

Billboard

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NEWSPAPER

VIDEO STARTS

ON PAGE 38

VOLUME 100 NO. 6

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

February 6, 1988/\$3.95 (U.S.), \$5 (CAN.)

Hit Video Cuts Programming To 7 Early-Morning Hours

BY STEVEN DUPLER

NEW YORK After battling financial difficulties for at least a year, Hit Video USA, the Dallas-based, 24-hour-per-day music video channel, has cut back to just seven hours of live programming daily, from 1-8 a.m. CST.

At the same time, Hit Video has eliminated 60% of its personnel, excising 14 full-time and 16 part-time employees, including on-air personalities and production staffers.

The Jan. 23 move leaves MTV Networks' MTV and VH-1 as the

only continuously programmed national vidclip outlets (see The Eye, page 53).

Most video promotion executives consider Hit Video an important tool for breaking new artists and say they will miss having access to a third 24-hour channel.

(Continued on page 80)

6 Atlantic Titles At \$13.98 Start Ball Rolling New CDs Get Lower Price At WEA

BY GEOFF MAYFIELD

NEW YORK WEA is following through on its promise to lower prices on select front-line compact disks, with at least six new titles from Atlantic being readied for release at a suggested list of \$13.98.

Titles by Marilyn Martin, Jean

Carn, and Lisa Hartman and Virgin's Mike Oldfield, Pretty Poison, and Ziggy Marley will be introduced at the lower price point, according to WEA president Henry Droz, who adds that Warner Bros. and Elektra will soon follow suit.

The move comes on the heels of a major WEA price adjustment, is-

sued in late December, that lowered the CD tag on 278 catalog titles (Billboard, Jan. 9).

In an earlier Billboard interview, conducted shortly after the catalog program had been announced, Droz hinted that lower prices for new CD titles could soon become a reality (Billboard, Jan. 16). Atlantic's first round of titles at the lower cost represents a broader spectrum of product than had been anticipated; Droz originally said the reduced front-line tag would likely be applied to black and country product.

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Para Mounts \$10 Mil Hits Campaign

BY JIM McCULLAUGH

LOS ANGELES Paramount Home Video's \$10 million Hits Blitz campaign is the most wide-ranging strategy by a manufacturer to fight what is widely regarded as a major problem in rentals: the many dealers who

purchase insufficient copies of A titles to meet initial demand.

The core of the Paramount program is the company's disclosure of A-title release dates far in advance—thereby, in its view, allowing the trade to better allocate dollar resources—and creating massive tele-

vision-saturation advertising. As a result, the company expects to see deeper buys on major titles, with video specialty stores increasing their revenue per title.

Other major studios have been grappling with the A-title "depth-of-
(Continued on page 81)

Global Record Sales Reached \$14 Bil In '86

BY NICK ROBERTSHAW

CANNES Worldwide recording industry grosses rose almost 15% in 1986 to \$14 billion, according to figures released during the annual

MIDEM conference here by the international trade group IFPI. The increase was fueled by soaring compact disk volume, with cassette sales also improving. Vinyl albums and singles both continued to decline, however.

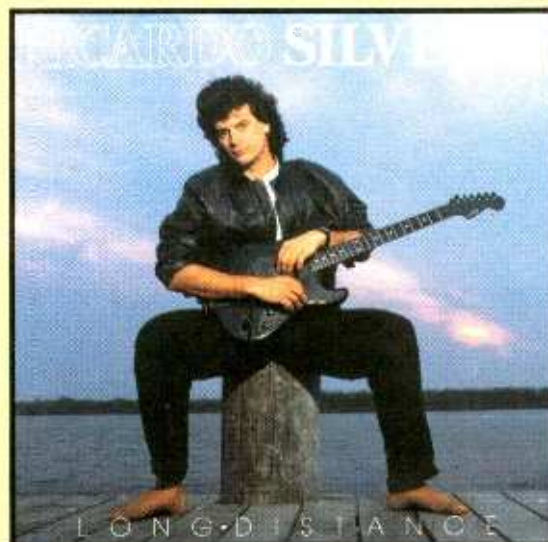
CD sales totaled 140 million units, up from 61 million in 1985 and only 20 million in 1984. Cas-

(Continued on page 75)

• Complete coverage of events at MIDEM '88, pages 3 and 63.

MIDEM REPORT

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LONG DISTANCE... the debut of the extraordinary guitarist RICARDO SILVEIRA on the new VERVE FORECAST. The outlook calls for Quiet Storm, New Age, A/C and Jazz airplay everywhere! **LONG DISTANCE**... 835 054, CD, Cassette and LP. See your PolyGram FORECASTER!



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Billboard, API Buy Hollywood Reporter

NEW YORK Billboard Publications Inc. and its parent company, Affiliated Publications Inc., have reached an agreement to purchase Hollywood Reporter Industries Inc., publisher of the Hollywood Reporter.

Published daily except on weekends, the Reporter has a circulation of 20,000 and provides domestic and international coverage of the motion picture, video, television, cable, music, and theater industries. Under the deal, Tichi Wilkerson Kassel will continue as publisher and editor in chief of the Reporter.

"I've been approached many times about selling," says Kassel, "but I held off until the right American publishing company—with a strong family tradition and the proper commitment, re-

(Continued on page 75)



LIVE + 1 (81826) is the all-new mini album from **FREHLEY'S COMET**, including never-before-released live versions of "Rip-It-Out" and "Rocket Ride" from Ace's past, plus "Breakout" and "Something Moved" from the Frehley's Comet LP. Also included is the hot new studio track "Words Are Not Enough."



New Jersey-based rockers **PROPHET** have already built a huge base at radio with their first single and video "**SOUND OF A BREAKING HEART**" (7-89132) (IPR 2196). Now comes the album **CYCLE OF THE MOON** (81822), a collection of ten truly great rock tracks bound to take retail by storm!

On Megaforce/Atlantic Records, Cassettes and Compact Discs

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ATLANTIC

PRECIOUS METAL



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FROM MCA RECORDS

MCA RECORDS

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VOLUME 100 NO. 6

February 6, 1988

A PROPHET OF NEW AGE

John Sebastian, the veteran radio industryite who most recently programmed successful new age radio station WBMW Washington, D.C., is launching his own consulting firm, Eclectic Radio. Bill Holland reports on Billboard's PD of the week. **Page 19**

RCA Breaks Hot New Country Acts

While such award-winning headliners as Alabama and the Judds have put RCA Records/Nashville in the spotlight, the label is also gaining a reputation as an incubator of successful new country artists. K.T. Oslin, Michael Johnson, and Foster & Lloyd are just some of the acts pulling in high sales figures and deepening the catalog for the label. Ed Morris tells the story. **Page 34**

'87 CRIA CERTS SHOW ALBUM GAINS

The Canadian Recording Industry Assn. says album certifications were up in all categories in 1987, but the number of singles certifications dropped. CRIA's mid-1987 decision to certify albums by shipments rather than by sales could explain why. Kirk LaPointe reports. **Page 66**

Billboard Plays The Market

With an imaginary \$10,000, Billboard builds a model entertainment stock portfolio, based on the recommendations of Wall Street's top industry analysts. Financial editor Mark Mehler describes the process of making Billboard's first six stock picks. **Page 67**

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Rykodisc, Euro Firms Filling Software Vacuum Small Companies Eye DAT Niche

BY KEN TERRY

CANNES While major labels and digital audiotape hardware manufacturers wrangle over copyright matters, some smaller companies in evidence Jan. 25-29 at the MIDEM convention here are positioning themselves to get into the DAT software market.



For example, compact-disk-only label Rykodisc plans to add DATs as soon as it can work out the practical details, and West German distributor Discobox currently handles nine DAT lines, including U.S. jazz/fusion label GRP and British rock label Factory, which has released a Durutti Column album on DAT and reportedly plans to come out with more DAT titles.

Rykodisc president Don Rose sees two main obstacles to his company's DAT plans: the cost of blank digital tape and the fact that replication is still restricted to real time. Blank digital tape, he explains, is unavailable in bulk form and must be purchased in consumer packages at \$7-\$10 a pop. Sony is trying to sell its \$600,000 high-speed duplicator, but nobody is offering high-speed replication as a contract service, he notes.

Although he does not yet have a time frame for Rykodisc's first DAT release, Rose says: "We're gathering [duplication] prices at MIDEM. We're in the market for DAT manufacturing." So far, he says, he's spoken only

to European and Japanese manufacturers.

Rykodisc's catalog is mostly licensed from other labels, and the CD specialty firm controls worldwide rights to only a third of its 60-odd titles; the bulk of the others are limited to North America, where DAT players are not yet available (though some car models are promised soon,

and recorders can be purchased on the gray market). Therefore, Rose notes: "The question of how broadly we can market DAT is related to our territorial limits."

Otherwise, he says, Rykodisc's licenses do not restrict its right to market digital music in any format. While he knows Rykodisc could get flak
(Continued on page 75)

DAT Strategy Hammered Out At RIAA-IFPI Meet

NEW YORK In response to a recent initiative by audio hardware manufacturers, representatives of the Recording Industry Assn. of America and the International Federation of Phonogram & Videogram Producers met recently in London to plot strategy on the issue of digital audiotape.

According to RIAA president Jay Berman, the two trade organizations have begun to prepare for a second summit meeting with the hardware companies, "since they seem to be in a process of thinking about a meeting with us." While he declines to predict when such a conference might take place, he hopes it will happen in March or April.

Although a similar summit meeting in Vancouver, British Columbia, in December 1986 did not lead to

any agreement between the hardware and software camps, Berman remarks that in retrospect, the powwow was useful as "a first contact. Now we know what the issues are, and there are proposals [on DAT] in the U.S. and the [European Economic Community]. I think we could have a worthwhile meeting [with the hardware people]. I've conveyed this to Congress."

Congress is a major player in this controversy, since it is considering a bill that would require imported DAT recorders to contain a Copy-code chip to inhibit copying of pre-recorded material. The legislation is strongly supported by the U.S. record industry, which has opposed unrestricted use of DAT on the grounds that it will encourage the
(Continued on page 80)

NBC Puts Radio Stations On The Block 6 Major-Market Outlets Could Go In Package Deal

BY KIM FREEMAN

NEW YORK The country's oldest radio company, NBC, is looking to sell its last stake in the medium by selling its eight radio stations. Two of the properties are already spoken for.

Industry analysts put the collective price tag for the six remaining sta-

tions at between \$120 million and \$135 million.

Speculation about potential buyers has centered around Emmis Broadcasting, which is known to have talked with NBC, and Quantum Media Inc., which reportedly has shown interest.

It is unknown, however, whether

NBC prefers to sell the stations separately or as a package. Several possible buyers—including Emmis—are unlikely candidates for a package deal because they already own properties in NBC's markets.

A series of separate deals would probably be more lucrative for NBC, but there are advantages to a group sale—most of which relate to ease of the transaction. NBC Radio president Randy Bongarten was unavailable for comment.

The stations up for grabs are country outlet WYNY and AC/oldies/personality station WNBC in New York, top 40 WKQX Chicago, personality AC KNBR and hit-oriented AC KYUU San Francisco, and easy listener WJIB Boston.

NBC has already reached an agreement to sell WMAQ Chicago to Group W and has made a commitment to sell stellar urban outlet WKYS Washington, D.C., to a minority-run group. Leading candidates to buy WKYS are rumored to include a group led by former WRQX "Q-107" Washington, D.C., GM Ernie Fears and an entity backed by boxing entrepreneur Don King and boxing great Muhammad Ali.

Emmis Broadcasting president Jeff Smulyan says he has spoken to NBC, "but it means nothing yet." QMI executives were not available at press time, but they have long alluded to broadening the company's interests in the communications field.

Should NBC opt for a package
(Continued on page 16)

U.K. Radio Deregulation Nixes National Pop Outlet

PETER JONES

LONDON A major shake-up of radio regulations here should result in the creation of up to three new national outlets as well as hundreds of new local and community stations. The news is mixed, however, for the U.K. music industry, as the government plan appears to rule out the existence of a national commercial pop music channel.

"The time is right for a major change," Douglas Hurd, home secretary, recently told Parliament. "We have less radio than other countries. In many areas, listeners have no other service other than the BBC."

The long-awaited statement opens up the prospect of stations serving every type of interest. The

government is favoring the U.S. Federal Communications Commission's model of arm's-length regulation.

"We need to have a framework in place within which opportunities for new and more diverse services can be taken up and existing broadcasters can be given much greater freedom," Hurd added, announcing that he would be setting up a streamlined radio authority for all non-BBC services.

Britain's existing 46 commercial Independent Local Radio stations will find themselves broadcasting under a more relaxed regime. For the first time, they will be allowed to own and operate their own transmitters, now controlled by the Independent Broadcasting Authority, to
(Continued on page 75)

CDs, Home Video Rentals Stoke The Fire Jan. Sales Warm Dealers' Hearts

This story was prepared by Earl Paige and Chris Morris in Los Angeles, Edward Morris in Nashville, and Geoff Mayfield in New York.

NEW YORK Home entertainment retailers say hot compact disk sales and video rentals helped their stores overcome January's wicked winter storms.

Record dealers characterize current music product as tepid, but they say strong postholiday CD sales led to January increases. For some chains, the configuration accounted for as much as 50% of the month's music volume.

Meanwhile, as anticipated, video stores and record-video combos profited from an unusually strong assortment of traffic-building rental titles, with "Dirty Dancing," "La Bamba," "Predator," and the long-delayed "Platoon" leading the pack.

Music sales at Tower Records' 42 U.S. stores are "way up," according to Stan Goman, the chain's executive vice president, who reports a 34% increase in overall volume and a 20% comparative-store increase for the month over January 1987. Like several other retailers, Goman cites new CD players bought during the holiday-selling season as a catalyst for music sales. During the month, the configuration pulled 45% of the record division's sales.

The 616 stores operated by Minneapolis-based Musicland Group "did fine in January," says Gary Ross, senior vice president of merchandising and marketing.

Not too many years ago, many music webs would dread January—the month when sales would fall off

December's brisk pace as bills from their large fourth-quarter buys came due. But in recent years, January has emerged as a strong record-business month. Like Goman, Ross points to fourth-quarter hardware purchases as a catalyst.

"January has gotten better because it has been stimulated by CDs

and sell-through-video movies," says Ross. "Both categories exceeded expectations this month, and both were hardware driven."

Exercise titles were a leading category for video sales in January, says Ross.

CDs earned 50% of the volume for
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EMI Executives. EMI Music Worldwide's new board, which was appointed after the reorganization of the company's management in 1987, meets for the first time in London. Shown, back row from left, are Guy Marriott, board secretary; Colin Hodgson, office of the chairman, finance; Richard Burkett, managing director, manufacturing and operations, Europe and international; Rupert Perry, managing director, EMI Records U.K. and Eire; Allen Harford, office of the chairman, human resources; David Stockley, managing director, EMI Music International; Don Zimmermann, president, international marketing, EMI Music; and Alexis Rotelli, managing director, EMI Music, continental Europe. Shown, front row from left, are Peter Andry, president, international classical division; Bhaskar Menon, chairman and chief executive officer; Joe Smith, president, Capitol Industries-EMI Inc.; and Irwin Robinson, president, EMI Music Publishing Worldwide.

Bon Jovi, Houston Top NARM Best-Seller Lists

BY PAUL GREIN

LOS ANGELES Bon Jovi and Whitney Houston, two of the hottest hit-making machines ever to come out of the Garden State—New Jersey—are among the top nominees for the 30th annual Best Seller Awards sponsored by the National Assn. of Recording Merchandisers.

Bon Jovi's "Slippery When Wet" and Houston's "Whitney"—each of which sold more than 5 million copies in the U.S. in 1987—are among the finalists for best-selling album, along with three albums that sold more than 4 million copies domestically last year: "Whitesnake" (which has since advanced to the 5-million-sales plateau), Michael Jackson's "Bad," and U2's "The Joshua Tree."

The Beastie Boys' "Licensed To Ill," which was certified by the Recording Industry Assn. of America

for U.S. sales of 4 million copies last year, wasn't among the NARM finalists for best-selling album. But the trio's pop/crossover rap blockbuster was nominated as the best-selling black music album by a group. In fact, because of its sales volume, the album is considered to be the front-runner to win that award.

The Best Seller Awards are voted on by NARM member retailers, rackjobbers, and one-stops. The awards are considered the only industry recognition of over-the-counter sales of prerecorded product.

In addition to being nominated for the top award—best-selling album—Bon Jovi is a finalist for best-selling album by a group. The band took that title last year with the same album. Bon Jovi is also a finalist for best-selling music videocassette. All of the nominees for

(Continued on page 24)

\$\$ Woes Prompt Sale Of Praxis CD Plant Cinram To Purchase Its Canadian Competitor

BY KIRK LAPOINTE

OTTAWA Cinram Ltd. has made a deal to take over its competitor, Praxis Technologies Inc., Canada's financially ailing first compact disk plant.

Under the terms of a deal announced Jan. 27, which is subject to government approval, Cinram would gain control of financially troubled Praxis through the pur-

chase of 3.4 million common shares—36% of those outstanding—for 40 cents Canadian each, or \$1.36 million Canadian. Cinram is to make a cash offer for the remaining shares.

The purchased shares are now held by Armadale Enterprises Ltd., the family holding firm of Praxis chief Michael Sifton. Neither Sifton nor Cinram officials were available for comment at press time.

Praxis lost more than \$1.2 million in the three months ending Sept. 30; in the year ending June 30, it lost \$2.8 million.

The Mississauga, Ontario, plant suffered from problems almost from the start, including operating losses and failure to make on-time deliveries. By the time Praxis had settled many of its operating ailments, Cinram and a Quebec firm, Americ Disc Inc., were already on line in Canada.

In January, the company dismissed 30 of its 83 employees and actively sought out partnerships or joint ventures to stave off further erosion.

The plant's board approved the Cinram offer at its Jan. 22 meeting. Cinram is the country's largest supplier of records, tapes, and compact disks and had been looking for ways to invest some of its profits. Late last year, it acquired a 10% stake in ElectroSound.

It remains unclear how the new firm would operate.

Cinram has an unblemished record of bottom-line success. Although its CD operations have lost money, its overall profitability allowed it to write off costs associated with the start of the CD division. With major clients moving to Cinram in recent months, CD pressing could prove a profitable venture, too.

Epic Paints New Portrait

BY STEVE GETT

NEW YORK A major realignment is changing the picture at Portrait Records.

The CBS subsidiary label is adopting a new focus on eclectic and nonmainstream product, according to Don Grierson, Epic/Portrait senior vice president of a&r.

The development of Portrait's new talent roster calls for the acquisition of jazz, folk, Latin, cabaret, and new age acts. Original movie soundtracks and cast recordings will also be released on the label. Additionally, a reissue program of historic material will emerge under the Portrait Legends banner.

"Our aim is for people to view Portrait as a very artistic, tasty label—and to make it mean something," says Grierson. "We realized that it was pretty much stagnant and was just kind of sitting here. It had Sade and Cyndi Lauper, but they're artists that come up with an album every two or three years. Portrait didn't really have an identity, and that's what we're looking for."

As part of the realignment, Sade and Lauper will be transferred to the Epic logo.

Initial releases on the revamped Portrait will surface in May. These will probably include new albums
(Continued on page 80)

EXECUTIVE TURNTABLE

RECORD COMPANIES. MCA Records/Nashville names **Chuck Rhodes** to the newly created position of director of adult contemporary promotion. He was the music director at KVIL-FM Dallas/Fort Worth. MCA Records promotes both **Frank Turner** and **Billy Brill** to the position of vice president of promotion. They will be based in Atlanta and Sun Valley Calif., respectively. Turner was national promotion director, and Brill was national singles promotion director.

A&M Records in Los Angeles makes the following appointments: **Chuck Gullo** is named vice president of distributed labels. He was Chicago regional sales manager for the label. **Aileen Randolph** is appointed product manager. She was an executive assistant at Wing Records.

CBS Records Special Products in New York appoints **John P. Penna** to the position of national director, marketing and sales. He was a group product manager at Economic Laboratories.

Elektra Records in New York names **Michael Alago** director of a&r and **Tita Grey** director of dance music promotion. They were, respectively, an a&r representative for the label and national director of dance music promotion for Sleeping Bag Records.

Diane Gilmour is appointed director of media relations for Atlantic Records in New York. She was associate director of media relations for the label.

RCA Records in New York announces the following appointments: **Lou**



RHODES



TURNER



BRILL



GULLO

Vaccarelli is named director of production. He was associate director of purchasing for CBS Records. **Ron Stricker** is appointed regional marketing coordinator. He was a general manager of a Camelot Music store.

Kenny Ortiz joins Capitol Records in New York as associate director of a&r for black music. He was national dance promotion director at Elektra Records.

Nancy Weber is named director of production for EMI-Manhattan Records in New York. She was a production manager for Manhattan Records.

Arista Records in New York makes the following appointments: **Bruce Meltzer** is named international production manager. He was marketing research manager for RCA Records. **Jeff Levy** is appointed attorney. He was an associate at the law firm of Cooper, Epstein & Hurewitz.

Solar Records in Los Angeles appoints the following: **Doug Wilkins**, vice president of promotion and marketing, and **Delores Carr-Manigo**, **Artie Dunning**, **Charm Warren**, **Frank Williams**, **Doris Butler**, and **Myra Weston**, promotion/marketing representatives. Wilkins was national promotion director for West Coast black music at A&M Records.

Ann Carli is promoted to the position of vice president of artist development for Zomba Enterprises Inc. in New York. She was director of artist development for Jive Records.

DISTRIBUTION/RETAILING. RCA/A&M/Arista Distribution in New York makes the following promotions: **Yvonne Paoletti**, national video sales manager in Los Angeles, and **Bob Anderson**, New York branch manager. Paoletti was Western regional video sales manager. Anderson was a sales representative for the company.

JEM Records Distribution in South Plainfield, N.J., appoints **James Cuomo** to the position of East Coast sales manager. He was on the sales staff of the label and recorded two albums for Passport Records.

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What a *Kick*



INXS

Tim,
Kirk,
Garry,
Michael,
Andrew and
Jon—
the incomparable
sound of INXS.

Congratulations
on your
no. 1 triumph.

On the heels of their no. 1 single, "Need You Tonight" comes their latest release, "Devil Inside" 7-89144 from the gold "Kick" lp, 1-81796 on Atlantic Records. Produced by Chris Thomas.

MCA MUSIC PUBLISHING
CHRIS GILBEY PTY. LIMITED

Delays Dampen Feb. Album Output

'More Dirty Dancing' Tops List

BY JEAN ROSENBLUTH

NEW YORK The delay of new releases from Talking Heads, Hall & Oates, Billy Ocean, and Bob Dylan has created a dearth of hot product scheduled for February. AC/DC, Robert Plant, and George Strait will issue new albums, but the month's biggest mover is bound to be "More Dirty Dancing," the follow-up to the triple-platinum "Dirty Dancing" soundtrack.

The labels' February release schedules are far from barren, however. Stacey Q and Frehley's Comet

are putting out sophomore albums after successful debuts; veterans Toto, the Pointer Sisters, and Ted Nugent have new product coming out; and several much-talked-about up-and-comers will bow, among them Robyn Hitchcock, Zodiac Mindwarp & the Love Reaction, and the Christians.

AC/DC's "Blow Up Your Video," due Monday (1) on Atlantic, comes on the heels of the platinum "Who Made Who" live/oddities collection. The first single is "Heatseeker," but there's no word yet on whether its accompanying video will self-de-

struct. The label is also issuing Plant's "Now And Zen," set to arrive Feb. 22. Former fellow Led Zepeliner Jimmy Page guests on two tracks, but the Zep connection doesn't end there: The cut "Tall Cool One" features sampled bits of some of the heavy metal mongers' greatest hits.

In the country corner, George Strait's "If You Ain't Lovin', You Ain't Livin'" will arrive in stores Feb. 22. Its platinum predecessor, "Ocean Front Property," has been in the top 20 on the Top Country Albums chart for a year. Nanci Grif-

(Continued on page 80)



Honor For Teller. Organizers of the T.J. Martell Foundation For Leukemia, Cancer and AIDS Research congratulate Al Teller, CBS Records president, the honoree at this year's Humanitarian Award Dinner. Shown, from left, are Floyd Glinert, foundation chairman; Dr. James Holland, foundation science director; Teller and his wife, Jennifer; and Tony Martell, foundation president.

D.C. Hearing Set For Feb. 9

Ops Sound Berne Warning

BY BILL HOLLAND

WASHINGTON U.S. jukebox owners will tell legislators at a Feb. 9 hearing here on the Berne Convention that they are worried that without a last-resort provision for a compulsory license they may be at the mercy of performing rights groups in future negotiations over license fees.

The hearing, before the House Subcommittee on Courts, Civil Liberties and the Administration of Justice, chaired by Rep. Robert Kastenmeier, D-Wis., will discuss

the two pending bills that would allow U.S. adherence to the Berne, the world's most respected and comprehensive copyright treaty.

The bills, H.R. 2962, introduced during the last session by Rep. Carlos Moorhead, R-Calif., and H.R. 1623, introduced by Kastenmeier, cover many areas of copyright law. After the two-day hearing, one or both of the bills will be marked up for full committee action.

The music industry, including ASCAP, BMI, SESAC, the National Music Publishers' Assn., and, "in

(Continued on page 80)

SBK Sets Song Profiles

BY IRV LIGHTMAN

NEW YORK SBK Entertainment World's vast copyright holdings are being profiled in an anticipated five-volume series of professional books, said to represent a year's labors at a cost of about \$250,000.

Word of the project was given to the company's international staffers by company executives Marty Bandler, vice chairman, and Charles Koppelman, president, COO, at the recent MIDEM meet in Cannes.

The first two professional song catalogs, to be made available at no cost to record, video, and theatrical producers, ad agencies, and other trades-

ters, will be marketed in the spring.

According to New York-based Gary Klein, SBK's director of creative services, release of the professional catalogs will kick off a "mini-campaign" directed at prime music users. Full-page ads displaying the elaborate loose-leaf-bound volumes will appear in Billboard, the Hollywood Reporter, and Advertising Age.

The first volume sketches 6,000 copyrights, many of them perennials, contained in the CBS Catalogue Partnership, which SBK acquired in 1986 at a cost of nearly \$125 million. The former CBS music publishing unit was the umbrella company for such

(Continued on page 72)

Russians Woo U.S. Market With Rock Radio, Videos

BY JIM BESSMAN

NEW YORK The Russians are coming—and they're bringing their music with them.

Tass, the Soviet news agency, is trying to syndicate its "Tass Top 20" program to American radio and is also working out a video-exchange deal with MTV. In addition, Soviet rock star Boris Grebenshikov recently visited this country in preparation for a U.S. recording project.

Tass, which gathers information for the Soviet Union's only album and singles charts (Billboard, July 4), is offering an English-language

version of its top 20 show to U.S. radio stations through its New York bureau. Using a syndicated radio countdown format, the American edition of the hourlong, monthly program is hosted by Vassily Strelnikov, a popular air personality on Moscow Radio who has spent 15 years in the U.S.

The show features such diverse top-charting Soviet artists as Alla Pugacheva, Vladimir Kuzmin, Time Machine, Veslyie Rebiata, Sofia Rataru, Vaikule, and the late Vladimir Vissotsky, whose music still has a significant following.

The countdown program also de-

(Continued on page 81)

Tiffany Gets Off To An Auspicious Start: 'Could've Been' Is Her Second No. 1

TIFFANY'S "Could've Been" jumps to No. 1 on the Hot 100, three months after she topped the chart with "I Think We're Alone Now." This makes Tiffany the first female artist in the rock era to reach No. 1 with her first two singles.

The 16-year-old from Norwalk, Calif., also becomes the first female teen artist to land back-to-back No. 1 hits since a 16-year-old Brenda Lee scored in 1960 with "I'm Sorry" and "I Want To Be Wanted."

Tiffany's self-titled debut album slips to No. 2 on the Top Pop Albums chart after two weeks on top. Tif's coat-tails are extending to teen rival Debbie Gibson, whose "Out Of The Blue" album jumps four notches to No. 10.

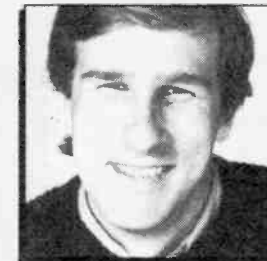
"Could've Been" is the third No. 1 single in the past 15 months that didn't have an accompanying video. It follows two other ballads—Boston's "Amanda" and Michael Jackson/Siedah Garrett's "I Just Can't Stop Loving You."

The Tiffany smash is MCA Records' fifth No. 1 pop hit in the past eight months and its ninth since it began hitting its stride in October 1985.

Finally, "Could've Been" hits No. 1 in the U.S. as "I Think We're Alone Now" tops the U.K. chart.



by Paul Grein



Prince's emergence as a top singles attraction is amazing when you bear in mind that at this point five years ago he had had only one top 40 hit: 1979's "I Wanna Be Your Lover." There was, in fact, strong resistance to Prince at pop radio in the early '80s. The widely admired "Controversy" peaked at No. 70 in 1981, and "1999" petered out at No. 44 when it was first released the following year.

"Man" is the third top 10 hit from Prince's "Sign 'O' The Times" album, following the title track and "U Got The Look."

Though the double album dropped out of the top 40 after just 12 weeks, it's been a steady seller, never dipping below No. 65.

FAST FACTS: Exposé's "Exposure," which jumps two notches to No. 17 on the pop album

chart, is the first debut album by a group or duo to yield four top 10 singles. The only other debut album to do the trick was Cyndi Lauper's "She's So Unusual" four years ago.

Natalie Cole's "I Live For Your Love" jumps four notches to No. 13 on the Hot 100, matching the peak position of her prior release from the "Everlasting" album, "Jump Start." It's the first time that Cole has cracked the top 15 (or even the top 30) with back-to-back singles.

WE GET LETTERS: Michael Benson from the Sound Shop in Monroe, La., notes that "Tunnel of Love" is Bruce Springsteen's 11th top 10 single. That gives the Boss a rather dubious distinction: He has now had more top 10 hits than any other artist who hasn't reached No. 1. Springsteen's highest-charting single, "Dancing In The Dark," peaked at No. 2 in 1984. The runner-up is Fats Domino, with 10 top 10 hits without a No. 1. (Fats' best charter, "Blueberry Hill," also peaked at No. 2.)

Mike Perini of Ypsilanti, Mich., wonders if Michael Jackson has something against the Beatles. Perini notes that the Jackson Five bounced the Fab Four out of the top spot twice in 1970 ("ABC" displaced "Let It Be" in April of that year, and two months later "The Love You Save" bumped "The Long And Winding Road"). And just a few weeks ago, Jackson's latest hit dislodged George Harrison's first No. 1 single in nearly 15 years. This week, Jackson edges out Harrison to take Hot Shot Debut honors. It's enough to give Beatlemaniacs a complex.

Frank Mastroianni of Bridgeport, Conn., notes the irony that "Candle In The Wind" was Elton John's 22nd top 10 hit. In the song's lyric, Elton points out that he was an admirer of Marilyn Monroe "from the 22nd row." This week, the smash dips to—you guessed it—No. 22.



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Terms Of Debate Need To Be Clarified

STEALING FROM RECORDS IS NOT SAMPLING

BY RICHARD GRABEL

In a recent Commentary (Billboard, Dec. 19), attorney Bob Bernstein argued that the copyright community should move cautiously before "asking judges to enter the recording studio" by instituting copyright-infringement actions related to the use of digital sampling technology. Bernstein cited the creative importance, present and future, of this technology.

Our copyright laws are intended to protect artistic creation, not to stifle it, and it would be wrong for those laws to be used to inhibit a technology that can aid the creative process. But Bernstein has oversimplified the circumstances that underlie many of the current lawsuits that are believed to involve the sampling controversy.

The essence of true sampling technology is that it allows the user to make a computer-generated impression of any sound and to then use that sound in the process of musical composition.

Say, for example, that a composer has written an original horn chart to be played on a synthesizer on a new dance recording. And say, further, that the composer or producer admires the tonal quality of the horns on an old James Brown record. The producer of the new record can sample the tonal quality—the computer-readable sound characteristics—of a particular horn part on the old record. Having obtained an electronic "picture" of that sound, the producer or composer can then use that sampled sound to play the new horn

charts.

The result, though a hybrid of an old sound and a new composition, is arguably an original work. It may not be considered an infringement of the older record's copyright, because what it takes from the older record is a quality of sound, not an element of musical composition. This is the kind of creative manipulation of sound that sampling technology is designed to facilitate. The copyright implications of this type

brief snatches of an older record, copied directly from the source recording onto a new recording.

It would be nearly impossible to count the number of rap records released in the past year that appear to make use of James Brown's voice or a phrase from the horn parts of one of his old records, usually by taking a short piece of Brown's original recording and inserting it at intervals in the new rap track.

James Brown has publicly stated

ers and another production team, whose record had been "borrowed." For its U.S. release, that part of the record considered most likely to result in infringement claims was deleted.

The producers of these records and their supporters argue that such usage is not stealing. Instead, they say, it places the recorded excerpt in a new creative context; thus, a riff taken from one record is given a new and original meaning on another record. They compare these hybrid records to works of musical criticism, claiming that use of brief portions of other people's compositions are examples of "fair use" and therefore do not constitute copyright infringement. In press interviews, moreover, producers of such records have claimed to be pioneering a new phase in popular music's evolving history of recycling source material.

Whether these arguments will prevail is a matter for the courts to decide. We should not prejudice the issue or the individual cases involved. What is important now is that public discussion of the issue should be clear in its terms. True sampling is a new technology that raises new legal questions. But making a record by splicing together bits and pieces of other records—as many artists and producers are now doing—is not sampling. The fact that something taken from one record and inserted into another is called a sample should not immunize the procedure from legal action.

'James Brown's records are not the only material to be raided'

Richard Grabel is an attorney with Cowan, Bodine & Gold.



of creative experimentation have yet to be fully tested in court.

But most of the records that have been publicly identified as being embroiled in the sampling controversy have run afoul of somebody's copyright as a result of a very different creative technique. It has become a frequent practice, particularly in the rap music genre, to take what many producers and musicians refer to as samples of older records and incorporate them in a new record. These so-called samples are

his intention to bring legal action against the snatchers. But his is far from the only source material to be raided in this manner. Snatches of records by artists as diverse as AC/DC and Jimmy Castor appear to have been appropriated in recent rap records.

In England, a recent chart hit by M/A/R/R/S, "Pump Up The Volume," was created almost entirely by stringing together snatches of other people's records. A legal controversy ensued between its produc-

Long live the indie labels that always keep their doors and ears open!

Victor Kaplij
President
Westwood Entertainment Group
Edison, N.J.

CAST IN BAD LIGHT

Contrary to your recent article, "The Battle To Make Music Work In Film" (Billboard, Dec. 26), Phil Collins did not write "Separate Lives." Because of this factual error, his attempts to have the song placed as a title piece in a movie appear self-aggrandizing, yet they were actually efforts to promote the work of a colleague, the song's composer, Stephen Bishop.

As a fan, I was dismayed to see Billboard portray Collins in such a negative fashion. On the other hand, Phil has often said in interviews that Bishop doesn't get enough credit—it looks as if you've proven him right.

Susan Winson
Bronx, N.Y.

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



MUSIC AND CHANGE

Watching the recent Rolling Stone 20th anniversary special on television, I thought about the role of music in the '80s as compared with that of the '60s and '70s.

I found the comments of David Byrne and Sting on the TV special particularly interesting. Mr. Byrne seemed to think music couldn't or wouldn't change an individual's outlook or opinions, whereas Sting seemed to feel that music is a vehicle for change.

I agree with Sting: Music can be and is a vehicle for social statements in the '80s. For confirmation of this theory, you only need to look at such contemporary performers as U2 and Sting.

Mike Gladden
Johnstown, Ohio

TURNED ON BY FRIEND'S TAPE

Despite the millions of analog tape recorders in use, the record industry's income continues to increase. Yet when it comes to digital audio-tape, the music manufacturers feel justified in doing anything they can to prevent even one person anywhere from listening to a recorded work without paying for

it. This attitude strikes me as one of extreme greed. If I'm not allowed to make copies from other DAT tapes or to make digital copies of recordings, why buy DAT at all?

I resent the insinuation that if I want to get a DAT recorder capable of making perfect copies, I therefore intend to go into some illegal business. I think many people copy tapes and records they have purchased in order to preserve the originals, to make a tape tailored to their personal tastes, or even to share with friends certain recordings that they are unlikely to hear otherwise. No one I know has bought or tried to sell such a homemade tape.

It was on a friend's tape that I heard Steve Earle's music for the first time. I immediately went out and purchased both "Exit O" and "Guitar Town." So the music industry gained new sales because of the sharing of taped music. As for the music on my friend's tape that I didn't buy, if it hadn't been taped I wouldn't have bought the albums it was taken from, so no sales were lost as a result of this sharing.

Everyone knows the difference between legal and illegal copying of prerecorded music. The industry's emphasis should be on en-

forcing the copyright laws and putting pirates and counterfeiters out of business. It shouldn't try to make absolutely sure that no one ever loses a sale because some kid somewhere copied a tape and gave it to a friend.

Larry Davis
Longview, Wash.

INDIES ARE ESSENTIAL

Bob Buziak's Commentary, "The Majors Need Indie Labels" (Billboard, Jan. 16), shows just how valuable a contribution the independent labels make to today's ever-changing music industry.

Many times, a major label ignores the struggling artist because he has no track record by which he can be judged. Although an independent record company lacks the financial resources of a major label, it will often take a chance on a new artist just on the basis of a gut feeling.

With its strong belief in the act's potential, the indie will groom and develop the artist and prepare him for a long-term music career. An association with a major label provides the independent with the professional marketing, promotion, and distribution that makes the record-buying public aware of the artist on the national and international levels.

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Female DJs (Wo)Man Morning Slots Two Stations Using Distaff Duos

BY KIM FREEMAN

NEW YORK Since WNEW-FM here used an all-woman air staff for a brief time more than 20 years ago, opportunities for females to work rock slots outside of midday and night shifts have been few and far between. But now, things may be changing.

Rocker KDKB Phoenix, Ariz., installed Cindy Wine and Shelley Dunn as "the nation's only all-female morning team" eight months ago, and in January KOMP Las Vegas let Stacey Ruben and Leslie Blied begin (wo)manning its morning shift.

Wine says that when she got wind last week of KOMP's move, her first thought was, "Oh, that will never work." Then I said, "Wait a minute; that's what we're doing."

Ruben, formerly KOMP's highly successful afternoon driver, made the move under circumstances that smack of an old-fashioned publicity stunt. Neither Ruben nor KOMP program director Sherman Cohen will comment on her removal from the air for a week following a comment—which they decline to repeat—she made during her Christmas Day shift. During that week, Big Marty, KOMP's morning man at the time, assumed Ruben's afternoon shift, and listeners were asked to vote on whether they wanted Ruben and Marty to switch shifts.

On air, KOMP did not make a big deal about the new morning show being hosted by two women. Ruben says initial response "has been real positive. Nobody has said anything about us being two females, and I'm glad of that because it makes me feel that I've been able to blend in as a personality."

By contrast, KDKB promoted its female duo heavily at first. "Even though the station has been around a long time, we'd been struggling with ratings, and we needed to do something that would

draw a lot of attention," says Wine. That something was to pull Wine from weekends and Dunn from swing work and let the duo loose in the early hours.

Both say their talents, rather than their gender, got them where

'We needed to do something to draw a lot of attention'

they are. The two talked about their unique status as a female morning team plenty at first. "But now it's obvious, and talking about it a lot would be redundant," says Dunn. As for exploiting that status, Wine says, "We played on the sexual innuendo—'It's better to wake up with two women'—for a while, but that can only last a short time. Eventually, you've got to have something a little more exciting than sex, and hopefully we provide that."

Wine says, "We don't get many calls saying, 'Gee, you're two women; that's interesting' anymore. Now it's 'Hey, you two are crazy, you're fun.'"

Apparently, both teams made the move to mornings without much trepidation. "Our GM called us in on a Thursday," Wine says. "We were interested, and we started the next Monday." Still, KDKB general manager Chuck Artigue did get his share of flak for making the decision. "Just recently, we went in and told him it was a pretty ballsy move," says Wine. "And he told us we wouldn't have believed the amount of grief he got—calls from PDs telling him it would never work, etc."

KOMP's decision would have "only been a risk if the people themselves were a risk," says PD Sherman Cohen. "Stacey's got a smooth, thick voice. If it was another female with a high-pitched voice, it might have been a negative." His confidence in Ruben goes back a few years, when he moved her from overnights to afternoons because listeners sent letters requesting to hear Ruben more.

Throwing any two women together in the mornings is by no means a panacea for poor ratings, say Wine and Dunn. "If I'd been paired with anyone but Shelly, I

(Continued on page 16)

Pollack Meet Looks At Format's Future PDs Mull Album Rock Woes

BY YVONNE OLSON

LOS ANGELES More than 100 programmers, most of them involved in the album rock format, convened here Jan. 21-23 for the fifth annual Pollack Convention, sponsored by the Jeff Pollack Communications consulting firm.

Much of what was covered in the two sessions open to the public has been heard in previous discussions of rock radio, including those at the convention sponsored just two weeks before by the Burkhart/Abrams/Douglas/Elliott consult-

ing firm (Billboard, Jan. 23).

At the Pollack Convention, attendees seemed to agree that rock radio is on the brink of something, but they weren't certain of what. And, they said, the format's future depends largely on the stations themselves: By returning to the role they played 15-20 years ago—emphasizing new music that other stations won't play—album rock stations could be on the brink of recapturing the pioneer spirit. But if it continues to emphasize old music, album rock radio could be on the brink of extinction, they said.

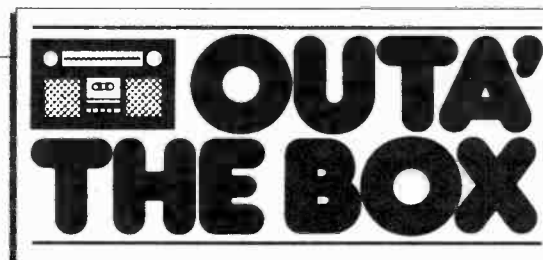
WYNF Tampa, Fla., program director Carey Curelop said he wanted to clear up "misconceptions" by labels that teens are active buyers of predominately new music and thus should be ignored by programmers. Curelop said the 18-24 demo buys as much old music as new music, and he added that he serves both teens and adults by leaning toward established groups rather than new, unproven artists.

Programmers accused labels of not pounding the pavement enough to find more innovative product. Record companies admitted they look to sign bands with familiar sounds but countered that they have a hard time getting a truly new sound on the air.

One attendee said these age-old conflicts between rock programmers and record promoters could be mitigated if radio entered the record-selling business, which would give labels and programmers a common goal. The idea generated little response.



David Lee & Jeff P. Jeff Pollack Communications head Jeff Pollack, left, chats with Warner Bros. artist David Lee Roth, one of several celebrities who graced Pollack's Jan. 21-23 programming convention in Los Angeles. (See story, this page.)



Programmers reveal why they have jumped on certain new releases.

TOP 40

"Easily and obviously, Michael Jackson gets my first vote," says KKRZ Portland, Ore., MD Chet Buchanan of "Man In The Mirror" (Epic). "First, it's Michael, and second, it's probably the best song on the album," he says. Next in line is Def Leppard's "Hysteria" (Mercury), which is satisfying all the Portland fans who have spent years begging for Def airplay. "This will be the one to break them through," says Buchanan. And his last vote goes to the Jets for "Rocket 2 U" (MCA). "There isn't a doubt in my mind that this is a smash," he says. "They've grown up some since their last record, and this song is a nice showcase for the male vocals."

BLACK/URBAN

KRNB Memphis, Tenn., is about just that. PD C.J. Morgan labels Teena Marie's "Ooo La La La" (Epic) "great quiet storm music—her best since 'Out On A Limb.'" Morgan also likes Jackson's latest, "Man In The Mirror" (Epic), stating, "He's a superstar, and when it comes to a superstar, you don't wait on the record." Jackson's is the station's most-requested song. And rounding out the KRNB list is Full Force's "All In My Mind" (Columbia). Morgan says, "They've been writing all the good ballads for Lisa Lisa, and it's about time they saved one for themselves!"

ALBUM ROCK

He may be the new operations manager, but WDHA Dover, N.J., PD Mike Boyle still has a finger on the pulse of new music. His current favorite is Danny Wilde's "Time Runs Wild" (Geffen). "The timing is right for the guy and the song," he says. Boyle is also watching a new band called So, whose "Are You Sure?" (EMI-Manhattan) he predicts will be a multiformat smash. "It's got everything that belongs in a great song," says Boyle. "If you snooze, you lose on this one." Also mentioned are Simon F's remixed "New York Girl" (Reprise) and T Bone Burnett's "Killer Moon" (Columbia). Boyle's MVP award for the week goes to David Lee Roth for "Skyscraper" (Warner Bros.), the entire album. "There's not a bad cut on it," he says. "We're playing just about every track."

COUNTRY

Newly named MD Darlene Dixon is no stranger to WLWI Montgomery, Ala. She's worked in several departments during the past several years. "I love getting into the music," she says. Her first pick this week is Highway 101's "Cry Cry Cry" (Warner Bros.), which she says is "the best they've done so far—they've really matured as a group." Dixon also likes Vince Gill's "Everybody's Sweetheart" (RCA). "It's a different side of him, and I like it," she says. "This is one of the strongest records he's had out in a long time." Dixon's last vote goes to George Strait for "Famous Last Words Of A Fool" (MCA). "Mr. Strait just can't do anything wrong," she says. YVONNE OLSON

newsline...

BILL VANCE is named GM at Central Broadcasting's KTFX Tulsa, Okla. He replaces Bill Paddick, who recently exited to manage KMOD across town.

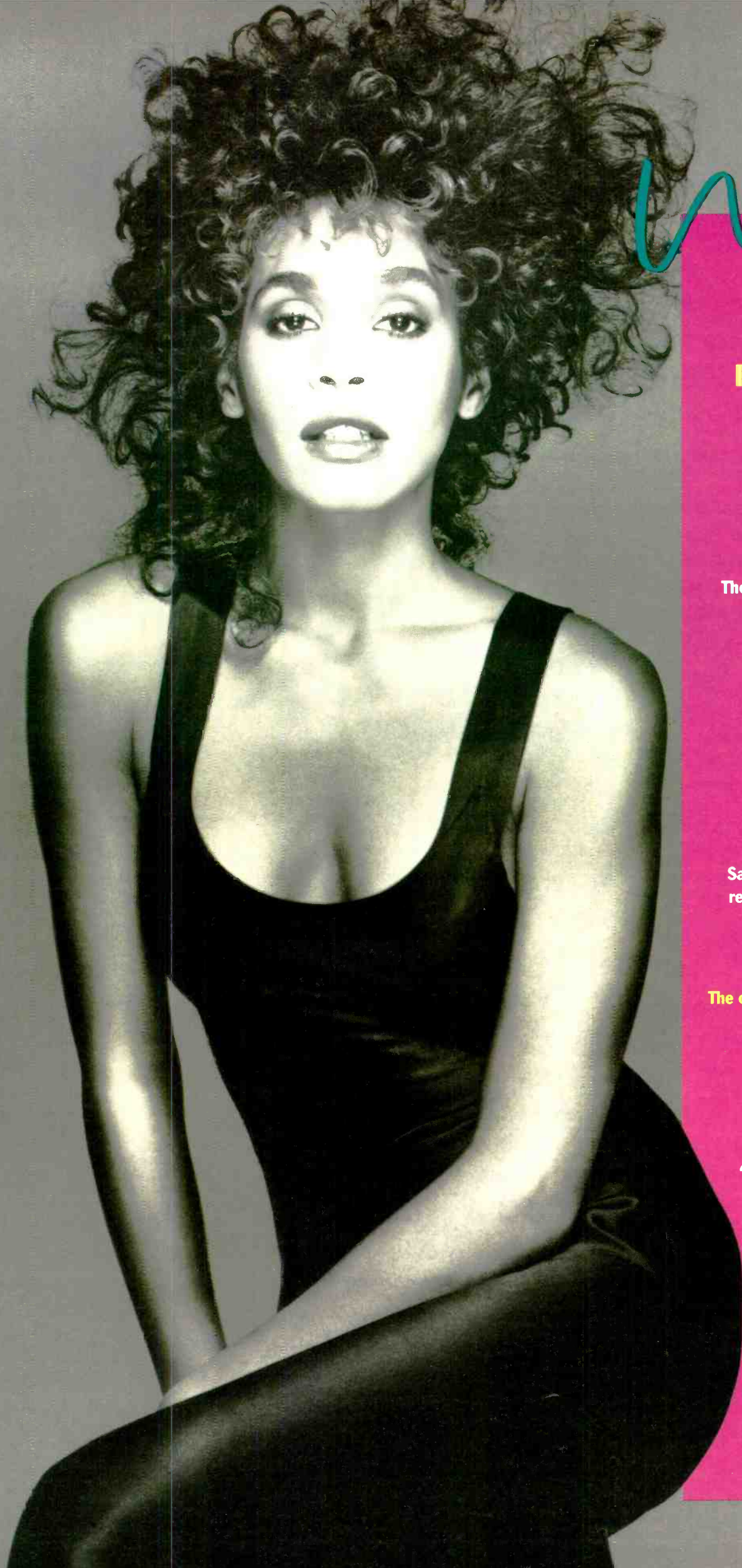
GAILYA SILHAN is upped from GSM to GM at Gannett's KOAI Dallas. She replaces Al Brady Law, who's now managing KKBQ-AM-FM Houston.

TOM WILLIAMS is upped from station manager to VP/GM at AmCom's KRMD Shreveport, La.

BILL HURLEY is promoted from GSM to GM at KKNG-FM Oklahoma City.

MCCORMICK BROADCASTING has agreed to purchase WBMQ/WIXV Savannah, Ga., from the Savannah Broadcasting Co. for \$3.5 million.

RALPH BARNES is the new GM at KIOA/KDWZ Des Moines, Iowa, following his recent exit from WQFM Milwaukee.



Whitney

**BREAKING HEARTS
AND
BREAKING RECORDS
ALL OVER
THE WORLD!**

The Single Story

The only American artist in history to have 6 consecutive #1 singles. Only The Beatles and The Bee Gees have previously had 6 consecutive #1's, and Whitney is destined to break the record with her spectacular new single, **"Where Do Broken Hearts Go."**

The Album Story

The only album released in 1987 to be RIAA certified 5x-platinum, in just the U.S. The album has been #1 for 11 weeks in Billboard, the most of any album in 1987. The album has been in the Top 10 for 31 consecutive weeks, the most of any artist in 1987. Sales are approaching 6 million units outside of the U.S., reaching #1 in almost every major foreign market. It is, without question, the #1 album of the year!

The Grammy Story

The only solo album to receive 5 major Grammy nominations.

Album Of The Year:
Whitney

Song Of The Year:
"Didn't We Almost Have It All"

Best Pop Vocal Performance Female:
"I Wanna Dance With Somebody (Who Loves Me)"

Best R&B Vocal Performance Female:
"For The Love Of You"

Producer Of The Year:
Narada Michael Walden

Voted The Best
Female Vocalist of 1987 by
Rolling Stone's Reader's Poll.

ARISTA

Vocal Arrangements by Whitney Houston
Executive Producer: Clive Davis

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Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

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

POP SINGLES—20 Years Ago

1. Green Tambourine, Lemon Pipers, BUDDAH
2. Judy In Disguise, John Fred & His Playboy Band, PAULA
3. Chain Of Fools, Aretha Franklin, ATLANTIC
4. Spooky, Classics IV, IMPERIAL
5. Bend Me, Shape Me, American Breed, ACTA
6. Woman, Woman, Union Gap, COLUMBIA
7. Love Is Blue, Paul Mauriat, PHILIPS
8. Nobody But Me, Human Beinz, CAPITOL
9. Goin' Out Of My Head/Can't Take My Eyes Off You, Lettermen, CAPITOL
10. I Wish It Would Rain, Temptations, GORDY

TOP ALBUMS—10 Years Ago

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

TOP ALBUMS—20 Years Ago

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

COUNTRY SINGLES—10 Years Ago

1. Don't Break The Heart That Loves You, Margo Smith, WARNER BROS
2. I Just Wish You Were Someone I Love, Larry Gatlin, MONUMENT
3. Mamas Don't Let Your Babies Grow Up To Be Cowboys/I Can Get Off On You, Waylon & Willie, RCA
4. What Did I Promise Her Last Night, Mel Tillis, MCA
5. Woman To Woman, Barbara Mandrell, ABC/DOT
6. Do I Love You (Yes In Every Way), Donna Fargo, WARNER BROS
7. You're The One, Oak Ridge Boys, ABC/DOT
8. I Love You, I Love You, I Love You, Ronnie McDowell, SCORPION
9. I Don't Need A Thing At All, Gene Watson, CAPITOL
10. Bartender Blues, George Jones, EPIC

SOUL SINGLES—10 Years Ago

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

FEATURED PROGRAMMING

THE NEW production house/syndicator Jerry Roberts/Peter Bie Broadcast Services, Los Angeles, opens its doors with the 90-minute Valentine's Day special "With Love, Whitney." The in-depth look at Arista recording star Whitney Houston features most of the tracks from her first two albums; interviews with Houston; segments from a lengthy and exclusive interview with Arista president Clive Davis; and recollections from Houston's mother, Cissy, Aretha Franklin, Luther Vandross, and others. The Roberts/Bie team spent three months compiling and editing the interview material. Says Roberts, "It took a lot of time to get the people we wanted." The wait was worth it, he says, adding, "Our names are on this thing. If we don't put out a good program, they know who we are."

The new company, formed by Roberts and Bie in September, plans to produce four to six long-form music programs in 1988. The two decided to feature Houston first because they wanted to make their debut with an in-depth program about an artist with mass appeal. Roberts says he believes Houston has the widest crossover appeal of any artist since radio began its fragmentation in the '70s. The strategy seems to have paid off. Roberts and Bie are reporting an 80% penetration of the top 100 markets for their first offering. At press time, they reported that 160 stations signed on, and they expected to top the 200 mark by air date. Jerry Roberts/Peter Bie Broadcast Services can be contacted at 213-856-3880 or 818-760-4313.

THE NEXT John Sargent Production offering to be syndicated will be Sargent's fourth Valentine's Day special with Heart and the 11th special in his 18-year affiliation with the band. "A Valentine's Day Special With Heart," set for the week of Feb. 7, will track "classic rock's classic love songs" and will feature Heart's Ann Wilson as guest DJ. Other members of the band will appear, too.

The special was produced by Joe Trellin for John Sargent/Radio International and is being pressed on disk and distributed by Westwood One. This marks Sargent's first involvement with Westwood One.

Sargent and Graham Nash are also putting the finishing touches on a two-hour special culled from the four-hour, nationally syndicated radiothon "Children Of The Americas," which aired Nov. 21. The radiothon's live sets, captured on 24 tracks, will be offered as another fund-raising effort with a two-week air date window around the Easter weekend.

Initial word is that the special will include sets by James Taylor, Jackson Browne, the Hooters, Los Lobos, and Robert Cray. The acoustic sets by Jethro Tull are also scheduled for inclusion. An 800 number is being set up so that

as the special airs across the country, listeners can make pledges to help UNICEF and World Hunger Year in their efforts to feed and inoculate children in North and South America.

RADIO TODAY Entertainment has announced that its first "Rock Stars" of 1988 will air the week of Feb. 21 with Yes as the featured act. The monthly music-intensive series of artist profiles took a month's hiatus in January and now continues without Timothy White as host. (Billboard, Jan. 23).

At press time, RTE had just begun program-clearance efforts and was reporting that clearances were coming in at a faster pace than expected. Although "Rock Stars" is produced as an ongoing series, each installment is currently being cleared separately.

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.

Feb. 5-6, Exposé, On The Radio, On The Radio Broadcasting, one hour.

Feb. 5-7, Fleetwood Mac, Superstars Rock Concert Series, Westwood One, 90 minutes.

Feb. 5-7, Roy Orbison/Gladys Knight, Cruisin' America With Cousin Brucie, CBS RadioRadio, three hours.

Feb. 5-7, Natalie Cole, Star Beat, MJI Broadcasting, one hour.

Feb. 5-7, Ted Nugent, Metalshop, MJI Broadcasting, one hour.

Feb. 5-7, Tanya Tucker, Country Today, MJI Broadcasting, one hour

Feb. 5-7, Foreigner, Hot Rocks, United Stations, 90 minutes.

Feb. 5-7, the Beatles, Rock Watch, United Stations, three hours.

Feb. 6-7, Nick Griffey/LeVert/Chris Jackson/Tim Reid, RadioScope, Lee Bailey Communications, one hour.

Feb. 6, Rosanne Cash/Kathy Mattea, Country Close-Up, ProMedia, one hour.

Feb. 7, Roxy Music, King Biscuit Flower Hour, DIR Broadcasting, 60 minutes.

Feb. 7, Great White/Sting, Powercuts, Global Satellite/ABC Radio Networks, two hours.

Feb. 7, Joe Cocker, Legends of Rock, NBC Radio Entertainment, one hour.

Feb. 7, Greg Allman Band, Classic Call, Pre-

miere Radio Network, one hour.

Feb. 7-14, With Love, Whitney, Jerry Roberts/Peter Bie Broadcast Services Special, 90 minutes.

Feb. 8, George Thorogood, Rockline, Global Satellite/ABC Radio Networks, 90 minutes.

Feb. 8, S'Wonderful—Valentine's Day With Steve And Eydie, Mutual Broadcasting Special, two hours.

Feb. 8-14, Dave Valentin, The Jazz Show with David Sanborn, NBC Radio Entertainment, two hours.

Feb. 8-14, the Bodeans/Love & Rockets, In Concert, Westwood One, 90 minutes.

Feb. 8-14, the Band, Classic Cuts, MJI Broadcasting, one hour.

Feb. 8-14, Robbie Robertson, Rock Today, MJI Broadcasting, one hour.

Feb. 8-14, Rush, Off The Record with Mary Turner, Westwood One, one hour.

Feb. 8-14, Johnny Lee, Live From Gilley's, Mutual Broadcasting, one hour.

Feb. 8-14, Kool & the Gang, Night Scene, Westwood One, one hour.

Feb. 8-14, Smokey Robinson, Star Trak Profiles, Westwood One, one hour.

Feb. 8-14, Kashif, Part 2, Special Edition, Westwood One, one hour.

Feb. 8-14, The Lost Lennon Tapes, Westwood One Special Series, one hour.

Debating The Mobile Way To Reach Out & Touch Someone The Car Phone: A Must For Promo Execs?

BY YVONNE OLSON

LOS ANGELES Is the cellular car phone tailor-made for record promotion?

Mixed feelings surface among label representatives when discussing the viability of these phones. Many predict the car phone will soon become essential to good business, but others voice reservations about the the product, saying they are unhappy with the sound quality.

"I have an aversion to car phones," says Bonnie Goldner, RCA director of promotion. "Invariably, the worst driver on the freeway is a person with a phone in his hand. For the amount of work you accomplish, I don't think it's worth the distraction."

Epic vice president of marketing Larry Douglas says car phones are the next-best thing to air conditioners. "I get several important calls done every morning while driving to work," he says. "Especially in dealing with

the East Coast—you can reach them that much earlier. Playing telephone tag is not fun, and my car phone has helped alleviate this problem."

Others praise the car phone for making constant contact with their field staffs possible, for eliminating the need to search for pay phones, for enabling them to keep abreast of a single's ever-changing status, and for allowing them to take advantage of time spent on the road.

"Constant evolution is the nature of this business," says Penny Barnes, Rhino co-director of national promotion. "Utilization of this valuable tool can mean the difference between getting an add or not."

But what about distractions? Doesn't the driving process get in the way of effective sales technique?

"Trying to maintain a cohesive line of thought is difficult while driving," says one source, who wishes to remain anonymous.

"Programmers are so hard to get a hold of—I'd hate to have to call someone back because I was trying to make a left turn and forgot what I was going to say."

"I wonder what the emotional state is of people who are constantly working while driving," says another anonymous source. "I just don't think it makes that much difference in the long run. To your health, maybe, but not to your job. I'd rather leave my office at the office."

Recently, KHJ-TV Los Angeles aired a report on the signal quality of car phones. A salesman was filmed driving to work while making a phone call on an open, non-mountainous freeway, and viewers could hear for themselves that the phone's reception was generally weak and marked by frequent static interruptions. Also, the woman on the other end of the line said after the call that she had been unable to hear much of what the salesman had been saying.

PROMOTIONS

CREDIT WHERE CREDIT'S DUE

An estimated 500 stations across the country are rushing to get in on what looks to be the biggest nationwide promotion idea of 1988—the Broadcast Card. The Broadcast Card is the application of "affinity-group" marketing strategy to radio station audiences. It's an actual Visa credit card with an individual station's logo on it. It's an ongoing promotion with no cash outlay for the station, and the "is-

suing" station gets a small percentage of what the issuing bank normally collects in interest on card-holder's outstanding balances.

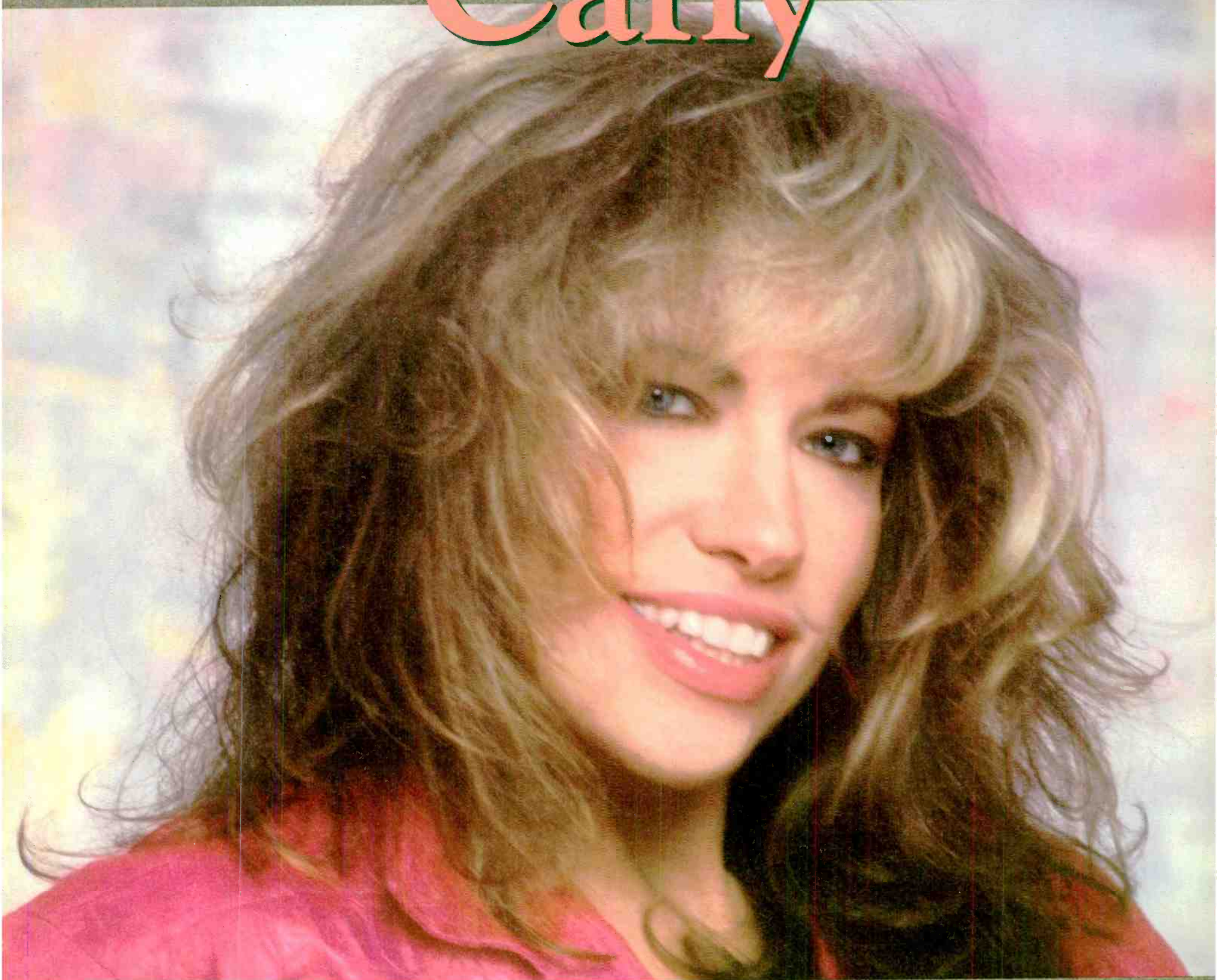
Here's how it works: The financial community has been taking advantage of "affinity groups" for the past few years to increase its credit-card-holder base. By linking up with an established organization, a university alumni organization for example, a bank taps into the group's membership and solicits for new card applications.

The organization gets a small cut for the use of its name and credibility. If that organization is a charitable or educational institution, members are more apt to use the card because it donates funds without costing them a cent.

Although all great ideas have a thousand fathers, it seems that Arnie Rothschild, GSM of the Lincoln Groups' WHAM in Rochester, N.Y., gets the credit for this one. He heard about the affinity plans last year and the discussion quick-

(Continued on page 17)

Carly



The return of a platinum voice!

Coming Around Again, the Grammy nominated platinum album
from Carly Simon. Includes the new hit single,
"All I Want Is You."

ARISTA

BILLBOARD'S 1987/88 DIRECTORIES ARE HERE!

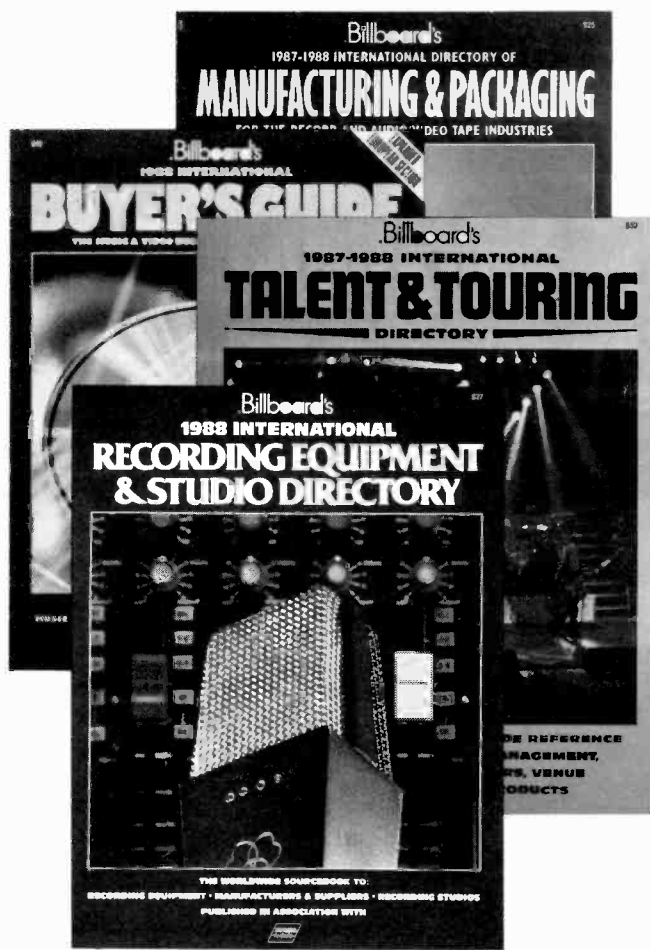
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Beach Arrives At Charlotte's New WCKZ; O'Neal Gets WBIG Arbs In Winston/Salem

CHARLOTTE SHUFFLE: WCKZ "Kiss 102" became the new kid on the Charlotte, N.C., block as it threw away the WLIT calls and a soft-AC format to burst into a crossover approach. That's another feather in the cap of consultant **Jerry Clifton**, whose roster includes **WPGC-AM-FM** Washington, D.C., from where Kiss 102 PD **Mike Beach** was plucked just a few weeks back.

Beasley-Reed has its own great track record with crossover radio, most notably in the form of **WPOW** Miami. Kiss 102 GM **David Chandler** says research indicated a distinct hole for the format, but still, we think it's a brave move to go up against Charlotte top 40s **WROQ** and **WBCY** and urban stalwart **WPEG**. The outfit is just moving into state-of-the-art studios, and Chandler says a full-scale, multimedia promotional blitz is already under way.

Key players among Kiss 102's personalities include Beach in the mornings, afternoon man **Chuck Boo Baron**, who returns to Charlotte after a year's absence, and evening talent **Pete Richards** from **WEZB** New Orleans and, previously, **WROQ**.

We know Kiss 102 Charlotte is roughly 150 miles away from **WIKS** "Kiss 102" New Bern, N.C., but we'll still have fun keeping the two straight.

There's also big news in the Beasley Broadcasting chain and that comes from upstart country station **WBIG** Winston/Salem, N.C. In the fall '87 Arbitrons, that station did the unheard of by making a serious run on format-franchise outlet **WTQR**. With PD **Kevin O'Neal** at the helm, **WBIG** leapt from a 2.9 to a 6.9 in 12-plus, overall numbers and made similarly impressive gains in demo breakouts. A lot of people ask what criteria we use in selecting our subjects for PD Of the Week, and a story like this is a sure winner. Look for O'Neal in an upcoming issue.

Before we leave the Carolinas, **WROQ** Charlotte has a great story generated by the popular Scavenger Hunt promotion. The 13th-needed item, announced last week, was a videotaped excerpt of a contestant displaying **WROQ's** calls on any local television station. That wreaked havoc upon on-the-street TV reporters trying to keep **WROQ** listeners from stealing their remote scenes. TV outlets protested; **WROQ** removed the announcements for one day until independent **WCCB-TV** smartly volunteered to tape contestants on the air.

ZAP TRACK: The big talk of Nationwide's corporate convention surely centered around what to do in the wake of **Bill Richards'** departure to **KKBQ** "93Q" Houston. We think bets are safely placed on **Guy Zapoleon** becoming corporate PD, with **KZZP** Phoenix, Ariz., **OM Jay Stone** assuming more local duties there. Richards, you'll recall, had been Zapoleon's East Coast regional PD counterpart as well as PD of **WNCI** Columbus, Ohio.

We tracked a "Sunny Joe White alert" to **WSNI** Philadelphia, thinking that the footsteps of the Pyramid group PD might mean the group couldn't resist the temptation to give Malrite's **WEGX** "Eagle 106" Philadelphia a run for its top 40 money in the wake of **WCAU's** departure to oldies. That was a poor bet, says **WSNI** GM **Michael Marder**, who says AC is just fine. "We're always looking to grow, but any radical changes are forget-its-ville."

OPTING FOR THE RADICAL is **WLNZ** Lansing, Mich., which has dropped album rock in favor of what GM **Ron Shannon** calls a "barn-burning" top 40 approach that forgoes live jocks except in the mornings. **WLNZ's** new slogan is "Z-92," and the Z stands for "zero talk" as state-of-the-art sound effects and jingles are now being spliced between records. "Twelve in a row" promotes this all-music approach, with a mere eight spots per hour.

The concept, developed by **Shannon** and **Burkhart/Abrams** consultant **Bob Elliot**, was put into action after

local research deemed top 40 personalities a tune-out. Says **Shannon**, "Unless the personality was really good or well known in the community, most people said they tuned out the talk."

With the changes, **Rick Van Gil** exits and **Chuck Dees** is named PD. The main challenge is facing Lansing top 40 giant **WVIC-FM**, which has consistently garnered No. 1, double-digit billing for several years. Dees feels that Z-92 can work around **WVIC's** rock-heavy approach by playing a generous amount of urban crossover.

"Our industry is now entering the 1990 age of radio," says Dees, who didn't fire his board-operating air staff. "And this station is well into 1991." He's handling mornings with **Colleen Baxter** and **Greg Holt**, but he's looking for a strong wake-up team that will conform to the "12-in-a-row" stipulation. T&Rs should be sent to Dees at Z-92.



by Kim Freeman

MELISSA McCONNELL leaves **AC KIOI** "K-101" San Francisco to assume middays at country outlet **KEEN** San Jose, Calif. That's a slightly unusual format change, but she's used to changes. During five years on air at K-101, McConnell worked for three owners, four GMs, and three PDs. "That's got to be some kind of record," she says... In the wake of **WDGY** Minneapolis' switch to a Transtar format, Malrite appoints **Rick Stephenson** PD for the country outlet. He'll continue as half of **WDGY's** live morning show, "B.S. In The Morning With **Charlie Bush**."

Returning to St. Louis airwaves as of April will be **Frank O. Pinion** (aka **John Craddock**), who had been a staple as **KUSA's** morning man until he left in October to accept the same shift for country competitor **WKXX** "Kix 104" Jerseyville, Ill./St. Louis. O. Pinion won't be offering his opinion on Kix 104 until April, while waiting out his noncompetitor from **KUSA**. That gave Craddock plenty of time to convince a circuit court judge in St. Louis that he, and not **KUSA**, has the right to the clever moniker.

D.C. rock veteran **Adam Smasher** is the new morning man on heritage rock outlet **KSHE** St. Louis. With **Rob Buttery**, Smasher replaces **KSHE's** old team of **Steve Mitchell** and **Mark McCain**, who left over the last two months. Rocker **WSHE** Miami hires **Julie Follman** as promotion director from the same gig at **WYNF** Tampa, Fla. ... Another rock signal lights up on Long Island, N.Y., as **Noble Broadcasting** takes **WGBB** out of talk to simulcast it with rockin' FM sister **WBAB**. **WGBB** will continue its live morning show... The morning show at rocker **WNOR** "FM99" Norfolk, Va., is now known as "Jimmy & The Bull," reflecting the promotion of **Jimmy Ray Dunn** from sidekick character to co-host and the return of **Ron Reeger** to full-time VP/programming duties for **FM99**. Reeger had been doing double duty as half of the "Reeger & The Bull" morning show... Urban outlet **WCKX** Columbus, Ohio, is seeking a male or female air talent. T&Rs should be sent to PD **Rick Stevens**.

Kudos to **WMMS** Cleveland, which won **Rolling Stone** magazine's readers' poll as radio station of the year for the ninth consecutive year.

BILLBOARD BRAGGING: Our own **Terri Rossi**, manager of the black, jazz, and crossover charts, has been named woman of the year by **Rhythm & Business** magazine. Says publisher **Stanley Bethel**, "She has the integrity and personality that millions of people strive to have." Look for our star in **Rhythm & Business'** February issue, which highlights women's contributions to the black music scene... It's with less happiness, but equal pride, that we note **Margaret LoCicero's** move from **Billboard** to **Tommy Boy Records**, where she'll head up retail and pop promotion, a new post at the label. As radio/singles manager, Margaret has been instrumental in carrying out **Billboard's** commitment to radio. She will be sorely missed.

ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
	1	1	4	JUST LIKE PARADISE WARNER BROS. 7-28119	DAVID LEE ROTH 3 weeks at No. One
2	3	4	13	WHEN WE WAS FAB DARK HORSE 7-28131/WARNER BROS.	GEORGE HARRISON
3	2	6	9	ONE STEP UP COLUMBIA LP CUT	BRUCE SPRINGSTEEN
4	6	17	3	YOU TALK TOO MUCH EMI-MANHATTAN LP CUT	GEORGE THOROGOOD
5	7	15	4	BE STILL MY BEATING HEART A&M 2992	STING
6	9	10	7	DEVIL INSIDE ATLANTIC LP CUT	INXS
7	8	8	8	HEART TURNS TO STONE ATLANTIC LP CUT	FOREIGNER
8	5	2	20	ON THE TURNING AWAY COLUMBIA 38-07660	PINK FLOYD
9	4	3	10	THE REAL LIFE MERCURY LP CUT/POLYGRAM	JOHN COUGAR MELLENCAMP
10	14	20	8	SAVE YOUR LOVE CAPITOL 44104	GREAT WHITE
11	12	11	13	SHOOT HIGH ATCO LP CUT/ATLANTIC	YES
12	15	24	8	(SITTIN' ON) THE DOCK OF THE BAY COLUMBIA 38-07680	MICHAEL BOLTON
13	18	26	7	JUMP START CHRYSALIS LP CUT	JETHRO TULL
14	32	—	2	ANGEL Geffen 7-28249	AEROSMITH
15	11	9	21	HYSTERIA MERCURY 870 004-7/POLYGRAM	DEF LEPPARD
16	16	28	4	THE ROAD MCA LP CUT	THE KINKS
17	10	7	14	SWEET FIRE OF LOVE Geffen LP CUT	ROBBIE ROBERTSON
18	21	18	10	NO NEW TALE TO TELL BIG TIME 6069/RCA	LOVE AND ROCKETS
19	25	35	4	TALKING BACK TO THE NIGHT ISLAND LP CUT/WARNER BROS.	STEVE WINWOOD
20	28	34	4	TWO WRONGS CAPITOL LP CUT	JOE COCKER
21	17	16	9	LOCK AND KEY MERCURY LP CUT/POLYGRAM	RUSH
				★★★ POWER TRACK ★★★	
22	36	—	2	MAGIC TOUCH VIRGIN LP CUT	MIKE OLDFIELD
23	24	31	4	DOCTOR DOCTOR EPIC LP CUT	THE RADIATORS
24	20	14	18	RHYTHM OF LOVE ATCO 7-99419/ATLANTIC	YES
25	30	37	5	WAIT ATLANTIC 7-89126	WHITE LION
26	13	5	10	SAY YOU WILL ATLANTIC 7-89169	FOREIGNER
27	22	25	11	GIVE ME ALL YOUR LOVE TONIGHT Geffen LP CUT	WHITESNAKE
28	40	—	2	TIME RUNS WILD Geffen LP CUT	DANNY WILDE
29	23	12	16	DON'T SHED A TEAR CHRYSALIS 43164	PAUL CARRACK
30	26	22	10	EVERYWHERE WARNER BROS. 7-28143	FLEETWOOD MAC
				★★★ FLASHMAKER ★★★	
31	NEW ▶	1	1	CHECK IT OUT MERCURY 870 126-7/POLYGRAM	JOHN COUGAR MELLENCAMP
32	19	13	12	IN GOD'S COUNTRY ISLAND 7-99385/ATLANTIC	U2
33	35	46	3	ELECTRIC BLUE CHRYSALIS LP CUT	ICEHOUSE
34	NEW ▶	1	1	HEATSEEKER ATLANTIC LP CUT	AC/DC
35	NEW ▶	1	1	REV IT UP SIRE LP CUT/WARNER BROS.	JERRY HARRISON
36	27	21	10	THROWING STONES (ASHES ASHES) ARISTA 1-9643	GRATEFUL DEAD
37	45	45	3	853-5937 A&M 2994	SQUEEZE
38	29	19	13	DEVIL'S RADIO DARK HORSE LP CUT/WARNER BROS.	GEORGE HARRISON
39	33	32	8	I NEED A MAN RCA 5361	EURHYTHMICS
40	47	—	2	POUR SOME SUGAR ON ME MERCURY LP CUT/POLYGRAM	DEF LEPPARD
41	44	47	7	WANING MOON ISLAND LP CUT/ATLANTIC	PETER HIMMELMAN
42	NEW ▶	1	1	STAND UP WARNER BROS. LP CUT	DAVID LEE ROTH
43	37	29	17	TUNNEL OF LOVE COLUMBIA 38-07663	BRUCE SPRINGSTEEN
44	31	23	12	THERE'S THE GIRL CAPITOL 44089	HEART
45	34	27	15	RAIN IN THE SUMMERTIME I.R.S. 53219/MCA	THE ALARM
46	NEW ▶	1	1	KNUCKLEBONES WARNER BROS. LP CUT	DAVID LEE ROTH
47	NEW ▶	1	1	FINEST WORKSONG I.R.S. LP CUT	R.E.M.
48	48	50	3	DOWN IN THE TRENCHES ENIGMA LP CUT	THE BROADCASTERS
49	NEW ▶	1	1	BIRTH, SCHOOL, WORK, DEATH EPIC LP CUT	THE GODFATHERS
50	NEW ▶	1	1	DESOLATION ANGEL APACHE LP CUT	JOHN BRANNEN

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



Good Morning Everybody. KIIS-AM-FM Los Angeles morning man Rick Dees shares some tricks of the trade with comedian/actor Robin Williams. Williams is on the promotion trail for the hit film "Good Morning Vietnam," in which he plays a DJ during wartime.

FOR WEEK ENDING FEBRUARY 6, 1988



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HOT CROSSOVER 30™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	2	3	9	PUMP UP THE VOLUME 4TH & B'WAY 7452	M/A/R/R/S 1 week at No. One
2	7	11	4	I WANT HER VINTERTAINMENT 7-69431/ELEKTRA	KEITH SWEAT
3	4	4	7	NEED YOU TONIGHT ATLANTIC 7-89188	INXS
4	3	2	10	SEASONS CHANGE ARISTA 1-9640	EXPOSE
5	6	8	7	COULD'VE BEEN MCA 53231	TIFFANY
6	5	6	11	PUSH IT NEXT PLATEAU 315	SALT-N-PEPA
7	9	13	4	NEVER GONNA GIVE YOU UP RCA 5347	RICK ASTLEY
8	1	1	11	THE WAY YOU MAKE ME FEEL EPIC 34-07645/E.P.A.	MICHAEL JACKSON
9	14	15	4	GIRLFRIEND MCA 53185	PEBBLES
10	12	16	4	SOME KIND OF LOVER MCA 53235	JODY WATLEY
11	8	5	8	LOVE OVERBOARD MCA 53210	GLADYS KNIGHT & THE PIPS
12	23	—	2	FATHER FIGURE COLUMBIA 38-07682	GEORGE MICHAEL
13	13	17	4	HOT THING PAISLEY PARK 7-28288/WARNER BROS.	PRINCE
14	11	7	13	I WANT TO BE YOUR MAN REPRISE 7-28229	ROGER
15	15	10	11	BECAUSE OF YOU FEVER 1914/SUTRA	THE COVER GIRLS
16	21	28	3	WHAT HAVE I DONE TO DESERVE THIS? EMI-MANHATTAN 50107	PET SHOP BOYS
17	20	22	10	I LIVE FOR YOUR LOVE EMI-MANHATTAN 50094	NATALIE COLE
18	10	12	13	FAITH COLUMBIA 38-07623	GEORGE MICHAEL
19	26	30	3	CAN'T STAY AWAY FROM YOU EPIC 34-07641/E.P.A.	G. ESTEFAN/MIAMI SOUND
20	27	—	2	TWO OCCASIONS SOLAR 70015	THE DEELE
21	19	21	8	LET'S GO SLEEPING BAG LX 29	NOCERA
22	18	19	7	LOVE CHANGES ARISTA 1-9626	KASHIF AND MELI'SA MORGAN
23	29	26	3	TO PROVE MY LOVE WARNER BROS. 7-28200	MICHAEL COOPER
24	16	9	14	SO EMOTIONAL ARISTA 1-9642	WHITNEY HOUSTON
25	NEW▶	1	1	OUT OF THE BLUE ATLANTIC 7-89129	DEBBIE GIBSON
26	25	23	4	I COULD NEVER TAKE THE PLACE OF YOUR MAN PAISLEY PARK 7-28288/WARNER BROS.	PRINCE
27	NEW▶	1	1	ROCKET 2 U MCA 53254	THE JETS
28	NEW▶	1	1	LIVE MY LIFE VIRGIN 7-99390	BOY GEORGE
29	NEW▶	1	1	HAZY SHADE OF WINTER DEF JAM 38-07630/COLUMBIA	BANGLES
30	NEW▶	1	1	NEVER KNEW LOVE LIKE THIS TABU 4-07646/E.P.A.	ALEXANDER O'NEAL

○ Products with the greatest airplay gains this week.

NBC STATIONS FOR SALE

(Continued from page 3)

deal, QMI's lack of radio ownership would make it a reasonable candidate. QMI is half owned by MCA Inc., which owns WWOR-TV New York, so a spinoff would be mandatory in that market.

The planned sale of the stations is prompted in part by General Electric's purchase of NBC's parent, RCA, in December 1985. At that time, NBC lost its "grandfather-clause" exemption from Federal Communications Commission rules barring multiple ownership of mass media in one market. NBC knew then that it would have to sell its New York, Chicago, and Washington properties because it also owned television outlets there. A waiver granted by the FCC to postpone for 18 months the sale of stations in those overlapped markets will expire soon.

However, the decision to get completely out of radio ownership represents a change in NBC's stance as of July. In a staff memo at that time, NBC's Bongarten announced that WMAQ, WKYS, and KNBR would be put up for sale, simultaneous with the company's continued commitment to station ownership. Buying new stations was even mentioned as a possibility.

In that same memo, Bongarten announced that NBC's radio networks would be seeking a "strategic alliance" with another network. Shortly thereafter, Westwood One bought NBC's networks for \$50 million. In that deal, Westwood One also bought the rights to NBC's name, so the legendary banner will continue as an entity.

The National Broadcasting Co. was born in 1926 as the country's first national network. One of its primary functions back then was to promote the sale of radio receivers made by its parent, RCA.

Relatively speaking, NBC's properties are not big money makers. The estimate of \$120 million to \$135 million seems low when compared with the \$80 million Infinity paid for KVIL-AM-FM Dallas last year.

FEMALE DJs

(Continued from page 10)

don't know that it would have worked," says Wine. "We've got that certain chemistry, like Johnny Carson and Ed McMahon."

"There's not a lot of women in broadcasting who can look around and be sincerely appreciative of another woman's talents," says Dunn. "Cindy and I are that way, and we sincerely like each other."

Wine and Dunn have both held morning-sidekick positions at various points in their careers, and both cite talent, persistence, and timing as three key elements contributing to their success.

"Back when I was in Indiana and had been fired for the 15th time, my mom said, 'Why don't you be a travel agent now?'" says Wine. "But I knew I could get something if I just kept pushing." Dunn, asked to give additional advice, quips, "Don't apply for our jobs." However, her true feelings seem to be in sync with those of Wine, who says, "Any woman who can take my job away from me deserves it."

FOR WEEK ENDING FEBRUARY 6, 1988



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HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
Compiled from a national sample of radio playlists.					
★★ NO. 1 ★★					
1	2	2	9	COULD'VE BEEN MCA 53231	TIFFANY 1 week at No. One
2	3	4	11	CAN'T STAY AWAY FROM YOU EPIC 34-07641/E.P.A.	G. ESTEFAN/MIAMI SOUND
3	1	1	10	EVERYWHERE WARNER BROS. 7-28143	FLEETWOOD MAC
4	4	5	10	HUNGRY EYES (FROM "DIRTY DANCING") RCA 5315	ERIC CARMEN
5	6	9	9	SEASONS CHANGE ARISTA 1-9640	EXPOSE
6	11	16	5	SHE'S LIKE THE WIND RCA 5363	PATRICK SWAYZE/WENDY FRASER
7	7	7	11	ALL I WANT IS YOU ARISTA 1-9653	CARLY SIMON
8	5	3	14	I LIVE FOR YOUR LOVE EMI-MANHATTAN 50094	NATALIE COLE
9	10	11	10	THE WAY YOU MAKE ME FEEL EPIC 34-07645/E.P.A.	MICHAEL JACKSON
10	13	19	7	TWILIGHT WORLD MERCURY 888 484-7/POLYGRAM	SWING OUT SISTER
11	9	8	15	GOT MY MIND SET ON YOU DARK HORSE 7-28178/WARNER BROS.	GEORGE HARRISON
12	8	6	15	NEVER THOUGHT (THAT I COULD LOVE) COLUMBIA 38-07618	DAN HILL
13	12	13	13	CHERRY BOMB MERCURY 888 934-7/POLYGRAM	JOHN COUGAR MELLENCAMP
14	17	23	5	WITHOUT YOU ELEKTRA 7-69426	PEABO BRYSON & REGINA BELLE
15	21	25	7	TUNNEL OF LOVE COLUMBIA 38-07663	BRUCE SPRINGSTEEN
16	27	39	3	NEVER GONNA GIVE YOU UP RCA 5347	RICK ASTLEY
17	30	50	3	FATHER FIGURE COLUMBIA 38-07682	GEORGE MICHAEL
18	18	17	17	VALERIE ISLAND 7-28231/WARNER BROS.	STEVE WINWOOD
19	15	14	15	SO EMOTIONAL ARISTA 1-9642	WHITNEY HOUSTON
20	14	10	14	FAITH COLUMBIA 38-07623	GEORGE MICHAEL
21	25	30	8	ONLY THE FOOL SURVIVES Geffen 7-28165	DONNA SUMMER/M. THOMAS
22	20	18	20	THE TIME OF MY LIFE RCA 5224	BILL MEDLEY & JENNIFER WARNES
23	16	12	14	MOTORTOWN CAPITOL 44062	THE KANE GANG
24	19	15	12	SEEING YOU AGAIN FULL MOON/EPIC 34-07640/E.P.A.	DAN FOGELBERG
25	31	—	2	DREAMS I DREAM MCA 53205	DAVE MASON (WITH PHOEBE SNOW)
26	32	34	5	I WANT TO BE YOUR MAN REPRISE 7-28229	ROGER
27	22	24	19	CANDLE IN THE WIND MCA 53196	ELTON JOHN
★★★ POWER PICK ★★★					
28	35	36	7	SOUL FOOD TO GO ATLANTIC 7-89156	THE MANHATTAN TRANSFER
29	26	21	21	THAT'S WHAT LOVE IS ALL ABOUT COLUMBIA 38-07322	MICHAEL BOLTON
30	33	37	4	DON'T GIVE UP MCA 53233	TIMOTHY B. SCHMIT
31	39	41	3	YOU WILL KNOW MOTOWN 1919	STEVIE WONDER
32	37	45	3	WHAT HAVE I DONE TO DESERVE THIS? EMI-MANHATTAN 50107	PET SHOP BOYS
33	24	22	14	HEAVEN IS A PLACE ON EARTH MCA 53181	BELINDA CARLISLE
34	23	20	16	I DON'T MIND AT ALL ISLAND 7-99409/ATLANTIC	BOURGEOIS TAGG
★★★ HOT SHOT DEBUT ★★★					
35	NEW▶	1	1	ENDLESS NIGHTS EMI-MANHATTAN 50113	RICHARD MARX
36	NEW▶	1	1	NEVER DIE YOUNG COLUMBIA 38-07616	JAMES TAYLOR
37	29	27	13	WHAT'S TOO MUCH MOTOWN 1911	SMOKEY ROBINSON
38	40	—	2	(SITTIN' ON) THE DOCK OF THE BAY COLUMBIA 38-07680	MICHAEL BOLTON
39	38	31	14	SHOULD'VE KNOWN BETTER EMI-MANHATTAN 50083	RICHARD MARX
40	44	—	2	BE STILL MY BEATING HEART A&M 2992	STING
41	36	26	13	BROOKLYN BLUES ARISTA LP CUT	BARRY MANILOW
42	NEW▶	1	1	I GET WEAK MCA 53242	BELINDA CARLISLE
43	43	—	2	SAY YOU WILL ATLANTIC 7-89169	FOREIGNER
44	34	28	15	DAWNING ON A NEW DAY CYPRESS 666 122-7	MICHAEL TOMLINSON
45	NEW▶	1	1	THEME FROM L.A. LAW POLYDOR 887 145-7/POLYGRAM	MIKE POST
46	42	38	9	IS THIS LOVE Geffen 7-28233	WHITESNAKE
47	NEW▶	1	1	TAKE GOOD CARE OF ME JIVE 1083/RCA	JONATHAN BUTLER
48	49	—	2	DON'T SHED A TEAR CHRYSALIS 43164	PAUL CARRACK
49	NEW▶	1	1	WHEN WE WAS FAB DARK HORSE 7-28131/WARNER BROS.	GEORGE HARRISON
50	28	29	9	CRYING VIRGIN 7-99388	ROY ORBISON & K.D. LANG

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

PROMOTIONS

(Continued from page 12)

ly led to the thought, "Why can't a station's listenership be considered an affinity group?" Rothschild then approached the Empire of America Bank in Buffalo, N.Y., and the idea came to life. WHAM started offering the WHAM-Visa card to its listeners on Thanksgiving (Nov. 26).

Lincoln, Empire, and the bank-owned advertising agency of Levy, King & White then began to develop the marketing and sales approach for radio stations on a national scope. Through an agreement between Lincoln Broadcasting and Empire of America Bank, the promotion has been available nationally on a market-exclusive basis for the past two months.

Lincoln is acting as the broker/consultant to stations that have signed up, dealing with station selection and individual market implementation. Empire underwrites the cards. As for Lincoln's agreement with Empire, Rothschild would only say that Lincoln receives a "flat compensation" for its involvement.

As of Jan. 22, Rothschild says, 45 of the top 100 markets were inked to offer the cards. He expects all of the top 100 to be locked in by the end of February.

The details make the idea even more attractive. Stations pay nothing. The bank covers its slight loss of percentage and direct-mail costs

with increased volume. The cards are attractive to listeners because they're offered at a relatively low 13.9% annual rate and there is no finance charge for the first six months. Listeners must still fill out Empire credit-card applications and be approved by the bank before the individual cards are issued. Acceptance is not automatic.

The only drawback here is that the cards have no grace period. That means that interest begins to add up *as soon as* the card is used. For card holders who maintain a running balance, it's a small point. Those who avoid interest by paying off their grace-period cards each month will find the card less attractive. There's no way to avoid paying *some* interest. But that also means that every card is earning money for the station or its charity.

The estimated WHAM-Visa income for the first year is \$200,000, all of which will be donated to the Rochester United Way. Of course, stations can keep all of their percentage as taxable income. Even if the entire amount is donated to charity, some part can be withheld for administrative expenses, depending on local laws. Donating the proceeds to charity, however, makes this an excellent ongoing, high-visibility promotion.

The station's logo appears on the card in color. Stations also have the option to send four-line

messages to listeners on the card holders' monthly Visa statements. They can also have a station's promotion piece inserted in the monthly-statement envelope for a tailor-made direct-mail campaign.

By tying in with each market's retailers, listeners can be offered discounts for using the card. Stations can also offer advertisers incentives to join in cross promotions by having them buy into the program. WHAM has signed on 12 advertisers so far. Stations will also have access to the card's data base. Names and addresses are kept secret, but purchase descriptions and locations are available to add to the station's sales and marketing research.

This looks like only the tip of the iceberg. As the idea spreads, it will surely be developed. For more information, contact Rothschild at 716-454-4884.

PETER J. LUDWIG

ARAC Elects Larsen, Israel To Top Seats

NEW YORK Arbitron's Radio Advisory Council has elected two new officers to one-year terms. They are Lee Larsen, chairman and Dennis Israel, vice chairman. Larsen is the VP/GM at KOA/KOAQ Denver and will represent news/talk stations of all market sizes. Israel is president/GM of WGY Albany, N.Y., and will represent MOR/personality stations in markets ranked 51 and up.

In addition, four council members are elected to three-year terms. They are WBMX Chicago GM/national sales manager Kernie Anderson, elected to represent black stations in all markets; WPOC Baltimore GM David Fuelhart, to represent country outlets in markets ranked 1-50; WFBG Altoona, Pa., president/GM Ed Giller, to represent easy listening outlets in markets 51 plus; and WLTW New York GM George Wolfson, to represent contemporary outlets in markets ranked 1-50.

The ARAC consists of 12 elected board members and exists to facilitate a constant exchange of information between the ratings company and its clients. Members are elected by their peers.

CRS: It's Williams

NEW YORK Hank Williams Jr. has been confirmed as the headliner for the Super Faces Show at the 19th annual Country Radio Seminar, set for Feb. 11-13 at the Opryland Hotel in Nashville.

Lifestyle researcher John Parikh is scheduled to deliver the keynote speech. Ten years ago, Parikh spoke at the same convention, and this year he is scheduled to reflect on that speech and to make predictions for country radio over the next 10 years.

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

PLATINUM

WHTZ FM 94.0

New York O.M.: Steve Kingston

- 1 Tiffany, Could've Been
- 2 George Harrison, Got My Mind Set On You
- 3 INXS, Need You Tonight
- 4 Exposure, Seasons Change
- 5 Bangles, Hazy Shade Of Winter
- 6 M/A/R/R/S, Pump Up The Volume
- 7 Taylor Dayne, Tell It To My Heart
- 8 The Cover Girls, Because Of You
- 9 Eric Carmen, Hungry Eyes (From "Dirty")
- 10 Whitesnake, Is This Love
- 11 Roger, I Want To Be Your Man
- 12 Elton John, Candle In The Wind
- 13 George Michael, Father Figure
- 14 Debbie Gibson, Shake Your Love
- 15 Madonna, Spinnin'
- 16 Patrick Swazey (Wendy Fraser), Prince, I Could Never Take The Place
- 17 Paul Carrack, Don't Shed A Tear
- 18 Men Without Hats, Pop Goes The World
- 19 Debbie Gibson, Shake Your Love
- 20 Gloria Estefan & Miami Sound Machine, Def Leppard, Hysteria

POWER 95

New York P.D.: Larry Berger

- 1 Tiffany, Could've Been
- 2 George Harrison, Got My Mind Set On You
- 3 INXS, Need You Tonight
- 4 M/A/R/R/S, Pump Up The Volume
- 5 Bangles, Hazy Shade Of Winter
- 6 Exposure, Seasons Change
- 7 Taylor Dayne, Tell It To My Heart
- 8 Keith Sweat, I Want Her
- 9 Michael Jackson, The Way You Make Me Feel
- 10 Elton John, Candle In The Wind
- 11 Rick Astley, Never Gonna Give You Up
- 12 Debbie Gibson, Shake Your Love
- 13 George Michael, Father Figure
- 14 Bill Medley & Jennifer Warnes, (I've) Been Separated
- 15 Patrick Swazey (Wendy Fraser), Prince, I Could Never Take The Place
- 16 Paul Carrack, Don't Shed A Tear
- 17 Men Without Hats, Pop Goes The World
- 18 Debbie Gibson, Shake Your Love
- 19 Eric Carmen, Hungry Eyes (From "Dirty")
- 20 Salt-N-Pepa, Push It
- 21 Whitney Houston, So Emotional
- 22 Natalie Cole, I Live For Your Love
- 23 The Cover Girls, Because Of You
- 24 Bruce Springsteen, Tunnel Of Love
- 25 Pet Shop Boys & Dusty Springfield, Wh
- 26 George Michael, Father Figure
- 27 Bill Medley & Jennifer Warnes, (I've) Been Separated
- 28 Patrick Swazey (Wendy Fraser), Prince, I Could Never Take The Place
- 29 Paul Carrack, Don't Shed A Tear
- 30 Men Without Hats, Pop Goes The World
- 31 Debbie Gibson, Shake Your Love
- 32 EX EX The California Raisins, I Heard It Th

WBBM-FM 97.0

Chicago P.D.: Buddy Scott

- 1 Tiffany, Could've Been
- 2 Bangles, Hazy Shade Of Winter
- 3 George Harrison, Got My Mind Set On You
- 4 M/A/R/R/S, Pump Up The Volume
- 5 Taylor Dayne, Tell It To My Heart
- 6 Michael Jackson, The Way You Make Me Feel
- 7 Exposure, Seasons Change
- 8 INXS, Need You Tonight
- 9 Rick Astley, Never Gonna Give You Up
- 10 Taylor Dayne, Tell It To My Heart
- 11 The Cover Girls, Because Of You
- 12 Pet Shop Boys & Dusty Springfield, Wh
- 13 Debbie Gibson, Shake Your Love
- 14 George Michael, Father Figure
- 15 Keith Sweat, I Want Her
- 16 Boy George, Live My Life (From The Fi)
- 17 Gladys Knight & The Pips, Love Overbo
- 18 Natalie Cole, I Live For Your Love
- 19 Peaches & Herbs, Girlfriend
- 20 Belinda Carlisle, I Get Weak
- 21 Eric Carmen, Hungry Eyes (From "Dirty")
- 22 Whitney Houston, So Emotional
- 23 Richard Marx, Endless Summer Nights
- 24 The Jets, Rocket 2 U
- 25 Madonna, Spinnin'
- 26 The Communards, Never Can Say
- 27 Debbie Gibson, Shake Your Love
- 28 Debbie Gibson, Shake Your Love
- 29 Mella's Morgan, If You Can Do It: I C
- 30 Earth, Wind & Fire, Thinking Of You
- 31 Jody Watley, Just Like Paradise
- 32 EX EX Michael Jackson, The Man In The Mirro

KIMFM 102.7

Los Angeles P.D.: Steve Rivers

- 1 INXS, Need You Tonight
- 2 Tiffany, Could've Been
- 3 Michael Jackson, The Way You Make Me Feel
- 4 Bangles, Hazy Shade Of Winter
- 5 Keith Sweat, I Want Her
- 6 George Harrison, Got My Mind Set On You
- 7 Natalie Cole, I Live For Your Love
- 8 George Michael, Father Figure
- 9 Roger, I Want To Be Your Man
- 10 Taylor Dayne, Tell It To My Heart
- 11 The Cover Girls, Because Of You
- 12 Pet Shop Boys & Dusty Springfield, Wh
- 13 Debbie Gibson, Shake Your Love
- 14 George Michael, Father Figure
- 15 Keith Sweat, I Want Her
- 16 M/A/R/R/S, Pump Up The Volume
- 17 Pet Shop Boys & Dusty Springfield, Wh
- 18 Whitney Houston, So Emotional
- 19 Fleetwood Mac, Everywhere
- 20 Men Without Hats, Pop Goes The World
- 21 Rick Astley, Never Gonna Give You Up
- 22 Paul Carrack, Don't Shed A Tear
- 23 Gloria Estefan & Miami Sound Machine, Def Leppard, Hysteria
- 24 Jody Watley, Just Like Paradise
- 25 George Michael, Father Figure
- 26 Jody Watley, Don't You Want Me
- 27 Boy George, Live My Life (From The Fi)
- 28 Whitesnake, Is This Love
- 29 Sting, Be Still My Beating Heart
- 30 Belinda Carlisle, I Get Weak

WHLA 108 FM

Boston P.D.: Sunny Joe White

- 1 Exposure, Seasons Change
- 2 Tiffany, Could've Been
- 3 Rick Astley, Never Gonna Give You Up
- 4 I Found Someone
- 5 Pet Shop Boys & Dusty Springfield, Wh
- 6 Bangles, Hazy Shade Of Winter
- 7 Foreigner, Say You Will
- 8 Roger, I Want To Be Your Man
- 9 Prince, I Could Never Take The Place
- 10 M/A/R/R/S, Pump Up The Volume
- 11 George Michael, Father Figure
- 12 Gladys Knight & The Pips, Love Overbo
- 13 Bruce Springsteen, Tunnel Of Love
- 14 Eurythmics, I Need A Man
- 15 Boy George, Live My Life (From The Fi)
- 16 Eric Carmen, Hungry Eyes (From "Dirty")
- 17 Terence Trent D'Arby, Wishing Well
- 18 Sal-N-Pepa, Push It
- 19 The Communards, Never Can Say
- 20 Belinda Carlisle, I Get Weak
- 21 Gloria Estefan & Miami Sound Machine, Billy Idol, Hot In The City
- 22 Squeeze, 853-5937
- 23 Men Without Hats, Pop Goes The World
- 24 Buster Poindexter & His Banshees
- 25 David Lee Roth, Just Like Paradise
- 26 Depeche Mode, Never Let Me Down
- 27 Hazel Dean, They Say It's Gonna Rain
- 28 Keith Sweat, I Want Her
- 29 Yes, Rhythm Of Love
- 30 Carly Simon, All I Want Is You
- 31 Aerosmith, Angel
- 32 EX EX The Kame Kame, Don't Look Any Further
- 33 Michael Bolton, (Sittin' On) The Dock
- 34 Patrick Swazey (Wendy Fraser), Prince, I Could Never Take The Place
- 35 EX EX Earth, Wind & Fire, Thinking Of You
- 36 EX EX Michael Jackson, The Man In The Mirro
- 37 EX EX Def Leppard, Hysteria
- 38 EX EX Raquel Welch, This Girl's Back In Town
- 39 EX EX Gene Loves Jazelbe, The Motion Of Lov
- 40 EX EX Scarlett & Black, You Don't Know
- 41 EX EX Sting, Be Still My Beating Heart
- 42 EX EX Steve Wonder, You Will Know
- 43 EX EX Debbie Gibson, Out Of The Blue
- 44 EX EX Richard Marx, Endless Summer Nights

WJZZ-FM 106.5

Philadelphia P.D.: Charlie Quinn

- 1 Tiffany, Could've Been
- 2 INXS, Need You Tonight
- 3 Bangles, Hazy Shade Of Winter
- 4 Eric Carmen, Hungry Eyes (From "Dirty")
- 5 Exposure, Seasons Change
- 6 Bruce Springsteen, Tunnel Of Love
- 7 Rick Astley, Never Gonna Give You Up
- 8 Prince, I Could Never Take The Place
- 9 Carly Simon, All I Want Is You
- 10 Michael Jackson, The Way You Make Me Feel
- 11 Prince, I Could Never Take The Place
- 12 George Michael, Father Figure
- 13 M/A/R/R/S, Pump Up The Volume
- 14 Whitney Houston, So Emotional
- 15 Taylor Dayne, Tell It To My Heart
- 16 David Lee Roth, Just Like Paradise
- 17 Sting, Be Still My Beating Heart
- 18 Fleetwood Mac, Everywhere
- 19 Boy George, Live My Life (From The Fi)
- 20 Squeeze, 853-5937
- 21 Men Without Hats, Pop Goes The World
- 22 Patrick Swazey (Wendy Fraser), Prince, I Could Never Take The Place
- 23 EX EX The Kame Kame, Don't Look Any Further
- 24 EX EX Michael Bolton, (Sittin' On) The Dock
- 25 EX EX Patrick Swazey (Wendy Fraser), Prince, I Could Never Take The Place
- 26 EX EX Earth, Wind & Fire, Thinking Of You
- 27 EX EX Michael Jackson, The Man In The Mirro
- 28 EX EX Def Leppard, Hysteria
- 29 EX EX Raquel Welch, This Girl's Back In Town
- 30 EX EX Gene Loves Jazelbe, The Motion Of Lov
- 31 EX EX Scarlett & Black, You Don't Know
- 32 EX EX Sting, Be Still My Beating Heart
- 33 EX EX Steve Wonder, You Will Know
- 34 EX EX Debbie Gibson, Out Of The Blue
- 35 EX EX Richard Marx, Endless Summer Nights

WJZZ-FM 106.5

Boston P.D.: Michael Colby

- 1 Roger, I Want To Be Your Man
- 2 Prince, I Could Never Take The Place
- 3 INXS, Need You Tonight
- 4 Tiffany, Could've Been
- 5 Bruce Springsteen, Tunnel Of Love
- 6 Exposure, Seasons Change
- 7 Bangles, Hazy Shade Of Winter
- 8 Pet Shop Boys & Dusty Springfield, Wh
- 9 Natalie Cole, I Live For Your Love
- 10 Elton John, Candle In The Wind
- 11 Icehouse, Crazy
- 12 Michael Jackson, The Way You Make Me Feel
- 13 Fleetwood Mac, Everywhere
- 14 Paul Carrack, Don't Shed A Tear
- 15 Foreigner, Say You Will
- 16 George Michael, Father Figure
- 17 Gloria Estefan & Miami Sound Machine, Heart, There's The Girl
- 18 Eric Carmen, Hungry Eyes (From "Dirty")
- 19 Men Without Hats, Pop Goes The World
- 20 M/A/R/R/S, Pump Up The Volume
- 21 Cher, I Found Someone
- 22 The Cover Girls, Because Of You
- 23 Boy George, Live My Life (From The Fi)
- 24 Belinda Carlisle, I Get Weak
- 25 Taylor Dayne, Tell It To My Heart
- 26 Strayper, Honestly
- 27 Keith Sweat, I Want Her
- 28 Squeeze, 853-5937
- 29 Richard Marx, Endless Summer Nights
- 30 Carly Simon, All I Want Is You
- 31 Sting, Be Still My Beating Heart
- 32 EX EX David Lee Roth, Just Like Paradise
- 33 EX EX Dan Hill, Never Thought (That I Could) Do That
- 34 EX EX Debbie Gibson, Out Of The Blue
- 35 EX EX Michael Jackson, The Man In The Mirro
- 36 EX EX John Cougar Mellencamp, Check It Out
- 37 EX EX Swing Out Sister, Twilight World
- 38 EX EX The Kame Kame, Don't Look Any Further
- 39 EX EX Michael Bolton, (Sittin' On) The Dock
- 40 EX EX Def Leppard, Hysteria
- 41 EX EX Raquel Welch, This Girl's Back In Town
- 42 EX EX Gene Loves Jazelbe, The Motion Of Lov
- 43 EX EX Scarlett & Black, You Don't Know
- 44 EX EX Sting, Be Still My Beating Heart
- 45 EX EX Steve Wonder, You Will Know
- 46 EX EX Debbie Gibson, Out Of The Blue
- 47 EX EX Richard Marx, Endless Summer Nights
- 48 EX EX Yes, Rhythm Of Love

WJZZ-FM 106.5

Washington P.D.: Mark St. John

- 1 Tiffany, Could've Been
- 2 Bangles, Hazy Shade Of Winter
- 3 George Harrison, Got My Mind Set On You
- 4 INXS, Need You Tonight
- 5 Eric Carmen, Hungry Eyes (From "Dirty")
- 6 Roger, I Want To Be Your Man
- 7 Pet Shop Boys & Dusty Springfield, Wh
- 8 Patrick Swazey (Wendy Fraser), Prince, I Could Never Take The Place
- 9 Taylor Dayne, Tell It To My Heart
- 10 M/A/R/R/S, Pump Up The Volume
- 11 Rick Astley, Never Gonna Give You Up
- 12 George Michael, Father Figure
- 13 Salt-N-Pepa, Push It
- 14 Jody Watley, Don't You Want Me
- 15 Boy George, Live My Life (From The Fi)
- 16 George Michael, Father Figure
- 17 Men Without Hats, Pop Goes The World
- 18 Natalie Cole, I Live For Your Love
- 19 Elton John, Candle In The Wind
- 20 Gloria Estefan & Miami Sound Machine, Heart, There's The Girl
- 21 Whitney Houston, So Emotional
- 22 Pretty Poison, Catch Me (I'm Falling)
- 23 Phil Collins, We Said Hello Goodbye
- 24 Jody Watley, Some Kind Of Lover
- 25 Foreigner, Say You Will
- 26 Debbie Gibson, Shake Your Love
- 27 Jody Watley, Don't You Want Me
- 28 Foreigner, Say You Will
- 29 Gladys Knight & The Pips, Love Overbo
- 30 The Jets, Rocket 2 U
- 31 Bruce Springsteen, Tunnel Of Love

PowerHits B94

Pittsburgh P.D.: Jim Richards

- 1 INXS, Need You Tonight
- 2 Exposure, Seasons Change
- 3 Bangles, Hazy Shade Of Winter
- 4 Fleetwood Mac, Everywhere
- 5 Foreigner, Say You Will
- 6 Tiffany, Could've Been
- 7 Natalie Cole, I Live For Your Love
- 8 Eric Carmen, Hungry Eyes (From "Dirty")
- 9 Bruce Springsteen, Tunnel Of Love
- 10 Roger, I Want To Be Your Man
- 11 Prince, I Could Never Take The Place
- 12 Paul Carrack, Don't Shed A Tear
- 13 Pet Shop Boys & Dusty Springfield, Wh
- 14 George Michael, Father Figure
- 15 Belinda Carlisle, I Get Weak
- 16 Gloria Estefan & Miami Sound Machine, Heart, There's The Girl
- 17 Taylor Dayne, Tell It To My Heart
- 18 Elton John, Candle In The Wind
- 19 Heart, There's The Girl
- 20 Parson, Rock And Roll All Night
- 21 Dan Hill, Never Thought (That I Could) Do That
- 22 Richard Marx, Endless Summer Nights
- 23 Strayper, Honestly
- 24 Patrick Swazey (Wendy Fraser), Prince, I Could Never Take The Place
- 25 Michael Jackson, The Way You Make Me Feel
- 26 M/A/R/R/S, Pump Up The Volume
- 27 Aerosmith, Angel
- 28 EX EX Whitesnake, Is This Love
- 29 EX EX Sting, Be Still My Beating Heart
- 30 EX EX Debbie Gibson, Out Of The Blue
- 31 EX EX Rick Astley, Never Gonna Give You Up
- 32 EX EX John Cougar Mellencamp, Check It Out

EAGLE 106

Philadelphia P.D.: Charlie Quinn

- 1 Tiffany, Could've Been
- 2 INXS, Need You Tonight
- 3 Bangles, Hazy Shade Of Winter
- 4 Eric Carmen, Hungry Eyes (From "Dirty")
- 5 Exposure, Seasons Change
- 6 Bruce Springsteen, Tunnel Of Love
- 7 Rick Astley, Never Gonna Give You Up
- 8 Prince, I Could Never Take The Place
- 9 Carly Simon, All I Want Is You
- 10 Michael Jackson, The Way You Make Me Feel
- 11 Prince, I Could Never Take The Place
- 12 George Michael, Father Figure
- 13 M/A/R/R/S, Pump Up The Volume
- 14 Whitney Houston, So Emotional
- 15 Taylor Dayne, Tell It To My Heart
- 16 David Lee Roth, Just Like Paradise
- 17 Sting, Be Still My Beating Heart
- 18 Fleetwood Mac, Everywhere
- 19 Boy George, Live My Life (From The Fi)
- 20 Squeeze, 853-5937
- 21 Men Without Hats, Pop Goes The World
- 22 Patrick Swazey (Wendy Fraser), Prince, I Could Never Take The Place
- 23 EX EX The Kame Kame, Don't Look Any Further
- 24 EX EX Michael Bolton, (Sittin' On) The Dock
- 25 EX EX Patrick Swazey (Wendy Fraser), Prince, I Could Never Take The Place
- 26 EX EX Earth, Wind & Fire, Thinking Of You
- 27 EX EX Michael Jackson, The Man In The Mirro
- 28 EX EX Def Leppard, Hysteria
- 29 EX EX Raquel Welch, This Girl's Back In Town
- 30 EX EX Gene Loves Jazelbe, The Motion Of Lov
- 31 EX EX Scarlett & Black, You Don't Know
- 32 EX EX Sting, Be Still My Beating Heart
- 33 EX EX Steve Wonder, You Will Know
- 34 EX EX Debbie Gibson, Out Of The Blue
- 35 EX EX Richard Marx, Endless Summer Nights

WJZZ-FM 106.5

Washington P.D.: Chuck Morgan

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

Q105

Tampa P.D.: Mason Dixon

- 1 Tiffany, Could've Been
- 2 INXS, Need You Tonight
- 3 Eric Carmen, Hungry Eyes (From "Dirty")
- 4 Heart, There's The Girl
- 5 George Harrison, Got My Mind Set On You
- 6 Roger, I Want To Be Your Man
- 7 Whitesnake, Is This Love
- 8 Bangles, Hazy Shade Of Winter
- 9 Eric Carmen, Hungry Eyes (From "Dirty")
- 10 Exposure, Seasons Change
- 11 Bruce Springsteen, Tunnel Of Love
- 12 Elton John, Candle In The Wind
- 13 Paul Carrack, Don't Shed A Tear
- 14 Rick Astley, Never Gonna Give You Up
- 15 Cher, Found Someone
- 16 Pet Shop Boys & Dusty Springfield, Wh

WJZZ-FM 95.5

Detroit P.D.: Brian Patrick

- 2 Tiffany, Could've Been
- 3 Eric Carmen, Hungry Eyes (From "Dirty")
- 4 Bangles, Hazy Shade Of Winter
- 5 Paul Carrack, Don't Shed A Tear
- 6 Prince, I Could Never Take The Place
- 7 Roger, I Want To Be Your Man
- 8 Taylor Dayne, Tell It To My Heart
- 9 Elton John, Candle In The Wind
- 10 Heart, There's The Girl
- 11 Foreigner, Say You Will
- 12 Exposure, Seasons Change
- 13 Patrick Swazey (Wendy Fraser), Prince, I Could Never Take The Place
- 14 Elton John, Candle In The Wind
- 15 Cher, I Found Someone
- 16 George Michael, Father Figure
- 17 Madonna, Spinnin'
- 18 Pet Shop Boys & Dusty Springfield, Wh
- 19 Richard Marx, Endless Summer Nights
- 20 Keith Sweat, I Want Her
- 21 Peabo Bryson & Regina Belle, Without You
- 22 Taylor Dayne, Tell It To My Heart
- 23 Gloria Estefan & Miami Sound Machine, Heart, There's The Girl
- 24 David Lee Roth, Just Like Paradise
- 25 Steve Wonder, You Will Know
- 26 Belinda Carlisle, I Get Weak
- 27 Richard Marx, Endless Summer Nights
- 28 Strayper, Honestly
- 29 Natalie Cole, I Live For Your Love
- 30 Rick Astley, Never Gonna Give You Up
- 31 Michael Jackson, The Man In The Mirro
- 32 Icehouse, Crazy
- 33 INXS, Need You Tonight
- 34 Pretty Poison, Catch Me (I'm Falling)
- 35 Pepsi & Shirlee, All Right Now
- 36 Whitesnake, Is This Love
- 37 Debbie Gibson, Out Of The Blue
- 38 Whitney Houston, So Emotional
- 39 Gladys Knight & The Pips, Love Overbo
- 40 Carly Simon, All I Want Is You
- 41 EX EX Terence Trent D'Arby, Wishing Well
- 42 EX EX Elsa Fiorillo, How Can I Forget You
- 43 EX EX Alexander O'Neal Featuring Cherrille,

POWER 96

Detroit P.D.: Rick Gillette

- 1 Salt-N-Pepa, Push It
- 2 Roger, I Want To Be Your Man
- 3 Tiffany, Could've Been
- 4 Eric Carmen, Hungry Eyes (From "Dirty")
- 5 Exposure, Seasons Change
- 6 M/A/R/R/S, Pump Up The Volume
- 7 Natalie Cole, I Live For Your Love
- 8 Prince, I Could Never Take The Place
- 9 Elton John, Candle In The Wind
- 10 Gladys Knight & The Pips, Love Overbo
- 11 Michael Jackson, The Way You Make Me Feel
- 12 George Harrison, Got My Mind Set On You
- 13 Taylor Dayne, Tell It To My Heart
- 14 The Cover Girls, Because Of You
- 15 INXS, Need You Tonight
- 16 Bangles, Hazy Shade Of Winter
- 17 George Michael, Father Figure
- 18 Bruce Springsteen, Tunnel Of Love
- 19 Patrick Swazey (Wendy Fraser), Prince, I Could Never Take The Place
- 20 Pet Shop Boys & Dusty Springfield, Wh
- 21 Debbie Gibson, Out Of The Blue
- 22 Keith Sweat, I Want Her
- 23 Cher, I Found Someone
- 24 EX EX Gloria Estefan & Miami Sound Machine, Heart, There's The Girl
- 25 EX EX Michael Jackson, The Man In The Mirro
- 26 EX EX Rick Astley, Never Gonna Give You Up
- 27 EX EX Elsa Fiorillo, How Can I Forget You
- 28 EX EX Mella's Morgan, If You Can Do It: I C

Wmms 100.7 FM

Cleveland O.M.: Kid Leo

- 1 Bruce Springsteen, Tunnel Of Love
- 2 INXS, Need You Tonight
- 3 Foreigner, Say You Will
- 4 Pet Shop Boys & Dusty Springfield, Wh
- 5 George Michael, Father Figure
- 6 Paul Carrack, Don't Shed A Tear
- 7 Tiffany, Could've Been
- 8 Cher, I Found Someone
- 9 Fleetwood Mac, Everywhere
- 10 Buster Poindexter & His Banshees
- 11 Eric Carmen, Hungry Eyes (From "Dirty")
- 12 Bangles, Hazy Shade Of Winter
- 13 Michael Jackson, The Way You Make Me Feel
- 14 Yes, Rhythm Of Love
- 15 Sting, Be Still My Beating Heart
- 16 Squeeze, 853-5937
- 17 David Lee Roth, Just Like Paradise
- 18 Belinda Carlisle, I Get Weak
- 19 Icehouse, Crazy
- 20 Whitesnake, Is This Love
- 21 U2, In God's Country
- 22 New Order, True Faith
- 23 Foreigner, Hear! Hear! Hear!
- 24 Del Leppard, Hysteria
- 25 The Cure, Just Like Heaven
- 26 Eurythmics, I Need A Man
- 27 Patrick Swazey (Wendy Fraser), Prince, I Could Never Take The Place
- 28 Eric Carmen, Hungry Eyes (From "Dirty")
- 29 Michael Bolton, (Sittin' On) The Dock
- 30 Robbie Robertson, Show Down
- 31 The Cars, Coming Up
- 32 Men Without Hats, Pop Goes The World
- 33 Richard Marx, Endless Summer Nights
- 34 Depeche Mode, Never Let Me Down
- 35 Whitney Houston, So Emotional
- 36 Michael Jackson, The Man In The Mirro
- 37 Love & Rockets, No New Tale To Tell
- 38 Aerosmith, Angel
- 39 EX EX Scarlett & Black, You Don't Know
- 40 EX EX R.E.M., It's The End Of The World As We Know It

Wmms 100.7 FM

Dallas P.D.: John Roberts

- 1 Eric Carmen, Hungry Eyes (From "Dirty")
- 2 Paul Carrack, Don't Shed A Tear
- 3 Patrick Swazey (Wendy Fraser), Prince, I Could Never Take The Place
- 4 INXS, Need You Tonight
- 5 Def Leppard, Hysteria
- 6 The Cure, Just Like Heaven
- 7 Pink Floyd, On The Turning Away
- 8 Yes, Rhythm Of Love
- 9 Foreigner, Say You Will
- 10 Pet Shop Boys & Dusty Springfield, Wh
- 11 Elton John, Candle In The Wind
- 12 Motley Crue, You're All I Need
- 13 George Michael, Father Figure
- 14 Posson, Rock And Roll All Night
- 15 Kiss, Reason To Live
- 16 EX Phil Collins, We Said Hello Goodbye
- 17 Fleetwood Mac, Everywhere
- 18 George Harrison, When We Was Fab
- 19 Belinda Carlisle, I Get Weak
- 20 Strayper, Honestly
- 21 Whitney Houston, So Emotional
- 22 David Lee Roth, Just Like Paradise
- 23 Richard Marx, Endless Summer Nights
- 24 Beau Coup, Sweet Rachel
- 25 Bangles, Hazy Shade Of Winter
- 26 EX EX Sting, Be Still My Beating Heart
- 27 EX EX Steve Winwood, Talking Back To The Ni
- 28 EX EX Heart, Heart Turns To Stone
- 29 EX EX Gloria Estefan & Miami Sound Machine, INXS, Devil Inside
- 30 EX EX Debbie Gibson, Foolish Beat
- 31 EX EX Heart, Don't You So Bad
- 32 EX EX Aerosmith, Angel

WJZZ-FM 93Q

Houston P.D.: Bill Richards

- 1 Tiffany, Could've Been
- 2 Salt-N-Pepa, Push It
- 3 Bangles, Hazy Shade Of Winter
- 4 INXS, Need You Tonight
- 5 M/A/R/R/S, Pump Up The Volume
- 6 Pet Shop Boys & Dusty Springfield, Wh
- 7 Roger, I Want To Be Your Man
- 8 George Michael, Father Figure
- 9 Exposure, Seasons Change
- 10 Prince, I Could Never Take The Place
- 11 Whitney Houston, So Emotional
- 12 New Order, True Faith
- 13 Patrick Swazey (Wendy Fraser), Prince, I Could Never Take The Place
- 14 Eric Carmen, Hungry Eyes (From "Dirty")
- 15 Paul Carrack, Don't Shed A Tear
- 16 Michael Jackson, The Way You Make Me Feel
- 17 The Cover Girls, Because Of You
- 18 The Communards, Never Can Say
- 19 Elton John, Candle In The Wind
- 20 Foreigner, Say You Will
- 21 Fleetwood Mac, Everywhere
- 22 Belinda Carlisle, I Get Weak
- 23 Depeche Mode, Never Let Me Down
- 24 Cher, I Found Someone
- 25 Gloria Estefan & Miami Sound Machine, Richard Marx, Endless Summer Nights
- 26 Bruce Springsteen, Tunnel Of Love
- 27 Richard Marx, Endless Summer Nights
- 28 The Cover Girls, Because Of You
- 29 Gene Loves Jazelbe, The Motion Of Lov
- 30 Dan Hill, Never Thought (That I Could) Do That
- 31 The Jets, Rocket 2 U
- 32 Aerosmith, Angel
- 33 EX EX Heart, There's The Girl
- 34 EX EX Debbie Gibson, Out Of The Blue
- 35 EX EX Sting, Be Still My Beating Heart
- 36 EX EX Keith Sweat, I Want Her
- 37 EX EX Michael Bolton, (Sittin' On) The Dock
- 38 EX EX Def Leppard, Hysteria
- 39 EX EX Boy George, Live My Life (From The Fi)

WJZZ-FM 95

Chicago P.D.: Brian Kelly

- 1 Tiffany, Could've Been
- 2 Bangles, Hazy Shade Of Winter
- 3 George Harrison, Got My Mind Set On You
- 4 Whitney Houston, So Emotional
- 5 Michael Jackson, The Way You Make Me Feel
- 6 Roger, I Want To Be Your Man
- 7 M/A/R/R/S, Pump Up The Volume
- 8 Natalie Cole, I Live For Your Love
- 9 George Michael, Father Figure
- 10 Prince, I Could Never Take The Place
- 11 Whitesnake, Is This Love
- 12 Taylor Dayne, Tell It To My Heart
- 13 John Cougar Mellencamp, Chery Bomb
- 14 Men Without Hats, Pop Goes The World
- 15 Madonna, Spinnin'
- 16 Posson, Rock And Roll All Night
- 17 Eric Carmen, Hungry Eyes (From "Dirty")
- 18 Pet Shop Boys & Dusty Springfield, Wh
- 19 Belinda Carlisle, Heaven Is A Place O
- 20 Paul Carrack, Don't Shed A Tear
- 21 Richard Marx, Endless Summer Nights
- 22 Phil Collins, We Said Hello Goodbye
- 23 David Lee Roth, Just Like Paradise
- 24 Richard Marx, Endless Summer Nights
- 25 EX Foreigner, Say You Will
- 26 EX Salt-N-Pepa, Push It
- 27 EX INXS, Need You Tonight
- 28 EX Debbie Gibson, Shake Your Love
- 29 EX Bill Medley & Jennifer Warnes, (I've) Been Separated
- 30 EX Billy Idol, Mody Mody
- 31 EX The Cover Girls, Because Of You
- 32 EX Rick Astley, Never Gonna Give You Up
- 33 EX Belinda Carlisle, I Get Weak
- 34 EX George Michael, Father Figure

WJZZ-FM 97

Minneapolis P.D.: Gregg Swedberg

- 1 Tiffany, Could've Been
- 2 Gloria Estefan & Miami Sound Machine, Heart, There's The Girl
- 3 Bangles, Hazy Shade Of Winter
- 4 Eric Carmen, Hungry Eyes (From "Dirty")
- 5 Whitney Houston, So Emotional
- 6 Foreigner, Say You Will
- 7 INXS, Need You Tonight
- 8 Jody Watley, Don't You Want Me
- 9 Patrick Swazey (Wendy Fraser), Prince, I Could Never Take The Place
- 10 Exposure, Seasons Change
- 11 Paul Carrack, Don't Shed A Tear
- 12 Pet Shop Boys & Dusty Springfield, Wh
- 13 Cher, I Found Someone
- 14 George Michael, Father Figure
- 15 Rick Astley, Never Gonna Give You Up
- 16 Bruce Springsteen, Tunnel Of Love
- 17 Squeeze, 853-5937
- 18 New Order, True Faith
- 19 Limited Warranty, Mr. No It All
- 20 Belinda Carlisle, I Get Weak
- 21 Yes, Rhythm Of Love
- 22 Icehouse, Crazy
- 23 Michael Jackson, The Way You Make Me Feel
- 24 Boy George, Live My Life (From The Fi)
- 25 Scarlett & Black, You Don't Know
- 26 Elsa Fiorillo, How Can I Forget You
- 27 Madonna, Spinnin'
- 28 Prince, I Could Never Take The Place
- 29 David Lee Roth, Just Like Paradise
- 30 Phil Collins, We Said Hello Goodbye
- 31 Salt-N-Pepa, Push It
- 32 Natalie Cole, I Live For Your Love
- 33 M/A/R/R/S, Pump Up The Volume
- 34 Whitney Houston, So Emotional
- 35 EX EX Squeeze, 853-5937
- 36 EX EX New Order, True Faith
- 37 EX EX Limited Warranty, Mr. No It All
- 38 EX EX Belinda Carlisle, I Get Weak
- 39 EX EX Yes, Rhythm Of Love
- 40 EX EX Icehouse, Crazy
- 41 EX EX Michael Jackson, The Way You Make Me Feel
- 42 EX EX Boy George, Live My Life (From The Fi)
- 43 EX EX Scarlett & Black, You Don't Know
- 44 EX EX Elsa Fiorillo, How Can I Forget You
- 45 EX EX Madonna, Spinnin'
- 46 EX EX Prince, I Could Never Take The Place
- 47 EX EX David Lee Roth, Just Like Paradise
- 48 EX EX Phil Collins, We Said Hello Goodbye
- 49 EX EX Salt-N-Pepa, Push It
- 50 EX EX Natalie Cole, I Live For Your Love
- 51 EX EX M/A/R/R/S, Pump Up The Volume
- 52 EX EX Whitney Houston, So Emotional
- 53 EX EX Squeeze, 853-5937
- 54 EX EX New Order, True Faith
- 55 EX EX Limited Warranty, Mr. No It All
- 56 EX EX Belinda Carlisle, I Get Weak
- 57 EX EX Yes, Rhythm Of Love
- 58 EX EX Icehouse, Crazy
- 59 EX EX Michael Jackson, The Way You Make Me Feel
- 60 EX EX Boy George, Live My Life (From The Fi)
- 61 EX EX Scarlett & Black, You Don't Know
- 62 EX EX Elsa Fiorillo, How Can I Forget You
- 63 EX EX Madonna, Spinnin'
- 64 EX EX Prince, I Could Never Take The Place
- 65 EX EX David Lee Roth, Just Like Paradise
- 66 EX EX Phil Collins, We Said Hello Goodbye
- 67 EX EX Salt-N-Pepa, Push It
- 68 EX EX Natalie Cole, I Live For Your Love
- 69 EX EX M/A/R/R/S, Pump Up The Volume
- 70 EX EX Whitney Houston, So Emotional
- 71 EX EX Squeeze, 853-5937
- 72 EX EX New Order, True Faith
- 73 EX EX Limited Warranty, Mr. No It All
- 74 EX EX Belinda Carlisle, I Get Weak
- 75 EX EX Yes, Rhythm Of Love
- 76 EX EX Icehouse, Crazy
- 77 EX EX Michael Jackson, The Way You Make Me Feel
- 78 EX EX Boy George, Live My Life (From The Fi)
- 79 EX EX Scarlett & Black, You Don't Know
- 80 EX EX Elsa Fiorillo, How Can I Forget You
- 81 EX EX Madonna, Spinnin'
- 82 EX EX Prince, I Could Never Take The Place
- 83 EX EX David Lee Roth, Just Like Paradise
- 84 EX EX Phil Collins, We Said Hello Goodbye
- 85 EX EX Salt-N-Pepa, Push It
- 86 EX EX Natalie Cole, I Live For Your Love
- 87 EX EX M/A/R/R/S, Pump Up The Volume
- 88 EX EX Whitney Houston, So Emotional
- 89 EX EX Squeeze, 853-5937
- 90 EX EX New Order, True Faith
- 91 EX EX Limited Warranty, Mr. No It All
- 92 EX EX Belinda Carlisle, I Get Weak
- 93 EX EX Yes, Rhythm Of Love
- 94 EX EX Icehouse, Crazy
- 95 EX EX Michael Jackson, The Way You Make Me Feel
- 96 EX EX Boy George, Live My Life (From The Fi)
- 97 EX EX Scarlett & Black, You Don't Know
- 98 EX EX Elsa Fiorillo, How Can I Forget You
- 99 EX EX Madonna, Spinnin'
- 100 EX EX Prince, I Could Never Take The Place
- 101 EX EX David Lee Roth, Just Like Paradise
- 102 EX EX Phil Collins, We Said Hello Goodbye
- 103 EX EX Salt-N-Pepa, Push It
- 104 EX EX Natalie Cole

EX Michael Bolton, (Sittin' On) The Dock
 EX Scarlett & Black, You Don't Know
 A — Michael Jackson, The Man In The Mirror
 A — Brenda Russell, Piano In The Dark

SILVER

PRO-FM

East Providence P.D.: Mike Osborne

- 1 3 Tiffany, Could've Been
- 2 2 INXS, Need You Tonight
- 3 5 INXS, Need You Tonight
- 4 6 Bangles, Hazy Shade Of Winter
- 5 7 Prince, I Could Never Take The Place
- 6 1 Michael Jackson, The Way You Make Me
- 7 8 Cher, I Found Someone
- 8 13 Roger, I Want To Be Your Man
- 9 10 Eric Carmen, Hungry Eyes (From "Dirty
- 10 15 Rick Astley, Never Gonna Give You Up
- 11 24 George Michael, Father Figure
- 12 12 Heart, There's The Girl
- 13 18 Bruce Springsteen, Tunnel Of Love
- 14 20 Foreigner, Say You Will
- 15 19 Natalie Cole, I Live For Your Love
- 16 22 Paul Carrack, Don't Shed A Tear
- 17 17 Dan Hill, Never Thought (That I Could
- 18 21 Fleetwood Mac, Everywhere
- 19 26 Pet Shop Boys & Dusty Springfield, Wh
- 20 29 Patrick Swayze (Wendy Fraser),
- 21 25 Gloria Estefan & Miami Sound Machine,
- 22 34 Belinda Carlisle, I Get Weak
- 23 28 Men Without Hats, Pop Goes The World
- 24 31 David Lee Roth, Just Like Paradise
- 25 32 Boy George, Live My Life (From The Fi
- 26 32 M/A/R/R/S, Pump Up The Volume
- 27 33 Carly Simon, All I Want Is You
- 28 35 Swing Out Sister, Twilight World
- 29 EX Aerosmith, Angel
- 30 EX Madonna, Spotlight
- 31 EX Terence Trent D'Arby, Wishing Well
- 32 EX Richard Marx, Endless Summer Nights
- 33 EX Sting, Be Still My Beating Heart
- 34 EX The Jets, Rocket 2 U
- 35 EX Def Leppard, Hysteria
- EX Yes, Rhythm Of Love
- EX EX Squeeze, 853-5937
- EX EX Gladys Knight & The Pips, Love Overbo
- EX EX The Cover Girls, Because Of You
- EX EX Eria Fachin, Savin' Myself
- EX EX Scarlett & Black, You Don't Know
- EX EX Great White, Say Your Love
- EX EX Salt-N-Pepa, Push It
- A — Earth, Wind & Fire, Thinking Of You
- A — Debbie Gibson, Out of the Blue
- A — Michael Bolton, (Sittin' On) The Dock
- A — Depeche Mode, Never Let Me Down
- A — John Cougar Mellencamp, Rock II Out
- A — Alexander O'Neal Featuring Cherrelle,
- A — Michael Jackson, The Man In The Mirror

96TIC-FM

Hartford P.D.: Dave Shakes

- 1 2 Tiffany, Could've Been
- 2 4 M/A/R/R/S, Pump Up The Volume
- 3 3 Bangles, Hazy Shade Of Winter
- 4 3 Roger, I Want To Be Your Man
- 5 1 Expose, Seasons Change
- 6 12 Rick Astley, Never Gonna Give You Up
- 7 9 Natalie Cole, I Live For Your Love
- 8 15 George Michael, Father Figure
- 9 14 Patrick Swayze (Wendy Fraser),
- 10 10 Prince, I Could Never Take The Place
- 11 18 Salt-N-Pepa, Push It
- 12 6 INXS, Need You Tonight
- 13 20 Elton John, Candle In The Wind
- 14 16 Paul Carrack, Don't Shed A Tear
- 15 21 The Cover Girls, Because Of You
- 16 17 Fleetwood Mac, Everywhere
- 17 8 Eric Carmen, Hungry Eyes (From "Dirty
- 18 19 Pet Shop Boys & Dusty Springfield, Wh
- 19 25 Gladys Knight & The Pips, Love Overbo
- 20 34 David Lee Roth, Just Like Paradise
- 21 23 Foreigner, Say You Will
- 22 31 Keith Sweat, I Want Her
- 23 24 Buster Poindexter & His Banishes
- 24 26 Madonna, Spotlight
- 25 27 Cher, I Found Someone
- 26 32 Belinda Carlisle, I Get Weak
- 27 29 Boy George, Live My Life (From The Fi
- 28 30 Sting, Be Still My Beating Heart
- 29 33 The Jets, Rocket 2 U
- 30 35 Debbie Gibson, Out of the Blue
- 31 22 Whitesnake, Is This Love
- 32 22 Michael Jackson, The Man In The Mirror
- 33 22 Gloria Estefan & Miami Sound Machine,
- 34 38 Alexander O'Neal Featuring Cherrelle,
- 35 36 INXS, Need You Tonight
- 36 37 Richard Marx, Endless Summer Nights
- 37 39 Elisa Fiorillo, How Can I Forget You
- 38 EX Michael Bolton, (Sittin' On) The Dock
- 39 EX Def Leppard, Hysteria

B104

MEANS MUSIC

Baltimore P.D.: Brian Thomas

- 1 2 Tiffany, Could've Been
- 2 3 INXS, Need You Tonight
- 3 5 Taylor Dayne, Tell It To My Heart
- 4 4 Bangles, Hazy Shade Of Winter
- 5 1 Whitney Houston, So Emotional
- 6 9 Fleetwood Mac, Everywhere
- 7 8 Expose, Seasons Change
- 8 14 Eric Carmen, Hungry Eyes (From "Dirty
- 9 11 Pet Shop Boys & Dusty Springfield, Wh
- 10 15 Roger, I Want To Be Your Man
- 11 13 Heart, There's The Girl
- 12 17 Salt-N-Pepa, Push It
- 13 7 John Cougar Mellencamp, Cherry Bomb
- 14 21 Patrick Swayze (Wendy Fraser),
- 15 16 Bruce Springsteen, Tunnel Of Love
- 16 10 Elton John, Candle In The Wind
- 17 12 George Harrison, Got My Mind Set On Y
- 18 6 Michael Jackson, The Way You Make Me
- 19 19 Prince, I Could Never Take The Place
- 20 22 Men Without Hats, Pop Goes The World
- 21 24 Natalie Cole, I Live For Your Love
- 22 18 Bill Medley & Jennifer Warnes, (I've
- 23 26 George Michael, Father Figure
- 24 28 Stryper, Honestly
- 25 23 Steve Winwood, Valerie
- 26 23 Foreigner, Say You Will
- 27 30 Belinda Carlisle, I Get Weak
- 28 EX M/A/R/R/S, Pump Up The Volume
- 29 EX Richard Marx, Endless Summer Nights
- 30 EX Rick Astley, Never Gonna Give You Up
- A — Gloria Estefan & Miami Sound Machine,
- A — Debbie Gibson, Out of the Blue
- A — Keith Sweat, I Want Her
- A — Michael Jackson, The Man In The Mirror
- EX EX Michael Bolton, (Sittin' On) The Dock

B105

Orlando P.D.: Brian Philips

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

WFLA 100

MONSTER

Miami P.D.: Steve Perun

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

Z-93

Atlanta's Hit Radio

Atlanta P.D.: Bob Case

- 1 1 Salt-N-Pepa, Push It
- 2 5 M/A/R/R/S, Pump Up The Volume
- 3 4 INXS, Need You Tonight
- 4 6 Roger, I Want To Be Your Man
- 5 2 Tiffany, Could've Been
- 6 16 Prince, Hot Thing
- 7 12 Eric Carmen, Hungry Eyes (From "Dirty
- 8 13 Expose, Seasons Change
- 9 15 Patrick Swayze (Wendy Fraser),
- 10 11 Prince, I Could Never Take The Place
- 11 14 Pet Shop Boys & Dusty Springfield, Wh
- 12 17 Natalie Cole, I Live For Your Love
- 13 22 George Michael, Father Figure
- 14 9 Bangles, Hazy Shade Of Winter
- 15 10 Paul Carrack, Don't Shed A Tear
- 16 20 Gloria Estefan & Miami Sound Machine,
- 17 23 Rick Astley, Never Gonna Give You Up
- 18 26 Belinda Carlisle, I Get Weak
- 19 27 The Cover Girls, Because Of You
- 20 18 Bruce Springsteen, Tunnel Of Love
- 21 19 Foreigner, Say You Will
- 22 24 Cher, I Found Someone
- 23 11 Gladys Knight & The Pips, Love Overbo
- 24 29 The Jets, Rocket 2 U
- 25 21 Men Without Hats, Pop Goes The World
- 26 28 Depeche Mode, Never Let Me Down
- 27 EX Keith Sweat, I Want Her
- 28 EX Debbie Gibson, Out of the Blue
- 29 Squeeze, 853-5937
- 30 32 David Lee Roth, Just Like Paradise
- 31 EX The Communards, Never Can Say
- A — Pebbles, Girlfriend
- A — Michael Jackson, The Man In The Mirror

KHJ 103.5

St. Louis P.D.: Dave Robbins

- 1 2 Tiffany, Could've Been
- 2 1 INXS, Need You Tonight
- 3 5 Bangles, Hazy Shade Of Winter
- 4 3 George Harrison, Got My Mind Set On Y
- 5 4 Michael Jackson, The Way You Make Me
- 6 6 Taylor Dayne, Tell It To My Heart
- 7 7 Expose, Seasons Change
- 8 11 Prince, I Could Never Take The Place
- 9 13 Paul Carrack, Don't Shed A Tear
- 10 14 Roger, I Want To Be Your Man
- 11 12 Foreigner, Say You Will
- 12 15 Bruce Springsteen, Tunnel Of Love
- 13 7 Whitney Houston, So Emotional
- 14 10 Stryper, Honestly
- 15 21 George Michael, Father Figure
- 16 17 Fleetwood Mac, Everywhere
- 17 19 Pet Shop Boys & Dusty Springfield, Wh
- 18 20 Icehouse, Crazy
- 19 23 Belinda Carlisle, I Get Weak
- 20 24 Eric Carmen, Hungry Eyes (From "Dirty
- 21 9 George Michael, Faith
- 22 26 David Lee Roth, Just Like Paradise
- 23 25 Squeeze, 853-5937

- 24 28 Sting, Be Still My Beating Heart
- 25 29 Gloria Estefan & Miami Sound Machine,
- 26 30 Debbie Gibson, Out of the Blue
- 27 EX Richard Marx, Endless Summer Nights
- 28 EX Michael Bolton, (Sittin' On) The Dock
- A29 Michael Jackson, The Man In The Mirror
- A30 George Harrison, When We Was Fab

Y 95

Irving P.D.: Mark Driscoll

- 1 3 George Michael, Father Figure
- 2 2 Tiffany, Could've Been
- 3 6 M/A/R/R/S, Pump Up The Volume
- 4 1 George Michael, Faith
- 5 4 Roger, I Want To Be Your Man
- 6 7 Glenn Medeiros, Lonely Won't Leave Me
- 7 5 Elton John, Candle In The Wind
- 8 20 Salt-N-Pepa, Push It
- 9 25 Patrick Swayze (Wendy Fraser),
- 10 33 Richard Marx, Endless Summer Nights
- 11 11 Pet Shop Boys & Dusty Springfield, Wh
- 12 10 Pretty Poison, Catch Me (I'm Falling)
- 13 8 Belinda Carlisle, Heaven Is A Place U
- 14 9 Michael Jackson, The Way You Make Me
- 15 16 Stryper, Honestly
- 16 21 Natalie Cole, I Live For Your Love
- 17 22 Gloria Estefan & Miami Sound Machine,
- 18 23 Eric Carmen, Hungry Eyes (From "Dirty
- 19 24 Belinda Carlisle, I Get Weak
- 20 34 Rick Astley, Never Gonna Give You Up
- 21 EX Debbie Gibson, Foolish Beat
- 22 26 Foreigner, Say You Will
- 23 12 Motley Crue, You're All I Need
- 24 13 Bangles, Hazy Shade Of Winter
- 25 14 George Harrison, Got My Mind Set On Y
- 26 15 Poison, Rock And Roll All Night
- 27 17 Fleetwood Mac, Everywhere
- 28 26 Jody Watley, Don't You Want Me
- 29 28 Aerosmith, Dude (Looks Like A Lady)
- 30 29 Laura Branigan, Power Of Love
- 31 31 Expose, Seasons Change
- 32 35 The Alarm, Ram In The Summertime
- 33 EX R.E.M., It's The End Of The World As
- 34 36 Sting, Be Still My Beating Heart
- 35 19 INXS, Need You Tonight
- 36 18 Madonna, Spotlight
- 37 30 John Cougar Mellencamp, Cherry Bomb
- 38 40 Depeche Mode, Never Let Me Down
- 39 18 Taylor Dayne, Tell It To My Heart
- 40 37 Debbie Gibson, Shake Your Love
- A — Cher, I Found Someone
- A — Buster Poindexter & His Banishes
- A — Pebbles, Girlfriend
- EX EX The Cover Girls, Because Of You

KZZP 104.7-FM

Phoenix P.D.: Guy Zapoleon

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

KUBE

Seattle P.D.: Gary Bryan

- 1 2 Tiffany, Could've Been
- 2 4 INXS, Need You Tonight
- 3 3 Bangles, Hazy Shade Of Winter
- 4 1 Michael Jackson, The Way You Make Me
- 5 7 Roger, I Want To Be Your Man
- 6 10 Gloria Estefan & Miami Sound Machine,
- 7 8 Men Without Hats, Pop Goes The World
- 8 9 Eric Carmen, Hungry Eyes (From "Dirty
- 9 15 Expose, Seasons Change
- 10 16 Prince, I Could Never Take The Place
- 11 6 Heart, There's The Girl
- 12 20 Pet Shop Boys & Dusty Springfield, Wh
- 13 21 Foreigner, Say You Will
- 14 19 Fleetwood Mac, Everywhere
- 15 18 Bruce Springsteen, Tunnel Of Love
- 16 14 Icehouse, Crazy
- 17 22 Natalie Cole, I Live For Your Love
- 18 25 Patrick Swayze (Wendy Fraser),
- 19 24 Paul Carrack, Don't Shed A Tear
- 20 23 Stryper, Honestly
- 21 26 George Michael, Father Figure
- 22 27 Rick Astley, Never Gonna Give You Up
- 23 28 Richard Marx, Endless Summer Nights
- 24 28 Cher, I Found Someone
- 25 30 Belinda Carlisle, I Get Weak
- 26 EX Madonna, Spotlight
- 27 EX David Lee Roth, Just Like Paradise
- 28 EX Squeeze, 853-5937
- 29 EX Sting, Be Still My Beating Heart
- A — George Harrison, When We Was Fab
- A — Michael Jackson, The Man In The Mirror
- A — Rick Springfield, Rock Of Life
- A — The Jets, Rocket 2 U
- A — Michael Bolton, (Sittin' On) The Dock
- A — Alexander O'Neal Featuring Cherrelle,
- EX EX Cyndi Lauper, I Need A Man
- EX EX Gladys Knight & The Pips, Love Overbo



Billboard's PD of the week

John Sebastian
 Head of Eclectic Radio

BY BILL HOLLAND

John Sebastian recently left his local programming job at WBMW Washington to form the Phoenix, Ariz.-based Eclectic Radio consulting firm (Billboard, Jan. 30).

JOHN SEBASTIAN is not just a highly respected programmer with nearly 20 years of experience. He's not just the mastermind behind WBMW, the Washington, D.C. metro area's first alternative AC format to rely heavily on new age, jazz, and offbeat album tracks. Nor is he a man given to ordinary words. No. He is a man on a mission, not just an apostle, but someone who believes he is a prophet. The prophet of what is now often called the new age format, or, as WBMW calls itself, "Washington's radio for a new age."

When ultimate, quintessential pronouncements come from his mouth, they do not appear to be self-aggrandizing statements so much as rather remarkably staggering reportage. Some examples include:

- "I am responsible for the new age format."
- "The Wave stole my idea."
- "I gave up a career as the most important programmer in radio because I believe in this format. I believe it can change the face of radio as we know it."
- "There has never been anything like it."

SEBASTIAN is a very serious person. His eyes are intense. He seldom blinks when he speaks. He is formal, absorbed, a bit aloof. Sometimes he forgets to smile.

Prophets, voices in the wilderness, however, don't tend to be gregarious. They tend instead to back up the big pronouncements with real goods, something Sebastian has done throughout his career.

From his early days as a market-winning programmer during the '70s at KDWB Minneapolis and KHJ Los Angeles to his stint in 1980-81 at the former WCOZ Boston, during which time—as he puts it—the station beat WBCN and copped the "largest 12-plus top 10 market album rock share in the history of America," Sebastian radiated the Midas touch.

Ditto when he formed the Sebastian and Casey Associates consultancy, which, in his words, became "the second-most-respected consultancy in radio, with more major-market clients than any other firm."

THEN HE SAW THE LIGHT. One evening, listening to records at his house, a friend remarked that the cuts were "too good to be on the radio." It reverberated.

He formed focus groups, did research, and determined that the 25-54 demo "hates existing radio."

He's told the story over and over to anyone who will listen. He walked away from his mainstream rock consultancy to pursue the dream: Forge a new format with the "highest-quality, mass-appeal music ever produced." Add to it local involvement. Hire personalities with warm, believable presences. Refuse "inane, obnoxious commercials." Don't "insult the listener" or try to "buy audience loyalty with giveaways and contests." In 1986, Sebastian walked away frustrated from his EOR consultancy and accepted a local job programming KDKB Phoenix, Ariz. Last year, he got the chance he'd been waiting for, and debuted his new age format for Infinity's WBMW in July.

Sebastian was new to the Washington area. He says when he arrived he figured on "zero black listenership." Now, he says, "one of every three calls" is from a black listener.

He was like a stranger in a strange land. He confused Georgetown with Dupont Circle. It didn't matter. "We have the hottest station in town," he'll tell you, with the first format "exclusively designed for baby boomers." And, research has shown that D.C. matches the sought-after core audience of white-collar, white, upscale, music-savvy, upper demos.

He was, and is, completely sure he has the goods. "I gave up everything because I believe there's an unfulfilled audience out there that must be served," he says.

The fall Arbitrons indicate that he's right. There were no bolts of lightning, no explosions, but WBMW rose from a 1.3 to a 1.7 in overall 12-plus shares. It also made encouraging gains in adults 18-34 and 25-54. He says there was a "bad October," but points to a telling statistic—the station became the market leader in time spent listening: eight hours.

SEBASTIAN looks a bit like a young, trim Orson Welles. "I've been in broadcasting 19 years," he tells you, "and I've never seen anything like this." He relates stories of potential clients calling him, begging to invest, and of ad agencies, including one of the area's biggest, hearing the station and becoming sudden converts months before the ratings were released. "People are flocking to the station," he says. The ad schedule? "We're completely booked. We're going to hold the line on that, too."

Recently, Sebastian announced he is leaving his PD duties at WBMW to once again launch a consultancy. This time, the company is called Eclectic Radio, and it will seek new age format converts. WBMW and the brand-new KGRX Phoenix are his first clients.



THE SINGLE MOST IMPORTANT MUSICAL DISCOVERY IN MORE THAN A DECADE.

THE LOST LENNON TAPES

John Lennon captured the hearts and minds of a generation, and his music forever changed the sound of rock & roll. Lennon was the most documented figure in rock history, and he was also among the most creative and prolific. We're all familiar with what's been released commercially to date, but there are still literally hundreds of hours of interviews, music, alternate takes and actual songs that have never been heard. Until now.

By exclusive arrangement with the Lennon Estate, the Westwood One Radio Networks proudly present *The Lost Lennon Tapes*, airing in one-hour editions each week throughout 1988.

As host of *The Lost Lennon Tapes* series, celebrated radio/television talk show personality and John & Yoko confidante Elliot Mintz, mines many priceless moments from the Lennon archives.

You'll hear demos, early in-studio run throughs and alternate studio takes of Lennon songs we all know and love, as well as songs John recorded but never released. Recently discovered performances by John and his bandmates dating back to The Quarrymen. Rare performances from the Beatles era. Recordings made in the intimacy of The Dakota, John's New York City residence. Original versions of Lennon songs he wrote for others to record, including Ringo Starr and Harry Nilsson. And much, much more.

And, in rare interviews conducted throughout his career, you'll hear Lennon himself talk about the people, places and events that inspired his music. You'll also hear from many of those who worked with him, and the one person who knew him best, Yoko Ono.

Adding to the fascinating blend of music and interviews are special features, including spotlights on each week's events in Lennon history, as well as Lennon-related Beatles history.

The Lost Lennon Tapes - Lennon without tears. A celebration of the man, his music and the times in which he lived. Exclusively from Westwood One.

