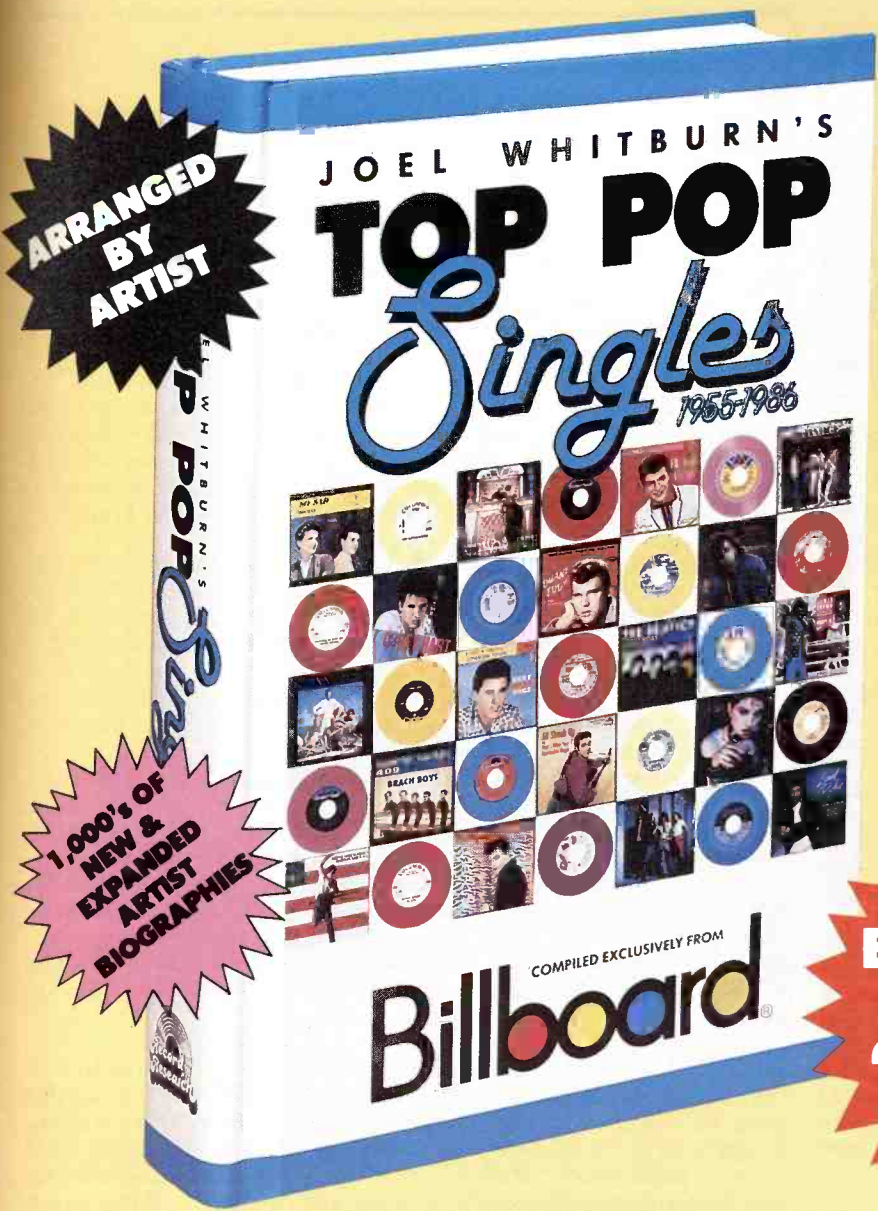
HOT 100 SINGLES

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Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, PRODUCER (SONGWRITER), ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Includes entries like 'FAITH' by George Michael, 'SO EMOTIONAL' by Whitney Houston, 'IS THIS LOVE' by Whitesnake, etc.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, PRODUCER (SONGWRITER), ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Includes entries like 'I DO YOU' by The Jets, 'BECAUSE OF YOU' by The Cover Girls, 'MONY MONY' by Billy Idol, etc.

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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 "mainstream" 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 half-year 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 tonnage 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 mystery-shrouded campaign on the Insiders for which Epic used yellow 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 concept. "There were enough people 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.

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 Chamberlain. (Several of Turner Home Entertainment's productions—eight 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-and-white 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 com-

pany 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.

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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.

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 SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

WHITNEY HOUSTON'S "SO EMOTIONAL" (Arista) surges strongly 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 Harrison's** "Got My Mind Set On You" (Dark Horse).

THE 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.

THE 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 bulletted 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 (4-3), and 92-X Columbus, Ohio (2-2).

QUICK 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.

FOR WEEK ENDING DECEMBER 26, 1987

Billboard

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HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 20 REPORTERS	SILVER ADDS 58 REPORTERS	BRONZE/ SECONDARY ADDS 158 REPORTERS	TOTAL ADDS 236 REPORTERS	TOTAL ON
853-5937 SQUEEZE A&M	2	12	46	60	104
SHE'S LIKE THE WIND PATRICK SWAYZE RCA	5	13	39	57	94
NEVER GONNA GIVE YOU UP 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 G.ESTEFAN/MIAMI SOUND EPIC	3	4	18	25	128
POP GOES THE WORLD 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 periodically as changes are made, or is available by sending a self-addressed stamped envelope to: Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.

Billboard HOT 100 SALES & AIRPLAY™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	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 MEDLEY & 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 YOUR MAN	PRINCE	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	—	SAY YOU WILL	FOREIGNER	33
38	26	THE ONE I LOVE	R.E.M.	42
39	—	DON'T SHED A TEAR	PAUL CARRACK	34
40	—	PUSH IT	SALT-N-PEPA	40

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	FAITH	GEORGE MICHAEL	1
2	2	IS THIS LOVE	WHITESNAKE	3
3	3	SO EMOTIONAL	WHITNEY HOUSTON	2
4	5	GOT MY MIND SET ON YOU	GEORGE HARRISON	4
5	4	SHAKE YOUR LOVE	DEBBIE GIBSON	5
6	7	DON'T YOU WANT ME	JODY WATLEY	6
7	8	VALERIE	STEVE WINWOOD	11
8	13	THE WAY YOU MAKE ME FEEL	MICHAEL JACKSON	7
9	12	NEED YOU TONIGHT	INXS	10
10	9	CATCH ME (I'M FALLING)	PRETTY POISON	8
11	15	TELL IT TO MY HEART	TAYLOR DAYNE	12
12	17	CANDLE IN THE WIND	ELTON JOHN	13
13	16	CHERRY BOMB	JOHN COUGAR MELLENCAMP	9
14	6	HEAVEN IS A PLACE ON EARTH	BELINDA 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")	ERIC CARMEN	25
23	14	(I'VE HAD) THE TIME OF MY LIFE	BILL MEDLEY & JENNIFER WARNES	21
24	11	SHOULD'VE KNOWN BETTER	RICHARD MARX	29
25	10	WE'LL BE TOGETHER	STING	28
26	24	ANIMAL	DEF LEPPARD	19
27	29	CRAZY	ICEHOUSE	22
28	30	TUNNEL OF LOVE	BRUCE SPRINGSTEEN	30
29	32	DON'T SHED A TEAR	PAUL CARRACK	34
30	34	SAY YOU WILL	FOREIGNER	33
31	35	EVERYWHERE	FLEETWOOD MAC	38
32	38	I LIVE FOR YOUR LOVE	NATALIE COLE	31
33	31	TRUE FAITH	NEW ORDER	32
34	39	HONESTLY	STRYPER	36
35	—	WHAT HAVE I DONE TO DESERVE THIS?	PET SHOP BOYS	39
36	33	POWER OF LOVE	LAURA BRANIGAN	27
37	—	JUST LIKE HEAVEN	THE CURE	41
38	25	THAT'S WHAT LOVE IS ALL ABOUT	MICHAEL BOLTON	24
39	—	PUSH IT	SALT-N-PEPA	40
40	40	MOTORTOWN	THE KANE GANG	37

HOT 100 SINGLES BY LABEL

A ranking of distributing labels by the number of titles they have on the Hot 100 chart.