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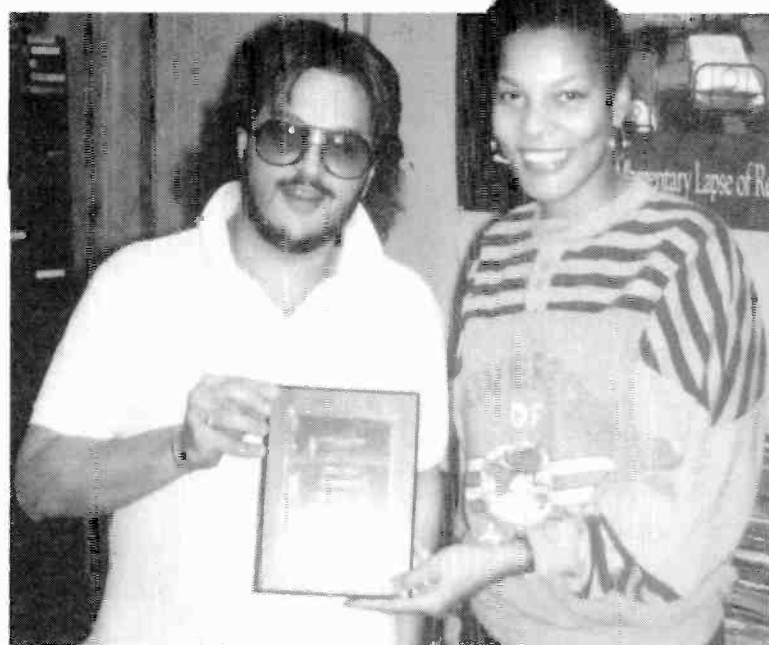
Night Of 106 Stars. KMEL San Francisco PD Keith Naftaly is surrounded by just a few of the stars who made a recent AIDS fund-raiser concert sponsored by the hot top 40/crossover station a big success. Shown, from left, are EMI-Manhattan's Norm Osborne and Mark Kargol, KMEL personality Leslie Stoval, Naftaly, EMI-Manhattan recording artist Natalie Cole, KMEL talent Renel Lewis, and KMEL MD Kevin Weatherly.



Magic At The Madame's House. WXRK "K-Rock" New York late night talent Jo "the Madame" Maeder gets cozy with Penn Jillette, partner in the comedy/magic team Penn & Teller, who stopped by for a revealing interview. Among many things, Jillette discussed his record label, 50 Skidillion Watts Of Power, which just released the debut of Jillette's band, Bongos, Bass & Bob. Joining the chaos are Eddie Gorodetsky, a radio veteran/comedy writer who works with Penn & Teller, and Marc Garland, front, director of "covert activities" for the team's Broadway show.



"Last To Know" Wins Big. WWQM-FM "Q-106" Madison, Wis., personnel pose with Reba McEntire, whose "The Last One To Know" was the theme of a recent promotion wherein one winner received a trip to one of three vacation spots. Shown, from left, are Q-106 midday man Jeff Davis; McEntire; recording artist Michael Martin Murphey, who opened for McEntire's recent Madison concert; and Q-106 morning man Mark Hunter.



Local Hero. WPGC-AM-FM Washington, D.C., MD Al D'Angelo accepts a plaque of appreciation for his help in making "Barbara's Bedroom" a cult success in the Baltimore/D.C. area. Making the presentation is Malverne Distributors' Sandra Newman, on behalf of New York logo Select Records, which Malverne distributes.



Let's Do Lunch. Mainstays from Burkhart/Abrams & Associates pose with honchos from Epic and Columbia while guarding the "ego drop" that graced the entrance to the Album Radio Family Lunch the labels co-sponsored during the recent Burkhart/Abrams convention (Billboard, Jan. 23). Shown, from left, are Epic's Jon Kirksey; Columbia's Paul Rappaport; B/A's Greg Gillispie, Dwight Douglas, and Lee Abrams; Epic's Harvey Leeds; and Columbia's Alan Orem and Jim Del Balzo.



Hanky Remake Panky. KUBE Seattle's Tom Huttyler, left, enjoys a visit from Major Records' Kevski Dolan, who is currently working his remake of Tommy James' "Hanky Panky" on the Kensington, Md.-based Major Records.



Dee Spree On V-103. WXYV "V-103" Baltimore PD Roy Sampson, right, takes a break to chat with actor Billy Dee Williams about his latest movie, "Deadly Illusions."

Rick Astley To Sizzle Or Fizzle?

Singer Tries To Avoid 1-Hit-Wonder Tag

BY JEAN ROSENBLUTH

NEW YORK Twenty-one-year-old Rick Astley's "Never Gonna Give You Up" is one of the fastest-rising singles on the Hot 100 Singles chart and may well be on its way to No. 1, a position it has held in many countries around the world. His meteoric rise from obscurity raises several questions, however. Can he sustain the incredible momentum he has generated so far, or will his inchoate career fizzle as quickly as it began, a victim of the one-hit-wonder syndrome?

Astley's undeniably formidable vocal skills and the fact that his recording career is being guided by PWL hit makers Mike Stock, Matt Aitken, & Pete Waterman bode well. For now, Astley is content to

put himself in the hands of the PWL team, which has been behind such acts as Bananarama and Mel & Kim.

"My association with my produc-

'Any time a record breaks so quickly, you have to worry about longevity'

ers is a lot stronger than most people's," says Astley. "I got my deal because an extremely huge production company—that's what PWL is in Europe—came to me, a young English boy, for my voice. Obviously, I will want to develop on that eventually—I'd like to produce my-

self and write more songs."

Astley wrote or co-wrote four of the songs on his RCA debut album, "Whenever You Need Somebody," which is currently bulleted at No. 49 on the Top Pop Albums chart. Though he played a little guitar on the record, Astley doesn't claim to be a musician: "It was very late one evening, and I was the only person there who could do it. It wasn't a case of 'I must play on this album.' I'd rather let the people who are real musicians do it."

RCA is mindful "that any time a record breaks so quickly, you have to be concerned about the artist's longevity," says Rick Dobbis, the label's executive vice president. To establish Astley in the marketplace, RCA is mounting a "personality-oriented" campaign.

"We've kept the record and Rick very visible," says Dobbis. "We want to establish that Rick is not a disconnected voice but rather an artist."

Astley will not tour with a full band—he has played a few dance-club dates with a backing track—until after he records his second album this summer. "I hope there'll be a demand then," says Astley. "It all depends on how the second record does."



Hall Of Famers. A host of celebrities and music industryites gathered on Jan. 20 at New York's Waldorf-Astoria Hotel for the third annual Rock and Roll Hall of Fame induction dinner. The event climaxed with an all-star jam session, top photo, featuring Mick Jagger, George Harrison, and Bob Dylan. A highlight of the induction ceremony, bottom photo, saw Bruce Springsteen presenting Dylan with his award. (Photos: Chuck Pulin)

Committee Proposes Industry District

Austin Attuned To Its Music

BY JOHN T. DAVIS

AUSTIN, Texas After years of benign neglect, the City Council, the Chamber of Commerce, and music business professionals here are beating the drum for Austin music.

Discussions have taken place since late in the summer on the creation of a music district, similar to Nashville's Music Row. As envisioned by a 13-member committee created by the City Council, the district would group various sectors of the music industry—live venues,

come up with ways the city could help the 9-5 infrastructure [managers, agents, and studios]. And, second, to find ways the city could nurture the talent pool to provide for their creative development."

To that end, the committee formulated a series of goals with the city's Economic Development and International Trade Department—which recently lured the hi-tech consortium Sematech to town.

Gammage cites short-term goals (relief from off-site parking regulations for clubs, reinstatement of funds for the Musicians Union's series of free summer concerts) and midterm goals (a permanent music commission in the city hierarchy, cooperative marketing efforts with the Convention and Visitor's Bureau to promote Austin events like the Fabulous Thunderbird's Riverfest concert) for the committee. Long-term efforts include utilizing grant money and enterprise-zone incentives for what Gammage calls "bricks-and-mortar" projects as well as securing tax and regulatory relief for existing live music clubs.

But that means money, and right now Austin—plagued by the oil slump and a short-circuited semiconductor industry—is in a pinch. Says Gammage, "Rather than be timid about these suggestions, we decided to go ahead and state them as something we thought would be possible."

The suggestions did arouse some dissension. Some members of the committee were skeptical about the practicality of the proposals.

Randy McCall, the head of the Austin Federation of Musicians, worries that some of the ideas are unrealistic. "I don't know of many music business people who can afford downtown rents," he says, referring to the proposed district.

Still, the proposals will be submitted for the council's consideration. And, with elections scheduled for May, Austin's answer to Tin Pan Alley and Music Row just might become a campaign issue.

'Entertainment can be a mainstay of the local economy'

studios, publishers, and entertainment attorneys—in one downtown neighborhood.

The committee was set to present its specific proposals to the council on Jan. 28.

"I think the entertainment industry nationally is real strong, and we can lay claim to our share of talent here in Austin," says Michael "Max" Nofziger, a councilman who was formerly a street musician and flower vendor. "I think that entertainment can be a real mainstay—more permanent and just as big a part of our local economy as hi-tech."

That would be welcome news to a city that has the highest office-vacancy rate in the nation, according to Forbes magazine.

As a first step, an "enterprise zone" to spur investments has been proposed for a part of the downtown area that includes the Sixth Street nightlife strip.

According to Ernie Gammage, a musician and the chairman of the Music District Committee, the district would be incorporated within that enterprise zone.

"We saw two parts to our mission," says Gammage. "First, to

ARTIST DEVELOPMENTS

PAGE TURNS

Following a 20-year tenure with Atlantic Records, former Led Zepelin guitarist Jimmy Page has inked a long-term contract with Geffen. The first release under the new deal will be an album that Page has been recording this past year in England.

"The album's almost finished, and we're looking to put it out in the spring, either late April or early May," says Geffen a&r executive John David Kalodner.

"I've always wanted to do something with Jimmy," adds Kalodner, "and the opportunity presented itself when David [Geffen] and I were invited over to meet him in November. [Page] was really together, clear-headed, and had a very good idea of what he wanted to do."

Kalodner will be connecting with Page again in the next few weeks to discuss plans for the album's release. "There'll definitely be a tour," says Kalodner. "It looks like Jimmy's band will include Jason Bonham, with John Miles and Chris Farlowe on vocals, all of whom are on the album."

According to Kalodner, Geffen will also be working with MTV on a Page documentary.

U2—THE MOVIE

Postproduction work has begun on U2's still-untitled movie, filmed during the Irish band's extensive tour in support of its Grammy-nominated smash album, "The Joshua Tree." The project is being

directed by Phil Joanou, whose credits include the movie "Three O'Clock High" and two episodes of the Steven Spielberg television series, "Amazing Stories."

In addition to in-concert scenes—U2 shows were filmed in Denver and Tempe, Ariz.—the film will feature documentary footage of the band shot at various locations during the tour. Tentative plans call for the movie to reach theaters in the fall.

SAVOY SWEATS

"I wanted to make the 'Sgt. Pepper' of blues albums," says producer Neil Norman of his work on "Make Me Sweat," the latest album from veteran British blues band Savoy Brown.

The new album represents the band's first for GNP/Crescendo—the same Los Angeles-based label that revitalized the career of guitarist Robin Trower. Producer Norman says he aimed to do the same trick with Savoy's guitarist Kim Simmonds.

"I wanted to highlight Kim's guitar," says Norman, "and just distill it to the max and really refine it, so that every guitar lick is really smoking."

The addition of lead singer Dave Walker—a band member in the early '70s, during the group's commercial peak—to the Simmonds-/Norman soundstage further helped solidify the group's revived sound.

How does Simmonds feel? "I think we've succeeded beyond our dreams of actually getting a record that stands comparisons to some records that people call classics," he says.

Savoy Brown—the lineup comprises Simmonds, Walker, bassist Jim Dagnesi, and drummer Al Maccomber—will be touring for much of the year, says Simmonds. He adds that he has great hopes for the new album and plans to feature much of its material on stage.

"As wonderful as the old fans are, our future does lie with a younger audience buying the record," says Simmonds.

SEEGER FOR SOVIET

Country recording artist Nick Seeger will be embarking on his first tour of the Soviet Union this summer. The three-week trek, promoted by Bernard Kleikamp of Holland's Paradox Agency, will start on June 2 in Moscow and will include stops in Leningrad and Kiev. Plans call for Seeger to perform a total of about 15 dates behind the Iron Curtain.

Seeger recently connected with Dave Lory of the New York-based De-El Music Management company. Additionally, the artist has severed his ties with Rumpelstiltskin Records, citing the label's commitment to pop, not country.

Seeger, who has made chart showings with the songs "Shaped Like A Bend (In The River)" and "When A Lover Gets Lonely"—he has also played with the likes of Hank Williams Jr. and Emmylou Harris—is relocating from Nashville to New York, where he plans to collaborate with songwriter Don Goodman.

Artist Developments is edited by Steve Gett. Reporter: Dave DiMartino (Los Angeles).



Two's Company. Ziggy Marley, right, connects with Sting in New York to record a version of the Police tune "One World" for use in a television special for the Council of Europe's North/South campaign. The special is scheduled to be aired worldwide in May. The North/South project is designed to show citizens of industrialized countries the importance of their ties to Third World nations.

Nashville Showcases Spur Interest Labels Trek South For Fest

BY GERRY WOOD

NASHVILLE Several acts that appeared at the third annual Nashville Music Extravaganza reportedly have generated interest at major labels. The Jan. 14-16 event showcased 20 Nashville pop acts—ranging from rap to heavy metal—before 43 out-of-town a&r and publishing executives.

"Other places should learn something from the way this was organized," says Rob Gordon, New York-based a&r representative for EMI-Manhattan Records. Gordon praised the festival's efficient use of time and adherence to scheduling (every act started on time). The event was sponsored by the Nashville Entertainment Assn.

Adds Anna Statman, a&r rep for Geffen Records in Los Angeles, "This was eye opening for me—an overwhelming amount of people and music and a varied bunch of bands." She praises the efforts of Steve West, head of the NEA committee that staged the event.

More than 20 Nashville-based label, management, booking, and publishing executives also attended the shows along with some 3,500 fans, sponsors, and others.

"Several of the labels are interested in about four of the groups," says Lynn Gillespie, executive director of the NEA. Among the acts rumored to be talking to the labels are the Ques-

(Continued on page 26)

BEST SELLER AWARDS

(Continued from page 4)

that award are so-called lite metal bands—Bon Jovi, Kiss, and Motley Crue. (Last year's winner, Van Halen, also fits into this category.)

Whitney Houston is entered in all three of the categories she won last year: best-selling album, best-selling album by a female artist, and best-selling black music album by a female artist. She is considered a cinch to win at least two of them.

The biggest surprise was the nomination of 2 Live Crew's "2 Live Crew Is What We Are" in two categories: best-selling album by a new artist and best-selling black music album by a group. The album is on Luke Skyy Walker Records.

Four awards will be determined by write-in vote: best-selling 7-inch single, best-selling foreign language album, best-selling album merchandised as classical music, and best-selling children's product.

The awards will be presented on the final day of the annual NARM Convention, March 11-14 at the Century Plaza Hotel here.

Here's the complete list of NARM nominees.

Best-selling album: Bon Jovi's "Slippery When Wet," Mercury/PolyGram; Whitney Houston's "Whitney," Arista; Michael Jackson's "Bad," Epic;

U2's "The Joshua Tree," Island/Atlantic; "White-snake," Geffen/Warner Bros.

Best-selling 12-inch single: Club Nouveau's "Lean On Me," Warner Bros.; Debbie Gibson's "Only In My Dreams," Atlantic; George Michael's "I Want Your Sex," Columbia; Pretty Poison's "Catch Me (I'm Falling)," Virgin.

Best-selling videocassette merchandised as music video: Bon Jovi's "Slippery When Wet," Sony Video Software; Kiss' "Exposed," PolyGram Video; Motley Crue's "Uncensored," Elektra Entertainment.

Best-selling album by a new artist (three awards): Beastie Boys' "Licensed To Ill," Def Jam/Columbia; Europe's "The Final Countdown," Epic; Exposé's "Exposure," Arista; Kenny G's "Duotones," Arista; Poison's "Look What The Cat Dragged In," Enigma; "Tiffany," MCA; 2 Live Crew's "2 Live Crew Is What We Are," Luke Skyy Walker; "Jody Watley," MCA.

Best-selling album by a group: Bon Jovi's "Slippery When Wet," Mercury/PolyGram; U2's "The Joshua Tree," Island/Atlantic; "White-snake," Geffen/Warner Bros.

Best-selling album by a male artist: Michael Jackson's "Bad," Epic; George Michael's "Faith," Columbia; Paul Simon's "Graceland," Warner Bros.; Bruce Springsteen's "Tunnel Of Love," Columbia; Steve Winwood's "Back In The High Life," Island/Warner Bros.

Best-selling album by a female artist: Anita Baker's "Rapture," Elektra; Whitney Houston's "Whitney," Arista; Janet Jackson's "Control,"

Cheap Trick's Getting Back On Track; Kingdom Come Rocks Hardest Thus Far

TRICK'S TREAT: After hearing a sneak preview of Cheap Trick's upcoming album, the Beat is highly optimistic that this fine band will finally regain some of the momentum it has lost in recent years. Produced by Ritchie Zito, the album boasts a wealth of fine material that is definitely radio accessible. Lead vocalist Robin Zander is singing better than ever, and the quality of the songs is certainly more consistent than it has been on recent Trick releases. One can only hope that radio will not overlook this project.

Credit must be given to Epic a&r chief Don Grierson, who has worked closely with Cheap Trick. It will be interesting to see whether Grierson's efforts will be rewarded in the same way they were when he successfully revitalized Heart's career during his tenure as head of Capitol's a&r team.



DOLLAR SIGNS: "I'd buy it for a million, and I'd wire-transfer the money." That's what Geffen's hot a&r exec John David Kalodner has to say about the PolyGram debut album by new hard rock group Kingdom Come. Kalodner says he has no problem stating on record that the album is "one of the finest things I've heard in ages."

Regular readers of this column may recall a few mentions of the Kingdom Come album over the past couple of months—and with good reason. It's the hottest hard rock project thus far in '88—very Led Zeppelin-esque, no question. Could this be Cinderella or Whitesnake all over again? Retailers, take heed.

Interestingly, the Kingdom Come album, originally set to emerge in April, is reportedly being rush-released. This decision, according to several PolyGram staffers, was made after a radio station in Detroit recently started airing a third-generation-tape copy of the album, which caused a flood of calls from other programmers asking why they had not received the record.

SHORT TAKES I: Look for the very in-demand Ron Nevison to produce Europe's next Epic album... EMI-Manhattan's the Red Hot Chili Peppers caused chaos on the streets of Los Angeles when they gave a free

concert on Jan. 20 at the Palomino club in north Hollywood. With some 1,000 fans unable to get into the show, midday traffic ground to a halt, forcing police to call off the show after just 20 minutes... Gwen Guthrie has signed with Warner Bros. Her debut album for the label, "Lifeline," is set for spring release... Quincy Jones hopes to have his first album in seven years completed by the end of March. The project, which bears the working title "Back On The Block," will feature guest appearances by Siedah Garrett and James Ingram...

Word has it that the next project for Journey vocalist Steve Perry will be his second solo album. Meanwhile, the Beat hears whispers that Journey guitarist Neal Schon will be playing some live dates with Mick Jagger.

BOOK AID: Bob Geldof is gearing up for a U.S. promo trip to support Ballantine's paperback publication of his autobiography, "Is That It?" Since its initial U.K. release in 1986, the book has been translated into five languages, with over 1 million copies printed.

Meanwhile, Geldof has penned a movie script, "Cowboys," about life in contemporary Dublin. The Irish celebrity will not be starring in the film, but he plans to direct the project.

GOING BANANAS: The National Enquirer has done it again. The front cover story in Tuesday's (2) issue claims that Michael Jackson has become obsessed with learning to talk to his pet chimpanzee, Bubbles!

According to the report, during Jackson's Japanese tour last fall he spent more time chatting with the ape than he did with the rest of his entourage. And since his return to the U.S., the superstar has been "talking less and less to people," according to a "source," who adds that "Michael prefers to be out in the garden sharing a banana with Bubbles."

Jackson himself is also "quoted" in the article as saying that Bubbles is his only trustworthy confidant. "If he can't learn how to speak English to me, I'll just have to speak chimpanzee to him. That's what friends are for. And if I can get through to Bubbles, I may give up speaking to humans once and for all."

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In This Issue

- Top venues and operators discuss major trends and issues for '88
- Merchandising revenues
- Favorite arenas of top touring talent
- Top country music venues
- Tour lists, top tours on the road, new acts on tour, top venues and cities, top new venues
- Special Boxscore analysis

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Antiapartheid HarvAid Show Set To Urge Divestment

BY LINDA MOLESKI

ANTIAPARTHEID CALL: Some 15 acts, including renowned folk artists Pete Seeger, Holly Near, and Tom Paxton, are to perform at HarvAid, a two-night benefit concert to inspire Harvard Univ. to divest in South Africa.

Set to take place Feb. 21-22 at Harvard's Sanders Theater, the event is being sponsored by the Harvard/Radcliffe Alumni/ae Against Apartheid and Harry Lipson and Folktree ConcertMakers. It will benefit the school's Fund For A Free South Africa. Tickets for the shows are \$22.50 in advance; \$25 at the door.

Other artists confirmed for the lineup include Tom Chapin, Tony Bird, the Good New Gospel Ensemble, Mimi Farina, the Kuumba Singers, Rod MacDonald, David Massengill, Jan Sapp, and Josh White Jr.

SHAW THING: On The Road recently connected with Tommy Shaw in Dallas, where he was serving as special guest on Rush's North American tour. The former Styx guitarist/vocalist, scheduled to be on the bill through February, is supporting his new Atlantic solo album, "Ambition."

Shaw says he has no problem going out as an opening act. "It's great because I don't have to worry about anything—lights, sound, or anything," he says. "All I have to do is come out and do my best."

As for a possible reformation of Styx, things don't look all that promising, according to Shaw. "It's the personality conflicts that are making it hard to come together," he says. "It's such a relief when I come back to my own band where we're all the same."

UNDER NEW OWNERSHIP: The Judds' manager, Ken Stilts, and former Jim Halsey Co. vice president Steve Pritchard have purchased Pro Tours Inc., a Nashville-based operation that will specialize in the acquisition and coordination of corporate sponsorship and product endorse-

ments for artists. The company will also handle booking, concert promotion, and publicity for the Judds.

Stilts is serving as chief executive officer for the operation; Pritchard is president. Other staff members include vice president Chuck Thompson and executive assistant Debbie Clark. Carole Fargo and JoAnna Warnock are handling various marketing and promotion duties.

Additionally, Pro Tours—a former subsidiary of the Jim Halsey Co.—recently signed an agreement with GMC Trucks to coordinate a multicity GMC Truck American Music Tour, set to begin this spring. Hosted by Tammy Wynette, it will feature the Judds and Randy Travis.



SHORT TAKES: Great White is filling the opening slot on Whitesnake's current North American tour, with shows

booked through February. Upon completion of its U.S. leg, the Capitol rock act will head off to Europe to perform a series of dates with Def Leppard... Barry Manilow set an attendance record during a recent one-night stint in the showroom at the Las Vegas Hilton. The previous record was held by the late Elvis Presley... Alligator Records' Lonnie Brooks and Little Charlie & the Nightcats are the latest artists to be chosen by Miller Genuine Draft's sponsorship program. A tour will commence later this year... Russian rock group Awtograf was scheduled to make its debut New York appearance at the Drums club on Jan. 26, on a bill that also featured Texan dance singer Meri D. The Soviet band, which is one of the officially recognized acts in the U.S.S.R., garnered international exposure in 1985 when it appeared via satellite during the Live Aid concert.

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

NASHVILLE SHOWCASE ATTRACTS LABELS

(Continued from page 24)

tionnaires, Rumble Circus, and Audience.

Chrysalis, MCA, and Wing/PolyGram reportedly are considering adding Nashville pop and rock acts to their rosters. Other labels that sent executives to check out the non-country side of Nashville included Capitol, Warner Bros., A&M, Epic/Portrait, Atlantic, Virgin, Columbia, Arista, RCA, and Elektra.

Other acts displaying their talent at the three showcase sites—the Canery, Exit/In, and Elliston Square—were the Kingsnakes, the Claim

Stakers, Little Saints, the Dig Mandrakes, Hocus Pocus, Mr. Zero, the Thieves, the Dusters, Terms Of Peace, Simmonz, Eleven 59, Radio One, the Boilers, Jet Black Factory, Raging Fire, Clockhammer, and the red-hot soul group Autumn.

Tony Brown, senior vice president of a&r at MCA/Nashville, says, "This event has brought more pop a&r people to Nashville and exposed them to the talent here than anything else." Brown says the festival could be shortened to two days and include acts already signed to labels.



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BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
JULIE ANDREWS JAY JOHNSON	Jackie Gleason Theatre of the Performing Arts Miami, Fla.	Jan. 6-17	\$1,018,724 \$36.50/\$35.50	31,647 42,000	Zev Bufman Theatre Partnership
WHITESNAKE GREAT WHITE	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	Jan. 22	\$302,100 \$17.50/\$16.50	17,500 sellout	Ron Delsener Enterprises
AEROSMITH DOKKEN	St. Paul Civic Center St. Paul, Minn.	Dec. 12	\$263,050 \$15	17,962 sellout	Jam Prods.
YES	Sun Dome Univ. of South Florida Tampa, Fla.	Jan. 22-23	\$256,480 \$17.50	15,514 16,970	Silver Star Prods.
AEROSMITH DOKKEN	Coliseum, Seattle Center Seattle, Wash.	Jan. 16	\$240,940 \$17.50	13,768 sellout	Bill Graham Presents
ALABAMA EDDY RAVEN RICKY VAN SHELTON	Patriot Center George Mason Univ. Fairfax, Va.	Jan. 23	\$165,143 \$17.50	9,442 10,000	Fowler Promotions
BLUES FOR SALVADOR: CARLOS SANTANA & FRIENDS, CARIBBEAN ALL STARS, JERRY GARCIA, NRBQ, BOZ SCAGGS, TOWER OF POWER, BONNIE RAITT	Henry J. Kaiser Convention Center Oakland, Calif.	Jan. 23	\$158,800 \$25/\$20	7,900 sellout	Bill Graham Presents
DIO FEATURING RONNIE JAMES DIO SAVATAGE MEGADETH	Spectrum Philadelphia, Pa.	Jan. 12	\$154,178 \$15.50/\$14.50	10,319 12,706	The Concert Co. Presents
AEROSMITH DOKKEN	ARCO Arena Sacramento, Calif.	Jan. 24	\$152,635 \$18.50	8,722	Bill Graham Presents
TINA TURNER 1-800	Arena, Neil Blaisdale Center Honolulu, Hawaii	Jan. 21	\$148,481 \$18.50	8,026 sellout	Ken Roseng Presents Avalon Attractions
DEF LEPPARD TESLA	Rochester Community War Memorial Rochester, N.Y.	Jan. 18	\$147,244 \$16.50/\$15.50	9,452 9,670	Monarch Entertainment Bureau John Scher Presents
DEF LEPPARD TESLA	Freedom Hall Civic Center Johnson City, Tenn.	Jan. 22	\$145,060 \$16.50/\$15.50	9,250 sellout	Sunshine Promotions
DEF LEPPARD TESLA	Richmond Coliseum Richmond, Va.	Jan. 16	\$141,764 \$15.50/\$14.50	9,866 12,500	Cellar Door Prods.
STING	Sun Dome Univ. of South Florida Tampa, Fla.	Jan. 20	\$140,123 \$17.50	8,291 sellout	Fantasma Prods.
RANDY TRAVIS/CONWAY TWITTY	University Activity Center Arizona State Univ. Tempe, Ariz.	Jan. 24	\$136,808 \$18.50	7,396 sellout	Special Moments Jayson Promotions
AEROSMITH DOKKEN	Portland Memorial Coliseum Portland, Ore.	Jan. 21	\$134,738 \$16.50	8,772 9,500	Bill Graham Presents
AEROSMITH DOKKEN	Omaha Civic Auditorium Omaha, Neb.	Dec. 11	\$134,633 \$15	9,040 12,000	Jam Prods.
AEROSMITH DOKKEN	Coliseum, Dane County Expo Center Madison, Wis.	Dec. 13	\$131,628 \$15.00	8,895 12,600	Stardate Prods.
DIO FEATURING RONNIE JAMES DIO MEGADETH SAVATAGE	Colisee De Quebec Quebec City, Quebec	Jan. 7	\$110,940 \$19.50	7,264 11,000	Donald K. Donald Prods. Concert Prods. International
AEROSMITH	Lawlor Events Center Univ. of Nevada-Reno Reno, Nev.	Jan. 23	\$109,752 \$17.50	6,456 7,500	Bill Graham Presents
GEORGE STRAIT HIGHWAY 101	Lake Charles Civic Center Lake Charles, La.	Jan. 14	\$109,680 \$16	7,003 7,420	Varnell Enterprises
CONWAY TWITTY/RANDY TRAVIS	Ector County Coliseum Odessa, Texas	Jan. 22	\$109,313 \$16.50	6,625 7,851	Special Moments Jayson Promotions
AEROSMITH DOKKEN	Pullman Performing Arts Coliseum Washington State Univ. Pullman, Wash.	Jan. 18	\$93,951 \$16.50	5,694 6,500	Bill Graham Presents
STING	James L. Knight International Center Miami, Fla.	Jan. 21	\$90,983 \$18.50	5,007 sellout	Fantasma Prods.
DIO FEATURING RONNIE JAMES DIO SAVATAGE MEGADETH	Arena, The Omni Atlanta, Ga.	Jan. 22	\$76,904 \$17.50	4,570 17,023	Southern Promotions/Concert Promotions
KISS TED NUGENT	Brown County Veterans Memorial Arena Green Bay Exposition Center Green Bay, Wis.	Jan. 6	\$75,005 \$15.50	5,005 7,044	Stardate Prods.
HOLLY DUNN STATLERS	Greenville Memorial Auditorium Greenville, S.C.	Jan. 15	\$73,710 \$13.50	5,720 sellout	Varnell Enterprises
BARBARA MANDRELL ANDY ANDREWS	Braden Auditorium Illinois State Univ., Normal Normal, Ill.	Dec. 14	\$72,240 \$25/\$21.50/\$18	3,201 3,457	in-house
JOHN CAFFERTY	Hartford Civic Center Hartford, Conn.	Jan. 19	\$60,928 \$8	7,616 15,000	Monitor Prods.
HOLLY DUNN STATLERS	Jacksonville Veterans Memorial Coliseum Jacksonville, Fla.	Jan. 16	\$56,410 \$14	4,199 7,500	Varnell Enterprises
THE SUPERCONSCIENCE WORLD OF REVEEN	Thunder Bay Community Auditorium Thunder Bay, Ontario Canada	Jan. 13-16	\$51,272 \$12	5,469 7,020 sellout	Al Johnson
CHARLIE DANIELS BAND LEON RUSSELL EDGAR WINTER	Fox Theatre St. Louis, Mo.	Jan. 15	\$50,477 \$16.50/\$14.50	3,360 4,299	Fox Concerts/Steve Litman Prods.
YES	Tallahassee/Leon County Civic Center Tallahassee, Fla.	Jan. 19	\$47,042 \$16.50	3,687 6,944	Silver Star Prods.
DIO FEATURING RONNIE JAMES DIO SAVATAGE MEGADETH	Nashville Municipal Auditorium Nashville, Tenn.	Jan. 19	\$41,242 \$18.25/\$16.50	2,820 9,600	Concert Promotions/Southern Promotions

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Billboard. Hot Black Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	3	I WANT HER	KEITH SWEAT	1
2	4	LOVE CHANGES	KASHIF AND MELI'SA MORGAN	3
3	6	BABY, BE MINE	MIKI HOWARD	6
4	1	LOVE OVERBOARD	GLADYS KNIGHT & THE PIPS	11
5	7	GIRLFRIEND	PEBBLES	2
6	9	TO PROVE MY LOVE	MICHAEL COOPER	4
7	10	LET ME TOUCH YOU	THE O'JAYS	5
8	13	PUMP UP THE VOLUME	M/A/R/R/S	12
9	14	COME INTO MY LIFE	JOYCE SIMS	14
10	17	WANNA MAKE LOVE (ALL NIGHT LONG)	LILLO THOMAS	10
11	8	SECRET LADY	STEPHANIE MILLS	8
12	2	IF YOU CAN DO IT: I CAN TOO!!	MELI'SA MORGAN	20
13	19	SUPERBAD	CHRIS JASPER	9
14	11	SO AMAZING	GERALD ALBRIGHT	19
15	16	TWO OCCASIONS	THE DEELE	7
16	20	OVER YOU	RAY PARKER JR. WITH NATALIE COLE	13
17	18	HOW YA LIKE ME NOW	KOOL MOE DEE	25
18	5	SOMEONE TO LOVE ME FOR ME	LISA LISA & CULT JAM	23
19	26	SOME KIND OF LOVER	JODY WATLEY	15
20	15	IN THE MOOD	THE WHISPERS	26
21	12	THE WAY YOU MAKE ME FEEL	MICHAEL JACKSON	32
22	30	YOU WILL KNOW	STEVIE WONDER	17
23	24	HOT THING	PRINCE	16
24	27	RUN TO ME	ANGELA WINBUSH	18
25	28	WITHOUT YOU	PEABO BRYSON & REGINA BELLE	21
26	23	I WANT TO BE YOUR MAN	ROGER	91
27	25	GET LUCKY	WELL RED	44
28	21	SO EMOTIONAL	WHITNEY HOUSTON	97
29	—	NO 1/2 STEPPIN'	SHANICE WILSON	22
30	32	I WISH YOU BELONGED TO ME	LOU RAWLS	29
31	38	LOOK WHAT YOU STARTED	THE TEMPTATIONS	24
32	35	PUSH IT	SALT-N-PEPA	40
33	—	LIVE MY LIFE	BOY GEORGE	28
34	22	MY FOREVER LOVE	LEVERT	93
35	39	TURN OFF THE LIGHTS	WORLD CLASS WRECKIN CRU	41
36	—	RAINY NIGHT	CHICO DEBARGE	34
37	40	MYSTERIOUS	NAJEE	56
38	29	I LIVE FOR YOUR LOVE	NATALIE COLE	90
39	—	MARY MACK	BABYFACE	30
40	—	WISHING WELL	TERENCE TRENT D'ARBY	33

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	I WANT HER	KEITH SWEAT	1
2	5	TO PROVE MY LOVE	MICHAEL COOPER	4
3	6	GIRLFRIEND	PEBBLES	2
4	9	TWO OCCASIONS	THE DEELE	7
5	13	SUPERBAD	CHRIS JASPER	9
6	8	SECRET LADY	STEPHANIE MILLS	8
7	2	LOVE CHANGES	KASHIF AND MELI'SA MORGAN	3
8	12	LET ME TOUCH YOU	THE O'JAYS	5
9	11	WANNA MAKE LOVE (ALL NIGHT LONG)	LILLO THOMAS	10
10	14	OVER YOU	RAY PARKER JR. WITH NATALIE COLE	13
11	15	HOT THING	PRINCE	16
12	16	SOME KIND OF LOVER	JODY WATLEY	15
13	19	PUMP UP THE VOLUME	M/A/R/R/S	12
14	20	RUN TO ME	ANGELA WINBUSH	18
15	23	YOU WILL KNOW	STEVIE WONDER	17
16	21	COME INTO MY LIFE	JOYCE SIMS	14
17	24	NO 1/2 STEPPIN'	SHANICE WILSON	22
18	3	BABY, BE MINE	MIKI HOWARD	6
19	22	WITHOUT YOU	PEABO BRYSON & REGINA BELLE	21
20	25	LOOK WHAT YOU STARTED	THE TEMPTATIONS	24
21	30	NEVER KNEW LOVE LIKE THIS	ALEXANDER O'NEAL/CHERRELLE	27
22	29	LIVE MY LIFE	BOY GEORGE	28
23	40	FISHNET	MORRIS DAY	35
24	26	MARY MACK	BABYFACE	30
25	4	LOVE OVERBOARD	GLADYS KNIGHT & THE PIPS	11
26	28	I WISH YOU BELONGED TO ME	LOU RAWLS	29
27	31	FOR YOUR LOVE (I'LL DO MOST ANYTHING)	BARRY WHITE	31
28	38	EVERY DROP OF YOUR LOVE	STACY LATTISAW	36
29	39	PLAYTHING	REBBIE JACKSON	39
30	37	SINCE YOU CAME OVER ME	LACE	37
31	—	WISHING WELL	TERENCE TRENT D'ARBY	33
32	17	SO AMAZING	GERALD ALBRIGHT	19
33	—	RAINY NIGHT	CHICO DEBARGE	34
34	—	THINKING OF YOU	EARTH, WIND & FIRE	45
35	—	TAKE GOOD CARE OF ME	JONATHAN BUTLER	42
36	32	FEELS GOOD TO FEEL GOOD	GARRY GLENN	38
37	7	IF YOU CAN DO IT: I CAN TOO!!	MELI'SA MORGAN	20
38	—	ROCKET 2 U	THE JETS	46
39	—	THAT'S WHERE YOU'LL FIND ME	DEJA	47
40	—	LOVEY DOVEY	TONY TERRY	49

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BLACK SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
WARNER BROS. (7)	11
Paisley Park (2)	
Geffen (1)	
Qwest (1)	
COLUMBIA (6)	9
Def Jam (3)	
ATLANTIC (6)	8
Critique (1)	
Island (1)	
E.P.A.	8
Epic (5)	
CBS Associated (1)	
Portrait (1)	
Tabu (1)	
MCA	7
MOTOWN	7
RCA (4)	7
Jive (3)	
POLYGRAM	5
Mercury (2)	
Polydor (2)	
Wing (1)	
ARISTA	4
CAPITOL	4
EMI-MANHATTAN (3)	4
P.I.R. (1)	
SOLAR	3
VIRGIN	3
A&M	2
ELEKTRA (1)	2
Vintertainment (1)	
NEXT PLATEAU	2
PROFILE	2
SLEEPING BAG	2
4TH & B'WAY	1
FATIMA	1
JCI	1
Sedona (1)	
MACOLA	1
Kru'-Cut (1)	
MALACO	1
Muscle Shoals Sound (1)	
P.I.R.	1
Gamble & Huff (1)	
REPRISE	1
RYAN	1
STRIPED HORSE	1
TOMMY BOY	1

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

TITLE	PUBLISHER - LICENSING ORG.	SHEET MUSIC DIST.
98 ARE YOU MY WOMAN?	(Unichappell, BMI)	
48 ARE YOU SERIOUS	(Mtume, BMI)	
6 BABY, BE MINE	(BMC, UK)	
86 BABY I'M FOR REAL	(Jobete, ASCAP) CPP	
70 BABY TONIGHT	(Vabritmar, BMI)	
74 BRING THE NOISE	(Def American, BMI)	
83 CHICK ON THE SIDE	(Polo Grounds, BMI/Ebbetts Field, ASCAP)	
50 COME AND GET THIS LOVE	(Pure Delite, BMI/Main Street, BMI/Bird Cage, BMI/In The Flesh, BMI)	
94 COME BACK TO ME	(Baby Fingers, ASCAP/Lovely N Divine, ASCAP)	
14 COME INTO MY LIFE	(Beach House, ASCAP/Tawanne Lamont, ASCAP)	
60 DO THAT TO ME ONE MORE TIME	(Moonlight & Magnolia, BMI)	
63 DON'T HANG UP	(Bar-Kays, BMI/Warner-Tamerlane, BMI)	
95 EVERCHANGING TIMES	(United Artists, ASCAP/April, ASCAP/Carole Bayer Sager, BMI/United Lion, BMI/Blackwood, BMI/New Hidden Valley, ASCAP)	
36 EVERY DROP OF YOUR LOVE	(Music Corp. Of America, BMI/L'h Mama, BMI/Mercy Kersey, BMI)	
51 FATHER FIGURE	(Chappell, ASCAP/Morrison Leahy, ASCAP)	
38 FEELS GOOD TO FEEL GOOD	(WB, ASCAP/Silver Sun, ASCAP/DQ, ASCAP)	
35 FISHNET	(Ya D Sir, ASCAP/WB, ASCAP/Flyte Tyme, ASCAP)	
31 FOR YOUR LOVE (I'LL DO MOST ANYTHING)	(Seven Songs, BMI/Wiz Kid, BMI/Irving, BMI) CPP	
44 GET LUCKY	(Virgin, ASCAP) CPP	
2 GIRLFRIEND	(Kermy, BMI/Hip Trip, BMI) CPP	
71 GOING BACK TO CALI	(Def Jam, ASCAP)	
67 HE TURNED ME OUT	(WB, ASCAP/MCA, ASCAP)	
57 HEAVY ON MY MIND	(Jay King IV, BMI)	
16 HOT THING	(Controversy, ASCAP)	
61 HOW LONG	(MCA, ASCAP/Copyright Control)	
25 HOW YA LIKE ME NOW	(Zomba, ASCAP/Willesden, BMI)	
80 I DO	(Gambi, BMI)	
64 I GOT DA FEELIN'	(Protoons, ASCAP/Turn Out Brothers, ASCAP)	
90 I LIVE FOR YOUR LOVE	(O'Lyric, BMI/Tuneworks, BMI/Vandorf, ASCAP/Reswick-Werfel, ASCAP/Beseme West, ASCAP/Nelana, BMI/Careers, ASCAP/Arista, ASCAP) CPP	
68 I PUT MY MONEY WHERE MY MOUTH IS	(Muscle Shoals, BMI/Jalew, BMI)	
1 I WANT HER	(Vintertainment, ASCAP/Keith Sweat, ASCAP/Donril, ASCAP/Zomba, ASCAP)	
91 I WANT TO BE YOUR MAN	(Troutman's, BMI/Saja, BMI)	
58 I WANT YOUR BODY	(Slap Me I, ASCAP/Spectrum VII, ASCAP) CPP	
79 I WISH	(Angel Notes, ASCAP/USA Exotic, ASCAP)	
29 I WISH YOU BELONGED TO ME	(Downstairs, BMI/Piano, BMI)	
20 IF YOU CAN DO IT: I CAN TOO!!	(Bush Burnin', ASCAP)	
54 I'M SO HAPPY	(Harrindur, BMI/Julorae, BMI) CPP	
26 IN THE MOOD	(Hip Trip, BMI/Hip Chic, BMI) CPP	
78 I'VE BEEN A FOOL FOR YOU	(Abana, BMI)	
69 JENNIE	(I'Mo Owe U A Tune, ASCAP/Bush Burnin', ASCAP/Gunhouse, BMI/Music Corp. Of America, BMI)	
5 LET ME TOUCH YOU	(Assorted, BMI/WE, BMI/Try-Cap, BMI/Mighty Three, BMI)	
89 LET'S GO	(Beach House, ASCAP/Songsellers, ASCAP)	
85 LET'S TRY AGAIN	(Colgems-EMI, ASCAP)	
28 LIVE MY LIFE	(Streamline Moderne, BMI/Texas City, BMI/No Pain No Gain, ASCAP/Unicity, ASCAP)	
24 LOOK WHAT YOU STARTED	(Jukdam, ASCAP/Gouda, ASCAP/Buchu, ASCAP/Dream Dealers, ASCAP/Arista, ASCAP) CPP	
3 LOVE CHANGES	(Alexscar, BMI)	
72 LOVE DON'T GIVE NO REASON	(Taj Mahal, ASCAP/Tavani, BMI)	
99 LOVE IS CONTAGIOUS	(Ow, ASCAP)	
11 LOVE OVERBOARD	(Calloco, BMI/Hip Trip, BMI) CPP	
88 LOVE RAP BALLAD	(Solid Smash, ASCAP/Ray-Ray, ASCAP)	
49 LOVEY DOVEY	(Shaman Drum, BMI)	
55 MAN IN THE MIRROR	(Yellowbrick Road, ASCAP/MCA, ASCAP/Aerostation Corporation, ASCAP)	
30 MARY MACK	(Hip Trip, BMI/Hip Chic, BMI) CPP	
93 MY FOREVER LOVE	(Try-Cap, BMI/Fercliff, BMI)	
56 MYSTERIOUS	(Zomba, ASCAP)	
92 NAMELESS	(MCA, ASCAP/Unicity, ASCAP/Moonwalk, ASCAP)	
73 NEED YOU TONIGHT	(MCA, ASCAP)	
27 NEVER KNEW LOVE LIKE THIS	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
96 NEVER MY LOVE	(Warner-Tamerlane, BMI)	
76 NEXT TIME	(Jobete, ASCAP/Mazarati, ASCAP)	
22 NO 1/2 STEPPIN'	(Wiz Kid, BMI/Irving, BMI) CPP	
52 OH GIRL	(Unichappell, BMI)	
77 ONE MORE FOR THE LONELY HEARTS CLUB	(Charles White, BMI)	
62 OOO LA LA LA	(April, ASCAP/Midnight Magnet, ASCAP/Oh-Bev, ASCAP/McNella, ASCAP)	
13 OVER YOU	(Raydiola, ASCAP/New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)	
39 PLAYTHING	(Ormeo, BMI/Lenn-Tom, ASCAP)	
12 PUMP UP THE VOLUME	(MNS, PRS/WB, ASCAP)	
40 PUSH IT	(Next Plateau, ASCAP/Turnout Bros, ASCAP)	
34 RAINY NIGHT	(Wyteria, BMI/Music Minded, BMI/Electric Apple, BMI/Careers, BMI) CPP	
100 RICH MAN	(Petersong, ASCAP/Oliver Leiber, ASCAP)	
46 ROCKET 2 U	(Groupie, BMI)	
18 RUN TO ME	(Angel Notes, ASCAP/WB, ASCAP)	
43 SEASONS CHANGE	(Panchin, BMI)	
8 SECRET LADY	(Stephanie Mills' Starlight, ASCAP/Firebolt, ASCAP/MCA, ASCAP)	
37 SINCE YOU CAME OVER ME	(Glasshouse, BMI/Irving, BMI/Gratitude Sky, ASCAP/When Words Collide, BMI) CPP	
19 SO AMAZING	(April, ASCAP/Uncle Ronnie's, ASCAP)	
97 SO EMOTIONAL	(Billy Steinberg, ASCAP/Denise Barry, ASCAP)	
15 SOME KIND OF LOVER	(Ultrawave, ASCAP/April, ASCAP/Intersong-USA, ASCAP)	
23 SOMEONE TO LOVE ME FOR ME	(Forceful, BMI/Willesden, BMI/My! My!, BMI) CPP	
9 SUPERBAD	(Jasper Stone, ASCAP)	
66 SWEET MEMORIES	(Jay King IV, BMI)	
42 TAKE GOOD CARE OF ME	(Zomba, ASCAP/Willesden, BMI) CPP	
65 THANKFUL	(Jodaway, ASCAP)	
47 THAT'S WHERE YOU'LL FIND ME	(Monte Moir, ASCAP/Virgin-Nymph, BMI) CPP	
45 THINKING OF YOU	(Maurice White, ASCAP/Yougoulei, ASCAP/Wenkewa, ASCAP)	
87 THIS BE THE DEF BEAT	(Protoons, ASCAP/Turn Out Brothers, ASCAP)	
81 THIS IS LOVE	(MCA, ASCAP/Yellowbrick Road, ASCAP)	
4 TO PROVE MY LOVE	(Jay King IV, BMI)	
82 TOY	(Mazarati, ASCAP)	
41 TURN OFF THE LIGHTS	(Lon-Hop, BMI)	
7 TWO OCCASIONS	(Hip Trip, BMI/Hip Chic, BMI/Mister Johnson's Jams, BMI/Peer-Southern, ASCAP/Tammi, BMI) CPP	
10 WANNA MAKE LOVE (ALL NIGHT LONG)	(Bush Burnin', ASCAP)	
53 WASN'T I GOOD TO YA?	(Crazy People, ASCAP/Almo, ASCAP) CPP	
32 THE WAY YOU MAKE ME FEEL	(Mijac, BMI/Warner-Tamerlane, BMI)	
75 WHO DO YOU LOVE	(Peter Brown, ASCAP/Rod Sautsongs, ASCAP)	
33 WISHING WELL	(Virgin-Nymph, BMI/Young Terence, BMI) CPP	
21 WITHOUT YOU (LOVE THEME FROM "LEONARD PART 6")	(Beau Di O Do, BMI) CPP	
59 YOU ARE WHO YOU LOVE	(Chappell, ASCAP/Intersong, ASCAP/God's Little Publishing Co., ASCAP)	
84 YOU BABE	(Striped Horse, ASCAP/Debarga, ASCAP/Fourteen Fifteen, ASCAP)	
17 YOU WILL KNOW	(Jobete, ASCAP/Black Bull, ASCAP) CPP	

SHEET MUSIC AGENTS

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

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

JIVE RAP



RAP'S PREMIER PLATINUM ACT IS SCORING BIGGER THAN EVER WITH THEIR NEAR-PLATINUM "OPEN SESAME" LP. INCLUDES THE HIT SINGLES "BE YOURSELF" "LIFE IS LIKE A DANCE" AND "ROCK YOU AGAIN (AGAIN AND AGAIN)"

WHODINI

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DJ JAZZY JEFF & FRESH PRINCE,
BOOGIE DOWN PRODUCTIONS
AND
THE *WORD COMPILATION LP.



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FOR WEEK ENDING FEBRUARY 6, 1988

Billboard.

TOP BLACK 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	9	STEVIE WONDER ▲ MOTOWN 6248 ML (8.98) (CD) 4 weeks at No. One	CHARACTERS
2	2	2	20	MICHAEL JACKSON ▲ ⁴ EPIC QE 40600/E.P.A. (CD)	BAD
3	4	6	9	GLADYS KNIGHT & THE PIPS MCA 42004 (8.98) (CD)	ALL OUR LOVE
4	3	3	11	EARTH, WIND & FIRE ● COLUMBIA FC 40596 (CD)	TOUCH THE WORLD
5	5	4	10	ROGER REPRIS 25496/WARNER BROS. (8.98) (CD)	UNLIMITED!
6	6	8	34	THE O'JAYS P.L.R. ST 53036/EMI-MANHATTAN (8.98) (CD)	LET ME TOUCH YOU
7	7	5	33	WHITNEY HOUSTON ▲ ⁵ ARISTA AL 8405 (8.98) (CD)	WHITNEY
8	9	11	30	NATALIE COLE EMI-MANHATTAN ST 53051 (8.98) (CD)	EVERLASTING
9	14	24	7	KEITH SWEAT VINTERTAINMENT 60763/ELEKTRA (8.98) (CD)	MAKE IT LAST FOREVER
10	11	15	45	SALT-N-PEPA ● NEXT PLATEAU PL 1007 (8.98)	HOT, COOL & VICIOUS
11	10	9	24	UTFO SELECT SEL 21619 (8.98) (CD)	LETHAL
12	8	7	24	DANA DANE PROFILE PRO 1233 (8.98) (CD)	DANA DANE WITH FAME
13	13	16	15	HEAVY D. & THE BOYZ MCA 5986 (8.98) (CD)	LIVING LARGE ...
14	18	20	8	MELI'SA MORGAN CAPITOL CLT-46943 (8.98) (CD)	GOOD LOVE
15	12	12	16	ANGELA WINBUSH MERCURY 832 733-1/POLYGRAM (8.98) (CD)	SHARP
16	22	17	25	ALEXANDER O'NEAL ● TABU FZ 40320/E.P.A. (CD)	HEARSAY
17	19	29	11	MIKI HOWARD ATLANTIC 81810 (8.98) (CD)	LOVE CONFESSIONS
18	20	22	10	KASHIF ARISTA AL-8447 (8.98) (CD)	LOVE CHANGES
19	15	13	33	STEPHANIE MILLS ● MCA 5996 (8.98) (CD)	IF I WERE YOUR WOMAN
20	21	18	46	JODY WATLEY ▲ MCA 5898 (8.98) (CD)	JODY WATLEY
21	16	10	26	ERIC B. & RAKIM ● 4TH & B'WAY 4005/ISLAND (8.98) (CD)	PAID IN FULL
22	17	14	25	LEVERT ● ATLANTIC 81773 (8.98) (CD)	THE BIG THROWDOWN
23	23	31	9	GERALD ALBRIGHT ATLANTIC 81813 (8.98) (CD)	JUST BETWEEN US
24	28	32	10	GEORGE MICHAEL ▲ ² COLUMBIA OC 40867 (CD)	FAITH
25	24	23	16	THE TEMPTATIONS MOTOWN 6246 ML (8.98) (CD)	TOGETHER AGAIN
26	30	33	7	ARETHA FRANKLIN ARISTA AL 8497 (11.98) (CD)	ONE LORD, ONE FAITH, ONE BAPTISM
27	25	25	11	KOOL MOE DEE JIVE 1079-1-J/RCA (8.98) (CD)	HOW YA LIKE ME NOW
28	26	28	74	KENNY G. ▲ ² ARISTA AL-8427 (8.98) (CD)	DUOTONES
29	33	30	96	ANITA BAKER ▲ ³ ELEKTRA 60444 (8.98) (CD)	RAPTURE
30	36	59	4	MICHAEL COOPER WARNER BROS. 25653 (8.98) (CD)	LOVE IS SUCH A FUNNY GAME
31	27	19	16	WHODINI JIVE JL-8494/ARISTA (8.98) (CD)	OPEN SESAME
32	31	26	46	SMOKEY ROBINSON ● MOTOWN 6226 ML (8.98) (CD)	ONE HEARTBEAT
33	32	35	11	FULL FORCE COLUMBIA FC 40894 (CD)	GUESS WHO'S COMIN' TO THE CRIB?
34	43	52	42	LILLO THOMAS CAPITOL ST-12450 (8.98) (CD)	LILLO
35	29	27	37	THE WHISPERS ● SOLAR ST 72554 (8.98) (CD)	JUST GETS BETTER WITH TIME
36	39	36	49	EXPOSE ▲ ARISTA AL 8441 (8.98) (CD)	EXPOSURE
37	34	34	39	LISA LISA & CULT JAM ▲ COLUMBIA FC 40477 (CD)	SPANISH FLY
38	40	53	4	PEBBLES MCA 42094 (8.98) (CD)	PEBBLES

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	41	38	12	CLARENCE CARTER ICHIBAN ICH 1016 (8.98) (CD)	HOOKED ON LOVE
40	37	44	40	PUBLIC ENEMY DEF JAM BFC 40658/COLUMBIA	YO! BUM RUSH THE SHOW
41	47	74	3	JUST-ICE FRESH LPRE-5/SLEEPING BAG (8.98)	KOOL & DEADLY
42	42	51	14	TERENCE TRENT D'ARBY COLUMBIA BFC 40964 (CD)	INTRO. THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY
43	48	49	7	JOYCE SIMS SLEEPING BAG TLX 10 (8.98) (CD)	COME INTO MY LIFE
44	45	41	26	FORCE M.D.'S TOMMY BOY TBLP 25631/WARNER BROS. (8.98) (CD)	TOUCH AND GO
45	44	45	59	NAJEE EMI-MANHATTAN ST 17241 (8.98) (CD)	NAJEE'S THEME
46	38	42	41	PRINCE ▲ PAISLEY PARK 25577/WARNER BROS. (15.98) (CD)	SIGN 'O' THE TIMES
47	35	21	15	MILES JAYE ISLAND 90615/ATLANTIC (8.98) (CD)	MILES
48	49	65	3	SOUNDTRACK DEF JAM SC 44042/COLUMBIA (CD)	LESS THAN ZERO
49	46	40	42	GEORGIO MOTOWN 6229 ML (8.98)	SEXAPPEAL
50	55	68	11	THE DEELE SOLAR ST 72555 (8.98)	EYES OF A STRANGER
51	53	43	14	BARRY WHITE A&M SP 5154 (8.98) (CD)	THE RIGHT NIGHT AND BARRY WHITE
52	51	46	14	SHANICE WILSON A&M SP 5128 (8.98) (CD)	DISCOVERY
53	50	37	16	MARLON JACKSON CAPITOL CLT 46942 (8.98) (CD)	BABY TONIGHT
54	52	39	18	GLENN JONES JIVE 1062-1-J/RCA (8.98) (CD)	GLENN JONES
55	57	57	5	VARIOUS ARTISTS PROFILE 1249 (8.98) (CD)	MR. MAGIC'S RAP ATTACK, VOL. 3
56	59	54	17	RAY PARKER JR. GEFEN GHS 24124/WARNER BROS. (8.98) (CD)	AFTER DARK
57	54	47	34	LL COOL J ▲ ² DEF JAM FC 40793/COLUMBIA (CD)	BIGGER & DEFFER
58	58	58	16	THE BAR-KAYS MERCURY 830 305-1/POLYGRAM (8.98) (CD)	CONTAGIOUS
59	68	63	15	DEJA VIRGIN 90601 (8.98) (CD)	SERIOUS
60	56	48	10	TONY TERRY EPIC BFE 40890/E.P.A. (CD)	FOREVER YOURS
61	62	66	66	FREDDIE JACKSON ▲ CAPITOL ST 12495 (8.98) (CD)	JUST LIKE THE FIRST TIME
62	NEW ▶		1	TAYLOR DAYNE ARISTA AL 8529 (8.98) (CD)	TELL IT TO MY HEART
63	63	69	13	THE JETS ● MCA 42085 (8.98) (CD)	MAGIC
64	61	73	35	JONATHAN BUTLER JIVE/RCA 1032-1-J/RCA (8.98) (CD)	JONATHAN BUTLER
65	60	50	26	ICE-T SIRE 25602/WARNER BROS. (8.98) (CD)	RHYME PAYS
66	64	56	34	REGINA BELLE COLUMBIA BFC 40537 (CD)	ALL BY MYSELF
67	66	62	16	STEADY B JIVE 1060-1-J/RCA (8.98)	WHAT'S MY NAME
68	70	72	20	THE WINANS QWEST 25510/WARNER BROS. (8.98) (CD)	DECISIONS
69	73	67	24	DIONNE WARWICK ARISTA AL 8446 (8.98) (CD)	RESERVATIONS FOR TWO
70	74	71	17	BERT ROBINSON CAPITOL CLX 46921 (8.98) (CD)	NO MORE COLD NIGHTS
71	RE-ENTRY			BABYFACE SOLAR ST-72552 (8.98)	LOVERS
72	65	64	28	SHALAMAR SOLAR ST 72556 (8.98) (CD)	CIRCUMSTANTIAL EVIDENCE
73	75	—	9	CHICO DEBARGE MOTOWN 6249 ML (8.98)	KISS SERIOUS
74	67	61	44	MARVIN SEASE LONDON 830 794-1/POLYGRAM	MARVIN SEASE
75	69	55	35	THE FAT BOYS ▲ TIN PAN APPLE 831 948-1/POLYGRAM (8.98) (CD)	CRUSHIN'

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.

Jazz BLUE NOTES



by Peter Keepnews

THE JAZZ NOMINATIONS are not the beginning and end of the jazz story as far as this year's Grammy Awards are concerned. Jazz music and jazz musicians have also made their presence felt to a surprising extent in a number of the nonjazz Grammy categories.

For example, the pop and r&b-instrumental categories are dominated by artists best known for their jazz

Swinging surprises among the Grammy nominations

background and/or orientation. **Dave Grusin**, **Chick Corea**, and **Larry Carlton** are all vying for the former award, while three saxophonists—**Stanley Turrentine**, **David Sanborn**, and **Najee**—are in competition for the latter. Carlton, by the way, is almost certainly the first musician in Grammy history to cop nominations in the jazz, fusion, and pop-instrumental categories in one year, while **Corea** has a jazz nomination to go along with his pop nod.

Even the rock-instrumental category has a candidate with solid jazz credentials: The chameleonlike **Herbie Hancock** is cited for his participation in an update of "Wipe Out," of all things. **Stephane Grappelli** is nominated in the country-instrumental category for his collaboration with fellow violinist **Vassar Clements**. And veteran jazz multi-instrumentalist **Yusef Lateef** is no doubt surprised, albeit pleasantly so, to find himself represented—along with another long-

time jazzier, **Paul Horn**—in the new age category.

In addition, jazz or jazz-oriented music of various types—ranging from **Frank Zappa's** "Jazz From Hell" to **Bill Holman's** arrangement of "Take The 'A' Train" to **Jack Walrath's** remarkable permutation of "I'm So Lonesome I Could Cry" (featuring **Willie Nelson** on vocal)—is the main strain throughout the composition and arrangement categories. (The oddest nomination—possibly of all time—for best instrumental composition is "Call Sheet Blues" from the "Round Midnight" soundtrack, which is not really a composition at all but a spontaneously improvised blues by **Wayne Shorter**, **Herbie Hancock**, **Ron Carter**, and **Billy Higgins**.)

Jazz projects are also represented in the races for best historical album and best album notes. "Singers And Soloists Of The Swing Bands" is nominated in both categories, as is "The Complete Riverside Recordings Of **Thelonious Monk**"—produced and annotated, we're proud to say, by **Orrin Keepnews**.

ALSO NOTED: Newark, N.J.'s **WBGO**, the only full-time jazz radio station in the New York/New Jersey metropolitan area, has more listeners than any other public radio station in the country, according to data compiled by Arbitron and analyzed by Radio Research Consortium. . . . The **National Endowment for the Arts** has honored **Art Blakey**, **Lionel Hampton**, and **Billy Taylor** for their formidable contributions to jazz. The three are the recipients of the NEA's \$20,000 Jazz Masters Fellowships for 1988. . . . Hampton, by the way, has not lost his competitive fire. The 74-year-old pioneer of the vibraharp recently sat in with two other masters of that instrument, **Bobby Hutcherson** and **Jay Hoggard**, when the two vibists co-led a quintet at New York's Fat Tuesday's.

Gospel LECTERN



by Bob Darden

This is the second of a two-part interview with **Dana Key** of the Power Discs Christian rock band **DeGarmo & Key**. The group's latest release, "D&K," is drawing widespread attention for its music and its unique evangelical approach.

THE CASSETTE VERSION of DeGarmo & Key's latest release, "D&K," is being backed by an unusual marketing concept that has been the subject of a good deal of talk in the industry lately. Each cassette comes—with no extra charge—with a second, identical cassette. All DeGarmo & Key ask is that the buyer give the second copy to an "unsaved" friend.

"I know we've been getting a lot of press for our cassette-giveaway program," **Key** says. "But to be perfectly honest, we actually began the program experimentally with the Charge Of The Light Brigade Tour a couple of years ago. We gave away a lot of tickets to Christian young people so that they'd bring an unsaved friend to our concert. The catch is finding a way that something you get for nothing isn't abused. It worked out well for everyone, partly because DeGarmo & Key footed the entire bill.

"As for the 'D&K' cassettes, someone at **Benson** actually came up with the idea. We all sat down and put pencil to paper and made some significant concessions to do it. We're all looking for something new, some new way to spread the Gospels. That's important in times like these, when contemporary Christian music is taking a beating from all sides."

DeGarmo & Key also received widespread coverage recently when a group tried to shut down a charity concert by the band in Bonners Ferry, Idaho, saying the concert violated the constitutional provision of separation of church and state.

"After the deal in Idaho, we came under attack in Bis-

marck, N.D., by some (the **Rev. Jimmy Swaggert** and **David Wilkerson**); they tried to shut us down up there," **Key** says. "When you're under attack from every front, it wears thin after a while.

"Maybe that's one of the reasons why we're offering the cassettes: to show our concern for our audience and the world and to show that our motivation is still to win people to Jesus Christ—and not money.

"The response has been wonderful. We've got a stack of letters from youth pastors alone thanking us for the idea. They'd say things like, 'We were beginning to wonder about you guys because of all of the negative press. This just confirms your mission to me.' The public has responded as well: 'D&K' had the largest advance sales in our history [reportedly more than 100,000 units]."

'D&K' marketing concept: Buy a tape, 'save' a friend

DeGarmo & Key have also gained attention through their affiliation with the Mission Aviation Fellowship. The MAF, a religious organization, flies missionaries, doctors, books, medicines, and supplies into difficult-to-reach areas in the Third World.

"Our recent 'Aircare Video' was through our association with the Mission Aviation Fellowship," **Key** says. "They wanted spokespersons who spoke to a different audience than the one they usually reach. Most young Christians probably have never heard of them. The MAF took us to Zaire for five days of flying around—watching what they did. That really endeared us to each other. Eddie and I made it DeGarmo & Key's commitment to buy them a new plane. The one they were taking us around in was vintage 1959."

DeGarmo & Key took a film crew along on the trip and combined footage from the project into four music videos that were released as the "Aircare Video" late in 1987.

"The MAF even transports a contemporary Christian music group around Zaire," **Key** says. "They come in, set up, do their music in the local language and share their faith—just like we do."

FOR WEEK ENDING FEBRUARY 6, 1988

Billboard®

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TOP JAZZ ALBUMS™

			Compiled from a national sample of retail store and one-stop sales reports.	
THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★ NO. 1 ★★	
1	1	17	DIANE SCHURR - COUNT BASIE GRP 1039 (CD)	13 weeks at No. One DIANE SCHURR - COUNT BASIE
2	3	13	JOE WILLIAMS VERVE 883 236-1/POLYGRAM (CD)	EVERY NIGHT
3	2	19	WYNTON MARSALIS COLUMBIA FC 40461 (CD)	STANDARD TIME
4	4	13	BRANFORD MARSALIS COLUMBIA FC 40711 (CD)	RENAISSANCE
5	5	37	MICHAEL BRECKER MCA/IMPULSE 5980/MCA (CD)	MICHAEL BRECKER
6	6	11	HENRY BUTLER MCA/IMPULSE 2-8023/MCA (CD)	THE VILLAGE
7	7	17	SARAH VAUGHAN CBS MASTERWORKS FM 42519 (CD)	BRAZILIAN ROMANCE
8	8	11	GERRY MULLIGAN PROJAZZ CDP-703/INTERSOUND (CD)	SYMPHONIC DREAMS
9	9	15	ELIANE ELIAS BLUE NOTE 46994 (CD)	ILLUSIONS
10	10	11	SHIRLEY HORN VERVE 833 235-1/POLYGRAM (CD)	I THOUGHT ABOUT YOU
11	12	9	AHMAD JAMAL ATLANTIC 81793 (CD)	CRYSTAL
12	13	3	MOSE ALLISON BLUE NOTE 48015/EMI-MANHATTAN (CD)	EVER SINCE THE WORLD ENDED
13	NEW ▶		BILL WATROUS SOUNDWINGS SW 2104 (CD)	REFLECTIONS
14	11	31	THE DUKE ELLINGTON ORCHESTRA GRP 1038 (CD)	DIGITAL DUKE
15	14	49	DEXTER GORDON BLUE NOTE BT-85135/EMI-MANHATTAN (CD)	THE OTHER SIDE OF ROUND MIDNIGHT

TOP CONTEMPORARY JAZZ ALBUMS™

			★★ NO. 1 ★★	
THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	4	13	DIANNE REEVES BLUE NOTE BLJ 46906 (CD)	1 week at No. One DIANNE REEVES
2	1	23	HIROSHIMA EPIC FE 40679/E.P.A. (CD)	GO
3	2	21	SPYRO GYRA MCA 42046 (CD)	STORIES WITHOUT WORDS
4	3	25	PAT METHENY GROUP GEFEN GHS 24145 (CD)	STILL LIFE (TALKING)
5	10	7	THE MANHATTAN TRANSFER ATLANTIC 81803-1 (CD)	BRASIL
6	6	11	JEAN-LUC PONTY COLUMBIA FC 40983 (CD)	THE GIFT OF TIME
7	7	29	GEORGE BENSON/EARL KLUGH WARNER BROS. 25580 (CD)	COLLABORATION
8	5	15	FATBURGER INTIMA 73287/ENIGMA (CD)	GOOD NEWS
9	8	49	KENNY G. ▲² ARISTA ALB 8427 (CD)	DUOTONES
10	12	15	STEVE KINDLER & TEJA BELL GLOBAL PACIFIC OW 40719/COLUMBIA (CD)	DOLPHIN SMILES
11	11	13	LEE RITENOUR GRP GR-1042 (CD)	PORTRAIT
12	9	27	LARRY CARLTON MCA 42003 (CD)	DISCOVERY
13	13	23	GROVER WASHINGTON, JR. COLUMBIA FC 40510 (CD)	STRAWBERRY MOON
14	17	3	MILES DAVIS/MARCUS MILLER WARNER BROS. 25655-1 (CD)	MUSIC FROM SIESTA
15	15	25	TIM HEINTZ TBA 228/PALO ALTO (CD)	QUIET TIME
16	19	3	GERALD ALBRIGHT ATLANTIC 81813-1 (CD)	JUST BETWEEN US
17	18	11	AL DI MEOLA PROJECT EMI-MANHATTAN MLT 46995 (CD)	TIRAMI SU
18	20	7	DAMON RENTIE TBA 230/PALO ALTO (CD)	SKYLINE
19	25	3	DAVID LANZ & PAUL SPEER NARADA EQUINOX 63001/MCA	NATURAL STATES
20	23	7	VICTOR FELDMAN TBA 225/PALO ALTO (CD)	RIO NIGHTS
21	14	35	YELLOWJACKETS MCA 5994 (CD)	FOUR CORNERS
22	22	7	DALINE JONES TBA 231/PALO ALTO (CD)	SHARE THE LOVE
23	24	49	NAJEE EMI-MANHATTAN ST-17241 (CD)	NAJEE'S THEME
24	NEW ▶		MARC JOHNSON'S BASS DESIRES ECM 833 038-1/POLYGRAM (CD)	SECOND SIGHT
25	16	9	TOM SCOTT GRP GR-1044 (CD)	STREAMLINES

○ Albums with the greatest sales gains during the last two weeks. (CD) Compact disk available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.

HOT DANCE MUSIC™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
				CLUB PLAY Compiled from a national sample of dance club playlists.	
				★★ No. 1 ★★	
1	4	6	8	YOU CAN DANCE (LP CUTS) SIRE 1-25535/WARNER BROS.	◆ MADONNA
2	3	5	9	NEVER CAN SAY GOODBYE MCA 23812	THE COMMUNARDS
3	5	8	5	SOME KIND OF LOVER (REMIX) MCA 23816	◆ JODY WATLEY
4	1	3	9	THE WAY YOU MAKE ME FEEL (REMIX) EPIC 49 07487/E.P.A.	◆ MICHAEL JACKSON
5	11	23	4	I WANT TO BE YOUR PROPERTY MCA 23817	BLUE MERCEDES
6	10	13	7	CHARACTERS (LP CUTS) MOTOWN 6248 ML	STEVIE WONDER
7	8	9	7	I COULD NEVER.../HOT THING PAISLEY PARK 0-20728/WARNER BROS.	◆ PRINCE
8	2	1	10	WHAT HAVE I DONE TO DESERVE THIS? ◆ PET SHOP BOYS & DUSTY SPRINGFIELD EMI-MANHATTAN V-56080	
9	12	14	8	TWILIGHT WORLD (REMIX) MERCURY 870 015-1/POLYGRAM	◆ SWING OUT SISTER
10	14	17	7	DON'T GET MAD... GET EVEN! VIRGIN 0-96726	◆ AGE OF CHANCE
11	16	30	4	I NEED A MAN/BEETHOVEN RCA 6820-1-RD	◆ EURYTHMICS
12	6	4	11	LOVE OVERBOARD (REMIX) MCA 23803	◆ GLADYS KNIGHT & THE PIPS
13	20	32	4	JUST A MIRAGE CHRYSALIS PROMO	JELLYBEAN
14	15	20	9	LIVE MY LIFE VIRGIN 0-96728	BOY GEORGE
15	24	33	4	I'M THE ONE WHO REALLY LOVES YOU ATLANTIC 0-86627	MEL & KIM
16	25	28	8	HYPNOTIZE (REMIX) MERCURY 870 169-1/POLYGRAM	TASTE-T-LIPS
17	21	26	5	CAN'T WAIT ATLANTIC 0-86626	NANCY MARTINEZ
18	18	21	8	AND SO IT GOES WIDE ANGLE ITW 87133	EX-SAMPLE
19	7	2	11	NEVER GONNA GIVE YOU UP (REMIX) RCA 6784-1-RD	◆ RICK ASTLEY
20	27	34	4	DON'T LOCK ME OUT ATLANTIC 0-86623	TERRY BILLY
21	28	36	4	PERFECT LOVER ATLANTIC 0-86619	COMPANY B
22	9	7	12	NEED YOU TONIGHT ATLANTIC 0-86645	◆ INXS
23	29	39	3	RESCUE ME JUMP STREET JS-1013	LISA MITCHELL
24	22	25	7	TODAY, TONIGHT, FOREVER SELECT FMS 62306	CASTLE BEAT
25	36	44	3	MIRACLES EXPLODE CRIMINAL CR12-019	TINA B.
26	41	—	2	EASY TO TOUCH ATLANTIC 0-86618	PROMISE CIRCLE
27	35	38	4	HOT TO THE TOUCH EPIC 49 07496/E.P.A.	CLAUDJA BARRY
28	31	37	4	LET YOUR HEART MAKE UP YOUR MIND RCA 6821-1-RD	ALISHA
29	17	24	5	FAITH COLUMBIA 44 07478	◆ GEORGE MICHAEL
30	38	45	3	TEARS MAY FALL TOMMY BOY TB-907	TKA
31	37	41	3	JOIN HANDS BIG BEAT BB-0001	TARAVHONTY
32	39	46	3	MOVE THE CROWD/PAID IN FULL (REMIX) 4TH & B'WAY 456/ISLAND	ERIC B. & RAKIM
33	42	—	2	MANDINKA (REMIX) CHRYSALIS PROMO	◆ SINEAD O'CONNOR
34	19	18	7	KEEP ME SATISFIED CAPITOL V-15352	AVA CHERRY
35	43	—	2	IF YOU CAN DO IT; I CAN TOO!! CAPITOL V-15345	◆ MELI'SA MORGAN
36	48	—	2	WISHING WELL (REMIX) COLUMBIA 44 07543	◆ TERENCE TRENT D'ARBY
37	13	11	11	HOT HOT HOT RCA 6737-1-RD	◆ BUSTER POINDEXTER & HIS BANSHEES OF BLUE
38	NEW	1	1	NO 1/2 STEPPIN' A&M SP-12256	◆ SHANICE WILSON
39	40	42	5	I WANT HER VINTERTAINMENT 80-66788/ELEKTRA	KEITH SWEAT
40	NEW	1	1	I NEED SOMEBODY PROFILE PRO-7180	KECHIA JENKINS
41	45	—	2	BOUNCE BACK SPINN SP-2852	FIRE ON BLONDE
42	NEW	1	1	POSTCARDS FROM PARADISE CAPITOL V-15337	◆ FLESH FOR LULU
43	26	12	11	ANDY (REMIX) VIRGIN 0-96734	◆ LES RITA MITSOUKO
44	50	—	2	WHEN BOYS CRY DICE TGR 1019	ASHLEY PAUL
45	NEW	1	1	LOOK WHAT YOU STARTED (REMIX) MOTOWN 4598MG	THE TEMPTATIONS
46	32	19	10	COME INTO MY ARMS PROFILE PRO-7165	JUDY TORRES
47	34	15	18	PUMP UP THE VOLUME 4TH & B'WAY 452/ISLAND	◆ M/A/R/R/S
48	47	—	2	HOW CAN I FORGET YOU (REMIX) CHRYSALIS 4V9 43196	◆ ELISA FIORILLO
49	44	48	4	GET LUCKY VIRGIN 0-96730	◆ WELL RED
50	RE-ENTRY			CHICK ON THE SIDE/I AM DOWN NEXT PLATEAU NP 50071	SALT-N-PEPA
BREAKOUTS	Titles with future chart potential, based on club play this week.			<ol style="list-style-type: none"> 1. SAVIN' MYSELF ERIA FACHIN CRITIQUE 2. KING WITHOUT A CROWN ABC MERCURY 3. RUN TO ME (REMIX) ANGELA WINBUSH MERCURY 4. LOVE EMERGENCY RACHEL OMNI 5. IMAGINATION LADY D TSR 6. FISHNET MORRIS DAY WARNER BROS. 7. PARTY PEOPLE ROYAL HOUSE IDLERS 	

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
				12-INCH SINGLES SALES Compiled from a national sample of retail store sales reports.	
				★★ No. 1 ★★	
1	1	1	12	NEVER GONNA GIVE YOU UP (REMIX) RCA 6784-1-RD	◆ RICK ASTLEY
2	5	8	6	SOME KIND OF LOVER (REMIX) MCA 23816	◆ JODY WATLEY
3	3	4	10	THE WAY YOU MAKE ME FEEL (REMIX) EPIC 49 07487/E.P.A.	◆ MICHAEL JACKSON
4	4	5	9	NEVER CAN SAY GOODBYE MCA 23812	THE COMMUNARDS
5	2	2	18	PUMP UP THE VOLUME 4TH & B'WAY 452/ISLAND	◆ M/A/R/R/S
6	6	3	11	LOVE OVERBOARD (REMIX) MCA 23803	◆ GLADYS KNIGHT & THE PIPS
7	7	7	12	I WANT HER VINTERTAINMENT 80-66788/ELEKTRA	KEITH SWEAT
8	9	15	8	CAN'T WAIT ATLANTIC 0-86626	NANCY MARTINEZ
9	12	18	9	THIS GIRL'S BACK IN TOWN COLUMBIA 44 07477	◆ RAQUEL WELCH
10	8	10	16	BECAUSE OF YOU FEVER SF 819/SUTRA	THE COVER GIRLS
11	10	12	13	NEED YOU TONIGHT ATLANTIC 0-86645	◆ INXS
12	19	21	6	WHAT HAVE I DONE TO DESERVE THIS? ◆ PET SHOP BOYS & DUSTY SPRINGFIELD EMI-MANHATTAN V-56080	
13	16	26	13	TRAMP/PUSH IT NEXT PLATEAU NP 50063	◆ SALT-N-PEPA
14	13	17	9	I COULD NEVER.../HOT THING PAISLEY PARK 0-20728/WARNER BROS.	◆ PRINCE
15	17	23	10	HOT HOT HOT RCA 6737-1-RD	◆ BUSTER POINDEXTER & HIS BANSHEES OF BLUE
16	14	16	11	COME INTO MY LIFE SLEEPING BAG SLX-28	◆ JOYCE SIMS
17	23	42	3	PERFECT LOVER ATLANTIC 0-86619	COMPANY B
18	25	28	8	MAGIC CARPET RIDE SYNTHICIDE 71302-0	BARDEUX
19	11	9	14	LET'S GO SLEEPING BAG SLX-29	◆ NOCERA
20	26	27	10	IF YOU CAN DO IT; I CAN TOO!! CAPITOL V-15345	◆ MELI'SA MORGAN
21	30	37	4	I'M THE ONE WHO REALLY LOVES YOU ATLANTIC 0-86627	MEL & KIM
22	27	43	3	TEARS MAY FALL TOMMY BOY TB-907	TKA
23	34	45	4	TWILIGHT WORLD (REMIX) MERCURY 870 015-1/POLYGRAM	◆ SWING OUT SISTER
24	31	35	4	I NEED A MAN/BEETHOVEN RCA 6820-1-RD	◆ EURYTHMICS
25	38	—	2	GIRLFRIEND MCA 23794	PEBBLES
26	18	22	20	TELL IT TO MY HEART ARISTA ADI-9611	◆ TAYLOR DAYNE
27	15	6	13	SO EMOTIONAL (REMIX) ARISTA ADI-9641	◆ WHITNEY HOUSTON
28	39	48	3	LIVE MY LIFE VIRGIN 0-96728	BOY GEORGE
29	35	44	3	DON'T LOCK ME OUT ATLANTIC 0-86623	TERRY BILLY
30	28	31	8	BE GENTLE WITH MY HEART A&M 1203	NATASHA
31	20	13	15	SYSTEM OF SURVIVAL (REMIX) COLUMBIA 44 07475	◆ EARTH, WIND & FIRE
32	32	33	8	SEASONS CHANGE ARISTA ADI-9639	◆ EXPOSE
33	37	38	6	HOT TO THE TOUCH EPIC 49 07496/E.P.A.	CLAUDJA BARRY
34	41	40	4	TO PROVE MY LOVE WARNER BROS. 0-20777	◆ MICHAEL COOPER
35	22	11	12	FAITH COLUMBIA 44 07478	◆ GEORGE MICHAEL
36	43	49	3	RESCUE ME JUMP STREET JS-1013	LISA MITCHELL
37	24	14	14	SKELETONS MOTOWN 4593MG	◆ STEVIE WONDER
38	21	19	20	DEVOTION ATLANTIC 0-86652	TEN CITY
39	NEW	1	1	EASY TO TOUCH ATLANTIC 0-86618	PROMISE CIRCLE
40	NEW	1	1	I WANT TO BE YOUR PROPERTY MCA 23817	BLUE MERCEDES
41	44	41	6	COME INTO MY ARMS PROFILE PRO-7165	JUDY TORRES
42	46	46	6	HAZY SHADE OF WINTER DEF JAM 44 07540/COLUMBIA	BANGLES
43	NEW	1	1	SAVIN' MYSELF CRITIQUE 0-96724/ATLANTIC	ERIA FACHIN
44	NEW	1	1	LOOK WHAT YOU STARTED (REMIX) MOTOWN 4598MG	THE TEMPTATIONS
45	29	20	18	SHAKE YOUR LOVE (REMIX) ATLANTIC 0-86651	◆ DEBBIE GIBSON
46	42	39	4	LET YOUR HEART MAKE UP YOUR MIND RCA 6821-1-RD	ALISHA
47	NEW	1	1	TOUCHED BY THE HAND OF GOD FACTORY, UK IMPORT	NEW ORDER
48	33	29	14	I WANT TO BE YOUR MAN REPRISE 0-20771/WARNER BROS.	◆ ROGER
49	RE-ENTRY			LOVE CHANGES ARISTA ADI-9627	◆ KASHIF & MELI'SA MORGAN
50	NEW	1	1	HOW YA LIKE ME NOW JIVE 1073-1-JD/RCA	KOOL MOE DEE
BREAKOUTS	Titles with future chart potential, based on sales reported this week.			<ol style="list-style-type: none"> 1. WISHING WELL (REMIX) TERENCE TRENT D'ARBY COLUMBIA 2. STIMULATION WA WA NEE EPIC 3. COME ON TO ME MONET LIGOSA 4. OUT OF THE BLUE (REMIX) DEBBIE GIBSON ATLANTIC 5. DEVIL INSIDE INXS ATLANTIC 6. MOVE THE CROWD/PAID IN FULL (REMIX) ERIC B. & RAKIM 4TH & B'WAY 7. TODAY, TONIGHT, FOREVER CASTLE BEAT SELECT 	

○ Titles with the greatest sales or club play increase this week. ◆ Videoclip availability. • Recording Industry Assn. Of America (RIAA) certification for sales of 1 million units. ▲ RIAA certification for sales of 2 million units. Records listed under Club Play are 12-inch unless indicated otherwise.

Compilations Offer More Dance For The Dollar

IF YOU CAN DO IT: Those who have been following record releases of late may have noticed an abundance of compilations. Labels have been issuing choice dance collections of greatest hits. These "thoughtful" releases renew interest in possibly forgotten material and are quite a bargain considering the quantity and quality of the material included... Next Plateau (212-541-7640) has issued a specially priced two-record collection titled "Turn It Up," which features selections by Sybil, Kelly Charles, Princess, Salt-N-Pepa, Carl Bean, and C-Bank. The set was specially compiled, edited, and master-mixed by Mickey Garcia & Elvin Molina and contains more than 80 minutes of music... "Greatest Mixers Collection II" (Sleeping Bag, 212-724-1440) offers hits from Hanson & Davis, Nocera, Dhar Braxton, Joyce Sims, Dinosaur L, Mantronix, and Konk... Finally, Pow Wow (212-245-3010) keeps pace with "Life's A Party," which offers titles by Serious Intention, Quando Quango, Ampersand, and Octavia.

SLAVE TO THE RHYTHM: Earth, Wind & Fire offers two versions of its r&b/pop number "Thinking Of You" (Columbia); with postproduction and mixes by Bruce Forest and Frank Heller, one is pretty much a straight pass with a house-influenced break, while the flip contains complete Chicago-style reconstructions, both with vocal and without... Right in the Pretty Poison mold comes For Beauty's Sake with "Don't Stop Me Now" (Dream, 212-370-0247), which has enough of

an instrumental and vocal hook to "catch" at both club and radio... Deep, Minneapolis-inflected funk finds **Rebbie Jackson** an eager "Plaything" (Columbia) in three mixes... U.K. soloist **Spagna** debuts stateside with an engaging Europop track titled "Call Me"



by Bill Coleman

(Epic); the 12-inch single includes both the spacious U.S. mixes from **Justin Strauss** and **Murray Elias** and the hi-NRG-ish U.K. version... Criminal (212-967-5465) has finally released "Tighten Up (I Just Can't Stop Dancin')" by **Wally Jump Jr. & the Criminal Element Orchestra**; already receiving play on import (it's a pop hit in the U.K.), this "When I Think Of You"-meets-the-original-**Archie Bell**-classic track is a turntable treat. Produced and mixed by **Arthur Baker** and **Gail King**, the track features scratching by **Jazzy Joyce** and a noteworthy dub.

QUICK ASIDE: Not really in for the dance floor but recommended nonetheless: **Teena Marie's** "Ooo La La La" (Epic), a midtempo ballad that finds "Lady T" returning to form in an amorous contemporary r&b setting reminiscent of her days with "Hitsville U.S.A."; "Father Figure" (Columbia) from **George Michael** features a live interpretation of **Stevie Wonder's**

"Love's In Need Of Love Today" as well as an instrumental of the title cut; **Michael Jackson's** nearly anthemic "Man In The Mirror" is offered in both long and short mixes.

OFF THE CUFF: L.L. Cool J's flip to "Going Back To Cali" (Def Jam) is the fierce, soul-style nonalbum rap "Jack The Ripper"... **General Public's Ranking Roger** and reggae outfit **Steel Pulse** aid popular U.K. reggae soloist **Pato Banton** with the bass-heavy and very catchy 12-inch release "Pato & Roger Come Again" (I.R.S.); also note the album cuts "Absolute Perfection," "Don't Sniff Coke," and the title track, "Never Give In"... "Burning Out" (Island) is a rocking track from a survivor of New York's underground-band scene, **World At A Glance**; the postproduction and mix are courtesy of **Francois Kevorkian**... **Hanover Fist** offers technonumbers with a rock edge on its double-A-side single: "Love Kills" (Capitol) involves a funky back beat and production, while "Boys In Furs" is easily programmable via its fiery pace. Try the "infernal" dub.

ROOF REPAIR: Pow Wow delivers a primarily instrumental "Mohamed's House" by **Sheik Fawaz**, which is similar to a certain M/A/R/R/S record in bass line but features dubbed Islamic/Arabic vocals over the track; thanks to DJ/co-producer **Mark Kamins** for putting on vinyl what he's been doing for years... Creating a stir from Chicago is **House Master Baldwin & Paris Gray's** "Don't Lead Me" (Future Sound, 312-603-1557)... **Trilogy** kicks a serious house groove with the almost jazzy "Latin Love" (Prism, 212-799-7300) in its **Marley Marl** mix (to be played loud; the bass is smooth); other mixes are pretty much standard fare.

JUST OUT: "Rocket 2 U" (MCA) from the **Jets** has been extended; this release finds the **Wolfgramm**

siblings' male members taking the vocal lead... **Samantha Fox** offers the **Full Force**-produced-and-remixed "Naughty Girls (Need Love Too)" (Jive), coupled with "I Surrender," which resembles her first hit, "Touch Me"... Although

the delivery gets a bit carried away, the Latin-influenced "Free Girl" (Stolen, 212-353-8616) from **Sandra Williams** is recommended, as is the hi-NRG-influenced "Come To Me" (TSR, 213-656-0970) by **Veronique**.



They Don't Have To Take Our Clothes Off To Have A Good Time. Jermaine Stewart, second from right, gets some help remixing "Don't Have Sex With Your Ex" from his upcoming album. Shown with Stewart are, from left, co-producers Paul Gurvitz and Shep Pettibone, and Michael Hutchinson, who mixed the track.

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| Let's Get Busy—On The House | You'll Never Change—Darlene Down |
| In + Out Of My Life—Adeya | Mysterious—Miss Tammi Dee |
| You Turn Me On—Jo Carol | Once In A Lifetime—Beachfront |
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| Love Memones—Left Lane | So Good For You—Sasha |
| Second To None—Sharon Redd | Family—Situations |
| Falling—Touch | Stop—Samantha Gilles |
| Don't Take Me—Janice Christie | Midnight Lover—Bianca |
| One Posse—Funktion Freeks | Don't Lose Your Heart—Silent Circle |
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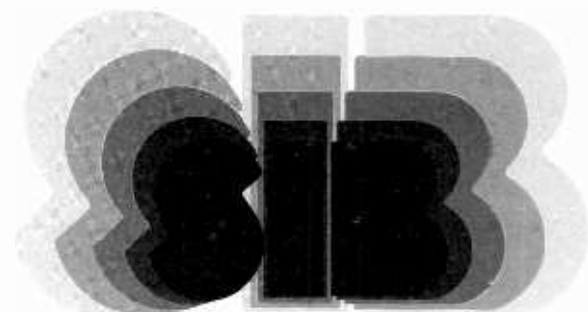


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Oslin, Foster & Lloyd, Help Give Label Depth New Acts Break Through At RCA

BY EDWARD MORRIS

This is another in an occasional series of country label profiles.

NASHVILLE In spite of its musically diverse roster, RCA Records/Nashville began 1987 best known for its platinum-selling headliners, Alabama and the Judds. All that has changed. While those two acts still lead in sales, the label has broadened its base considerably by working Restless Heart to the gold-selling level and by breaking such newer acts as K.T. Oslin, Michael Johnson, Foster & Lloyd, and Bailie & the Boys.

Oslin's "80's Ladies" debut album has sold almost 400,000 copies, and albums by each of the other new acts are near or above the 100,000 level, according to label officials.

In summarizing the label's activities for the past year and some of its aims for the coming one, label spokesmen revealed the following:

- That gross sales for the Nash-

ville division in 1987 were up 10% over those of 1986.

- That in March, the label will debut a series of catalog compact disks that will retail for the same price as front-line vinyl albums and cassettes. The first title is "Wanted: The Outlaws."

- That 80% of the singles released in 1987 made the top 10 on the country charts.

- That catalog sales are an important source of income—not only relatively recent titles from Alabama, Ronnie Milsap, and the Judds but also durables from Eddy Arnold, Jim Reeves, Charley Pride, and Dolly Parton.

With a relatively trim roster of 19 acts, vice president and general manager Joe Galante says he and his team can be more methodical in grooming each one—and in cutting losses for acts that don't work out. The common practice, he says, is for an act and its manager to meet with label officials for thorough market planning before the act ever goes into the studio to start an album.

Galante says the planning embraces artist development, marketing strategies, and singles selections—"all the strategies that go into putting an album out for the next nine months to a year."

At these preproduction meetings, all the potential material to be recorded is reviewed. "Knowing what we have on the commercial side in terms of expectations and how to get these things done," Galante explains, "we translate that into the creative side, so there's a meeting of the minds."

Once the material has been reviewed and approved in preproduction, Galante adds, any of the material that doesn't work out in the studio can be dropped by the

production team without further consultation with the label.

Galante reports that RCA's album budgets run from \$40,000 to \$200,000, noting that the higher figure is not the norm. "There's no reason in this town you can't make a record for less than \$100,000. The best albums that are out there are not necessarily all digital and run \$175,000."

Methods developed in bringing such acts as Johnson and Keith Whitley to the marketplace led to the accelerated market acceptance in 1987 of Oslin, Foster & Lloyd, and Bailie & the Boys, Galante says. Still, he notes, the emphasis is on preplanning and positioning: "We're telling our acts that if they're coming in in January to not look for a spring release—look for fall. That's the soonest they're going to get out there."

Criticism of the label's policy of limiting all of its LPs to nine cuts has been confined to songwriters, publishers, and other interested parties in the industry, insists Galante.

He concedes, though, that there was some fear among consumers that the CD versions of albums would also be limited to nine cuts. In response, Galante says, he directed that any track cut from an LP be included on the CD version, a practice that resulted in some CDs having 12 cuts and all having at least 10.

To RCA's already steady diet of

(Continued on next page)

TNN will broadcast the first Viewer's Choice Awards April 26... see page 53



Congressional Reception. CBS/Epic artist Tammy Wynette and Rick Blackburn, senior vice president/general manager CBS Records, Nashville, left, play host to senators and congressmen of the Congressional Arts Caucus Committee—a committee that votes on the regulation of government funding to various art and musical organizations—at a reception that included square dancing, clogging, and a concert by Wynette. Also pictured at the event themed "An Evening Of Our American Musical Culture" and held at Wynette's home, is Tennessee Governor Ned McWherter.

'Bojangles' Creator, 46, Swaps Hard Livin' For Good Life Jerry Jeff Walker Stages Birthday Bash

JERRY JEFF WALKER AT 46—now that's a thought that can rattle your boots. But come March 19, Walker will stage his annual birthday concert at the Paramount Theatre in Austin, Texas. It'll be the third straight year that Walker celebrates his birthday by joining with his fellow songwriters and singers on stage.

Joining him this year will be Harlan Howard, Hoyt Axton, John D. Loudermilk, Whitey Shafer, Floyd Tillman, and Dick Feller. Mae Axton, Hoyt's mother and creator of the Elvis Presley hit "Heartbreak Hotel," will co-host the event. The following day, beginning bright and early at 9 a.m., Walker will lead a 4.6-mile fun run along Town Lake. Later that day, he will perform at the Gruene Dance Hall. The Walkerfest winds up on the links March 21 with the Jerry Jeff Walker Golf And Western Classic Golf Tournament.

There are those who wouldn't have given you a plug nickel for Walker's chances of reaching 46. They figured he would have fried his brain by now with overdoses of bourbon, cocaine, and pills. Some of those people were doctors who wondered how long Walker's body could tolerate these kinds of abuses, which would have done away with lesser mortals.

Born in upstate New York, Walker first gained notice as a Greenwich Village folk singer and as the composer of one of the greatest songs ever written—"Mr. Bojangles." When he moved to Texas in the early '70s, he helped launch the progressive-country movement. Some of his MCA albums from that period remain classics. When I introduced Walker to Jimmy Buffett, then a struggling, unknown writer from Nashville, almost 20 years ago, they hit it off during a wild two-day spree along New Orleans' appropriately named Bourbon Street. When we rode the Panama Limited back to Nashville and the train snaked through the blackness of an Alabama night, Walker and Buffett took out their guitars and started playing with some lyrics. "She was a railroad lady, just a little bit shady..." By the time the train reached Nashville the next morning, they had finished the song—"Railroad Lady"—which has since been

recorded by Walker, Buffett, Willie Nelson, Lefty Frizzell, and others. Having contributed the word "highballing" to the line "She met a highballing loner who thought he could own her," I would like to go on record as claiming partial (oh, about 1/278) credit on this song.

Walker redefined the words "wild and crazy" during his early days, but he rallied remarkably after meeting a woman named Susan Streit, who became his wife, manager, and conscience. The man who refused to step foot on that train unless he was equipped with two huge bottles of Wild Turkey to help him make it through the night began drinking Perrier. And—batten down the hatches—he even began jogging and golfing.

In his performing heyday, Walker toured with his *Lost Gonzo Band* and an entourage that would

do Prince proud. Caught in the downturn of the record business in the early '80s, Walker found himself without a label. Frustrated by label policies and politics, Walker let his wife take control, and the comeback began. In 1986, he released his 18th album, "Gypsy Songman," as a cassette available only to fan club members. It's a stripped-to-the-basics package of great songs sung with simplicity and penetrating honesty. When Walker tours, he's a band of one—and he has never sounded, or looked, better on stage. When he gets back home to Texas, he even remembers where he had been.

Now "Gypsy Songman" is being released into the general market as a Rykodisc compact disk. "Today's country market is coming home to artists like Jerry Jeff and his rootsy, honky-tonk sound," comments John Hammond, director of marketing for Rykodisc. The timing is perfect: Country is coming home to Walker just as Walker is coming home himself.

Happy birthday, my Perrier-drinking buddy. Long may you run. Long may you sing. And long may you and your wife prove that the difference between being in control and being out of control is sometimes a thing called love.



by Gerry Wood

FOR WEEK ENDING FEBRUARY 6, 1988

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
FAMOUS LAST WORDS OF...					
GEORGE STRAIT MCA	16	28	41	85	87
I'LL ALWAYS COME BACK					
K.T. OSLIN RCA	6	17	29	52	70
AMERICANA					
MOE BANDY CURB	2	12	20	34	50
IF MY HEART HAD WINDOWS					
PATTY LOVELESS MCA	2	9	17	28	29
THE LAST RESORT					
T. GRAHAM BROWN CAPITOL	1	8	16	25	88
IT'S SUCH A SMALL WORLD					
R. CROWELL/R. CASH COLUMBIA	5	7	13	25	86
EVERYBODY'S SWEETHEART					
VINCE GILL RCA	4	6	15	25	74
LOVE WILL FIND ITS WAY...					
REBA MCENTIRE MCA	8	6	5	19	135
TIMELESS AND TRUE LOVE					
THE MCCARTERS WARNER BROS.	3	7	9	19	104
SHE'S NO LADY					
LYLE LOVETT MCA/CURB	1	3	13	17	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.

NEW ACTS BREAK THROUGH AT RCA

(Continued from preceding page)

commissioned market research, Galante recently added a personal twist. Beginning in January, Galante, marketing director Randy Goodman, and national country promotions director Jack Weston started visiting radio stations and retail accounts in a specially equipped tour bus to talk to the people who expose and sell RCA's records.

"The point for us," Galante explains, "was to go back to the streets—we have a lot of new music coming out—and to do a one on one with the stations and accounts. We want to play them our music and let them know what our plans are."

The fact-finding tour will continue periodically, he says.

Galante says his travels have taught him that radio music directors and program directors are younger and "more open [about what] kinds of music they program" than they were a few years ago. He contends also that listenership is up among the younger demographics, according to information provided by the stations they visited.

Goodman says the record stores they visited "have a cleaner look" and continue to use less point-of-purchase material in their quest for the best use of space. "This is

good," Goodman says, "in that stores don't have that rock'n'roll look that was said to have discouraged adult browsers." Rack space is still dwindling, he says.

Galante says most of the details turned up by the tour were positive, but he adds that there was one important negative: "The economy is not as good as everybody thinks it is. If you're on the East or West Coast, it's hunky-dory. But middle America has some tough times. It's also tougher for radio in these areas to make a dollar."

The success of traditional country is not causing RCA to shift its em-

phasis to broadly accepted acts, Galante says. But he maintains that many of the label's current acts, including Eddy Raven and Earl Thomas Conley, will soon release albums that conform to the traditional country format.

"It's the mix that's the key," says Galante. "We still see lots of holes in the musical arena. Our feeling is that we won't sign sound alikes. There are 97 clones of the Judds out there. There's no reason for that. You look for something that's distinctive, and you try to develop that."



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Billboard TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				★ ★ NO. 1 ★ ★	
1	1	1	37	RANDY TRAVIS ▲ WARNER BROS. 25568-1 (8.98) (CD) 31 weeks at No. One	ALWAYS & FOREVER
2	2	2	19	GEORGE STRAIT ● MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
3	3	4	27	K.T. OSLIN RCA 5924-1 (8.98) (CD)	80'S LADIES
4	4	7	48	RICKY VAN SHELTON COLUMBIA 40602 (CD)	WILD EYED DREAM
5	6	3	19	REBA MCENTIRE MCA 42030 (8.98) (CD)	THE LAST ONE TO KNOW
6	5	5	28	HANK WILLIAMS, JR. ● WARNER/CURB 25593-1/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
7	8	8	11	DAN SEALS CAPITOL 48308 (8.98) (CD)	THE BEST
8	7	6	16	ALABAMA ● RCA 6495-1 (8.98) (CD)	JUST US
9	9	9	28	ROSANNE CASH COLUMBIA 40777 (CD)	KING'S RECORD SHOP
10	14	16	14	BILLY JOE ROYAL ATLANTIC AMERICA 90658-1/ATLANTIC (8.98)	THE ROYAL TREATMENT
11	11	11	39	DWIGHT YOAKAM ● REPRIS 25567-1/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE
12	12	12	46	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS ▲ WARNER BROS. 1-25491 (9.98) (CD)	TRIO
13	10	10	39	REBA MCENTIRE ● MCA 5979 (8.98) (CD)	GREATEST HITS
14	22	26	8	MERLE HAGGARD EPIC 40986 (CD)	CHILL FACTOR
15	15	14	29	HIGHWAY 101 WARNER BROS. 25608-1 (8.98) (CD)	HIGHWAY 101
16	16	15	25	TANYA TUCKER CAPITOL 46870 (8.98) (CD)	LOVE ME LIKE YOU USED TO
17	13	13	50	THE JUDDS ● RCA/CURB 5916-1/RCA (8.98) (CD)	HEART LAND
18	17	19	61	RESTLESS HEART RCA 5648 (8.98) (CD)	WHEELS
19	21	20	16	EXILE EPIC 40901	SHELTER FROM THE NIGHT
20	19	17	85	RANDY TRAVIS ▲ WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
21	20	22	8	DOLLY PARTON COLUMBIA 40968 (CD)	RAINBOW
22	23	29	11	KATHY MATTEA MERCURY 832 793-1/POLYGRAM (CD)	UNTASTED HONEY
23	18	18	52	GEORGE STRAIT ▲ MCA 5913 (8.98) (CD)	OCEAN FRONT PROPERTY
24	26	25	20	SAWYER BROWN CAPITOL/CURB 46923/CAPITOL (8.98) (CD)	SOMEWHERE IN THE NIGHT
25	25	28	17	JOHN SCHNEIDER MCA 42033 (8.98) (CD)	GREATEST HITS
26	27	21	25	THE STATLER BROTHERS MERCURY 832 404-1/POLYGRAM (CD)	MAPLE STREET MEMORIES
27	24	23	12	WAYLON JENNINGS MCA 42038 (8.98) (CD)	A MAN CALLED HOSS
28	28	27	102	ALABAMA ▲ RCA AHL-1-7170 (8.98) (CD)	GREATEST HITS
29	34	39	25	THE FORESTER SISTERS WARNER BROS. 25571 (8.98) (CD)	YOU AGAIN
30	32	31	18	DAVID LYNN JONES MERCURY 832 518-1/POLYGRAM	HARD TIMES ON EASY STREET
31	33	36	33	HOLLY DUNN M1M 71063/CAPITOL (8.98) (CD)	CORNERSTONE
32	30	33	17	STEVE WARINER MCA 42032 (8.98) (CD)	GREATEST HITS
33	35	32	116	THE JUDDS ▲ RCA/CURB AHL-1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
34	29	24	17	THE OAK RIDGE BOYS MCA 42036 (8.98) (CD)	HEARTBEAT
35	37	38	33	T. GRAHAM BROWN CAPITOL 12552 (8.98) (CD)	BRILLIANT CONVERSATIONALIST
36	31	30	17	GEORGE JONES EPIC 40776	SUPER HITS
37	36	34	52	HANK WILLIAMS, JR. ● WARNER/CURB 1-25538/WARNER BROS. (8.98) (CD)	HANK "LIVE"
38	43	41	63	THE O'KANES COLUMBIA BL 40459 (CD)	THE O'KANES

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	39	37	77	SWEETHEARTS OF THE RODEO COLUMBIA 40406 (CD)	SWEETHEARTS OF THE RODEO
40	41	40	22	GLEN CAMPBELL MCA 42009 (8.98)	STILL WITHIN THE SOUND OF MY VOICE
41	44	48	34	THE DESERT ROSE BAND MCA/CURB 5991/MCA (8.98) (CD)	DESERT ROSE BAND
42	42	42	95	DWIGHT YOAKAM ● REPRIS 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
43	38	47	15	FOSTER AND LLOYD RCA 6372-1 (8.98) (CD)	FOSTER & LLOYD
44	NEW ▶		1	LYLE LOVETT MCA/CURB 42028 (CD)	PONTIAC
45	45	45	40	NITTY GRITTY DIRT BAND WARNER BROS. 1-25573 (8.98) (CD)	HOLD ON
46	40	35	16	GARY MORRIS WARNER BROS. 1-25581 (8.98) (CD)	HITS
47	49	50	23	RONNIE MILSAP RCA 6245-1 (8.98) (CD)	HEART AND SOUL
48	48	46	25	BARBARA MANDRELL EMI-AMERICA 46956/CAPITOL (8.98) (CD)	SURE FEELS GOOD
49	46	49	37	CHARLEY PRIDE 16TH AVENUE 70550/CAPITOL (8.98)	AFTER ALL THIS TIME
50	53	51	169	HANK WILLIAMS, JR. ▲ WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
51	56	58	4	VARIOUS ARTISTS K-TEL 701 (6.98)	COUNTRY COLLECTION
52	55	56	168	THE JUDDS ▲ RCA/CURB AHL-1-5319/RCA (8.98) (CD)	WHY NOT ME
53	58	59	16	S-K-B MTM 71064/CAPITOL (8.98)	NO EASY HORSES
54	47	43	35	STEVE EARLE & THE DUKES MCA 5998 (8.98) (CD)	EXIT 0
55	52	55	37	CONWAY TWITTY MCA 5969 (8.98) (CD)	BORDERLINE
56	60	54	11	THE BELLAMY BROTHERS MCA/CURB 42039/MCA (8.98) (CD)	CRAZY FROM THE HEART
57	59	57	17	T.G. SHEPPARD COLUMBIA 40796	ONE FOR THE MONEY
58	50	44	23	KENNY ROGERS RCA 6484-1 (8.98) (CD)	I PREFER THE MOONLIGHT
59	61	61	29	TAMMY WYNETTE EPIC 40832 (CD)	HIGHER GROUND
60	64	62	75	EXILE EPIC FE 40401 (CD)	GREATEST HITS
61	51	52	46	JUDY RODMAN MTM 71060/CAPITOL (8.98) (CD)	A PLACE CALLED LOVE
62	72	65	39	ASLEEP AT THE WHEEL EPIC 40681 (CD)	ASLEEP AT THE WHEEL
63	66	66	101	HANK WILLIAMS, JR. ● WARNER/CURB 25328/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME II
64	67	67	23	VARIOUS ARTISTS K-TEL 2080 (6.98)	COUNTRY NOW
65	NEW ▶		1	PATTY LOVELESS MCA 42092 (CD)	IF MY HEART HAD WINDOWS
66	54	60	150	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
67	57	53	68	ALABAMA ▲ RCA 5649-1-R (8.98) (CD)	THE TOUCH
68	65	64	7	JANIE FRICKIE COLUMBIA 40684	CELEBRATION
69	63	68	324	WILLIE NELSON ▲ ² COLUMBIA KC 237542 (CD)	GREATEST HITS
70	69	73	56	PATSY CLINE ● MCA 12 (8.98)	GREATEST HITS
71	RE-ENTRY			HOLLY DUNN MTM ST 1052/CAPITOL (8.98)	HOLLY DUNN
72	RE-ENTRY			WILLIE NELSON ▲ ³ COLUMBIA FC 35305 (CD)	STARDUST
73	68	69	10	ROSIE FLORES REPRIS 25626-1 (8.98)	ROSIE FLORES
74	71	72	63	GEORGE JONES EPIC 40413 (CD)	WINE COLORED ROSES
75	74	71	258	ALABAMA ▲ ³ RCA AHL-1-4229 (8.98) (CD)	MOUNTAIN MUSIC

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

HOT COUNTRY SINGLES™

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
(1)	2	3	15	WHEELS T.DUBOIS,S.HENDRICKS,RESTLESS HEART (D.LOGGINS)	RESTLESS HEART RCA 5280-7
(2)	3	6	13	TENNESSEE FLAT TOP BOX R.CROWELL (J.CASH)	◆ ROSANNE CASH COLUMBIA 38-07624
(3)	4	8	15	ONE STEP FORWARD P.WORLEY (C.HILLMAN, B.WILDES)	THE DESERT ROSE BAND MCA/CURB 53201/MCA
(4)	9	11	12	TWINKLE, TWINKLE LUCKY STAR K.SUESOV,M.HAGGARD (M.HAGGARD)	MERLE HAGGARD EPIC 34-07631
(5)	8	10	15	LYIN' IN HIS ARMS AGAIN J.L.WALLACE,T.SKINNER (T.SKINNER, J.L.WALLACE)	THE FORESTER SISTERS WARNER BROS. 7-28208
(6)	11	14	12	I WON'T TAKE LESS THAN YOUR LOVE J.CRUTCHFIELD (P.OVERSTREET, D.SCHLITZ)	TANYA TUCKER WITH P.DAVIS & P.OVERSTREET CAPITOL 44100
(7)	12	13	13	PLEASE PLEASE BABY P.ANDERSON (D.YOAKAM)	DWIGHT YOAKAM REPRISE 7-28174/WARNER BROS.
(8)	14	18	10	FACE TO FACE H.SHEDD,ALABAMA (R.OWEN)	ALABAMA RCA 5328-7
(9)	13	15	14	SURE THING B.LLOYD,R.FOSTER (R.FOSTER, B.LLOYD)	FOSTER AND LLOYD RCA 5281-7
(10)	17	20	9	TOO GONE TOO LONG K.LEHNING (G.PISTILLI)	RANDY TRAVIS WARNER BROS. 7-28286
(11)	15	16	14	DO YOU BELIEVE ME NOW B.MONTGOMERY (V.GOSDIN, M.D.BARNES)	VERN GOSDIN COLUMBIA 38-07627
(12)	16	17	13	OH WHAT A LOVE M.MORGAN,P.WORLEY (J.JIBBOTSON)	NITTY GRITTY DIRT BAND WARNER BROS. 7-28173
(13)	20	21	13	THAT'S MY JOB J.BOWEN (G.BURR)	CONWAY TWITTY MCA 53200
(14)	1	2	17	GOIN' GONE A.REYNOLDS (P.ALGER, B.DALE, F.KOLLER)	KATHY MATTEA MERCURY 888 874-7/POLYGRAM
(15)	21	22	13	TELL ME TRUE R.LANDIS (B.MAHER, P.KENNERLEY)	JUICE NEWTON RCA 5283-7
(16)	22	23	12	I'M GONNA MISS YOU, GIRL S.GIBSON,J.E.NORMAN (J.WINGCHESTER)	MICHAEL MARTIN MURPHEY WARNER BROS. 7-28168
(17)	23	26	10	THIS MISSIN' YOU HEART OF MINE R.CHANCEY (W.MULLIS, M.GEIGER)	SAWYER BROWN CAPITOL/CURB 44108/CAPITOL
(18)	24	27	13	SOME OLD SIDE ROAD B.MEIVIS (R.FERRIS)	KEITH WHITLEY RCA 5326-7
(19)	5	7	17	I'LL PIN A NOTE ON YOUR PILLOW N.LARKIN (C.BERZAS, D.GOODMAN, N.LARKIN)	◆ BILLY JOE ROYAL ATLANTIC AMERICA 7-99404/ATLANTIC
(20)	10	9	16	I WOULDN'T BE A MAN D.WILLIAMS,G.FUNDIS (R.M.BOURKE, M.REID)	DON WILLIAMS CAPITOL 44066
(21)	27	35	5	LIFE TURNED HER THAT WAY S.BUCKINGHAM (H.HOWARD)	RICKY VAN SHELTON COLUMBIA 38-07672
(22)	6	4	17	CRYING SHAME B.MAHER (M.JOHNSON, D.SCHLITZ, B.MAHER)	MICHAEL JOHNSON RCA 5279-7
(23)	28	33	9	SHOULDN'T IT BE EASIER THAN THIS J.BRADLEY (J.JARRARD, R.GILES)	CHARLEY PRIDE 16TH AVENUE 70408/CAPITOL
(24)	26	30	11	THIS OLD HOUSE J.STROUD (T.SCHUYLER, C.BICKHARDT)	◆ S-K-B MTM 72100/CAPITOL
(25)	34	40	4	TURN IT LOOSE B.MAHER (D.SCHLITZ, C.BICKHARDT, B.MAHER)	THE JUDDS RCA/CURB 5329-7/RCA
(26)	32	36	7	TOUCH AND GO CRAZY J.BOWEN,L.GREENWOOD (M.GARVIN, T.SHAPIRO, B.JONES)	LEE GREENWOOD MCA 53234
(27)	29	32	10	TALKIN' TO MYSELF AGAIN S.BUCKINGHAM (J.O'HARA)	TAMMY WYNETTE EPIC 34-07635
(28)	31	34	8	THE BIRD B.SHERRILL (A.L.OWENS, D.KNUTSON)	GEORGE JONES EPIC 34-07655
(29)	30	31	10	SOMEWHERE BETWEEN RAGGED AND RIGHT J.BOWEN,J.ANDERSON (W.JENNINGS, R.MURRAH)	JOHN ANDERSON MCA 53226
(30)	7	5	17	JUST LOVIN' YOU K.KANE,J.O'HARA (J.O'HARA, K.KANE)	THE O'KANES COLUMBIA 38-07611
(31)	35	38	8	WILDER DAYS K.LEHNING,P.DAVIS (C.BICKHARDT, M.BONAGURA)	BAILLIE AND THE BOYS RCA 5327-7
(32)	33	37	10	LOUISIANA RAIN B.BECKETT (R.ALVES, R.MURRAH)	JOHN WESLEY RYLES WARNER BROS. 7-28228
(33)	36	39	9	I DIDN'T (EVERY CHANCE I HAD) T.COLLINS (B.P.BARKER, K.PALMER)	JOHNNY RODRIGUEZ CAPITOL 44071
(34)	37	45	4	I WANNA DANCE WITH YOU R.LANDIS (E.RABBITT, B.J.WALKER, JR.)	EDDIE RABBITT RCA 5238-7
(35)	38	53	3	LOVE WILL FIND ITS WAY TO YOU J.BOWEN,R.MCENTIRE (D.LOGGINS, J.D.MARTIN)	REBA MCENTIRE MCA 53244
(36)	18	19	15	I WANT A LOVE LIKE THAT T.WEST (T.SCHUYLER, J.IAN)	JUDY RODMAN MTM 72092/CAPITOL
(37)	40	43	5	SANTA FE E.GORDY, JR. (D.BELLAMY, R.TAYLOR)	◆ THE BELLAMY BROTHERS MCA/CURB 53222/MCA
(38)	42	46	7	IT'S ONLY MAKE BELIEVE R.MCDOWELL (C.TWITTY, J.NANCE)	RONNIE MCDOWELL CURB 10501/MCA
(39)	43	48	5	SIX DAYS ON THE ROAD S.EARLE, T.BROWN (E.GREEN, C.MONTGOMERY)	◆ STEVE EARLE & THE DUKE MCA/HUGHES 53249/MCA
(40)	41	44	9	STOP THE RAIN R.HALL,R.BYRNE (W.HOLYFIELD, R.LEIGH)	SHENANDOAH COLUMBIA 38-07654
(41)	19	1	16	WHERE DO THE NIGHTS GO R.MILSAP,R.GALBRAITH,K.LEHNING (M.REID, R.M.BOURKE)	RONNIE MILSAP RCA 5259-7
(42)	47	55	4	TIMELESS AND TRUE LOVE P.WORLEY (C.BLACK, A.ROBERTS, B.CASON)	THE MCCARTERS WARNER BROS. 7-28125
(43)	25	12	17	ONE FRIEND K.LEHNING (D.SEALS)	DAN SEALS CAPITOL 44077
(44)	48	49	8	ROSES IN DECEMBER R.BAKER (L.BOONE, P.NELSON)	LARRY BOONE MERCURY 870 086-7/POLYGRAM
(45)	49	54	5	A LITTLE BIT CLOSER J.CRUTCHFIELD (KENNEDY, ROSE, SCHUYLER)	◆ TOM WOPAT EMI-MANHATTAN 50112
(46)	NEW▶		1	◆ HOT SHOT DEBUT ◆◆◆ FAMOUS LAST WORDS OF A FOOL J.BOWEN,G.STRAIT (D.DILON, R.HUSTON)	GEORGE STRAIT MCA 53248
(47)	52	64	3	THE LAST RESORT B.LOGAN (BROWN, BOUTON, BURCH)	T. GRAHAM BROWN CAPITOL 44125
(48)	51	58	4	STRANGERS AGAIN T.WEST (H.DUNN, C.WATERS)	◆ HOLLY DUNN MTM 72093/CAPITOL
(49)	54	68	3	IT'S SUCH A SMALL WORLD T.BROWN (R.CROWELL)	RODNEY CROWELL AND ROSANNE CASH COLUMBIA 38-07693
(50)	46	47	9	BAD DAY FOR A BREAK UP F.KELLY (F.KELLY, R.BARLOW)	CALI MCCORD GAZELLE 011/ARTS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
(51)	53	62	3	IF OLE HANK COULD ONLY SEE US NOW J.BOWEN,W.JENNINGS (W.JENNINGS, R.MURRAH)	WAYLON JENNINGS MCA 53243
(52)	81	—	2	◆ POWER PICK/AIRPLAY ◆◆◆ I'LL ALWAYS COME BACK H.SHEDD (K.T.OSLIN)	◆ K.T.OSLIN RCA 5330-7
(53)	59	—	2	EVERYBODY'S SWEETHEART R.LANDIS (V.GILL)	VINCE GILL RCA 5331-7
(54)	39	24	19	STILL WITHIN THE SOUND OF MY VOICE J.BOWEN,G.CAMPBELL (J.WEBB)	GLEN CAMPBELL MCA 53172
(55)	45	28	18	I CAN'T GET CLOSE ENOUGH E.SCHEINER (S.LEMAIRE, J.P.PENNINGTON)	◆ EXILE EPIC 34-07597
(56)	58	67	4	YOU JUST WATCH ME H.SHEDD (R.GILES, B.REGAN)	LIBBY HURLEY EPIC 34-07650
(57)	78	—	2	AMERICANA J.KENNEDY (L.ALDERMAN, R.FAGAN, P.RYAN)	MOE BANDY CURB 10504/MCA
(58)	64	74	3	UNATTENDED FIRE R.WILKERSON (R.BAILEY, R.FRENCH)	RAZZY BAILEY SOA 002
(59)	68	—	2	I TAUGHT HER EVERYTHING SHE KNOWS ABOUT LOVE W.ALDRIEGE (W.ALDRIEGE, T.GENTRY, G.FOWLER, J.JARRARD)	THE SHOOTERS EPIC 34-07684
(60)	72	—	2	SHE'S NO LADY T.BROWN,L.LOVE,T.B.WILLIAMS (L.LOVETT)	◆ LYLE LOVETT MCA/CURB 53246/MCA
(61)	67	—	2	IT GOES WITHOUT SAYING J.RUTENSCHROER,T.MALCHAK (L.PALAS, J.JARRARD, M.SANDERS)	TIM MALCHAK ALPINE 008
(62)	50	29	18	HEAVEN CAN'T BE FOUND B.BECKETT,H.WILLIAMS, JR.,J.E.NORMAN (H.WILLIAMS, JR.)	HANK WILLIAMS, JR. WARNER/CURB 7-28227/WARNER BROS.
(63)	56	51	22	DO YA' H.SHEDD (K.T.OSLIN)	K.T.OSLIN RCA 5239-7
(64)	65	76	4	I WISH WE WERE STRANGERS E.WINFREY (B.RICE, S.RICE)	OGDEN HARLESS DOOR KNOB 293
(65)	44	25	16	ONLY LOVE CAN SAVE ME NOW J.E.NDRMAN (B.JONES, C.WATERS, T.SHAPIRO)	CRYSTAL GAYLE WARNER BROS. 7-28209
(66)	57	50	20	SOMEWHERE TONIGHT P.WORLEY (H.HOWARD, R.CROWELL)	HIGHWAY 101 WARNER BROS. 7-28223
(67)	63	69	5	BE SERIOUS B.KILLEN (C.CURRY, R.LAYNE)	DONNA MEADE MERCURY 888 993-7/POLYGRAM
(68)	55	42	10	CRYING (FROM THE "HIDING OUT" SOUNDTRACK) P.ANDERSON,D.WAS,D.WAS (R.ORBISON, J.MELSON)	◆ ROY ORBISON & K.D. LANG VIRGIN 7-99388
(69)	NEW▶		1	IF MY HEART HAD WINDOWS E.GORDY, JR., T.BROWN (D.FRAZIER)	PATTY LOVELESS MCA 53270
(70)	74	81	3	SAD CLICHES D.JOHNSON (B.BUIE, R.HAMMOND)	ATLANTA SOUTHERN TRACKS 1091
(71)	NEW▶		1	OVERDUE T.BRASFIELD (T.BRASFIELD, R.BYRNE, R.BOWLES)	CANYON 16TH AVENUE 70410/CAPITOL
(72)	86	—	2	I OWE, I OWE (IT'S OFF TO WORK I GO) J.FORD,B.FISHER,D.CHAMBERLAIN (D.CHAMBERLAIN, M.SHERRILL)	DAVID CHAMBERLAIN COUNTRY INTERNATIONAL 214
(73)	NEW▶		1	STILL I STAY D.MORGAN,S.DAVIS (M.P.HEENEY, P.MCMANUS)	CHARLY MCCLAIN EPIC 34-07670
(74)	NEW▶		1	AFTER LAST NIGHT'S STORM M.LLOYD (J.C.KELLY)	RIDE THE RIVER ADVANTAGE 189
(75)	77	83	3	DANCE FOR ME J.CARROLL (D.HENSON, B.JOHNSON)	DON MALENA MAXIMA 1311
(76)	80	—	2	RICHER NOW WITH YOU C.FIELDS (R.J.CANNON)	NINA WYATT CHARTA 207
(77)	60	61	5	WHEN WE'RE TOGETHER (LOVE'S SO STRONG) G.CHAPMAN,B.BANNISTER,M.WRIGHT (M.WRIGHT, A.SKY, G.CHAPMAN)	◆ GARY CHAPMAN RCA 5285-7
(78)	76	56	11	COME ON JOE R.BENNETT,B.HALVERSON (T.ROMEO)	JO-EL SONNIER RCA 5282-7
(79)	73	63	20	THOSE MEMORIES OF YOU ◆ DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS G.MASSENBURG (A.O'BRYAN)	EMMYLOU HARRIS WARNER BROS. 7-28248
(80)	NEW▶		1	THANKS FOR LEAVIN' HIM (FOR ME) M.DANIELS (P.MCCULLA, J.GOODWIN)	PAULA MCCULLA RIVERMARK 1001/NORTHPORT GROUP
(81)	NEW▶		1	DON'T FORGET YOUR WAY HOME P.WAGONER (E.HUNNICUTT, J.R.BRANNEN)	MELISSA KAY REED 115
(82)	85	—	2	MACON GEORGIA LOVE B.GREEN (R.SUMMERVILLE)	BILLY MATA BGM 92087
(83)	71	60	23	ONE FOR THE MONEY R.HALL (B.MOORE, M.WILLIAMS)	T.G. SHEPPARD COLUMBIA 38-07312
(84)	61	41	18	I PREFER THE MOONLIGHT B.BANNISTER (G.CHAPMAN, M.WRIGHT)	KENNY ROGERS RCA 5258-7
(85)	82	71	22	SHE COULDN'T LOVE ME ANYMORE B.LOGAN (MADDOX, HENDERSON, MCGUIRE)	T. GRAHAM BROWN CAPITOL 44061
(86)	84	73	9	BACK IN BABY'S ARMS J.BOWEN,E.HARRIS (B.MONTGOMERY)	EMMYLOU HARRIS MCA/HUGHES 53236/MCA
(87)	70	52	17	I'M TIRED R.SKAGGS (M.TILLIS, A.R.PEDDY, R.PRICE)	RICKY SKAGGS EPIC 34-07416
(88)	62	65	7	DON'T START THE FIRE J.MORRIS (T.ROCCO, T.SKINNER, J.L.WALLACE)	MARCIA LYNN EVERGREEN 1063
(89)	83	57	9	CATCH 22 N.LARKIN (D.HOLT, N.GELIN)	DARRELL HOLT ANOKA 222
(90)	69	66	21	THE LAST ONE TO KNOW J.BOWEN,R.MCENTIRE (M.BERG, J.MARIASH)	◆ REBA MCENTIRE MCA 53159
(91)	79	59	5	BLOWIN' LIKE A BANDIT R.BENSON (G.CLARK)	ASLEEP AT THE WHEEL EPIC 34-07659
(92)	90	77	10	SURE FEELS GOOD T.COLLINS (C.WHITSETT, F.KNIGHT)	BARBARA MANDRELL EMI-AMERICA 50102/CAPITOL
(93)	88	80	25	SOMEBODY LIED S.BUCKINGHAM (J.CHAMBERS, L.JENKINS)	◆ RICKY VAN SHELTON COLUMBIA 38-07311
(94)	75	75	4	BREAK DOWN THE WALLS M.LLOYD (F.GOODMAN)	DE DE AMES ADVANTAGE/COMPLETE 185
(95)	93	86	24	ONLY WHEN I LOVE T.WEST (H.DUNN, C.WATERS, T.SHAPIRO)	HOLLY DUNN MTM 72091/CAPITOL
(96)	87	84	8	THE RIVER UNBROKEN S.GOLDSTEIN (D.BATTEAU, D.BROWN)	◆ DOLLY PARTON COLUMBIA 38-07665
(97)	97	78	22	ROUGH AND ROWDY DAYS J.BOWEN,W.JENNINGS (W.JENNINGS, R.MURRAH)	WAYLON JENNINGS MCA 53158
(98)	96	93	20	GOOD GOD, I HAD IT GOOD M.WRIGHT (M.WRIGHT, R.NIELSEN)	PAKE MCENTIRE RCA 5256-7
(99)	66	70	5	RING OF FIRE N.LARKIN (M.KILGORE, J.CARTER)	RANDY HOWARD ATLANTIC AMERICA 7-99387/ATLANTIC
(100)	94	87	23	LYNDA T.BROWN (B.LABOUNTY, P.MCLAUGHLIN)	STEVE WARINER MCA 53160

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

COUNTRY CORNER



by Marie Ratliff

A FAMILY TRADITION: MD Tim Closson, WAXX, Eau Claire, Wisc. singles out for mention George Hamilton V's "She Says" (MTM). "He reminds me of a cross between early Monkees, Byrds, and Rolling Stones with Bob Dylan singing—yet it sounds country. It's something different and has a good chance to make it."

"We're getting phones on it already," says MD Tim Roberts, WPCM, Burlington, N.C. "He's from this area and folks are already familiar with him and his dad." Hamilton's father, George IV, is a Grand Ole Opry veteran who scored big on the pop charts in 1956 with "A Rose And A Baby Ruth."

MD BOB YARBROUGH, WSM, Nashville, Tenn., predicts 1988 will be a great year for K.T. Oslin (RCA). "If she keeps writing and recording songs that relate to real life, like 'I'll Always Come Back,' there will be no stopping her," he says. MD Rick Stewart, KRAK, Sacramento, Calif., agrees: "I'm so knocked out with this one, it will be bigger than 'Do Ya'." Oslin is charted at No. 52 and earns the Power Pick/Airplay honors this week.

Stewart also sees a winner in Sawyer Brown's "This Missin' You Heart Of Mine" (Capitol/Curb), as does PD Greg Mozingo, WLWI Montgomery, Ala. "It's easily their biggest since 'Betty's Bein' Bad' and can be the one to get them back in the mainstream," he says. It's No. 17.

ROSANNE CASH is playing a winning hand these days—her "Tennessee Flat Top Box" (Columbia) is a breath away from the top of the charts, (No. 2) and one of her most talked-about singles ever. She's sporting a new chart mover as well, a duet with husband Rodney Crowell, who is also her producer. "It's Such A Small World" (Columbia) is charted at No. 49 in its third week.

"Rodney has never sounded better; this one is moving fast," says MD Ted Cramer, WKY, Oklahoma City. "It's a smash," adds MD Mark Lewis, WYNE, Appleton, Wisc.

"THE T. IN T. GRAHAM BROWN stands for timing; and in this biz, timing is everything," says MD Dave Wright, WPCV, Lakeland, Fla., as he gives "The Last Resort" (Capitol) a "10" rating. "It's a tremendous record," adds PD Les Acree, WTQR, Winston-Salem, N.C. "We've been playing it as an album cut for weeks already." Brown moves to No. 47 this week.

FOR WEEK ENDING FEBRUARY 6, 1988

Billboard HOT COUNTRY SINGLES™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	1	TENNESSEE FLAT TOP BOX	ROSANNE CASH	2
2	5	JUST LOVIN' YOU	THE O'KANES	30
3	6	TWINKLE, TWINKLE LUCKY STAR	MERLE HAGGARD	4
4	3	GOIN' GONE	KATHY MATTEA	14
5	7	WHEELS	RESTLESS HEART	1
6	4	I'LL PIN A NOTE ON YOUR PILLOW	BILLY JOE ROYAL	19
7	9	TOO GONE TOO LONG	RANDY TRAVIS	10
8	11	I WON'T TAKE LESS THAN YOUR LOVE	TANYA TUCKER	6
9	10	PLEASE PLEASE BABY	DWIGHT YOAKAM	7
10	2	WHERE DO THE NIGHTS GO	RONNIE MILSAP	41
11	14	DO YOU BELIEVE ME NOW	VERN GOSDIN	11
12	15	ONE STEP FORWARD	THE DESERT ROSE BAND	3
13	13	FACE TO FACE	ALABAMA	8
14	8	ONE FRIEND	DAN SEALS	43
15	21	LYIN' IN HIS ARMS AGAIN	THE FORESTER SISTERS	5
16	25	THE BIRD	GEORGE JONES	28
17	19	CRYING SHAME	MICHAEL JOHNSON	22
18	23	I WOULDN'T BE A MAN	DON WILLIAMS	20
19	24	SURE THING	FOSTER AND LLOYD	9
20	—	THIS OLD HOUSE	S-K-B	24
21	18	DO YA'	K.T. OSLIN	63
22	12	HEAVEN CAN'T BE FOUND	HANK WILLIAMS, JR.	62
23	30	THAT'S MY JOB	CONWAY TWITTY	13
24	26	I WANT A LOVE LIKE THAT	JUDY RODMAN	36
25	28	OH WHAT A LOVE	NITTY GRITTY DIRT BAND	12
26	—	LIFE TURNED HER THAT WAY	RICKY VAN SHELTON	21
27	16	I PREFER THE MOONLIGHT	KENNY ROGERS	84
28	17	I CAN'T GET CLOSE ENOUGH	EXILE	55
29	29	TALKIN' TO MYSELF AGAIN	TAMMY WYNETTE	27
30	20	STILL WITHIN THE SOUND OF MY VOICE	GLEN CAMPBELL	54

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COUNTRY SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
MCA (11)	18
MCA/Curb (3)	
Curb (2)	
MCA/Hughes (2)	
RCA (16)	17
RCA/Curb (1)	
CAPITOL (6)	14
MTM (4)	
16th Avenue (2)	
Capitol/Curb (1)	
EMI-America (1)	
WARNER BROS. (9)	11
Reprise (1)	
Warner/Curb (1)	
COLUMBIA	9
EPIC	9
POLYGRAM	3
Mercury (3)	
ATLANTIC	2
Atlantic America (2)	
ARTS	1
Gazelle (1)	
ADVANTAGE	1
ADVANTAGE/COMPLEAT	1
ALPINE	1
ANOKA	1
BGM	1
CHARTA	1
COUNTRY INTERNATIONAL	1
DOOR KNOB	1
EMI-MANHATTAN	1
EVERGREEN	1
MAXIMA	1
NORTHPORT GROUP	1
Rivermark (1)	
REED	1
SOA	1
SOUTHERN TRACKS	1
VIRGIN	1

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

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

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	Aimo	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.

Chain Plans More Expansion In Midwest, South Erol's Opens 3 N. Carolina Stores

BY BILL HOLLAND

WASHINGTON Erol's Inc., the Springfield, Va.-based video retailer with more than 140 stores in seven markets in the mid-Atlantic and Midwest, has opened three locations in Charlotte, N.C., as part of its nationwide-expansion plan.

The chain, the largest privately owned video retailer, will open seven stores in Indianapolis from February through April, according to Vans Stevenson, director of public relations. Also planned are four stores in Columbus, Ohio, he says.

"The move into Charlotte is going to help us because it's important to

be in many diverse kinds of markets as we expand, so we can learn," Stevenson says. "Charlotte is important in several respects. First, it's the largest city between D.C. and Atlanta. It's a regional center, growing fast, dynamic. There's not a glut of other retailers."

Stevenson adds that Erol's likes the look of the increasingly upscale Charlotte market, but "the city also has the urban demographics that we like. I think it will be helpful also for us to see what the rental patterns will be without inclement weather as a big factor."

Erol's plans to open additional Charlotte locations later this year.

The new locations are stocked with what Stevenson believes to be the largest number of copies of recently released movies ever stocked in a Charlotte store. Each location will have 100 titles of such current hits as "Dirty Dancing" and "Predator." There are also 30-to-40 copies of new movies in locations nationwide, Stevenson says.

Erol's stores are located throughout metropolitan Washington and in Baltimore; Richmond and Tidewater, Va.; Philadelphia; Cleveland; and Chicago.



Animal House. In a contest, distributors were asked to decide what wrestling star George "The Animal" Steele was thinking when he posed for the cover of his Coliseum Video release. The winning response, "I Did It! I Licked My Pancreas!" was submitted by Jeff Coe, right, a sales representative from Baker & Taylor's Pittsburgh branch, who receives the \$500 top prize from Danella M. Colagrande, Baker & Taylor's director of telemarketing.

AVA Meet Set For March Seminars To Cover Diverse Topics

BY CHRIS MORRIS

LOS ANGELES The American Video Assn. has begun to firm up seminar and workshop sessions for its annual convention, scheduled for March 25-27 at the Palm Springs, Calif., Convention Center and the Wyndham Hotel there.

"This year the emphasis will be on workshops," says AVA president John Power. Conventiongoers can attend five of the eight seminars that will be presented during the convention, which kicks off with the AVA Golf Open at the Mesquite Golf Course in Palm Springs.

"Macrovision: Friend Or Foe?" is among the workshops and seminars already confirmed. Macrovision president Gene Eidenber and John Ryan, who invented the anti-duplication system for videocassettes, will be in attendance. Dealers will be invited to bring in tapes that supposedly have Macrovision-related problems for auditioning.

A retail-planning seminar will cover store size, product mix, and

the sale of supplementary items from food to liquor. Panelists tentatively set to appear include Jim Salzer of Salzer's Video in Ventura, Calif.; John English of Multi Video in Bellflower, Calif.; Michael Goode of Video Etc. in Memphis, Tenn.; and Richard Rostenberg of Hollywood At Home in Overland, Kan.

Applause Video chairman Allan Caplan, who entertained 1987 AVA conventioners in Phoenix, Ariz., with a comprehensive, four-hour overview of his Omaha, Neb.-based chain, will make a return appearance in a one-man show. Caplan's "guerrilla-marketing" presentation, "How To Beat The Blockbusters," will demonstrate how independent dealers can buck competition from superstores.

Power anticipates that other panels will consider how to raise rental rates and the relative merits of the ratings systems of the Motion Picture Assn. of America and the Independent Video Programmers Assn.

Plan Would Charge Retailers For Tapes Brits Seek Antipiracy Levy

BY NICK ROBERTSHAW

LONDON The British Videogram Assn. is hoping to raise up to \$2 million annually from an antipiracy levy on prerecorded videocassettes. The revenues raised by the proposal, which has yet to be approved, would go to the Federation Against Copyright Theft's antipiracy campaign.

Under the proposed plan, dealers would pay 2 cents or 3 cents on sell-through tapes, 18 cents on rental tapes priced between \$36 and \$72, and 27 cents on tapes priced over \$72. According to BVA chairman Stewart Till, the plan could be operational within three months.

The Video Trade Assn., representing some of Britain's estimated 14,000 video dealers, has welcomed the proposals. Says chair-

man Derek Mann, "It is of paramount importance for the industry to be seen cleaning up its act, and such a piracy levy would do this."

But Mann says a proportion of the revenues raised should go to officers from the Trading Standards Office, local-government employees who have played a major role in antipiracy activities and who enjoy such legal powers as the automatic right to conduct searches.

BVA director general Norman Abbott responds: "We do not intend that the money from the levy goes to anyone other than FACT. Otherwise there is a danger of spreading the funds too thinly, and in any case we cannot legally give money to local authorities to enable them to employ additional of-

(Continued on next page)

FOR WEEK ENDING FEBRUARY 6, 1988

Billboard

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TOP KID VIDEO SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
★ ★ NO. 1 ★ ★						
1	1	16	LADY AND THE TRAMP	Walt Disney Home Video 582	1955	29.95
2	2	20	AN AMERICAN TAIL	Amblin Entertainment MCA Home Video 80536	1986	29.95
3	3	67	SLEEPING BEAUTY	Walt Disney Home Video 476	1959	29.95
4	5	86	ALICE IN WONDERLAND ▲◆	Walt Disney Home Video 36	1951	29.95
5	7	123	DUMBO ▲◆	Walt Disney Home Video 24	1941	29.95
6	4	123	PINOCCHIO ◆	Walt Disney Home Video 239	1940	29.95
7	6	35	HERE'S MICKEY!	Walt Disney Home Video 526	1987	14.95
8	12	95	THE SWORD IN THE STONE ◆	Walt Disney Home Video 229	1963	29.95
9	13	35	HERE'S DONALD!	Walt Disney Home Video 527	1987	14.95
10	8	14	MICKY & MINNIE	Walt Disney Home Video 576	1987	14.95
11	11	118	ROBIN HOOD ◆	Walt Disney Home Video 228	1973	29.95
12	9	35	DISNEY'S SING ALONG SONGS: HEIGH-HO!	Walt Disney Home Video 531	1987	14.95
13	18	46	THE TRANSFORMERS: THE MOVIE ◆	Family Home Entertainment 26561	1986	14.95
14	14	35	WINNIE THE POOH AND A DAY FOR EYORE	Walt Disney Home Video 65	1983	14.95
15	23	82	PETE'S DRAGON ▲◆	Walt Disney Home Video 10	1977	29.95
16	21	84	WINNIE THE POOH AND THE BLUSTERY DAY ◆	Walt Disney Home Video 63	1968	14.95
17	17	78	WINNIE THE POOH AND THE HONEY TREE ◆	Walt Disney Home Video 49	1965	14.95
18	10	13	DISNEY'S SING ALONG SONGS: THE BARE NECESSITIES	Walt Disney Home Video 581	1987	14.95
19	19	34	HERE'S GOOFY!	Walt Disney Home Video 529	1987	14.95
20	24	10	BARBIE AND THE ROCKERS: OUT OF THIS WORLD	Hi-Tops Video 00623	1987	14.95
21	16	86	WINNIE THE POOH AND TIGGER TOO	Walt Disney Home Video 64	1974	14.95
22	15	13	CHIP 'N' DALE	Walt Disney Home Video 579	1987	14.95
23	22	53	CHARLOTTE'S WEB	Hanna-Barbera Prod. Inc. Paramount Home Video 8099	1973	19.95
24	20	28	HERE'S PLUTO!	Walt Disney Home Video 528	1987	14.95
25	25	10	RAFFI-A YOUNG CHILDREN'S CONCERT ●	A&M Video 6-21707	1986	19.98

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

Kansas Group Against Pomo Gathers Steam

NASHVILLE People Against Obscenity, the Kansas self-policing trade organization for video retailers set up late last year (Billboard, Oct. 10), has enrolled 23 members and begun its first round of store certifications.

Richard Rostenberg, the organization's founder, says year-end holiday activities slowed down the certification push but he expects it to regain momentum soon. Rostenberg owns the Hollywood At Home outlet in Overland Park and currently conducts the inspections of member stores himself.

The aims of People Against Obscenity, Rostenberg explains, are to ensure that member stores do not carry illegal videos and that the adult videos they do carry are kept away from minors. Members pay an annual fee of \$50 per store location to be eligible for inspection and certification.

Local police have not taken a stand on People Against Obscenity, Rostenberg says, adding,
(Continued on page 43)

ANTIPIRACY LEVY IN U.K.?

(Continued from preceding page)

ficers."

The levy proposal was first mooted in 1986 by the VTA but was rejected by FACT as unworkable. Instead, the anti-piracy group attempted to establish a proposal in which dealers would pay an annual sum of about \$310 for the services of a FACT investigator. This alternative plan was never put into operation, however.

Last year there were indications that U.K. video piracy was again on the rise. More than 220 new movies were pirated, compared with 130 in 1986. Most of the illegal product came from overseas territories, including Japan, Thailand, and Bahrain. Tape seizures fell from more than 46,000 in 1986 to about 17,000 in 1987, and although more prosecutions were brought, the number of fines imposed fell by about 7%.

Some observers believe video piracy brings in up to \$200 million annually here and accounts for 20% of the video viewings in the country.

FACT director general Peter Duffy denies that there was any significant increase in piracy, however, claiming that many cases are pending and that the organization's activities were hampered by relocation, the departure of staff members, and the installation of a new computer database. "If we were to do our end-of-year figures to February," he says, "there would be an annual increase in seizures and fines."

Duffy says the proposed levy is still some way from implementation. "There are a number of processes to go through," he says. "If and when the money from the levy comes in, it would probably be spent on setting up a network of national offices for FACT."

HAIL! HAIL!

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Taylor Hackford's brilliant film on the father of rock 'n' roll is a revealing look at the man behind the legend—including his historic a-1-star concert in St. Louis—featuring exciting performances by Eric Clapton, Robert Cray, Etta James, Julian Lennon, Keith Richards and Linda Ronstadt. Plus Berry performing his biggest hits including "Maybellene," "Johnny B. Goode," and "Roll Over Beethoven."

So duck walk over to your MCA distributor and ask for this electrifying movie.

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"HOWLING III" Starring BARRY OTTO • IMOGEN ANNESLEY • MAX FAIRCHILD

LEIGH BIOLOS • DASHA BLAHOVA • RALPH COTTERILL as Professor Sharp • BARRY HUMPHRIES

Special Effects by BOB McCARRON SMA Music by ALLAN ZAVOD Screenplay and Storyline by PHILIPPE MORA

Based on the book, The Howling III by GARY BRANDNER Executive Producers EDWARD SIMONS, STEVE LANE and ROBERT PRINGLE

Co-Produced by GILDA BARACCHI Produced by CHARLES WATERSTREET and PHILIPPE MORA Directed by PHILIPPE MORA

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AT SELECTED THEATRES

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VIDEO RELEASES

Symbols for formats are ♠=Beta, ♥=VHS, and ♦=LV. Where applicable, the suggested list price of each title is given; otherwise, "no list" or "rental" is indicated.

- ADVISE & CONSENT**
Henry Fonda, Don Murray, Charles Laughton
♥ Video Treasures/\$9.95
- AFRICA SCREAMS**
Bud Abbott, Lou Costello
♥ Video Treasures/\$9.95
- ANZACS THE WAR DOWN UNDER**
Paul Hogan, Andrew Clarke
♥ Celebrity/\$79.95
- THE BIG EASY**
Dennis Quaid, Ellen Barkin
♥ HBO/\$89.95
- BLIND TRUST**
Marie Tifo, Pierre Curzi, Jacques Robert Traval
♥ Cinema Group/\$79.98
- FIVE FOR HELL**
Glaus Kinski, John Garko, Margaret Lee
♥ Video Treasures/\$9.95
- FORBIDDEN PASSION: OSCAR WILDE THE MOVIE**
Michael Gambon, Robin Lermite
♥ Vidmark/\$79.95
- HOW TO SUCCEED IN A HOME BUSINESS**
Instructional
♥ Lorimar/\$19.95
- WE'VE HEARD THE MERMAIDS SINGING**
Sheila McCarthy, Paule Baillargeon, Ann-Marie MacDonald
♥ Charter/\$79.98
- JOHN AND THE MISSUS**
Jessica Steen, Timothy Webber
♥ Cinema Group/\$79.98
- LOYALTIES**
Kenneth Welsh, Tantoo Cardinal, Susan Woodridge
♥ Cinema Group/\$79.98
- THAT LUCKY TOUCH**
Roger Moore, Susannah York, Shelley Winters
♥ Video Treasures/\$9.95
- THE MAD BUTCHER**
Victor Buono, Brad Harris, Karen Field
♥ Genesis/\$24.95
- THE MAN INSIDE**
James Franciscus, Stefanie Powers
♥ Video Treasures/\$9.95
- STRIKER'S MOUNTAIN**
Leslie Nielsen, August Schellenberg, Mimi Kuzyk
♥ Cinema Group/\$79.98
- SURVIVOR**
Chip Mayer, Richard Moll, Susan Kiel
♥ Vestron/\$79.98
- TELL ME A RIDDLE**
Melvyn Douglas, Lila Kedrova, Brooke Adams
♥ Media/\$79.95
- ROUGH GUYS DON'T DANCE**
Ryan O'Neal, Isabella Rossellini
♥ Media/\$79.95
- TREASURE OF THE MOON GODDESS**
Linnea Quigley, Don Calfa, Joann Ayres
♥ Vidmark/\$79.95
- WOMEN IN BUSINESS**
Instructional
♥ Lorimar/\$19.95

To get your company's new video releases listed, send the following information—title, performers, distributor/manufacturer, format(s), catalog number(s) for each format, and the suggested list price (if none, indicate "no list" or "rental")—to New Releases, Billboard, 1515 Broadway, New York, N.Y. 10036.

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MTV advertising blitz with over 7 million impressions!

AVA Poll Keys Info On VCR User Habits

BY EARL PAIGE

LOS ANGELES Despite the proliferation of all kinds of video outlets, specialty stores continue to lure most VCR owners. However, rental frequency and other habits are changing as sell-through increases.

These are among indications culled from a study of 600 VCR owners who were polled by telephone by the American Video Assn., the Phoenix, Ariz.-based organization of 3,000 members, most of them independent store operators (see separate story, page 38).

Results of the survey, completed in August but just tabulated, contrast with similar polls that the AVA conducted last May and February. The report also includes data collected from calls to 177 non-VCR owners (Billboard, Jan. 30).

According to AVA president John Power, 1,000 households were targeted from demographically randomized lists obtained by Kathy Baer, head of AVA's research division, which receives \$5,000 a month in funds.

Power thinks the AVA study contradicts other video research studies, particularly in addressing the motivations that lead consumers to rent from grocery stores, which are becoming increasingly significant video outlets.

The study finds that 69.7% of customers who rent videos from grocers do so because they are there to shop for groceries. "The grocery stores say they stock videos to draw traffic. This may not be so," says Power. "They should raise their rental fee and make some money on video."

The AVA survey also defies studies that suggest that depth on hot titles is a key video-rental concern. According to the AVA, 41.4% decide which title they will rent while they are in the store, while 33.8% just "have a pretty good idea." Only 24.8% of AVA's respondents said they seek a specific title when they rent. "This indicates it's much more than a hit business," Power says.

Respondents were asked what led them to the specific store in which they rented their videos. As is often the case with AVA polls, respondents could vote for more than one factor—thus, the percentages total more than 100%. Customers ranked

(Continued on next page)

PAO GATHERS STEAM
(Continued from page 39)

though, that he believes authorities prefer that video retailers police their own activities.

Membership is not limited to store owners, Rostenberg stresses, noting that the group welcomes the participation of other interested civic parties: "Basically, it's open to anybody."

Rostenberg says he knows of no other PAO chapters being formed.

EDWARD MORRIS

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- Extensive video enthusiast print advertising
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Also, the video window on SLAM DANCE is protected: Pay per view and pay cable availability is not until September 1988! Order your copies today. SLAM DANCE may not be about dancing. But it is about to become a slam-bang video hit.

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Running time: 99 minutes
Street date: March 17, 1988
On videocassette.



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millie perkins
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music by mitchell froom
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edited by lee percy
written by don opper
produced by rupert harvey
and barry opper
directed by wayne wang



RECORDED IN
ULTRA-STEREO

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VIDEO RETAILING



Play Ball. Sony's blank-tape subsidiary hosted an appearance by Willie Randolph, New York Yankees captain and veteran second baseman, at the Morris Plains, N.J., store of RKO Warner Theatres Video.

AVA POLL KEYS INFO ON VCR-USER HABITS

(Continued from preceding page)

factors in this order: convenient location, 41.1%; selection, 38.4%; membership, 20.3%; price, 19.7%; friendly and knowledgeable staff, 2.5%.

However, when asked which criterion generally determines where they will rent, selection was the most mentioned, with 40.2%. Other factors were price, 24.3%; location, 19.6%; membership, 13.8%; staff 2.1%.

According to the poll, video stores have an overwhelming edge in luring customers. In the survey, 73% cited video stores as the place where they rented. By contrast, grocery stores were only mentioned by 11%, convenience stores by 6.4%, record stores by 2.7%, and drug stores by 1.8%.

Customers were asked how far they travel to the store from which they most frequently rent, and the responses—as in other video studies—give great weight to the importance of proximity: less than one-fourth mile, 10.7%; one-fourth to one-half mile, 10.3%; one-half to three-fourths mile, 13%; three-fourths to one mile, 8%; one to two miles, 18.9%; two to five miles, 26.8%; more than five, 12.3%.

The study found that increased competition was driving down the average cost of rentals. From February through August, daily fees dropped by 16%. Last February, the average cost was \$2.31, in May it was \$2.03, and in August it was \$1.93.

Meanwhile, the customer's average number of rentals per month rose slightly during the summer to 7.7, up from 7.1 in February and 7.3 in May.

The growing sell-through emphasis of the industry found 42.2% of the customers saying they had purchased a prerecorded tape, up from

28.8% last February.

In the sell-through arena, specialty stores lost their edge, enjoying just 38.1% of the surveyed market. Other stores where consumers bought their videos were discount, 18.6%; department, 18.6%; unidentified, 15.5%; "don't recall," 4.8%; record/tape, 4.4%.

Price was a leading factor in sell-through store visits, with 46.4% listing it as a reason. Other factors in this multiple-response category were various reasons, 22.3%; convenient location, 16.7%; selection, 11.1%; happened to be in store, 9.5%; can do other shopping there, 5.2%; no particular reason, 4.4%.

Overlapping percentages were used to rank genre choices, too, with purchases ranked as follows: comedies, 58.6%; action/adventure, 55%; drama, 47.4%; children's, 46.2%; classics, 41.4%; sci-fi, 36.3%; westerns, 25.5%; music video, 25.1%; instructional, 24.3%; horror, 23.5%; adult, 11.6%; and others, 10%.

A comparison of purchase to rental by genre showed comedies, action/adventure, and drama still leading choices at 94.3%, 90.3%, and 84%, respectively. After that, shifts occurred: sci-fi, 66.9%; classics, 54.4%; westerns, 50.9%; children's, 50.9%; horror, 48.5%; music videos, 34.5%; adult, 24%; instructional, 18.9%; others, 6.8%.

AVA also probed blank-tape purchases, with 85.9% of all respondents (nonowner VCR renters and VCR owners alike) saying they do buy blank tapes and 82.9% responding that they record network or cable programming.

The type of store in which blank tapes were purchased most often leaned strongly toward discount outlets, at 42.1%. Others were department, 20.9%; specialty, 9.2%; consumer electronics, 5.5%; grocery, 3.1%; record/tape, 2.5%; unidentified, 9.8%; "don't know," 6.9%.

Purchase factors showed price at 59.3%; convenient location, 16.6%; if on sale, 16.6%; quality, 8%; can do other shopping there, 7.6%; happened to be there, 6.4%; other reasons, 5.1%; no reason in particular, 2.1%.