LABEL	NO. OF TITLES ON CHART
COLUMBIA (8)	9
Def Jam (1)	
WARNER BROS. (2)	9
Paisley Park (2)	
Sire (2)	
Dark Horse (1)	
Island (1)	
Qwest (1)	
ATLANTIC (4)	8
Atco (2)	
Island (2)	
MCA (6)	8
I.R.S. (2)	
POLYGRAM	8
Mercury (7)	
London (1)	
RCA (6)	7
Jive (1)	
E.P.A.	6
Epic (5)	
Tabu (1)	
ARISTA	5
CAPITOL (4)	5
Enigma (1)	
GEFFEN	5
A&M	4
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	1
Fever (1)	1

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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	ASCAP/HL
19 ANIMAL	(Bludgeon Riffola, ASCAP/Zomba, ASCAP) HL	ASCAP/HL
58 (BABY TELL ME) CAN YOU DANCE	(Wiz Kid, BMI/Irving, BMI) CPP/ALM	ASCAP/HL
51 BECAUSE OF YOU	(Amber Pass, ASCAP/Disco Fever, ASCAP/Red Instructional, ASCAP)	ASCAP/HL
72 BREAKOUT	(Virgin-Nymph, BMI) CPP	ASCAP/HL
78 BRILLIANT DISGUISE	(Bruce Springsteen, ASCAP) CPP	ASCAP/HL
82 BURNING LIKE A FLAME	(WB, ASCAP/Megadude, BMI/E/A, ASCAP) WBM	ASCAP/HL
13 CANDLE IN THE WIND	(Dick James, BMI/PolyGram Songs, BMI) HL	ASCAP/HL
45 CAN'T STAY AWAY FROM YOU	(Foreign Imported, BMI) CPP	ASCAP/HL
8 CATCH ME (I'M FALLING) (FROM THE FILM "HIDING OUT")	(Genetic, ASCAP)	ASCAP/HL
97 CAUSING A COMMOTION	(WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Black Lion, ASCAP)	ASCAP/HL
85 CHEROKEE	(Screen Gems-EMI, BMI) WBM	ASCAP/HL
9 CHERRY BOMB	(Riva, ASCAP) WBM	ASCAP/HL
16 COULD'VE BEEN	(George Tobin, BMI)	ASCAP/HL
22 CRAZY	(Rondor Music/Almo, ASCAP/SBK Songs/April, ASCAP) CPP/ALM/HL	ASCAP/HL
74 CRITICIZE	(Flyte Tyme, ASCAP/Avant Garde, ASCAP) WBM	ASCAP/HL
63 DEAR MR. JESUS	(Klenco, ASCAP)	ASCAP/HL
100 DON'T MAKE ME WAIT FOR LOVE	(Bellboy, BMI/Gratitude Sky, ASCAP)	ASCAP/HL
34 DON'T SHED A TEAR	(High Frontier, ASCAP/Blackwood, BMI/Little Life, ASCAP/Wood Monkey, ASCAP) HL	ASCAP/HL
99 DONT TELL ME THE TIME	(Clean Sheets, BMI)	ASCAP/HL
6 DON'T YOU WANT ME	(Rightsong, BMI/Franne Gee, BMI/Ardavan, ASCAP/Intersong-USA, ASCAP) CHA/HL	ASCAP/HL
14 DUDE (LOOKS LIKE A LADY)	(Aero Dynamics, BMI/Desmobile, ASCAP/April,	ASCAP/HL
93 EAGLES FLY	(WB, ASCAP/The Nine, ASCAP) WBM	ASCAP/HL
38 EVERYWHERE	(Fleetwood Mac, BMI) WBM	ASCAP/HL
1 FAITH	(Chappell, ASCAP/Morrison Leahy, ASCAP) CHA/HL	ASCAP/HL
4 GOT MY MIND SET ON YOU	(Carbert, BMI) HL	ASCAP/HL
15 HAZY SHADE OF WINTER	(Paul Simon, BMI)	ASCAP/HL
17 HEAVEN IS A PLACE ON EARTH	(Future Furniture, ASCAP/Shipwreck, BMI/Screen Gems-EMI, BMI)	ASCAP/HL
98 HERE I GO AGAIN	(Seabreeze, ASCAP/C.C., ASCAP/WB, ASCAP) WBM	ASCAP/HL
36 HONESTLY	(Sweet Family, BMI) CPP	ASCAP/HL
67 HOT HOT HOT	(Rare Blue, ASCAP)	ASCAP/HL
60 HOT IN THE CITY	(Bonedol, ASCAP/Rare Blue, ASCAP)	ASCAP/HL
62 HOURLASS	(Virgin, ASCAP) CPP	ASCAP/HL
25 HUNGRY EYES (FROM "DIRTY DANCING")	(Knockout, ASCAP/Jemava, ASCAP/R.U. Cyrius, ASCAP)	ASCAP/HL
48 I CAN'T HELP IT	(In A Bunch, PRS/WB, ASCAP/Terrace, ASCAP) CPP	ASCAP/HL
23 I COULD NEVER TAKE THE PLACE OF YOUR MAN	(Controversy, ASCAP) WBM	ASCAP/HL
50 I DO YOU	(Meow Baby, ASCAP/Rick Kelly, BMI) HL	ASCAP/HL
47 I DON'T MIND AT ALL	(April, ASCAP/Lena May, ASCAP/Ackee, ASCAP/Bourgeois Zee, ASCAP) HL/WBM	ASCAP/HL
44 I FOUND SOMEONE	(April, ASCAP/Is Hot, ASCAP/But For, ASCAP) HL	ASCAP/HL
31 I LIVE FOR YOUR LOVE	(O'Lyric, BMI/Tuneworks, BMI/Vandorf, ASCAP/Reswick-Wertel, ASCAP/Beseme West, ASCAP/Arista, ASCAP/Nelana, ASCAP/Careers, ASCAP) CPP	ASCAP/HL
70 I NEED A MAN	(BMG Music/Arista, ASCAP) CPP	ASCAP/HL
43 I THINK WE'RE ALONE NOW	(ABZ, BMI) WBM	ASCAP/HL
26 I WANT TO BE YOUR MAN	(Troutman's, BMI/Saja, BMI) HL	ASCAP/HL
69 I WON'T FORGET YOU	(Sweet Cyanide, BMI/Willesden, BMI) HL	ASCAP/HL
53 IN GOD'S COUNTRY	(Chappell, ASCAP/U2, ASCAP) CHA/HL	ASCAP/HL
79 IN MY DREAMS	(Fate, ASCAP/Denise Barry, ASCAP) WBM	ASCAP/HL
3 IS THIS LOVE	(Whitesnake Overseas, ASCAP/WB, ASCAP) WBM	ASCAP/HL
94 IT'S A SIN	(Virgin, ASCAP) CPP	ASCAP/HL
57 I'VE BEEN IN LOVE BEFORE	(Virgin-Nymph, BMI) CPP	ASCAP/HL
21 (I'VE HAD) THE TIME OF MY LIFE	(Knockout, ASCAP/Jemava, BMI/Donald Jay, ASCAP/R.U. Cyrius, ASCAP) CPP	ASCAP/HL
41 JUST LIKE HEAVEN	(Bleu Disque, ASCAP/A.P.B., PRS)	ASCAP/HL
89 LET ME BE THE ONE	(Screen Gems-EMI, BMI) WBM	ASCAP/HL
71 LITTLE LIES	(Fleetwood Mac, BMI) WBM	ASCAP/HL
80 LIVE MY LIFE (FROM THE FILM "HIDING OUT")	(Streamline Moderne, BMI/Texas City, BMI/No Pain No Gain, ASCAP/Unicity, ASCAP)	ASCAP/HL
88 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	ASCAP/HL
73 LOVE WILL FIND A WAY	(Affirmative, BMI) WBM	ASCAP/HL
59 LOVER'S LANE	(Georgio's, BMI/Stone Diamond, BMI) CPP	ASCAP/HL
52 MONY MONY	(ABZ, BMI) WBM	ASCAP/HL
37 MOTORTOWN	(SBK Songs/Blackwood, BMI) HL	ASCAP/HL
10 NEED YOU TONIGHT	(MCA, ASCAP) MCA/HL	ASCAP/HL
61 NEVER GONNA GIVE YOU UP	(Terrace, ASCAP) CPP	ASCAP/HL
96 NEVER LET ME DOWN AGAIN	(Grabbing Hands, ASCAP/Sonet, BMI/Emile, ASCAP)	ASCAP/HL
65 NEVER THOUGHT (THAT I COULD LOVE)	(CAK, ASCAP/Songs Of Jennifer, ASCAP/II Dreams Had Wings, ASCAP/A Question Of Material, ASCAP) HL	ASCAP/HL
42 THE ONE I LOVE	(Night Garden, BMI/Unichappell, BMI) CHA/HL	ASCAP/HL
35 POP GOES THE WORLD	(PolyGram Songs, BMI)	ASCAP/HL
27 POWER OF LOVE	(Leibraphone Musikverlag, ASCAP/April, ASCAP) HL	ASCAP/HL
46 PUMP UP THE VOLUME	(MNS, PRS/WB, ASCAP) WBM	ASCAP/HL
40 PUSH IT	(Next Plateau, ASCAP/Turnout Bros, ASCAP)	ASCAP/HL
81 RAIN IN THE SUMMERTIME	(Illegal, BMI)	ASCAP/HL
68 REASON TO LIVE	(Paul Stanley, ASCAP/April, ASCAP/Desmobile, ASCAP) HL	ASCAP/HL
64 RHYTHM OF LOVE	(Affirmative, BMI) WBM	ASCAP/HL
33 SAY YOU WILL	(Michael Jones, ASCAP/Stray Notes, ASCAP/Colgems-EMI, ASCAP) CHA/HL	ASCAP/HL
20 SEASONS CHANGE	(Panchin, BMI/Screen Gems-EMI, BMI) WBM	ASCAP/HL
5 SHAKE YOUR LOVE	(Creative Bloc, ASCAP/Deborah Ann's, ASCAP) HL	ASCAP/HL
83 SHE'S FLY	(Shaman Drum, BMI/King Henry I, ASCAP/Screen Gems-EMI, BMI) WBM	ASCAP/HL
55 SHE'S LIKE THE WIND	(Troph, BMI/Strawberry Fork, BMI)	ASCAP/HL
29 SHOULD'VE KNOWN BETTER	(Chi-Boy, ASCAP) CLM	ASCAP/HL
84 SILENT MORNING	(Noel Pagan, ASCAP)	ASCAP/HL
49 SKELETONS	(Jobete, ASCAP/Black Bull, ASCAP) CPP	ASCAP/HL
2 SO EMOTIONAL	(Billy Steinberg, ASCAP/Denise Barry, ASCAP)	ASCAP/HL
86 SOMEONE TO LOVE ME FOR ME	(Forceful, BMI/Willesden, BMI/My! My!, BMI/Careers, BMI) CPP	ASCAP/HL
92 SPECIAL WAY	(Delightful, BMI/Double F, ASCAP)	ASCAP/HL
66 SYSTEM OF SURVIVAL	(Sputnik Adventure, ASCAP/Maurice White, ASCAP) HL	ASCAP/HL
12 TELL IT TO MY HEART	(Chappell, ASCAP/November Nights, ASCAP/Goldpoint, ASCAP) CHA/HL	ASCAP/HL
24 THAT'S WHAT LOVE IS ALL ABOUT	(Emboe, ASCAP/Kaz, ASCAP/April, ASCAP) HL	ASCAP/HL
18 THERE'S THE GIRL	(Makiki, ASCAP/Knighty-Knight, ASCAP/Know, ASCAP/Arista, ASCAP) CPP/WBM	ASCAP/HL
77 THROWAWAY	(Promopub B.V., PRS) CPP	ASCAP/HL
32 TRUE FAITH	(Bemusic/WB, ASCAP/Cut, ASCAP/MCA, ASCAP) WBM/MCA/HL	ASCAP/HL
30 TUNNEL OF LOVE	(Bruce Springsteen, ASCAP) CPP	ASCAP/HL
76 TWILIGHT WORLD	(Virgin-Nymph, BMI) CPP	ASCAP/HL
75 U GOT THE LOOK	(Controversy, ASCAP) WBM	ASCAP/HL
11 VALERIE	(F.S.Limited, PRS/Blue Sky Rider, BMI/Willin' David, BMI)	ASCAP/HL
7 THE WAY YOU MAKE ME FEEL	(Mijac, BMI/Warner-Tamerlane, BMI)	ASCAP/HL
28 WE'LL BE TOGETHER	(Magnetic, BMI/Regatta, BMI/Illegal, BMI/Atlantic, BMI)	ASCAP/HL
87 WE'VE ONLY JUST BEGUN (THE ROMANCE IS NOT OVER)	(Willesden, BMI/Johnnie Mae, BMI/Luella, ASCAP/WB, ASCAP)	ASCAP/HL
39 WHAT HAVE I DONE TO DESERVE THIS?	(Virgin, ASCAP/Texas City, BMI/Streamline Moderne, BMI) MCA/HL	ASCAP/HL
90 WHAT'S TOO MUCH	(Taj Mahal, ASCAP/53rd State, ASCAP/Lonnie-K, ASCAP)	ASCAP/HL
95 WHO WILL YOU RUN TO	(Realsongs, ASCAP) WBM	ASCAP/HL
54 YOU AND ME TONIGHT	(Virgin-Nymph, BMI/Attractive, BMI/S.T.M., BMI) CPP	ASCAP/HL
91 YOU'RE ALL I NEED	(Motley Crue, BMI/Sikki Nixx, BMI/Krell, BMI) WBM	ASCAP/HL

SHEET MUSIC AGENTS

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

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

POP

PICKS

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.

RECOMMENDED

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 four-song 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
 Williams' 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
Drill Your Own Hole
 PRODUCER: Alex Ferguson
 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

NEW AND NOTEWORTHY

PIERCE TURNER
It's Only A Long Way Across
 PRODUCERS: Philip Glass, Kurt Munkacsi
 Beggars' 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 EAT 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/Griffier 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.

BLACK

RECOMMENDED

GEORGE 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).

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.

JAZZ

RECOMMENDED

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
 OMP 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

VIVALDI: 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 felicitous, 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 Symphony Chamber Players
 Nonesuch 9 79168
 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.

SERENADE TO MUSIC
 Hirst, Kuyper, N.Y. Virtuosi Chamber Symphony, Klein
 Moss Music Group MCD 10055
 The three works on this program, including the title piece by Vaughan Williams, although different in idiom, speak with an undeniable British 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 are excellent.