FOR WEEK ENDING FEBRUARY 6, 1988

Billboard

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TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
1	4	2	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13
2	1	5	ROXANNE	RCA/Columbia Pictures Home Video 6-20853	Steve Martin Daryl Hannah	1987	PG
3	2	5	THE SECRET OF MY SUCCESS	Universal City Studios MCA Home Video 80637	Michael J. Fox	1987	PG-13
4	3	12	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R
5	5	10	OUTRAGEOUS FORTUNE	Touchstone Films Touchstone Home Video 569	Shelley Long Bette Midler	1987	R
6	8	4	THE BELIEVERS	HBO Video 0034	Martin Sheen	1987	R
7	7	10	HARRY AND THE HENDERSONS	Amblin Entertainment MCA Home Video 80677	John Lithgow	1987	PG
8	6	5	SUMMER SCHOOL	Paramount Pictures Paramount Home Video 1518	Mark Harmon	1987	PG-13
9	9	5	THE FOURTH PROTOCOL	Lorimar Home Video 320	Michael Caine Pierce Brosnan	1987	R
10	NEW		DRAGNET	Universal City Studios MCA Home Video 45030	Dan Aykroyd Tom Hanks	1987	PG-13
11	10	12	TIN MEN	Touchstone Films Touchstone Home Video 571	Danny DeVito Richard Dreyfuss	1987	R
12	12	8	GARDENS OF STONE	Tri-Star Pictures CBS-Fox Video 3731-80	James Caan Anjelica Huston	1987	R
13	14	4	HOLLYWOOD SHUFFLE	Samuel Goldwyn Virgin Vision 70032	Robert Townsend	1987	R
14	15	17	RAISING ARIZONA	CBS-Fox Video 5191	Nicholas Cage Holly Hunter	1987	PG-13
15	11	10	EXTREME PREJUDICE	IVE 62178	Nick Nolte Powers Boothe	1987	R
16	13	5	MASTERS OF THE UNIVERSE	Cannon Films Inc. Warner Home Video 37073	Dolph Lundgren Frank Langella	1987	PG
17	16	4	HOUSE II: THE SECOND STORY	New World Entertainment New World Video A87002	Arye Gross	1987	PG-13
18	19	17	ANGEL HEART	IVE 60460	Mickey Rourke Lisa Bonet	1987	NR
19	18	12	PROJECT X	CBS-Fox Video 1592	Matthew Broderick	1987	PG
20	17	18	BLIND DATE	Tri-Star Pictures RCA/Columbia Home Video 6-20822	Kim Basinger Bruce Willis	1987	PG-13
21	21	8	ISHTAR	RCA/Columbia Pictures Home Video 6-20535	Dustin Hoffman Warren Beatty	1987	PG-13
22	20	8	SUPERMAN IV: THE QUEST FOR PEACE	Cannon Films Inc. Warner Home Video 11757	Christopher Reeve Gene Hackman	1987	PG
23	24	12	RIVER'S EDGE	Hemdale Film Corp. Nelson Home Entertainment 7690	Dennis Hopper Crispin Glover	1987	R
24	27	19	HOOSIERS	Orion Pictures HBO Video 0041	Gene Hackman Dennis Hopper	1986	PG
25	25	16	STAR TREK IV: THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG
26	23	5	THE GATE	New Century/Vista Entertainment Vestron Home Video 5208	Christa Denton Stephan Dorff	1987	PG-13
27	22	15	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G
28	NEW		BACK TO THE BEACH	Paramount Pictures Paramount Home Video	Frankie Avalon Annette Funicello	1987	PG
29	30	18	BURGLAR	Warner Bros. Inc. Warner Home Video 11705	Whoopi Goldberg Bob Goldthwait	1987	R
30	26	24	CROCODILE DUNDEE	Paramount Pictures Paramount Home Video 32029	Paul Hogan	1986	PG-13
31	28	18	MANNEQUIN	Media Home Entertainment M920	Andrew McCarthy Kim Cattrall	1987	PG
32	37	20	FROM THE HIP	DEG Inc. Lorimar Home Video 473	Judd Nelson Elizabeth Perkins	1986	PG
33	34	3	WALK LIKE A MAN	MGM/UA Home Video 801086	Howie Mandel Christopher Lloyd	1987	PG
34	NEW		LADY BEWARE	IVE 63753	Diane Lane Michael Woods	1987	R
35	39	25	BLACK WIDOW	CBS-Fox Video 5033	Debra Winger Theresa Russell	1986	R
36	36	10	WHO'S THAT GIRL	Warner Bros. Inc. Warner Home Video 11758	Madonna Griffin Dunne	1987	PG
37	31	20	AN AMERICAN TAIL	Amblin Entertainment MCA Home Video 80536	Animated	1986	G
38	38	9	AMERICAN NINJA 2: THE CONFRONTATION	Cannon Films Inc. Media Home Entertainment M933	Michael Dudikoff	1987	R
39	32	24	THE BEDROOM WINDOW	DEG Inc. Vestron Video 5209	Steve Guttenberg Isabelle Huppert	1987	R
40	29	2	AMAZING GRACE AND CHUCK	Tri-Star Pictures HBO Video 0123	Jamie Lee Curtis Gregory Peck	1987	PG

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

Taking stock in entertainment — Billboard's own financial wiz plays the market, see page 67

Media Courts Cult Audience For Surfer Farce Tape

BY JIM McCULLAUGH

LOS ANGELES Media Home Entertainment is mounting an offbeat home video campaign to back one of the most unusual films of the year: "Surf Nazis Must Die."

The Troma-produced film, which debuted theatrically last year, has a street date of Feb. 17 and a suggested list price of \$79.95.

According to Janice Whiffen, Media vice president of sales/marketing, the film has stirred significant interest and is fast becoming a cult classic. In New York, for example, several theaters regularly feature the movie as a midnight show, a tradition pioneered by "The Rocky Horror Picture Show."

The farcical film has also garnered quite a few favorable reviews from critics for its wacky and entertaining camp premise. Troma even staged two standing-room-only screenings for Academy Award consideration in Los Angeles.

Troma, the novel New York-based film company headed by Lloyd Kaufman and Michael Herz, has produced such other offbeat films as "Class Of Nuke 'Em High," which sold 40,000 copies last year for Media, and "The Toxic Avenger" (distributed by Vestron Video). Troma has also been the subject of several recent profiles in such publications as Newsweek, Time, and the Dallas Morning News as well as on CNN.

The challenge of marketing the film, says Whiffen, is to alert video dealers to the merits and excitement of its cult status.

One hurdle, she says, is the use of the word Nazis in the title, because it might be considered objectionable in some pockets of the country.

The film takes place in post-"kill-er-earthquake" Los Angeles, where anarchy reigns and neo-Nazi surfer gangs rule. The tables turn, however, when Eleanor "Mama" Washington stages a one-woman vigilante counterattack.

Media's tag line for the cassette is "The gnarliest cult-comedy surf action-adventure ever." On its spine, the packaging lists five genres—cult, horror, comedy, action, and sci-fi.

"Troma is in a class by itself," says Whiffen, "and we thought we should promote it separately as well. The film has an enormous younger audience in the largest-venting, 18-25 high school and college demographic."

In order to make the film easily identifiable in stores, Media will feature a sticker on every cassette that reads "100% Grade-A Troma." Sticker continuity will also run to point-of-purchase materials.

In addition, the packaging will use fluorescent-colored lettering for the title, a first for Media. This practice will be continued for future Troma titles like "Student Confidential," debuting in April.

"We will be releasing quite a bit of Troma product in the future, and this packaging approach will provide continuity and make [the titles] stand out," says Whiffen. "Hopefully, young people will gravitate to it. It's creating in-store merchandising for the stores, in a sense."

Another merchandising wrinkle is that each tape will carry teasers and commercials before and after the film highlighting consumer T-shirt, sweatshirt, and poster offers, another first for the company.

Whiffen says that any retailer who buys two copies of the cassette

will also receive coupons that can be passed on to store customers. The coupons offer a discount from the advertised price on the video and also give a rebate to retailers when their customers buy garments using the coupons.

Says Whiffen, "We're hoping that people will recognize the spirit in which this title is released: as a cult comedy. There's nothing serious about this movie. Our approach to the packaging helps to solidify that spirit. We could have gone with a serious campaign using stills but remained with a lighthearted theatrical campaign."

Media will also support the title with print advertising in such consumer publications as SPIN, Rip, and National Lampoon.

A promotion with the film's shark mobile is also being put together for key West Coast college-oriented locales like Westwood, adjacent to UCLA. Local radio and key stores will also be linked to the promotion.



Did someone say cut? Film maker Gary Herz, left, of Troma Inc., shows off his editing technique at Butcher Shop in New York. Herz and his partner, Lloyd Kaufman, were on hand to promote "Surf Nazis Must Die," and other films that are "100% Grade-A-Troma." With them is Janice Whiffen, vice president sales and marketing, Media Home Entertainment.

FOR WEEK ENDING FEBRUARY 6, 1988

Billboard.

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TOP MUSIC VIDEOCASSETTES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Suggested List Price
★ ★ NO. 1 ★ ★								
1	1	9	SO FAR	6 West Home Video SW-5701	Grateful Dead	1987	LF	29.95
2	2	9	SLIPPERY WHEN WET	Polygram Records Inc. Polygram Video 440-041521-3	Bon Jovi	1987	LF	19.98
3	4	9	STING: THE VIDEOS PART 1	A&M Records Inc. A&M Video VC61103	Sting	1987	SF	12.98
4	3	19	THE MAKING OF THE 'TOUCH OF GREY' VIDEO AND MORE	6 West Home Video SW-5700	Grateful Dead	1987	D	12.95
5	5	7	WHITESNAKE: THE TRILOGY	Geffen Home Video 38138	Whitesnake	1987	SF	14.95
6	6	5	THE 19.98 HOME VIDEO-CLIFF'EM ALL	Elektra Records Elektra Entertainment 40106	Metallica	1987	C	19.98
7	7	31	R.E.M. "SUCCUMBS"	I.R.S. Records A&M Video 61710	R.E.M.	1987	LF	19.98
8	13	25	THE DOORS: LIVE AT THE HOLLYWOOD BOWL ●	The Doors Video Company MCA Home Video 80592	The Doors	1987	C	24.95
9	10	19	ONE NIGHT	Elektra Records Elektra Entertainment 40105	Anita Baker	1987	C	24.95
10	8	11	AEROSMITH'S VIDEO SCRAPBOOK	CBS Video Music Enterprises CBS-Fox Music Video 5229	Aerosmith	1987	D	19.98
11	9	19	CONTROL-THE VIDEOS, PART II	A&M Records Inc. A&M Video 6-21102	Janet Jackson	1987	SF	12.98
12	15	19	GRACELAND: THE AFRICAN CONCERT	Warner Reprise Video 38136	Paul Simon	1987	C	29.98
13	12	113	U2 LIVE AT RED ROCKS	Island Records Inc. MusicVision 6-20613	U2	1984	C	19.95
14	RE-ENTRY		ONE VOICE	Barwood Films Ltd. CBS-Fox Music Video 5150	Barbra Streisand	1987	C	29.98
15	14	33	KISS EXPOSED ▲	Polygram Records Inc. Polygram Video 440-041-489-3	Kiss	1986	LF	29.95
16	20	61	CONTROL-THE VIDEOS ▲	A&M Records Inc. A&M Video 6-21021	Janet Jackson	1986	SF	12.95
17	11	59	MOTLEY CRUE UNCENSORED ▲	Elektra/Asylum Records Elektra Entertainment 40104-3	Motley Crue	1986	LF	19.98
18	17	53	BON JOVI-BREAKOUT ▲	Polygram MusicVideo-U.S. Sony Video Software 95W50030	Bon Jovi	1985	SF	14.95
19	16	11	WINDHAM HILL-CHINA	Windham Hill/Dreamvideo, Inc. Paramount Home Video 12558	Various Artists	1987	LF	29.95
20	18	9	SQUEEZE PLAY: THE VIDEO 1978-1987	A&M Records Inc. A&M Video VC61716	Squeeze	1987	LF	19.98

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

Advantage Goes To Market Vid Producer Becomes Packager

BY CHRIS McGOWAN

LOS ANGELES Advantage Entertainment, which entered the health and fitness video market with a splash in 1986 with its Video Plus line of tapes packaged with fitness extras, has abandoned original video production and will concentrate its efforts on marketing.

According to Chuck Sleichter, president of Advantage, the company will focus on packaging other firms' tapes with its own nonvideo fitness products in its Quik-Fit Plus line for the mass merchant market. Three such packages—with tapes from J2 and Rainbow Home Video—will bow in February. Six more such repackagings are slated for the remainder of the year. In addition, 11 tapes originally in the Video Plus line will be marketed in the Quik-Fit Plus line as well.

"The business [of nontheatrical video] has changed so much and there's so much good product out now in every category that I don't see a need for us to produce new how-to tapes," says Sleichter. "By switching to using others' fitness videos, we don't incur development costs. We buy the videos at special

prices and repackage them with our products. We can still go into the marketplace at a very competitive price."

In September, Advantage began to explore the feasibility of repackaging other labels' tapes. The company marketed MasterVision's "Little League's Official How-To-Play Baseball By Video" in a package that included a Quik-Fit muscle toner.

Now, the Costa Mesa, Calif.-based firm plans to introduce special Quik-Fit Home, Health & Fitness Center and Youth Sports Fitness Center displays to house its products (both video packages and nonvideo fitness items) on mass merchant and sporting-goods-store shelves.

The three Advantage repackages due in February are J2's "Your Newborn Baby" with Joan Lunden and Rainbow Video's "Bill Cosby's Picture Pages" and "Joe Namath's Video Football Camp."

The Lunden tape will be sold with a baby-care kit consisting of Revlon Care For Kids products; the Cosby video with crayons and activity books; and the Namath tape with a (Continued on page 49)

STRETCH

YOUR FONDA SALES

19⁹⁵*

*Consumers receive \$2.00 rebate on suggested retail price from Lorimar Home Video by mailing enclosed card.

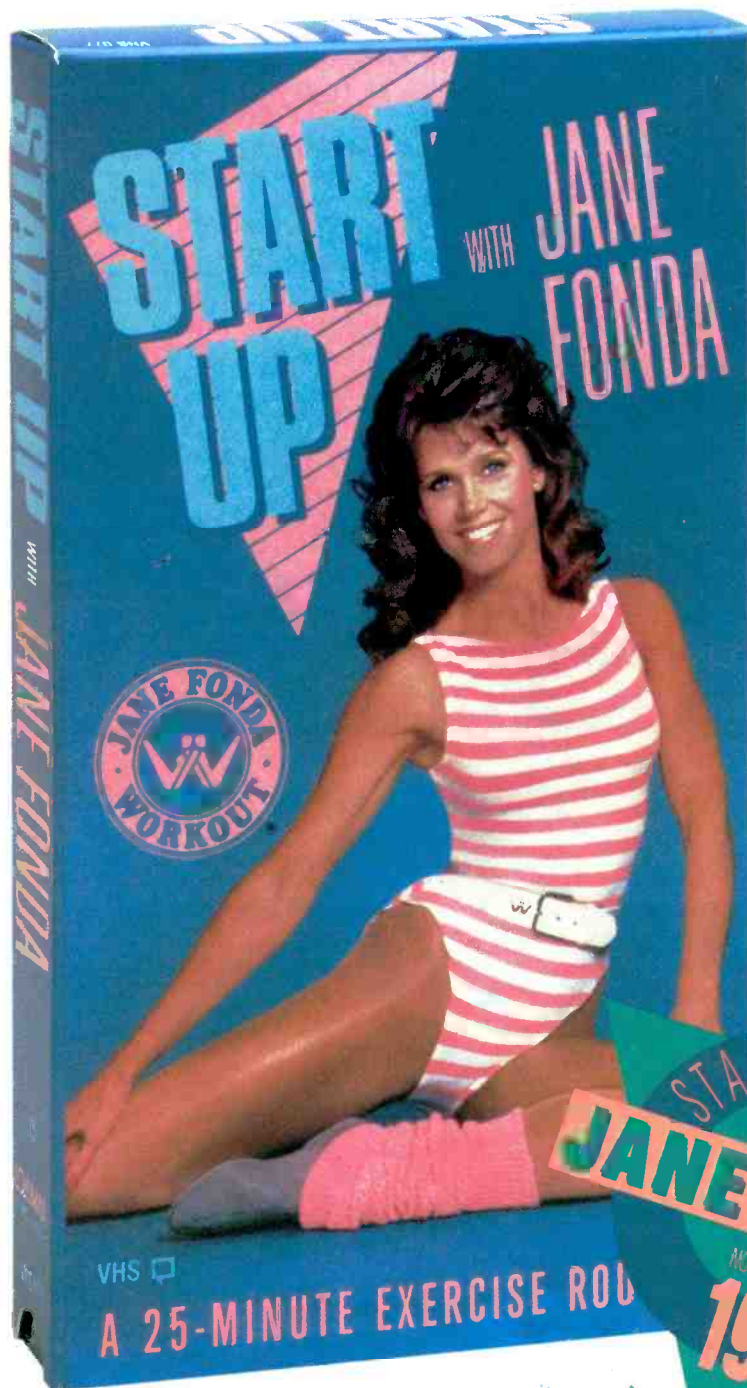


Order Period:
2/1-3/14, 1988
Shipment Period:
3/1-3/31, 1988
Suggested Retail Price:
\$19.95 (Prices slightly higher in Canada)
Catalog Number: 077
Program Length:
25 Minutes
Available on
VHS and Beta

Exclusively distributed by Lorimar Home Video, A Lorimar Telepictures Company, 17942 Cowan, Irvine, CA 92714, P.O. P. Hotline 1-800/624-2694. Inside California Call 714/474-0355. Lorimar Home Video Canada, Ltd., 2526 Speers Rd., Oakville, Ontario, Canada, L6L 5K9, P.O. P. Hotline in Canada 1-800/387-7104

Artwork © 1987 Lorimar Home Video, Inc.

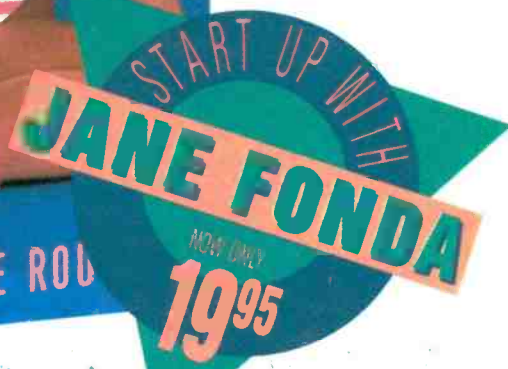
LIGHTYEAR ENTERTAINMENT



START UP with Jane

Fonda is a 25 minute program that is more than a warm up and less than a full workout, providing a light to moderate toning of the arms, legs, hips, buttocks and stomach. This exercise routine has been designed to increase body awareness, flexibility, balance and good posture.

START UP can help your customers wake up in the morning or relax in the evening.



AVAILABLE FOR A LIMITED TIME ONLY

Sony: We Are Not Abandoning Beta Format

BY MARK HARRINGTON

HARDWARE WATCH
THE CLERK AT THE New Video store in New York is solemn. He's behind the counter where Beta tapes are being closed out. From outside, the place looks like a grocery store, with signs in all the windows hawking big-name Beta movies for \$14.95 each or 10 for \$100.

"This have anything to do with Sony getting into VHS?" he's asked.

"Everything," comes the response. "No one is making the tapes anymore... and Sony is getting out of Beta."

Back at Sony headquarters in Park Ridge, N.J., Shin Takagi, president of the consumer video-products division, is charged with heading off such a Beta Black Monday. The impression he gives is that Sony is entering VHS as if it were a scalding bath. And the last thing he wants is a panic on the Beta side.

It has not been easy. Sony's early January announcement that its first VHS tabletop VCRs would hit the U.S. by fall sent shock waves through the industry, as the New Video move demonstrates.

"I think there were some headlines which gave the wrong impression—that we were getting out of Beta," says Takagi. "It's not true. We have had meetings with dealers in which we confirmed we will continue to support the format."

Takagi estimates there are still "several hundred" retail accounts handling Beta hardware in the U.S., and "most will continue with the line," he says.

But Takagi does reserve the possibility that should demand ebb to zero (Beta is estimated to have less than 1% of the VCR market), the plan might change. "Of course, one day if you find no interest in Beta there will be no reason to bring in machines. But still there would be no reason for concern from dealers. We will support our Beta customers."

Also, despite Sony's ongoing efforts in the 8mm market, the company has not ruled out the possibility of producing VHS camcorders. "There is absolutely nothing final yet in our VHS line," Takagi says. "But I don't think we will have a broad line of products. We want to make it profitable, which is not easy to do in that business. We have to find some way."

He says of expectations from the industry that Sony will waltz in and revolutionize the format: "I appreciate the expectation but nobody can make miracles. We'll do our best."

In the first analysis Sony appears to have avoided any adverse publicity from the move. In fact, no other manufacturer has ever re-

(Continued on page 49)

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	16	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	29.95
2	2	68	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲	Lorimar/LightYear Ent. Lorimar Home Video 070	Jane Fonda	1986	NR	39.95
3	4	16	STAR TREK IV-THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	29.95
4	5	55	CALLANETICS ▲ ◆	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
5	6	2	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	89.98
6	3	21	AN AMERICAN TAIL	Amblin Entertainment MCA Home Video 80536	Animated	1986	G	29.95
7	12	24	CROCODILE DUNDEE	Paramount Pictures Paramount Home Video 32029	Paul Hogan	1986	PG-13	29.95
8	7	118	JANE FONDA'S NEW WORKOUT ▲	Lorimar/LightYear Ent. Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
9	9	66	SLEEPING BEAUTY	Walt Disney Home Video 476	Animated	1959	G	29.95
10	10	131	THE SOUND OF MUSIC ▲ ◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
11	15	46	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
12	8	62	THE GODFATHER	Paramount Pictures Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R	29.95
13	11	7	PINK FLOYD THE WALL	MGM/UA Home Video 400268	Animated	1982	R	19.95
14	21	64	SCARFACE ▲	Universal City Studios MCA Home Video 80047	Al Pacino	1983	R	24.95
15	17	45	THE WIZARD OF OZ ▲ ◆	MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	29.95
16	16	17	KATHY SMITH'S WINNING WORKOUT	Fox Hills Video FH1012	Kathy Smith	1987	NR	29.95
17	18	39	APOCALYPSE NOW	Paramount Pictures Paramount Home Video 2306	Marlon Brando Martin Sheen	1979	R	29.95
18	14	85	KATHY SMITH'S BODY BASICS ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
19	25	86	MARY POPPINS ● ◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
20	20	50	INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG	19.95
21	29	7	NOT SO GREAT MOMENTS IN SPORTS	HBO Video 0024	Tim McCarver	1987	NR	14.95
22	22	91	ALICE IN WONDERLAND ▲ ◆	Walt Disney Home Video 36	Animated	1951	G	29.95
23	13	10	GRATEFUL DEAD-SO FAR	6 West Home Video SW-5701	Grateful Dead	1987	NR	29.95
24	34	22	PLAYBOY VIDEO CENTERFOLD #6	Lorimar Home Video 526	Lynne Austin	1987	NR	12.95
25	27	18	PLAYBOY 1988 PLAYMATE VIDEO CALENDAR	Lorimar Home Video 524	Various Artists	1987	NR	24.95
26	28	11	BON JOVI-SLIPPERY WHEN WET	Polygram Records Inc. Polygram Video 440-041521-3	Bon Jovi	1987	NR	19.98
27	31	5	ROXANNE	RCA/Columbia Pictures Home Video 6-20853	Steve Martin Daryl Hannah	1987	PG	89.95
28	23	13	YELLOW SUBMARINE	Apple Films and United Artists MGM/UA Home Video M301170	The Beatles	1968	NR	29.95
29	37	13	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	89.95
30	19	127	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
31	NEW ▶		DRAGNET	Universal City Studios MCA Home Video 45030	Dan Aykroyd Tom Hanks	1987	PG-13	89.95
32	30	112	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
33	32	21	DORF ON GOLF ◆	J2 Communications J2-0009	Tim Conway	1987	NR	29.95
34	26	16	JANE FONDA'S WORKOUT WITH WEIGHTS	Lorimar/LightYear Ent. Lorimar Home Video 076	Jane Fonda	1987	NR	39.95
35	39	142	JANE FONDA'S EASY GOING WORKOUT ▲ ◆	Lorimar/LightYear Ent. Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
36	38	3	THE SECRET OF MY SUCCESS	Universal City Studios MCA Home Video 80637	Michael J. Fox	1987	PG-13	89.95
37	40	10	OUTRAGEOUS FORTUNE	Touchstone Films Touchstone Home Video 569	Shelley Long Bette Midler	1987	R	89.95
38	35	116	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	19.95
39	33	35	WHITE CHRISTMAS	Paramount Pictures Paramount Home Video 6104	Bing Crosby Danny Kaye	1954	NR	19.95
40	24	122	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	19.95

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

HOME VIDEO

newsline...

BILL GALLAGER has officially stepped down as president of MGM/UA Home Video. Gallager joined MGM/UA in May 1982 after a long career in the record industry, including a 20-year stint at CBS Records. After leaving CBS, he established MCA's Music Division and later served as president of Gulf & Western's Famous Music Corp. During his career, Gallager has been widely hailed for his contributions to the music and video industries. In 1979 he was named Music Man of the Decade by the National Assn. of Recording Merchandisers. Gallager decided to relinquish his post when it was announced that MGM/UA Home Video was moving from its headquarters in New York to Culver City, Calif. Gallager will remain affiliated with the company as an exclusive consultant.

THE PUFFALUMPS may soon be the hottest things in video. The first video based on the lovable Fisher-Price toys will reportedly ship in excess of 150,000 units. The tape's supplier, Family Home Entertainment, won't comment on the number of units shipped, but a spokesman for the company says it looks as if "The Wild Puffalumps" will become the company's third-largest-selling children's video priced at sell-through. The top two are "The Velveteen Rabbit" (200,000 units) and the original "Pound Puppies" (170,000 units). "The Wild Puffalumps," scheduled for release Thursday (4), is priced at \$14.95.

J2 COMMUNICATIONS is planning to produce a feature-length film aimed at the kidvid market. The yet-to-be-titled \$1 million project will feature the "puppetronics" technique used in J2's "Mother Goose Video Treasury." Calling the move "a natural extension of our programming activity," Jim Jimirro, president and chief executive officer of J2, says the video market "clearly is opening the door for creative, original programming." Plans call for limited-theater distribution of the title first.

WARNER HOME VIDEO is set to release 28 movies—including four films that have never been released on videocassette before—for its Blockbusters President's Day/Spring sell-through promotion. The four new titles are "Graveyard," "King Lear," "A Midsummer Night's Dream," and "The Nine Lives Of Fritz The Cat." **AL STEWART**



BILLBOARD SPOTLIGHTS

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THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	Suggested List Price
RECREATIONAL SPORTS™						
★★ NO. 1 ★★						
1	1	57	AUTOMATIC GOLF	Video Reel VA 39	Bob Mann's methods increase players' drive by 30 to 80 yards.	14.95
2	2	29	DORF ON GOLF ♦	J2 Communications J2-0009	Tim Conway displays the fun-damentals of golf in this spoof of how-to's.	29.95
3	9	49	WARREN MILLER'S LEARN TO SKI BETTER	Lorimar Home Video 103	A definitive guide to the art of skiing.	24.95
4	3	57	GOLF MY WAY WITH JACK NICKLAUS	Worldvision Home Video 2001	Easy-to-follow guide for the beginning golfer.	84.95
5	6	35	THE BEST OF THE FOOTBALL FOLLIES	Fox Hills Video	NFL's best and funniest football bloopers fill this compilation.	19.95
6	8	11	A KNIGHT OF BASKETBALL	Kartes Video Communications	Coach Bob Knight explains the fundamentals of offense and defense.	19.95
7	5	29	ARNOLD PALMER: PLAY GREAT GOLF VOLUME 1	Vestron Video 2038	Mastering the Fundamentals focuses on the basic mechanics of golf.	39.98
8	12	35	T'AI CHI CH'AUN	Touching The Clouds King Of Video	Nancy Kwan demonstrates and explains the oriental exercise for mind and body.	42.95
9	4	43	BASS FISHING: TOP TO BOTTOM	3M/Sportsman's Video Leisure Time Video	Ricky Clunn shows how to fish at all depths plus casting techniques.	69.95
10	7	5	HOW TO CATCH BASS	Simitar Entertainment, Inc.	Course includes dozens of private tips for greater success.	11.95
11	11	9	CHARLIE LAU: THE ART OF HITTING 300	Best Film & Video Corp.	Improve your stance, shift your weight, adjust your swing.	29.95
12	RE-ENTRY		NFL CRUNCH COURSE	NFL Films Video Fox Hills Video	Profiles of football greats plus the NFL's greatest hits.	19.95
13	17	7	WINNING BASKETBALL WITH LARRY BIRD	Kodak Video Programs 8118770	Ball handling skills taught by Celtic great Larry Bird and others.	19.95
14	10	7	BOOM! BANG! WHAP! DOINK! JOHN MADDEN ON FOOTBALL	Fox Hills Video	The ultimate guide to watching and understanding the game of football.	29.95
15	20	35	THE SUPERFIGHT-HAGLER VS. LEONARD	QMI Video Forum Home Video QMI-1	Features the fight in its entirety plus rare interview footage.	19.95
16	NEW ▶		NOT SO GREAT MOMENTS IN SPORTS	HBO Video 0024	Tim McCarver hosts this compilation of sports' most memorable goofs.	14.95
17	16	3	FESTIVAL OF FOOTBALL FUNNIES	NFL Films Video Fox Hills Video	Compilation of the NFL's funniest bloopers and blunders.	19.95
18	14	19	RED ON ROUND BALL	Best Film & Video Corp. 8102	Red Auerbach & an NBA all-star line-up show the strategies behind their plays.	29.95
19	18	9	SCIENCE OF PITCHING	Morris Video 208	Former great Wes Stock teaches the fundamentals of pitching.	19.95
20	13	3	BOB CHANDLER'S BIG FOOT	JCI Video Inc. JCI Video	Action-packed video featuring monster trucks in crazy competitions.	19.95
HOBBIES AND CRAFTS™						
★★ NO. 1 ★★						
1	1	57	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 1	J2 Communications	Unique techniques are revealed in this video on Cajun cooking.	19.95
2	7	57	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 2	J2 Communications	How to prepare Cajun and Creole classics from scratch.	19.95
3	4	43	LAURA MCKENZIE'S TRAVEL TIPS-HAWAII	Republic Pictures Corp. H-7352-1	Visits to Oahu, Maui, Diamond Head, and Waikiki.	24.95
4	8	29	MADE EASY-ELECTRICAL	Lorimar Home Video 073	This volume is designed to save homeowners money on simple repairs.	14.95
5	5	35	YES YOU CAN MICROWAVE	JCI Video Inc. JCI Video 8200	Common-sense guide to the basics of microwave cooking.	29.95
6	9	31	MR. BOSTON'S OFFICIAL VIDEO BARTENDER'S GUIDE	Lorimar Home Video 064	Learn to mix your favorite drinks with easy instructions.	19.95
7	11	5	THE SILVER PALATE: GOOD TIMES LIVE	Simon & Schuster Video Paramount Home Video 12135	Celebration of parties, people, and good food for anyone who entertains.	24.95
8	NEW ▶		THE LAST CHANCE GARAGE	Crown Video	Learn to do basic repairs by following the easy, step-by-step instructions.	24.95
9	6	29	CAKE DECORATING	Learn By Video	The tips, tricks, and techniques of decorating are at your fingertips.	29.95
10	10	43	CRAIG CLAIBORNE'S NEW YORK TIMES VIDEO COOKBOOK	Warner Home Video 34025	Preparation and presentation of over 20 of his favorite recipes.	29.95
11	NEW ▶		SAN FRANCISCO FIREMAN'S VIDEO COOKBOOK	Academy Entertainment	Learn recipes from single servings to feeding a firehouse full of hungry men!	19.95
12	14	39	JULIA CHILD: SOUPS, SALADS, AND BREAD	Random House Home Video	Making French bread, tossed salads, and light and hearty soups.	29.95
13	2	35	VIDEO AQUARIUM	The Video Naturals Co.	For the fish lover whose time or bad luck makes owning live fish impossible.	19.95
14	15	37	JULIA CHILD: MEAT	Random House Home Video	The preparation and carving of roasts, steaks, hamburger, and chops.	29.95
15	12	11	THE SIGHTS AND SOUNDS OF HAWAII	International Travel Network	Visit beautiful Hawaii and enjoy an in-depth look at the 4 main islands.	39.95

♦ International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary.
Next week: Health And Fitness; Business And Education.

HOME VIDEO

Japan Slows VCR Output

TOKYO As VCR penetration continues to climb worldwide, Japanese production of VCRs continues to sag.

Recently released production statistics indicate that November marked the 12th month in a row that production was down compared with the same period of the year before, while VCR exports were down for the 13th month in succession.

Japanese VCR production during the month of November totaled 2.3 million units, down 6.8% from the same month in 1986, with exports to all other countries totaling 1.8 million, down 6.7%. Shipments from Japan to the U.S. fell by 21% to 953,000 units in November.

Even while demand for Japanese-made VCRs continues to drop in most countries, demand remains strong inside of Japan. Domestic shipments were up 34% in November with 687,000 units shipped. It was the 19th consecutive month that domestic shipments posted an increase.

The figures brought total January-to-November Japanese production of VCRs to 25 million units, down 13.3% on the first 11 months of 1986. Total exports were 20 million, a drop of 18.5%. In the January-to-November period, total Japanese production of color television sets was just under 13 million units (up 4%), of which 3.4 million were exported (down 18.9%).

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VIDEO REVIEWS

This column offers a critical look at recent nontheatrical video releases. Suppliers interested in seeing their cassettes reviewed in this column should send VHS cassettes to Al Stewart, Billboard, 1515 Broadway, New York, N.Y. 10036. Please include the running time and suggested retail price.

"Casey Kasem's Rock 'N' Roll Gold Mine: The '60s," Vestron Music Video, 39 minutes, \$19.98.

Even if some legends like the Rolling Stones and Bob Dylan have been omitted, this volume goes a long way in capturing highlights from a most fertile decade for rock. The program spotlights many of the era's seminal performers—including

ing the Doors, the Who, and Janis Joplin—mostly with footage of live performances or taped appearances on television variety shows.

Original singles mixes are used in only two cases, a lip-sync by Jefferson Airplane and a Steppenwolf clip that looks like a forerunner to today's MTV videos. Conversations with the Beatles and Jimi Hendrix add amusing spice. Kasem's pop-polished image seems a bit out of place against this rough-and-tumble '60s landscape, but his intelligent script offers some worthwhile insights and avoids the too-sweet pandering that often infects his syndicated radio and TV shows.

GEOFF MAYFIELD

"AIDS: Can I Get It?" Light Video-

Television Inc., 48 minutes, \$9.95.

This fast-moving tape features heartfelt discussions with physicians and victims that shatter preconceptions about catching acquired immune deficiency syndrome. All bases are touched, from safe sex to AIDS testing. Victims of the deadly disease who appear in this tape are distinctly heterosexual, which drives home the point that anyone can get it. While "AIDS: Can I Get It?" offers no easy answers, its optimistic tone and subtle moralizing make it digestible family viewing. This is one video everyone should watch.

DANIEL SCHWEIGER

"Paint Like A Professional," Morris Video, 30 minutes, \$12.95.

Painting may be mostly hard work and common sense, but viewers will still pick up a few helpful brush strokes from this tape. Packed with practical hints and how-to segments designed to prevent blotchy walls, this well-crafted tape covers such topics as different types of paint and their applicability, preparation of surfaces, and selection of appropriate supplies. Roller-painting shortcuts and advice on how to literally paint your way out of a corner are also included. Veterans of the house-painting wars will want to use this cassette as a refresher course. And beginners should add this concise tape to their list of paint supplies to purchase before undertaking the big project.

ROBERT PARDI



Red Rockin'. Stevie Nicks is featured in a recently released concert video, "Stevie Live At Red Rocks." The 60-minute program includes guest appearances by Peter Frampton and Mick Fleetwood as well as the hit songs "Dreams," "Stand Back," and "Edge Of Seventeen." The video is currently available from Sony Video Software for a list price of \$19.98.

ADVANTAGE ENTERTAINMENT BECOMES PACKAGER

(Continued from page 45)

muscle toner.

Before it marketed the MasterVision tape, Advantage used only tapes produced in-house and packaged them with such premiums as jump ropes, massage oils, muscle toners, and nutritional supplements. "Bill Walton Contact Family Fitness" and "Kiki Vandeweghe Inner Winner Workout" were two of the videos.

In February, the 4-foot-wide, 6-foot-tall Quik-Fit Home, Health & Fitness Center will be tested in Kroger stores in the Southwest, according to Advantage sales manager Laura Pendleton. Each center consists of product racks and a special header and carries seven separate Quik-Fit pieces.

The seven tape packages initially carried will be: "Rope Dancing Workout," "World Footbag Workout," "Stress Ease Health Massage Video," "Ultra Gym," "Your Newborn Baby," "Fitness Accounting," and "Bill Cosby's Picture Pages."

Also in February, Youth Sports

Fitness Center displays carrying four separate Quik-Fit packages will be tested in 23 Macy's stores in the Northeast, according to Pendleton.

Currently, Quik-Fit products (both video packages and nonvideo exercise items) are sold individually in such mass merchandisers as Walmart, Target, Sear's, Thrifty, Oshman's, and Sportmart.

"We will be spending \$40,000 a month in television- and print-ad dollars, with all of the product under the Quik-Fit brand name to develop it," says Sleichter. "We feel we are pioneering a way of merchandising and marketing nontheatrical product. It is a cohesive line."

Advantage Entertainment was founded in 1986. Sleichter estimates that direct mail currently accounts for some 30%-40% of its video sales and that Advantage grossed about \$2 million wholesale in 1987, with 10% of that coming from its video packages.

HARDWARE WATCH

(Continued from page 46)

ceived the send-off Sony did, with front-page coverage in the New York Times and detailed analyses by the trade press.

Takagi appears cognizant that any show of support for VHS products outside the home-deck arena could hurt Sony's ambitious 8mm program and release steam from the expected launch of extended-definition Beta products later this year. He also hints that better 8mm products are possible. "If demand for a higher quality of 8mm arises, there is room to further develop, room to create a super 8mm. I'm not saying definitely we will do this. Just that 8mm contains the capability to be improved.

"We believe in our present 8mm lineup in trying to achieve our goals," he says. "8mm for camcorders and personal video is key to our marketing plan. And yes, we are fully behind our ED Beta products."

Takagi won't say why Sony waited so long to enter the VHS

tub, but he does say that the timing is not all bad.

"The first phase of the market is gone," he says. "Household penetration is nearing 60%. Now people are starting to look for other VCRs, for different usages, for second-time purchases."

While conceding loss in the market-share arena, Sony continues to tout Beta as the superior recording format. Says Takagi, "If people want a high-quality machine for home recording and playback, we recommend our Super Beta or ED Beta machines."

Still, he admits, if all other companies evolve their VCR lines into Super-VHS, Sony too will market S-VHS. "If all VHS machines change to the S-VHS format and there's a whole bunch of S-VHS cassettes [on the market], then we may come out with S-VHS machines," Takagi says. "But not sooner."

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Chicago Studio Defines Corner-Cutting Ingenuity Seagrape Weathers Stormy Times

BY MOIRA McCORMICK

CHICAGO During the frigid January of 1985, the local gas company here cut off the fuel in a storefront housing a 16-track room called Seagrape Studios. That could have been the end of a promising recording facility.

But co-owners Tom Haban and Mike Konopka had the foresight to purchase business-interruption insurance. They used their \$20,000 settlement to begin building a new studio, and with a combination of resourceful financing and bargain hunting they constructed a \$350,000 facility.

Today, Seagrape is a busy 16/24-track room with syncing capability for 40 tracks. Seagrape and Chicago Trax, another North Side studio here, are continually occupied, accounting for 50%-60% of the house music recorded in Chicago.

The studio also sees a good deal of major and independent label work. And Seagrape produces Chicago urban station WGCI-FM's weekly syndicated dance program, "Super Mix Dance Party," which is heard in 30 markets.

"When we started out," says Haban, "we figured we'd be lucky if what we did was 25% recorded product and 75% demos. From day one it was 50%-50%, and now I'd say 90% of what we do ends up on vinyl." Major-label work has included projects for CBS, Warner Bros., and Motown, says Haban.

Seagrape sprouted when Haban and Konopka bought a \$10,000 16-track Neotek deck for only \$5,000 at an equipment auction. "Everyone said, 'Congratulations, where's your studio?' and we said, 'Uh, we don't have one,'" Haban recalls. "We figured we could either resell the deck or get into the recording business."

Choosing the latter option, Haban and Konopka purchased a Neotek console and set up shop on Montrose Avenue. Their first clients were assorted friends, and then they found the studio being used for house records by dance

'We wanted a room to handle the digital age'

mix artists from urban WBMX-FM's "Hot Mix Five," —including Ralphie Rosario's "You Used To Hold Me," which Haban says sold 40,000 copies. The studio also produced a large percentage of house pioneer Frankie Knuckles' work.

"As we started making money in the old studio, we poured it back into the equipment," says Haban. "For instance, we had a friend who had a new \$125,000 MCI 16-track deck he wanted to sell. We had our Neotek, but we went ahead and bought the MCI for \$3,500.

"Six months after we opened the new studio, we bought an MCI 24-track deck and then a GH45 synchronizer from Criteria Studios for \$1,700—they're usually \$8,000-\$9,000." (Seagrape still uses its original Neotek 16-track as a production deck.)

When the gas company pulled the plug, it wasn't due to any negligence on Seagrape's part—the building's landlord had an illegal meter hookup, which was terminated. Haban and Konopka moved to a 3,500-square-foot facility on Western Avenue and started building from scratch.

"We used \$15,000 of our settlement for heating and venting," says Haban. "We made sure the system was quiet enough that we

wouldn't have to shut it down while recording."

In a novel approach to the problem of skyrocketing construction costs, Haban and Konopka traded labor for studio time to get the room built. "We'd have a rockabilly band come in and do one shift and a heavy metal band the next," Haban says. "When they got done, we recorded their albums."

Chicago architect Bob Jones helped design the new Seagrape. "All the walls and floors are floated on rubber," says Haban. "We wanted a room able to handle the digital age." The control room has 17-inch lead-lined walls and triple-paneled glass.

Putting no great stock in the concept of live-end/dead-end rooms, Haban and Konopka went for the opposite—a control room whose front wall is bright and whose back end is absorptive.

"I've never believed that the ear tunes out diffuse reflections from the rear," says Haban. "The most important thing in a studio is making sure that what you're hearing is what you've got."

For the ceiling, the two displayed more of their do-it-yourself ingenuity. They installed resin-hardened ceiling panels manufactured by Craxton of Canada as inspiration and then built a ceiling of panels they cut, shaped, and customized themselves.

"It cost us \$5,000, whereas a Craxton ceiling would have run \$20,000," says Haban.

Seagrape features a big-frame Neotek console, the MCI machines, JBL biradial monitors, some 70 microphones, (Neumann, AKG, Sennheiser, and Shure), plate and digital reverb, Lexicon Super Prime Time delay, and a new TC Electronics 2290 dynamic delay.



MIA in TMF. Actor Chuck Norris visited TMF Studios, Toluca Lake, Calif., to listen to the soundtrack for his latest action epic, "Braddock: Missing In Action III." One of the tunes, "Freedom Again," was written and produced by Ron Bloom. Pictured, from left, are Norris; TMF Studio co-owner Dianne Norris; vocalist Lenny McDaniel; and Bloom.

Tascam Introduces 8-Track Audio Cassette Recorder

ANAHEIM, Calif. The multitrack cassette recorder has come a long way from its humble beginnings as a songwriter's notebook or musician's toy: Current four-track units boast high-quality noise reduction and EQ circuitry, with even better specs than early open-reel four tracks. Some high-priced cassette/mixer combos even have SMPTE audio-for-video capability.

At the recent National Assn. of Music Merchants meet here, Jan. 15-17, Tascam—the father of the multitrack cassette recorder—added a new twist to the market: the first cassette recorder capable of putting down eight tracks on a standard audiocassette.

The rack-mountable Tascam 238 runs at 3-3/4 i.p.s. and features a full-function, remote-control unit. Noise reduction is dbx type II. The

'Unlike 10 years ago, musicians need more tracks'

unit also boasts full MIDI and SMPTE capabilities, with the addition of a Tascam-developed MIDI synchronizer unit, dubbed the MIDI-izer.

According to Tascam executives, the 238's sonic-performance specs are comparable to the Tascam 234 four-track Syncaset introduced by the Japanese firm several years ago.

"The musician today, unlike 10 years ago, needs more tracks, control of the tracks, and control of the transport," said Tascam marketing manager Bill Mohroff at a showing of the new product just prior to the opening of the NAMM show.

"Some of the 238's automatic functions can't be found on a machine outside of the 24-track [range]," Mohroff added.

According to Dave Oren, Tascam's director of product planning, the concept behind the design of the 238 is to automate more functions in order to allow the user better concentration on creative decisions.

A serial port on the 238's rear panel enables external computer control of all functions. In addition, the unit's open architecture is designed to protect against product obsolescence, allowing for expansion via the addition of new software.

Suggested retail price of the 238 is \$2,295. Market introduction is planned for March.

VALERIE BISHART

AUDIO TRACK

NEW YORK

HERBIE HANCOCK POPPED by **Quad** to work on a remix for CBS. **Bill Laswell** produced, and **Bob Musso** sat at the board. Also, the **Microtones** worked with Musso and **John Catler** on a project engineered by Musso and **Jay Pollock**. And, the **Dazz Band** worked on "Anticipation" and "Single Girls" for RCA. **Dave O.** handled postproduction and remix.

At **Duplex Sound Studios**, **Deodato** completed production on tracks by **Pretty Poison**. The tracks, scheduled for release on **Virgin/Atlantic**, were engineered by **Jon Goldberger**.

Heavy D & the Boyz remixed their single "Money Earnin' In Mount Vernon" at **Chung King House Of Metal**. **Jay Henry** engineered the **MCA Records** project. Also, **Torrid Records'** **Hades** recorded its second album. **Steve Ett** produced and ran the board. And,

Uptown's Finesse & Synquis worked on material for an album. **Jay Henry** and **Chuck Valle** were seated at the controls.

At **Counterpoint**, producer **Paul Simpson** mixed **Evelyn King's** upcoming **EMI** single. **Jimmy Lyon** was behind the board; **Mark Epstein** assisted. **Debbie Gibson** was in polishing work for her upcoming tour. **Phil Castellano** sat at the controls, assisted by Epstein.

At **D&D**, **Book Of Love** worked on its second album for **Warner Bros./Sire**. **Flood** produced, and **Mac Quayle** worked on keyboard overdubs. **Mike Rogers** ran the board; **Kieran Walsh** assisted. Also, producer **Tommy Musto** of **Northcott** put down tracks for two new artists, **Unity** ("You're My Inspiration") and **Katie** ("Use Me Loose Me"). And, producer **Roger Greenawalt** worked on demo tracks with **Barbara Busch** of the soap opera "Another World." **Rogers** engineered, **Douglas Grama** mixed, and **Bill Mansfield** assisted.

LOS ANGELES

MAMA JO'S RECORDING Studio saw **Pat Benatar** in mixing her upcoming album release for **Chrysalis Records**. **Peter Coleman** and **Neil Giraldo** share production credits. Coleman also engineered, with assistance from **Steven Bradley Ford** and **Gil Morales**.

At the **Enterprise**, producer **David Kahne** mixed tracks for **Parthanon Huxley** and **Spokey**, two projects for **CBS Records**. **David Leonard** engineered.

At **Mad Dog Studio**, the **Bonedaddys** completed mixes on their latest **Chamelion** release. **Dusty Wakeman** produced, and **Michael Dumas** assisted. Also, producer **Pete Anderson** worked on the album "A Town South Of Bakersfield, Volume 2" for release on **Enigma**. **Wakeman** engineered, and **Dumas** assisted. Artists on the compilation project include **Jim Lauderdale**, the **Crazy Hearts**, **Candy Cane**, **Lucinda Williams**, **Dave Durham**, **James Intveld**, **Jeff Steel**, **Jan Brown**, and **Ree Van**

Vleck. And, **Billy Bremner**, formerly of the band **Rockpile**, began tracking on a project, with **Wakeman** producing and engineering.

At **Kren**, **Johnny Mathis** worked on vocals and overdubs for a **CBS Records** project. **Robert Kraft** produced, **John Vigran** engineered, and **Russell Bracher** assisted. **Vonda Shepard** worked on vocal cuts with Kraft for a **Warner Bros.** project. **Ed Thacker** sat at the board with assistant **Bracher**. **Michael Martin Murphey** tracked vocal overdubs with producers **Steve Gibson** and **Jim Ed Norman** for **Warner Bros.** **Ken Suesov** engineered, backed by **Bracher**.

Ground Control saw a visit from producer/engineer **Joe Chiccarelli**, who was in to work with **Scotti Bros.'** **Robert Tepper** and **Atlantic's** **Tori** on her debut album, "Why Can't Tori Read?"

NASHVILLE

JEFF STEINBERG was in at **Westpark** producing jingle tracks (Continued on next page)

AUDIO TRACK

(Continued from preceding page)

for Chevy and American Speedy Printing; **Ted Wilson** and **Dan Wujcik** engineered. **Tom Reeves** of **TR Productions** produced the first half of an album by gospel artist **Terry Salyer**. Reeves also completed production for tracks by the Michigan-based group the **Messengers**. And, **Gloryland Records** had the **Singing Disciples** in to record vocal and keyboard tracks. **Tim Greene** produced, and **Wilson** was at the console.

Niles Borop was at **Ralph Henley Productions** tracking the first demos for his publishing company, **NB Music**. The songwriters included **Borop**, **David Baroni**, **Karyn Henley**, and **Reggie Hamm**. **Baroni** produced, and **Ralph Henley** was at the board.

At the **Sound Emporium**, **Razorback** recorded some **Buddy Holly** tunes with producers **Scott Turner** and **Peter Sullivan**. **Gary Laney** was at the board. **Dessau** worked on tracks for **Carlye Records**. **Preston Sullivan** produced, and **Giles Reaves** ran the board. And, the **Shakers** worked on some tunes with engineer **John Mills**. The project was produced by the group.

At the **Bennett House**, **MTM's Judy Rodman** worked on her new album with producer **Tommy West** and engineer **Warren Peterson**. **JT** assisted. Also, **Carla Monday** began work on her next single and upcoming album with producer **Mike Callis** for **MCM Records**. **Gene Eichelberger** was at the board. **Clarke Schleicher** assisted.

OTHER CITIES

MERLE HAGGARD produced material for three album projects at **Hag Inc.**, his Northern California studio in Palo Cedro. One was for **Billy Mize**, one was for **Bonnie Owens**, and the third was his own CBS project, tentatively titled "From A Jack To A Queen." **John Nowland** engineered with assistant **Steve Grahn**.

At **Reflection Sound**, Charlotte, N.C., producer **Karen Edwards** worked with **Mark Williams** on vocals and remixes for r&b artist **James Ferrell**. Also, **Simon's New Toy** cut tracks for an upcoming release, with **Robert Kirkland** and **Steve Haigler** producing.

R.J. "The Wiz" was at **Sound Suite**, Detroit, mixing tracks on the SSL for a **Manhattan Records** project. **Gregg Mann** and **Steve King** ran the controls; **Paul Munro** assisted.

All material for the Audio Track column should be sent to **Debbie Holley**, **Billboard**, 49 Music Square W., 5th Fl., Nashville, Tenn. 37203.

Sony's Shin Takagi denies rumors that the company will abandon the Beta format in favor of VHS ... see page 46

Reel Innovation



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BILLBOARD

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INTERNATIONAL TAPE/DISC ASSOCIATION

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IN THIS ISSUE

- ◆ Trends and Issues: High speed audio/video duplication. Improving audio/video cassette quality. CD and DAT futures.
- ◆ ITA Overview: Themes in marketing technology.
- ◆ CD and CDV Manufacturing and Replication: New technology. Effects of the merger of audio and video on CD mastering/duplication systems.
- ◆ Audiocassette Duplication: Tracking the cassette's upward spiral. Digital mastering developments.
- ◆ Videocassette Duplication: High-speed duplication and the need for faster turnaround.

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PRO AUDIO/VIDEO



Shake On It. Paul Orofino, left, studio manager of Millbrook Sound Studios, Millbrook, N.Y., is shown with Larry Steven of New York's Martin Audio, finalizing the facility's acquisition of an Otari MX-80 dedicated 32-track recorder with optional 24-track headstack.

Apple Bows MIDI Interface, Eyes Bigger Role In Music

SAN FRANCISCO Although musicians and studio pros have been using the Apple Macintosh for years, the Cupertino, Calif.-based computer leader has only now unveiled an Apple MIDI interface, the firm's first product specifically designed for the music industry.

The move is expected to result in further penetration by Apple into the music recording/performance fields.

Apple rolled out its new MIDI interface at a reception here Jan. 14, one day before the opening of the National Assn. of Music Merchants exhibition in Anaheim, Calif.

The product—which measures 3 inches long by 2 inches wide by 1 1/4 inches deep—will allow Apple IIGS and Macintosh computers to talk directly to MIDI-equipped musical instruments and electronic devices. The interface lists for \$99 and has one MIDI-in port and one MIDI-out port.

The Apple IIGS is already a favorite in education from kindergarten to high school. In addition to bringing new functionality to the Apple IIGS, the offering of the new MIDI interface is seen as a symbolic gesture in terms of Apple's commitment to the computer-music market.

"This interface is Apple's statement that we're serious about the music marketplace," said Chuck Berger, Apple vice president of marketing development. "We're serious about participating with you as performers, students, music fans, listeners, and people just interested in computers and the revolution that is taking place with computers and music today."

"What Apple is doing by putting out an inexpensive MIDI interface, and also putting its corporate name behind it, is to encourage people to experiment," said Alan Kay, a member of the Apple advisory board.

However, Kay warned Apple against trivializing music by mak-

ing things "too easy" for learning musicians. "Not all of music is supposed to be easy," he said. "One of the great satisfactions in music is doing something that's actually difficult. It's not enough to bring out something people can just fool around with. The company should also take a stand for real content—to give people the power to be the very best."

A computer-music demonstration was given at the event, featuring percussion programmer Bongo

'We are serious about music'

Bob Smith, Night Ranger drummer Kelly Keaggy, saxophonist Steve Douglas, singer Keta Bill, keyboardist Joyce Imbesi, and guitarist Jimmy Wilsey of the Chris Isaak band.

A Macintosh SE was bathed in a spotlight on stage, playing bass, percussion, and other odds and ends on "Shotgun" and "Dance To The Music."

Several of the many musical software programs available for the Macintosh were on display around the hall, including Activision's The Music Studio; Electronic Arts' Instant Music; Passport's Monster Tracks Jr., MacRecorder Sound System and Concertware+; and Mark of the Unicorn's Performer and Composer packages. The various programs give computers the ability to perform sequencing, editing, composing, sound shaping, and transcribing functions.

"MIDI and computer technology have sparked a revolution in the music industry," said Liz Gebhardt, Apple's music marketing manager. "This technology provides musicians with much greater creative control over their music than has ever been available before."

ROBIN TOLLESON

TNN Bows Viewers' Choice Awards Strait, Travis Among Favorite Nominees



Great Dane. Profile artist Dana Dane is shown wrapping his rap video for "This Be The Def Beat," the single from the album "Dana Dane With Fame." The director was Peter Lauer.

NASHVILLE Randy Travis and George Strait are among the top nominees announced by The Nashville Network for its first Viewers' Choice Awards. Winners will be announced at the Grand Ole Opry House here April 26.

TNN viewers will cast their ballots in eight categories via phone calls to a 900 number. Voting will run one week for each category.

Nominees were chosen by a secret panel of 100 electors picked by TNN from the entertainment industry. Only one act from an independent label—Holly Dunn of MTM Records—is in the running. The rest are from the majors.

Alabama, which won the Country Music Assn.'s entertainer-of-the-year award three consecutive times, managed to snag only one TNN nomination. And the Statler Brothers, who have dominated the

Music City News' subscriber-voted awards for years, were not nominated at all.

The categories and nominees for the Viewers' Choice Awards are:

- **Favorite male vocalist:** George Jones, Ronnie Milsap, Ricky

TNN viewers will phone in votes in eight categories

Skaggs, George Strait, Randy Travis, and Hank Williams Jr.

- **Favorite female vocalist:** Rosanne Cash, Emmylou Harris, Kathy Mattea, Reba McEntire, Dolly Parton, and Tanya Tucker.

- **Favorite group:** Alabama, the Forester Sisters, the Judds, the Nitty Gritty Dirt Band, the Oak Ridge Boys, Restless Heart.

- **Favorite album:** "Always & Forever," Randy Travis; "Born To Boogie," Hank Williams Jr.; "80's Ladies," K.T. Oslin; "King's Record Shop," Rosanne Cash; "Ocean Front Property," George Strait; and "Trio," Dolly Parton, Linda Ronstadt, and Emmylou Harris.

- **Favorite song:** "All My Ex's Live In Texas," sung by George Strait/ written by Sanger D. Shafer and Lyndia J. Shafer; "80's

Ladies," K.T. Oslin/K.T. Oslin; "Forever And Ever, Amen," Randy Travis/Don Schlitz and Paul Overstreet; "Ocean Front Property," George Strait/Dean Dillon, Hank Cochran, and Royce Porter; "Somebody Lied," Ricky Van Shelton/Joe Chambers and Larry Jenkins; and "The Last One To Know," Reba McEntire/Matraca Berg and Jane Mariash.

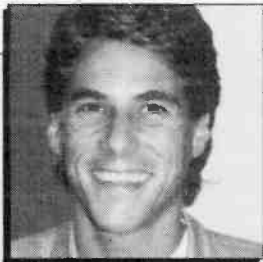
- **Favorite video:** "A Long Line Of Love," featuring Michael Martin Murphey/produced by Bob Burwell, Joe McGraw, and Century City Artists; "80's Ladies," K.T. Oslin/Marc W. Ball, Phran Schwartz; "Forever And Ever, Amen," Randy Travis/Marty Pitts and One Heart Corp.; "My Name Is Bocephus," Hank Williams Jr./Preacher Ewing and Bill Fishman; "Tennessee Flat Top Box," Rosanne Cash/Joanne Gardner and No Pictures; "The Last One To Know," Reba McEntire/Lenny Grodin and Grodin Production Associates.

- **Favorite newcomer:** T. Graham Brown, Holly Dunn, Highway 101, the O'Kanes, K.T. Oslin, and Ricky Van Shelton.

- **Favorite entertainer:** Reba McEntire, Dolly Parton, Ricky Skaggs, George Strait, Randy Travis, and Hank Williams Jr.

EDWARD MORRIS

THE EYE



by Steven Dupler

NO CHEERS IN VIDVILLE: In just the last three weeks, we've seen two 24-hour-a-day video outlets—one local and one national—announce dramatic cut-backs in their programming time. First, it was *Laser 25* in Eugene, Ore., which dropped to 14 hours daily, and this week comes the news that Dallas-based *Hit Video USA* has cut back to seven hours daily, programmed in the graveyard hours of 1-8 a.m. Central time (see story, this issue).

This does not bode well, even for these stations' 24-hour-per-day rivals. A healthy, creative industry can only exist where there is thriving competition. While elimination of or damage to one's competitors may seem a good thing in the short term, ultimately it means fewer viewers watching fewer shows, being exposed to fewer new and breaking acts.

Needless to say, no one in this industry benefits when videoclips shuffle off the television coil, to be replaced by cable home shopping networks, rehashed sitcoms, game shows, and assorted filler.

We're sorry to hear about *Hit Video's* financial plight and hope the station can fulfill its goal of getting back to 24 hours per day of music. The label people we spoke with this week mostly said they would continue to support *Hit Video*, and many sang the station's praises concerning past acts *Hit Video* had helped break.

There is not only room, but a definite need for more than one or two 24-hour-per-day music video services. In a universe lacking active competition, it is too easy for mediocrity to breed.

SUBEQUATORIAL STEREO: HBO has pulled off a true technical coup: the first stereo television broadcast ever out of South America.

The historic satellite-transmitted event occurred Jan. 16 in Rio de Janeiro, Brazil, when Tina Turner performed at the city's 250,000-seat Marachana Stadium.

HBO says the transmission was its most complicated ever, taking nearly half a day to set up and involving about 80 crew members, 16 cameras, two international and two domestic satellites, TV Globo of Brazil, and Embartel, the Brazilian national telephone company. The concert was also simulcast in stereo on 80 U.S. radio stations.

ROLL YOUR OWN: Suite 3-D, a computer art and technology center in San Francisco, is offering a "Make Your Own Music Video" course for \$250. Taught by Laurie Patton, a free-lance video producer who was formerly with ABC-TV in Memphis, Tenn., the course takes students step by step through shooting, editing, and use of computer graphics. The course is offered on Thursdays, 7-9 p.m., Feb. 4-25. Lab costs are not included, but bands in need of a low-budget production may want to check it out.

HAIR-RAISING: MCA Records and New Line Cinema are putting their heads together on a joint promotion for the upcoming feature film "Hairspray." According to MCA, the label and the film company are in discussion with a "major consumer electronics maker and a national dance-oriented video music show" concerning the promotion, which would revolve around a national dance contest.

According to an MCA source, the promotion would kick off Feb. 22 (the film opens Feb. 26), with dance contests held in 30 clubs in the 30 top U.S. markets. Each club would videotape its winners' dance routine and send the tape to New York to be judged by a panel. The winners would then be flown to the Apple for an appearance on the as-yet-unnamed national video/dance program.

Proposed grand prizes for the winners are a weekend in New York, a giant-screen color television, and a Super-VHS Hi-Fi VCR.

The MCA spokesman says that while many of the details for the promotion are set, contracts have yet to be finalized with the video show and electronics manufacturer. Rockamerica has agreed to set up the logistics of the nightclub involvement, the spokesman says.

"Hairspray" is set in Baltimore in 1962 and centers on an "American Bandstand"-type TV show. John Hughes directed the film.

BEAT REDUX: The second one-hour installment of "Alternate Beat" (formerly known as "Good Rockin' Tonight") is in keeping with the show's stated aim to play material by underexposed acts. Interviews on this segment—which aired Jan. 1-15—were with Jim Reid of the Jesus And Mary Chain and Dave Sharp of the Alarm. Featured clips were by the Cure, Cabaret Voltaire, Chris Isaak, Erasure, Love & Rockets, Yello, Mojo Nixon, and Skid Roper.

"Alternate Beat" is seen on the Viacom, Cablevision, Adelphia, and Continental cable systems in northeast Ohio and on Manhattan Cable in New York.

VIDEO TRACK

NEW YORK

CYNDI LAUPER WAS recently at Silvercup Studios starring in a commercial for Sapporo Japanese beer. Dentsu, a major advertising company in Japan, flew in an all-Japanese crew to shoot the spot. Unfortunately, U.S. viewers will never get to see Cyndi sell the suds.

Christmas? Already? **Rudi Goldman Productions** is currently producing "A Peter, Paul & Mary Christmas," a 90-minute concert which will be broadcast in December 1988. The PBS fund-raiser will be shot at the Lehman Center for the Performing Arts during two live performances on Feb. 6. Peter, Paul & Mary will be accompanied by the 180-member New York Choral Society and a 44-piece orchestra.

Nationally renowned Ronald Reagan impersonator **Jim Morris** stars with the Smothers Brothers, Carol Kane, and Jon Cryer in "Rap Master Ronnie—A Report Card," a satirical musical review of the Reagan administration. Created by Garry Trudeau and Elizabeth Swados, the one-hour show gets its Cinemax debut Feb. 15. The show is directed by Jay Dubin at National Video Center, with Bill Castellino, choreographer, John Armone, set design.

LOS ANGELES

MARLON JACKSON'S "Baby Tonight" clip, the title cut from his latest album on Capitol, was directed by Janice Engel at the Chaplin Studios on the A&M lot in Hollywood. Pro-

duced by Alexis Omeltchenko for Pendulum Productions, the video features Marlon Jr. dreaming he's Marlon Sr. singing "Baby Tonight."

F.Y.I.: Jim Yukich and Paul Flattery, formerly of Split Screen Inc., have started their own production company: F.Y.I.—Flattery Yukich Inc. The dynamic producer/director duo is responsible for the award-winning Genesis video "Land Of Confusion," which was voted Billboard's best video of 1987. F.Y.I. is located at Suite 2, 3620 Fredonia Drive; 213-850-6106.

Lippsync Inc. recently produced a clip for Bardeux, a Synthecide/Enigma act. Bryan Greenburg served as director and cinematographer on the "Magic Carpet Ride" clip, produced by Peter Lippman at the Superstage in Hollywood.

Directors Paula Walker and Rolf Kesterman are now in production with Capitol recording artist da Krash's "Wasn't I Good To You?" Pam Tarr is producing for Strato Productions.

OTHER CITIES

KITTY MOON, PRESIDENT of Scene Three in Nashville, recently announced the promotion of Nick Palladino to vice president of film and television production. Congratulations, Nick!

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

Van Kooten Bows Int'l Music Station Cable 1 To Reach 1 Million

BY WILLEM HOOS

AMSTERDAM Cable 1, a 24-hour, seven-day-a-week music station set up here by music business veteran Willem van Kooten, starts transmitting Feb. 8 to cable subscribers in the four Scandinavian countries, West Germany, the Benelux nations, and the U.K.

Van Kooten says the channel will open with a reach of 1 million households. He hopes to build this to 5 million-6 million households within a year, at which point transmission will likely be extended to encompass Austria, Switzerland, and parts of Spain and France.

In announcing the launch date, van Kooten surprised the Dutch media with word that he also plans to debut Holland's first commercial television station, Benelux TV, beginning in late September or early October.

Both operations will use the ECS satellite transponder previously used by Europa TV, the Pan-European satellite company that has since gone out of business.

Homes linked to cable in most European territories can receive 10-15 TV stations, with additional access to cable radio operators such as Cable 1.

Van Kooten has been a major figure in the Dutch music business for 20 years, starting as a disk jockey. Currently, he is also managing director of Nada Music, of Red Bullet Productions, and Bullet Sound Studios. Until a few months ago he also headed CNR Records and CNR Video, but he sold 50% of his stake in those to set up Cable 1.

The cable radio project is headquartered in London, but all pro-

gramming is to be handled in Hilversum, Holland. The company has built a new studio onto the complex of John de Mol Productions, one of the leading Dutch independent TV producers.

Cable 1 will have a team of six video jocks, with 80% of the programming in English. The other 20% is to be split between German and Dutch. The fact that no Scandinavian-language product is planned at this stage reflects the low percentage of cable penetration in that territory.

Advertising will be in commercial blocks, limited to five or six minutes each hour. Music content will range from rock to AC, depending on the time of day and potential audience.

Van Kooten is president of Cable Music Europe Ltd., the parent company, and Ap Ossendrijver is managing director. They start with launch capital from the Gilde Venture Fund of an estimated \$1.5 million.

The Benelux TV operation involves an initial investment of some \$45 million raised from Philips, the Dutch Merchant Bank, Gilde Venture, and Kosten/Ossendrijver themselves.

The TV operation will program such U.S. series as "The Cosby Show" and "Moonlighting," and Dutch drama, quizzes, music, and electronic publishing. The backers say they expect the service to become profitable in about five years.

Several Dutch national broadcasters, notably AVRO and TROS, spent years conducting feasibility studies with local publishers to consider the possibility of launching Holland's first commercial TV operation.

Says van Kooten: "They've been talking about it. We are doing it."

AS OF JAN. 27, 1988

Billboard THE CLIP LIST™

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



Continuous programming
1775 Broadway, New York, NY 10019

ADDS

ABC, King Without A Crown
AC/DC, Heat Seeker
BoDeans, Dreams
The Church, Under The Milky Way
Los Lobos, One Time, One Night
John Cougar Mellencamp, Check It Out
Midnight Oil, Beds Are Burning
Pepsi & Shirley, All Right Now
Year Zero, Hourglass

HIP CLIP

Wax UK, Bridge To Your Heart

SNEAK PREVIEW

Belinda Carlisle, I Get Weak
Def Leppard, Hysteria
George Harrison, When We Was Fab
Richard Marx, Endless Summer Nights
David Lee Roth, Just Like Paradise
Squeeze, 853-5937
Yes, Rhythm Of Love

HEAVY

Rick Astley, Never Gonna Give You Up
The Bangles, Hazy Shade Of Winter
Eric Carmen, Hungry Eyes
Paul Carrack, Don't Shed A Tear
Taylor Dayne, Tell It To My Heart
Dokken, Burning Like A Flame
Europe, Cherokee
Foreigner, Say You Will
Heart, There's The Girl
Icehouse, Crazy
Elton John, Candle In The Wind
John Cougar Mellencamp, Cherry Bomb
George Michael, Father Figure
Pet Shop Boys, What Have I Done To Deserve This
Pink Floyd, On The Turning Away
Bruce Springsteen, Tunnel Of Love
Sting, Be Still My Beating Heart

ACTIVE

INXS, Devil Inside
M/A/R/R/S, Pump Up The Volume
Men Without Hats, Pop Goes The World
Roy Orbison, Pretty Woman
White Lion, Wait

BUZZ BIN

Depeche Mode, Never Let Me Down Again
Flesh For Lulu, Postcards From Paradise
Smiths, Stop Me If You Heard This One Before

MEDIUM

Terence Trent D'Arby, Wishing Well
Big Trouble, When The Love Is Good
Michael Bolton, (Sittin' On) The Dock Of The Bay
Cher, I Found Someone
Eurythmics, I Need A Man
Lita Ford, Kiss Me Deadly
Great White, Save Your Love
Mick Jagger, Say You Will
Jethro Tull, Jump Start
L.L. Cool J, Going Back To Cali
Mike Oldfield, Magic Touch
Buster Poindexter, Hot Hot Hot
George Thorogood, You Talk Too Much
Triumph, Never Say Never

BREAKOUTS

Justine Bateman, (I Can't Get No) Satisfaction
The Bolshoi, TV Man
Brandos, Honor Among Thieves
Tom Caufield, Precious Town
Curiosity Killed The Cat, Ordinary Day
Martha Davis, Tell It To The Moon
Joe Ely, My Baby Thinks She's French
Gene Loves Jezebel, Motion Of Love
Guns N' Roses, Welcome To The Jungle
Marc Jordan, Catch The Moon
Kiss, Reason To Live
Love And Rockets, No New Tale To Tell
MSG, Love Is Not A Game
Sinead O'Connor, Mandinka
The Pointer Sisters, He Turned Me Out
R.E.M., It's The End Of The World As We Know It
Rush, Lock And Key
Rick Springfield, Rock Of Life



Continuous programming
1775 Broadway, New York, NY 10019

ADDS

George Michael, Father Figure
George Harrison, When We Was Fab
Barry Manilow, Hey Mambo
Dave Mason & Phoebe Snow, Dreams I Dream
Kane Gang, Don't Look Any Further
Scarlett & Black, You Don't Know

NOUVEAUX

View From The Hill, No Conversation

POWER

Eric Carmen, Hungry Eyes
Jody Watley/MCA
Frank Hilton/MGMM
Brian Grant

Patrick Swayze, She's Like The Wind

HEAVY

Michael Jackson, The Way You Make Me Feel
Rick Astley, Never Gonna Give You Up
Michael Bolton, (Sittin' On) The Dock Of The Bay
Natalie Cole, I Live For Your Love
G. Estefan/Miami Sound Machine, Can't Stay Away ...
Dan Hill, Never Thought (That I Could Love)
Manhattan Transfer, Soul Food To Go
Carly Simon, All I Want Is You
Swing Out Sister, Twilight World

MEDIUM

George Harrison, Got My Mind Set On You
Gerald Albright, So Amazing
Earth, Wind & Fire, Thinking Of You
Whitney Houston, So Emotional
Elton John, Candle In The Wind
Gladys Knight & The Pips, Love Overboard
Los Lobos, One Time, One Night
Timothy B. Schmit, Don't Give Up



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ADDS

Miki Howard with Gerald Levert, That's What Love Is
George Michael, Father Figure
Aretha Franklin, Oh Happy Day
Velore & Double O, She's Fine
Miriam Makeba, Emabaceni
Sting, Be Still My Beating Heart
Eissa Fiorillo, How Can I Forget You
E.U., Da Butt
E.U., Go JuJu Go
Erik B. & Rakim, Move The Crowd
Little Benny & The Masters, Cat In The Hat
ANA, Shy Boys

HEAVY

Terence Trent D'Arby, Wishing Well
Gladys Knight & The Pips, Love Overboard
Kashif & Meli'sa Morgan, Love Changes
Melis'a Morgan, If You Can Do It I Can Too
Miki Howard, Baby Be Mine
Lisa Lisa/Cult Jam, Someone To Love Me For Me ...
Gerald Albright, So Amazing
Jody Watley, Some Kind Of Lover
Pebbles, Girlfriend (Remix)
Morris Day, Fishnet
Marlon Jackson, Baby Tonight

MEDIUM

Chris Jasper, Superbad
Lillo Thomas, Wanna Make Love
Michael Jackson, The Way You Make Me Feel
The Deele, Two Occasions
Well Red, Get Lucky
Angela Winbush, Run To Me
Earth, Wind & Fire, Thinking Of You
M/A/R/R/S, Pump Up The Volume
Alexander O'Neal/Cherrelle, Never Knew Love ...
Tony Terry, She's Fly
Salt-N-Pepa, Push It
Shanice Wilson, No Half Steppin'



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Dwight Yoakam, Honky Tonk Man
Lane Caudell, Souvenirs
Gary Chapman, When We're Together
K.T. Oslin, I'll Always Come Back
John Cougar Mellencamp, Paper In Fire
Highway 101, Cry Cry Cry
Sweethearts Of The Rodeo, Since I Found You
Harris/Parton/Ronstadt, To Know Him ...
Kathy Mattea, Walk The Way The Wind Blows
K.D. Lang, Turn Me Round
Restless Heart, Why Does It Have To Be ...
Judy Rodman, Your Gonna Miss Me When I'm Gone
Foster And Lloyd, Hard To Say No
Randy Travis, Forever And Ever Amen
Exile, I Can't Get Close Enough
Billy Joe Royal, I'll Pin A Note On Your Pillow
Ricky Van Shelton, Somebody Lied
Holly Dunn, Strangers Again



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

ADDS

George Michael, Father Figure
Michael Bolton, (Sittin' On) The Dock Of The Bay
The Godfathers, Birth, School, Work, Death
Alexander O'Neal/Cherrelle, Never Knew Love ...
Salt-N-Pepa, Push It

Def Leppard, Hysteria
Los Lobos, One Time, One Night

HEAVY

Taylor Dayne, Tell It To My Heart
Expose, Seasons Change
INXS, Need You Tonight
Foreigner, Say You Will
Heart, There's The Girl
Paul Carrack, Don't Shed A Tear
The Bangles, Hazy Shade Of Winter
Bruce Springsteen, Tunnel Of Love
Pet Shop Boys, What Have I Done To Deserve This
Natalie Cole, I Live For Your Love
Michael Jackson, The Way You Make Me Feel
Elton John, Candle In The Wind
Eric Carmen, Hungry Eyes
George Harrison, Got My Mind Set On You
Prince, I Could Never Take The Place Of Your Man
Roger, I Want To Be Your Man



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

CURRENT

Jonathan Butler, Lies
Icehouse, No Promises
Jonathan Butler, Take Good Care Of Me
Foreigner, Say You Will
Jonathan Butler, Holding On
INXS, Devil Inside
Dan Hill, Never Thought (That I Could Love)
Men Without Hats, Pop Goes The World
Dan Hill With Vonda Sheppard, Can't We Try
Pet Shop Boys, What Have I Done To Deserve This
Martha Davis, Tell It To The Moon
The L.A. Lakers, Just Say No
Ken Gilchrist, The Name Game
George Harrison, Got My Mind Set On You
Glenng Jones, We've Only Just Begun
The Bangles, Hazy Shade Of Winter
Heart, There's The Girl
Stryper, Honestly
G. Estefan/Miami Sound Machine, Can't Stay Away ...
California Raisins, I Heard It Through The Grapevine
Dave Alvin/The Allnighters, New Tattoo
Dave Alvin/The Allnighters, Every Night ...
Jethro Tull, Jump Start



7 hours daily
1000 Louisiana Ave., Houston, TX 77002

ADDS

Rainmakers, Small Circles
Jody Watley, Some Kind Of Lover
Communards, Never Can Say Goodbye
Michael Bolton, (Sittin' On) The Dock Of The Bay
George Michael, Father Figure
Noiseworks, Take Me Back
Manhattan Transfer, Soul Food To Go
Lisa Hartman, I Don't Need Love
INXS, Devil Inside
Platinum Blonde, Fire

POWER

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

HEAVY

Great White, Save Your Love
Cutting Crew, Any Colour
Alexander O'Neal/Cherrelle, Never Knew Love ...
White Lion, Wait
Eissa Fiorillo, How Can I Forget You
M/A/R/R/S, Pump Up The Volume
Buster Poindexter, Hot Hot Hot
G. Estefan/Miami Sound Machine, Can't Stay Away ...
Natalie Cole, I Live For Your Love
Gladys Knight & The Pips, Love Overboard
Terence Trent D'Arby, Wishing Well
Flesh For Lulu, Postcards From Paradise
Big Trouble, When The Love Is Good



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CURRENT

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

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.

THE BOLSHOI

TV Man
Lindy's Party/Beggar's Banquet/RCA
Roger Hunt/VIVID Productions
Sam Hodgkin

JONATHAN BUTLER

Take Good Care Of Me
Jonathan Butler/Jive/RCA
Richard Melman/Picture House
Terence Bulley

COMMUNARDS

Never Can Say Goodbye
Red/MCA/London
VIVID Productions
Andy Morahan

TAYLOR DAYNE

Tell It To My Heart
Tell It To My Heart/Arista
Baron and Kalvert/Calhoun Productions
Amy Raskin

EXPOSE

Seasons Change
Exposure/Arista
Jon Small, Steven Sappota/Picture Vision
Peter Israelson

FIELDS OF THE NEPHILIM

Blue Water
Dawnrazor/Beggar's Banquet/RCA
Fiona Sylanov
Richard Stanley

LITA FORD

Kiss Me Deadly

Lita/Dreamland/RCA
Doug Major/Cream Cheese Productions
Marty Callner

DAVID FOSTER

Winter Games
The Symphony Sessions/Atlantic
Kris Mathur/Davlin Productions
Tony Greco

LISA HARTMAN

I Don't Need Love
Til My Heart Stops/Atlantic
John Hopgood/Libman-Moore Productions
Jay Brown

THE HEBERT FAMILY BAND

Heartbreaker
Heartbreaker/Estate
Reginald Groff/Video Services Ltd.
John Hebert

HOUSE OF FREAKS

40 Years
Monkey On A Chain Gang/Rhino
Don Brown/Rhino Films
Don Brown, Russell Briggs

MARC JORDAN

Catch The Moon
Talking Through Pictures/RCA
Midnight Films
Meiert Avis

PEBBLES

Girlfriend (radio remix)
Pebbles/MCA
Francie Moore/Libman-Moore Productions
Ian Fletcher

POINTER SISTERS

He Turned Me Out
Serious Stamin'/RCA
Kurt Marvis/The Company
Wayne Isham

TRIUMPH

Never Say Never
Surveillance/MCA
Don Allen, Scott MacKenzie/D'Allan Productions
Don Allan

JODY WATLEY

Some Kind Of Lover (remix)
Expose, Seasons Change
Frank Hilton/MGMM
Brian Grant

MTV BIZ BUZZ

MUSIC TELEVISION

FEBRUARY 6, 1988

VOLUME 1 NO. 2

"BREAKTHROUGH" VIDEO BREAKS

You no doubt know about our "Hot Clip of the Week" the off-beat, on-air early launch of an unknown artist destined (we predict) for hit status. And, lately, you've probably browsed through the "Buzz Bin," the five-a-week collection of songs from the alternative charts we put into heavy rotation, despite the level of airplay and sales they've achieved. Well, charts be damned, this is a VIDEO music channel, and so sometimes we just got to play something because it blows our eyes out. From now on, we're picking a video to feature, from either an established artist or a newcomer, regardless of the budget, regardless of hit status, just so long as it's an eyepopper. On air, we're calling it "The Breakthrough Video," and the first of the lot to win the designation is "Risky" by Epic artist Ryuchi Sakamoto. The vocals are from Iggy Pop, the images from somebody's nightmare, or maybe from our collective nightmare. See it and you'll see what we mean.

IMAGE MAVERICK OF THE MONTH

Like flies to garbage—or uh...like metallic particles to some giant TV magnet, creative talents in television are drawn to MTV. The latest metal particle/independent producer to be so drawn is San Francisco's Henry Selig. Don't let his young academy looks fool you, Henry is wild. He operates out of a cool old Army base called Headlands Arts Center, has worked with Lucasfilms, and, for MTV, has produced a number of IDs, including the wild roller coaster ride that currently starts each hour. We love Henry's work; and how does he feel about MTV? "It's the only paying gig that actually encourages raw creativity."

GEORGE MICHAEL WORLDWIDE ON MTV

The first global tour presentation and the first global contest will be part of the 1988 MTV George Michael Worldwide Tour Pass. For the first time ever, MTV Australia, MTV Japan, MTV Europe, and MTV America will join forces to support the tour with ticket information, local promotions, and ongoing special reports from George's perspective. It kicks off in Japan in February, hops to Australia through March, catches a wave to Hawaii in April, spends spring and summer in Europe, and ends the year all over America.

WORD FROM OVERSEAS

We're delighted to have associates at our Sister Service across the waves. They bring us early news on hot video chart action, we get to stay in New York where you can get bagels. The latest hits: "Barcelona," the operatic duet by Freddie Mercury and Spanish Opera Diva Montserrat Caballe; Buena Vista Freddie!... Eric B. & Rakim's "Paid in Full," a top hit all over Europe... "Back in the USSR," a new interpretation of the song by Dutch band B-Mania, alternating with Billy Joel's version on MTV Europe screens, *eto ochen nebeknovenno...* and *choquant* French language Euro-hit "Etienne" by Guesch Patti. Soon to reach America: "Backseat Education" by Zodiac Mindwarp... and watch for Blue Zone on RCA Records and Big Pig, *vox et praeterea nihil.*

Dealers Like Shape's CD Box, But Jury Still Out

BY CHRIS MORRIS

LOS ANGELES As favorable early returns roll in on Capitol Records' test of a so-called pilferproof compact disk package developed by Shape Packaging, other package designers are preparing for a second summit meeting on alternatives to CD theft.

On Nov. 3, Capitol released Bob Seger's "Live Bullet" CD in the 6-by-12-inch jewel-box plastic holder created by Sanford, Maine-based

Shape (Billboard, Oct. 31). The package, designed to frustrate thieves who slit the CD long box or blister pack and slip out the jewel box, was unanimously endorsed—with qualification—by the National Assn. of Recording Merchandisers Retailers Advisory Committee.

However, concern about the Capitol package was voiced by a task force of music packagers, who met in Toronto Nov. 3 in a hastily arranged confab (Billboard, Nov. 21).

A sequel to the November meet-

ing was scheduled to convene in Toronto on Jan. 26, when alternatives to the Shape package will be unveiled.

CEMA president Dennis White says response to the Capitol-Shape holder has been positive. "We've had excellent feedback. Everybody seems to really like it," he says.

According to White, acceptance has been so widespread that Capitol will probably institute further tests of the Shape package, utilizing current product rather than catalog.

"The request now is to give [retailers] more," White says. "We've asked the in-house labels to release more packages so that we can continue the test."

White says that so far, the only objection that retailers have voiced about the Shape package has been its size: The pilferproof boxes are 12% deeper.

"Shape has said they can reduce

the packaging [depth] by 10%," White claims.

White discounts objections from other packagers that the Shape holder cannot now be automatically loaded by existing equipment.

"When we first came with cassettes and CDs in the long box, we couldn't automatically load," White says. "Are you trying to tell me that someone won't develop something that [will] automatically load? ... I think people are putting the cart before the horse."

At this point, Capitol remains the principal sponsor for the Shape holder. "The only [label] that has expressed a viable interest is MCA," White notes. "I talked to [MCA executive vice president of distribution and manufacturing] John Burns, and he came forward and really supported it."

Chains cited as endorsers of the theft-prevention package in a

CEMA press release are generally upbeat about the Shape holder.

Dennis Lorimer, manager of Tower Records in Anaheim, Calif., says, "It's an improvement, but [the manufacturers] haven't provided the answer because a lot of thieves will take the whole package. It's a plus, but not the answer. There will never be an answer to shoplifting."

Jay Perloff, buyer for Philadelphia-based wholesaler Universal Record Distributors, offers a more positive comment.

"It definitely seems to be effective," Perloff says. "The only drawback is, it could be a little thinner."

Others who CEMA says have cast their votes for the Capitol-Shape package—including Bill Veeneman of Target, Mario DiFilippo of rack-jobber Handleman Co., Ed O'Donnell of the Lieberman Enterprises branch in New Jersey, and Tom Ja-

(Continued on next page)

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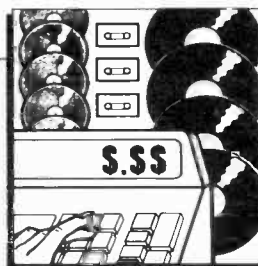
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SCHWARTZ BROS. INC.
Lanham, MD
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by Earl Paige

DOING THE COMBO TWIST: Record Theatre Video, open three months at one of Buffalo, N.Y.'s hottest traffic points, operates a little differently than do most combos. "It's not the record business," says Leonard Silver, patriarch of the parent, Transcontinent Music Sales Inc. The 15,000-square-foot outlet—off Main Street at I-190, near Canisius College—has separate entrances for prerecorded audio. "You need different hours for video," notes Silver. "We're open 7 a.m. to 2 a.m." The store is open every day (this year, 366 days) and rental is a competitive \$1.99 a night.

Although Silver respects the synergistic combo philosophy of Wherehouse, Sound Warehouse, Music Plus, and others that see video rental fueling traffic for audio and vice versa, he wants to dominate in video and thus approaches it separately. "We feature 7,000 catalog titles alone. We put in 100 copies of a hit. We have 6,000 rental club members already and will have 15,000 by year's end."

But video is like the record biz in one way, says Silver: "You have to be the biggest in it."

SILVER STREAK RUNS AGAIN: Dubbed the "Silver Streak" in this column when he competed in the Los Angeles Marathon last year, Silver is registered for the upcoming March 6 run as well. "I'll probably run," says Silver. At 61, he's a source of amazement to sons Larry and Steven and staff at the family firm—and to many of Leonard's friends and acquaintances who will be at the National Assn. of Recording Merchandisers convention opening March 11 in L.A.

NARM'S NICE PRICE: There are still exhibit booths available for the 30th NARM convention March 11-14 at L.A.'s Century Plaza, with first-time exhibitors offered a special rate. According to Barbara Schnepf, assistant to Stan Silverman, director of meetings and conventions, the \$600 associate membership fee is waived for a first-time exhibitor, and a one-time \$50 fee is in effect. Booths are \$1,300 for 8 by 10 feet. "Usually an exhibit is run by one person—and registration for that is \$595, including all meals and events. If they need a second person, that added registration is \$250." Contact NARM at Suite 307, 3 Eves Drive, Marlton, N.J. 08053; 609-

596-2221.

MAINE CHAIN: Look for some major changes and expansion for Diamond Corp. and its two store webs, DeOrsey's and Entertainment Warehouse, long familiar combo outlets in Maine and New Hampshire. There are nine stores in total. New owner Austin Ganly, actually with the Portland, Maine-based firm from its inception, says the company is moving to a new corporate headquarters and considering a name change for the stores.

HOLD THE PHONE: Bob Stanford, owner of Soundtraks, a 1,000-square-foot, deep-catalog store in Huntington, (Long Island) N.Y., says customers can be targeted for telemarketing. He experimented at Christmas. "We made up a big sign, 'Shop By Phone,' and advertised in the local papers—Penny Saver, that type, not Newsday," he says. "People called in and we took down their credit-card numbers and bagged the sales. [Their purchases] were ready when they came by. We must have handled 100 orders during the Christmas season."

MEMORABLE STORE NAMES: Are there any more memorable store names than that of Dingleberry's? Let's hear about it here in the column. Mail an example of your store logo to the address at the close of this column.

People around Dayton, Ohio, have known Dingleberry's for 14 years as "that record shop." The store's name just came out of the blue, says owner Greg Savage, who vows that there are no dingleberry bushes out in the woods. However, Savage's logo is a bear—and it has copped local advertising awards.

Savage relates how the store survived the late-'70s slump, "when the whole bubble burst and about 24 stores around here closed for good." Though Dingleberry's selling floor had pumped up to 7,100 square feet during its prime, it was eventually "down-sized" to its present 1,700-square-foot area. Now compact disk expansion has Savage taking a second look at all that warehouse and office space.

Dayton still boasts independents such as Gem City Records, Second Time Around Records, Renaissance Records, and Spud City Records, all slugging it out with the chains. Dingleberry's has benefited "from an interstate [highway] that came in a year ago," adds Savage. "We're right down the road from a mall, and that makes our prices look great." Savage's shelf for \$8.98s is \$7.39; sale prices are \$5.99 and \$6.99.

If you're too busy to call Retail Track, drop us a line: Earl Paige, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Phone: 213-273-7040.

Highland Gains GML Catalog

BY LINDA MOLESKI

HIGHLAND MUSIC, a Dearborn, Mich.-based independent distribution company, has expanded its offerings by picking up an extensive catalog previously handled by **Gusto Records**.

The catalog, leased from **GML Inc.**, includes titles from the **King, Hollywood, Deluxe, Starday, Stop, Federal, Power Pak**, and **Gusto** labels and many smaller logos. GML has been acquiring masters and catalogs for more than 15 years.

The product features such artists as **Red Sovine, B.J. Thomas, George Jones, the Kendalls** (including their original **Ovation Records** masters), the **Stanley Bros., Jimmy Martin, Reno & Smiley, Jimmy Dorsey** (including his original big band recording of "So Rare"), the **Platters, Little Willie John, Bill Doggett, and Hank Ballard**. It also encompasses a large number of bluegrass and gospel masters.

According to Highland chief **Stephen Hawkins**, the label plans to release many of the recordings in their original form and on new compilations created from available masters.

Highland is located at Suite 1415, W. One Parklane Blvd., Dearborn, Mich. 48126; 313-271-9795.

SEEDS & SPROUTS: Those of you looking for new talent on the hard rock front should seek out **Sound-**

garden, a raw, four-piece outfit out of Seattle. The group's debut EP, "Screaming Life" (on **Sub Pop**), could easily pass for an updated version of old Sabbath, with a touch of Zeppelin. Contact **Susan Silver** at 206-441-7177 . . . **Relativity** just shipped Boston-based **Scruffy The Cat's** new EP, "Boom, Boom, Boom,

GRASS ROUTE

Bingo," which will quickly find its way onto college playlists. The recording contains three live tracks, including the Del Shannon classic "Runaway" . . . Also out of Boston, **Var International** has released the latest compilation in its "Boston Rock'N'Roll Anthology" series. The collection documents the area's music scene, covering such acts as **Ava Electricis, the Realm, Barb Kitson, and UXB** . . . **Wax Trax** has put out two releases on the **Play It Again Sam U.S.** label, the **Neon Judgement's** debut project, "Horny As Hell," and **Trisomie 21's** second album, "Million Lights." Other product scheduled for release in the coming weeks includes titles from **Revolting Cocks, the Legendary Pink Dots, and Test Department** . . . **Profile** is putting together a compilation pack-

age, titled "Wrap Up," that will consist of new remixes of songs by **Channel, Sweet Tee, and Dana Dane**, among others. Meanwhile, the label is attracting attention with the Nils' eponymous debut album on its **Rock Hotel** imprint . . . **Static Records** bows on the West Coast with a 12-inch dance single, "You Can Be The One," from **Jon Holland**. The label plans to focus on dance and alternative rock. It can be reached at Suite 55, 28561 Front St., Temecula, Calif. 92390; 714-798-5993 . . . A big apology goes out to **Select Records**, which was overlooked in this column's recent year-end wrap-up. The Manhattan-based logo had a good deal of success with **UTFO's** album, "Lethal," which peaked at No. 67 on the Top Pop Albums chart in November.

FAREWELL NOTE: I'm sad to say that this is my last Grass Route (the feature will continue, however). After three years at Billboard, I have decided to accept a position at Atlantic Records. I've made many good friends during my tenure here, and I want to thank all of you for your patience and support. Special thanks go out to **Clay Pasternack, Jerry Suarez, Noble Womble, Duncan Browne, Pat Monaco, Gus Drakas, Roger Christian, Merrill Kass, Fred Munao, George Hocutt, Phil Jones, Noah Herschman, and Lucky Leonard**. I wish all of you the best of luck, and please keep in touch.

NARM MEMBERS TO MEET ON PILFERPROOF CD PACKAGE

(Continued from preceding page)

cobson of **Rose Records** in Chicago—could not be reached for further comment.

Craig Kelly, chairman of **NARM's** Loss Prevention Committee and associate vice president of loss prevention for L.A.-based **Wherehouse Entertainment**, says that while he has gotten no industrywide feedback on the Capitol effort, his own company endorses it.

"Our stores like it," Kelly says. "The stores have noticed a difference in the package and like it."

Asked if **Wherehouse** outlets have noticed any deficiencies in the package, Kelly replies, "We accept it as it is. We don't see any problems with it. It's not only good at preventing boosters from cutting into it, but it also does a better job of preventing the jewel case from get-

ting damaged because it has a hard plastic shell."

Not everyone is quite so positive about the Capitol package, however.

On Jan. 26, automated carton giant **H.J. Langen & Sons** was scheduled to host a meeting in Toronto; attendees were expected to include representatives of most of the major manufacturers of conventional CD packaging—particularly **Shorewood, Ivy Hill Corp., Queens Group, and AGI**. Each of these packagers has a vested interest in seeing labels continue to use all-cardboard long boxes, and the summit is being held to poll these companies on what antitheft improvements can be built into such packages.

Asked if the meeting would produce any alternatives to the Shape

design, **Floyd Glinert**, executive vice president of **Shorewood Packaging**, says, "We believe we have some, and those are going to be presented at the meeting."

Glinert voices several objections to the Shape holder: that the package may not actually address the major source of shrinkage, which has never been determined by a survey of **NARM** members; that the Shape device cannot be automatically loaded by existing equipment; and that an antitheft package, no matter who produces it, may result in costly retooling, which would result in manufacturing price hikes that would be passed along to already-cost-conscious consumers.

"You might see people trying to oversimplify stuff, and it's not that simple," Glinert says.

FOR WEEK ENDING FEBRUARY 6, 1988

Billboard

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TOP COMPACT DISKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	POP™	
				ARTIST TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
				★★ NO. 1 ★★	
1	5	3	12	INXS KICK	ATLANTIC 2-81796
2	1	5	12	GEORGE MICHAEL FAITH	COLUMBIA CK 40867
3	3	2	20	PINK FLOYD A MOMENTARY LAPSE OF REASON	COLUMBIA CK 40599
4	2	1	12	GEORGE HARRISON CLOUD NINE	DARK HORSE 2-25643/WARNER BROS.
5	4	4	15	STING . . . NOTHING LIKE THE SUN	A&M CD 6402
6	6	7	20	SOUNDTRACK DIRTY DANCING	RCA 6408-2-R
7	7	6	22	JOHN COUGAR MELLENCAMP LONESOME JUBILEE	MERCURY 832 465 2/POLYGRAM
8	8	9	16	BRUCE SPRINGSTEEN TUNNEL OF LOVE	COLUMBIA CK 40999
9	10	10	21	MICHAEL JACKSON BAD	EPIC EK 40600/E.P.A.
10	9	8	46	U2 THE JOSHUA TREE	ISLAND 2-90581/ATLANTIC
11	11	—	2	ELTON JOHN LIVE IN AUSTRALIA WITH THE MELBOURNE SYMPHONY ORCH.	MCA MCAD 8022
12	13	16	5	TIFFANY TIFFANY	MCA MCAD 5793
13	17	17	25	DEF LEPPARD HYSTERIA	MERCURY 830 675 2/POLYGRAM
14	15	11	11	STEVE WINWOOD CHRONICLES	ISLAND 2-25660/WARNER BROS.
15	12	12	43	WHITESNAKE WHITESNAKE	GEFFEN 2-24099
16	18	20	7	FOREIGNER INSIDE INFORMATION	ATLANTIC 2-81808
17	20	18	8	PAUL MCCARTNEY ALL THE BEST	CAPITOL CCT 48287
18	14	15	21	R.E.M. DOCUMENT	I.R.S. IRSD 42059/MCA
19	16	14	34	WHITNEY HOUSTON WHITNEY	ARISTA ARCD 8405
20	24	—	41	FLEETWOOD MAC TANGO IN THE NIGHT	WARNER BROS. 2-25471
21	23	25	4	EURHYTHMICS SAVAGE	RCA 6794-2-R
22	22	21	13	ROBBIE ROBERTSON ROBBIE ROBERTSON	GEFFEN 2-24160
23	19	13	14	THE BEATLES ABBEY ROAD	CAPITOL CCT 46446
24	28	22	17	YES BIG GENERATOR	ATCO 2-90522/ATLANTIC
25	27	24	23	THE BEATLES WHITE ALBUM	CAPITOL OCB 46443
26	21	19	9	STEVIE WONDER CHARACTERS	MOTOWN 6248 MD
27	RE-ENTRY			JETHRO TULL CREST OF A KNAVE	CHRYSLIS VK 41590
28	29	27	34	KENNY G. DUOTONES	ARISTA ARCD 8496
29	30	23	10	MADONNA YOU CAN DANCE	SIRE 2-25535/WARNER BROS.
30	NEW ▶		1	TRAFFIC THE LOW SPARK OF HIGH HEELED BOYS	ISLAND 2-90059/ATLANTIC

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Web Hooks Up With Seafood Restaurant In 7-City Campaign New Musicland Promo Is No Fish Story

BY MOIRA McCORMICK

CHICAGO Musicland has hooked up with seafood-restaurant chain Long John Silver's in a seven-market cross promotion that runs through Feb. 14. During the promotion, purchasers of Long John Silver's All-You-Can-Eat Crispy Breaded Fish Dinner receive a discount coupon good for \$2 off an LP, cassette, or compact disk at participating Musicland outlets.

Seventy Musicland units and 235 Long John Silver's restaurants are involved in the promotion, which is running in Chicago; Detroit; Oklahoma City and Tulsa, Okla.; and Dallas, Houston, and San Antonio, Texas. Television, radio, and in-shop point-of-sale advertisements are being used to push the promo, all underwritten by Long John Silver's.

According to Bruce Jesse, vice president of advertising for the Minneapolis-based Musicland web, Long John Silver's approached Musicland about the promotion. Musicland is not, he adds, involved in the restaurant chain's related sweepstakes, which involves giveaways of stereo systems, jukeboxes, and oldies albums.

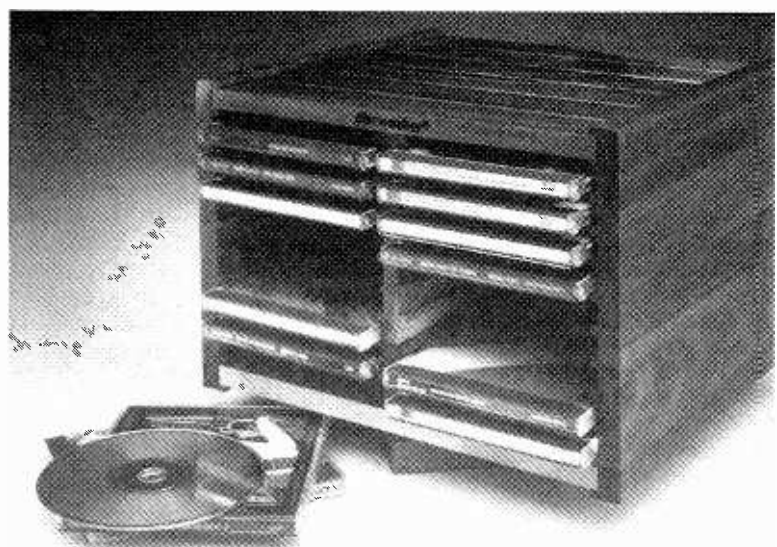
According to Bill Risberg, director of sales promotion for Jerico Inc., the Lexington, Ky.-based parent company of Long John Silver's, the promotion came about when the company's advertising agency, Foote Cone & Belding of Chicago, opted to promote the Crispy Breaded Fish Dinner as "a golden hit."

"The agency's [campaign] revolved around a golden-hit, jukebox-type [presentation]," says Risberg, "and the resultant commercial has that style and feeling. We thought it might be appropriate to tie in with the record business, and someone at Foote Cone had contacts at Musicland. We had never worked with Musicland before, but we probably would again. Sales on this particular promotion have been good."

Jesse says Musicland has worked with clothing and food merchants in past cross promo-

tions, including a recent Musicland/Burger King promotion in the Minneapolis area. "We were very pleased with the way that went," he says, "and we weren't hesitant to start this one."

While this is Long John Silver's first involvement with Musicland, Risberg says the fast-food company is no stranger to the music business. "We had a crew incentive in the fall in which employees could obtain records and tapes through CBS Records and concert tickets through Pace Concerts," he says.



This compact disk case from Discwasher is mounted on a swivel base and holds 36 disks. Made from walnut, it carries a suggested list price of \$79.95.

AUDIO PLUS

BY EDWARD MORRIS

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

HOLD IT: Discwasher (312-678-9600) is courting audio addicts with a series of new tape and compact disk cases. The two portable tape containers will hold six and 12 boxed cassettes. They are made of water-resistant vinyl with Velcro-style fasteners and have see-through tops. The suggested retail prices are \$7.95 and \$14.95.

The CD storage case is made of U.S. walnut and has a swivel base. The unit stores 18 CDs on each side.

The suggested price tag reads \$79.95.

TAKE DAT: BASF (617-271-4064) has introduced its entry into the still-simmering digital audiotape brew. The cassette, which has a dynamic range of 96dB and a flat frequency response of 2-to-20,000 hertz, is already set for shipment to U.S. outlets and will retail for about \$13 a tape.

STEP RIGHT UP: For consumers moving to a higher-quality blank tape than the Type I normal bias, **TDK** (516-625-0100) is now offering its Type II, high-bias, Super D line. The company says the new line offers "improved phase accuracy and smoother tape transportation." It features TDK's Super Avilyn formulation. The suggested prices are \$2.25 for the SD C-60 and \$2.50 for the C-90.



Barry's Bash. Arista superstar Barry Manilow makes an autograph stop at Camelot Music's Dublin Sawmill Center store, one of two locations that the chain recently opened in the Columbus, Ohio, market. Manilow's store visit was tied to a sellout show, sponsored by WSNY "Sunny 95," at the Ohio Center. Shown, front row, from left, are David Santaniello, Arista sales/marketing coordinator; Manilow; and Don Hallett, WSNY program director. In the back row, from left, are Bob Nunnaly, WSNY announcer; Sally Sagorka, Camelot sales associate; Chris Connors, Camelot District Supervisor; Linda Rowsey, Cleveland branch manager for RCA/A&M/Arista; and Gerry Gladieux, Camelot vice president of advertising.

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

PATO BANYON
Never Give In
◆ LP I.R.S./No Speak 42119/\$8.98
CA 42119/\$8.98

BROWNMARX
Just Like That
◆ LP Motown 6251ML/NA
CA 6251MC/NA

BUSBOYS
Money Don't Make No Man
◆ LP Voss D11G-72915/NA
CA D41G-72915/NA

STEWART COPELAND
The Equalizer & Other Cliffhangers
◆ LP I.R.S./No Speak 42099/\$8.98
CA 42099/\$8.98

DAKRASH
Dakrash
LP Capitol C1-48355/NA
CA C4-48355/NA

DARRYL DUNCAN
Heaven
◆ LP Motown 6237ML/NA
CA 6237MC/NA

FOUR REASONS UNKNOWN
Four Reasons Unknown
LP Epic BFE-40667/NA
CA BET-40667/NA

PETER HAYCOCK
Guitar And Son
◆ LP I.R.S./No Speak 42100/\$8.98
CA 42100/\$8.98

HINDSIGHT
Days Like This
LP Virgin 90633-1/NA
CA 90633-4/NA

KINSEY REPORT
Edge Of The City
◆ LP Alligator 4758/NA
CA 4758/NA

BONNIE KOLOC
With You On My Side
LP Flying Fish FF-437/NA

STACY LATTISAW
Personal Attention
◆ LP Motown 6247ML/NA
CA 6247CL/NA

NICK LOWE
Pinker & Prouder Than Previous
◆ LP Columbia FC-40381/NA
CA FCT-40381/NA

JOHN MARTYN
Foundations
◆ LP Island 90853-1/NA
CA 90853-4/NA

WILLIAM ORBIT
Strange Cargo
◆ LP I.R.S./No Speak 42098/\$8.98
CA 42098/\$8.98

CHARLEY PRIDE
I'm Gonna Love Her On The Radio
LP 16th Avenue D11G-70551/NA
CA D41G-70551/NA

SCOTT STEWART
And The Other Side
◆ LP Allegiance D11G-72860/NA
CA D41G-72860/NA

SWEETHEARTS OF THE RODEO
One Time, One Night
LP Columbia FC-40614/NA
CA FCT-40614/NA

MEL TILLIS
Brand New Mister Me
LP Polydor 835310-1/NA
CA 835310-4/NA

VARIOUS ARTISTS
Sonic Defense Initiative
LP Imaginary IMX-004/\$9.98
CA IMXC-004/\$8.98

HANK WILLIAMS JR.
Standing In The Shadows
LP Polydor 835132-1/NA
CA 835132-4/NA

WISHBONE ASH
Nouveau Calls
◆ LP I.R.S./No Speak 42101/\$8.98
CA 42101/\$8.98

SOUNDTRACKS

ROBERT COBERT
Original Music From Dark Shadows
LP Media Sound MS-00002/NA

JAMES HORNER
Batteries Not Included
LP MCA 6225/NA
CA MCAC 6225/NA

ERICH KUNZEL/CINCINNATI POPS ORCHESTRA
Hollywood's Greatest Hits Volume 1
◆ CD Telarc 80168/NA

VARIOUS ARTISTS
Planes, Trains And Automobiles
LP MCA 6223/NA
CA MCAC 6223/NA

VARIOUS ARTISTS
She's Having A Baby
◆ LP I.R.S. 6211/\$8.98
CA 6211/\$8.98/NA

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Classical KEEPING SCORE



by Is Horowitz

DOMESTIC ACTIVITY: U.S. recording projects by Deutsche Grammophon continue at a brisk pace. The repertoire gamut ranges from chamber music to orchestra and opera. In mid-January, the **Emerson Quartet** began recording the Bartok Quartets in New York, with release planned for fall, according to **Alison Ames**, label vice president. The recent DG pactee's first for the label is a Schubert program ("Death And The Maiden" and the "Quartettsatz") still to be released.

At the end of this month, also in Gotham, DG moves its equipment into Manhattan Center to record a Scriabin program with **Giuseppe Sinopoli** and the New York Philharmonic. And in April, DG resumes its "Ring" project as **James Levine** and Met-Opera forces tape "Rheingold" and "Siegfried." Again, Manhattan Center is the location.

April shapes up as a particularly busy month for DG. **Gidon Kremer** will record "Offertorium," a violin concerto by Soviet composer **Sofia Gubaidulina**. **Charles Dutoit** will conduct the Boston Symphony Orchestra. Before the month is out DG will also have recorded the Boston Symphony Orchestra with its own **Seiji Ozawa** in a Richard Strauss program. Another U.S. project inked by DG will have cellist **Matt Haimovitz** recording concertos by Saint-Saëns, Lalo and Bruch with the Chicago Symphony under **James Levine**.

ERATO RECORDS has entered into a recording contract with the National Symphony Orchestra and its musical director, **Mstislav Rostropovich**. The project is said to be the orchestra's most extensive in more than a decade. Seven recordings will be made over the next three years under the agreement.

The first project under the deal, in fact, was completed Jan. 23. It was the Shostakovich Symphony No. 13, "Babi Yar," with Bulgarian basso **Nicola Ghuselev** as soloist. Erato producer **Michel Garcin** and technician **Jean Charoret** came to Washington, D.C., from Paris to supervise the production.

The next batch of recording sessions will be held in March, with Glazunov and Prokofiev No. 1 violin concertos. **Anne-Sophie Mutter** will be the violin so-

loist. Other works to be recorded are now under discussion.

The recordings are being made in the National's home concert hall in the Kennedy Center for the Performing Arts. An earlier, precontract project for Erato by the National was a soundtrack for a film version of Mussorgsky's "Boris Godonov." Both film and soundtrack album will be released in 1989. U.S. distribution of Erato, of course, continues via RCA Red Seal.

PASSING NOTES: Telarc has a major promotion

Deutsche Grammophon ups its 1988 recording projects

behind its market introduction of **Don Dorsey's** "Beethoven Or Bust" compact disk. Specially boxed kits containing the CD and souvenir sunglasses (Beethoven wears them on the album cover) will go out to 800 dealers, reaching beyond the normal classical retail community. Heavy national advertising and radio exposure is promised. Dorsey's "Bachbusters," which, like the new entry, is a synthesized production of familiar material, was a classical crossover chart topper last year.

WCLV Cleveland remembered **Jacqueline DuPré** on her birthday, Jan. 26, with a memorial program of recordings by the cellist, who died in October of multiple sclerosis. DuPré would have been 43 years old. The station tied in the performances with spots on behalf of the MS Foundation.

Among the concerts **Rudolf Serkin** has canceled because of illness is a date with the San Francisco Symphony in Shanghai, China, Feb. 29. . . The Israel Chamber Orchestra conducted by **Yoav Talmi** tours the U.S. in March in celebration of Israel's 40th anniversary. The ensemble has recorded for Teldec.

RCA Red Seal's the **Chieftains**, whose (Celtic Wedding) is nominated for a traditional folk Grammy, are now on tour. . . Pro Arte has inked a recording pact with Canadian conductor **Boris Brott**. His first project will be an album of film music with the Hamilton Philharmonic. Pro Arte's **Steve Vining**

Label Exclusivity, Already Fragile, Is Dealt Another Blow Angel/EMI's Muti Signs Deal With Philips

BY IS HOROWITZ

NEW YORK Label exclusivity, a weakening structure in recent years, has crumbled a bit further with the news that Philips Records signed a long-term deal with Riccardo Muti, even as the conductor continues his recording association with Angel/EMI, his exclusive home label for years.

The move is further evidence of the difficulty labels have in filling the perceived recording needs of top art-

ists, be they instrumentalists, singers, or conductors.

Both Angel/EMI and Philips have extensive plans for Muti that will see much of his work for both labels on the podium before the same musical organizations. Shared under current deals are Muti's efforts with the Philadelphia Orchestra, where he serves as music director, and at La Scala, where he holds a similar post. Each label will also record the maestro with the Berlin Philharmonic and the Vienna Philharmonic.

The initial Muti recordings under Philips supervision take place in October, setting in motion a Brahms cycle. The first recordings will be of symphonies Nos. 2 and 4 and the "Academic Festival" and "Tragic" overtures. The series will continue next season and will include an "Alto Rhapsody" featuring Jessye Norman.

Meanwhile, Angel/EMI will be filling out its Beethoven cycle with Muti and the Philadelphians. It will record Symphony No. 7 and several overtures later in February, and in April it will undertake Symphony No. 9. Later in the year the label will record the Scriabin Third Symphony in Philadelphia with Muti.

At La Scala, Angel/EMI has a Muti "Rigoletto" on the boards, and Philips has a "William Tell." Among other Muti recordings planned for this year by Angel/EMI are Bruckner's Sixth Symphony in Berlin and Schubert's Second and Third symphonies in Vienna.

Philips has yet to disclose its recording plans for Muti and the Berlin and Vienna orchestras.

LPs Ace Boston's Tower

NEW YORK LPs are showing unusual staying power at Tower's new store in Boston, according to David Belote, classical manager. This despite increasingly strong sales of compact disks.

Vinyl currently accounts for 20% of classical sales, says Belote, or double his expectations. The percentage is even higher if cutout

sales are factored in, he says.

Belote, who came to Boston from the Tower store in San Diego, says he expects now to have to order LPs monthly, rather than bimonthly as his prior experience indicated.

A current sales breakdown for classics shows CDs at 60%, with LPs and cassettes at 20% each, says Belote.

FOR WEEK ENDING FEBRUARY 6, 1988

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TOP CLASSICAL ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	10	★★ NO. 1 ★★ HOROWITZ PLAYS MOZART DG 423-287 (CD)	8 weeks at No. One VLADIMIR HOROWITZ
2	2	22	BEETHOVEN: PIANO CONCERTO NO. 5 CBS MK-42330 (CD)	MURRAY PERAHIA
3	3	66	HOROWITZ IN MOSCOW DG 419-499 (CD)	VLADIMIR HOROWITZ
4	5	12	BEETHOVEN: SYMPHONY NO. 9 ANGEL CDC-49221 (CD) LONDON CLASSICAL PLAYERS (NORRINGTON)	
5	4	10	GLASS: AKHNATEN CBS M2K-42457 (CD) STUTTGART STATE OPERA (DAVIES)	
6	6	14	BACH: CHACONNE/PARTITA/CELLO SUITE MCA MCAD-42068 (CD)	ANDRES SEGOVIA
7	7	8	VERDI: REQUIEM ANGEL CDCB-49390 (CD) STUDER, ZAJIC, PAVAROTTI, RAMEY (MUTI)	
8	18	4	LEVANT PLAYS GERSHWIN CBS MK-42514 (CD)	OSCAR LEVANT
9	9	6	THE UNKNOWN RECORDINGS ANGEL CDC-49428 (CD)	MARIA CALLAS
10	12	14	RODRIGO/PONCE/TORROBA MCA MCAD-42067 (CD)	ANDRES SEGOVIA
11	11	46	CARNAVAL CBS MK-42137 (CD)	WYNTON MARSALIS
12	10	28	WHITE MAN SLEEPS NONESUCH 79163 (CD)	THE KRONOS QUARTET
13	17	16	BRAHMS: PIANO QUARTET NO. 1 CBS MK-42361 (CD) MURRAY PERAHIA, AMADEUS QUARTET	
14	14	36	POPS IN LOVE PHILIPS 416-361 (CD)	BOSTON POPS (WILLIAMS)
15	15	98	PLEASURES OF THEIR COMPANY ANGEL CDC-47196 (CD) KATHLEEN BATTLE, CHRISTOPHER PARKENING	
16	8	8	HANDEL: MESSIAH ANGEL CDCB-49027 (CD)	TORONTO SYMPHONY (DAVIS)
17	21	4	GERSHWIN: RHAPSODY IN BLUE PRO ARTE CDD-352 (CD) DENVER SYMPHONY POPS (WAYLAND)	
18	24	28	BUTTERWORTH/PARRY/BRIDGE NIMBUS NI-5068 (CD) ENGLISH STRING ORCHESTRA (BOUGHTON)	
19	13	6	NEW YEAR'S CONCERT IN VIENNA DG 419-616 (CD) VIENNA PHILHARMONIC (KARAJAN)	
20	19	162	AMADEUS SOUNDTRACK FANTASY WAM-1791 (CD)	● NEVILLE MARRINER
21	20	32	GROFE: GRAND CANYON SUITE TELARC CD-80086 (CD) CINCINNATI POPS (KUNZEL)	
22	RE-ENTRY		BEETHOVEN: SYMPHONIES 2 & 8 ANGEL CDC-47698 (CD) LONDON CLASSICAL PLAYERS (NORRINGTON)	
23	23	14	BEETHOVEN: SYMPHONY NO. 9 LONDON 417-800 (CD) CHICAGO SYMPHONY ORCHESTRA (SOLTI)	
24	NEW▶		BEETHOVEN: SONATAS FOR PIANO & CELLO CBS M2K-42446 (CD) YO-YO MA, EMANUEL AX	
25	16	24	BEETHOVEN: SYMPHONIES 4 & 5 L'OISEAU LYRE 417-615 (CD) ACADEMY OF ANCIENT MUSIC (HOGWOOD)	

TOP CROSSOVER ALBUMS™

1	2	12	★★ NO. 1 ★★ BY REQUEST... THE BEST OF JOHN WILLIAMS PHILIPS 420-178 (CD)	BOSTON POPS
2	1	24	KIRI SINGS GERSHWIN ANGEL CDC-47454 (CD)	KIRI TE KANAWA
3	3	12	VOLARE LONDON 421-052 (CD)	LUCIANO PAVAROTTI (MANCINI)
4	6	10	GERSHWIN: OF THEE I SING/LET 'EM EAT CAKE CBS M2K-42522 (CD) ORCHESTRA OF ST. LUKE'S (THOMAS)	
5	4	18	MY FAIR LADY LONDON 421-200 (CD)	KIRI TE KANAWA, JEREMY IRONS
6	5	16	CAROUSEL MCA MCAD-6209 (CD)	BARBARA COOK, SAMUEL RAMEY
7	11	4	HOLLYWOOD'S GREATEST HITS TELARC CD-80168 (CD)	CINCINNATI POPS (KUNZEL)
8	8	18	BACH ON ABBEY ROAD PRO ARTE CDD-346 (CD)	JOHN BAYLESS
9	9	14	STRIKE UP THE BAND RCA 6490-RC (CD)	CANADIAN BRASS
10	10	20	STAR TRACKS II TELARC CD-80146 (CD)	CINCINNATI POPS (KUNZEL)
11	13	22	GERSHWIN: OVERTURES ANGEL CDC-47977 (CD) NEW PRINCESS THEATER ORCHESTRA (MCGLINN)	
12	15	44	TRADITION ANGEL CDC-47904 (CD)	ITZHAK PERLMAN
13	14	36	BASIN STREET CBS MK-42367 (CD)	CANADIAN BRASS
14	NEW▶		CLASSIC GERSHWIN CBS MK-42516 (CD)	VARIOUS ARTISTS
15	RE-ENTRY		POP GO THE BEATLES PRO ARTE CDD-350 (CD)	ROCHESTER POPS (WAYLAND)

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(Continued on page 62)

Confusion Reigns In Cannes Over CDV Launch Date

BY KEN TERRY

CANNES Contradictory statements about the European launch date for compact disk video were made at a MIDEM seminar here Jan. 26. Philippe Laco, head of PolyGram Music Video in Paris, announced that while some demonstration CDVs will be released in June, the "real" launch date for the configuration will be in September. But Steven Smith, who runs Tower Records' London retail operation, says his company has been promised 30 commercial CDVs in March.

These 5-inch titles, each consisting of a videoclip and about 20 minutes of digital-playback music, will

be drawn exclusively from the PolyGram catalog, Smith said. He added that he assumes they will be available in the U.S. as well, although PolyGram has yet to reveal a precise U.S. launch date for CDV.

Laco stressed that PolyGram wants to postpone the European rollout until September—a full year after the initially scheduled date—in order to make sure enough software is ready in 5-inch, 8-inch, and 12-inch formats to support the combi-players that can accommodate all three.

Another source says that Philips, PolyGram's parent company, is insisting on the delay so that it can coordinate marketing plans for hardware and the three software formats. In Europe, unlike in the U.S. and Japan, Laservision players have been unavailable

since the late '70s, so there's no installed base of hardware on which to build the CDV market. In effect, therefore, Philips and other companies will be introducing not only

'A number of small labels plan to launch CDV in Europe, with or without a hardware launch'

the CDV, but also the laser videodisk to Europe.

Recently, PolyGram spokesmen in the U.S. and Europe attributed the delay in bowing CDV to

"sourcing" problems: It was said that manufacturing agreements had to be reached with other manufacturers besides Philips-DuPont Optical, which is ready to begin CDV production at its Blackburn, England, plant.

But Jim DeVries, chairman of Disctronics, noted that his firm's Anaheim, Calif., plant is also equipped to manufacture CDVs in the NTSC (U.S. and Japanese) television standard, "as soon as customers are ready to launch it." He added that all necessary agreements with Philips have already been reached.

He also said that Sony's Japanese CD plant can make CDVs for NTSC receivers and that Bertelsmann's Sonopress facility in West Germany has most of the necessary equipment for CDV mastering and duplication in the PAL

(European) standard. Any CD plant in the world can theoretically make CDVs, he stated, but the preparation stage requires about \$2 million-\$3 million worth of mastering and video equipment.

Five-inch CDVs were being demonstrated at a PolyGram stand here on several TV monitors. David Wilson, customer services manager for PDO U.K., said the company was gearing for a possible May launch in Europe, starting with 100-150 PolyGram titles.

He stressed that hardware and software would bow together. Right now, however, he said, only Pioneer has a combi-player on the market, and it is selling only in West Germany, though imports are available in other countries.

Both WEA and CBS have shown interest in CDV here, he says, but neither company has committed any of its repertoire. He added, however, "We know of a number of small labels that will be out with CDV here, with or without a hardware launch."

Eventually, Wilson says, he expects dedicated CDV players to hit the market, probably selling for about \$500.



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Panel: Hollywood Wary Of Using Foreign Composers, Artists U.S., Euro Copyright Conflicts Examined

BY NICK ROBERTSHAW

CANNES Conflict between U.S. and European copyright laws could prevent Hollywood movie studios from employing overseas composers and artists for soundtrack work. Speaking Jan. 25 at the first of two



international lawyers' seminars here during MIDEM, Columbia Pictures Music Group president Robert Holmes said the conflict could prevent the feature-film-production process from becoming increasingly international in character.

"Soundtracks often use all American or British acts," he said, "but we are trying to change this situation. France and Italy, for instance, are major markets for U.S. movies, so why not use French or Italian tracks?" But he added, "If we are at risk by using Europeans, we want to know about it because we will use fewer of them."

At issue is the so-called work-for-hire concept used in U.S. soundtrack contracts, which vests studios with 100% copyright ownership and the right to change or abandon musical scores at will. This is seen as conflicting with the so-called moral-rights provision included in European legislation, which is designed to protect the integrity of a composer's work.

Italian copyright law goes so far as to regard a soundtrack composer as a co-author of the movie involved, and BIEM, the grouping of European mechanical-rights societies, has recommended that individuals refuse to enter into work-for-hire agreements. Commented Holmes: "We are very concerned about some of these issues, particularly the Italian notion that the composer is a co-author of the movie. In the U.S., we regard the movie as the painting and the music as its frame, and we feel we should have the right to change the frame whenever

we like."

Further problems arise when rights societies require composer members to assign future works to them, effectively outlawing any direct work-for-hire agreement between a composer and a studio.

Said West German lawyer Gunther Poll: "There are basically two copyright systems in the world, and conflicts occur whenever the two systems collide." In a case involving the use of Bert Kaempfert's "Strangers In The Night" in the movie "Fast Times At Ridgemont High," a West German court addressed this issue, deciding that U.S. law, in which the employer is the first copyright owner, should be applied instead of West German law, in which the composer is the

first copyright owner.

The MIDEM meeting revealed some recognition among European attorneys that too strict a stance could prove counterproductive. West Germany's Poll questioned the wisdom of the BIEM recommendation, noting that under work-for-hire agreements, established composers stand to earn more and to be paid more quickly. Italy's Giorgio Mondini said discussions were under way between rights society SIAE and the Motion Picture Assn. of America with the aim of resolving the conflicts in the two countries' approaches.

Italian law was meant to protect the composers, he said, but that approach could backfire by discouraging

(Continued on next page)

Shape Systems Bows Reduced-Size CD Plant

CANNES Shape Systems Design, a sister company of Sanford, Maine-based Shape Optimedia, has unveiled a new, 4-by-8-foot compact disk manufacturing plant here. The Unit Disc Manufacturing Plant is



said to be capable of producing one CD every two minutes, with a claimed annual capacity of 2 million units.

While similar in general concept to Technetronics' monoline plant in West Chester, Pa., Shape's UDMS is both smaller and cheaper than its competitor. The monoline system takes up a good-sized room and costs about \$1.7 million. The complete UDMS, by contrast, with molding operation and printer included, goes for \$737,000. It's also available for \$504,000 without the molding machine and for \$490,000 sans molder and printer.

According to Art LeBlanc, direc-

tor of Anton Labs, the r&d group of Shape Systems Design, the UDMS is so new that one hasn't yet been installed at Shape Optimedia, although that CD manufacturer has had a prototype of the current machine for the past two years.

Noting that Technetronics' monoline was co-developed by Dutch firm O.D. and M.E., LeBlanc claims the UDMS is the first portable CD manufacturing plant to be made in the U.S.

Since the UDMS can also be adapted to turn out CD-ROMs and CDVs, he says the unit is ideally suited for "niche markets," where small batches of product are required. "In order to meet competitive prices, people are going to have to start thinking about this," he claims.

On the other hand, David Wilson, customer services manager for Philips-DuPont Optical U.K., notes that with raw CD prices at an all-time low, it's more practical for small la-

(Continued on next page)

Authors' Groups, TV Cinq Sign Royalties Deal

BY PHILIPPE CROCC

PARIS After nine months of negotiations, the French private television channel TV Cinq has signed a composite agreement with the four national authors' societies to pay royalties for using their members' repertoire.

Under the agreement, the four societies—SACEM (musical performance fee), SDRM (mechanical fees), SCAM (Societe Civile des Auteurs Multimédias, creators of literary works), and the Societe des Auteurs/Compositeurs Dramatiques (theatrical works)—will be paid on the basis of 6.4% of total advertising revenue, less the value-added tax.

There will be an allowance of 28% to cover the channel's costs. To ease the burden on the channel while it is building its audience and advertising revenue, a rebate of 20% will be allowed in the first year and 10% in the second year.

The agreement is for a three-year term and will be the pattern for future deals with TV Six and TF1. These negotiations are expected to be completed this year.

Meanwhile, George Dubs, president of the Societe d'Edition des Programmes de la Sept, has announced that the European cultural satellite channel will become operational in October.

The multilanguage channel will be administered by a committee representing television companies in West Germany, Italy, Switzerland, Great Britain, Holland, and Belgium and will be financed with public funds. There will be no advertising.

French Software Sales Up; VAT Cut Responsible?

BY PHILIPPE CROCC

PARIS There are signs here that the recent cut in value-added-tax rates for records and tapes may be contributing to renewed growth in both audio and video software sales.

One such indication comes from the Syndicat National de l'Édition Phonographique, which publishes official sales figures annually. SNEP reports that 1987 saw increases in the number of silver-, gold-, and platinum-disk certifications. The number of gold albums jumped from 71 in 1986 to 82 last year, and the number of platinum albums rose from 16 to 17. Singles didn't fare as well: Silver awards increased from 47 to 51, but gold awards dropped from 23 to 15, and platinum awards fell from five to three.

In all, 168 releases were certified silver, gold, or platinum, compared with 162 the previous year. Madonna accounted for two platinum and three gold albums, Jean-Jacques Goldman for two platinum and one gold, and Genesis for two platinum.

A further indication that the French market may be moving out of its long period of stagnation comes from the country's major retail outlets, which enjoyed unusually strong sales for both hardware and software products in De-

cember, when the VAT rate was cut from 33% to 18.6%. For that month, overall turnover registered a 25% increase over that of December 1986.

In the hardware sector, sales of compact disk players and videocassette recorders were particularly healthy, and observers believe the introductions of midpriced CD software lines and prerecorded videocassettes at greatly reduced prices have done much to encourage consumer purchases in this area. At FNAC, the retail chain whose CD and audiocassette sales account for 25% of the entire French market, a spokesman says December business was up 35% over that of December 1986.

"CD and cassette benefited most from the increase, but black vinyl albums also fared surprisingly well, leading us to agree with the view that the conventional LP format is far from dead," the spokesman says. "In Paris, demand was sustained and boosted by the industry's publicity campaign reminding purchasers of the reduction in prices due to the lower VAT level."

Francis Caussou, proprietor of the Madison chain, voices a similar opinion: "Our grosses were up 22% in December compared with the same month a year before, and although CDs and videocassettes were the chief beneficiaries, we

also note the revival of interest in both new and back catalog. Thanks in part to campaigns like WEA's Noel De Disque push on 13 discounted albums and in part, of course, to the VAT reduction, LPs have rediscovered a vigor that we thought had disappeared.

"The stock market upheavals of October do not seem to have affected sales," he says. "It is as if consumers want to have one last fling before they start watching their spending. We will have to

wait and see whether December was a flash in the pan."

The 39-store Auchan chain paints a similar picture of exceptionally strong sales across all product areas, as does Nugget, with 29 stores nationwide.

In some cases, prerecorded video sales are several times higher than they were a year before, a reflection of the restructuring of catalogs and associated price reductions implemented by many software companies.

As Warner Video, commercial director Jean-Pierre Jaouen says, "We are seeing the birth of a new sales market in France. VCR ownership rose 18% last year to around 4 million machines, and December saw the launch of a true sell-through market for video software in the major stores, not only of low-price catalog product but also of new movie material like 'The Name Of The Rose,' which is selling for only around \$20."

U.K. Radio Station Goes DJ-less For A Day Response Is Lukewarm, But BBC May Try It Again

LONDON BBC Radio One staged an experimental one-day ban on DJ chatter here Jan. 18 under the title More Music Monday. With introductions and news and weather bulletins the only interruptions to the music, the average number of songs broadcast per hour jumped to 16, an increase of 33%. The station plans to repeat the experiment in February and March.

Listeners' calls to the BBC were

'It seems silly to pay DJs to come in and just play records'

reportedly 3 to 1 in favor of a return to normalcy, however. And there are suggestions that the project was less an attempt to discover what audiences want—as the BBC claims—than a publicity stunt aimed, with considerable success, at heightening the station's public profile.

BBC Radio managing director David Hatch insists the organization is merely making an effort to ensure that its output is targeted more accurately. With competition

from local, independent stations and daytime television on the increase and government plans for three new national, commercial radio services expected to be announced soon, the BBC's four national radio channels face an environment in which marketing is of key importance. Radios Two and Three have already taken steps to broaden their listener appeal and modernize their services.

Radio One DJs appear philosophical about the experiment. Says Steve Wright, whose daily, two-hour show commands an audience of about 6.5 million: "It was a great idea, but I would get bored if we did it every day."

Former Radio One presenter Tony Blackburn says More Music Monday was "a massive waste of talent. It seems silly to pay a creative and imaginative DJ like Steve Wright to come in and just play records. I found all the shows extremely impersonal."

With 17 million listeners weekly and a 90% pop music output, the 20-year-old Radio One is Britain's most popular station, despite frequent criticism of its "banal chatter." Roger Lewis, the station's head of music, has recently introduced several changes in the station's presentation. Of the More Music Monday ploy he says, "This is a chance to just let the music

play. "Rock'n'roll needs a bit of fun about it. Music is something to be listened to and enjoyed. We are playing more album tracks, more new bands. We are not just here to churn out the top 40. We want people to talk about us."

SHAPE SYSTEMS PLANT

(Continued from preceding page)

belts to buy CDs from established manufacturers than to invest in compact plants.

He also points to the large amount of downtime at the monoline installation in Virgin's London megastore, saying that such an operation can't afford to keep a full-time mechanic on staff.

Gary Kauffman, president of Technetronics, says that if the Shape system really works as claimed, it should attract many buyers, due to its low price. But, because of the CD oversupply situation, he says, "No one's buying any equipment now."

He also wonders why Shape is offering competitors of the Shape Optimedia plant a piece of equipment that could conceivably undercut its own CD manufacturing business. LeBlanc points out that Shape Systems operates independently of its sister company and has sold competitors other patented electronic equipment.

Meanwhile, a Dutch company called Europe Optical Disk is attracting potential customers at MIDEM through demonstrations of how CDs are made with an injection molding machine and other displays at its stand.

KEN TERRY

U.S., EUROPEAN COPYRIGHT LAWS CONFLICT

(Continued from preceding page)

ing U.S. movie makers from approaching them. And U.S. lawyer Michael Sukin invited attendees to make a pragmatic judgment. In the U.S., he said, soundtracks make a great deal of money for a large number of people. In Europe, they are considerably less important.

Earlier, Columbia's Holmes produced a series of statistics detailing the amount of money involved in stateside soundtracks. He said movie budgets average from \$12 million to \$15 million, and music budgets typically account for 2%-6% of the that figure. Composers of background scores are typically paid from \$30,000 to \$185,000, he said, and top-name composers also get a percentage of net receipts.

For composers who have no publishing company, the studio typically takes 100% of the copyright. Even if the composer does have a publish-

ing company, the studio usually insists on at least 50% ownership. Instances in which the studio has no ownership, as in the case of Lionel Richie's "Say You Say Me," are extremely rare.

Record companies pay the studio an advance of \$10,000-\$500,000 on a soundtrack album, with an all-in royalty of 15%-18%.

Reductions of up to 50% in the royalty rate for album sales outside of North America are normal. Thus, the rate for records sold in France may be only 9%, even if French artists are featured on the soundtrack. Synchronization licenses cost from \$500 to \$25,000 and typically include audio/visual royalties to avoid further payments for home video release. Master-use licenses for pre-existing works range from \$1,000 to \$50,000.

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BRITAIN

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2	1	HEAVEN IS A PLACE ON EARTH BELINDA CARLISLE VIRGIN
3	2	SIGN YOUR NAME TERENCE TRENT D'ARBY CBS
4	4	HOUSE ARREST KRUSH FONIT CETRA/CLUB
5	5	STUTTER RAP (NO SLEEP TIL BEDTIME) MORRIS MINOR & THE MAJORS 10/VIRGIN
6	16	WHEN WILL I BE FAMOUS? BROS CBS
7	8	COME INTO MY LIFE JOYCE SIMS SLEEPING BAG/LONDON
8	14	ROK DA HOUSE BEATMASTERS/COOKIE CREW RHYTHM KING/MUTE
9	18	O L'AMOUR DOLLAR LONDON
10	10	RISE TO THE OCCASION CLIMIE FISHER EMI
11	6	I FOUND SOMEONE CHER GEFFEN
12	12	HEATSEEKER AC/DC ATLANTIC
13	7	ALL DAY AND ALL OF THE NIGHT THE STRANGLERS EPIC
14	15	IDEAL WORLD (REMIX) THE CHRISTIANS ISLAND
15	9	ANGEL EYES WET WET WET PRECIOUS/PHONOGRAM
16	30	CANDLE IN THE WIND (LIVE) ELTON JOHN ROCKET
17	35	SHAKE YOUR LOVE DEBBIE GIBSON ATLANTIC
18	27	HOT IN THE CITY BILLY IDOL CHRYSALIS
19	33	THE JACK THAT HOUSE BUILT JACK 'N' CHILL OVAL/10/VIRGIN
20	11	ALWAYS ON MY MIND PET SHOP BOYS PARLOPHONE
21	29	TIRED OF GETTING PUSHED AROUND 2 MEN A DRUM MACHINE & A TRUMPET FFRR/LONDON
22	20	I CAN'T HELP IT BANANARAMA LONDON
23	13	FATHER FIGURE GEORGE MICHAEL EPIC
24	NEW	TELL IT TO MY HEART TAYLOR DAYNE ARISTA
25	37	SAY IT AGAIN JERMAINE STEWART 10/VIRGIN
26	23	YOU'RE ALL I NEED MOTLEY CRUE ELEKTRA
27	25	NEW SENSATION INXS MERCURY/PHONOGRAM
28	17	JINGO JELLYBEAN CHRYSALIS
29	21	WHEN I FALL IN LOVE/MY ARMS KEEP MISSING YOU RICK ASTLEY RCA
30	22	THE WISHING WELL G. O. S. H. MBS
31	NEW	I SHOULD BE SO LUCKY KYLIE MINOGUE PWL
32	NEW	GIVE ME THE REASON LUTHER VANDROSS EPIC
33	NEW	VALENTINE T'PAU SIREN/VIRGIN
34	36	WILD HEARTED WOMAN ALL ABOUT EVE MERCURY/PHONOGRAM
35	NEW	NO MORE LIES SHARPE & NUMAN POLYDOR
36	NEW	I WANNA BE A FLINTSTONE THE SCREAMING BLUE MESSIAHS WEA G. T. O. SINITTA RCA
37	19	MANDINKA SINEAD O'CONNOR ENSIGN/CHRYSALIS
38	NEW	I GOT DA FEELIN'/IT'S LIKE... SWEET TEE COOLTEMPO/CHRYSALIS
39	38	PARADISE BLACK A&M
40	1	ALBUMS
1	3	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
2	1	JOHNNY HATES JAZZ TURN BACK THE CLOCK VIRGIN
3	NEW	THE POGUES IF I SHOULD FALL FROM GRACE WITH GOD STIFF
4	4	THE CHRISTIANS THE CHRISTIANS ISLAND
5	2	WET WET WET POPPED IN SOULED OUT PRECIOUS/PHONOGRAM
6	7	BELINDA CARLISLE HEAVEN ON EARTH VIRGIN
7	5	MICHAEL JACKSON BAD EPIC
8	16	JOYCE SIMS COME INTO MY LIFE FFRR/LONDON
9	6	GEORGE MICHAEL FAITH EPIC
10	8	MIRAGE THE BEST OF MIRAGE JACK MIX '88 STYLUS
11	11	FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS.
12	9	RICK ASTLEY WHENEVER YOU NEED SOMEBODY RCA
13	12	T'PAU BRIDGE OF SPIES SIREN
14	13	VARIOUS THE GREATEST LOVE TELSTAR
15	10	VARIOUS LIFE IN THE FAST LANE TELSTAR
16	20	INXS KICK MERCURY/PHONOGRAM
17	14	PET SHOP BOYS ACTUALLY PARLOPHONE
18	17	ALISON MOYET RAINDANCING CBS
19	18	WHITNEY HOUSTON WHITNEY ARISTA
20	15	VARIOUS NOW THAT'S WHAT I CALL MUSIC 10 EMI/VIRGIN/POLYGRAM
21	19	PRETENDERS THE SINGLES WEA
22	25	WHITESNAKE WHITESNAKE 1987 EMI
23	26	ALEXANDER O'NEAL HEARSAY TABU
24	21	U2 THE JOSHUA TREE ISLAND
25	22	PAUL McCARTNEY ALL THE BEST! PARLOPHONE
26	30	CHER CHER GEFFEN
27	24	ERIC CLAPTON/CREAM THE CREAM OF ERIC CLAPTON POLYDOR
28	27	UB40 THE VERY BEST OF UB40 VOL 1 VIRGIN
29	28	MICHAEL JACKSON THE MICHAEL JACKSON MIX STYLUS
30	23	VARIOUS HITS 7 CBS/WEA/RCA/ARISTA
31	NEW	DUSTY SPRINGFIELD DUSTY—THE SILVER COLLECTION PHONOGRAM
32	39	LUTHER VANDROSS GIVE ME THE REASON EPIC
33	29	JELLYBEAN JUST VISITING THIS PLANET CHRYSALIS
34	NEW	LONDON SYMPHONY ORCHESTRA CLASSIC ROCK COUNTDOWN CBS
35	NEW	LLOYD COLE & THE COMMOTIONS MAINSTREAM POLYDOR
36	33	ERASURE THE CIRCUS MUTE
37	NEW	VARIOUS PHANTOM OF THE OPERA POLYDOR
38	31	LEVEL 42 RUNNING IN THE FAMILY POLYDOR
39	34	MADONNA YOU CAN DANCE SIRE
40	NEW	VARIOUS HOUSE SOUND OF CHICAGO VOL III FFRR/LONDON

CANADA

(Courtesy The Record) As of 2/1/88

SINGLES		
1	1	FAITH GEORGE MICHAEL COLUMBIA/CBS
2	4	GOT MY MIND SET ON YOU GEORGE HARRISON DARK HORSE/WARNER BROS./WEA
3	5	POP GOES THE WORLD MEN WITHOUT HATS MERCURY/POLYGRAM
4	6	CHERRY BOMB JOHN COUGAR MELLENCAMP MERCURY/POLYGRAM
5	3	THE WAY YOU MAKE ME FEEL MICHAEL JACKSON EPIC/CBS
6	7	WHEN A MAN LOVES A WOMAN LUBA CAPITOL
7	2	(I'VE HAD) THE TIME OF MY LIFE BILL MEDLEY & JENNIFER WARNES BMG
8	11	COULD'VE BEEN TIFFANY MCA/MCA
9	8	I THINK WE'RE ALONE NOW TIFFANY MCA/MCA
10	NEW	SHAKE YOUR LOVE DEBBIE GIBSON WEA
11	14	HAZY SHADE OF WINTER BANGLES DEF JAM/COLUMBIA
12	9	TRY BLUE RODEO WEA/WEA
13	17	NEED YOU TONIGHT INXS ATLANTIC/WEA
14	10	HEAVEN IS A PLACE ON EARTH BELINDA CARLISLE MCA/MCA
15	NEW	PUMP UP THE VOLUME M/A/R/R/S VERTIGO/POLYGRAM
16	13	IS THIS LOVE WHITESNAKE GEFFEN/WEA
17	19	I NEED A MAN EURYTHMICS RCA/BMG
18	18	CATCH ME (I'M FALLING) PRETTY POISON VIRGIN
19	12	SO EMOTIONAL WHITNEY HOUSTON ARISTA/BMG
20	20	DUDE (LOOKS LIKE A LADY) AEROSMITH GEFFEN/WEA
ALBUMS		
1	2	JOHN COUGAR MELLENCAMP THE LONESOME JUBILEE MERCURY/POLYGRAM
2	1	GEORGE MICHAEL FAITH COLUMBIA/CBS
3	3	VARIOUS ARTISTS DIRTY DANCING SOUNDTRACK RCA/BMG
4	6	STING ...NOTHING LIKE THE SUN A&M
5	9	U2 THE JOSHUA TREE ISLAND/MCA
6	7	MICHAEL JACKSON BAD EPIC/CBS
7	10	TIFFANY MCA/MCA
8	4	GEORGE HARRISON CLOUD NINE DARK HORSE/WARNER BROS./WEA
9	5	INXS KICK ATLANTIC/WEA
10	8	BILLY IDOL VITAL IDOL CHRYSALIS/MCA
11	11	MEN WITHOUT HATS POP GOES THE WORLD POLYGRAM
12	16	WHITESNAKE GEFFEN/WEA
13	15	FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS./WEA
14	14	BELINDA CARLISLE HEAVEN ON EARTH MCA/MCA
15	13	EURYTHMICS SAVAGE RCA/BMG
16	19	ROBBIE ROBERTSON GEFFEN/WEA
17	12	BRUCE SPRINGSTEEN TUNNEL OF LOVE COLUMBIA/CBS
18	NEW	ELTON JOHN LIVE IN AUSTRALIA MCA/MCA
19	18	DEF LEPPARD HYSTERIA VERTIGO/POLYGRAM
20	20	WHITNEY HOUSTON WHITNEY ARISTA/BMG

WEST GERMANY

(Courtesy Der Musikmarkt) As of 1/25/88

SINGLES		
1	1	ALWAYS ON MY MIND PET SHOP BOYS PARLOPHONE
2	3	SOLANG' MAN NOCH TRAEUME LEBEN KANN, MUENCHENER FREIHEIT, U.L.S.O. U. JACKSON SINGER CBS
3	4	KUESS' DIUE HAND M.SCHOENE FRAU EAV
4	2	CHINA IN YOUR HAND T'PAU VIRGIN
5	20	MY LOVE IS A TANGO GUILLERMO MARCHENA TELDEC
6	7	HEAVEN IS A PLACE ON EARTH BELINDA CARLISLE VIRGIN
7	5	(I'VE HAD) THE TIME OF MY LIFE BILL MEDLEY & JENNIFER WARNES RCA
8	6	MY ARMS KEEP MISSING YOU RICK ASTLEY RCA
9	NEW	BEHIND THE WHEEL DEPECHE MODE MUTE
10	9	GOT MY MIND SET ON YOU GEORGE HARRISON DARK HORSE
11	11	MY BABY JUST CARES FOR ME NINA SIMONE ZYX
12	12	LOVE CHANGES (EVERYTHING) CLIMIE FISHER EMI
13	8	WHENEVER YOU NEED SOMEBODY RICK ASTLEY RCA
14	NEW	HERE I AM DOMINOE RCA
15	16	ONCE UPON A LONG AGO PAUL McCARTNEY PARLOPHONE
16	10	NEVER CAN SAY GOODBYE COMMUNARDS METROMONE
17	13	E.S.P. BEE GEES WEA
18	14	WONDERFUL LIFE BLACK A&M
19	15	HEY MATTHEW KAREL FIALKA I.R.S.(CBS)
20	17	THE WAY YOU MAKE ME FEEL MICHAEL JACKSON EPIC
ALBUMS		
1	1	RICK ASTLEY WHENEVER YOU NEED SOMEBODY RCA
2	2	SOUNDTRACK DIRTY DANCING RCA/ARIELA
3	3	ERSTE ALLGEMEINE VERUNSICHERUNG LIEBE, TOD, & TEUFEL EMI
4	5	PET SHOP BOYS ACTUALLY PARLOPHONE/EMI
5	6	BEE GEES E.S.P. WARNER BROS
6	10	RAINBIRDS RAINBIRDS MERCURY/PHONOGRAM
7	9	T'PAU BRIDGE OF SPIES VIRGIN
8	7	FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS
9	4	RONDO VENEZIANO MYSTERIOSA VENEZIA BABY
10	NEW	SIGI SCHWAB ANNA—SOUNDTRACK TELDEC
11	12	FOREIGNER INSIDE INFORMATION ATLANTIC
12	19	PAUL McCARTNEY ALL THE BEST PARLOPHONE
13	11	JOE COCKER UNCHAIN MY HEART CAPITOL
14	15	STING ...NOTHING LIKE THE SUN A&M/DG
15	18	DRAFI DEUTSCHER DIEMMAL FUER IMMER EMI
16	13	MICHAEL JACKSON BAD EPIC
17	NEW	BLACK WONDERFUL LIFE A&M
18	NEW	GEORGE HARRISON CLOUD NINE DARK HORSE
19	8	THE LONDON SYMPHONY ORCHESTRA ROCK SYMPHONIES PORTRAIT
20	16	GEORGE MICHAEL FAITH EPIC

NETHERLANDS

(Courtesy Stichting Nederlandse Top 40) As of 1/25/88

SINGLES		
1	1	(I'VE HAD) THE TIME OF MY LIFE BILL MEDLEY & JENNIFER WARNES RCA
2	2	CHINA IN YOUR HAND T'PAU VIRGIN
3	3	ALWAYS ON MY MIND PET SHOP BOYS EMI/BOVEMA
4	6	FATHER FIGURE GEORGE MICHAEL CBS
5	5	TROY SINEAD O'CONNOR CHRYSALIS
6	10	TURN BACK THE CLOCK JOHNNY HATES JAZZ VIRGIN
7	NEW	STUCK ON EARTH ALF RCA
8	NEW	SIGN YOUR NAME TERENCE TRENT D'ARBY CBS
9	7	TANGO DALBELLO EMI/BOVEMA
10	4	WHEN I FALL IN LOVE/MY ARMS KEEP MISSING YOU RICK ASTLEY RCA
ALBUMS		
1	3	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
2	1	UB40 THE BEST OF UB40 VOLUME 1 VIRGIN
3	7	SOUNDTRACK DIRTY DANCING RCA
4	2	GEORGE MICHAEL FAITH CBS
5	6	SINEAD O'CONNOR THE LION AND THE COBRA CHRYSALIS
6	5	T'PAU BRIDGE OF SPIES VIRGIN
7	4	RICK ASTLEY WHENEVER YOU NEED SOMEBODY RCA
8	8	DIVERSEN HET BESTE VIT DE TOP 40 EVA
9	NEW	PAOLO CONTE AGUAPLANO ARIOLA
10	10	DIVERSEN HITS 7 CBS/WEA RECORDS

MUSIC & MEDIA PAN-EUROPEAN CHARTS

1/30/88

HOT 100 SINGLES		
1	1	ALWAYS ON MY MIND PET SHOP BOYS PARLOPHONE
2	2	HEAVEN IS A PLACE ON EARTH BELINDA CARLISLE VIRGIN
3	4	ETIENNE GUESCH PATTI COMOTION/EMI
4	3	CHINA IN YOUR HAND T'PAU SIREN
5	5	LA BAMBAM LOS LOBOS LONDON
6	NEW	SIGN YOUR NAME TERENCE TRENT D'ARBY CBS
7	NEW	I THINK WE'RE ALONE NOW TIFFANY MCA
8	6	LA BAS JEAN JACQUES GOLDMAN & SIRIMA EPIC
9	10	KUESS DIE HAND, SCHOENE FRAU ERSTE ALLGEMEINE VERUNSICHERUNG EMI
10	7	WHEN I FALL IN LOVE RICK ASTLEY RCA
11	17	SOLANG' MAN TRAEUME NOCH LEBEN KANN MUENCHENER FREIHEIT CBS
12	12	BAMBOLEO/DJOBI, DJOBA GIPSY KINGS PEM/CBS
13	9	THE WAY YOU MAKE ME FEEL MICHAEL JACKSON EPIC
14	8	HOUSE ARREST KRUSH MERCURY
15	18	YOU WIN AGAIN BEE GEES WARNER BROS.
16	15	NEVER GONNA GIVE YOU UP RICK ASTLEY RCA
17	NEW	BOYS SABRINA FIVE RECORDS
18	NEW	SANS CONTREFACON MYLENE FARMER POLYDOR
19	13	(I'VE HAD) THE TIME OF MY LIFE BILL MEDLEY & JENNIFER WARNES RCA
20	16	STUTTER RAP (NO SLEEP TIL BEDTIME) MORRIS MINOR & THE MAJORS 10/VIRGIN
HOT 100 ALBUMS		
1	1	RICK ASTLEY WHENEVER YOU NEED SOMEBODY RCA
2	2	MICHAEL JACKSON BAD EPIC
3	4	GEORGE MICHAEL FAITH EPIC
4	3	MADONNA YOU CAN DANCE SIRE
5	7	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
6	5	SOUNDTRACK DIRTY DANCING RCA
7	NEW	JOHNNY HATES JAZZ TURN BACK THE CLOCK VIRGIN
8	8	T'PAU BRIDGE OF SPIES SIREN
9	9	STING ...NOTHING LIKE THE SUN A&M
10	6	PET SHOP BOYS ACTUALLY PARLOPHONE
11	10	FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS.
12	12	BEE GEES E.S.P. WARNER BROS
13	14	ERSTE ALLGEMEINE VERUNSICHERUNG LIEBE, TOD UND TEUFEL EMI
14	13	JEAN JACQUES GOLDMAN ENTRE GRIS CLAIR ET GRIS FONCE EPIC
15	11	WET WET WET POPPED IN SOULED OUT PRECIOUS/PHONOGRAM
16	NEW	BELINDA CARLISLE HEAVEN ON EARTH VIRGIN
17	16	BRUCE SPRINGSTEEN TUNNEL OF LOVE CBS
18	NEW	FOREIGNER INSIDE INFORMATION ATLANTIC
19	18	PAUL McCARTNEY ALL THE BEST PARLOPHONE
20	17	MADONNA WHO'S THAT GIRL SIRE

AUSTRALIA

(Courtesy Australian Music Report) As of 2/1/88

SINGLES		
1	4	(I'VE HAD) THE TIME OF MY LIFE BILL MEDLEY & JENNIFER WARNES RCA
2	1	GOT MY MIND SET ON YOU GEORGE HARRISON DARK HORSE
3	5	RUN TO PARADISE CHOIRBOYS MUSHROOM
4	2	FAITH GEORGE MICHAEL EPIC
5	3	NEVER GONNA GIVE YOU UP RICK ASTLEY RCA
6	9	HEAVEN IS A PLACE ON EARTH BELINDA CARLISLE VIRGIN
7	6	PUMP UP THE VOLUME M/A/R/R/S VIRGIN
8	10	MONY MONY BILLY IDOL CHRYSALIS
9	8	HOLD ME NOW JOHNNY LOGAN EPIC
10	7	THE WAY YOU MAKE ME FEEL MICHAEL JACKSON EPIC
11	14	CELEBRATION DRAGON RCA
12	15	NOTHING'S GONNA CHANGE MY LOVE GLENN MEDEIROS MERCURY
13	12	WALK THE DINOSAUR WAS NOT WAS MERCURY
14	13	I THINK WE'RE ALONE NOW TIFFANY MCA
15	19	NEVER CAN SAY GOODBYE COMMUNARDS LONDON
16	11	TOO MUCH AIN'T ENOUGH LOVE JIMMY BARNES MUSHROOM
17	NEW	SAY YOU WILL FOREIGNER ATLANTIC
18	16	NEED YOU TONIGHT INXS WEA
19	17	MY OBSESSION ICEHOUSE REGULAR
20	20	CHERRY BOMB JOHN COUGAR MELLENCAMP MERCURY
ALBUMS		
1	1	THE TWELFTH MAN WIRE WORLD OF SPORTS EMI
2	2	ICEHOUSE MAN OF COLOURS REGULAR
3	3	JIMMY BARNES FREIGHT TRAIN HEART MUSHROOM
4	4	SOUNDTRACK DIRTY DANCING RCA
5	NEW	AC/DC BLOW UP YOUR VIDEO ALBERT PRODUCTIONS
6	5	GEORGE MICHAEL FAITH EPIC
7	7	INXS KICK WEA
8	6	MIDNIGHT OIL DIESEL AND DUST CBS
9	13	PINK FLOYD A MOMENTARY LAPSE OF REASON CBS
10	12	RICK ASTLEY WHENEVER YOU NEED SOMEBODY RCA
11	11	STING ...NOTHING LIKE THE SUN A&M
12	16	BILLY IDOL VITAL IDOL CHRYSALIS
13	8	VARIOUS ARTISTS SUMMER '88 WEA
14	15	JOHN COUGAR MELLENCAMP THE LONESOME JUBILEE MERCURY
15	10	VARIOUS ARTISTS CELEBRATE '88 EMI
16	NEW	FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS.
17	NEW	JAMES REYNE JAMES REYNE CAPITOL
18	18	GEORGE HARRISON CLOUD NINE DARK HORSE
19	14	VARIOUS ARTISTS SMASH HITS '87 CBS
20	9	MICHAEL JACKSON BAD EPIC

FRANCE

(Courtesy of Europe 1) As of 1/16/88

SINGLES		
1	1	ETIENNE GUESCH PATTI COMOTION/PATHE MARCONI
2	2	LA BAS J.J. GOLDMAN EPIC/CBS
3	3	LA BAMBAM LOS LOBOS BARCLAY
4	4	BAMBOLEO/DJOBI, DJOBA GIPSYKINGS PEM/CBS
5	6	SANS CONTREFACON MYLENE FARMER POLYDOR
6	5	C'EST L'AMOUR LEOPOLD NORD ET VOUS RCA
7	14	BOYS SABRINA BABY RECORDS/POLYDOR
8	12	RICK ASTLEY NEVER GONNA GIVE YOU UP RCA
9	8	LAURA JOHNNY HALLYDAY PHILIPS
10	11	MADEMOISELLE CHANTE LE BLUES PATRICIA KAAS POLYDOR
11	10	20 ANS PIERRE BACHELET AVREP/RCA
12	13	TOUS LES BATEAUX S'ENVOIENT MICHEL SARDOU TREMA
13	7	ELLA ELLE L'A FRANCE GALL APACHE/WEA
14	NEW	SHE'S MY GIRL DAVID HALLYDAY PHONOGRAM
15	NEW	DEBARQUEZ-MOI JEAN LUC LAHAYE PHILIPS
16	15	MA PREMIERE BEGUINE PARTIE LA COMPAGNIE CREOLE CARRERE
17	NEW	QUELQUE CHOSE DANS MON COEUR ELSA RCA
18	NEW	YOU WIN AGAIN BEE GEES WEA
19	19	EVERLASTING LOVE SANDRA VIRGIN
20	17	UNE SOIR DE PLUIE BLUES TROTTOIR CARRERE

CRIA '87 Certs Show Album Gains, Single Losses

BY KIRK LaPOINTE

OTTAWA There was a significant increase in the number of albums certified last year by the Canadian Recording Industry Assn. compared with 1986, but the figures also show sizable declines in the hit single in 1987.