SPOTLIGHT: Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification.
NEW & NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.
PICKS: Releases predicted to hit the top half of the chart in the format listed.
RECOMMENDED: Other releases predicted to chart in the respective format; also, other albums of superior quality.
 All albums commercially available in the U.S. are eligible. Send review copies to Jean Rosenbluth, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Ed Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

POP

PICKS

TERENCE TRENT D'ARBY *Wishing Well* (3:33)
 PRODUCERS: Marty Ware, Terence Trent D'Arby
 WRITERS: T.T. D'Arby, S. Oliver
 PUBLISHERS: Virgin-Nymph/Young Terence, BMI
 Columbia 38-07675 (12-inch version also available,
 Columbia 44-07543)

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

PICKS

TEMPTATIONS *Look What You Started* (4:05)
 PRODUCERS: Rick Chudacoff, Peter Bunetta
 WRITERS: P. Bunetta, R. Chudacoff, M. Holden
 PUBLISHERS: Juldun/Gouda/Buchu/
 Dream Dealers/Arista, ASCAP
 Motown 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 half-step.

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 listed)
 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.

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

PICKS

THE JUDDS *Turn It Loose* (3:41)
 PRODUCER: Brent Maher
 WRITERS: Don Schlitz, Craig Bickhardt, Brent Maher
 PUBLISHERS: MCA/Don Schlitz/Colgems-EMI/April/
 Welbeck/Blue 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 Buckingham
 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 *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: Razy Bailey
 WRITERS: Razy 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 *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

Timeless And True Love (2:35)
 PRODUCER: Paul Worley
 WRITERS: Charlie Black, Austin Roberts, Buzz Cason
 PUBLISHERS: 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 Rascals
 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: 212-840-9253.

ADRIANE *I Need Your Love* (4:30)
 PRODUCER: Master Lee
 WRITER: Master Lee
 PUBLISHER: Get Busy, ASCAP
 Get Busy GB-714 (12-inch single)

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; co-produced by Marley Marl (!!!). Contact: 212-714-2047.

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 Lorelio, 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.

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 *Postcards 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
 PUBLISHER: 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.

FLIGHT *My Thing* (6:41)
 PRODUCERS: Cordell Toston, Frank Toston
 WRITER: Frank Toston
 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)
 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)
 PRODUCER: 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)
 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 *I Just Want To Be Your Santa Claus*
 Electric U-20816. Label based in Nashville.

Billboard

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TOP POP ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★ ★ NO. 1 ★ ★					
1	1	1	15	SOUNDTRACK ▲ RCA 6408-1-R (9.98) (CD)	DIRTY DANCING 7 weeks at No. One
2	2	2	14	MICHAEL JACKSON ▲ ³ EPIC 40600/E.P.A. (CD)	BAD
3	3	5	6	GEORGE MICHAEL COLUMBIA OC 40867 (CD)	FAITH
4	4	3	37	WHITESNAKE ▲ ⁴ GEFEN GHS 24099 (9.98) (CD)	WHITESNAKE
5	6	13	14	TIFFANY ▲ MCA 5793 (8.98) (CD)	TIFFANY
6	5	4	14	PINK FLOYD ▲ COLUMBIA DC 40599 (CD)	A MOMENTARY LAPSE OF REASON
7	7	7	15	JOHN COUGAR MELLENCAMP ▲ 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
11	12	15	6	GEORGE HARRISON DARK HORSE 25643/WARNER BROS. (9.98) (CD)	CLOUD NINE
12	11	9	9	STING A&M SP 6402 (1.0.98) (CD)	... NOTHING LIKE THE SUN
13	15	11	15	AEROSMITH ▲ GEFEN GHS 24162 (9.98) (CD)	PERMANENT VACATION
14	14	14	7	INXS ATLANTIC 81796 (9.98) (CD)	KICK
15	16	12	39	U2 ▲ ³ 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)	YOU CAN DANCE
20	22	26	7	VARIOUS ARTISTS SPECIAL OLYMPICS SP 3911/A&M (9.98) (CD)	A VERY SPECIAL CHRISTMAS
21	19	16	12	BILLY IDOL ● CHRYSALIS OV 41620 (CD)	VITAL IDOL
22	20	19	35	FLEETWOOD MAC ▲ WARNER BROS. 25471 (9.98) (CD)	TANGO IN THE NIGHT
23	25	24	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. ● I.R.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 ▲ 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 ▲ ³ 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 ▲ MCA 5898 (8.98) (CD)	JODY WATLEY
38	40	45	7	ROBBIE ROBERTSON GEFEN GHS 24160 (9.98) (CD)	ROBBIE ROBERTSON
39	37	36	13	SQUEEZE A&M SP 5161 (8.98) (CD)	BABYLON AND ON
40	38	33	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
44	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 THE MELBOURNE SYMPHONY ORCH.
46	49	50	61	EUROPE ▲ ² EPIC BFE 40241/E.P.A. (CD)	THE FINAL COUNTDOWN
47	47	53	68	BON JOVI ▲ ⁸ MERCURY 830264-1/POLYGRAM (CD)	SLIPPERY WHEN WET
48	NEW ▶		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 GEFEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
53	51	52	8	THE JETS MCA 42085 (8.98) (CD)	MAGIC
54	55	49	34	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 ▲ PAISLEY PARK 25577/WARNER BROS. (1.5.98) (CD)	SIGN 'O' THE TIMES
56	52	54	17	NEW ORDER QWEST 25621/WARNER BROS. (1.2.98) (CD)	SUBSTANCE
57	59	62	31	RANDY TRAVIS ▲ 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)	CRUSHIN'
61	48	43	11	WHODINI JIVE JL 8494/ARISTA (8.98) (CD)	OPEN SESAME
62	63	66	6	NEIL DIAMOND COLUMBIA CZX40990 (CD)	HOT AUGUST NIGHT II
63	56	57	16	DANA DANE PROFILE 1233 (8.98) (CD)	DANA DANE WITH FAME
64	61	51	28	L.L. COOL J ▲ ² DEF JAM FC 40793/COLUMBIA (CD)	BIGGER AND DEFFER
65	65	67	6	BRYAN FERRY REPRISE 25598 (8.98) (CD)	BETE NOIRE
66	67	59	36	CARLY SIMON ● ARISTA AL 8443 (9.98) (CD)	COMING AROUND AGAIN
67	83	103	3	LINDA RONSTADT ELEKTRA 60765 (9.98) (CD)	CANCIONES DE MI PADRE
68	62	61	19	ALEXANDER O'NEAL ● TABU FZ 40320/E.P.A. (CD)	HEARSAY
69	69	78	4	THE PRETENDERS SIRE 25664/WARNER BROS. (9.98) (CD)	THE SINGLES
70	71	76	28	THE CURE ● ELEKTRA 60737 (1.3.98) (CD)	KISS ME, KISS ME, KISS ME
71	77	77	58	STRYPER ● ENIGMA PJS 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 ▲ ARISTA AL 8452 (9.98) (CD)	IN THE DARK
74	76	112	3	BARRY MANLOW 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 EMI-MANHATTAN 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 ACCORDING 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)	POP GOES THE WORLD
92	90	81	8	ANGELA WINBUSH MERCURY 832 733-1/POLYGRAM (CD)	SHARP
93	96	99	12	MICHAEL BOLTON COLUMBIA BFC 40473 (CD)	THE HUNGER
94	97	98	14	WHITE LION ATLANTIC 81768 (8.98) (CD)	PRIDE
95	79	65	16	THE CARS ● ELEKTRA 60747 (9.98) (CD)	DOOR TO DOOR
96	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 ▲ 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
100	91	95	14	GEORGE STRAIT ● MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. II
101	80	71	17	LEVERT ● ATLANTIC 81773 (8.98) (CD)	THE BIG THROWDOWN
102	110	101	38	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS ▲ WARNER BROS. 25491 (9.98) (CD)	TRIO
103	112	114	4	CHER GEFEN 24164 (8.98) (CD)	CHER
104	105	124	4	THE MANHATTAN TRANSFER ATLANTIC 81803 (9.98) (CD)	BRASIL
105	89	75	20	SOUNDTRACK-MADONNA ▲ SIRE 25611/WARNER BROS. (9.98) (CD)	WHO'S THAT GIRL
106	85	85	5	KOOL MOE DEE JIVE 10507 J/RCA (8.98) (CD)	HOW YA LIKE ME NOW
107	82	82	5	TRIUMPH MCA 42083 (8.98) (CD)	SURVEILLANCE
108	104	97	28	GLORIA ESTEFAN & MIAMI SOUND MACHINE ● EPIC OE 40769/E.P.A. (CD)	LET IT LOOSE
109	88	94	16	ERIC B. & RAKIM ● 4TH & B'WAY 4005/ISLAND (8.98) (CD)	PAID IN FULL

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.

NEW COMPANIES

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, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

JANUARY

Jan. 7-10, 1988 International Winter Consumer Electronics Show, Las Vegas Convention Center, Las Vegas. 202-457-8700.

Jan. 12, International Radio And Television Society Seminar, "How Will Wall Street's Ups And Downs Affect 1988 Advertising Levels?" Viacom Conference Center, New York. Marilyn Ellis, 212-867-6650.

Jan. 20, Third Annual Rock 'N' Roll Hall Of Fame Awards, Waldorf-Astoria, New York. Suzan Evans, 212-484-6427.

Jan. 24-26, Institute For Graphic Communication Videodisc Systems Conference, Sheraton Sand Key Resort, Clearwater, Fla. 617-267-9425.

Jan. 25, Fifteenth Annual American Music Awards, Shrine Auditorium, Los Angeles. 213-655-5960.

Jan. 25-29, MIDEM Convention, Palais De Congrès, Cannes, France. James Lonsdale-Hands, 212-967-7600.

Jan. 26-29, Ninth Annual Box Office Management International Conference And Exhibition: "Tickets And The Law," Caesar's Palace, Las Vegas. 212-570-2166.

FEBRUARY

Feb. 11-13, 19th Annual Country Radio Seminar, Opryland Hotel, Nashville. 615-327-4488 or 615-329-4487.

Feb. 11-13, Gavin Convention, Westin St. Francis Hotel, San Francisco. 415-392-7750.

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 of MCA Home Video.

COUNTRY ACTS REVITALIZE OLD HITS

(Continued from page 3)

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 Rathner. 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.

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 rerecord 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 high-register 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 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.

LABELS SHOULD NOT CUT CD PRICES ON HITS

(Continued from page 11)

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.

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

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 one-to-one basis. This has been good for

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 Birmingham, 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.

Where Music & Media Meet

MUSIC & MEDIA

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The European
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Trade Magazine

Pan-European TV Battle Hots Up

London - The competition between the two leading pan-European satellite services, Sky and Super Channel, reached a peak at press time with both simultaneously announcing upheavals in their pop programming. One of Europe's most popular shows, Countdown, which goes out daily on Super Channel is transferring to Sky in March, where it will

be broadcast on Saturdays and Sundays.

Super Channel replaces the Countdown show in December with a new daily programme, Formula One, which will be produced by Music Box in association with Bavaria Film Studios in Munich, the current producers of Germany's successful pop show, 'Formel Eins'.

Norway Legalises Commercial Radio

by Hege Duckert

Oslo - The Norwegian government has passed a law to allow local radios to be financed by commercials. Norway currently has around 280 local stations which have been broadcasting 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 difficult to survive. To ensure their existence, the government proposes to set up a trust. 20% of all com-

mercial earnings will go into this trust and will be distributed to stations in need of support. Commercials will be limited to six minutes per hour.

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 shareholder of Teldec and Manfred Zumkeller, Managing 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 saying that it wants to be number one in Germany and it is generally accepted that this is not possible.

Spanish Satellite Breaks State Monopoly

London - The surprise announcement of a London-based Spanish satellite tv channel has come as a shock to the Spanish government and media organisations. The Spanish government's failure to make a decision on allowing private television has led to the move by several ex-executives from the state broadcasting organisation to set up a new channel, Canal 10.

Jose Maria Calvino, former chief of RTVE, is heading the team setting up a company in London to transmit 24-hour Spanish-language 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 format will be a fusion between France's Canal Plus and Sky

Channel. The new channel is expected to show approximately 150 films per month, something the two public networks will find hard to compete with. Canal 10 will be a subscription service (£14.60 per month with a £72.90 installation fee) without advertising. Most of the capital investment is Spanish, though other owners include Canal Plus and CLT (Luxembourg Television Company).



Italian act Spagna is congratulated for a truly European success by CBS UK Chairman Paul Russell.

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Billboard TOP POP ALBUMS™ continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
110	107	86	22	HANK WILLIAMS, JR. ●	BORN TO BOOGIE
111	102	104	68	PAUL SIMON ▲ ²	GRACELAND
112	114	115	6	PAUL CARRACK	ONE GOOD REASON
113	119	135	6	JOE SATRIANI	SURFING WITH THE ALIEN
114	98	90	13	UTFO	LETHAL
115	116	132	6	THE KANE GANG	MIRACLE
116	117	117	5	THE RAINMAKERS	TORNADO
117	108	91	16	LOVERBOY ●	WILDSIDE
118	118	140	4	KASHIF	LOVE CHANGES
119	106	84	12	THE SMITHS	STRANGWAYS, HERE WE COME
120	127	123	57	BEASTIE BOYS ▲ ⁴	LICENSED TO ILL
121	130	133	36	GEORGIO	SEXAPPEAL
122	175	—	2	MELI'SA MORGAN	GOOD LOVE
123	111	111	10	MSG	PERFECT TIMING
124	92	92	7	HEAVY D. & THE BOYZ	LIVING LARGE
125	121	127	76	STEVE WINWOOD ▲ ²	BACK IN THE HIGHLIFE
126	126	157	4	FULL FORCE	GUESS WHO'S COMIN' TO THE CRIB
127	122	113	20	HIROSHIMA	GO
128	174	—	2	MASON WILLIAMS & MANNHEIM STEAMROLLER	CLASSICAL GAS
129	113	100	41	CUTTING CREW ●	BROADCAST
130	125	107	12	BODEANS	OUTSIDE LOOKING IN
131	162	197	3	MILES JAYE	MILES
132	123	126	8	WA WA NEE	WA WA NEE
133	182	138	19	CURIOSITY KILLED THE CAT	KEEP YOUR DISTANCE
134	131	119	25	GEORGE BENSON/EARL KLUGH	COLLABORATION
135	145	149	76	RANDY TRAVIS ▲	STORMS OF LIFE
136	147	147	16	THE COVER GIRLS	SHOW ME
137	133	121	10	THE TEMPTATIONS	TOGETHER AGAIN
138	185	195	3	VARIOUS ARTISTS	CHRISTMAS RAP
139	170	152	74	WHITESNAKE ▲	SLIDE IT IN
140	137	170	82	SOUNDTRACK ▲ ⁴	TOP GUN
141	143	134	12	REBA MCENTIRE	THE LAST ONE TO KNOW
142	159	—	2	WARLOCK	TRIUMPH AND AGONY
143	154	166	18	FASTER PUSSYCAT	FASTER PUSSYCAT
144	141	151	144	WHITNEY HOUSTON ▲ ⁸	WHITNEY HOUSTON
145	124	105	12	GLENN JONES	GLENN JONES
146	NEW ▶	1	1	ARETHA FRANKLIN	ONE LORD, ONE FAITH, ONE BAPTISM
147	148	186	94	ELTON JOHN ●	GOODBYE YELLOW BRICK ROAD
148	132	136	7	MARTHA DAVIS	POLICY
149	NEW ▶	1	1	EURYTHMICS	SAVAGE
150	134	129	31	THE WHISPERS ●	JUST GETS BETTER WITH TIME
151	151	200	15	10,000 MANIACS	IN MY TRIBE
152	129	109	10	ALICE COOPER	RAISE YOUR FIST AND YELL
153	166	154	95	JANET JACKSON ▲ ⁴	CONTROL
154	164	—	2	DOLLY PARTON	RAINBOW
155	156	156	6	THE RED HOT CHILI PEPPERS	UPLIFT MOFO PARTY PLAN