CRIA reports that exactly 300 albums were certified in 1987, up one-third from the 221 albums given certification in 1986. Meanwhile, only 38 singles were certified, down sharply from the 66 a year earlier.

However, the year-to-year comparisons are blurred somewhat by CRIA's decision in midyear to allow record companies to certify releases on the basis of shipments, not sales. It is unclear, as a result, just how many of the certifications are viable. The industry association's president, Brian Robertson, says only a few might not have been certifiable under the old policy based on sales. The business just doesn't hype the way it used to, he adds. Overall, industry revenues were up 10% in 1987, but record sales were stagnant, he says.

Indeed, the upper echelons of the certification list shows impressive gains in the year over the previous one. There was an all-time high of six diamond albums, signifying sales of 1 million, or 10 times platinum. A year earlier, there

were just two diamond sellers.

There were four nine-times-platinum sellers in 1987, compared with three in 1986; the same figures apply for eight-times-platinum sellers. There were four seven-times-platinum albums in 1987, up from just one a year earlier. And six albums chalked up 600,000 sales, up from one in 1986. Nine registered quintuple platinum; only five did a year before.

Quadruple-platinum certifications totaled 10, up from eight in 1986. Triple-platinum albums numbered 18, up from 12 one year ago.

Interestingly, too, Canadian music didn't suffer the doldrums many predicted. Album and single certifications added up to 59, up from 54 in 1986—even though that was the big year for Bryan Adams and a host of other Canadians. The Quebec-based trade group Assn. du Disque et de l'Industrie du Spectacle Quebecois reports more gold and platinum awards for French-language artists in 1987 than any year in recent memory. That likely accounts for much of the growth and stability for Canadian music in the year.

Among all albums, double-platinum, or 200,000-sales certifications, slipped slightly to 25 from 27 in 1986; platinum grew to 62 from 53; and gold albums rose from 106 to 152, a gain of nearly 50%.

In the singles configuration,

though, the declines are noticeable. Last year, CRIA reported only 35 gold and three platinum singles. In 1986, there were 56 gold and nine platinum singles as well as one double-platinum single.

The Canadian figures indicate continued strong showings at the lower end of the certification list, but only a handful of big-ticket items. Many companies have estimated that it takes double- or even triple-platinum sales in Canada to recoup the production costs of a

domestic recording; in 1987, only one album surpassed that mark. And that album, Adams' "Into The Fire," was accompanied by a massive promotional campaign. There were just one platinum and three double-platinum albums among the Canadian releases; in 1986, by comparison, there was one diamond, one quadruple-platinum, three triple-platinum, and six double-platinum records.

The good news for Canada appears to be in the platinum and

gold categories, which indicate that many newer artists may be working their way toward eventual multiplatinum success: CRIA counted 14 platinum and 35 gold albums, up from the 10 platinum and 25 gold records of 1986. In 1986, there were three platinum Canadian singles; last year, there weren't any. Five gold singles were certified, up from four in 1986; Adams earned an EP certification in 1986, but there was no such certification for anyone in 1987.

Two-Man Outfit Focuses On Blues, Country, Folk, Bluegrass Stony Point Label Wins Critical Acclaim

OTTAWA At Stony Plain, there are no spacious suites, no limos in the parking lot, no firings when a record doesn't go platinum plus, no wall-to-wall meetings with frenzied managers, producers, and artists.

Stony Plain is run by Holger Peterson and an assistant out of Peterson's house in Edmonton, Alberta. One record a month is an acceptable pace. And it's taken for granted that Michael Jackson and Bruce Springsteen won't be looking over their shoulders when the label unfurls a release. It has been that way for nearly 13 years now, with no changes in sight or mind.

Not many record executives can

look back on the 117 albums their labels have issued and, like Peterson, profess pride in "all but one or two of them." Not many can say point-blank that radio play is, for the most part, written out of their master plan. Not many can hold their heads up after so long and be considered a class act.

In each case, Peterson can. And when he speaks of Stony Plain, he does not harp on the fact that its biggest record has sold 30,000 copies or that most of the artists on his roster aren't likely to write a song that will change his financial state. Instead, he speaks of "the luck I've had being

and, most recently, the re-formed Downchild Blues Band, draw critical praise and have strong concert and club followings, particularly in medium-sized centers.

That allows Peterson to either license product from abroad or record it himself. In either case, once the reviews are in, the acts usually tour throughout the country. In small but steady numbers, Stony Plain sells its work and ekes out a living for Peterson and his lone employee. Publicity is handled by Richard Fiohil in Toronto; there's only room in Peterson's house for so much.

"Generally, what I want is music that will survive a trend, that will stand the test of time," Peterson says.

The label's most recent success came in 1987 with Tyson's "Cowboyography," widely praised as the best country record from Canada in memory. The album received heaps of attention from the Canadian Country Music Awards, and Tyson was named male country artist of the year at the Juno Awards.

Working closely with such labels as Rounder in the U.S., Peterson has also expanded into compact disks recently and now has a catalog of roughly 75 titles. He offers Canadian artists an environment of support, creating what he calls "musicians' records, not producers' records."

"The nice thing is that there are people all over the world who are committed to good music," he says. "I don't have any regrets with where I am." KIRK LaPOINTE

'Our music stands the test of time'

where I am" and the opportunities he has had to record and release some of the world's finest folk, country, blues, and bluegrass music.

"I can't offer the major promotion that a major label can," he says. "And I tend to deal with artists who already have their goals in place, because this is not the kind of record company that molds a lot."

Even so, Stony Plain has offered a haven for many artists whose strength is performing and whose audience may not be a demographer's dream but whose loyalties are fervent.

Distributed by BMG Music in Canada, Stony Plain probably earns a greater proportion of favorable reviews than any other label in the country. Its artists, including Ellen McIlwaine, Amos Garrett, Ian Tyson,

CPI Signs Coca-Cola Deal

OTTAWA The country's largest concert promoter, CPI, already partly underwritten by the massive Molson brewery, has signed another sponsorship agreement, with Coca-Cola Ltd.

The multiyear deal, the terms of which were not announced, begins Feb. 15 with a Toronto concert by A&M artist Sting at Maple Leaf Gardens. But it could wind up being the most significant sponsorship ever in Canadian music-industry history.

Coca-Cola will jointly present with Molson, but the announcement of the deal Jan. 7 doesn't indicate the extent of the arrangement or whether it will include nonconcert, CPI activities.

CPI president Michael Cohl says the deal provides an opportunity "to increase the profile of music events in Canada" because of Coca-Cola's large retailing network. Coca-Cola president Tony Eames says the deal will "present new opportunities for the promotion of the Canadian music industry."

The deal has been widely rumored for weeks within the industry, as has a rumor about CPI's ownership future. No word is yet forthcoming on whether CPI will become partly owned by a new music conglomerate owned by the Labatt brewery, a chief Molson competitor.

KIRK LaPOINTE

B I L L B O A R D

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#5

FACT OF THE WEEK

NEWSSTAND CIRCULATION

Every week, 22,500 copies of Billboard are distributed to about 4,000 newsstands across the United States.

* ABC AUDIT/SUBSCRIBER STUDY 1987

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Billboard Tracks The Whole Hit Making Process In Music And Video!

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Billboard Takes Stock In Entertainment

BY MARK MEHLER

In the months following the stock market crash, the financial page has carried a number of stories concerning the outlook for home entertainment stocks. Analysts, investors, and other Wall Street observers have been consistently bullish on the industry's prospects, as both a long-term-value investment and a shorter-term, market-timing investment.

The editors of Billboard feel it is time to put that optimism to the test. Staked to \$10,000 in imaginary cash (did you think they would give me real money?), I was asked to construct a model portfolio of home entertainment stocks and to follow that \$10,000 investment as if it were my own money.

Not long ago, the prevailing investment wisdom was to buy stocks on fundamentals and hold them forever. More recently, the emphasis has been on buying stocks based on hot tips and selling them for quick profits. I plan to follow a middle ground—seeking out quality for the long term, but buying and selling when conditions warrant. The total investment, however, will not exceed the initial \$10,000.

Approximately once a month, the financial page will carry a boxscore, updating readers on the status of the Billboard portfolio.

Some final thoughts before taking the plunge: This effort in no way constitutes a recommendation from me or this magazine; the selected stocks have been chosen based on recommendations from home entertainment analysts. The six stocks in the Billboard portfolio (that number will change), although they represent something of a cross section of the industry, do not suggest its full scope. Thus, our exercise should be viewed in a spirit of lighthearted adventure, at least until the editors see fit to back it up with real cash.

Let's begin with the basic rationale for owning home entertainment stocks. Analysts believe that as long as there are hit movies and hit records—a prospect that appears certain—the music, video, and film industries will grow, regardless of the condition of the general economy.

With virtually every brokerage house predicting a marked slowdown in 1988 and pointing to a likely recession in 1989, the entertainment industry's immunity to a flat or neg-

ative gross national product is probably the central reason to invest in this area.

Lee Isgur of Paine Webber argues that as long as total U.S. employment continues to rise, factors like gross national product, percentage of unemployment, and interest rates have little bearing on sales of music and video. "If enough people



are working, these stocks will hold up very well as a group," he says.

The histories of the film and music industries support that thesis (the publicly held home video companies have not been around long enough to have experienced a classical recession). Motion pictures came into their own during the Depression; record sales were up 9% (in dollars) in the recession of 1974. The entertainment industry has always been "hit-driven," insists Isgur. "When people hear a song they like or read about a movie that looks interesting, they'll always go out and pay a few dollars for it," says Isgur.

Other analysts say that demand for hit product sustains itself, just as long as the hardware is gradually penetrating the consumer market. Explosive growth in compact disk players or videocassette recorders, says analyst Beth Semmel of Kidder Peabody, is not necessary to support demand for entertainment software.

Other reasons to invest in this industry: demographic trends (older buyers are coming back to the music market to replace their worn-out LP collections with CDs); a belief that smaller-capitalization stocks (as are most of the home entertainment companies) bottomed out in last year's fourth quarter; and confidence in a catalog or in a company's management.

Of course, not everybody thinks the home entertainment industry is the ideal place to put your money this year. Merrill Lynch's Harold Vogel says the notion of music and video stocks as recession-proof is fallacious.

"In the short term, there is no home entertainment play that looks especially good," he says.

For the long term, however, Vogel believes Walt Disney, the diversified theme park, movie, and video company, represents a fundamentally sound investment. "They have a fine line of classic titles, and they manage them very effectively," says Vogel, who maintains a neutral rating on Disney. "Aside from a solid home video catalog and excellent management, their theme park business [which accounts for 70% of earnings] is sound. If you were to pick any home video stock to buy and hold, that's the one." Vogel

looks for Disney to earn \$3.55 a share in the year ending in September, a roughly 25% increase over fiscal 1987.

On this note, Billboard is buying 30 shares of Disney stock at \$59.38, its price at the close Jan. 25.

Lee Isgur's top pick is Shorewood Packaging, which provides packaging and graphics for the music, pre-recorded videotape, and blank tape segments as well as for nonrelated industries. Isgur suggests Shorewood is the most recession-proof of all the home entertainment stocks, since it does not even depend on the flow of hit product. Should the hits dry up, argues Isgur, people will stay at home and tape off the TV. He looks for Shorewood to earn 90 cents a share in the current fiscal year ending in April and as much as \$1.25 in the next year.

For its budding portfolio, Billboard is buying 200 shares of Shorewood at the Jan. 25 closing price of \$11.

Keith Benjamin of Silberberg, Rosenthal and Parker Barnum of Wood, Gundy are bullish on the music and video retailers.

Among Benjamin's picks is Musicland, which recently reported a 71% gain in net income for 1987 (Billboard, Jan. 30). Benjamin believes the chain can grow at a faster rate than the industry as a whole, given its ability to acquire smaller chains and integrate them in the 616-store operation. Musicland, which had been expected to report \$1.75-\$1.90 in per-share earnings last year, came in at \$2.05. Benjamin looks for \$2.25-\$2.50 a share in 1988.

Barnum likes Trans World Music, based on its record of fast growth. Although its higher leverage position (it carries a 40% debt-equity ratio) makes it a bigger risk, Barnum argues that if one believes the industry is truly recession-resistant, "then Trans World should offer the highest margin of growth in the industry."

Billboard is buying 100 shares of Musicland at \$21.25 and 50 shares of Trans World at \$17.75.

Kidder Peabody's Semmel says Circuit City Stores represents the best bet in the consumer hardware area. She is neutral on the stock for the near term, but believes that, long term, its "excellent management and low-cost distribution operation" will allow it to survive the ongoing shake-out among electronics retailers. The 104-store chain should report about \$2.15 in earnings in the current fiscal year, up from \$1.58 last year.

Billboard is buying 60 shares of Circuit City at \$20.

Our portfolio is rounded out by Warner Communications Inc., the music, movie, video, and cable company. Isgur likes the fact that more than half of WCI's \$3.3 billion in revenues derives from home entertainment products, and he says the Sony purchase of CBS Records for \$2 billion makes Warner's music operation look that much more attractive. Thus, Billboard is buying 60 shares of WCI at \$29.25.

Our six-stock portfolio has an aggregate purchase price of \$9,949. The extra \$51 goes into a money market, for a rainy day.

New Century Posts Loss For 3rd Quarter

NEW YORK New Century Entertainment Corp., a producer and distributor of motion pictures for theatrical as well as for pay- and free-television markets, reports a loss of \$6.41 million, or 43 cents a share, for the third quarter ended Nov. 30. This compares with a loss of \$325,000, or 2 cents a share, for the year-ago three-month period.

Revenues in the third quarter were \$10.63 million, up from \$1.89 million in the comparable fiscal 1987 period.

For the nine months, New Century posted a net loss of \$5.78 million, or 39 cents a share, compared with a loss of \$277,000, or 2 cents a share, in the year-ago period. Revenues for the nine months ended Nov. 30 were \$29.34 million, an increase over the previous year's \$9.49 million.

The company attributed the third-quarter loss primarily to the disappointing theatrical performance of "Russkies" and a sluggish domestic syndication market.

Newhouse Buys One-Third Of VJN Partners

NEW YORK Newhouse Broadcasting Corp., through a newly formed, wholly owned subsidiary, VJN Investments Inc., has acquired a one-third interest in VJN Partners. As previously announced, VJN Partners owns an option to purchase about 46% of the stock of Video Jukebox Network Inc., a music video program service.

Video Jukebox Network currently has 7.6 million shares outstanding, of which its president, Steven Peters, owns 4 million. VJN Partners has an option to acquire 3.5 million of Peters' shares. A spokesman says the intent is to exercise the option, which expires May 28.

The value of the Newhouse purchase has not been disclosed.

Video Jukebox Network stock closed at \$2.12 in over-the-counter trading Jan. 25.

Acclaim Reports \$8.4 Mil Plus In Revenues

NEW YORK Acclaim Entertainment Inc., a privately held supplier of home entertainment products for the Nintendo Entertainment System, says revenues in the third quarter ended Nov. 30 exceeded \$8.4 million. The period is the first full operating quarter for which financial results are available, the company says. Acclaim was founded in February 1987.

Gregory Fischbach, president of Acclaim, declines to disclose profits in the quarter except to say they were "well in excess of \$1 million."

MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

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Company	Sale/ 1000's	Open 1/12	Close 1/18	Change
NEW YORK STOCK EXCHANGE				
CBS Inc.	352.4	158 3/4	158	-1/4
Cannon Group	51.5	4 1/4	4	-1/4
Capital Cities Communications	138.9	335 1/2	327 3/4	-7 1/2
Coca-Cola	2503.7	39	37 3/4	-1 1/4
Walt Disney	2112.1	60 1/2	59 1/2	-1 1/2
Eastman Kodak	11608.3	51	44 1/2	-6 1/2
Gulf & Western	512.3	70 1/2	71 1/2	+1 1/2
Handleman	184.8	23 1/2	24 1/2	+1
MCA Inc.	2753.7	35 1/2	39 1/2	+4 1/2
MGM/UA	75	8 1/4	8 1/4	+1/4
Musicland	129.5	20 1/2	21 1/2	+1 1/2
Orion Pictures Corp.	777.8	12 1/2	14 1/2	+2 1/2
Primerica	1058.9	26 1/2	26 1/2	-1/4
Sony Corp.	234.9	38 1/2	36 1/2	-2 1/2
TDK	9.2	74	70 1/2	-3 1/2
Vestron Inc.	84.8	4 1/4	4 1/4	-1/4
Warner Communications Inc.	1131.1	28 1/2	29 1/2	+1 1/2
Westinghouse	1482.2	50 1/2	49 1/2	-1 1/2
AMERICAN STOCK EXCHANGE				
Commtron	12.3	2 1/2	2 1/2	.....
Electrosound Group Inc.	2.5	6 1/4	6 1/4	+1/4
Lorimar/Teletel	1157	10 1/4	10 1/4	+1/4
New World Pictures	45.5	3 1/4	3 1/4	-1/4
Price Communications	59.4	11 1/2	9 1/2	-2
Prism Entertainment	5.5	2 1/2	2 1/2	-1/4
Turner Broadcasting System		23 1/2	23 1/2	.....
Unitel Video	9.6	8 1/4	8 1/4	+1/2
Wherehouse Entertainment	353.7	13 1/2	13 1/2	.....
OVER THE COUNTER				
Crazy Eddie		2 1/2	1 1/2	-1 1/2
Dick Clark Productions		5 1/4	5 1/4	.....
Infinity Broadcasting		17 1/2	18	+1/2
Josephson Inc.		12 1/2	12	-1/2
LIN Broadcasting		46 1/2	44 1/2	-2 1/2
Lieberman Enterprises		14 1/2	14 1/2	.....
Malrite Communications Group		6 1/4	6 1/4	+1/4
Recoton Corp.		3 1/2	3 1/2	.....
Reeves Communications		6 1/2	6 1/2	+1/2
Satellite Music Network, Inc.		3	2 1/2	-1/2
Scripps Howard Broadcasting		76	76	.....
Shorewood Packaging		11	11	.....
Sound Warehouse		9 1/2	9 1/2	.....
Specs Music		6	6	.....
Stars To Go Video		1 1/2	1 1/2	.....
Trans World Music		17 1/2	17 1/2	+1/2
Tri-Star Pictures				.....
Wall To Wall Sound And Video		2 1/2	2 1/2	.....
Westwood One		19 1/2	20 1/2	+1 1/2
LONDON STOCK EXCHANGE (In Pence)				
Chrysalis	146	138	138	-8
Pickwick	177	177	177	.....
Really Useful Group	565	602	602	+37
Thorn EMI	578	566	566	-12
Virgin	122	121	121	-1

POP

PICKS

RICK SPRINGFIELD
Rock Of Life
PRODUCERS: Keith Olsen, Rick Springfield
RCA 6620-R

Heartthrob returns after layoff with his strongest, most mature album to date. Tracks, almost all written solo by the artist, are harder and lyrically more personal than ever before. Title cut, a reggae-inflected, Police-like rocker, will tee things off, but there are good radio cuts in "Honeymoon In Beirut" and "World Start Turning." Should enable Springfield to shed his fluffy image once and for all.

JAMES TAYLOR
Never Die Young
PRODUCER: Don Grolnick
Columbia 40851

Three-song stint on TV's "Saturday Night Live" shows that the CBS publicity machine is stoked, and recent successes by his contemporaries—including ex-wife Carly Simon—bode well for Taylor and his familiar, comfortable voice. Album isn't confined to tried-and-true pop formulas, however; some tunes venture closer to country, rock, and even Latin music.

MIKE OLDFIELD
Islands
PRODUCERS: Mike Oldfield, others
Virgin 9064

Oldfield has sold millions of albums and garnered several top 10 singles around the world, but the wunderkind composer and multi-instrumentalist has never been able to score here, "Tubular Bells" notwithstanding. This, however, first studio record in several years, could be the one. Leadoff single, "Magic Touch," is enjoying strong radio and MTV play; Virgin has pledged heavy marketing and promotion support.

METALLICA
Kill 'Em All
PRODUCERS: Paul Curcio, Metallica & Mark Whittaker
Elektra 60766

Garage days re-revisited. Sales on this reissue of group's first album, from 1983, will be helped along by the inclusion of two previously unreleased songs, both covers; features original inner sleeve, unavailable since shortly after the record first came out.

SCARLETT & BLACK
PRODUCERS: Paul Fox, others
Virgin 90647

Duo debuted high on the Hot 100 with irresistible "You Don't Know"; take your pick among the other tracks—they're all bouncy, catchy, and ever so innocuous. Vocalist Robin Hild is straight from the Bryan Ferry school of inflection.

PEPSI & SHIRLIE
All Right Now
PRODUCERS: Various
Polydor 422 833 724

Former Wham! backup singers scored big in the U.K. with "Heartache," but it was only a middling pop charter here after cruising up the dance charts. Follow-up, sonically faithful cover of Free's "All Right Now," could turn duo's U.S. fortunes around.

MIKE POST
Music From L.A., Law And Otherwise
PRODUCER: Mike Post
Polydor 422-833-985

Prolific composer offers up his latest television scores: "Hooperman," "Wiseguy," "Silverfox (The Theme For Phil Donahue)," "Hunter," and the main attraction, "The Theme From L.A. Law," which has been serviced to AC outlets. For those who

can't get enough of the last named, side two is "The L.A. Law Suite."

MIDNIGHT OIL
Diesel And Dust
PRODUCERS: Warne Livesey, Midnight Oil
Columbia C 40967

Latest offering from Down Under crew, its strongest to date, shows it ready to assume the mantle of the Clash. Politically charged rock is vibrant, danceable, and catching on in a big way in group's native land. Should find immediate album rock acceptance.

L.A. GUNS
PRODUCER: Jim Faraci
Vertigo/PolyGram 834 144

Latest in the ongoing parade of signings from L.A.'s glam-metal netherworld features lead guitarist Tracii Guns, late of Geffen act Guns 'N Roses. Quintet evinces a hard but often pop-conscious sound—a good candidate for success at the house that Bon Jovi built. Writing is unspectacular, but energy's there, and that counts in this genre.

THE POGUES
If I Should Fall From Grace With God
PRODUCER: Steve Lillywhite
Island 90872

Anglo-Irish rockers' Island debut fulfills the promise of previous releases by artfully blending Gaelic folk influences with such diverse styles as jazz and Tex-Mex. Standout tracks abound, including lead vocalist/songwriter Shane McGowan's snappy duet with Kirsty MacColl, "Fairytale Of New York" as well as the rousing, rowdy "Bottle Of Smoke" and the Dylan-esque "The Broad Majestic Shannon."

JAN HAMMER
Escape From Television
PRODUCER: Jan Hammer
MCA 42103

Keyboardist Hammer turns in a one-man show of his compositions for NBC's "Miami Vice." Tropically seasoned tracks seldom rise above the level of background music, and commercial prospects are dim given the ratings slide the once-hot cop show has suffered in the last couple of seasons.

PROPHET
Cycle Of The Moon
PRODUCERS: Spencer Proffer, Randy Bishop
Megalorace Worldwide/Atlantic 81822

Much of this debuting group's metal is so nonaggressively tuneful it only qualifies as the stuff by dint of the label it's on. "Sound Of A Breaking Heart" calls to mind Honeymoon Suite and calls out for radio play; "Tomorrow Never Comes" is group's "Wanted Dead Or Alive"-type entry.

PATO BANTON
Never Give In
PRODUCERS: Pato Banton & G.T. Haynes, others
Primitive Man/I.R.S. 42119

High-energy London-based reggae artist cooks up an exhilarating U.S. debut, which features his 1985 Jamaican hit "Hello Tosh" (produced by Ranking Roger) and a new duet featuring Roger, with Steel Pulse, "Pato & Roger Come Again." An exciting, frequently hilarious reggae package.

JONATHAN RICHMAN & THE MODERN LOVERS
Modern Lovers 88
PRODUCERS: the Modern Lovers
Rouner 9014

"Modern Lovers 88" bears little resemblance to the Modern Lovers of 1971, who recorded the classic "Modern Lovers" album. The new record is consistent with Richman's work since then, however: wacky, affectionate tunes that have an appeal all their own. Fans will eat it up.

LITA FORD
Lita
PRODUCER: Mike Chapman
RCA 6397-R

SPOTLIGHT



DAVID LEE ROTH
Skyscraper
PRODUCERS: David Lee Roth, Steve Vai
Warner Bros. 25671

Diamond Dave will extend his pure-platinum track record with second full-length solo disk. Solid slab delivers Roth's hard-rockin' stew with customary verve, and fans who find his Louis Prima-style tomfoolery tired will cheer the absence of old-timey covers. Single "Just Like Paradise" is a surefire top 10 contender; other tunes are similarly pop-smart metallurgy, powered by Vai's wailing axe. Look for a high chart entry.

NEW AND NOTEWORTHY

THE CHRISTIANS
PRODUCER: Laurie Latham
Island 90852

Perhaps God liked the members of this trio's names so much—Christian (Garry A.), Christian (Russell), and Priestman (Henry)—that he bestowed upon them an inordinate amount of talent. Whatever the explanation, U.K. act delivers a smooth, swaying debut that's seamless in its multifaceted appeal. "Forgotten Town" and "Ideal World" were the big U.K. hits and should do nicely here.

Ex-Runaway's latest solo shot finds her applying her highly efficient guitar licks to a brace of OK pop-metal tunes, co-penned by such leading lights as Ozzy Osbourne, Motley Crue's Nikki Sixx, and Motorhead's Lemmy Kilmister. Nothing mind-bending, though lively "Kiss Me Deadly" could click at album rock locales.

LISA HARTMAN
Til My Heart Stops
PRODUCER: Bill Wray
Atlantic 81782

Actress' latest stab at a recording career suffers somewhat from overblown production; still, her voice is supple and sensuous, as always. Best by far: "The Dress," featuring Waddy Wachtel on guitar.

WISHBONE ASH
Nouveau Calls
PRODUCERS: William Orbit, Martin Turner
No Speak/I.R.S. 42101

One of four initial releases on I.R.S.' all-instrumental No Speak label, disk reconstitutes the original lineup of popular '70s quartet. Guitarists Ted Turner and Andy Powell still bust the frets reliably, but milder, almost new agey textures here may frustrate fans of the "Pilgrimage" epoch.

STEWART COPELAND
The Equalizer & Other Cliff Hangers
PRODUCER: Stewart Copeland
No Speak/I.R.S. 42099

Policeman Copeland follows an all-instrumental tangent to launch the No Speak endeavor. His themes, penned for CBS-TV's thriller "The

Equalizer," are suitably dense and insistent; energy and complexity of the performances raise them above the level of average soundtrack fodder.

THE GODFATHERS
Birth, School, Work, Death
PRODUCER: Vic Maile
Epic BFE 40946

Bad attitudes abound in this hard-rocking U.S. debut by English quintet whose singles have cut a swath on U.K. indie charts. Producer Maile, who worked similar wonders with the Screaming Blue Messiahs, puts a high flame under this raging guitar band. Chant-along title cut will have a long life in college and alternative corners.

VARIOUS ARTISTS
Thunder Before Dawn
PRODUCERS: Trevor Horn, Jumbo Vanrenen
Earthworks/Virgin 90866

If Paul Simon's "Graceland" was a primer on South African music, this sampler is a graduate-level course. Sadly, many consumers won't be ready to enroll. Two tracks—one by Vula Bops, one by Motshile—could sneak in at stations that play instrumentals.

BLACK

PICKS

STACY LATTISAW
Personal Attention
PRODUCERS: Various
Motown 6247 ML

Big-voiced songbird has the ballad "Every Drop Of Your Love" climbing the charts, and this collection, featuring the work of five production teams, will likely spin off other hits. The ultrafunky Brownmark-produced title track and a duet with Howard Hewett on the Gaye-Terrell classic "Ain't No Mountain High Enough" are hot prospects.

BROWNMARK
Just Like That
PRODUCER: Brownmark
Motown 6251 ML

Following Wendy & Lisa's lead, former Prince & the Revolution bassist Mark Brown steps out on his own—almost literally—with first Motown solo record. Predictably, his work bears heavy imprint of his former employer, with initial single, "Next Time," throwing down the hard-funk style vigorously. Writing isn't as deep as Prince's, but no matter—the kid can play.

COUNTRY

PICKS

JOHN ANDERSON
Blue Skies Again
PRODUCERS: Jimmy Bowen, John Anderson
MCA 42037

Anderson maintains his hard country edge here without indulging too much in the Lefty Frizzell vocal gymnastics that marred some of his earlier work. Best cuts: "There's Nothing Left For Me To Take For Granted," "When Your Yellow Brick Road Turns Blue," "I Make It Hard To Love."

AUGIE MEYERS
My Main Squeeze
PRODUCER: Augie Meyers
Atlantic America 90856

Album from Doug Sahm sideman had a limited release several months ago; Atlantic picked it up after several cuts attracted airplay, particularly in the Southwest. Prime picks: "Open Up Your Heart" and "Kep Pa So."

JAZZ

PICKS

GEORGE HOWARD
The Very Best Of George Howard Vol. 1
PRODUCERS: None listed
TBA 233

Howard is among the most popular exponents of the soprano sax, and the material here reflects his chart sensibility—covered tunes include material by Stevie Wonder, Eurhythmics, and Lionel Richie. Collection, drawn from four TBA albums, will go down easy with pop-jazz enthusiasts.

ASTOR PIAZZOLLA & GARY BURTON
The New Tango
PRODUCER: Nesuhi Ertegun
Atlantic Jazz 81823

Aided greatly by the precise yet delicate interplay of Burton's vibes and Fernando Suarez Paz's violin, this is a dreamy showcase for Argentine vet Piazzolla, who plays the accordionlike bandoneón and composed this entire set.

KIRK WHALUM
And You Know That!
PRODUCER: Bob James
Columbia 40812

Prefab jazz project is obviously targeting quiet storm and Wave formats; one song is even titled "The Wave." Sax man gets ample support from the likes of Doc Gibbs, Larry Fast, producer James, and the late Yogi Horton.

RECOMMENDED

TIM BERNE
Sanctified Dreams
PRODUCER: Arthur Moorhead
Columbia 44073

Alto man's CBS debut drew raves from consumer press. This second album finds him again swaggering on the edge of convention—much more outside than one would expect from Columbia's jazz roster.

MONTY ALEXANDER/RAY BROWN/HERB ELLIS WITH SPECIAL GUEST JOHN FRIGO
Triple Treat II
PRODUCER: Chris Long
Concord Jazz CJ-338

Recorded live in Santa Monica, Calif., last year, set proves drummers aren't always needed to keep things swinging. Piano/bass/guitar trio runs through several irresistible standards, exceptionally propelled on side two by John Frigo's ace violin work. Excellent.

CLASSICAL

RECOMMENDED

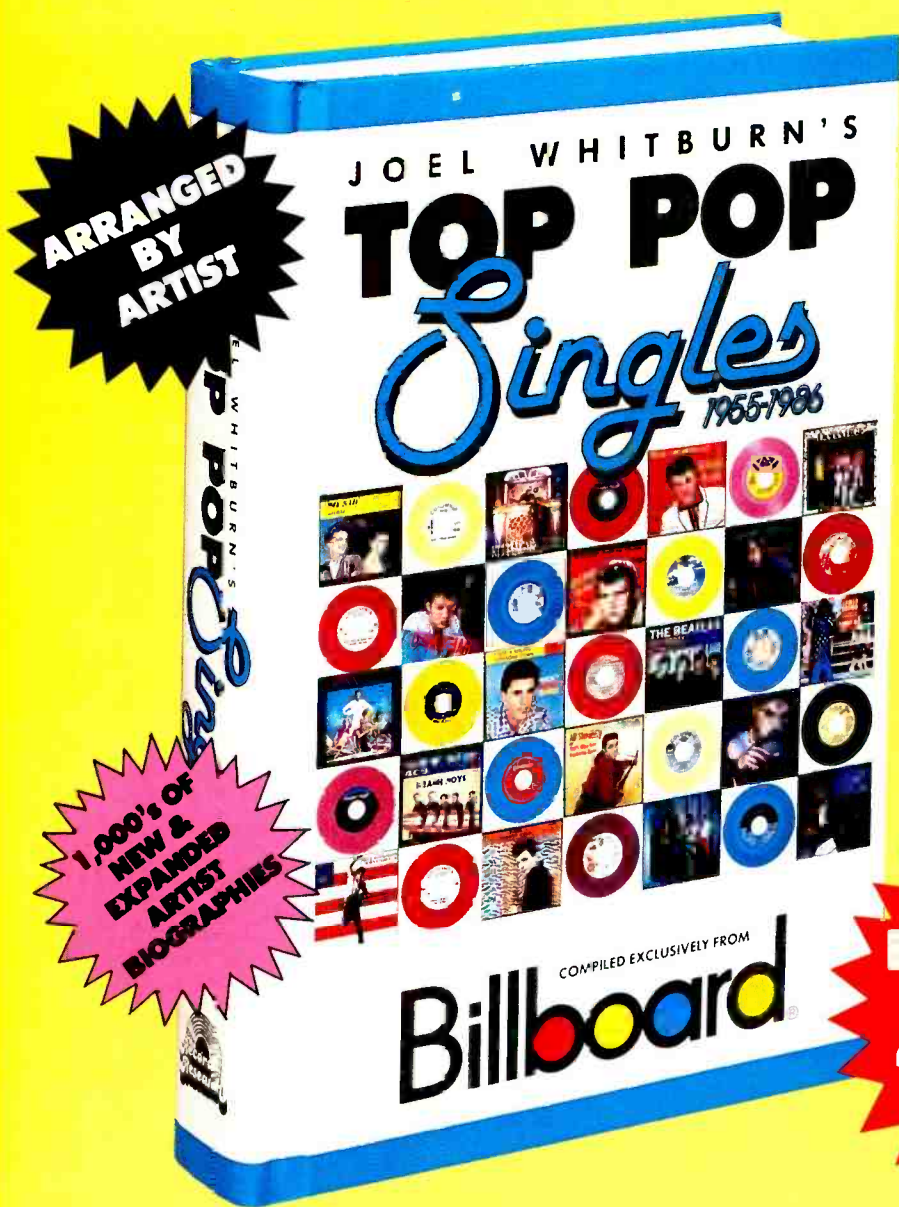
JOHANN STRAUSS: DIE FLEDERMAUS (HIGHLIGHTS)
Schock, Lipp, Berry, Vienna Symphony, Stolz
Eurodisc 258 369

An attractive example of the series of midline operetta CDs marketed by RCA. The late Robert Stolz was a master of the idiom, and his skilled hand is everywhere in evidence. All the remembered tunes are here, and the singers are first class. Booklet gives summary of action but no text or translation.

BEETHOVEN: SYMPHONIES NOS. 4 & 5
London Symphony Orchestra, Morris
MCA MCAD-25172

Wyn Morris tackles these central repertory works with a committed vigor that's immediately engaging. There must still be collectors who remember his pace-setting Mahler records of a generation ago. Worth recommending to favored customers.

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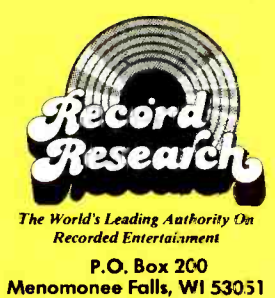
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Simon, Houston, Baker Win Multiple Honors, Too Travis Cleans Up At AMA Awards

BY PAUL GREIN

LOS ANGELES Randy Travis was the big winner at the 15th annual American Music Awards, taking all four prizes for which he was nominated. Other multiple winners in the annual popularity contest—held at the Shrine Auditorium here Jan. 25—were Paul Simon, Whitney Houston, and Anita Baker, with two awards each.

Travis was named favorite male country vocalist, while his smash Warner Bros. album "Always And Forever" was cited as favorite country album. In addition, the North Carolinian's "Forever And Ever, Amen" was saluted as favorite country single and video.

"Always And Forever" has been No. 1 on Billboard's Hot Country Albums chart for 31 weeks—longer than any other album in the chart's 24-year history.

Another country giant, Alabama, was named favorite country duo/group for the sixth consecutive year. The RCA group is the first act to win six straight awards in any one category since the inception of the American Music Awards in 1974. In fact, only two other acts have won a total of six awards in any one category: Barbara Mandrell as favorite female country vocalist and Stevie Wonder as favorite male soul/r&b vocalist.

Houston, who co-hosted the three-hour ABC-TV telecast with Mandrell, Smokey Robinson, Mick Fleetwood, and the Bee Gees, was named favorite pop/rock female vocalist for the second straight year. She's the first artist to win in that key category two years running since Linda Ronstadt a

SBK SETS SONG PROFILES

(Continued from page 6)

sturdy firms as Robbins Music, Leo Feist, Miller Music, Unart Music, United Artists Music, and April-Blackwood Music. In addition to Tin Pan Alley hits dating back to the early part of the century, the catalog contains many songs and film themes used in MGM and 20th Century-Fox features over the years.

The second volume is devoted to ATV Music, the Michael Jackson-owned company administered by SBK. The company's Northern Songs catalog features many hit songs penned by John Lennon & Paul McCartney. They are among 600 songs documented in the volume.

"To date," says Klein, "these are certainly the most comprehensive song resource books ever compiled by a music publisher. They really reflect the volatile history of the music business." Klein himself has produced a number of major recording acts, including Barbra Streisand, Glen Campbell, the Marshall Tucker Band, Gladys Knight, and Dolly Parton.

Requests for copies of the professional catalogs should be directed to SBK Entertainment World headquarters at 810 Seventh Ave., New York, N.Y. 10019 (in the spring, the company will move its headquarters to 1290 Avenue of the Americas) or to SBK professional and licensing offices in Los Angeles, Nashville, and Coral Gables, Fla., as well as regional offices overseas.

decade ago. Houston also won for favorite pop/rock single with "I Wanna Dance With Somebody."

Several veteran artists—including Simon, Cameo, and Luther Vandross—won their first American Music Awards. Simon won for favorite pop/rock album with "Graceland," which took the Grammy for best album a year ago. The Warner Bros. artist was also named favorite pop/rock male vocalist in an upset win over pop radio hotshots Michael Jackson and George Michael.

Baker handed Houston her only loss of the night—favorite soul/r&b female vocalist. Houston had won in that category last year. Baker also won for favorite soul/r&b album, another award that went to Houston last year.

To the burning question of which Jackson family member would do better in the balloting, the answer was—a tie. Michael won for favorite soul/r&b single, while Janet won for favorite video in the combined categories of pop/rock and soul/r&b.

CD SALES, VIDEO RENTALS HOT IN JANUARY

(Continued from page 4)

28-store, Washington, D.C., chain Kemp Mill Records, according to vice president Howard Appelbaum. Despite losing a day and a half to winter storms, he estimates the web was 20% ahead of last January's numbers.

Those gains in part stemmed from yet another cut in Kemp Mill's already-low CD prices. Appelbaum says the price reduction was motivated by the growing number of lower-priced offerings and labels' increased willingness to deal hit CDs. All single-disk front-line CDs are now \$12.99, with charting titles selling at \$11.99. Budget CDs are \$10.99 or less.

"We're on a roll," says Mitch Perliss, director of purchasing at 50-store Los Angeles chain Music Plus. Perliss says the web's video rentals and music sales were up by 30% each, the latter category aided in part by a two-week CD sale.

Like other retailers, Perliss reports surprising sales on high-priced rental titles. "We must have sold 300 of 'La Bamba' and 100 each of 'Dirty Dancing' and 'Platoon,'" he says. Music Plus shelf-priced the three at \$10 below list (\$79.95 for "Dirty Dancing" and "La Bamba," \$89.95 for "Platoon").

John Thrasher, Tower's video product manager, estimates the month's store-for-store rental volume rose by 35%-45%. "This is the best first quarter in terms of strength of titles I've ever seen," he says. "It looks like it'll go all the way to April."

The wave of popular video titles brought hot coast-to-coast business:

- The 90-store Palmer Video chain, based in Elizabeth, N.J., was up by 40% and "will have its best January ever," says Peter Margo, vice president of operations.

- "Rentals are at an all-time high, although I'd rather have some of these hot titles in May and October," says Richard Abt, president of 200-store Philadelphia-based West Coast Video. Comparative-store volume is hard to calculate, says Abt, because the chain has added more

The Beach Boys became the first group to receive the annual Award of Merit. The presentation came just five days after the band was inducted into the Rock and Roll Hall of Fame.

Here's the complete list of winners.

POP/ROCK

Album: Paul Simon's "Graceland," Warner Bros.; **Single:** Whitney Houston's "I Wanna Dance With Somebody," Arista; **Video:** Janet Jackson's "When I Think Of You," A&M; **Male:** Simon; **Female:** Houston; **Duo/Group:** Bon Jovi, Mercury/PolyGram.

SOUL/R&B

Album: Anita Baker's "Rapture," Elektra; **Single:** Michael Jackson's "Bad," Epic; **Male:** Luther Vandross, Epic; **Female:** Baker; **Duo/Group:** Cameo, Atlanta Artists/PolyGram.

COUNTRY

Album: Randy Travis' "Always And Forever," Warner Bros.; **Single and Video:** Travis' "Forever And Ever, Amen"; **Male:** Travis; **Female:** Reba McEntire, MCA; **Duo/Group:** Alabama, RCA.

than 100 stores in the past year, but he reports a companywide increase of 220%.

- The 15 stores of Durham, N.C.-based North American Video have already sold 250 copies of the rental-priced "Dirty Dancing," according to president Gary Messenger. Sales accounted for 30% of Messenger's January business, compared with the 60% sales share that his web posted in December during the gift-selling season. "Predator" and "Lost Boy" were his second- and third-best sellers. Postholiday business, including rentals, was 20% over last year's pace, says Messenger.

- "January's been our best month to date," says Brian Woods, executive vice president of 7-month-old Video's 1st. The Albany, N.Y.-based franchiser operates five drive-through video rental outlets.

Many video specialists, including Messenger and Woods, say that bad weather helped, rather than hampered, their rental business.

Compared with the month's hot video titles, January's music offerings were wanting, dealers say. But several—including Musicland's Ross and Carl Rosenbaum, president of Chicago's 12-store Flip Side chain—say that David Lee Roth's latest got off to a promising start. And while "Dirty Dancing" was a top renter for video stores, Rosenbaum and others say the film's soundtrack continued to sell briskly in January. The late-1987 title by INXS has also picked up steam.

Overall, however, music stores yearn for more. "January is flat with last year, and we're happy with that," says Rosenbaum. "We're still selling the same stuff that we told [customers] was hot in October and November." "I don't see as much strong product in February as I'd like," adds Kemp Mill's Appelbaum.

On the plus side, the 278 Super Saver CDs recently repriced by WEA have generated good numbers, says Rosenbaum. "That's really the only exciting stuff out there," he says.

HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

TIFFANY HITS THE TOP with "Could've Been" (MCA), the 14th combined Power Pick/Sales & Airplay to reach No. 1 in the 18 months since the feature was introduced. This is a 100% success rate so far—14 for 14—in predicting future No. 1 hits, including both of Tiffany's singles. Her large lead over the rest of the Hot 100 indicates she may stay at the top next week. "Hazy Shade Of Winter" by the Bangles (Def Jam) is at No. 2 but will need to gain points at a faster rate than this week in order to overtake Tiffany; the other challengers are far behind. "Seasons Change" by Exposé (Arista) has a chance of hitting No. 1 next week, but only if it continues to gain points strongly and Tiffany loses significantly, which is not likely.

LAST WEEK IT WAS mentioned that "Out Of The Blue" by Debbie Gibson (Atlantic) is a cinch to repeat the top five success of her first two singles. This week it nabs the Power Pick/Airplay at No. 39, meaning it has a 90% chance of hitting the top five and a 60% chance of being Gibson's first No. 1 single. It is already No. 20 at B-97 New Orleans and moves 23-17 at KWK St. Louis. George Michael's "Father Figure" (Columbia) has the largest airplay point gain on the chart and jumps from 30-19 nationally; it is also the most widely played record on the chart, with only four holdout stations among the 235 pop reporters. Among its impressive jumps: 13-4 at KKYK Little Rock, Ark.; 16-5 at WMMS Cleveland; and, in Texas, 7-5 at KITY San Antonio and 3-1 at Y-95 Dallas. Incidentally, a warm welcome is extended to Y-95 and the two other stations—92 PRO-FM Providence, R.I., and KUBE Seattle—added to the Power Playlists this week as the feature expands to include the 30 stations with the largest weekly audience in the top 40 format according to the latest Arbitron ratings. And apologies to Y-95 PD Buzz Bennett, whose name will be listed correctly on the Power Playlist page in next week's issue.

QUICK CUTS: There are nine new entries on the chart, led by Michael Jackson's "Man In The Mirror" (Epic), with 25 debuts in the last three weeks. The only new artist this week is the U.K. band Gene Loves Jexel, led by twins Michael and Jay Aston, with "The Motion Of Love" (Geffen). An unusual Hot 100 debut is "Hot Thing" by Prince (Paisley Park), the B side of "I Could Never Take The Place Of Your Man," which hits the top 10 this week. The B side is looking strong at Z-93 Atlanta (16-6), KTFM San Antonio (25-19), and KGGI Riverside, Calif. (17-12)... "Because Of You" by the Cover Girls (Fever) loses its bullet at No. 35, but according to PD Garry Wall at Q-106 San Diego, "It's a solid top 10 record." In fact, the record is top 10 at a dozen reporting stations, including WXKS Boston (9-8); Power 99.7 Atlanta (12-7); K-98 Austin, Texas (11-9); and WFLY Albany, N.Y. (6-1).

FOR WEEK ENDING FEBRUARY 6, 1988

Billboard

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HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 20 REPORTERS	SILVER ADDS 58 REPORTERS	BRONZE/ SECONDARY ADDS 157 REPORTERS	TOTAL ADDS 235 REPORTERS	TOTAL ON
THE MAN IN THE MIRROR MICHAEL JACKSON EPIC	10	32	109	151	154
OUT OF THE BLUE DEBBIE GIBSON ATLANTIC	7	21	44	72	178
CHECK IT OUT JOHN MELLENCAMP MERCURY	4	6	56	66	66
ROCK OF LIFE RICK SPRINGFIELD RCA	4	7	48	59	60
WHEN WE WAS FAB GEORGE HARRISON DARK HORSE	0	9	47	56	65
THE DOCK OF THE BAY MICHAEL BOLTON COLUMBIA	3	10	26	39	146
ANGEL AEROSMITH GEFEN	2	7	17	26	70
I WANT HER KEITH SWEAT VINTERTAINMENT	2	9	14	25	104
GIRLFRIEND PEBBLES MCA	1	4	20	25	49
HYSTERIA DEF LEPPARD MERCURY	5	9	9	23	143

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	COULD'VE BEEN	TIFFANY	1
2	3	HAZY SHADE OF WINTER	BANGLES	2
3	6	SEASONS CHANGE	EXPOSE	4
4	1	NEED YOU TONIGHT	INXS	3
5	8	I WANT TO BE YOUR MAN	ROGER	5
6	10	HUNGRY EYES (FROM "DIRTY DANCING")	ERIC CARMEN	6
7	14	TUNNEL OF LOVE	BRUCE SPRINGSTEEN	9
8	13	WHAT HAVE I DONE TO DESERVE THIS?	PET SHOP BOYS	7
9	12	I COULD NEVER TAKE THE PLACE OF YOUR MAN	PRINCE	10
10	16	SAY YOU WILL	FOREIGNER	8
11	5	TELL IT TO MY HEART	TAYLOR DAYNE	17
12	15	I LIVE FOR YOUR LOVE	NATALIE COLE	13
13	17	DON'T SHED A TEAR	PAUL CARRACK	11
14	11	CRAZY	ICEHOUSE	24
15	4	THE WAY YOU MAKE ME FEEL	MICHAEL JACKSON	12
16	19	POP GOES THE WORLD	MEN WITHOUT HATS	21
17	21	EVERYWHERE	FLEETWOOD MAC	14
18	7	GOT MY MIND SET ON YOU	GEORGE HARRISON	18
19	25	NEVER GONNA GIVE YOU UP	RICK ASTLEY	16
20	26	SHE'S LIKE THE WIND	PATRICK SWAYZE	15
21	23	PUMP UP THE VOLUME	M/A/R/R/S	20
22	24	PUSH IT	SALT-N-PEPA	25
23	9	CANDLE IN THE WIND	ELTON JOHN	22
24	29	CAN'T STAY AWAY FROM YOU	G. ESTEFAN/MIAMI SOUND	23
25	30	I FOUND SOMEONE	CHER	26
26	—	FATHER FIGURE	GEORGE MICHAEL	19
27	33	LOVE OVERBOARD	GLADYS KNIGHT & THE PIPS	31
28	22	HONESTLY	STRYPER	28
29	—	I GET WEAK	BELINDA CARLISLE	27
30	—	JUST LIKE PARADISE	DAVID LEE ROTH	29
31	20	SO EMOTIONAL	WHITNEY HOUSTON	30
32	35	BECAUSE OF YOU	THE COVER GIRLS	35
33	27	SHAKE YOUR LOVE	DEBBIE GIBSON	43
34	—	853-5937	SQUEEZE	33
35	28	FAITH	GEORGE MICHAEL	37
36	18	THERE'S THE GIRL	HEART	36
37	—	HOT HOT HOT	BUSTER POINDEXTER & HIS BANSHEES OF BLUE	47
38	—	TWILIGHT WORLD	SWING OUT SISTER	45
39	—	BE STILL MY BEATING HEART	STING	34
40	—	RHYTHM OF LOVE	YES	40

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	COULD'VE BEEN	TIFFANY	1
2	2	NEED YOU TONIGHT	INXS	3
3	3	HAZY SHADE OF WINTER	BANGLES	2
4	5	SEASONS CHANGE	EXPOSE	4
5	6	I WANT TO BE YOUR MAN	ROGER	5
6	7	HUNGRY EYES (FROM "DIRTY DANCING")	ERIC CARMEN	6
7	12	WHAT HAVE I DONE TO DESERVE THIS?	PET SHOP BOYS	7
8	11	SAY YOU WILL	FOREIGNER	8
9	4	THE WAY YOU MAKE ME FEEL	MICHAEL JACKSON	12
10	13	DON'T SHED A TEAR	PAUL CARRACK	11
11	10	I COULD NEVER TAKE THE PLACE OF YOUR MAN	PRINCE	10
12	14	EVERYWHERE	FLEETWOOD MAC	14
13	20	FATHER FIGURE	GEORGE MICHAEL	19
14	18	SHE'S LIKE THE WIND	PATRICK SWAYZE	15
15	15	TUNNEL OF LOVE	BRUCE SPRINGSTEEN	9
16	22	NEVER GONNA GIVE YOU UP	RICK ASTLEY	16
17	21	CAN'T STAY AWAY FROM YOU	G. ESTEFAN/MIAMI SOUND	23
18	17	I LIVE FOR YOUR LOVE	NATALIE COLE	13
19	9	CANDLE IN THE WIND	ELTON JOHN	22
20	8	GOT MY MIND SET ON YOU	GEORGE HARRISON	18
21	28	PUMP UP THE VOLUME	M/A/R/R/S	20
22	27	I FOUND SOMEONE	CHER	26
23	25	PUSH IT	SALT-N-PEPA	25
24	30	I GET WEAK	BELINDA CARLISLE	27
25	16	TELL IT TO MY HEART	TAYLOR DAYNE	17
26	31	POP GOES THE WORLD	MEN WITHOUT HATS	21
27	34	ENDLESS SUMMER NIGHTS	RICHARD MARX	32
28	35	JUST LIKE PARADISE	DAVID LEE ROTH	29
29	19	SO EMOTIONAL	WHITNEY HOUSTON	30
30	24	HONESTLY	STRYPER	28
31	37	BE STILL MY BEATING HEART	STING	34
32	33	SPOTLIGHT	MADONNA	—
33	36	853-5937	SQUEEZE	33
34	23	CRAZY	ICEHOUSE	24
35	—	OUT OF THE BLUE	DEBBIE GIBSON	39
36	26	THERE'S THE GIRL	HEART	36
37	—	HYSTERIA	DEF LEPPARD	41
38	29	FAITH	GEORGE MICHAEL	37
39	38	BECAUSE OF YOU	THE COVER GIRLS	35
40	—	I WANT HER	KEITH SWEAT	38

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HOT 100 SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
MCA (11)	13
I.R.S. (2)	
WARNER BROS. (2)	9
Dark Horse (2)	
Paisley Park (2)	
Island (1)	
Qwest (1)	
Sire (1)	
ATLANTIC (5)	8
Atco (2)	
Island (1)	
COLUMBIA (7)	8
Def Jam (1)	
POLYGRAM	8
Mercury (7)	
London (1)	
RCA	7
E.P.A.	6
Epic (5)	
Tabu (1)	
ELEKTRA (4)	5
Vintertainment (1)	
GEFFEN	5
ARISTA	4
CHRYSALIS	4
EMI-MANHATTAN	4
VIRGIN	4
A&M	3
CAPITOL	3
MOTOWN	2
4TH & B'WAY	1
AMHERST	1
ENIGMA	1
NEXT PLATEAU	1
PRIORITY	1
REPRISE	1
SUTRA	1
Fever (1)	

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	PUBLISHER - Licensing Org.	Sheet Music Dist.
33 853-5937	(Virgin, ASCAP) CPP	(Fleetwood Mac, BMI) WBM
59 ALL I WANT IS YOU	(C'est, ASCAP/Nonpareil, ASCAP/Maya, ASCAP)	37 FAITH
58 ANGEL	(Aero Dynamics, BMI/Desmobile, ASCAP/April, ASCAP) HL/WBM	(Chappell, ASCAP/Morrison Leahy, ASCAP) CHA/HL
85 ANIMAL	(Bludgeon Riffola, ASCAP/Zomba, ASCAP) HL	19 FATHER FIGURE
34 BE STILL MY BEATING HEART	(Magnetic, BMI/Regatta, BMI/Illegal, BMI/Atlantic, BMI) HL	(Chappell, ASCAP/Morrison Leahy, ASCAP) CHA/HL
35 BECAUSE OF YOU	(Amber Pass, ASCAP/Disco Fever, ASCAP/Red Instructional, ASCAP)	57 GIRLFRIEND
94 BURNING LIKE A FLAME	(WB, ASCAP/Megadude, BMI/E/A, ASCAP) WBM	(Kermy, BMI/Hip Trip, BMI) CPP
22 CANDLE IN THE WIND	(Dick James, BMI/PolyGram Songs, BMI) HL	18 GOT MY MIND SET ON YOU
23 CAN'T STAY AWAY FROM YOU	(Foreign Imported, BMI) CPP	(Carbert, BMI) HL
51 CATCH ME (I'M FALLING) (FROM THE FILM "HIDING OUT")	(Genetic, ASCAP) HL	2 HAZY SHADE OF WINTER
66 CHECK IT OUT	(Riva, ASCAP)	(Paul Simon, BMI)
53 CHERRY BOMB	(Riva, ASCAP) WBM	79 HEAVEN IS A PLACE ON EARTH
81 COMING UP YOU	(Lido, ASCAP) WBM	(Future Furniture, ASCAP/Shipwreck, BMI/Screen Gems-EMI, BMI)
1 COULD'VE BEEN	(George Tobin, BMI) HL	28 HONESTLY
24 CRAZY	(Rondor Music/Almo, ASCAP/SBK Songs/April, ASCAP) CPP/ALM/HL	(Sweet Family, BMI) CPP
84 DON'T LOOK ANY FURTHER	(Rightson, BMI/Franne Golde, BMI/Tuneworks, BMI/Careers, BMI/Hitchings, ASCAP)	47 HOT HOT HOT
11 DON'T SHED A TEAR	(High Frontier, ASCAP/Blackwood, BMI/Little Lie, ASCAP/Wood Monkey, ASCAP) HL	(Rare Blue, ASCAP)
52 DON'T YOU WANT ME	(Rightson, BMI/Franne Gee, BMI/Ardavan, ASCAP/Intersong-USA, ASCAP) CHA/HL	71 HOT IN THE CITY
88 DUDE (LOOKS LIKE A LADY)	(Aero Dynamics, BMI/Desmobile, ASCAP/April, ASCAP) HL	(Bonidol, ASCAP/Rare Blue, ASCAP) CLM
32 ENDLESS SUMMER NIGHTS	(Chi-Boy, ASCAP) CLM	80 HOT THING
14 EVERYWHERE		(Controversy, ASCAP)
		65 HOW CAN I FORGET YOU
		(Warner-Tamerlane, BMI/Bertus, BMI) WBM
		6 HUNGRY EYES (FROM "DIRTY DANCING")
		(Knockout, ASCAP/Jemava, ASCAP/R.U. Cyrius, ASCAP) CPP
		41 HYSTERIA
		(Bludgeon Riffola, ASCAP/Zomba, ASCAP) HL
		87 I CAN'T HELP IT
		(In A Bunch, PRS/WB, ASCAP/Terrace, ASCAP) CPP
		10 I COULD NEVER TAKE THE PLACE OF YOUR MAN
		(Controversy, ASCAP) WBM
		26 I FOUND SOMEONE
		(April, ASCAP/Is Hot, ASCAP/But For, ASCAP) HL
		27 I GET WEAK
		(Not Listed) WBM
		90 I HEARD IT THROUGH THE GRAPEVINE
		(Jobete, ASCAP) CPP
		13 I LIVE FOR YOUR LOVE
		(O'Lyric, BMI/Tuneworks, BMI/Vandorf, ASCAP/Reswick-Werfel, ASCAP/Beseme West, ASCAP/Arista, ASCAP/Careers, ASCAP/Arista, ASCAP) CPP
		54 I NEED A MAN
		(BMG Music/Arista, ASCAP) CPP
		100 I THINK WE'RE ALONE NOW
		(ABZ, BMI) WBM
		38 I WANT HER
		(Vintertainment, ASCAP/Keith Sweat, ASCAP/Donril, ASCAP/Zomba, ASCAP)
		5 I WANT TO BE YOUR MAN
		(Troutman's, BMI/Saja, BMI) HL
		70 IN GOD'S COUNTRY
		(Chappell, ASCAP/UZ, ASCAP) CHA/HL
		98 IN MY DREAMS
		(Fate, ASCAP/Denise Barry, ASCAP) WBM
		42 IS THIS LOVE
		(Whitesnake Overseas, ASCAP/WB, ASCAP) WBM
		74 IT'S THE END OF THE WORLD AS WE KNOW IT (AND I FEEL FINE)
		(Night Garden, BMI/Unichappell, BMI) CHA/HL
		77 (I'VE HAD) THE TIME OF MY LIFE
		(Knockout, ASCAP/Jemava, BMI/Donald Jay, ASCAP/R.U. Cyrius, ASCAP) CPP
		76 JUST LIKE HEAVEN
		(Bieu Disque, ASCAP/A.P.B., PRS)
		29 JUST LIKE PARADISE
		(Diamond Dave, ASCAP/Tuggle Tunes, ASCAP)
		46 LIVE MY LIFE (FROM THE FILM "HIDING OUT")
		(Streamline Moderne, BMI/Texas City, BMI/No Pain No Gain, ASCAP/Unicity, ASCAP) MCA/HL
		75 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
		31 LOVE OVERBOARD
		(Caloco, BMI/Hip Trip, BMI) CPP
		97 LOVE WILL FIND A WAY
		(Affirmative, BMI) WBM
		78 LOVER'S LANE
		(Georgio's, BMI/Stone Diamond, BMI) CPP
		48 THE MAN IN THE MIRROR
		(Yellowbrick Road, ASCAP/MCA, ASCAP/Aerostation Corporation, ASCAP)
		89 THE MOTION OF LOVE
		(American Momentum, ASCAP)
		3 NEED YOU TONIGHT
		(MCA, ASCAP) MCA/HL
		60 NEVER CAN SAY GOODBYE
		(Jobete, ASCAP) CPP
		16 NEVER GONNA GIVE YOU UP
		(Terrace, ASCAP) CPP
		62 NEVER KNEW LOVE LIKE THIS
		(Flyte Tyme, ASCAP/Avant Garde, ASCAP) WBM
		64 NEVER LET ME DOWN AGAIN
		(Grabbing Hands, ASCAP/Sonet, BMI/Emile, ASCAP)
		49 NEVER THOUGHT (THAT I COULD LOVE)
		(CAK, ASCAP/Songs Of Jennifer, ASCAP/If Dreams Had Wings, ASCAP/A Question Of Material, ASCAP) HL
		39 OUT OF THE BLUE
		(Creative Bloc, ASCAP/Deborah Ann's, ASCAP)
		21 POP GOES THE WORLD
		(PolyGram Songs, BMI)
		67 POWER OF LOVE
		(Leibraphone Musikverlag, ASCAP/April, ASCAP) HL
		20 PUMP UP THE VOLUME
		(MNS, PRS/WB, ASCAP) WBM
		25 PUSH IT
		(Next Plateau, ASCAP/Turnout Bros, ASCAP)
		91 RAIN IN THE SUMMERTIME
		(Illegal, BMI)
		86 REASON TO LIVE
		(Paul Stanley, ASCAP/April, ASCAP/Desmobile, ASCAP) HL
		40 RHYTHM OF LOVE
		(Affirmative, BMI) WBM
		72 ROCK OF LIFE
		(Super Ron, BMI)
		50 ROCKET 2 U
		(Groupie, BMI)
		69 SAVE YOUR LOVE
		(White Vixen, BMI)
		8 SAY YOU WILL
		(Michael Jones, ASCAP/Stray Notes, ASCAP/Colgems-EMI, ASCAP) WBM/CHA/HL
		4 SEASONS CHANGE
		(Panchin, BMI/Screen Gems-EMI, BMI) WBM
		43 SHAKE YOUR LOVE
		(Creative Bloc, ASCAP/Deborah Ann's, ASCAP) HL
		15 SHE'S LIKE THE WIND
		(Troff, BMI/Strawberry Fork, BMI) HL
		92 SHOULD'VE KNOWN BETTER
		(Chi-Boy, ASCAP) CLM
		44 (SITTIN' ON) THE DOCK OF THE BAY
		(Irving, BMI) CPP
		30 SO EMOTIONAL
		(Billy Steinberg, ASCAP/Denise Barry, ASCAP)
		68 SOME KIND OF LOVER
		(Ultrawave, ASCAP/April, ASCAP/Intersong, ASCAP) CHA/HL
		95 STIMULATION
		(MCA, ASCAP) MCA/HL
		17 TELL IT TO MY HEART
		(Chappell, ASCAP/November Nights, ASCAP/Goldpoint, ASCAP) CHA/HL
		82 THAT'S WHAT LOVE IS ALL ABOUT
		(Emboe, ASCAP/Kaz, ASCAP/April, ASCAP) HL
		36 THERE'S THE GIRL
		(Makiki, ASCAP/Knighty-Knight, ASCAP/Know, ASCAP/Arista, ASCAP) CPP/WBM
		55 TRUE FAITH

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.		

LIFELINES

BIRTHS

Girl, Kelly Evelyn, to **Dermot and Cathy Nolan**, Dec. 18 in Los Angeles. She is director of copyright for Warner-Chappell Music.

Girl, Hollie Curtiss, to **Mal and Tinks Reding**, Dec. 22 in London. He is a music correspondent for NBC Radio Entertainment.

Boy, Jesse Cervera, to **Jerry Giddens and Lydia Cervera**, Dec. 23 in Burbank, Calif. He is founder of the band Walking Wounded. She is personnel administrator for Westwood One Cos.

Boy, Jake Benjamin, to **Arthur and Andrea Levy**, Dec. 30 in New York. He is an associate director of media services at Columbia Records' publicity department.

Girl, Frederika Lee, to **John and Candace Capek**, Jan. 6 in Los Angeles. He is a record producer/songwriter/composer. She is with the legal department at ICM.

Boy, Jaroth Ian, to **Todd and Lisa Hammond**, Jan. 8 in Lakeland, Fla. He is a manager for Spec's Music, Winter Haven, Fla.

Girl, Franci Margot, to **Robert and Pamela Blattner**, Jan. 10 in Los Angeles. He is president, RCA/Columbia Pictures Home Video.

Twins, Jacob Wilson and Aislinn Julia, to **Craig and Eileen Bickhardt**, Jan. 11 in Nashville. He is a member of the MTM recording group SKB.

Girl, Lindsay Lane, to **Barry and Terrie Martindale**, Jan. 11 in Pine Bluff, Ark. He is a manager of Disc Jockey No. 40. She is a piano teacher/music therapist.

Boy, Justin "Bud" James, to **Mike and Julie Dupre**, Jan. 19 in Minneapolis. He is manager of communications at the Musicland Group. She is store manager at Musicland's Northtown Mall store.

Girl, Laura Catherine, to **Henry and Marit Peters**, Jan. 20 in Chicago. He is regional sales and promotion representative for Angel Records.

DEATHS

Shirley Howard, 79, of heart disease, Jan. 13 in New York. She was a singer and was featured on NBC Radio during the days of live radio pro-

grams and headlined in major nightclubs in the '30s through the '50s. Howard also recorded on RCA/Bluebird. At the time of her death, she was serving on the national and New York boards of the American Federation of Television and Radio Artists. Recently, she appeared on several television daytime dramas, including "All My Children," "One Life To Live," and "The Guiding Light." She is survived by a daughter and a grandson.

William Smith, 84, following a lengthy illness, Jan. 13 in New York. The show-business author, critic, and columnist began his career with a stock-market-analysis column. Nightclub and vaudeville reviews appeared often under his Bill Smith byline in Billboard, where he was a senior editor. Prior to his retirement, he wrote for Radio-Television Daily and Backstage. He was also author of the book "The Vaudevillians." Smith was a lifetime member of the Friars Club in New York. He is survived by his wife, a son, a daughter, six grandchildren, one great-grandchild, a brother, and a sister.

Al Hall, 72, of cancer, Jan. 18 in New York. The veteran bassist was known both for his work with some of the leading names in jazz and for his historic role as the first black musician to perform in a Broadway theater orchestra. Hall began his Broadway career in 1946 and a year later became one of the first jazz musicians to found a record company (his label, Wax Records, lasted until 1950, when its catalog was absorbed by Atlantic). Among the jazz stars with whom Hall performed and/or recorded are Duke Ellington, Count Basie, Erroll Garner, Teddy Wilson, and Ellis Larkins.

Send information to *Lifelines*, *Billboard*, P.O. Box 24970, Nashville, Tenn. 37202.



Trophy Trophy. BMI presents engraved champagne buckets to songwriter Ritchie Cordell and president of ABZ Music Phil Kahl for the successes of Tiffany's "I Think We're Alone Now" and Billy Idol's "Mony Mony," which were back-to-back No. 1 hits. Pictured, from left, are Stan Catron, vice president, BMI; Cordell; Frances Preston, president and CEO, BMI; Kahl; and Bobby Weinstein, assistant vice president, BMI.

EXECUTIVE TURNTABLE

(Continued from page 4)

HOME VIDEO. New World Video in Los Angeles makes the following appointments: **Ellen Svaco**, manager of creative services, and **Gayle Zingelmann**, controller. Svaco was an assistant to the creative services department. Zingelmann was director of distribution accounting for New World Pictures.

Crocus Entertainment in Minneapolis appoints **Thomas Schon** to the newly created position of national sales manager. He was manager of sales administration for Prism Entertainment.

PUBLISHING. Warner Bros. Publications Inc. in Secaucus, N.J., promotes **Sy Feldman** to vice president/general manager. He was vice president for the company.

Nicky Bramley is named a professional assistant for BMI in London. She was marketing coordinator for the record division of the BMG Music Group.

PRO AUDIO/VIDEO. **Leslie Ann Jones** is named staff engineer for Capitol Studios in Los Angeles. She was an independent recording engineer.

WEA READIES LOWER-PRICED FRONT-LINE CDS

(Continued from page 1)

He now anticipates, however, that the distributor's other two major labels will concentrate on those genres when they begin placing lower tags on new CD titles. Warner Bros., says Droz, will do so with country titles, while Warner Bros. and Elektra are expected to bring black titles out at the reduced price.

Droz says that Warner Bros. and Elektra will announce their lower-priced titles "very soon, in the next few weeks."

Other distributors have indicated that they are studying the possibility of reducing CD prices on select new titles, although none have locked in any commitments yet.

A spokesman for CEMA, the Capitol labels' distributor, says some lower-priced CDs are scheduled for March, but it has not yet finalized whether that release will include new album titles. CEMA president Dennis White has said he favors a three-tier price structure for CDs, with reduced front-line costs reserved for new artists.

"We're looking at all the opportunities," says Paul Smith, senior

vice president and general manager of sales for CBS. "It's possible to variable-price new releases, with new-artist titles going for less."

Smith's view echoes a comment that he made in September at the annual summit of the National Assn. of Recording Merchandisers' Retailers Advisory and Manufacturers Advisory committees in San Francisco (Billboard, Oct. 10). At that time, he suggested that CBS may begin introducing CDs by developing artists at one of the firm's lower price points, holding the option to move to a front-line price when such a title becomes a hit.

Bob Schnieders, vice president of branch distribution at MCA, says the firm is considering lower price points for new CD product. "We don't have anything on the schedule at this point as far as specific artists," he says. "We're exploring the various financial aspects to see if we can, in fact, do it."

Neither of the remaining majors, PolyGram or RCA/A&M/Arista, has formalized plans to

lower CD prices on new releases.

Meanwhile, Droz says WEA's customers report strong movement on the 278 catalog CDs that were recently moved into its Super Saver line. The cutoff date by which accounts may request return authorizations at the old, higher prices is Feb. 15, but he says he does not expect to be flooded with requests.

"Most customers have opted to keep [the product], sell it off, and bring in more," says Droz. "In fact, 40 titles sold out. We hope to have replenishment in seven to 10 days."

The program has doubled the sales of some titles, he claims, and several "have gone considerably beyond that."

"Most accounts have already blown them out and reordered," Droz adds. "It's absolutely flying."

Assistance in preparing this story was provided by *Dave DiMartino* in Los Angeles and *Ken Terry* in New York.

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.

FEBRUARY

Feb. 8, **National Academy Of Songwriters SongTalk**, At My Place, Santa Monica, Calif. 213-463-7178.

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

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

Feb. 12-14, **South Carolina Coin Operators Assn. Convention**, Radisson Hotel, Columbia, S.C. Helen Sikes, 803-254-4444.

Feb. 13-15, **Performance Magazine Summit Conference**, Wyndham Paradise Valley Resort, Scottsdale, Ariz. Shelly Brimacombe, 817-338-9444.

Feb. 18-20, **Minorities And Communications Conference**, Howard Inn and Blackburn Center, Howard Univ., Washington, D.C. 202-686-5400.

Feb. 23-27, **Winter Music Conference III**, Marriott Biscayne Bay, Miami. 305-563-3888.

MARCH

March 2, **National Academy Of Recording Arts And Sciences 30th Annual Grammy Awards**, Radio City Music Hall, New York. 213-849-1313.

March 3-5, **Radio & Records Convention '88**, Loews Anatole Hotel, Dallas. 213-553-4330.

March 4-6, **Nashville Songwriters Assn. International 10th Annual Songwriting Symposium: "The Road To Records"**, Vanderbilt Plaza Hotel, Nashville. 615-321-5004.

March 10-13, **South By Southwest Music And Media Conference**, Sheraton Crest Hotel, Austin, Texas. Roland Swenson, 512-477-7979.

March 11-14, **30th Anniversary Convention, National Assn. Of Recording Merchandisers**, Century Plaza Hotel, Los Angeles. Dave Hamill, 609-596-2221.

March 12, **11th Annual Bay Area Music Awards**, San Francisco Civic Auditorium. 415-864-2333.

March 13, **New Jersey Record Collectors Show/Convention**, Best Western Coachman Inn, Cranford, N.J. 609-443-5405.

March 16-19, **International Tape/Disc Assn. 18th Annual Seminar: "Coping With Economic Uncertainty"**, Loews Ventana Canyon Resort, Tucson, Ariz. Charles Van Horn, 212-956-7110.

March 21, **23rd Annual Academy Of Country Music Awards**, Knott's Berry Farm, Buena Park, Calif. 213-462-2351.

March 21, **Songwriters Guild Of America 16th Annual Aggie Awards**, Director's Guild Theatre, Hollywood, Calif. 213-462-1108.

March 28-31, **Peabody Electronic And Computer Music Studios: "20 Years Of Looking Into The Future"**, Peabody Conservatory Of Music, Baltimore. Bruce Mahin, 301-659-8107.

March 29-31, **Home Video Week '88**, Jacob K. Javits Convention Center, New York. 914-328-9157.

APRIL

April 9-12, **National Assn. Of Broadcasters 66th Annual Convention & International Exposition/42nd Annual Broadcast Engineering Conference**, Las Vegas. Hank Roeder, 202-429-5356.

April 10-14, **Gospel Music Assn. Gospel Music '88**, Stouffer Hotel, Nashville. Pamela Muse, 615-327-3747.

FOR THE RECORD

In the Jan. 30 issue, a sentence in an open letter from Akio Morita, chairman and CEO, Sony Corp., to George David Weiss, president of the Songwriters Guild of America, was not complete as originally submitted to Billboard. The full sentence should have read: "At the same time, we have always had a great and complementary respect for intellectual property rights, which, we believe, should be balanced with the rights of consumers."

Taking stock in entertainment — Billboard's own financial wiz plays the market, see page 67

GLOBAL RECORD SALES HIT \$14 BIL IN '86

(Continued from page 1)

sette sales were 970 million, compared with 950 million in 1985 and 800 million in 1984. LP volume fell to 690 million from 730 million in 1985 and 800 million in 1984, while combined sales of singles, maxisingles, and EPs reached only 490 million, almost 25% below the 1985 total and more than one-third down from 1984's 750 million.

The world's six biggest music markets together accounted for more than \$10 billion in sales, or 70% of global grosses. The U.S. market was worth \$4.65 billion, the Japanese \$1.97 billion, the West German \$1.2 billion, the U.K. \$1.09 billion, the French \$678 million, and the Canadian market \$487 million. Of these, all but the North American markets registered increases above 25% in value terms, although shifts in currency-exchange rates mean the IFPI figures should be treated with some caution.

Average CD growth rates in major markets were 100% or better. Stateside CD sales reached 53 million, compared with 22.6 million in 1985. In Japan, CD volume rose from 16.5 million to 36.1 million, and in the U.K. it rose from 3.1 million to 8.4 million.

IFPI figures do not include pirate recordings, but the group has also released estimates of earnings on the industry's dark side. These show a worldwide value at retail level of \$690 million, with a total of about 470 million pirate units sold. Asia and Australasia remain the key centers of illicit activity, with sales of some 330 million units worth \$440 million.

IFPI notes that in these regions, pirate product sells far more cheaply than legitimate disks and tapes, but in North America and Western Europe the price difference may be minimal. Thus North America accounted for \$210 million in pirate sales, although only 20 million units were sold.

The fall in pirate earnings from \$1.2 billion in 1984 to \$1.1 billion in 1985 and less than \$1 billion in 1986 suggests the worldwide antipiracy campaign is yielding results, but in more than 30 countries tape piracy still accounts for more than 70% of the overall market.

Says IFPI antipiracy co-ordinator Peter Crockford: "We have made considerable progress in Singapore and other Far Eastern territories, partly as a result of our ongoing efforts on the ground,

partly thanks to the introduction of new legislation in some markets.

"That legislation has led to a considerable drop in piracy of British and American recordings, but the pirates are still happily churning out French and African material, which is not protected."

During the last year, four Asian countries have enacted legislation to introduce or amend copyright law: Indonesia, South Korea, Singapore, and Malaysia. Singapore's

INT'L COS. DISCUSS DAT SOFTWARE PLANS

(Continued from page 3)

from major label licensors, Rose stresses that his firm will move cautiously, in tandem with the expected slow growth of the DAT market.