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
156	163	150	48	TESLA ●	MECHANICAL RESONANCE
157	157	168	4	SOUNDTRACK	HIDING OUT
158	158	176	79	GENESIS ▲ ³	INVISIBLE TOUCH
159	140	131	12	VAN MORRISON	POETIC CHAMPIONS COMPOSE
160	149	160	708	PINK FLOYD ●	DARK SIDE OF THE MOON
161	167	169	12	SAVATAGE	HALL OF THE MOUNTAIN KING
162	155	141	20	ICE-T	RHYME PAYS
163	169	172	76	MADONNA ▲ ⁵	TRUE BLUE
164	184	164	11	VARIOUS ARTISTS	PILEDRIIVER -- THE WRESTLING ALBUM II
165	153	116	19	DIONNE WARWICK	RESERVATIONS FOR TWO
166	128	142	123	THE BEATLES	ABBAY ROAD
167	183	191	3	FLESH FOR LULU	LONG LIVE THE NEW FLESH
168	146	128	19	ABC	ALPHABET CITY
169	139	118	27	STEPHANIE MILLS ●	IF I WERE YOUR WOMAN
170	136	139	13	ELTON JOHN	GREATEST HITS, VOL. III 1979-1987
171	138	137	44	REO SPEEDWAGON ●	LIFE AS WE KNOW IT
172	NEW ▶	1	1	BLACK SABBATH	THE ETHERNAL IDOL
173	165	165	21	HOOTERS ●	ONE WAY HOME
174	190	—	2	MILLIONS LIKE US	MILLIONS LIKE US
175	NEW ▶	1	1	RICKY VAN SHELTON	WILD-EYED DREAM
176	152	122	8	THE BAR-KAYS	CONTAGIOUS
177	144	144	14	THE BRANDOS	HONOR AMONG THIEVES
178	161	161	5	SHANICE WILSON	DISCOVERY
179	196	179	47	CROWDED HOUSE ●	CROWDED HOUSE
180	135	120	21	ECHO AND THE BUNNYMEN	ECHO AND THE BUNNYMEN
181	168	159	6	BARRY WHITE	THE RIGHT NIGHT AND BARRY WHITE
182	150	108	12	LYNYRD SKYNYRD	LEGEND
183	180	171	5	THE DB'S I.R.S.	THE SOUND OF MUSIC
184	160	148	31	JONATHAN BUTLER	JONATHAN BUTLER
185	NEW ▶	1	1	VARIOUS ARTISTS	THE ISLAND STORY
186	181	163	23	STARSHIP ●	NO PROTECTION
187	194	174	25	2 LIVE CREW	2 LIVE CREW IS WHAT WE ARE
188	189	175	5	MARLON JACKSON	BABY TONIGHT
189	177	182	5	RY COODER	GET RHYTHM
190	186	143	22	SOUNDTRACK ●	LOST BOYS
191	197	—	2	THE RADIATORS	LAW OF THE FISH
192	187	162	7	GENE LOVES JEZEBEL	THE HOUSE OF DOLLS
193	193	—	2	AZTEC CAMERA	LOVE
194	179	181	12	W.A.S.P.	LIVE IN THE RAW
195	178	130	9	SUPERTRAMP	FREE AS A BIRD
196	176	173	44	NAJEE	NAJEE'S THEME
197	188	193	4	DEJA	SERIOUS
198	NEW ▶	1	1	TONI TENNILLE	ALL OF ME
199	171	153	14	MR. MISTER	GO ON...
200	172	177	7	LIZA MINNELLI	LIVE AT CARNEGIE HALL