Besides the copyright imbroglio, the most obvious reason for the snail's pace of that growth is the high price of both DAT hardware and software. That has been the key factor in the disappointing initial sales of DAT in Japan and in West Germany, where DAT recorders sell for about \$2,000.

The DAT lines marketed in West Germany, Austria, and Switzerland by Hamburg, West Germany-based Discobox wholesale for 25-33 deutsch marks (\$15-\$20 U.S.) and retail for 35-40 DM (\$21-\$24). According to Discobox managing director Uwe Broich, his distributing company is working on a margin of under 20%, "to get interest up" in DAT. By comparison, his standard dealer price on CDs is about 17-18 DM (\$10-\$11).

The only German retailers currently stocking DAT, says Broich, are hardware dealers and big department stores. Since only hi fi buffs are buying the hardware, software sales are very slow. Yet Discobox is making a substantial investment in DAT: It must order a minimum of 500 copies per title from its Swiss real-time duplicator, and it has about 100 DAT titles in its catalog.

Discobox distributes DAT lines for Capriccio and Metropolitan (classical); Delta, Music Distribution, and GRP (jazz); Factory (one rock title); Mikulski (Italian disco); and its own Discobox (rock and MOR) and Gross Meister (classical) labels. It recently picked up GRP's DAT titles after that label's regular West German distributor, Intercord, refused to handle them, says Broich. He also believes that Factory is ready to make a splash with more DATs.

new copyright law was accompanied by bilateral agreements with the U.S. and U.K., conferring protection on works from those countries. Thailand is also expected this year to pass a copyright amendment bill that would expand the scope of earlier legislation to include U.S. works, and in the People's Republic of China a draft copyright law has been submitted to the State Council's legislation bureau.

Discobox also is offering dealers a 20-title prepack, divided between pop and classical repertoire, for 440 DM (\$300), which breaks down to 22 DM per unit (\$13).

Broich believes a real market for DAT will develop when prices come down and hardware companies begin selling car and portable players. He notes the cost of software is boosted not only by real-time duplication but also by the fact that relatively high mastering fees have to be divided among the small number of units duplicated for each title.

Moss Music Group, a U.S. label that was one of the first independents to get heavily involved in CDs, has decided it will not be among the first to market DATs. "We're convinced that the price structure and packaging [of DAT] will go through many changes," comments MMG president Ira Moss. "We'd rather put our money where the opportunities are than be a pioneer."

Moss is convinced DAT won't happen in a big way until the machines retail for \$200 and the software comes in around \$10, and he suggests that Sony subsidize labels to get the format off the ground. "If they keep it in the price range where it's at," he declares, "it can't go anywhere for three or four years."

He adds that DAT will run into especially stiff resistance in Europe, where analog cassettes have never been a large part of the market (except in the U.K.). If labels phase out LPs there, he projects, the whole market will become CD-based.

While Moss isn't interested in pioneering DAT, he looks forward to marketing it. "When the hardware is on the market and it's a commercial product, we'll be happy to do it," he says.

a government spokesman.

Although there is little serious political opposition to the proposals, the timetable for getting a bill through Parliament and setting up the new authority is projected to be at least two years.

Already, major media groups, including Richard Branson's Virgin Television subsidiary, have said they will bid when the time comes.

Until then, radio's share of the U.K. national advertising cake is likely to remain at about 2%, worth some \$180 million last year. Many experts believe the figure could increase to four or five times that amount.

Wherehouse Tender Sealed, But Court Could Block Sale

BY CHRIS MORRIS

LOS ANGELES New York investment firm Adler & Shaykin reports that it has wrapped its tender offer for Wherehouse Entertainment's outstanding shares.

However, despite the fact that the investment firm now holds the majority of Wherehouse's stock, the merger could still be scotched by a suit filed Jan. 15 by three bondholders who seek to block the acquisition (Billboard, Jan. 30).

On Jan. 25, Adler & Shaykin announced that it accepted for payment approximately 7.8 million shares of Wherehouse's outstanding common stock at \$14 per share. The value of the shares, equivalent to 92% of Wherehouse's stock, is roughly \$109 million.

As of Jan. 26, Wherehouse's stock was delisted on the American Stock Exchange.

The transaction brings Adler & Shaykin a step closer to completing its "white-knight" bid for 202-unit

music and video retailer Wherehouse. The New York firm made its offer to the Torrance, Calif.-based chain in the wake of a hostile takeover attempt for Wherehouse by Shamrock Holdings Inc. of Burbank, Calif. (Billboard, Dec. 5).

The major roadblock to the consummation of the acquisition remains the suit against Adler & Shaykin, Wherehouse, and six Wherehouse directors by three debenture holders—Froley, Revy of Westwood, Calif.; McMahan & Co. of Greenwich, Conn.; and Wechsler & Krumholz of New York. The firms, which own 34% of Wherehouse's bonds, claim that their bonds will be severely devalued in the event of the merger.

Thomas Revy, managing director of investment firm Froley, Revy, says that the plaintiffs' attorneys are taking depositions for the suit. He adds that U.S. District Court in New York has issued an order for expedited discovery in the suit to which Adler & Shaykin and Wherehouse must respond by Jan. 29.

Artists, Capitol In Action Vs. Sleeping Bag

NEW YORK Indie dance label Sleeping Bag Records has been charged with trademark and copyright infringement in connection with the individual act Mantronik and the duo Mantronix.

According to a suit filed Jan. 13 in U.S. District Court here by the artists Kirk Khaleel and Toure Embden and by Capitol Records, Sleeping Bag has made illegal claims to the artists' names and to 15 copyright songs penned and recorded by Khaleel and Embden. When Khaleel performs, produces, records, or composes solo, he is known professionally as Mantronik. When he and Embden perform, record, or compose together, they are known as Mantronix.

In addition, the suit claims trademark violation on the name M.C. Tee, under which Embden records as a rap soloist.

Khaleel and Embden have recorded two albums for Sleeping Bag, which, the suit says, have together sold more than 500,000 units. In Au-

gust, the two signed a deal with plaintiff Capitol Records, which recently marketed the duo's 12-inch single.

The action seeks \$7 million in damages and asks the court to put an end to the alleged trademark and copyright violations.

In response to the action, Ron Resnick, executive vice president of Sleeping Bag, says the company maintains that it has rights to the trademarks and the songs in question. He also denies that 500,000 copies of the two albums have been sold, putting the figure at slightly more than 100,000 each. He also claims the artists have not met their obligation for a third album for the label and that Khaleel and Embden owe Sleeping Bag money.

In addition to Sleeping Bag and Resnick, defendants in the suit are Sleeping Bag president William Socolov and chief executive officer George Resnick, aka Juggy Gayles.

BILLBOARD TO BUY HOLLYWOOD REPORTER

(Continued from page 1)

sources, and excitement about our plans for future growth and expansion—came along. Both Affiliated and Billboard meet these requirements."

Founded 58 years ago, the Reporter is the oldest daily serving the entertainment industry and is as much a part of the Tinseltown scene as palm-tree-lined boulevards and power lunches.

"This acquisition adds an important strategic dimension to our services for the multifaceted entertainment industry," says Jerry Hobbs, president of BPI, which also publishes the weeklies Amusement Business, Back Stage, and Music & Media along with Musician and other monthly magazines. Additionally, it offers BIN, the on-line data base.

Says Sam Holdsworth, publisher of Billboard and executive VP of BPI: "This new alliance, combined with the efforts of the publica-

tion's staff, will ensure the continued growth of the Reporter." Holdsworth adds that he is looking forward to working closely with the Reporter in certain areas to strengthen both publications' current coverage and international scope.

The Reporter also publishes the Studio-Blubook, a 350-page annual guide to the entertainment industry, as well as a monthly consumer magazine on events and people in Hollywood.

In addition, the Reporter boasts the film trade industry's only daily on-line satellite edition. The digest is delivered electronically through ESI Street. The Reporter also produces "The Hollywood Reporter Executive Report," a weekly television series on the Movietime cable network. The Reporter's electronic publishing and television production endeavors will continue to be supervised by Arthur Kassel.

U.K. RADIO DEREGULATION

(Continued from page 3)

which each station must pay a rental charge, usually for one FM and one medium-wave signal.

The U.K.'s biggest independent, Capital Radio in London, last year paid the IBA some \$2.35 million in transmitter rental charges alone.

The independents will be joined by a whole raft of smaller "community"-type stations on lower power. The government hopes that existing pirate operators, of which there are as many as 100, will apply for licenses.

Most interest centers on the plans for three new national channels. National radio has long been the preserve of the BBC's four networks. Now the corporation will lose its national radio monopoly and

move toward a public-service role, while remaining commercial free.

But there are a few problems arising from the government's "radio-freedom" plan. Would-be operators of the new national stations are being asked to provide broad-based services "calculated to appeal to a variety of tastes and interests and not limited to a single format."

The government says this would rule out a national pop channel, financially the most attractive possibility. But not ruled out is foreign investment in the new services. Though control by a non-European Economic Community corporation would not be accepted, "if they want to invest in a company here, then that's open to them," confirms

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	2	2	12	GEORGE MICHAEL ▲ ² COLUMBIA OC 40867 (CD)	FAITH
2	1	1	20	TIFFANY ▲ ² MCA 5793 (8.98) (CD)	TIFFANY
3	3	3	21	SOUNDTRACK ▲ ³ RCA 6408-1-R (9.98) (CD)	DIRTY DANCING
4	4	6	13	INXS ▲ ATLANTIC 81796 (9.98) (CD)	KICK
5	5	4	20	MICHAEL JACKSON ▲ ⁴ EPIC OE 40600/E.P.A. (CD)	BAD
6	7	7	21	JOHN COUGAR MELLENCAMP ▲ ² MERCURY 832 465-1/POLYGRAM (CD)	THE LONESOME JUBILEE
7	6	5	43	WHITESNAKE ▲ ⁵ GEFEN GHS 24099 (9.98) (CD)	WHITESNAKE
8	8	10	25	DEF LEPPARD ▲ ³ MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
9	9	8	12	GEORGE HARRISON ▲ DARK HORSE 25643/WARNER BROS. (9.98) (CD)	CLOUD NINE
10	14	19	23	DEBBIE GIBSON ● ATLANTIC 81780 (8.98) (CD)	OUT OF THE BLUE
11	11	9	33	WHITNEY HOUSTON ▲ ⁵ ARISTA AL 8405 (9.98) (CD)	WHITNEY
12	10	11	20	PINK FLOYD ▲ ² COLUMBIA DC 40599 (CD)	A MOMENTARY LAPSE OF REASON
13	13	13	15	STING A&M SP 6402 (10.98) (CD)	... NOTHING LIKE THE SUN
14	12	12	16	BRUCE SPRINGSTEEN ▲ ² COLUMBIA OC 40999 (CD)	TUNNEL OF LOVE
15	20	16	16	BELINDA CARLISLE ▲ MCA 42080 (8.98) (CD)	HEAVEN ON EARTH
16	15	15	45	U2 ▲ ⁴ ISLAND 90581/ATLANTIC (9.98) (CD)	THE JOSHUA TREE
17	19	23	51	EXPOSE ▲ ARISTA AL 8441 (8.98) (CD)	EXPOSURE
18	21	21	7	FOREIGNER ATLANTIC 81808 (9.98) (CD)	INSIDE INFORMATION
19	16	14	10	MADONNA ▲ SIRE 25535/WARNER BROS. (9.98) (CD)	YOU CAN DANCE
20	17	17	21	AEROSMITH ▲ GEFEN GHS 24162 (9.98) (CD)	PERMANENT VACATION
21	18	18	10	DOKKEN ▲ ELEKTRA 60735 (9.98) (CD)	BACK FOR THE ATTACK
22	22	20	41	FLEETWOOD MAC ▲ ² WARNER BROS. 25471 (9.98) (CD)	TANGO IN THE NIGHT
23	23	24	10	STEVIE WONDER ▲ MOTOWN 6248 ML (8.98) (CD)	CHARACTERS
24	26	29	29	ELTON JOHN ● LIVE IN AUSTRALIA WITH THE MELBOURNE SYMPHONY ORCH. MCA 2-8022 (10.98) (CD)	
25	24	22	18	BILLY IDOL ▲ CHRYSALIS OV 41620 (CD)	VITAL IDOL
26	27	25	35	HEART ▲ ² CAPITOL PJ-12546 (9.98) (CD)	BAD ANIMALS
27	32	33	47	JODY WATLEY ▲ MCA 5898 (8.98) (CD)	JODY WATLEY
28	30	28	34	RICHARD MARX ● EMI-MANHATTAN ST 53049 (8.98) (CD)	RICHARD MARX
29	29	30	75	KENNY G. ▲ ² ARISTA AL 8-8427 (8.98) (CD)	DUOTONES
30	28	27	12	STEVE WINWOOD ● ISLAND 25660/WARNER BROS. (9.98) (CD)	CHRONICLES
31	25	26	20	R.E.M. ▲ I.R.S. 42059/MCA (8.98) (CD)	DOCUMENT
32	33	31	10	SOUNDTRACK DEF JAM SC 44042/COLUMBIA (CD)	LESS THAN ZERO
33	34	35	19	PET SHOP BOYS ● EMI-MANHATTAN 46972 (8.98) (CD)	ACTUALLY
34	31	32	17	YES ● ATCO 90522/ATLANTIC (9.98) (CD)	BIG GENERATOR
35	37	43	24	GUNS & ROSES GEFEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
36	35	37	11	ROGER REPRISE 25496 (8.98) (CD)	UNLIMITED
37	36	40	23	NEW ORDER QWEST 25621/WARNER BROS. (12.98) (CD)	SUBSTANCE
38	42	50	25	SALT-N-PEPA ● NEXT PLATEAU PL 1007 (8.98)	HOT, COOL AND VICIOUS
39	38	34	18	KISS ● MERCURY 832 626-1/POLYGRAM (CD)	CRAZY NIGHTS
40	44	42	30	GREAT WHITE ● CAPITOL ST 12565 (8.98) (CD)	ONCE BITTEN
41	46	51	7	EURHYTHMICS RCA 6794-1-R (9.98) (CD)	SAVAGE
42	43	45	9	LINDA RONSTADT ELEKTRA 60765 (9.98) (CD)	CANCIONES DE MI PADRE
43	39	41	13	ROBBIE ROBERTSON GEFEN GHS 24160 (9.98) (CD)	ROBBIE ROBERTSON
44	40	38	95	ANITA BAKER ▲ ³ ELEKTRA 60444 (8.98) (CD)	RAPTURE
45	41	36	80	POISON ▲ ² ENIGMA ST 12523/CAPITOL (8.98) (CD)	LOOK WHAT THE CAT DRAGGED IN
46	55	55	24	SWING OUT SISTER MERCURY 832 213 1/POLYGRAM (CD)	IT'S BETTER TO TRAVEL
47	57	68	9	GLADYS KNIGHT & THE PIPS MCA 42004 (8.98) (CD)	ALL OUR LOVE
48	50	46	19	SQUEEZE A&M SP 5161 (8.98) (CD)	BABYLON AND ON
49	85	140	3	RICK ASTLEY RCA 6822-1-R (8.98) (CD)	WHENEVER YOU NEED SOMEBODY
50	49	48	43	PRINCE ▲ PAISLEY PARK 25577/WARNER BROS. (15.98) (CD)	SIGN 'O' THE TIMES
51	45	44	67	EUROPE ▲ ² EPIC BFE 40241/E.P.A. (CD)	THE FINAL COUNTDOWN
52	47	39	18	JETHRO TULL CHRYSALIS OV 41590 (CD)	CREST OF A KNAVE
53	48	58	34	THE CURE ● ELEKTRA 60737 (13.98) (CD)	KISS ME, KISS ME, KISS ME
54	59	64	20	WHITE LION ATLANTIC 81768 (8.98) (CD)	PRIDE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	91	—	2	TAYLOR DAYNE ARISTA AL 8529 (8.98) (CD)	TELL IT TO MY HEART
56	71	101	5	KEITH SWEAT VINTERTAINMENT 60763/ELEKTRA (8.98) (CD)	MAKE IT LAST FOREVER
57	53	54	8	ANTHRAX MEGAFORCE 90685/ISLAND (6.98) (CD)	I'M THE MAN
58	58	63	27	NATALIE COLE EMI-MANHATTAN ST 53051 (8.98) (CD)	EVERLASTING
59	52	49	12	EARTH, WIND & FIRE ● COLUMBIA FC 40596 (CD)	TOUCH THE WORLD
60	54	52	74	BON JOVI ▲ ⁸ MERCURY 830264-1/POLYGRAM (CD)	SLIPPERY WHEN WET
61	61	61	64	STRYPER ▲ ENIGMA PJAS 73237 (9.98) (CD)	TO HELL WITH THE DEVIL
62	73	79	16	TERENCE TRENT D'ARBY INTRODUCING HARDLINE ACCORDING TO TERENCE TRENT D'ARBY COLUMBIA BFC 40964 (CD)	
63	79	87	34	GLORIA ESTEFAN & MIAMI SOUND MACHINE ● EPIC OE 40769/E.P.A. (CD)	LET IT LOOSE
64	64	70	15	LOVE & ROCKETS BIG TIME 6058-1-B/RCA (8.98) (CD)	EARTH - SUN - MOON
65	56	53	16	DEPECHE MODE SIRE 25614/WARNER BROS. (8.98) (CD)	MUSIC FOR THE MASSES
66	66	57	20	RUSH ● MERCURY 832 464-1/POLYGRAM (CD)	HOLD YOUR FIRE
67	60	60	10	THE CALIFORNIA RAISINS ● PRIORITY 9706 (8.98) (CD)	THE CALIFORNIA RAISINS
68	72	80	17	ICEHOUSE CHRYSALIS OV 41592 (CD)	MAN OF COLOURS
69	62	69	42	CARLY SIMON ● ARISTA AL 8443 (9.98) (CD)	COMING AROUND AGAIN
70	75	99	10	CHER GEFEN 24164 (8.98) (CD)	CHER
71	NEW ▶	—	1	MEGADETH CAPITOL CL-48148 (9.98) (CD)	SO FAR, SO GOOD... SO WHAT!
72	68	62	8	PAUL MCCARTNEY CAPITOL CLW 48287 (14.98) (CD)	ALL THE BEST
73	51	47	35	MOTLEY CRUE ▲ ² ELEKTRA 60725 (9.98) (CD)	GIRLS, GIRLS, GIRLS
74	69	59	37	RANDY TRAVIS ▲ WARNER BROS. 25568 (8.98) (CD)	ALWAYS & FOREVER
75	67	67	12	BRYAN FERRY REPRISE 25598 (8.98) (CD)	BETE NOIRE
76	87	93	12	PAUL CARRACK CHRYSALIS BFV 41578 (CD)	ONE GOOD REASON
77	77	83	13	MEN WITHOUT HATS MERCURY 832 730-1/POLYGRAM (CD)	POP GOES THE WORLD
78	89	95	22	THE COVER GIRLS FEVER SFS 004/SUTRA (8.98) (CD)	SHOW ME
79	63	56	35	THE FAT BOYS ▲ TIN PAN APPLE 831 948 1/POLYGRAM (CD)	CRUSHIN'
80	70	73	9	BARRY MANILOW ARISTA AL 8527 (9.98) (CD)	SWING STREET
81	65	65	22	DANA DANE ● PROFILE PRO 1233 (8.98) (CD)	DANA DANE WITH FAME
82	86	86	12	JOE SATRIANI RELATIVITY 8193/IMPORTANT (8.98) (CD)	SURFING WITH THE ALIEN
83	74	66	29	SOUNDTRACK ▲ ² SLASH 25605/WARNER BROS. (9.98) (CD)	LA BAMBA
84	NEW ▶	—	1	GEORGE THOROGOOD EMI-MANHATTAN 46973 (9.98) (CD)	BORN TO BE BAD
85	81	81	25	ALEXANDER O'NEAL ● TABU FZ 40320/E.P.A. (CD)	HEARSAY
86	88	76	14	THE JETS ● MCA 42085 (8.98) (CD)	MAGIC
87	76	78	9	K.T. OSLIN RCA 5924-1-R (8.98) (CD)	80'S LADIES
88	78	72	34	L.L. COOL J ▲ ² DEF JAM FC 40793/COLUMBIA (CD)	BIGGER AND DEFFER
89	94	100	18	MICHAEL BOLTON COLUMBIA BFC 40473 (CD)	THE HUNGER
90	93	89	13	JOE COCKER CAPITOL CLT 48285 (8.98) (CD)	UNCHAIN MY HEART
91	90	71	40	LISA LISA & CULT JAM ▲ COLUMBIA FC 40477 (CD)	SPANISH FLY
92	84	84	18	THE SMITHS SIRE 25649/WARNER BROS. (8.98) (CD)	STRANGWAYS, HERE WE COME
93	80	74	12	NEIL DIAMOND COLUMBIA CZX40990 (CD)	HOT AUGUST NIGHT II
94	83	75	14	BILLY JOEL ● COLUMBIA CX2 40996 (CD)	KOHUEPT (LIVE IN LENINGRAD)
95	82	82	11	EXODUS COMBAT 8169/IMPORTANT (8.98) (CD)	PLEASURES OF THE FLESH
96	98	105	11	KOOL MOE DEE JIVE 1079-1-J/RCA (8.98) (CD)	HOW YA LIKE ME NOW
97	95	94	17	ALABAMA ● RCA 6495-1-R (8.98) (CD)	JUST US
98	102	104	10	THE MANHATTAN TRANSFER ATLANTIC 81803 (9.98) (CD)	BRASIL
99	92	88	22	METALLICA ● ELEKTRA 60757 (5.98) (CD)	THE \$5.98 EP-GARAGE DAYS RE-REVISITED
100	101	97	74	PAUL SIMON ▲ ³ WARNER BROS. 25447 (9.98) (CD)	GRACELAND
101	104	110	5	BUSTER POINDEXTER RCA 6633-1-R (8.98) (CD)	BUSTER POINDEXTER
102	99	96	14	THE ALARM I.R.S. 42061/MCA (8.98) (CD)	EYE OF THE HURRICANE
103	107	113	8	WARLOCK MERCURY 832 804-1/POLYGRAM (CD)	TRIUMPH AND AGONY
104	97	90	18	THE O'JAYS P.I.R. 53036/EMI-MANHATTAN (8.98) (CD)	LET ME TOUCH YOU
105	96	85	10	THE PRETENDERS SIRE 25664/WARNER BROS. (9.98) (CD)	THE SINGLES
106	113	107	14	ANGELA WINBUSH MERCURY 832 733-1/POLYGRAM (CD)	SHARP
107	106	106	7	ARETHA FRANKLIN ARISTA AL 8497 (11.98) (CD)	ONE LORD, ONE FAITH, ONE BAPTISM
108	110	112	8	MELI'SA MORGAN CAPITOL CLT 46943 (8.98) (CD)	GOOD LOVE
109	122	122	7	RICKY VAN SHELTON COLUMBIA 40602 (CD)	WILD-EYED DREAM

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.



THE VOICE RECOGNIZABLE AFTER JUST ONE LISTEN

The world responded immediately to the unique sound of Rick Astley. His first two singles shot to number one at both CHR and Dance. His third single, a ballad, is headed to the top as well. Now this increasingly versatile talent is taking America by storm.

THE FIRST SINGLE:

"NEVER GONNA GIVE YOU UP" 7" 5347-7-R
12" 6784-1-RD

- * #1 hit in 11 countries
- * Now heading for #1 CHR in U.S.
- * #1 U.S. club record * #1 U.S. 12" sales
- * MTV Active Rotation * VH-1 Medium Rotation
- * 2,000,000+ sales to date — 250,000 U.S. alone

SECOND EUROPEAN SINGLE:

"WHENEVER YOU NEED SOMEBODY"

- * #1 hit in 5 countries
- * Top 10 in 10 countries
- * 900,000+ sales to date

THIRD EUROPEAN SINGLE:

"WHEN I FALL IN LOVE"

- * Already Top 5 in 3 countries
- * 500,000+ sales to date

THE ALBUM:

"WHENEVER YOU NEED SOMEBODY"

- * 2,000,000+ sales world-wide
- * Just beginning to break wide open in the U.S. — 250,000+ sales

THE FACTS ARE IN. THE WORD IS OUT.

- * "The sales pattern has increased every week since the release of the Rick Astley record to make it one of '88's fastest breaking albums for our chain." — Xuan Dao, *Sound Warehouse*
- * "Started selling week after Christmas, generated immediate reorders the first week of January. It's a definite breakout chainwide." — Bruce Beckwith, *Turtles*
- * "After strong dance reaction, the LP has really taken off!" — Jason Blaine, Owner, *Music People*, Oakland, CA

RICK ASTLEY.

"WHENEVER YOU NEED SOMEBODY"

6822-1-R

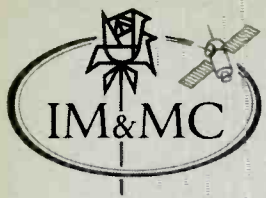
**THE ALBUM YOU'VE GOTTA PICK UP.
THE VOICE THAT'S NEVER GONNA LET YOU DOWN.**

A Stock Aitken Waterman Production
Produced by Phil Harding and Ian Curnow, and Daize Washbourn



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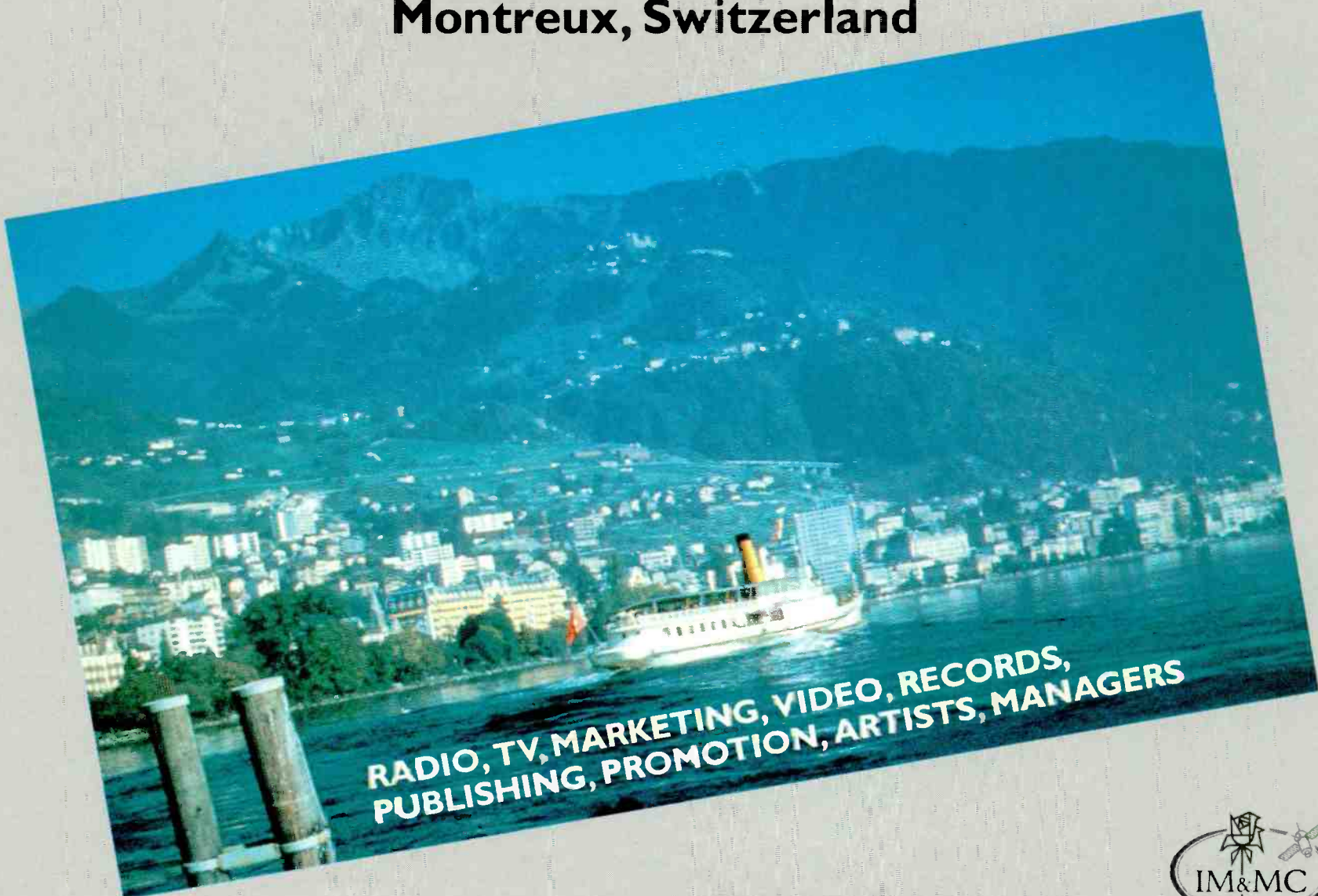


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Billboard TOP POP ALBUMS TM continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
110	100	92	17	WHODINI ● JIVE JL 8494/ARISTA (8.98) (CD)	OPEN SESAME
111	112	119	16	MSG CAPITOL CLT 46985 (8.98) (CD)	PERFECT TIMING
112	115	98	20	GEORGE STRAIT ● MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. II
113	108	102	46	SMOKEY ROBINSON ● MOTOWN 6226 ML (8.98) (CD)	ONE HEARTBEAT
114	118	109	22	ERIC B. & RAKIM ● 4TH & B'WAY 4005/ISLAND (8.98) (CD)	PAID IN FULL
115	103	91	29	GRATEFUL DEAD ▲ ARISTA AL 8452 (9.98) (CD)	IN THE DARK
116	109	108	16	BOURGEOIS TAGG ISLAND 90638/ATLANTIC (8.98) (CD)	YO YO
117	160	—	11	GENE LOVES JEZEBEL GEFEN GHS 24171 (8.98) (CD)	THE HOUSE OF DOLLS
118	NEW		1	THE COMMUNARDS MCA 42106 (8.98) (CD)	RED
119	116	139	18	SAVATAGE ATLANTIC 81775 (8.98)	HALL OF THE MOUNTAIN KING
120	128	157	9	FLESH FOR LULU CAPITOL CLT 48217 (8.98) (CD)	LONG LIVE THE NEW FLESH
121	127	141	26	HIROSHIMA EPIC FE 40679/E.P.A. (CD)	GO
122	NEW		1	SOUNDTRACK A&M SP 3913 (9.98) (CD)	GOOD MORNING VIETNAM
123	121	123	10	KASHIF ARISTA AL 8447 (8.98) (CD)	LOVE CHANGES
124	117	111	20	BANANARAMA LONDON 828 061-1/POLYGRAM (CD)	WOW
125	114	115	100	ELTON JOHN ● MCA 2-5894 (10.98) (CD)	GOODBYE YELLOW BRICK ROAD
126	105	103	24	LAURA BRANIGAN ATLANTIC 81747 (8.98) (CD)	TOUCH
127	125	114	28	HANK WILLIAMS, JR. ● WARNER/CURB 25593/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
128	123	118	44	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS ▲ WARNER BROS. 25491 (9.98) (CD)	TRIO
129	129	137	21	10,000 MANIACS ELEKTRA 60738 (8.98) (CD)	IN MY TRIBE
130	147	147	8	MASON WILLIAMS & MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE AG 800 (11.98) (CD)	CLASSICAL GAS
131	152	152	3	PUBLIC ENEMY DEF JAM BFC 40658/COLUMBIA (CD)	YO BUM RUSH THE SHOW
132	159	166	4	MICHAEL COOPER WARNER BROS. 25653 (8.98) (CD)	LOVE IS SUCH A FUNNY GAME
133	126	126	54	TESLA ● GEFEN GHS 24120 (8.98) (CD)	MECHANICAL RESONANCE
134	140	138	18	VAN MORRISON MERCURY 832 585-1/POLYGRAM (CD)	POETIC CHAMPIONS COMPOSE
135	120	120	13	HEAVY D. & THE BOYZ MCA 5986 (8.98) (CD)	LIVING LARGE
136	130	131	714	PINK FLOYD ● HARVEST SMAS11163/CAPITOL (9.98) (CD)	DARK SIDE OF THE MOON
137	124	121	42	GEORGIO MOTOWN 6229ML (8.98)	SEXAPPEAL
138	NEW		1	L.A. GUNS VERTIGO 834 144-1/POLYGRAM (CD)	L.A. GUNS
139	169	169	8	THE RADIATORS EPIC BFE 40888/E.P.A. (CD)	LAW OF THE FISH
140	144	148	14	WA WA NEE EPIC BFE 40858/E.P.A. (CD)	WA WA NEE
141	196	—	2	DAVID LANZ & PAUL SPEER NARADA 63001/MCA (9.98) (CD)	NATURAL STATES
142	148	143	12	THE KANE GANG CAPITOL CLX48176 (6.98) (CD)	MIRACLE
143	NEW		1	THE KINKS MCA 42107 (8.98) (CD)	THE ROAD
144	134	134	26	ICE-T SIRE 25602/WARNER BROS. (8.98) (CD)	RHYME PAYS
145	145	142	82	STEVE WINWOOD ▲ ISLAND 25448/WARNER BROS. (8.98) (CD)	BACK IN THE HIGHLIFE
146	141	150	80	WHITESNAKE ▲ GEFEN GHS 4018 (6.98) (CD)	SLIDE IT IN
147	143	151	11	THE RAINMAKERS MERCURY 832 795-1/POLYGRAM (CD)	TORNADO
148	154	163	12	THE RED HOT CHILI PEPPERS EMI-MANHATTAN ELT48036 (8.98) (CD)	UPLIFT MOFO PARTY PLAN
149	132	129	63	BEASTIE BOYS ▲ DEF JAM FC 40238/COLUMBIA (CD)	LICENSED TO ILL
150	149	145	16	THE TEMPTATIONS MOTOWN 6246 ML (8.98) (CD)	TOGETHER AGAIN
151	168	125	9	MILES JAYE ISLAND 90615/ATLANTIC (8.98) (CD)	MILES
152	119	124	33	STEPHANIE MILLS ● MCA 5996 (8.98) (CD)	IF I WERE YOUR WOMAN
153	133	136	150	WHITNEY HOUSTON ▲ ARISTA AL8-8212 (8.98) (CD)	WHITNEY HOUSTON
154	155	162	11	SHANICE WILSON A&M SP 5128 (8.98) (CD)	DISCOVERY
155	136	135	19	MICK JAGGER COLUMBIA OC 40919 (CD)	PRIMITIVE COOL

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
156	142	130	101	JANET JACKSON ▲ A&M SP.3905 (9.98) (CD)	CONTROL
157	146	167	10	SOUNDTRACK VIRGIN 90661 (9.98) (CD)	HIDING OUT
158	NEW		1	SINEAD O'CONNOR CHRYSLIS BFV 41612 (CD)	THE LION AND THE COBRA
159	156	132	82	RANDY TRAVIS ▲ WARNER BROS. 25435 (8.98) (CD)	STORMS OF LIFE
160	131	116	22	THE CARS ● ELEKTRA 60747 (9.98) (CD)	DOOR TO DOOR
161	153	156	17	VARIOUS ARTISTS EPIC FE 40889/E.P.A.	PILEDRIIVER -- THE WRESTLING ALBUM II
162	111	77	13	VARIOUS ARTISTS SPECIAL OLYMPICS SP 3911/A&M (9.98) (CD)	A VERY SPECIAL CHRISTMAS
163	163	186	5	TONY TERRY EPIC BFE 40890/E.P.A. (CD)	FOREVER YOURS
164	151	146	25	CURIOSITY KILLED THE CAT MERCURY 832 025 1/POLYGRAM (CD)	KEEP YOUR DISTANCE
165	165	161	13	MARTHA DAVIS CAPITOL CLT 48058 (8.98) (CD)	POLICY
166	174	180	12	BARRY WHITE A&M SP5154 (8.98) (CD)	THE RIGHT NIGHT AND BARRY WHITE
167	179	155	88	SOUNDTRACK ▲ COLUMBIA SC 40323 (CD)	TOP GUN
168	195	—	2	TKA TOMMY BOY 1011 (8.98) (CD)	SCARS OF LOVE
169	150	160	24	FASTER PUSSYCAT ELEKTRA 60730 (8.98) (CD)	FASTER PUSSYCAT
170	164	170	8	DOLLY PARTON COLUMBIA FC 40968 (CD)	RAINBOW
171	175	173	8	MILLIONS LIKE US VIRGIN 90602 (8.98) (CD)	MILLIONS LIKE US
172	NEW		1	JERRY HARRISON & CASUAL GODS SIRE 25663/WARNER BROS. (8.98) (CD)	CASUAL GODS
173	158	159	129	THE BEATLES CAPITOL SJ 383 (9.98) (CD)	ABBEY ROAD
174	NEW		1	SISTERS OF MERCY ELEKTRA 60762 (8.98) (CD)	FLOODLANDS
175	137	128	159	GEORGE WINSTON ▲ WINDHAM HILL WH 1025/A&M (9.98) (CD)	DECEMBER
176	139	144	19	ELTON JOHN GEFEN GHS 24153 (9.98) (CD)	GREATEST HITS, VOL. III 1979-1987
177	161	164	5	JACKIE MASON WARNER BROS. 25603-1 (9.98)	THE WORLD ACCORDING TO ME
178	RE-ENTRY			THE DOORS ELEKTRA 60345 (12.98) (CD)	BEST OF THE DOORS
179	162	153	10	FULL FORCE COLUMBIA FC 40894 (CD)	GUESS WHO'S COMIN' TO THE CRIB
180	135	117	23	LEVERT ● ATLANTIC 81773 (8.98) (CD)	THE BIG THROWDOWN
181	166	177	25	ABC MERCURY 832 391 1/POLYGRAM (CD)	ALPHABET CITY
182	181	178	11	RY COODER WARNER BROS. 25639 (8.98) (CD)	GET RHYTHM
183	184	—	8	PUBLIC IMAGE LTD VIRGIN 90642 (8.98) (CD)	HAPPY?
184	192	179	27	ECHO AND THE BUNNYMEN SIRE 25577/WARNER BROS. (8.98) (CD)	ECHO AND THE BUNNYMEN
185	167	175	31	GEORGE BENSON/EARL KLUGH WARNER BROS. 25580 (9.98) (CD)	COLLABORATION
186	170	168	82	MADONNA ▲ SIRE 25442/WARNER BROS. (9.98) (CD)	TRUE BLUE
187	191	191	3	LACE WING 833 451-1/POLYGRAM (CD)	SHADES OF LACE
188	176	165	18	BODEANS SLASH 25629/REPRISE (8.98) (CD)	OUTSIDE LOOKING IN
189	157	127	11	TRIUMPH MCA 42083 (8.98) (CD)	SURVEILLANCE
190	138	149	37	THE WHISPERS ● SOLAR ST 72554 (8.98) (CD)	JUST GETS BETTER WITH TIME
191	173	133	19	UTFO SELECT SEL 21619 (8.98) (CD)	LETHAL
192	177	184	4	THE HOUSEMARTINS ELEKTRA 60761 (8.98) (CD)	THE PEOPLE WHO GRINNED THEMSELVES TO DEATH
193	172	158	26	SOUNDTRACK-MADONNA ▲ SIRE 25611/WARNER BROS. (9.98) (CD)	WHO'S THAT GIRL
194	182	183	4	THE SCREAMING BLUE MESSIAHS ELEKTRA 60755 (8.98) (CD)	BIKINI RED
195	180	181	31	2 LIVE CREW LUKE SKYY WALKER XR 100 (8.98)	2 LIVE CREW IS WHAT WE ARE
196	183	187	4	GUADALCANAL DIARY ELEKTRA 60752 (8.98) (CD)	2 X 4
197	190	182	25	DIONNE WARWICK ARISTA AL 8446 (8.98) (CD)	RESERVATIONS FOR TWO
198	188	172	18	REBA MCENTIRE MCA 42030 (8.98) (CD)	THE LAST ONE TO KNOW
199	189	176	85	GENESIS ▲ ATLANTIC 81641 (9.98) (CD)	INVISIBLE TOUCH
200	171	193	14	THE BAR-KAYS MERCURY 830 305-1/POLYGRAM (CD)	CONTAGIOUS

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

10,000 Maniacs 129
2 Live Crew 195
ABC 181
Aerosmith 20
Alabama 97
The Alarm 102
Anthrax 57
Rick Astley 49
Anita Baker 44
Banarama 124
The Bar-Kays 200
Beastie Boys 149
The Beatles 173
George Benson/Earl Klugh 185
Bodeans 188
Michael Bolton 89
Bon Jovi 60
Bourgeois Tagg 116
Laura Branigan 126
The California Raisins 67
Betinda Carlisle 15
Paul Carrack 76
The Cars 160
Cher 70
Joe Cocker 90

Natalie Cole 58
The Communards 118
Ry Cooder 182
Michael Cooper 132
The Cover Girls 78
The Cure 53
Curiosity Killed The Cat 164
Dance Trent D'Arby 62
Dana Dane 81
Martha Davis 165
Taylor Dayne 55
Def Leppard 8
Depeche Mode 65
Neil Diamond 93
Dokken 21
The Doors 178
Earth, Wind & Fire 59
Echo And The Bunnymen 184
Gloria Estefan & Miami Sound Machine 63
Europe 51
Eurythmics 41
Exodus 95
Expose 17
Faster Pussycat 169

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Flesh For Lulu 120
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Aretha Franklin 107
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Kenny G 29
Gene Loves Jezebel 117
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Debbie Gibson 10
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Kiss 39
Gladys Knight & The Pips 47
Kool Moe Dee 96
L.A. Guns 138
L.L. Cool J 88
Lace 187
David Lanz & Paul Speer 141
LeVert 180
The Housemartins 192
Whitney Houston 11,153
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FEBRUARY ALBUM OUTLOOK: SOME DELAYS BUT 'MORE DIRTY DANCING'

(Continued from page 6)

fith will also release an album on the label, called "Little Love Affairs." The Feb. 8 release is the acclaimed singer's second album for the major after a long career on several indie labels.

RCA will issue "More Dirty Dancing" Feb. 24. One of the top 10 hits from the original "Dirty Dancing" soundtrack, Eric Carmen's "Hungry Eyes," is included on Arista's "The Best Of Eric Carmen," coming Friday (5). Missing from that collection, however, is Carmen's work with seminal pop-rockers the Raspberries.

Other potentially hot February soundtrack releases include EMI-Manhattan's "School Daze," the score to Spike "She's Gotta Have It" Lee's second feature film (Feb. 10), and "She's Having A Baby" from I.R.S. (Feb. 8). The latter, which accompanies the new John Hughes movie, comprises tracks by Love & Rockets, Bryan Ferry, XTC, Gene Loves Jezebel, and Kate Bush, among others. Its first single, "She's Having A Baby" by ex-General Public member Dave Wakeling, is picking up radio adds quickly.

In the dance and black arenas, a panoply of product is coming out. Stacey Q's "Hard Machine," due Monday (1) from Atlantic, follows up the just-shy-of-gold "Better Than Heaven." "Listen To My Heartbeat" (Polydor, Feb. 16) is the

much-delayed debut from UCLA college student Gerry Woo, who scored last fall with a remake of "Hey There Lonely Girl." And Morris Day is pushing his new Jam & Lewis-produced album, "Daydreaming," with a provocative video for the single "Fishnet." The Warner Bros. album arrives Feb. 23.

Several veteran acts are hoping to recapture the platinum hue of their glory days with February releases. Toto, Nugent, the Pointer Sisters, and Carl Palmer and Keith Emerson of Emerson, Lake & Palmer, who are in a new group called 3, failed to even hit gold with their most recent efforts. Perhaps "The Seventh One" (Columbia, Feb. 18; "If You Can't Lick 'Em . . . Lick 'Em" (Atlantic, Monday (1); "Serious Slamin'" (RCA, Feb. 24; and "Three To The Power Of Three" (Geffen, Feb. 23, respectively, will do the trick.

Of the newcomers, Hitchcock's major-label bow is undoubtedly the most eagerly anticipated. "Globe Of Frogs" by Hitchcock & the Egyptians, due Tuesday (2) from A&M, follows up an independently released No. 1 college record, "Element Of Light." Zodiac Mindwarp & the Love Reaction's "Tattooed Beat Messiah" (Vertigo/PolyGram, Feb. 16) is the first product from a much-hyped U.K. metal outfit; the compact disk version of the record in-

cludes a bonus track, a cover of Steppenwolf's "Born To Be Wild." The Christians have hit it big in England and are hoping to do the same here with their self-titled debut, which has a Tuesday (2) release date. The Island Records trio's first single is "Forgotten Town."

Other releases of interest:

• T Bone Burnett takes a break from producing to continue his own recording career with "Talking Animals," which features guest ap-

pearances by the disparate duo of Bono and Ruben Blades. Columbia plans to release the album Thursday (4).

• The Del-Lords' "Based On A True Story" was originally recorded for EMI America, which had released two albums by the roots rockers. When the label merged with Manhattan in June, however, the Del-Lords were dropped; Enigma has now signed the band and will put out "True Story" Feb. 17.

• MCA's "The Light At The End Of The Tunnel" is a two-record set chronicling the career of the Damned. The Tuesday (2) release contains exhaustive liner notes and will be complemented by a 50-minute video compilation.

• "Live + 1" is a \$6.98 minialbum from Ace Frehley's Comet; the "+1" stands for the one new studio cut included, "Words Are Not Enough." The Megaforce record arrives via Atlantic Feb. 1.

DAT STRATEGY HAMMERED OUT AT RIAA-IFPI MEET

(Continued from page 3)

growth of home taping.

Industry sources indicate that the software companies might be willing to talk with the hardware companies about non-Copycode solutions to this problem. Other technological fixes could include some variation on the Philips "solo-copy" system, which would prevent consumers from making more than one copy of an album on a DAT recorder. Some industry observers also believe that a blank-tape or hardware levy could end the dilemma.

At a hardware industry round-table discussion in Paris two months ago, the European and Japanese participants set up a committee to examine alternatives to the Copycode system.

Berman notes that the committee recently gained more members, which he views as another positive sign. The next move, he says, is up to the other side. "We've said we're prepared to meet at any time," he states. "We'd look forward to a summit with the hardware manufacturers on proposals for copyright protection in regard to DAT."

The RIAA, he adds, has spoken with some Philips representatives, and some of its member companies have met with members of the Electronics Industries Assn. of Japan to discuss the DAT issue.

Despite these signs of a thaw in hardware-software relations, Gary Shapiro, staff VP of governmental and legal affairs for the Electronics

Industries Assn. (U.S.), insists that the hardware firms are much less willing to compromise than Berman hopes. "There have been no discussions or thoughts of compromise with any of the U.S. hardware manufacturers," he declares.

Even if such talks were going on overseas, he notes, "It only reflects two companies [Philips and Sony], and I have 93 companies in my association who don't take that view."

Shapiro believes that the RIAA is trying to create expectations of a negotiated compromise so that it can persuade Congress to pass the Copycode bill now, and, further down the line, a blank-tape or hardware levy.

KEN TERRY

HIT VIDEO CUTS BACK TO 7-HOUR PROGRAMMING

(Continued from page 1)

Such artists as Taylor Dayne, Stryper, Exposé, Europe, and Whitney Houston are among those cited by videoclip promoters as having received their first exposure on Hit Video.

Hit Video also has dropped direct satellite feed to cable operators and will now be delivered directly only to its broadcast affiliates, although most of these stations are also carried on their local cable systems.

According to station officials, the move off of cable will not have nearly as much impact as the cut-back in programming and the late-night hours.

"We were always much heavier on broadcast television than cable, so we've still got 19 million of our 21 million households," says Mike Opelka, Hit Video's vice president of programming.

Hit Video's financial problems first made headlines about six months ago, when the channel's executives said the station was close to shutting down due to lack of capital. Hit Video's parent company, St. Louis-based Wodlinger Broadcasting, has been keeping the music video station afloat since that time but has been anxiously scouting for financial backing.

Wodlinger traces Hit Video's

money problems to the station's alleged inability to compete in the cable music video market.

For the past two years, an antitrust suit brought by Hit Video against MTV Networks has been pending in the U.S. District Court of Southern Texas. The suit alleges, in part, that certain conditions within MTV cable contracts have prevented Hit Video from being carried by the majority of the nation's multiple-cable-systems operators, or MSOs.

A statement issued by Connie Wodlinger, owner and chief executive officer of Hit Video, attributes the channel's current difficulties to the alleged antitrust violations by MTV Networks.

"This move is the direct result of MTV's restrictive contracts with the nation's MSOs, which prevent [us] from doing business with 80% of the nation's cable systems," reads Wodlinger's statement. "It's unfortunate that the nation's cable operators are prevented from having a choice in music video networks."

Legal battles aside, it is label video promoters, rather than cable operators, who are more likely to be immediately affected by Hit Video's programming cutbacks.

"I'll definitely miss not having them on 24 hours," says Steve Backer, Epic's director of national video promotion. "But I'm glad they're still on the air. They were crucial to us in the early stages of breaking Europe, and they are real important to us."

Backer says he thinks Hit Video will continue to be helpful in breaking Epic acts via the small screen.

"The loss of a third 24-hour outlet is depressing," says Doug Cerrone, associate director, music vid-

eo, for MCA Records. "I really can't see [Hit Video] being as effective now as they were before, but I'm still glad they're out there."

Cerrone cites such artists as Jody Watley, the Jets, and Kim Wilde as acts that "Hit Video jumped on way before MTV and VH-1."

"We've had good feedback from the broadcast-TV markets they reach," Cerrone adds. "We'll just have to watch and see how it goes now with the new hours."

"It's very unfortunate to lose a viable 24-hour outlet, especially one that gave us such strong exposure in Los Angeles," says Peter Baron, director of video production and promotion for Arista Records. "They really helped us on

Taylor Dayne, Exposé, and Whitney Houston, in particular. They cared about the music, and I'm sorry to see this happen."

Opelka expresses optimism, stressing that the channel "has not gone away."

"This move has enabled us to cut our operating costs by about 45% and still retain 98% of our households, and it makes sense to do that," Opelka claims.

As for whether Hit Video's new programming hours will adversely affect viewership, Opelka says: "We looked at our major affiliates—in Los Angeles, Detroit, Miami, and a few others—and calculated that these hours serve them best on a live basis. The others can carry us on a tape-delayed basis."

EPIC SKETCHES NEW PORTRAIT

(Continued from page 4)

by jazz veteran Ornette Coleman and tenor saxophonist David Murray, together with the first batch from the Portrait Legends series.

"The reissues will feature the likes of Louis Armstrong, Duke Ellington, Art Blakey, Herbie Mann, Artie Shaw, and, on the blues end, Big Bill Broonzy and Memphis Minnie. Most of it has never been available on compact disk, and a lot of it hasn't been out on regular record for a long time," Grierson says.

As for new talent, he says, "We've already signed three or four new jazz artists. There's a young piano player, Bobby Enriquez, a Japanese act called the Square, and a couple of other things in the works."

We're trying to find things that have real market potential but where you just don't go to album rock, top 40, or black radio.

"Portrait will be for those who are a little bit more eclectic and left of center. But out of those situations, if we get any smell of a hit record, we're going to chase it like hell. If it means singles, we'll chase them, too. But we won't put a top 40 act on Portrait out of the box."

As for soundtracks, Grierson says, "Portrait won't necessarily have all of them. If we came up with a 'Top Gun,' we'd probably put it on Epic. But soundtracks for movies like 'Star Wars' or 'Gandhi' will probably go on Portrait."

Epic/Portrait director of a&r Andy Fuhrman will be responsible for coordinating day-to-day operations of the realigned label. "Andy won't just be tied to Portrait, though," says Grierson. "He'll still be a key member of the Epic a&r team."

JUKEBOX OWNERS TO WARN ON BERNE

(Continued from page 6)

principle," the Recording Industry Assn. of America, supports Berne adherence. The jukebox owners, as represented by the Amusement and Music Operators Assn., however, are wary. "We're not completely opposed to it," says a representative. "We've been assured that the bill primarily addresses fees to be paid to works of foreign composition." One source says that AMOA is concerned that "they'll end up paying \$120 a box annually, like what the performing rights groups charge clubs for background music."

As of January 1987, jukebox owners must license their boxes and pay an annual \$60 fee, following a 1985 agreement encouraged by Kastemeier. Before 1978, when the Copyright Royalty Tribunal established an \$8-a-year interim fee, jukebox

owners had never paid songwriters and publishers for the use of their music.

In a related development, the Copyright Office has announced that it plans to hold a March 7 hearing to review the jukebox license and to determine whether the 1985 agreement is working satisfactorily. There are indications from Copyright Office statistics that the hoped-for compliance from strapped jukebox owners is not faring well. In 1984, 104,931 machines were licensed, but by last year, that number had dropped to 96,204.

The Copyright Office will probe whether the decrease is because of a dwindling industry, with fewer boxes in circulation, or whether there are abuses from operators ignoring the copyright law.

Shape unveils its portable plant for CD manufacturing, see page 63

PARAMOUNT VIDEO'S DEPTH-OF-COPY BLITZ

(Continued from page 1)

copy" issue for the past year. And while various approaches to the problem are being tested, one now emerging hinges on heretofore unprecedented amounts of TV advertising for A product.

The industry's other major supplier, CBS/Fox, has attacked rental depth of copy with an alternative experiment, the discounted multipack. Apparently successful with its first multipack—"Predator"—the company intends to repeat the approach in March with the latest James Bond epic, "The Living Daylights" (Billboard, Jan. 30).

More recently, Warner Home Video's extensive "Lethal Weapon" TV-advertising campaign, which ran after the cassette had been in stores for several weeks, has drawn praise from many retail accounts that claimed the campaign extended the title's rental cycle considerably.

"The manufacturers are discovering that television advertising is very effective," says analyst Bob Alexander of Alexander & Associates.

Still other suppliers, such as HBO Video and Orion, have been experimenting with limited-buyback campaigns. Retail franchise chain National Video has been advocating pay-per-transaction as a depth-of-copy solution.

Paramount and CBS/Fox have underscored the seriousness of the issue by pointing out that an average A-title-rental release sold approximately 225,000 copies in 1987, as opposed to 250,000 copies in 1986—against a backdrop of a continually expanding VCR household base.

Eric Doctorow, senior vice president and general manager of Paramount Home Video, says the heart of his company's strategy is to give distributors and retailers more advance

release information up front so they can better allocate open-to-buy dollars and promotional resources, better stimulate and gauge consumer demand, increase a rental title's life cycle, and hike retailer profitability.

Those factors, he says, should encourage dealers to buy more copies in depth.

Doctorow says Paramount will "evaluate" other supplier approaches, but he rules out discount-multipack techniques on future programs.

"We felt it was important not just to load in product, but to give retailers a push-and-pull strategy," he says. "We think that's the solution to changing the economics of the rental business."

Breaking industry tradition of providing only six to eight weeks between notification and delivery of a title, Paramount last week announced the delivery schedule of its key 1988 A titles, including "The Untouchables" (April); "Fatal Attraction" (June); "Raw" (July); "Planes, Trains And Automobiles" (August); and the new John Hughes film, "She's Having A Baby" (September). "Beverly Hills Cop II" had been previously announced for March.

Though all titles are listed at \$89.95, Doctorow says the campaign "in no way repudiates our sell-through philosophy." He underscores the fact that home video is really two distinct businesses—rental and sell-through—and says films are judged on a title-by-title basis as to their sell-through capability. While the six-title Hits Blitz Paramount lineup did a collective \$450 million at the box office, no titles, says Robert Klingensmith, president of the video division, were in the sell-through vein of "Top Gun," "Crocodile Dundee," or "Star Trek IV."

Doctorow says Paramount is currently in the middle of a Tough Guys Can Be Had sell-through campaign, featuring 20 titles priced at \$19.95 each, five of which are new.

"We still strongly believe that the sell-through marketplace is alive and well. It's continuing to grow at a fast pace—but we don't want to forget that we have a responsibility to maximize each title and to determine how best to do that."

Among enthusiastic distributors, Glenn Greene, president of Video Trend in Detroit, says Paramount's estimate of 15%-20% sales increases due to the program are reasonable. He describes Paramount's campaign "as an intelligent approach" but one that "is not the complete answer. Depth of copy is a complex issue."

There are other interrelated problems, he says—among them "the financial strength of the dealer base, making dealers more healthy so they can stock more copies," and the effect of the advertised price in rental. "When you see 66 cents," he says, "it becomes absurd."

As for the distributors' role, Greene says, "There will be deeper purchases if we do our job and carry the message to the dealer so they can get the preorders."

"It won't solve depth of copy 100%," says Verne Fross, vice president of purchasing, Commtron Corp., "but it helps address it. It's terrific. It helps the dealers do more planning, but more than that, it demonstrates that vendors are making a major dollar commitment on titles."

Lawyer, Age 30, Is Youngest Home Video Chief Vestron Names Zelnick New CEO

NEW YORK Vestron Inc. has named 30-year-old attorney Strauss Zelnick as president and chief operating officer. Zelnick, who joined the company in May 1986 as senior vice president, corporate development, had most recently served as executive vice president.

In his new position, Zelnick will be responsible for the company's day-to-day operations and will oversee both the video and theatrical divisions. Jon Peisinger will remain as president of Vestron Video and will report to Zelnick.

Sources close to the company say the move was widely anticipated. As one Vestron insider put it, Zelnick "has pretty much been run-

ning the show for the past six months." The decision to install Zelnick as the company's second-highest-ranking executive is also likely to mean less involvement for Austin O. Furst Jr., Vestron chairman and chief executive officer, sources say.

Before joining Vestron, Zelnick worked for Columbia Pictures International Corp. as vice president, international television sales, and was responsible for international-television-distribution activities, including international-pay-television joint ventures.

Zelnick is believed to be the youngest president of a major home video company. AL STEWART

'TASS TOP 20' SLATED FOR U.S. PLAY

(Continued from page 6)

scribes the artists and their songs, which would be especially useful for U.S. audiences.

The program was started in the Soviet Union as a way of reaching out to young people, according to Igor Makurin, Tass' New York bureau chief. While rock music and the related youth culture have gotten no official support until recently, he notes, Tass headquarters in Moscow now receives about 15,000 letters a month from rock and pop fans throughout the Soviet Union.

Makurin adds that such feedback, along with chart sales figures, will now be computerized and made available to the state-owned record company, Melodiya. That information, he suggests, will help educate Melodiya to the public's musical tastes.

Another reason for the existence of the top 20 show, says Makurin, is that Tass, after many years of being government subsidized, is now striving for self-sufficiency. "Last year we decided to start a new promotional campaign for the Tass English services in the U.S.," he points out, noting that The New York Times is among its U.S. subscribers. "The 'Tass Top 20' is another means of selling our services, both in the Soviet Union and in the U.S."

Profit motives aside, Makurin sees U.S. distribution of the countdown show as another means of helping Americans understand Soviet culture. "We are different, but

not very much," he says. "We must try to understand each other, and this is the best way, by understanding music, especially between young people. American musicians and music are very popular in the Soviet Union. Kids everywhere know Bruce Springsteen, Michael Jackson, Tina Turner, you name it."

Makurin is admittedly unclear as to how Tass will sell its program to U.S. radio, but he says the agency is seeking the help of U.S. radio marketing and syndication firms.

Tass is also active on the music video front. Through the assistance of Belka International, a New York firm that promotes business contacts between U.S. and Soviet companies, Tass has obtained copies of seven top videoclips from MTV. U2's "With Or Without You," the only clip that Tass has procured on professional-quality tape, was recently broadcast in the Soviet Union on Tass' new "Direct Hits" music program (Billboard, Jan. 30). Eventually, Tass hopes to screen all seven of the clips.

Produced with the cooperation of Moscow Television, "Direct Hits" features performances by "the best 10 artists according to the chart of the month," notes Makurin. "MTV said they would be very interested to set up some kind of cooperation with Tass and Moscow TV and asked us to return [a copy of] our show."

MTV and VH-1 vice president

Jock McLean says he hopes to provide Tass with clips on a monthly basis, "in keeping with MTV's international expansion and the emerging global youth culture." He says there are no plans yet for MTV use of "Direct Hits" material, but he adds, "There's nothing I'd like more than to continue offering clips and move into more substantive MTV programming for exhibition on Soviet television."

In another Soviet-U.S. music exchange, Soviet rock star Grebenshikov recently completed a three-week visit to New York and Los Angeles. According to Belka's Ken Schaffer, who along with the company's Marina Albee is organizing a U.S. recording project for Grebenshikov, the Russian artist will return here at the end of the winter to collaborate with U.S. songwriters. He'll come back again in the spring, says Schaffer, to record with some members of his Soviet group, Aquarium.

Before leaving for Russia, Grebenshikov said in an exclusive interview that he had met with the heads of the major U.S. labels during his stay and that all seemed ready to consider release of his forthcoming U.S. album, provided that one or two songs are in English. "You don't need to sing a song in Russian to be a hit in Russia," he said, "but to become popular in the States, you have to sing in English."

He added, however, that this situ-

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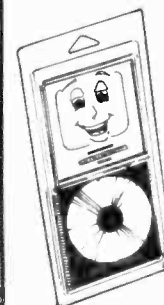


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4th & B'way Pumps Out First 5-Inch CD Single

BY BILL COLEMAN

NEW YORK 4th & B'way, an independently distributed division of Island Records, has shipped what appears to be the first commercially available 5-inch compact disk single, "Pump Up The Volume" by U.K. act M/A/R/R/S. Because of the song's phenomenal success on vinyl—4th & B'way claims to have sold almost 300,000 copies—the label rush-released a CD version. The record is currently on both the pop and black singles charts after reaching No. 1 on the Club Play chart.

Although a handful of 3-inch CD singles have hit the market, "Pump Up The Volume" is the first in the 5-inch format. Cathy Jacobson, vice president and general manager for independent distribution at Island, says the 5-inch configuration was used to accommodate the nearly 26 minutes necessary for special remixes as well as an additional selection. 4th & B'way is hoping that the CD's length will make its \$8.98 list price viable in the marketplace.

Jacobson says that preorders on the CD title, which shipped Jan. 18, were 9,000, some 4,000 more than the label had anticipated. "Retailers were slightly leery, but due to the fact that ["Pump Up The Volume"] keeps climbing the charts and it is being priced competitively, we're hoping it goes over well," she says. "This is an experiment on the label's part, and it appears to be paying off."

The reaction at retail has generally been favorable. Joel Abrams, singles buyer for the Sunset Boulevard Tow-

er Records in Los Angeles, says the CD single should succeed, "not because it's a format that's here to stay, but because of the novelty." Cindy Barr, director of purchasing and product management for Miami-based Spec's Music, notes that "it's a different market because the dance people are not traditional CD buyers, so this title will be a testing ground."

How 4th & B'way will market "Pump Up The Volume" will be key, given that most music outlets do not have any mechanism for displaying CD singles. Says Abrams, "The label must inform the buyer that it is in the marketplace. Public awareness will be crucial to its success." 4th & B'way says it has no plans, however, for a special marketing scheme. Displays will be handled on a store-by-store, "trial-and-error" basis.

Many record labels issue 5-inch CD singles as promotional items for radio and the press. However, the uncertainty of this type of venture succeeding in the commercial market has kept many labels from pursuing it at a retail level. Most of the major labels polled would not comment on whether they plan to release 5-inch CD singles. A spokesman for Arista, which has put a lot of effort into marketing the cassette single, says, "We are open-minded about this sort of thing but at this time feel it's still a bit premature." Virgin vice president of sales Jim Swindel expresses similar sentiments: "There are no plans for the release of a commercial CD single, but we're not ruling it out for the future."

Firm Offers Custom-Made Audio Tapes Through Mail

BY PETER M. JONES

COLORADO SPRINGS, Colo. Choice Music, a division of IG Ventures here, has come up with the unusual idea of offering custom-made cassette compilations through the mail. Customers can choose from among 450 rock-era songs owned by 19 record companies, including MCA, PolyGram, Motown, A&M, and Arista.

Choice, which sent out its first cassette in November, was founded by Stephen Hyde and Lauren George. According to Hyde, Choice pays the labels involved with advances against royalties, and separate arrangements are worked out with the individual publishers.

For \$12.95, the firm's customers choose 12 songs from a catalog, which is advertised in such print media as USA Weekend, TV Guide, and Parade. The songs are dubbed onto a TDK cassette tape, and the customer's chosen compilation title is printed on the tape's label.

Choice provides a service not unlike that offered by Personics Corp., an in-store taping operation that is just getting under way (Billboard, May 9). Hyde doesn't see Personics as competition, however. "We've got a similar product," says Hyde, "but we're through the mail. I think we can benefit from each other."

Whereas Personics offers mainly current hits, Choice's most recent selections are from 1982. For that reason, several of the major labels that

are not participating in Personics—for instance, A&M and MCA—are working with Choice.

Some, including Columbia, Warner Bros., RCA, and Capitol, are still undecided on whether to participate. "We're still talking to them," says Hyde. "We don't have any definite nos. Everybody's been cordial."

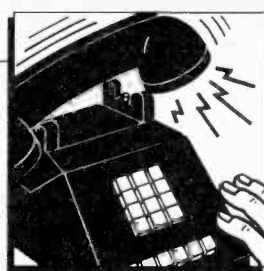
Most major labels that are cooperating have set forth restrictions on how their product can be used. For example, most will allow no more than three of their songs on one tape. "The licenses took a long time to develop," Hyde says, "so I think we've been able to satisfy all their concerns about how this would be sold."

Hyde says extensive market research he conducted indicates that software consumers dislike buying a record or tape for just one or two favorite songs. "There are a lot of people who would like to be able to buy an album where they love every song," says Hyde. "With Choice, people can put together party tapes, tapes for girlfriends, driving tapes, or the hits of 1966."

"We're getting all kinds of stuff—songs with the word 'yellow' in them or whatever," he says. Hyde adds that Motown songs and Ritchie Valens' "La Bamba" are among the most requested tracks.

"We've had virtually no returns, which is really surprising," Hyde says. "In mail order, you expect a large percentage of anything you ship to come back to you."

INSIDE TRACK



Edited by Irv Lichtman

NEW BMI/PRS ARRANGEMENT: BMI and PRS, its performance-rights counterpart in the U.K., have a new agreement with an added provision. Effective since Jan. 1, it enables PRS writers with unpublished works the option of licensing their works through BMI in the U.S. and instructing PRS accordingly. It also now enables PRS publishers who do not wish to appoint a sub-publisher for the U.S. to license their works through BMI if they choose. Before this agreement, ASCAP automatically got such material unless there was a BMI subpublisher in the U.S. If no choice is made, such material automatically goes to ASCAP.

MORE ON ROCKIN' GLASNOST: A number of rock favorites from the West have agreed to play a series of concerts in Moscow as part of an antidrug drive there, according to a Soviet youth publication, Moskovsky Komsolmolets. Said to have agreed to perform are David Bowie, George Harrison, Julian Lennon, Peter Gabriel, and U.S. newcomer Joanna Stingray. The concerts, which will also feature Soviet bands, will take place March 25-27 in Olympic Stadium. And due in the U.S. sometime this year is Leningrad-based Aquarium, whose leader, Boris Grebenshikov, recently visited the U.S. and met with several rock stars (see story, page 6).

KENNY ROGERS TO WB? An RCA/Nashville official confirms that Kenny Rogers is no longer on the label. The word is that he will sign with Warner Bros., but neither the label nor Rogers' management company will confirm this.

RCA's BRUCE HORNSBY has been added to the lineup for the National Assn. of Recording Merchandisers' 30th-anniversary-convention-awards banquet. The confab takes place March 11-14 in Los Angeles.

NAME GAME: Track hears that distribution company RCA/A&M/Arista will simplify its name—and move to the front of the distributors alphabet—by adopting its parent company's logo. Barring a last-minute hitch, BMG Distribution will soon become the entity's new moniker.

CHAPPELL CHANGES: Out of the Jan. 24-29 MIDEM meet in Cannes, France, come some changes at Chappell that result from the company's recent merger with Warner Bros. Music. Gotz Kiso becomes president of Chappell International. European executive Ton Smits has also left the company. Back in the U.S., a number of Chappell executives have left in recent weeks, including Ira Jaffe, West Coast VP, who is likely to link up with former Chappell chief Irwin Robinson at Screen Gems-EMI; Steve Fred, financial VP; and Linda Blum, professional manager.

THEY'LL TAKE EMI-MANHATTAN: After several months on the job, EMI-Manhattan CEO Sal Licata is confronted with lots of talent that knows how to chart and come up with Grammy nominations. They include Richard Marx, Natalie Cole, Najee, and Bobby McFerrin. Other current sales success stories are told by Pet Shop Boys, the O'Jays, and George Thorogood. Licata has returned from England, where he talked over more new product from Pet Shop Boys, Thomas Dolby, Talk Talk, Jane Weidlin, and So.

TRACK ERRED in the Jan. 16 issue in naming the defendant in a case involving songwriter Essra Mohawk and producer Walter Kahn over the song "Change Of Heart," which Mohawk wrote and Cyndi Lauper recorded. In the original action in July 1986 in Philadelphia's court of common pleas, it was Kahn who was the plaintiff in a suit against Mohawk and Lauper for breach of contract, among other charges. That case is still pending. A suit filed by Mohawk against Kahn in federal court in March was decided by a judge in Mohawk's favor on Dec. 21 and is under appeal.

A LITTLE TENNIS, BOWLING, GOLF? The T.J. Martell Foundation for Leukemia, Cancer and AIDS Research hosts its sixth annual Rock 'n' Charity

Weekend May 19-21 in Los Angeles. This year, a celebrity tennis tournament has been added. The bowling party will take place at the South Bay Bowl in Redondo Beach, and the golf event will take place at the Calabasas Country Club. Kid Leo, WMMS operations manager, will continue as national radio chairman. Co-chairpeople for the weekend are Judy Libow of Atlantic Records and Jon Scott, president of Music Awareness Promotion.

REVVING UP FOR REVLON: Atlantic star Debbie Gibson has a new career move, that of spokeswoman for Revlon's new Natural Wonder line of cosmetics. Campaign starts in April... Mel Fuhrman, via the LeFrak Organization, is handling national marketing on an unusual recording by singer/songwriter Remo Capra on his R Records. Capra salutes "Taekwondo," named after the traditional Korean martial art of which Capra is a student. Those involved hope the Summer Olympics will get this single around.

THERE, BUT NOT HERE: Readers of consumer-audio-buff books may have experienced a quickening of the pulse this month: The first ad ever for a digital audiotape recorder appeared as part of a 14-page insert placed by Marantz Co. Inc. in a number of audio-specialty magazines. According to company president Jim Twerdahl, Marantz still has no firm date on DAT delivery. The insert was placed to show consumers what is coming down the line "at some point—soon, we hope," he says.

BASS BUST: Waygone Rex Wilson, a member of Rhino act Cindy Lee Berryhill's band, had little hope of ever seeing his 40-year-old, \$1,500 stand-up bass again when it was stolen from the group's van in Manhattan. Luckily for him, a bass-playing colleague spotted someone carrying the 6-foot-tall instrument upside down in the streets of Manhattan and, assuming it was stolen property, offered him \$200 for it. The Good Samaritan returned the bass to Wilson after finding his name and address on a piece of paper tucked inside the instrument's case.

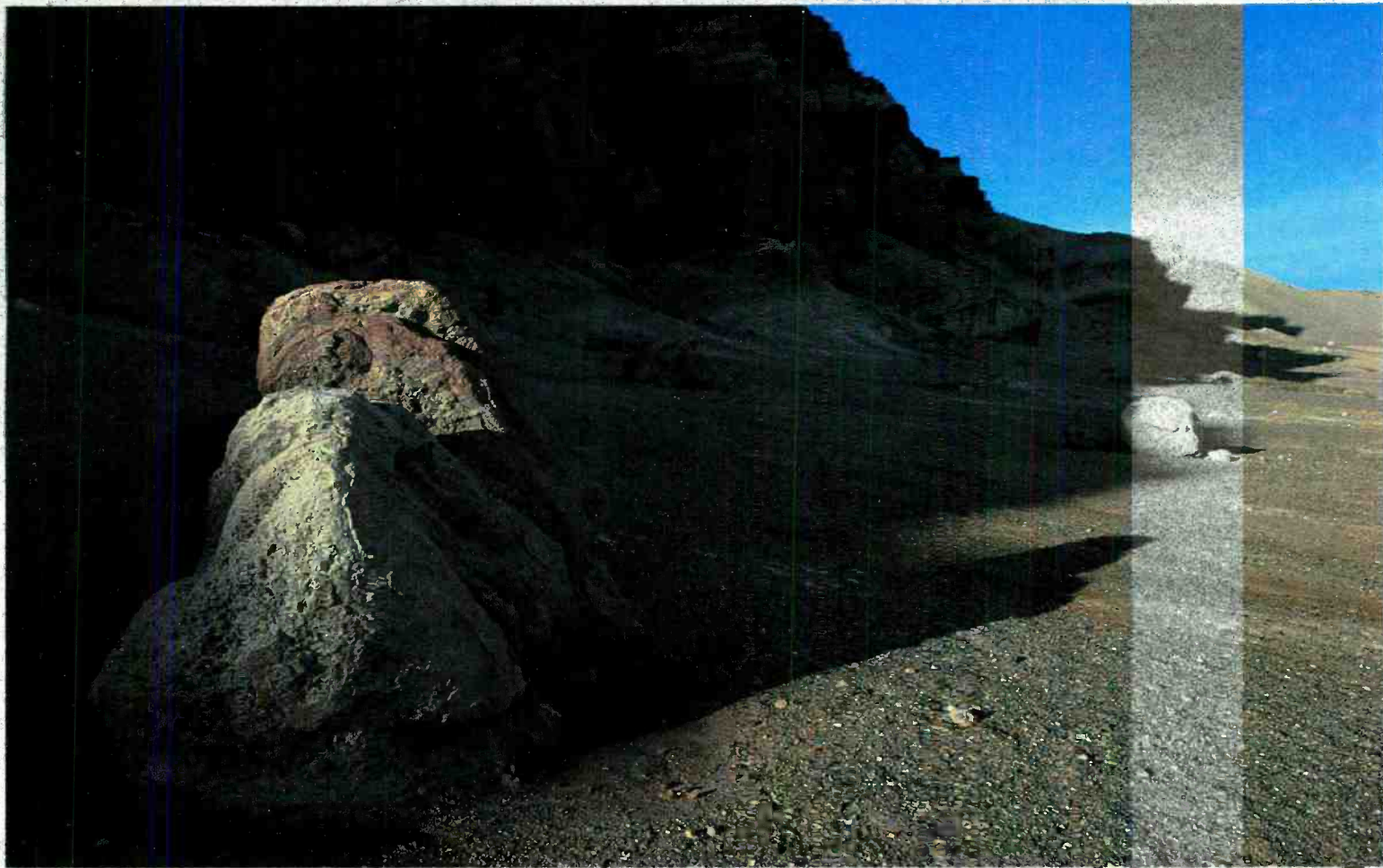
GIVE ME ZE MONEY: Andy Hernandez, aka Coati Mundi of Sire's Kid Creole & the Coconuts, has filed suit in the Supreme Court of the State of New York against Ze Records, for which he used to record; production company Puddle Records; Zem Publishing; and Ze/Zem owner Michael Zilkha. Hernandez charges that royalties agreed to in a December 1986 settlement reached after Hernandez sued the same parties earlier that year have never been paid. He is asking for \$100,000 as well as the return of his master recordings.

WAXING ON: Mark D. Silverman, president of Washington, D.C.-based chain Waxie Maxie's and son of company founder Max, has been tapped by the American Jewish Committee to receive this year's human relations award. He'll be honored at a March 19 fund-raising dinner at the New York Hilton Hotel. Silverman's chain celebrates its 50th anniversary this year, and the firm will commemorate the event with several community-related projects.

TWO FOR U2: Paramount Pictures has paid an undisclosed sum for worldwide distribution rights to a \$5 million music/documentary film on Irish supergroup U2, shot during the final leg of its recent eight-month-long world tour. The film is planned for a fall release, along with a double-album soundtrack from Island. According to the as-yet-untitled film's director, Phil Joanou—a protégé of Steven Spielberg—the movie and soundtrack album may be followed by a home video-cassette made up only of footage from the final show of the U2 tour at the 60,000-seat capacity Devil Stadium in Tempe, Ariz.

MORBID MIXUP: The sudden death of noted rock photographer Randy Bachman in September has caused some confusion in the industry. It seems that public relations firm Solters, Roskin & Friedman, in a press release announcing Sammy Hagar's participation in a Bachman tribute concert, referred to Randy as a former member of Bachman-Turner Overdrive. In fact, the Randy Bachman who was in that group and the Guess Who is alive and well. A Solters spokesman says the firm has no plans to issue a retraction.

WINDHAM HILL RECORDS SAMPLER '88



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