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- | | | | | | | |
|--|--|--|--|---|--|--|
| <p>10,000 Maniacs 151</p> <p>2 Live Crew 187</p> <p>ABC 168</p> <p>Aerosmith 13</p> <p>Alabama 75</p> <p>The Alarm 97</p> <p>Anthrax 58</p> <p>Aztec Camera 193</p> <p>Anita Baker 34</p> <p>Bananarama 86</p> <p>The Bar-Kays 176</p> <p>Beastie Boys 120</p> <p>The Beatles 166</p> <p>George Benson/Earl Klugh 134</p> <p>Black Sabbath 172</p> <p>Bodeans 130</p> <p>Michael Bolton 93</p> <p>Bon Jovi 47</p> <p>Bourgeois Tagg 88</p> <p>The Brandos 177</p> <p>Laura Branigan 87</p> <p>Jonathan Butler 184</p> <p>The California Raisins 79</p> <p>Beinda Carlisle 16</p> <p>Paul Carrack 112</p> | <p>The Cars 95</p> <p>Cher 103</p> <p>Joe Cocker 90</p> <p>Natalie Cole 76</p> <p>Ry Cooder 189</p> <p>Alice Cooper 152</p> <p>The Cover Girls 136</p> <p>Crowded House 179</p> <p>The Cure 70</p> <p>Curiosity Killed The Cat 133</p> <p>Cutting Crew 129</p> <p>Terence Trent D'Arby 83</p> <p>Dana Dane 63</p> <p>Martha Davis 148</p> <p>The dB's 183</p> <p>Def Leppard 9</p> <p>Deja 197</p> <p>Depeche Mode 59</p> <p>Neil Diamond 62</p> <p>Dokken 18</p> <p>Earth, Wind & Fire 36</p> <p>Echo And The Bunnymen 180</p> <p>Gloria Estefan & Miami Sound Machine 108</p> <p>Europe 46</p> <p>Eurythmics 149</p> | <p>Exodus 99</p> <p>Exposé 29</p> <p>Faster Pussycat 143</p> <p>The Fat Boys 60</p> <p>Bryan Ferry 65</p> <p>Fleetwood Mac 22</p> <p>Flesh For Lulu 167</p> <p>Foreigner 48</p> <p>Aretha Franklin 146</p> <p>Full Force 126</p> <p>Kenny G. 27</p> <p>Gene Loves Jezebel 192</p> <p>Genesis 158</p> <p>Georgio 121</p> <p>Debbie Gibson 30</p> <p>Grateful Dead 73</p> <p>Great White 50</p> <p>Guns & Roses 52</p> <p>George Harrison 11</p> <p>Heart 23</p> <p>Heavy D. & The Boyz 124</p> <p>Hiroshima 127</p> <p>Hooters 173</p> <p>Whitney Houston 10, 144</p> | <p>INXS 14</p> <p>Ice-T 162</p> <p>Icehouse 84</p> <p>Billy Idol 21</p> <p>Janet Jackson 153</p> <p>Michael Jackson 2</p> <p>Marlon Jackson 188</p> <p>Mick Jagger 89</p> <p>Miles Jaye 131</p> <p>Jethro Tull 33</p> <p>The Jets 53</p> <p>Billy Joel 49</p> <p>Elton John 147, 170, 45</p> <p>Glenn Jones 145</p> <p>The Kane Gang 115</p> <p>Kashif 118</p> <p>Kiss 31</p> <p>Gladys Knight & The Pips 82</p> <p>Kool Moe Dee 106</p> <p>L.L. Cool J 64</p> <p>LeVert 101</p> <p>Lisa Lisa & Cult Jam 54</p> <p>Love & Rockets 78</p> <p>Loverboy 117</p> <p>Lynyrd Skynyrd 182</p> | <p>MSG 123</p> <p>Madonna 163, 19</p> <p>The Manhattan Transfer 104</p> <p>Barry Manilow 74</p> <p>Richard Marx 24</p> <p>Paul McCartney 72</p> <p>Reba McEntire 141</p> <p>John Cougar Mellencamp 7</p> <p>Men Without Hats 91</p> <p>Metallica 85</p> <p>George Michael 3</p> <p>Millions Like Us 174</p> <p>Stephanie Mills 169</p> <p>Liza Minnelli 200</p> <p>Meli'sa Morgan 122</p> <p>Van Morrison 159</p> <p>Motley Crue 41</p> <p>Mr. Mister 199</p> <p>Najee 196</p> <p>New Order 56</p> <p>The O'Jays 77</p> <p>Alexander O'Neal 68</p> <p>K.T. Oslin 96</p> <p>Dolly Parton 154</p> | <p>Hiding Out 157</p> <p>La Bamba 42</p> <p>Less Than Zero 43</p> <p>Lost Boys 190</p> <p>Poison 32</p> <p>The Pretenders 69</p> <p>Prince 55</p> <p>R.E.M. 25</p> <p>The Radiators 191</p> <p>REO Speedwagon 171</p> <p>Robbie Robertson 38</p> <p>The Rainmakers 116</p> <p>Eric B. & Rakim 109</p> <p>The Red Hot Chili Peppers 155</p> <p>Smokey Robinson 80</p> <p>Roger 44</p> <p>Linda Ronstadt 67</p> <p>Rush 40</p> <p>Salt-N-Pepa 81</p> <p>Joe Satriani 113</p> <p>Savatage 161</p> <p>Carly Simon 66</p> <p>Paul Simon 111</p> <p>The Smiths 119</p> <p>SOUNDTRACKS</p> <p>Dirty Dancing 1</p> | <p>The Island Story 185</p> <p>Piledriver -- The Wrestling Album II 164</p> <p>A Very Special Christmas 20</p> <p>W.A.S.P. 194</p> <p>Wa Wa Nee 132</p> <p>Warlock 142</p> <p>Dionne Warwick 165</p> <p>Jody Watley 37</p> <p>The Whispers 150</p> <p>White Lion 94</p> <p>Barry White 181</p> <p>Whitesnake 139, 4</p> <p>Whodini 61</p> <p>Hank Williams, Jr. 110</p> <p>Mason Williams & Mannheim Steamroller 128</p> <p>Shanice Wilson 178</p> <p>Angela Winbush 92</p> <p>George Winston 98</p> <p>Steve Winwood 125, 28</p> <p>Stevie Wonder 17</p> <p>Yes 26</p> <p>Ricky Van Shelton 175</p> <p>VARIOUS ARTISTS</p> <p>Christmas Rap 138</p> |
|--|--|--|--|---|--|--|

Presley, Stones, Dylan Among Featured Acts Rock Movie Fest Boasts 44 Films

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 full-length 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.

A number of rare rock films will be on view, including "Cocksucker Blues," Robert Frank's notorious 1976 documentary about the Rolling Stones on tour; "Eat The Document," Pennebaker and Bob Dylan's impressionistic 1972 feature about Dylan's 1966 U.K. tour with the Band; and "The Great Rock'N'Roll Swindle," Julian Temple's sardonic 1980 history of the Sex Pistols.

Thematic programs will focus on early rock'n'roll, heavy metal, concert movies, British bands, San Francisco groups of the Haight-Ashbury era, rock bands on tour, and punk rock. **CHRIS MORRIS**

RIAA BACKS BERNE CONVENTION

(Continued from page 5)

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 pre-recorded 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

ing mutilation and distortion of their work (such as edited articles and cropped photographs).

The Reagan Administration and the U.S. Copyright Office support Berne adherence.

W. Germans Buy Carson, Siman Songs Budde's 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 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 Budde's 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."

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]. History 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."

WEA ISSUES POLICY ON CONSUMER-DAMAGED CDS

(Continued from page 5)

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

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, unsophisticated consumers bring the CDs back as defectives.

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 deciding that a more pointed approach was required.

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 cooperate and avoid an arbitrary ratio.

At Musicland, Bruce Jesse, vice president of advertising, says the huge chain has reviewed its defective-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 experiencing higher than anticipated returns [of defectives]."

"Our concern is that we do not end up with disgruntled customers. We will do what we have to do and that leaves a lot of room for judgment by the local store manager, where this problem really starts."

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.

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-

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 Gram-

my 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 Philadelphia-based, 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-to-date 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 Minneapolis-based 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

John Quinn, who says it is outselling the web's next-best seller by a two-to-one margin.

The "Dirty Dancing" soundtrack and albums by Whitesnake and George Michael continue to rack up coast-to-coast sales. Meanwhile, MCA's Tiffany has joined the winner's circle, garnering raves from Musicland, Lieberman, Sound Warehouse, and Wall-To-Wall.

The holidays have also been kind 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 music sounded like."

As for video, sales of music programs at West Sacramento, Calif.-based Tower Records' 48 stores for the first two weeks of December almost matched the category's movement for the entire month of November.

STUDIOS PROTEST L.A. METRO ROUTE

(Continued from page 6)

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 interruption. 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," Camarata says.

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

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 administers 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; availability of matching federal funds for the project is still an open-ended 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 be 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."

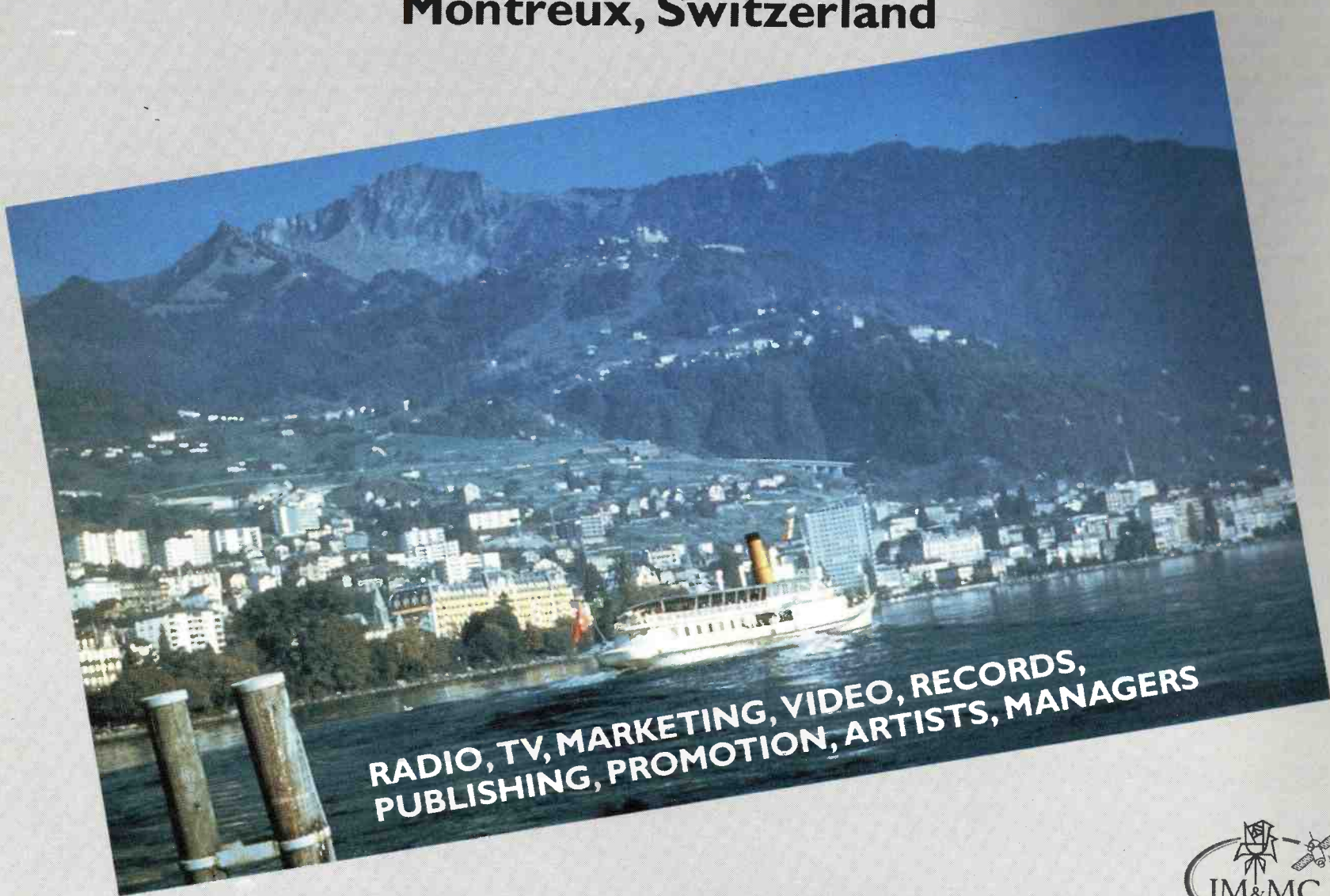


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Top Acts Enthrall Crowd At Homeless-Children Benefit

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 remember.

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 full-blown 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, introspective 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-starring 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 featuring 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 appearance 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

INSIDE TRACK



Edited by Irv Lichtman

FRONT-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 scuttles 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 Collector'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 Federation of Phonogram & Videogram Producers, which has slated a January meeting with the Recording Industry Assn. of America.

GES 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.

NARAS, 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 and one "entry" not even on the NARAS list. Schlesinger 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 office 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.

TRIAL 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 & Garrison.

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.

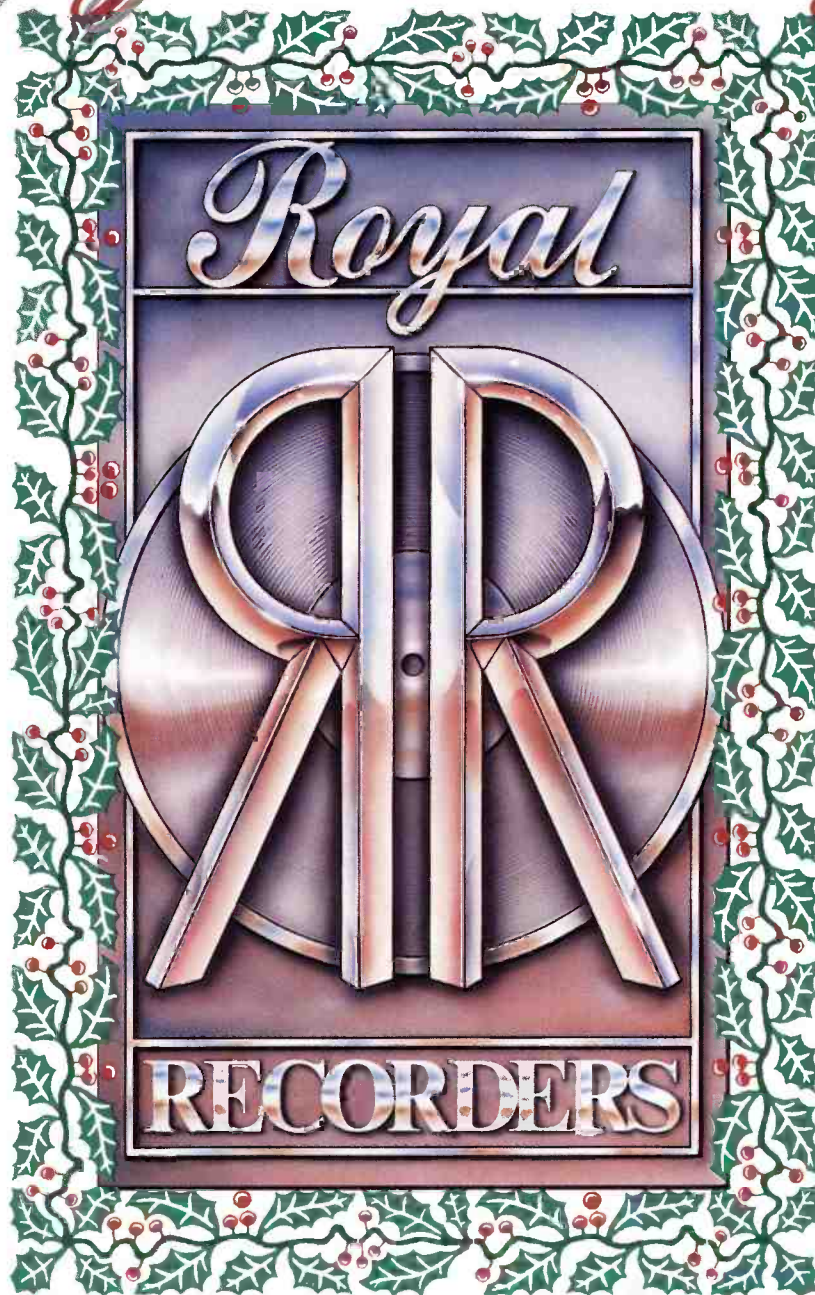
MORE-COMPACT COMPACTS: Dunhill Compact Classics has joined the 3-inch CD market with two sides by the late Harry Chapin and Ray Charles' rendition of "America The Beautiful." Both are culled from new CD albums by the performers, and each has special disk graphics along with adapters to play the disks on home decks. The next release features three songs by the late Judy Garland. The list price for each is \$5.95.

THE SSSSSSSSS OF IT: CBS-TV's weekly news show "West 57th" took a decidedly antimusic-industry slant when it spotlighted digital audiotape in a Dec. 12 broadcast. The segment opened with the music industry being described as a "Scrooge" for supposedly depriving consumers of a new, improved music carrier this holiday season. But in answering an interviewer's question on 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 it 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 not paying us for it."

CRYSTAL CLEAR: When the Grammy Awards return to New York, Billy Crystal will make an encore appearance as MC. The comic, actor, and recording artist was well received as the host of last year's presentation in Los Angeles.

MCA MUSIC ENTERTAINMENT GROUP'S Holiday Greetings card is not only unusual and useful, it's also got a humorous touch. It's a locator of eight cities including London, that provides info on hotels, restaurants, 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 telephone number of a major New York-based record executive (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!

Happy Holidays!



*Thank you for sharing 1987 with us
and have a great '88*

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